



# Unlocking Creativity

A Strategy for Development



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A Strategy for Development

For Consultation



# Unlocking Creativity

## Acknowledgements

### 1 Acknowledgements

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Sincere thanks also go to each member of the Future Search Creativity in Education Group and the Creative Industries Group (as at Appendices 1 and 1A) without whose tireless work and willing effort it would not have been possible to produce this document.



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## Foreword

### 2 Foreword

Northern Ireland is going through a social and economic revolution. The replacement of traditional industries by a knowledge-based economy is part of an international movement that is transforming work patterns and the nature of skills required by our employees. We can be rightly proud of our role as a world leader in the previous industrial revolution in engineering and manufacturing. We can be again at the leading edge of the new knowledge-based economy, by nurturing and harnessing our individual creativity. The "Unlocking Creativity" strategy paper guides us along this process by:

- emphasising how the new technologies are providing unprecedented access to ideas, information, people and organisations throughout the world as well as new modes of economic development, creativity, personal expression and cultural change and understanding;
- explaining how to promote the creative abilities and cultural understanding of all our people, especially the young, through education;
- helping to respond to the business community's needs for creative abilities in developing teamwork, social skills and powers of communication;
- demonstrating how best to build on the existing infrastructure for creative and cultural education;
- maximising the benefits of creating a new and positive image of Northern Ireland that respects and understands our cultural diversity.

The recognition of creativity as a significant cross-cutting issue in the Programme for Government is a prime example of a Government working together proactively. We stand at the threshold of exciting and stimulating developments that have the potential to bring huge benefits to our society. We thank Professor Ken Robinson and the members of the Creativity in Education Working Group for mapping a potential way forward through this strategy paper.



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# Introduction

## 3 Introduction

This paper outlines a co-ordinated strategy for the development to the full of the creative and cultural resources of the people of Northern Ireland.

In a world of rapid economic and social change, the future prosperity and well being of Northern Ireland will depend increasingly on the creativity and adaptability of all of its people. Developing these abilities in the best way calls for new approaches in education, at all levels, and new approaches to economic and cultural development. If fully implemented, this strategy would bring enormous benefits to Northern Ireland and would:

- Develop a flexible and adaptable workforce to take full advantage of the opportunities of the new global economies
- Increase levels of innovation and entrepreneurship
- Establish Northern Ireland as a major centre for the creative industries in Europe and worldwide
- Improve the motivation and achievement of pupils and students
- Enhance the provision and effectiveness of lifelong learning
- Foster the motivation and professional skills of teachers, lecturers and youth workers
- Improve the quality of life of all the people of Northern Ireland and realise their full potential
- Enhance the cultural vitality of Northern Ireland as a centre of international excellence in the arts and cultural development
- Present a positive image of Northern Ireland at home and abroad

This strategy, and the principles that inform it, has grown from dialogue and debate with many groups and individuals. It has been developed in consultation with the four Ministers responsible in the Northern Ireland Assembly for the Department of Culture, Arts and Leisure (DCAL); the Department for Education (DE); the Department of Enterprise, Trade and Investment (DETI); and the Department of Higher and Further Education, Training and Employment (DHFETE). It is being widely distributed for consultation and to stimulate discussion on unlocking creativity in Northern Ireland.

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Mr Ken Robinson  
Professor of Education, University of Warrick



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## A New Context The Departmental Context

Devolution has developed a new context for the economic and social development of the whole community in Northern Ireland. There is a locally elected Assembly and eleven Government Departments and Ministers who have developed for the first time a comprehensive Programme of Government. The Executive will seek to be a driving and unifying force for the whole community in a new political era. The collective aim is to work together on cross cutting issues, policies and programmes to ensure that the work of government is complementary and co-ordinated. Creativity in the broadest sense is such an issue. The promotion and development of creativity and innovation at all levels of education and of social and economic policy is a priority for the work of government overall. It is a particular priority for DCAL, DE, DETI and DHFETE in their shared commitment to realise the full potential of individuals, the positive development of our communities and the creation of a new society. A tremendous amount of work has already been done and this provides a sound base on which to build.

DCAL, as a new Department, has recognised the value of culture, arts and leisure to the economy and in particular the importance of releasing individual creativity. The Department held a Future Search Conference in May to develop a strategic framework for Arts and Culture in Northern Ireland. Eight core themes have emerged as priorities: creative industries, support for the individual artist, universal accessibility, infrastructure, cultural diversity, DCAL strategy, international dimension, creativity in education. Individual working groups are developing each of these themes. This document is based on the work of the Creativity in Education group (Appendix 1), which is led by Professor Ken Robinson, with strategic input from the Creative Industries Group chaired by Professor Paul Jeffcutt (Appendix 1A), and in partnership with the other Departments, as one of the first examples of a genuine interdepartmental approach. It draws on many related initiatives in other countries, including All our Futures: Creativity, Culture and Education, the report of the United Kingdom's National Advisory Committee on Creative and Cultural Education, chaired by Ken Robinson.

For DE, the key strategic objective is to promote an education environment that brings about changes in attitude, skills and knowledge as the whole community prepares itself for the new opportunities arising from peace, stability, political accommodation and economic growth. In its Review of the Curriculum, the Department has identified the essential, generic skills necessary for all individuals. These include personal and interpersonal skills, thinking, learning, Information and Communications Technology (ICT) and physical skills. All of these are inter-woven with the application and promotion of creativity.

DETI's key priority is built on the detailed policy analysis of Strategy 2010. This highlighted the knowledge-based economy as the cornerstone for the future economic development of Northern Ireland. This analysis is firmly in line with thinking in all developed countries. Knowledge-based economies draw their competitive advantage from their ability to apply knowledge, skills and creativity to produce high value added goods and services. This applies to all areas of economic activity and not just the high technology industries. It is fundamentally different from the competitive advantage that is based only on price, and the cost of capital and labour inputs. The strength of a knowledge-based economy is that it can cope with the competitiveness pressures from globalisation and accelerating technological change. It will be essential to provide the necessary infrastructure and a conducive environment through new skills-based investment in education; an improvement of business links, the information age initiative, further investment in innovation creativity and entrepreneurship, and networking internally and externally with a global perspective.





“ A fast growing, competitive, innovative knowledge-based economy where there are plentiful opportunities and a population equipped to grasp them”

Vision Strategy 2010

DHFETE has highlighted the importance of “ investing in people” . Recognising that one in four of our adults have difficulties with literacy and numeracy, the Department's priorities include the promotion of adult and lifelong learning. Between 15-18,000 young people in Northern Ireland have few or no qualifications. They are at risk of becoming the new long-term unemployed of the future. Meeting the skills needs of a knowledge-based economy will require not just new training but re-skilling, and investment in our higher education system to train and retrain graduates particularly in high technology. We need to build research activity, improve FE standards at local level and broaden the curriculum to address social and economic needs. Fostering creativity can help us to unleash the talents and abilities of many, not least the long term unemployed and those with disabilities.

It is essential that this strategy and the definitions and principles on which it is based are explicitly recognised:

- within the Programme of Government;
- in economic development support mechanisms;
- in all phases of education from nursery through to adult learning, and across all areas of the curriculum;
- within training programmes and structures;
- as part of all other learning contexts; and
- in arts and cultural developments

It is vital that the importance of creative and cultural education is seen as an integral and central aspect of the current curriculum review and that the longer-term impact on the economy is fully understood.

## 5 The Economic Challenge

The Assembly's aim is to develop an economy that recognises the needs of all, effectively protecting the environment, making prudent use of natural resources and maintaining high and stable levels of economic growth and employment.

In recent years, aspects of Northern Ireland's economic performance have been remarkably good. A number of key indicators - employment, manufacturing output and unemployment rates outperformed the rest of the UK. Unemployment has fallen from a peak of 18% in 1984 to a current level of 6.7% (Spring 2000). In the same period the number of people in employment has grown. There has been a tightening of the labour market and the DHFETE has begun a process of identifying and addressing labour and skills supply issues. Despite having much faster than average economic growth during the 90s, a number of deep-seated structural problems remain. For example, Northern Ireland is still catching up with the rest of the UK in terms of GDP. In 1997 our GDP per head was 80.4% of the UK average: the lowest productivity of all the UK regions, with major infrastructural deficiencies in roads, water and transportation services.

There is evidence of an underlying change in the structure of local employment with a move away from the traditional manufacturing industry as represented by the heavy engineering, clothing and textile sectors. The typical worker of the industrial era in an urban setting was required to learn a relatively stable set of skills. The knowledge-based worker is experiencing a blurring of the boundaries between work and learning. Those unable to update their knowledge fast enough both on the job and in their own time are increasingly at risk of being marginalised. Furthermore, employment and structure in agriculture and fisheries have seen marked changes over the last two decades. Key factors have included the introduction of milk and fishing quotas, BSE and crisis in the Pig industry among many others. A typical farmer must diversify with



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innovative ideas for income generation. Technological advances in agriculture mean that the skills a young farmer needs have significantly changed from even twenty years ago.

**"The number of multimedia companies in Ireland has increased by over 10% each year for the past four years. Indeed, over 50% of multimedia companies in Ireland are less than four years old" The Forbairt Report 'Multimedia Ireland: Realising The Potential', 1998**

The Northern Ireland economy is heavily influenced by the performance of external markets, especially the UK, ROI, EU and US. The globalisation of the world economy, increased pace of innovation and a growing emphasis

on intellectual labour as the basis for competition are all recognised by the 2010 strategy. All of the workforce must have the skills and aptitudes to attain employment in this changing environment. Good qualifications are still important for individual success but it is no longer enough for students to show that they are good at passing examinations. Northern Ireland's young people consistently obtain more qualifications and higher academic grades than young people elsewhere in the UK. Northern Ireland has always been very good at equipping its people with academic qualifications. To thrive in an economy defined by the innovative application of knowledge, they must be able to do more than absorb and replay information. Learner and workers must be able to apply what they have learnt in new and unusual ways.

## GREEN INC PRODUCTIONS LTD

Green Inc Productions Ltd, an independent Film and Television Production Company specialising in entertainment programmes, was established in 1996. The two main promoters are well known and respected in the industry, Stephen Stewart having established his reputation through several major television successes with Chris Evans' "Ginger Productions" company in London. Paddy KIELTY is a well known comedy entertainer with a growing reputation throughout the UK. The company currently employs six full-time staff at Botanic Avenue, Belfast however, during the course of productions, they will engage upwards of 50 freelance staff. In 1997, the company had a turnover of £3.4 million, reflecting the company's successful commission "Last Chance Lottery" for Channel 4.

## 6 The Technological Challenge

The Internet now connects 187 countries, and world Internet traffic is doubling every 100 days. At the core of this step-change is the socio-economic power of knowledge. Knowledge-based economies are characterised by very rapid developments around new ideas and by rapid convergence between formerly discrete sectors and activities in a search for synergy and new opportunities. A particularly important arena of development is the creative industries; formed from convergence between the media/information industries and the cultural/arts sector. Exemplifying the growing significance of this convergence is the recent merger between Time/Warner and America on Line, which has produced the world's fourth largest company. Unlike many other industry sectors, the creative industries continue to benefit from high growth rates, in part because they continually build on and interact with innovations in science and technology. The creative industries provide a superb new opportunity in a new economy. In order to maximise the contribution of the creative industries, there is a need to ensure that their development is integral to wider economic development and to social regeneration strategies such as Targeting Social Need, so that the potential of this key developmental sector of the knowledge-based economy may be fully exploited. Over the past year, mapping studies of the creative industries in the English Regions, Wales and Scotland have been undertaken. These series of reports have identified baseline data in terms of numbers employed, economic



“New media products and services are already significantly changing the way we lead our working and social lives. The future applications of new media products are not yet with us but, with the rapid pace of technological change, it is essential that Northern Ireland is in a position to meet these challenges”

(Northern Ireland Interactive Multimedia Association, 2000)

value and primary clusters of activity as well as flagging up major development issues for the Creative Industry sector. These development issues included lack of detailed knowledge within the sector, lack of strategic policy initiatives and lack of appropriate education and business support.

There is little up to date primary data relating to the creative industries in Northern Ireland. The most recent baseline research was conducted by Myerscough (1996) and concerned the period 1993-1994. It was estimated that in 1993/94 the ‘cultural industries’ as defined then, accounted for 1.5% of employment, amounting to some 3,000 jobs with a turnover of £107 million. DCAL has commissioned research to map the present state of development and provide a base for progress in Northern Ireland. In addition to the need for clear, up to date primary data on the creative industries in Northern Ireland, there is also the need to develop a co-ordinated, cohesive strategy to assess their social and economic impact and promote the potential of the sector for the regional economy. The establishment of DCAL has provided the policy initiative to enable these opportunities to be realised, in collaboration with other relevant departments - the DE, the DETI and the DHFETE. Recent strategic reports for LEDU (Blueprint 2000) and for the Arts Council of Northern Ireland (Everitt and Jackson 2000) have reiterated these priorities.

The UK Creative Industries Task Force has defined the creative industries as, “those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (DCMS, 1998)

The creative industries sector includes advertising, architecture, art, crafts, design, fashion, film, interactive leisure software, music, the performing arts, publishing, software, television and radio in close inter-relationship with tourism, hospitality, museums and galleries and the heritage sector. A recent survey of the creative industries in the UK valued these industries as generating revenues of some £60 billion a year and employing 1.5 million people. These industries have been growing at least twice as fast as the economy as a whole and are contributing £8 billion of exports. (DCMS 1998)

The new frontiers created by nano-technology and extreme miniaturisation promise a wholly new era of information systems. In the near future, there will be a convergence of information and communication technologies as personal computers and television systems combine.

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## THE NERVE CENTRE

Founded in 1990, and now operating from brand new purpose-built premises in Magazine Street, Londonderry, the Nerve Centre is one of the most dynamic and innovative multimedia centres in the British Isles. Its development strategy spans a broad spectrum of activity within the creative industries: organising the Foyle Film Festival and developing the Orchard Cinema; nurturing and promoting new musical talent through in-house rehearsal and recording facilities; supporting the digital media sector through the DREAM initiative; and generating new films, animation and multimedia through the in-house production company, Raw Nerve.

The Nerve Centre's approach to developing the new skills required to keep pace with technological change is based upon producing content of the highest quality. In music it has promoted indigenous talent to national and international success; in animation and multimedia it has looked to local history and popular mythology to inspire work such as the Cu Chulainn animation series for schools and the award-winning animated short *Midnight Dance*; and in film it has produced the Oscar-nominated *Dance Lexie Dance*, the most successful live action short film ever made in Northern Ireland.

The EU Special Support Programme for Peace and Reconciliation has assisted three strategic projects worthy of mention for their educational impact: the Virtual Museum of Colm Cille (an educational CD-Rom which offers a three-dimensional experience of the art and literature produced within the monastic foundations of the sixth century saint, Columba or Colm Cille); the Symbols Interactive Experience (an educational CD-Rom exploring the rich variety of symbols through which Unionists and Nationalists express their culture and identity today); and *The King's Wake* (an animated short film based on the Ulster Cycle of myths and legends using 3-D and 2-D animation techniques to bring the world of Celtic mythology to life).

The Nerve Centre is a learning environment that promotes the creation of ideas, images and innovation by providing real hands-on experience of the Creative industries. It is a hive of creativity and shared possibility where young children taking their first tentative steps in artistic expression rub shoulders with talented professionals dedicated to the pursuit of excellence. Within this atmosphere, an industry-focused, content-driven approach to training and education releases creative energies and untapped potential in people of all ages. It is this focus on the creative process itself that enables the Nerve Centre to pursue an integrated strategy that combines cultural and educational objectives with social and economic goals.

These developments bring huge challenges for education. It is crucial to look closely at how the emerging technology can be affected and developed further in the classroom, and beyond, and at how content, educational software, and technology can be used as tools for creative thinking. How far can these technologies be extended; what will children not be able to create with them?

£11 million investment of lottery funding, through the New Opportunities Fund is giving every one of the 20,000 teachers in our schools, a significant boost to their competence with education technology; an understanding of when, when not and how to use the technology to enrich and enhance learning. How can we sustain this excellent start through continued professional development and ensure that all teachers make optimum use of this technological development in creative ways? Time is of the essence.



“ Children are naturally curious, self-motivated learners...that capability is still within us all. If you provide the right tools in an interesting environment, people will create their own path to discovery”

(George Lucas, Lucasfilm)

In the long term, conditions must be created across society in Northern Ireland that will welcome and celebrate creativity whether in the workplace, at home or in leisure. In the short term, investment is needed in existing creative technology centres and initiatives to ensure that the level of expertise and good practice already developed can have the broadest possible impact and opportunity for development.

#### CLASSROOM 2000

Classroom 2000 is the name given to the Government's initiative to procure an ICT managed service for all 1227 schools in Northern Ireland. It is central to the Education technology Strategy for our schools and will form the foundation for the technological infrastructure in the classroom.

The managed service is a major venture to provide network connectivity to the Internet from every computer within the school: 40,000+ computers for curriculum use; and access to a wide range of on-line educational services and curriculum content. It will also allow for significant access to teaching resources from home to school.

## 7 The Social Challenge

In some areas, the breakdown of traditional patterns of work has had cataclysmic effects on social and community life. The effects have been more than economic. In areas worst affected by long-term unemployment, there are mounting problems of social exclusion. Creative activity has often played a key role in urban regeneration and regional development schemes, helping to make such areas more attractive to work and live in (Leadbeater and Oakley 1999).

“ In today's society and economy, culture is a major catalyst for growth and prosperity providing identity, confidence and cohesion to individuals and regions. Cultural assets and activities promote a dynamic image of a region, attracting people and investment, thereby propelling further development”  
(The Nerve Centre, 1999)

The relationship between regional development and social inclusion has been an important focus of policy in Northern Ireland in recent years. The creative industries can play a significant role in empowering individuals and communities, hence this sector is recognised for the beneficial impact it can have on social inclusion (Jukes and Whyatt 2000) and Targeting Social Need.

Government initiatives in the Republic of Ireland are already acknowledging the role that creative centres outside the formal education sector can have in developing a new workforce. The Irish government has made significant investment into the film centres in Dublin, Cork, Galway and Limerick to develop their capacity in the creative use of digital technology and as training centres providing services to both the informal and formal education sectors.

A real opportunity is afforded by Belfast's intention to bid for European City of Culture in a Region of Culture 2008. The Glasgow experience as City of Culture is a dramatic illustration of the positive impact a winning bid would have at every level culturally, socially and economically. The criteria for the bid asks for imagination, innovation and creativity and calls for a programme of events that will particularly embrace young people and community groups. This represents an excellent opportunity to capture the public imagination and galvanise a creative revolution in Northern Ireland.

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## CINEMAGIC

For the past ten years Cinemagic has been rapidly asserting a place for itself as one of the foremost film festivals for young people on the international circuit, attracting delegates and guests from across the world for a hectic 10 days of screenings, workshops, seminars and special events each December. It also works with young people all year round, using the magic of the moving image to inspire and contribute to the development of young people across Northern Ireland.

This year Cinemagic launched ten new competitions to put young people's creativity in the limelight, including everything from storyboards to web design to short films, animations and games concepts.

Their Outreach Project works with young people in some of the more disadvantaged areas of Belfast - in youth clubs, community centres, young offenders' centres and with young people who have dropped out of the formal education system, involving them in making their own, secured work placements and acting roles for them on local productions and hosted workshops with actors, directors, writers and producers.

### Highlights include:

The Real to Reel Project brought together 50 young people from the Counties of Down, Louth, Armagh and Monaghan on an intensive video training workshop programme and residential film camp, culminating in a 20/25-minute video made by participants in each of the four counties.

The Step Project - an 8-week RUC Community Affairs programme was run as part of the STEP project this year for young people at the age of 16 -17 who were categorised as possible offenders. Cinemagic as one of these service providers allows very vulnerable children to see a way out of offending, by giving them access to new opportunities in various fields.

Dance for the Camera was an intensive course aimed at building bridges between film makers and choreographers, and to produce a dance film choreographed for the camera, which was screened on BBC Choice and received positive feedback from the programme's producer.

Cinemagic 2000 is a new kind of event for Belfast. To complement the film festival, "What's the Story?" is an international conference with key speakers including Roy E. Disney, Vice Chairman of The Walt Disney Company and Chris Deering, President of Sony Computer Entertainment Europe; and "Arena 21" will comprise an exhibition and celebration of interactive entertainment and education, harnessing the excitement of new technology with the energy of youth to create a unique exploration of the future of multimedia.

## 8 The Personal Challenge

Young children of today have to cope in adulthood with uncertainties, complexities and choices in a fast-changing world. It is impossible to predict the types of knowledge, skills and attitudes that children will require in order to lead creative, fulfilled lives. It is essential therefore that we help children to learn how to learn. The foundations and dispositions of this active, independent, creative learning and cultural development must be laid in the early years through practical and purposeful experiences and sensitive interaction with parents, teachers and peers. The development of 100% provision for the pre-school cohort in Northern Ireland will provide a significant basis for such experiences.



“ All young people have different capacities, aptitudes and biographies... They have different pasts and different futures. One of the roles of education is to help them find their future”

(All Our Futures)

Creativity in education in the early years has always been a prominent feature but there is a need to acknowledge and build upon it. There should be a clear focus from the outset on creativity to promote problem solving in the widest possible sense.

The importance of starting young is reflected in the Reggio Emilia project in Italy. This involves 3-6 year old children in the pre-school system, who use technology comfortably in their classrooms. The children use computers, scanners, cameras, digital cameras, overhead projectors, television and video with little assistance from adults. They use technological equipment to enhance learning. One of the most revolutionary elements within the Reggio approach is the central importance given to the arts as a vehicle for learning.

This begins by helping them to discover their own strengths, passions and sensibilities. This is important in overcoming factors such as social disadvantage, poor parenting styles, traumatic emotional experiences and unchallenging teaching methods which stunt children’s learning and creativity, making them passive and receptive rather than taking risks, persevering and actively seeking out and creating their own meanings. Policy-makers everywhere emphasise the

Dr Peter Fenwick (Consultant Neuropsychiatrist, Maudsley Hospital, London) refers to the “culling of brain cells” at an early age. Research indicates the importance of stimulating the child in the first 10 months of their lives - that crucial learning takes place in the first 5 years. Cultivation in the early years must include creativity and hence the importance of working with parents and with workers in pre-school settings.

“ Young people spend their most formative and impressionable years at school. Their needs are not only academic. They are social, spiritual and emotional. All young people need an education that helps them to find meaning and to make sense of themselves and their lives. For some the need is acute. Schools and the Youth Service must find ways of enabling young people to explore and express their own emotions and feelings in positive and constructive ways. The conventional academic curriculum is not designed nor intended to do this. Yet the need for action is obvious” (All Our Futures)

urgent need to develop ‘human resources’, and in particular to promote creativity, adaptability and better powers of communication. All Our Futures argues that this means reviewing some of the basic assumptions of our education system. New approaches are needed based on broader conceptions of ability, of how to promote motivation and self-esteem, and the skills and aptitudes that are now needed. It is in this context that creative and cultural education have particular significance.

## CREATIVE AND CULTURAL EDUCATION

In this strategy paper, ‘creative education’ means forms of education that develop people’s capacities for original ideas and action: ‘cultural education’ means forms of education that enable them to engage positively with the growing complexity and diversity of social values and ways of life. There are important relationships between creative and cultural education, and significant implications for teaching and assessment, the balance of the school curriculum and for partnerships between schools, youth organisations and the wider world.

### 9 Creative Education

There are many misconceptions about creativity. Some think that creativity is a loose form of self-expression and associate creative teaching with a lack of discipline and control in education. Others see creative ability as the preserve of a gifted few, rather than of the many: others associate it only with the arts. All Our Futures argues that:

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- Creativity is a function of human intelligence and becomes evident only in the active process of doing something. It is not a separate faculty of mind that some people have and others do not.
- Creative achievement is possible in all areas of human activity, including the arts, sciences, at work, at play and in all other areas of daily life. New forms of assessment must take account of a more positive view of what has been deemed the pupils' failure in addressing a prescribed base. They should be rewarded for what they have learnt in the process.
- All people have creative abilities and we all have them differently. Many people do not discover their creative abilities because of lack of opportunity, encouragement and skill. When individuals do find their creative strengths, it can have an enormous impact on self-esteem and on overall achievement. Creativity relates to the capacity in all people to combine skills, knowledge and resources to solve problems in new ways in any context and within any group.
- Serious creative achievement relies on knowledge, control of materials and command of ideas. It is not simply a matter of letting go.
- Creativity is innovation through connecting things not previously connected. The challenge for education is to allow, enable and encourage pupils to make these connections.

## 10 Cultural Education

Culture is often associated with the arts. All Our Futures relates the arts to a broader definition of social culture, which includes the impact of science and technology on ways of life and the increasing interaction between culture. It argues that:

- Young people are living in times of increasingly rapid cultural change and diversity. Many of these changes are driven by the extraordinary innovations in information and other technologies.
- Education must enable them to understand and respect different cultural values and traditions and the processes of cultural change. The dangers of cultural intolerance make this task a particular priority.
- The engine of cultural change is the human capacity for creative thought and action. Creative and cultural education are dynamically related. There are practical implications for the curriculum and for the classroom.
- A creative, stimulating and spacious environment is essential for quality learning to take place, particularly in the early years. We need to work closely with our architects on the design of new and extended buildings which would help promote the cultural education of young people.





“It is obvious that there is tremendous creativity in children even as young as two, three, four, and five years of age”

(Mr Martin McGuinness MP MLA, Minister for Education)

## 11 A STRATEGY FOR DEVELOPMENT

The Creativity in Education working group have developed a mission statement and 3 core objectives to deliver an effective strategy for development in Northern Ireland.

## 12 MISSION STATEMENT

To promote the social, cultural and economic prosperity of Northern Ireland through developing the capacities of all our people for creativity and innovation

### CORE OBJECTIVES

- To ensure full and co-ordinated provision for creative and cultural development in the curricula of formal and informal education

- To ensure co-ordinated provision for and access to training and employment opportunities in the processes of creative and cultural development

- To ensure effective partnerships between different sectors and organisations to provide a rich creative and cultural education for all

## 13 Principles

The strategy must be built upon the following principles:

### Inclusiveness

Issues of creativity and of cultural development concern the whole of education including the shape of the curriculum, methods of teaching, ethos, and the relationships between teachers and learners, as well as the needs of the community.

### Whole Systems Approach

There is a temptation to add creativity on to the curriculum, as a few extra periods, or as extracurricular clubs and activities, but creative and cultural education are not subjects in the curriculum, they are general functions of education. Promoting them effectively calls for a systemic strategy that addresses the balance of the school and youth service curriculum, teaching methods and assessment, youth work approaches, and touches upon how schools and youth organisations connect with other people and the world at large.

### Consistency

All features of the education experience should be mutually supportive and the role of the Youth Service is to complement formal education. Youth organisations have the potential to make a significant contribution with appropriate support and in co-operation with other bodies. If arts organisations are to be encouraged to engage in educational, community and economic development, they need to be funded and evaluated accordingly.

### Co-ordination

A strategy for development will require many different agencies and organisations to work together. This will include ministers, government departments, organisations for community development and youth workers, inspectors, teacher trainers, universities, employer's authorities and schools, FE Colleges, youth organisations and other regional and local organisations. Actions must be co-ordinated in both the planning and implementation of education, and training and employment.

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## 14 AGENDA FOR ACTION

This document identifies a series of strategic actions based on 3 core objectives:

- To ensure full and co-ordinated provision for creative and cultural development in the curriculum of formal and informal education.

## 15 Developing the Curriculum

Curriculum provision across all age groups including schools and Youth Service, further and higher education and lifelong learning is key. Formal education in schools is one of the greatest and longest lasting influences on attitudes to the arts, culture and to our own creative potential. The current Review of the Northern Ireland Curriculum and the implementation of the Lifelong Learning Strategy should provide explicitly for continuity and progression in the creative and cultural education of all young people. We recognise the growing problems of overload in schools and a sense among teachers that they are continually being asked to do more. It is essential to emphasise here, and in the implementation of the strategy, that creative and cultural education are not extras in the curriculum, to be accommodated if time allows, nor are they alternatives to high standards in literacy, numeracy and academic work. They are essential in themselves and complementary to work in all other areas of the curriculum. The review of the Northern Ireland Curriculum by NICCEA provides an important and timely opportunity to ensure full and co-ordinated provision for creative and cultural development in the curricula of formal and informal education.

"Creative and cultural education are not alternatives to literacy and numeracy. High standards of literacy and numeracy are important in themselves. They can also enhance creative abilities: equally creative teaching and learning can enhance literacy and numeracy. These are complementary abilities, not opposing objectives"  
(All Our Futures)



“ Too often national debate on education is expressed as a series of dichotomies: for example, as a choice between the arts or the sciences; the core curriculum or the broad curriculum; between academic standards or creativity; freedom or authority in teaching methods”

(All Our Futures)

### THE PUSHKIN PRIZES

The Pushkin Prizes were started 12 years ago by the Duchess of Abercorn, a descendant of Alexander Pushkin, the great Russian writer. Her aim was to encourage creative writing in schools, and to involve teachers in learning how to be better writers themselves in order to help their pupils to find their own voice in their writing.

50 schools participate each year, mainly primary and some special, post-primary and Irish-medium schools from all counties and from all communities in Northern Ireland and from the Republic of Ireland. A small number of schools in Russia are also involved.

The project has allowed these children from different backgrounds - and in many cases their communities - to come together to explore their environments and then talk and translate these experiences into many art forms in an atmosphere of trust and openness.

Each November there is a residential weekend conference for the participating teachers, along with a one-week residential summer school for teachers, centring on an intensive series of workshops, facilitated by well-known established writers. The aim is to help teachers explore in depth their own stories and their writing skills.

There is now a website, and it is hoped that through NINE and Scoilnet, children and teachers from all parts of the island of Ireland can use the ideas and principles of Pushkin Prizes to communicate with each other and have a wide readership for their writing.

In June, the Pushkin Prizes day, attended by the pupils and their teachers, is held at Baron's Court. There are various age categories, and the winners and runners-up receive their prizes from a different well-known writer each year. Seamus Heaney is a patron of the prizes.

The Phase 1 review of the Northern Ireland Curriculum has identified creativity and cultural understanding as important elements of the statutory curriculum. 'Creativity' and 'The World Around Us' have been set out as two of five broad areas of learning at Key Stages 1 and 2 (4-11 years). Subject review at Key Stage 3 (12-14 years) will include the need to identify the contribution of individual subjects to young people's creative and cultural development and the links which exist between subjects. It is also the intention to develop exemplar schemes of work which will support a more integrated approach to subject-teaching by incorporating strategies which promote a more creative approach to teaching and learning.

Assessment is a critical issue in developing creative and cultural education. Assessment strategies are required that support the learning process rather than report only the outcomes. Evidence of creative thinking which includes investigation, research, evidence, contextual references etc. should be seen as part of the learning process and valued equally with the outcome of learning.

Beyond initial education, we see a need to develop a creative curriculum for all professional, vocational and academic courses, focusing on the application of good practice and training for creative professionals. Examples of activities would be artists, scientists, chefs, business people, designers, journalists, youth workers, tourism professionals, health workers, engineers, retailers, management consultants and accountants. These programmes could include funded industrial updating and would emphasise the importance of creativity as a core resource for organisations and an emblem of individual employability.



# Unlocking Creativity

## ACTION AGENDA (1): Developing the

To ensure full and co-ordinated provision for creative and cultural development in the curriculum of formal and informal education

What	How	Who	When
<p>Develop continuity and progression in creative and cultural education throughout learning, teaching and youth work.</p>	<ul style="list-style-type: none"> <li>as part of the current Review of Northern Ireland Curriculum: within the Curriculum Framework within Statutory Orders for subjects within exemplar Schemes of Work for teachers</li> <li>as part of the future training and continuing professional development of teachers</li> <li>as part of the re-launch of the Youth Service Curriculum to promote its full implementation</li> <li>as part of lifelong learning across all sectors:               <ul style="list-style-type: none"> <li>- produce creative course material</li> <li>- research</li> <li>- to address issues of competition and differing agendas we need consultation and collaboration between sectors, agencies and employers</li> </ul> </li> <li>- dissemination of best practice</li> </ul>	<ul style="list-style-type: none"> <li>NICCEA</li> <li>educational partners</li> <li>NICCEA</li> <li>educational partners</li> <li>ELBs</li> <li>NICCEA</li> <li>educational partners</li> <li>DE</li> <li>ELBs</li> <li>HEIs</li> <li>teacher training providers</li> <li>DE</li> <li>ELBs</li> <li>YCNI</li> <li>Voluntary youth organisations</li> <li>Learn Direct</li> <li>UF</li> <li>World-wide partnerships</li> <li>DHFETE</li> <li>FE</li> <li>Employers</li> <li>Nursery</li> <li>Primary</li> <li>Secondary</li> <li>Training organisations</li> <li>Youth organisations</li> <li>Other training agencies</li> <li>All</li> </ul>	<p>2000 onwards</p> <p>2002</p> <p>2002</p> <p>pilots/phasing from 2000-05</p> <p>2001</p> <p>2001</p> <p>2001 and continuously</p>



" the arts have been eroded from the curriculum and urgently need reinstating"

(Anthony Everitt, "Opening up the Arts" 2000)

**Continued**

**ACTION AGENDA (1): Developing the Curriculum**

What	How	Who	When
<p>The development of methods and principles of assessment and examination that recognise and value the aims and outcomes of creative and cultural education.</p> <p>Ensure that all professional vocational and academic qualifications positively promote the importance of creative and cultural education</p>	<ul style="list-style-type: none"> <li>• International research and development of appropriate methods of assessment</li> <li>• More emphasis on formative assessment</li> <li>• Advice to Ministers and business community</li> <li>• Review of Post Primary education</li> <li>• Funding for assessment initiatives</li> <li>• Priority for continuing the professional development of teachers</li> <li>• Develop a creative curriculum for all professional vocational and academic courses</li> </ul>	<ul style="list-style-type: none"> <li>• CCEA</li> <li>• ETI</li> <li>• Awarding Bodies</li> <li>• Exam Boards</li> <li>• CCEA</li> <li>• ETI</li> <li>• Awarding Bodies</li> <li>• Examination Boards</li> <li>• Civil servants and advisers</li> <li>• Post Primary Review Group</li> <li>• Government Departments</li> <li>• HE</li> <li>• ELBs</li> <li>• Industry</li> <li>• FE Colleges</li> <li>• HE Institutions</li> <li>• Cultural Organisations</li> <li>• Professional Lead Bodies</li> <li>• Trade Unions</li> <li>• CCEA</li> <li>• Arts Council</li> </ul>	<p>Immediate</p> <p>Immediate and ongoing</p> <p>May 2001</p> <p>2001-2005</p> <p>By 2005</p>

# ▶▶ Unlocking Creativity



## 16 Training and Employment

- To ensure co-ordinated provision for and access to training and employment opportunities in the processes of creative and cultural development

The creative industries offers the greatest added value in terms of new job creation in the services sector. The effects upon the Northern Ireland economy of a targeted, effective policy to promote and develop the creative industries will be measurably beneficial to economic growth. However, recent reports show that traditional business support structures and packages are often unsuitable for the creative industries and the needs of these entrepreneurs are often not fully understood by banks, funding agencies or business support agencies; hence, peer and social groups often provide financial as well as business development support. It is important that appropriate business support mechanisms are established that take account of the creative process in different industries, whilst also providing access to business networks and developing generic business skills that respond to the unique characteristics of enterprises in the creative industries. Establishing Northern Ireland as a major centre for the creative industries would have international impact and provide competitive advantage.

Underpinning the opportunities for employment is the need for training and development of teachers, youth workers and other professionals. Such training and development lies at the heart of a serious strategy for creative and cultural education. Training opportunities are also vital for all of those who aim to take their place in a creative and entrepreneurial economy. The DHFETE, through the tertiary education and vocational training opportunities which it funds, has a significant role to play in encouraging an enterprising and entrepreneurial approach to creativity and innovation. Recent research suggests that graduates from the universities could have greater preparation in relation to "business literacy" and understanding enterprise as well as the personal development skills. This is also true of the further education and vocational training system. The wider formal and informal educational and training system, which is already beginning to refocus activities in response to the development of the knowledge-based employment, could enhance the priority given to creativity and innovation.

There is a need to develop course requirements and standards to promote parity and balance between the arts, sciences and humanities in the training of primary school and secondary school teachers. The training of teachers and careers advisers is a crucial issue for creative and cultural education, ensuring that these professionals, in whatever area of work, are equipped to deliver key skills, which should be expanded to include creativity and cultural education.

### MANLEY GROUP LTD

Manley Group Ltd was established in 1983 as a graphic design, print and visual communications company and has grown steadily since. The company employs over 80 staff and offers a complete range of communication services specialising in corporate ID, brochures, multimedia and web technology, packaging design, exhibition design, CD Rom, marketing consultancy, and design and print.

The company is one of the largest design consultancies in Northern Ireland and certainly one of the fastest growing. Central to the company's vision and philosophy is the belief that in order to become and maintain its position as a market leader, continued investment in the latest technology is required.



“ Today employers are looking for adaptability, creativity, flexibility, imagination and innovation”

(Sir Reg Empey MLA, Minister for Enterprise, Trade and Investment)

## ACTION AGENDA (2): TRAINING & EMPLOYING

To ensure co-ordinated provision for and access to training and employment opportunities in the processes of creative and cultural development.

What	How	Who	When
Create a mechanism for the identification of training needs and the provision of information on training and development opportunities.	<ul style="list-style-type: none"> <li>Cross departmental unit to be established, to take responsibility to co-ordinate:               <ul style="list-style-type: none"> <li>- training;</li> <li>- information;</li> <li>- funding; and</li> <li>- funding for Industrial updating to develop the creative potential of the employee</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>DCAL</li> <li>DE</li> <li>DETI</li> <li>DHFETE</li> <li>Learn Direct</li> <li>Youth Service</li> <li>Community and Voluntary Arts groups with the private sector</li> </ul>	2001
Develop new models for inter-disciplinary teaching and adjust training courses to reflect industry and society needs	<ul style="list-style-type: none"> <li>Training agencies to develop the course requirements, standards and Northern Ireland Curriculum for initial teacher training to promote the importance of creative and cultural education in all disciplines and promote parity between the arts sciences and humanities in the training of primary and secondary school teachers</li> </ul>	<ul style="list-style-type: none"> <li>Industry</li> <li>FE Colleges</li> <li>HE Institutions</li> <li>Cultural Organisations</li> <li>Professional Lead Bodies</li> <li>T&amp;EA</li> </ul>	By 2003
Establish a programme of training for artists, scientists and other professionals to work in formal and informal educational settings.	<ul style="list-style-type: none"> <li>A programme of short courses for professionals</li> <li>Continuing professional development of teachers to be built into this programme</li> <li>Develop training partnerships</li> <li>Focused training for careers advisors</li> </ul>	<ul style="list-style-type: none"> <li>Industry</li> <li>FE Colleges</li> <li>HE Institutions</li> <li>Cultural Organisations</li> <li>Professional Lead Bodies</li> <li>Trade Unions</li> <li>CCEA</li> <li>Schools</li> <li>Arts Council</li> <li>Youth Service</li> <li>T&amp;EA</li> </ul>	Immediate



# Unlocking Creativity

## ACTION AGENDA (2): TRAINING & EMPLOYING

Continued

What	How	Who	When
<p>Provide a means of supporting learners to enhance personal development and career opportunities.</p>	<ul style="list-style-type: none"> <li>Establish a programme for individual artists into school and the workplace</li> <li>Develop, in conjunction with the Arts Council, tailored education and training programmes for individual artists to allow them to develop to the maximum their potential and offer support and expertise to the emerging creative industries</li> <li>Establish a Personal Mentoring Partnership to assist in the process of managing personal development, career choice, tapping into resources and improving self-confidence</li> <li>Extend the Careers Guidance service to include creative industries and arts</li> <li>Tailor Learn Direct and New Deal to Creative Industries</li> <li>Develop, in conjunction with the Arts Council, an action plan to encourage audience development and increase participation in the arts consistent with the</li> </ul>	<ul style="list-style-type: none"> <li>Government departments</li> <li>Arts and Business</li> <li>Volunteers recruited from a range of interest areas including creative and media areas; expertise from Higher and Further education; professional artists and designers, scientists etc.</li> <li>DHFETE</li> <li>T&amp;EA</li> <li>Arts Council</li> <li>Colleges</li> <li>Universities</li> <li>Learn Direct</li> <li>Educational Guidance Service for Adults</li> <li>professional associations</li> <li>DCAL</li> <li>Arts Council</li> <li>DHFETE</li> <li>UFI</li> <li>New Generation Audiences</li> </ul>	<p>November 2001</p> <p>The Personal Mentoring Partnership should be constituted and operational before September 2001</p> <p>April 2001</p>





“ A society that doesn’t value the creative opportunities offered by the new technologies is a society that won’t develop”

(Dr Sean Farren MLA, Minister for Higher and Further Education, Training and Employment)

**ACTION AGENDA (2): TRAINING & EMPLOYING PEOPLE**

**Continued**

What	How	Who	When
<p>Support for Creative industries</p>	<ul style="list-style-type: none"> <li>enhancement of opportunities for lifelong learning</li> <li>Produce a strategy for the development of centres of curiosity and imagination, establishing 4 centres to provide co-ordinated, community-based programmes for maximising individual creativity</li> <li>Develop an action plan to identify the opportunities for the enhancement and development of individual creativity</li> <li>Implement a plan with the Arts Council to target support which will tackle barriers to participation in the arts by socially disadvantaged people</li> <li>Complete a programme of research on the potential development of creative industries:               <ul style="list-style-type: none"> <li>- research on creativity and innovation and the needs of the labour market in a knowledge-based economy, examining best practice internationally, across NI and evaluating public policy initiatives/impacts in relation to the development of the Creative industries</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• DCAL</li> <li>• DE</li> <li>• NMIGNI</li> <li>• DCAL</li> <li>• Other Government Departments</li> <li>• ACNI</li> <li>• ELBs</li> <li>• DCAL</li> <li>• ACNI</li> <li>• DCAL</li> <li>• DE</li> <li>• DETI</li> <li>• DHFETE</li> <li>• Universities</li> <li>• IRTU</li> <li>• NIERC</li> <li>• Private sector</li> <li>• NIIM/A</li> <li>• NITB</li> </ul>	<p>April 2002</p> <p>September 2001</p> <p>April 2002</p> <p>June 2002</p>



# Unlocking Creativity

## ACTION AGENDA (2): TRAINING & EMPLOYING PEOPLE

Continued

What	How	Who	When
	<ul style="list-style-type: none"> <li>- comprehensive analysis of emerging technology and their likely effects upon our social and economic cultures</li> <li>- comprehensive skills audit of new media technologies</li> <li>• Establish effective entrepreneurship and business incubation programmes focused on supporting creativity and innovation:</li> <li>- creation of a pool of qualified mentors to advise and help start-ups within a hothouse environment which is conducive to stimulating entrepreneurship and creativity</li> <li>- clustering and sectoral development activities to build and extend capability, support networks and key academic industry partnerships</li> <li>• Training and development programmes to build foundation skills within different Creative industries:</li> <li>- ensure that creativity and innovation education are fundamental building blocks for the school, undergraduate and</li> </ul>	<ul style="list-style-type: none"> <li>• IDB</li> <li>• DETI</li> <li>• LEDU</li> <li>• Universities</li> <li>• ACNI</li> <li>• Crafts Council</li> <li>• FE Colleges</li> <li>• NIIMA</li> <li>• Private sector</li> </ul>	<p>2001/02</p>
		<ul style="list-style-type: none"> <li>• DCAL</li> <li>• DE</li> <li>• DETI</li> <li>• DFP</li> <li>• DHFETE</li> <li>• ELBs</li> <li>• Universities</li> <li>• FE Colleges</li> <li>• LEDU</li> </ul>	<p>2001/02</p>



"We're looking for creative thinkers - people who can think of things nobody has even dreamed of"

(Darryl Collins, Partner, Blackstar - the UK's largest Internet video and DVD retailer)

**Continued**

**ACTION AGENDA (2): TRAINING & EMPLOYING PEOPLE**

What	How	Who	When
	<p>postgraduate curriculum</p> <ul style="list-style-type: none"> <li>- investigate the possibility of a tax incentive scheme which would introduce a 'percentage for creativity education' to encourage companies to engage with learning and teaching initiatives</li> <li>• Establish a centre of excellence in creativity, innovation and entrepreneurship:             <ul style="list-style-type: none"> <li>- facilitate academic/industry links</li> <li>- establish accurate and up-to-date information sources</li> <li>- promote research and cross-sectoral development</li> <li>- promote international communication</li> </ul> </li> <li>• Invest in music, film, new media, literary/publishing companies, design and crafts infrastructure which are key exports from the island:             <ul style="list-style-type: none"> <li>- pump-prime collaborative product development</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• T&amp;EA</li> <li>• The IRTU Design Directorate</li> <li>• Crafts Council</li> <li>• NITB</li> <li>• Inland Revenue</li> <li>• Government and its agencies</li> <li>• Universities</li> <li>• NIERC</li> <li>• Professional bodies</li> <li>• Private sector</li> <li>• DCAL</li> <li>• DE</li> <li>• DETI</li> <li>• DHFETE</li> <li>• IDB</li> <li>• LEDU</li> <li>• NITB</li> <li>• British Council</li> <li>• ACNI</li> <li>• The IRTU Design Directorate</li> <li>• Crafts Council</li> <li>• Music Industry bodies</li> <li>• Universities</li> <li>• Professional bodies</li> <li>• Private sector</li> </ul>	<p>Immediate</p>



# Unlocking Creativity

## 17 Partnerships and Resources

- To ensure effective partnerships between different sectors and organisations to provide a rich creative and cultural education for all

Schools, colleges and youth organisations are now able to work in partnership with a wide range of individuals and organisations to enrich provision for creative and cultural education. These include links with cultural organisations, community groups, parents and business partners. The benefits of successful partnerships and the roles of various partners in creative and cultural education are different, but complementary. There is a great deal of good practice, but there is an urgent need to establish better systems of funding, training and quality assurance of the effectiveness of partnerships. In particular we must address their ability to ensure that the barriers to participation in arts and culture are removed and the quality of services and access to them, is improved through joint working and the effective sharing of resources.

### DREAM (DIGITAL REGENERATION OF ENTERPRISES IN ANIMATION AND MULTIMEDIA)

With support from the T&EA, IFI and LEDU, the Nerve Centre established the DREAM project in Belfast to develop the digital media sector in Northern Ireland. The project aims to provide a support structure for SMEs in the new digital technologies sector and address a number of problems, e.g. technological and skills gaps in the diverse areas of multimedia; and lack of awareness and understanding of the benefits of multimedia in the wider marketplace, including training organisations and government bodies and agencies.

DREAM was instrumental in the formation in March 1999 of the Northern Ireland Interactive Multimedia Association (NIIMA), the industry body for new media in the region. In conjunction with NIIMA, DREAM has devised a strategy for the development of the multimedia sector in Northern Ireland through effective research, the analysis of best practice within the global environment, learning, education and vision. DREAM is also represented on the Creative Industries Action Group established by DCAL to raise awareness of the creative industries' contribution to the Northern Ireland economy and co-ordinate efforts to develop a strategy to maximise their potential.



“We do not have vast natural resources but we have one thing going for us and that’s our people. All of us gain self-esteem and confidence by developing our creative and innovative sides”

(Mr Michael McGimpsey MLA, Minister for Culture, Arts and Leisure)

## THE NEW GENERATION AUDIENCES SCHEME

New Generation Audiences is an important national project that was launched by the Secretary of State for Culture, Media and Sport, Rt Hon Chris Smith MP, in January 2000.

### The Concept

The cultural and sporting sector face an endless battle to encourage interest amongst the young. Young people represent a new generation of audiences and need to be offered a varied experience of live events that will help them make informed decisions about their interests and pastimes for the future. Young people of today represent a new generation of audiences for the future.

The empty seat phenomenon is experienced in venues and at events across the country. Rather than seeing those seats as a lost opportunity, New Generation Audiences (NGA) portrays them as a potential investment in the future. It persuades cultural and sporting organisations to give a small part of that spare capacity away free of charge to schools in exchange for a properly organised school trip. In encouraging schools to take children to live experiences NGA also provides for the opportunity of developing a partnership between the schools and the organisations that have contributed the tickets.

In return NGA makes the following demands on schools;

- NGA offers at least 8-weeks notice of events and so expects the visit to be incorporated into the school’s teaching programme. Staff and students are challenged to research into, and learn as much about, the event as possible. The aim is to make those young people among the best informed in the audience.
- After the event they are asked to reflect on their experiences and learning and write a critique about their visit, which is then offered as a resource for others.

NGA provides a free website-based technology, [www.Think.com](http://www.Think.com), developed by a project partner, Oracle Corporation, which allows for the research, the sharing and the publication of critiques to happen easily via the Internet. Most importantly, working in this way encourages collaboration between students and teachers as they share their quest for knowledge and information.

Since its launch the project has worked with over 300 schools bringing access to 158,675 students. It has distributed 7,317 tickets representing 253 school visits.

To facilitate an environment in which creativity, team working and risk-taking can be experienced and explored will require a project-led, inter-disciplinary approach to establishing new learning situations. By its very nature, such an approach will involve the building of dynamic partnerships between appropriate education providers, subject specialists, professional bodies, business and industrial sectors, cultural organisations, funders, support agencies and government departments. A model for partnership should be created to demonstrate the interfaces/ opportunities/ experiences that have potential for meeting the changing educational expectations of society and to ensure deliverable outcomes are achieved.



# Unlocking Creativity



## ACTION AGENDA (3): Partnerships and

To ensure effective partnerships between different sectors and organisations to provide a rich creative and cultural education for all

### What

Develop a partnership model for delivering project-led learning activities within the primary/secondary and tertiary education sectors and youth service

Provide inter-sectoral information and resources and encourage web-based learning

### How

- Confirm Ministerial commitment to creativity as a cross cutting issue for Programme for Government
- By employing creative champions and co-ordinators to work within school/college clusters and youth organisations to implement integrative projects
- Establish a reference group for quarterly reports
- Create dynamic on-line resources of exemplar projects, partner bodies, funding sources, contacts, creative champions, for wide dissemination.

### Who

- DCAL
- DE
- DFHETE
- DETI
- Creative champions
- Cultural organisations
- Education providers
- Funders (local, national, international and European)
- Business/Industrial sector
- DCAL
- DE
- DETI
- DFHETE
- Education and Library Boards
- Youth Council
- Arts Council
- Arts organisations
- Business interests

- Using the NINE site as the foundation on which to build more extensive provision
- New Generation Audiences could provide a complimentary on-line learning resource and building relationships between young people and the arts and sports sectors
- DCAL
- DE

### When

The model for partnership should be established in Spring 2001 with finance ring-fenced

The first creative champion appointments should be made before June 2001

The first pilot projects should start in September 2001

Revamping of NINE should begin as soon as possible

New Generation Audiences could be up and running by September 2001 depending on funding available



“ Education systems need to assess what we value rather than value what is assessed”

(Ken Robinson)

## ACTION AGENDA (3): Partnerships and

To ensure effective partnerships between different sectors and organisations to provide a rich creative and cultural education for all

What	How	Who	When
<p>Provide increased investment in up-to-date technology for both the education and arts sectors</p> <p>Promote and celebrate good practice in cultural and creative education, cultural diversity and individual creativity</p>	<ul style="list-style-type: none"> <li>Fully implement Classroom 2000</li> <li>Establish a fund for equipment and training to improve limited access, especially in arts provision</li> <li>Establish a 'C mark' award scheme which encourages individual schools and learning providers to audit existing activity, pinpoint gaps and enrich creative provision ensuring breadth and balance</li> <li>Strategically market and make accessible the wide range of cultural facilities and resources in our performing venues, museums, galleries, libraries and visitor amenities</li> <li>Develop a programme to improve accessibility to culture and leisure facilities, in particular for people with disabilities or who are socially disadvantaged, based on an audit</li> </ul>	<ul style="list-style-type: none"> <li>DHFETE</li> <li>ACNI</li> <li>SCNI</li> <li>UU</li> <li>DE</li> <li>DCAL, DE to liaise with regard to capacity building in IT and the pooling of resources</li> <li>DCAL</li> <li>DE</li> <li>ELBs</li> <li>Champions in partnership with Governors, teachers and parents.</li> <li>DCAL</li> <li>ACNI</li> <li>NM/GNI</li> <li>ELBs</li> <li>NITB</li> <li>DETI</li> <li>District Councils</li> <li>DCAL</li> <li>Adapt NI</li> <li>ACNI</li> <li>Government Departments</li> <li>District Councils</li> </ul>	<p>Due to commence during the 2000/01 school year, Classroom 2000 will be implemented in phases, with network connection for all schools expected to be completed by the end of 2002. Further implementation of computers and content will be due throughout the 10 year life of the project.</p> <p>The award scheme could come into effect for September 2002 once the partnership model is operational and Creative Champions are in post</p> <p>Ongoing</p> <p>May 2001</p>



# Unlocking Creativity

## ACTION AGENDA (3): Partnerships and

To ensure effective partnerships between different sectors and organisations to provide a rich creative and cultural education for all

What	How	Who	When
<p>Promote positive image of the island of Ireland as a place of cultural diversity and excellence</p>	<ul style="list-style-type: none"> <li>of an initial 40 culture, arts and leisure venues</li> <li>Involve arts organisations and creative businesses more frequently in inward investment visits and trade missions.</li> <li>Creative Industries Action Group should convene an additional sub group to look at inward investment and image abroad.</li> <li>Showcase and disseminate good practice in cultural and arts events and the Creative Industries.</li> <li>Work with the other stakeholders in developing a programme to support Northern Ireland's bid for 2008 City of Culture</li> <li>Extend the Diversity 21 initiative to promote greater respect and understanding of our cultural diversity and shared heritage through participation in cultural and leisure activities</li> </ul>	<ul style="list-style-type: none"> <li>DCAL</li> <li>ACNI</li> <li>IDB</li> <li>LEDU</li> <li>DETI</li> <li>Action Group members</li> <li>NI Events Company</li> <li>NITB</li> <li>DCAL</li> <li>DETI</li> <li>CRC</li> <li>CRU</li> <li>DCAL</li> <li>Belfast City Council</li> <li>NIMGNI</li> <li>Armagh City &amp; District Council</li> <li>Derry City Council</li> <li>Community groups</li> <li>SCNI</li> <li>NI Events Company</li> <li>ACNI</li> <li>Government Departments</li> <li>DCAL</li> <li>NITB</li> <li>SCNI</li> <li>ACNI</li> <li>CRC</li> <li>CRU</li> <li>DE</li> <li>District councils</li> <li>Community sector</li> </ul>	<p>2001</p> <p>March 2002</p> <p>Continues the 2000 initiative</p>





“ Creative and cultural education are not alternatives to literacy and numeracy. High standards of literacy and numeracy are important in themselves. They can also enhance creative abilities: equally creative teaching and learning can enhance literacy and numeracy. These are complementary abilities, not opposing objectives”

(All Our Futures)

### ACTION AGENDA (3): Partnerships and

To ensure effective partnerships between different sectors and organisations to provide a rich creative and cultural education for all

What	How	Who	When
	<ul style="list-style-type: none"> <li>Develop a marketing strategy to promote awareness of our cultural treasures and recreational facilities</li> <li>implement a strategy for securing a programme of high profile international sporting and cultural events to Northern Ireland, attracting 2 world class events and 4-6 major international events annually</li> </ul>	<ul style="list-style-type: none"> <li>Business sector</li> <li>NI Events Company</li> <li>DARD</li> <li>DCAL</li> <li>DETI</li> <li>DOE</li> <li>ACNI</li> <li>NITB</li> <li>NM/GNI</li> <li>SCNI</li> <li>NITB</li> <li>SCNI</li> <li>ACNI</li> <li>DCAL</li> <li>DETI</li> <li>NI Events Company</li> <li>District Councils</li> <li>Private sector</li> <li>Business sector</li> </ul>	<p>2001/02</p>



# Unlocking Creativity

## 18 CONSULTATION

In this document we have sought to raise awareness of the importance of creativity to Northern Ireland's future; identify objectives which, if met, will help to unlock the creativity within each and every one of us; and offer a selection of possible actions which could bring us closer to meeting those objectives.

We now need your help and co-operation in providing much-needed feedback on the principles and priorities identified in the report. Your input is vital in helping us to create policy based on wide consensus and the most effective development strategies with which to implement it.

Please feel free to comment on any aspect of the report, but in particular we welcome your responses to the following questions:

### Mission Statement and Core Objectives

Is the Mission Statement the right one? (page 16)

Are the Core Objectives appropriate? (page 16)

Are there others you would substitute/add?

### Agenda for Action

Do the actions listed under Agenda for Action (pages 17-33) meet the Objectives?

Are all the actions appropriate?

Are there other people/organisations that should be involved?

Are there other actions which you feel could/should be included?

In your view, what are the Priority Actions under each Objective?

Thank you for taking the time to read this document. We look forward to receiving your comments by Wednesday 31 January 2001. Please write to:

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BELFAST  
BT15 1AQ

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# Appendices



# Unlocking Creativity

## 19 Appendix 1

### FUTURE SEARCH CREATIVITY IN EDUCATION GROUP

Chaired by Professor Ken Robinson, University of Warwick

Liz Armour	ETI
Catherine Bell	ETI
Alastair Bradley	DE
Martin Caher	T&EA
Will Chamberlain	Belfast Community Circus School
Tom Collins	QUB
Gerry Devine	Western Education and Library Board
Clare Devlin	Dungannon Teachers Centre
Aideen Doherty	Verbal Arts Centre
Noelle Farry	South West Teachers Centre
Charles Ferguson	University of Ulster
Siobhan Fitzpatrick	NIPPA - The Early Years Organisation
Hamish Fyfe	Stranmillis University College
Carmel Gallagher	NICCEA
Jim Gourley	Ethos Interactive
Peter Gregg	T&EA
David Guilfoyle	Youth Council for Northern Ireland
Vine Haugh	North Eastern Education and Library Board
Kate Ingram	Open Arts
David Johnston	QUB
Alice Lennon	South Eastern Education and Library Board
Nick Livingston	Arts Council of Northern Ireland
Catherine Madden	QUB
Malachy Martin	Northern Ireland Film Commission
Mark Mawhinney	DCAL
Willie Maxwell	North Down and Ards Institute of Further and Higher Education
Shona McCarthy	Cinemagic
Brian McClelland	University of Ulster
Dennis McCoy	DCAL
Sean McElhatton	Belfast Education and Library Board
Aideen McGinley	DCAL
Jasper McKinney	Newry and Kilkeel College of Further Education
Fabian Monds	Information Age
Sally Montgomery	W5
Paul Moore	University of Ulster
Stephen Moore	IRTU Design Directorate
William Morris	Nortel Networks
Patricia Nelson	Education and Training Inspectorate
Paul Nolan	Workers' Educational Association
Jack Palmer	DCAL
Michelle Rusk	Paradigm Shift Ltd
Jenny Scharf	NICCEA
Bill Scott	LEDU
Kate Thompson	The Prince's Trust
Lesley-Anne Wilson	University of Ulster
Margaret Yeomans	Southern Education and Library Board



" The creative artist is an observer whose brain works in new ways making it possible to convey information about matters that were not a subject for communication before. The discoveries of all the artist and the scientist are exactly alike in this respect. Artists have discarded new aspects of space with one symbolism just as physicists had with another"

J.Z Young 1987

## 20 Appendix 1A

### FUTURE SEARCH CREATIVE INDUSTRIES GROUP

Chaired by Professor Paul Jeffcutt, QUB

Eileen Bell	Northern Ireland Visual Arts Forum
Shelagh Boucher	Northern Ireland Visual Arts Forum
Alison Clydesdale	Industrial Research and Technology Unit
Avril Crawford	Arts and Disability Forum
John Edmund	John Edmund Marketing Strategy and Planning
Noelle Farry	South West Teachers Centre
Brian Ferran	Arts Council of Northern Ireland
Patricia Flanagan	Craftworks
Ross Graham	Northern Ireland Music Industry Commission
Denise Gray	University of Ulster
Dave Hyndman	Northern Visions Ltd
Rosemary Kelly	BBC Northern Ireland
Gillian Kennedy	Verbal Arts Centre
Nick Livingston	Arts Council of Northern Ireland
Martin Lynch	Community Arts Forum
Peter Lyner	British Council Northern Ireland
Brian McClelland	University of Ulster
Drew McFarlane	British Actors' Equity Association
Hilary McGrady	Arts and Business
Catherine McWilliams	Cavehill Gallery
Joe McWilliams	Cavehill Gallery
Anne Montgomery	University of Ulster
Stephen Moore	IRTU Design Directorate
Bernie Morrison	Fresh Productions
Colette Norwood	British Council Northern Ireland
Michael O'Neill	DREAM Ireland Ltd
Jack Palmer	DCAL
Richard Pierce	Practising Architect
Beth Porter	Association of Chief Librarians (NI)
Michele Rusk	Paradigm Shift Ltd
Jane Stylis	Classics Ladieswear
Anne Tannahill	Blackstaff Press
Richard Taylor	Northern Ireland Film Commission
Margaret Yeomans	Southern Education and Library Board



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“ Imagination is more important than knowledge”

Albert Einstein

## 22 GLOSSARY

ACNI	Arts Council of Northern Ireland
(NI)CCEA	(Northern Ireland) Council for the Curriculum, Examinations and Assessment
DCAL	Department of Culture Arts and Leisure
DCMS	Department for Culture, Media and Sport
DE	Department of Education
DETI	Department of Enterprise, Trade and Investment
DHFETE	Department of Higher and Further Education, Training and Employment
DREAM	Digital Regeneration of Enterprises in Animation and Multimedia
ELB	Education and Library Board
ETI	Education and Training Inspectorate
EU	European Union
FE	Further Education
GDP	Gross Domestic Product
HEI	Higher Education Institution
IDB	Industrial Development Board
IFI	International Fund for Ireland
IRTU	Industrial Research and Technology Unit
MLA	Member of the Legislative Assembly
MP	Member of Parliament
NIERC	Northern Ireland Economic Research Council
NIIMA	Northern Ireland Interactive Multimedia Association
NINE	Northern Ireland Network for Education
NMGNI	National Museums and Galleries of Northern Ireland
QUB	The Queen’s University of Belfast
ROI	Republic of Ireland
RUC	Royal Ulster Constabulary
SCNI	Sports Council for Northern Ireland
SME	Small and Medium Enterprises
T&EA	Training and Employment Agency
UFI	University for Industry
UK	United Kingdom
US	United States
UU	University of Ulster
YCNI	Youth Council for Northern Ireland

# ▶▶ Unlocking Creativity



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