



Creativity in Education Summit 2022

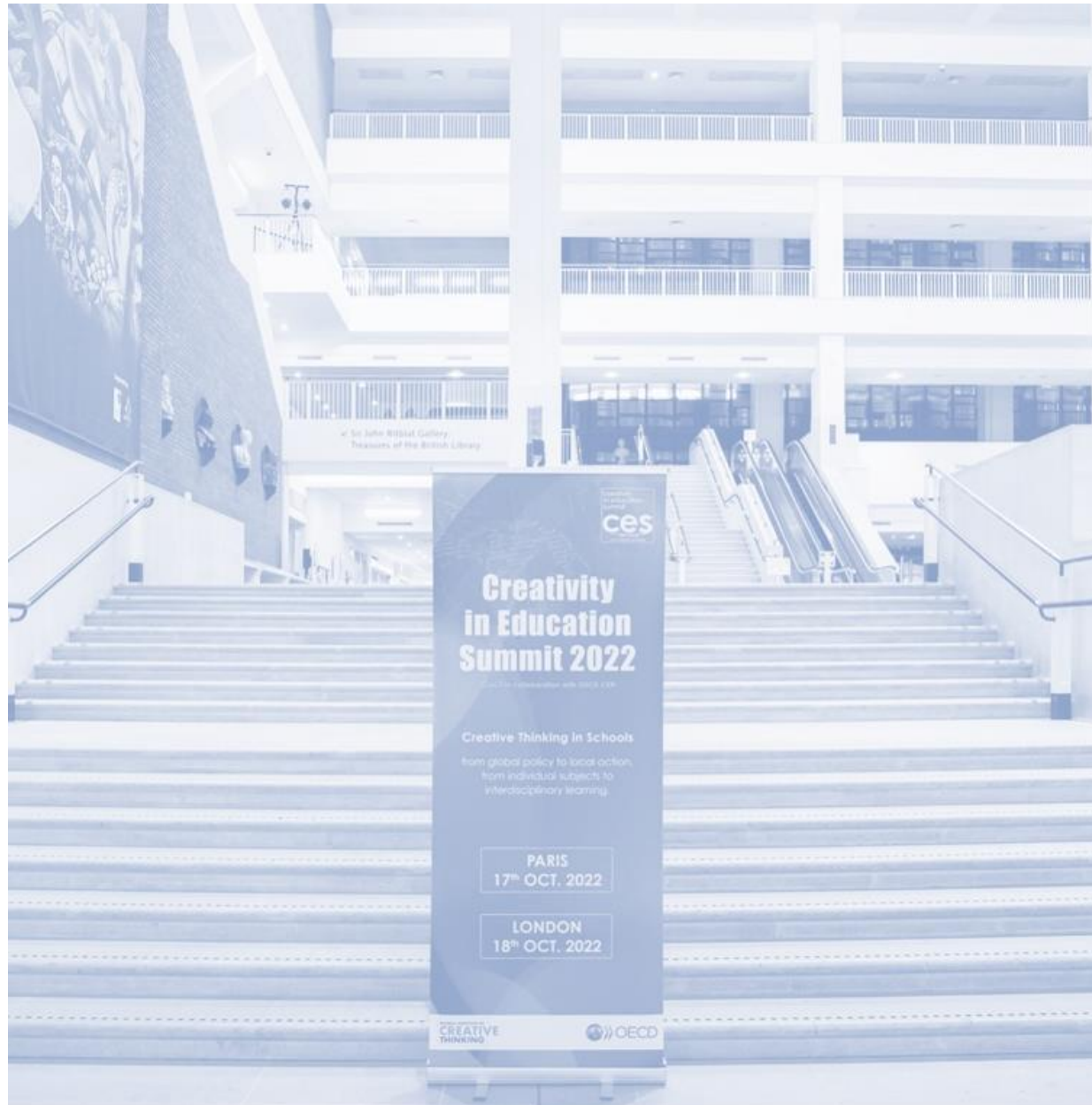
GloCT in collaboration with OECD CERI

17-18, OCTOBER 2022

PARIS & LONDON

SUMMIT REPORT





Contents

- Foreword
- About the Summit
- Co-organisers
- Summit in a snapshot
- Our speakers
- Participants
- Day 1: Speeches and Panels
- Day 2: Speeches and Workshops
- Reflections
- Annual Report
- Looking forward



Foreword by
Bill Lucas
Chair of GloCT Advisory Board






On the cusp of a creative revolution in schools

Over the last two decades, the importance of creative thinking in schools has been increasingly acknowledged and the Creativity Education Summit demonstrated this. As Andreas Schleicher puts it:

Creative thinking is not a magic power, though, it can be learned and it can be taught. Every individual, to a greater or smaller degree, has the potential to think creatively. It is therefore unsurprising that school curricula around the world seek to give creativity greater emphasis, both within and across subject disciplines.

In the Summit report, 'Creative Thinking in Schools across the World', five indicators offer snapshots of progress - Status, Curricula, Culture, Curriculum Design and Pedagogy, Assessment and Professional learning. These snapshots are pictured as dashboards coloured from green to red in traffic light style.

There are real signs of progress in two areas - Curricula, Culture, Curriculum Design and Pedagogy – and some positive steps in the areas of assessment both from the PISA 2022 Creative Thinking Test and in our understanding of how teachers can use assessment formatively to improve teaching and learning. In the areas of professional learning, both pre-service and in-service, there is much yet to be done.

				
<p>The status of creative thinking</p> <p><i>Creative thinking is increasingly valued in school systems across the world.</i></p> <p><i>There is a growing consensus on some robust definitions and a small number of practical models in use across the world.</i></p>	<p>Curricula</p> <p><i>Creative thinking is increasingly specified in curricula across the world.</i></p> <p><i>A small but growing number of educational jurisdictions are providing strategic leadership, clear guidance and programmes of support to embed creative thinking in every subject of the curriculum.</i></p> <p><i>Still only a minority of jurisdictions prioritise creative thinking in schools.</i></p>	<p>Culture, curriculum design and pedagogies</p> <p><i>There is a growing consensus on the school cultures needed to embed creative thinking.</i></p> <p><i>There is a recognition that schools may need to re-design aspect of their timetable to create longer blocks of time with opportunities for interdisciplinary learning.</i></p> <p><i>There is an emerging understanding of a range of pedagogies for creative thinking that can work in every subject of the curriculum.</i></p> <p><i>Many schools find that accountability pressures can be counter-productive in enabling creative thinking to flourish.</i></p>	<p>Assessment</p> <p><i>Significant progress has been made in the last decade in understanding how to evidence the development of creative thinking with clear learning continua being developed and new methods used.</i></p> <p><i>The PISA 2022 Creative Thinking Test creates an impetus for increased use of many methods of assessment from 2024 onwards when its results are announced, encouraging teachers to use a range of formative approaches in the classroom.</i></p>	<p>Professional learning</p> <p><i>There is a growing recognition of the complexity and scale of changes needed at system and school level.</i></p> <p><i>We are only now beginning to understand the nature of the professional development and professional learning communities needed by school leaders and teachers to make significant progress in embedding creative thinking.</i></p> <p><i>Currently there is a huge unmet need for high-quality pre- and in-service training for teachers.</i></p>

Snapshots of progress

Creative thinking in schools across the world:
A snapshot of progress in 2022

About the Summit

The annual summit provides a platform for discussion and action relating to creativity in and for education. Starting in 2019, creativity educators and researchers from all over the world meet to discuss the trends and approaches to creative thinking and creativity development in schools. This signature event also brings leaders from schools, universities, research institutes, and industry to discuss key issues in creative thinking for education, and innovation.

The first conference took place in 2019 in the UK, followed by two online events in 2020 and 2021. This year, the summit was a 2-day event in Paris and London, co-held by the OECD Centre for Educational Research and Innovation (CERI) and the Global Institute of Creative Thinking (GloCT).



Co-organisers



OECD Centre for Educational Research and Innovation (CERI)

The Centre for Educational Research and Innovation (CERI) performs research-driven work to achieve lifelong learning for all. It goes beyond formal education systems and reflects on the future of teaching and learning. While having a particular focus on emerging trends and issues, CERI aims to set a forward-looking and innovative agenda for a changing education landscape. The goal of CERI is to produce work that is thoroughly integrated with empirical analysis and innovation awareness, with specific emphasis on accumulating statistical evidence and developing key indicators to solidify its research work.



Global Institute of Creative Thinking

The Global Institute of Creative Thinking (GloCT) is a movement to promote the centrality of teaching creative thinking in schools. A UK-based institute, GloCT focuses on encouraging creativity education through curriculum innovation, reform, professional learning and collaboration. It brings together academics, policy makers, educators and learners, at a national and international level. The main activities of the institute include evidence-based advocacy, international conferences and workshops, teacher professional learning courses, creative thinking programmes run in collaboration with schools. The Creativity in Education Summit, its signature event, is held annually. Initially promoting cooperation between schools in the UK, China and Australia, GloCT's ambitions are now for increased global cooperation.

Summit in a snapshot

OECD Conference Centre

17 October 2022

Conference Centre of OECD Headquarters, 2 Rue André Pascal,
75016 Paris, France

The British Library

18 October 2022

The British Library, 96 Euston Rd, London NW1 2DB, United
Kingdom

The 2022 Creativity in Education Summit took place on the 17th and 18th October, 2022. The theme of this year's event was Creative Thinking in Schools: from global policy to local action, from individual subjects to interdisciplinary learning.

Exploring 'building a movement of confident, capable teachers of creativity' and 'sharing pedagogies for teaching creative thinking within and across disciplines', the summit focused on promoting and evidencing creativity in schools, from individual subjects to interdisciplinary learning, with the aim of sharing the many innovative approaches being used in schools, where representatives from featured schools in the UK, Brazil, Australia, New Zealand, China and the US share case studies, discuss best practice and outline any lessons learned, exploring strategies that can generate impact both within and beyond the school or university campus.



Summit in numbers

1

ANNUAL REPORT ON THE PROGRESS OF CREATIVITY WORLDWIDE

2

DAYS OF EVENT

3

CITIES: PARIS, LONDON & SHANGHAI

8

KEYNOTE SPEECHES DELIVERED

2

PANEL DISCUSSIONS ON CREATIVITY IN SCHOOLS, PEDAGOGIES AND ASSESSMENT

5

WORKSHOPS LOOKING AT PRACTICES IN MORE THAN 6 COUNTRIES

24

SPEAKERS WHO SHARED THEIR WORK ON CREATIVITY, FROM OECD LEADERSHIP TO CLASSROOM TEACHERS

9

COUNTRIES WHERE OUR PARTICIPANTS CAME FROM

120

ONSITE AND REMOTE AUDIENCE

Our speakers



Andreas Schleicher
Director for Education and Skills, and Special Advisor on Education Policy to the Secretary-General at OECD



Limin Liu
President of the China Education Association for International Exchange and Former Vice Minister of Education of China



Bill Lucas
Chair of GloCT Advisory Board
Co-Chair of PISA Creative Thinking Test
2022 Strategic Advisory Group



Gwang-Chol Chang
Chief of Section of Education Policy
UNESCO Headquarters



Tia Loukkola
Head of Innovation & Measuring Progress Division OECD



Elodie Persem
Head of Accessibility, Innovation and Research Unit, French Ministry of National Education and Youth



Kenneth Nally
Creative Ireland
Department of Education
Ireland Inspectorate



Stéphan Vincent-Lancrin
Deputy Head of Centre for Educational Research and Innovation
OECD



Mario Piacentini
Senior analyst,
Programme for International Student Assessment (PISA),
OECD



Michael Anderson
Professor of Creativity and Arts Education in the Faculty of Arts and Social Sciences at The University of Sydney and Co-Director of the CREATE Centre



Pamela Burnard
Professor of Arts, Creativities and Education
University of Cambridge



Laura McBain
Co-Interim Managing Director at Hasso Plattner Institute of Design at Stanford and Co-Director of K12 Lab



Todd Lubart
Professor of Psychology
University of Paris Cité



Cassie Hague
Policy Analyst
Centre for Educational Research and Innovation
OECD

Our speakers



Rachel Sylvester
Chair of The Times
Education Commission
and political columnist at
The Times



Richard Jones
Headmaster
Bryanston School



Guiqing An
Professor of Curriculum
and Instruction
East China Normal
University



Edward Derbyshire
Head of Drama
Pate's Grammar School



Edrys Barkham
International
Recruitment Consultant
Bryanston School



Simon Wheeler
Head of Film
Bryanston School



Sheng Xue
Physics Teacher
Beicai Senior High School
Affiliated to Shanghai
Maritime University



Shuying Ma
Principal
Beicai Senior High
School Affiliated to
Shanghai Maritime
University



Jie Tian
Director of Curriculum
Research and
Development Centre
Jiading Education
College



Bing Wang
Party Secretary and
Principal
Jiading Defu Middle
School Affiliated to
HSASJTU

Participants



Programme | Day 1

Creative Thinking In Schools : A Snapshot of Progress In 2022

Date: 17th October 2022

Time: 10:00 – 15:45, Central European Time

Venue: CC2, OECD Conference Centre, 2 Rue André Pascal, 75016 Paris, France

10:00 - 10:10

Welcome remarks

- Stéphan Vincent-Lancrin, Deputy Head of CERI
- Bill Lucas, Professor of Learning, University of Winchester, UK; Chair of GloCT Advisory Board

10:10 - 11:00

Keynote Speeches

Moderated by Bill Lucas, Chair of GloCT Advisory Board

Why creativity and creative teaching and learning matter today and for tomorrow's world

- Andreas Schleicher, Director for Education and Skills, and Special Advisor on Education Policy to the Secretary-General at OECD

China's Education Modernisation 2035 Plan and the role of creativity in education in China

- Limin Liu, President of China Education Association for International Exchange and Former Vice Minister of Education of China

11:30 - 12:30

Keynote Speeches

Moderated by Tia Loukkola, Head of CERI, OECD

An overview of creative thinking in schools across the world

- Professor Bill Lucas, Chair of GloCT Advisory Board and Co-Chair PISA Creative Thinking Test 2022 Strategic Advisory Group

Nurturing creativity through education

- Gwang-Chol Chang, Chief of Section of Education Policy, UNESCO Headquarters

13:30 - 14:40

Panel Discussion 1: Making progress in embedding creative teaching practices in schools

Moderated by Rachel Sylvester, Chair of The Times Education Commission and political columnist at The Times

Panellists:

- Laura McBain, Co-Interim Managing Director at Hasso Plattner Institute of Design at Stanford University
- Michael Anderson, Professor of Creativity and Arts Education, The University of Sydney
- Pamela Burnard, Professor of Arts, Creativities and Educations, University of Cambridge, England
- Kenneth Nally, Creative Ireland, Department of Education, Ireland: Inspectorate

15:00 - 16:00

Panel Discussion 2: Assessing students' and teachers' creativity formatively and summatively: promising methods and tools

Moderated by Stéphan Vincent-Lancrin, Deputy head of CERI, OECD

Panellists:

- Elodie Persem, Head of Access, Innovation and Research Unit, DEPP, French Ministry of Education
- Todd Lubart, Professor of Psychology, University of Paris-Descartes, France
- Richard Jones, Headteacher of Bryanston School, England
- Mario Piacentini, Senior Analyst, Programme for International Student Assessment (PISA) at OECD

Why creativity and creative teaching and learning matter today and for tomorrow's world



Andreas Schleicher

Director for Education and Skills and Special Advisor on Education Policy to the Secretary-General at OECD

The Director for Education and Skills and Special Advisor on Education Policy to the Secretary-General at OECD Andreas Schleicher opened the Fourth Creativity in Education Summit with a real story of societal transformation, growth, and what it means for 21st century learners in his speech 'Why creativity and creative teaching and learning matter'.

'Education has fueled amazing progress, but it also leaves us with some fundamental disconnects. Think of the growing disconnect between the infinite growth imperative and the finite resources of our planet; between the financial economy and the real economy; between the wealthy and the poor; between the concept of our gross domestic product and the well-being of people; and between technology and social needs.'

Mr. Schleicher highlighted the need of imagining a future where creativity is deployed in the education system and the importance of thinking creatively about the alternative versions of the future to get better prepared. 'The future economy is the economy of the intangibles,' he said.

He closed by outlining a common vision: to make the teaching of creative thinking a mainstream version of what education systems should look like, rather than being only a small niche of experimentation.

'If not, the education system is going to lose a lot of young people. The biggest threat to education is not inefficiency. The biggest threat is the loss of relevance, the fact that young people will turn to other solutions, and other ways of learning. It is critical that the system offers an environment that can prepare them for their future, not our past.'

China's Education Modernisation 2035 Plan and the role of creativity in education in China



Limin Liu

President of China Education Association for International Exchange and Former Vice Minister of Education of China

Mr. Limin Liu, former Vice Minister of Education of China, delivered a keynote speech in a pre-recorded video, explaining the role of creativity in education in China as the country embarks on the path of realising its Education Modernisation 2035 Plan.

Liu began by underlining the crucial role of education, describing it as 'essential for important national and public interests' and emphasised the country's determination of enhancing students' core competencies, including creativity, innovation and hands-on skills.

The former vice minister shared the following approaches in China when it comes to promoting personalised and all-round development of students.

- Active formulation of policies to guide students' development of core competencies and ability to innovate.
- Reform of the programmes and standards of the compulsory education curriculum to enhance students' creativity and competencies.
- Continued exploration on mechanisms that bring senior high schools and universities together to set up a framework for the early development of top-level innovative talents.

Mr. Liu also referred to *Reimagining Our Future Together: A New Social Contract for Education* released by UNESCO last year that encourages the extensive innovation from teachers to students, academia to research centres, and government to NGOs, and stressed the importance of harnessing the rich and diverse creativity of people.

He closed by proposing more exchanges between policy-makers, more platforms to be built for teachers and students, more sharing of resources between countries and regions.



An overview of creative thinking in schools across the world



Bill Lucas

Chair of GloCT Advisory Board and Co-Chair PISA Creative Thinking Test 2022 Strategic Advisory Group

Professor Bill Lucas presented the annual report of Global Institute of Creative Thinking, *Creative thinking in schools across the world: A snapshot of progress in 2022*, at the event. He offered a global overview of progress exploring the inclusion of creative thinking in international, national and state curricula, sharing recent research into curriculum design and pedagogy, reviewing progress in assessing creative thinking, and considering the opportunities ahead for creating new approaches to professional development for school leaders and teachers.

Professor Lucas gauged the progress made in promoting creative thinking in education from the following five perspectives:

- Overall status
- Curricula
- Culture, curriculum design and pedagogies
- Assessment
- Professional learning.

Research shows that there is a growing consensus on some robust definitions and a small number of practical models in use across the world. Creativity is increasingly specified in curricula across the world and there is recognition that schools need to redesign curriculum, innovate pedagogies, and better evidence creativity. Examples of adopting and developing models of creativity from Australia, England, China and Finland were shared to show what local education systems and schools from around the world have been trying to do to enhance teaching, learning, and assessment.

Professor Lucas emphasised how promoting creative thinking in schools is a real shift in the way the education system is going. 'We know quite a lot of the ingredients [of creativity], but we don't quite yet know how to best do this systematically, at scale, at the macro level and at the micro level. And that is our challenge.' He closed by encouraging every educator to become the 'change that we seek.'

Nurturing creativity through education



Gwang-Chol Chang

Chief of Section of Education Policy
UNESCO Headquarters

Gwang-Chol Chang, Chief of Section of Education Policy at UNESCO Headquarters began by highlighting that the world today faces highly complex global tensions and crises and raised the key question - How can education help cultivate the creative thinking and solutions to respond to multiple crises?

'Current education systems are no longer fit for purpose. We need to rethink the purpose and content of education for the 21st century,' said Chang.

'Not only do we need to think creatively, out of the box, to move beyond narrow definitions of learning and towards holistic development of individuals and communities, but we also have to embed that very critical, creative thinking into the ways we teach and nurture the capacity of all students.'

Chang also introduced UNESCO research and projects in the context of promoting creativity and critical thinking, such as UNESCO Asia-Pacific Regional Bureau for Education's work on 'transversal competencies', the Happy Schools Initiative, and the World Conference on Early Childhood Care and Education.

'Teachers and school leaders are responsible for creating school and classroom cultures that either enable student creativity or crush it.' Chang emphasised the importance of pre-service training and ongoing professional development that would help prepare teachers for their role as cultivators of creativity.

On concluding his speech, the UNESCO official summarised the many meanings of creativity conveyed through UNESCO initiatives and stressed that 'education systems must nurture creativity to unlock solutions for today's complex global and learning crises.'



High-level Panel

Making progress in embedding creative teaching practices in schools

This panel began by **Rachel Sylvester** introducing the final report by The Times Education Commission that includes a 12-point plan and 45 recommendations to transform education and assessment in the UK. She emphasised that creativity came through loud and clear during the many interviews with experts across fields including business, the arts and education. Together, the panellists discussed how they think creativity can be embedded and why that is important.

Michael Anderson drew attention to the key issue of “pedagogy-policy gap”, because the education system has not worked out how to practically support educators in promoting creativity of students. To bridge the gap, he mentioned three things to do: a sustained professional learning approach, creative leadership, and creative networks.

Pam Burnard offered three provocations to the audience that she hoped could be disruptive: 1) Future-making, 2) trans-disciplinarity, and 3) multiple creativities. She argued that if creativity is a principle practice, it involves modalities. “The capacity to write rebelliously, in varying registers and voices, tempos and volumes is boundaryless.”

Laura McBain from Stanford University described creativity as the capacity to see and uncover challenges in the world and find radical ways to solve them. She emphasised that educators have a responsibility to really reckon with our understanding and relationship with creativity. ‘So much of design challenges that we are facing is not just seeing the problems today, but looking out into the future, and assessing and uncovering the problems that are yet to uncover. So we think about “creative acts” that we can all take.’

Dr Kenneth Nally representing Creative Ireland, Department of Education and Ireland: Inspectorate pointed out that Ireland has a national focus on creativity, which has been part of rebranding of Ireland called Creative Ireland. The most significant strand within the programme is the Creative Youth, where educators look at the creative work they can carry out with young people. This is further supported by efforts of promoting teacher education and creative partnerships outside the classroom.



Rachel Sylvester (Moderator)

Chair of The Times Education Commission and political columnist at The Times



Michael Anderson

Professor of Creativity and Arts Education in the Faculty of Arts and Social Sciences at The University of Sydney and Co-Director of the CREATE Centre, Australia



Pamela Burnard

Professor of Arts, Creativities and Educations, University of Cambridge, England



Laura McBain

Co-Interim Managing Director at Hasso Plattner Institute of Design at Stanford University and Co-Director of K12 Lab, United States



Kenneth Nally

Creative Ireland, Department of Education, Ireland: Inspectorate

High-level Panel

Assessing students' and teachers' creativity formatively and summatively: promising methods and tools

This panel, moderated by Stéphan Vincent-Lancrin, Deputy Head of OECD's Centre for Educational Research and Innovation focused on how educators may use standardised summative and formative assessment and how they can make things happen in schools.

Elodie Persem from DEPP introduced the work by the Accessibility, Innovation and Research Unit. Through their research they have discovered that creativity is never defined in the curriculum in France, while there are mainly two descriptions, the ability to use imagination to produce artistic creation and the ability to find new solutions, or 'innovation'. The unit also further designed assessment tasks for creativity and aims to collect data in the upcoming months.

Mario Piacentini working on the PISA creative thinking test shared the definition of creativity: "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." A brief look into how the test measures creative thinking, which is further divided into the four domains. Mario also introduced the open assessment application called "PILA" that utilised the same framework of PISA but set up in different scenarios, all free and fun.

Todd Lubart, an established expert in psychology and creativity, shared knowledge on creativity measurement tools: 1) creative accomplishment and 2) creative potential, where creativity is examined through a test, a request for performance or through measures of ingredients, such as risk-taking and mental flexibility. The professor also shared the work of EPoC, a new battery to evaluate creative potential and what support can be given to teachers in order to structure their mini tests on creative thinking.

Richard Jones, head of Bryanston School, drew people's attention to the danger of being too obsessed with assessing creative thinking, as it may create a system of "pass or fail". From a headmaster's perspective, creating the environment that fosters creativity is most important and he loves the idea of creating a digital learner profile, which gives pupils the ownership of their learning journey and the pupils have to evidence themselves in independent learning, and problem solving, etc.



Stéphan Vincent-Lancrin

Deputy Head of Centre for Educational Research and Innovation, OECD



Richard Jones

Headmaster
Bryanston School



Todd Lubart

Professor of Psychology
University of Paris Cité



Elodie Persem

Head of Accessibility, Innovation and Research Unit,
French Ministry of National Education and Youth



Mario Piacentini

Senior analyst, Programme for International Student Assessment (PISA), OECD



Programme | Day 2

Fostering Creative Thinking In Schools: From Individual Subjects To Interdisciplinary Learning

Date: 18th October 2022

Time: 09.30 – 16.30, Central European Time

Venue: The British Library, 96 Euston Rd, London NW1 2DB, United Kingdom

- 09:30 - 09:35** Welcome remarks
- Bill Lucas, Professor of Learning, University of Winchester, UK; Chair of GloCT Advisory Board
- 09:35 - 10:05** Creative thinking in schools across the world and what schools in England can learn from this
- Bill Lucas, Professor of Learning, University of Winchester, UK; Chair of GloCT Advisory Board
- 10.05 - 10.35** How teaching for 'creative thinking' can unleash new creativities in co-authoring future-making education: What matters?
- Professor Pam Burnard, Professor of Arts, Creativities and Educations, Cambridge University
- 10.35 - 10.50** Cultivating Innovative Literacy across Interdisciplinary Curriculum: China's Policy and Practice
- Guiqing An, Professor of Curriculum and Instruction, East China Normal University
- 11.10 - 12.10** Workshop 1: China (online + in situ)
The Creative Lab in Shanghai
- Xue Sheng, Physics Dep and Shuying Ma, Principal of Beicai Senior High School
 - Wang Bing, Principal of Jiatong University Defu Road Middle School and Jie Tian, Director of Curriculum Research and Development Centre, Jiading Education College
 - Edward Derbyshire, Head of Drama, Pate's Grammar School
- 12.10 - 13:00** Workshop 2: UK
Let the children play
- Simon Wheeler, Head of Film, and Edrys Barkham, International Admissions Consultant, Bryanston School
- 14.00 - 14.45** Workshop 3: The United States
Inculcating Creativity into the Learning Ecosystem
- Laura McBain, Co-Interim Managing Director at Hasso Plattner Institute of Design at Stanford University
- 14.45 - 15.30** Workshop 4: Australia / New Zealand
Establishing and Teaching Creativity: some practice from Australia and New Zealand
- Dr Michael Anderson, Professor of Creativity and Arts Education in the Sydney School of Education and Social Work at The University of Sydney
- 15:00 - 16:00** Workshop 5: OECD Partner States
Supporting school-level approaches to fostering creativity
- Cassie Hague, Analyst at the Centre for Educational Research and Innovation (CERI) at the OECD
- 16.35 - 17.00** Looking ahead - a dialogue with delegates
Facilitator:
- Bill Lucas, Professor of Learning, University of Winchester, UK; Chair of GloCT Advisory Board

How teaching for 'creative thinking' can unleash new creativities for co-authoring future-making education: What matters?



Pam Burnard

Professor of Arts, Creativities and Educations
Cambridge University

There is a growing recognition of the need to give different types of space and time to offer students the skills and support needed to develop their own style and forms of 'creative learning'. How do teachers move beyond the traditional question of 'how creative is X' (where 'X' is a product or person)? When teachers promote the value of diverse creativities (such as design creativity, mathematical creativity, transdisciplinary creativity) they more often enact the teaching of 'creative thinking' through 'creative learning' while co-authoring future-making education (that is, making sense of our flexible and multiple identities while pursuing sustainability and empowerment).

In this talk, Professor Pam Burnard shared some new approaches and ways of thinking differently about 'creative thinking' which help to root teachers' and learners' practices to strong educational concepts which can unleash new creativities that matter.

Professor Burnard went through concepts such as 'MAKING-WITH' and 'THING-POWER' and analysed critically the roles of learners and teachers in posing questions, play, immersion, innovation, risk-taking, being imaginative, self-determination, and intentionality.

She also introduced the book series of *Unlocking Research*, which offers 'support and ideas for students and practising teachers, enriching their knowledge of research and its application in primary school contexts. Packed with imaginative ideas and practical suggestions, the series aims to empower educators to take research-informed and principled approaches to making necessary changes in schools so that teaching and learning ignites the social imagination for 21st century educators and learners.' Pam is the co-editor of the latest book *Sculpting New Creativities in Primary Education*.

Cultivating Innovative Literacy across Interdisciplinary Curriculum: China's Policy and Practice



Guiqing An

Professor of Curriculum and Instruction
East China Normal University

In the new round of curriculum reform, China has strengthened the practice of interdisciplinary courses in the national curriculum and in the school-based curriculum. With the aim of cultivating innovative literacy, interdisciplinary learning focuses on 'whole person' education, comprehensive learning, integrated innovation and embodied action demonstrated through 'knowledge integration, problem-solving and value creation'.

Through practical exploration at the district and school levels, China has developed an interdisciplinary model that aims to develop innovative literacy. This model involves school-based interdisciplinary curriculum planning, course design, and unit-based thematic learning.

To fully adopt this model, schools need systematic support, including professional learning, organisational restructuring, resource allocation, and adapted learning spaces.

In China, as interdisciplinary creativity becomes the new focus, schools are trying to establish a learner-centred collaborative mechanism, where the role of the teacher tends to be the organiser, observer, and facilitator. On the hardware side, science and technology innovation centres, creative arts centres, and creative humanities centres are being built to offer an interdisciplinary learning space. In the mean time, with the advancement of technology, the space is being reshaped and personalised with the emergence of informal learning spaces and virtual learning platforms.



creativity
in education
summit
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LONDON • PARIS 2022
GloCT in collaboration with OECD CERI

Creativity in Education Summit 2022
Creative Thinking in Schools

from global to local action, from individual subjects to interdisciplinary learning.

GloCT in collaboration

OECD CERI

GLOBAL INSTITUTE OF
**CREATIVE
THINKING**

— Inspired and modelled on Teresa
Ariely's work
— This work is an invitation for a
conversation with schools
— Linked with Professional Learning
programs



Members' Room

Let the children play



Edrys Barkham

International Admissions Consultant
Bryanston School

This workshop drew upon the experience gained at Bryanston School in the UK, an institution renowned for its success in creative, unbounded thinking. This workshop looked at the importance of allowing pupils to organise and take responsibility for their own actions. Edrys introduced the customised use of the Dalton Plan, an educational model, at the school and shared the example of a feature length film made by some of the Sixth Form students at Bryanston in the summer term last year both during and after their A levels exams.

'I teach film at Bryanston School and I operated as a producer for television and film in my career. I am a huge believer in film capacity as a creative mechanism for allowing pupils to unlock part of themselves that is difficult to access in a traditional classroom setting. Film is particularly helpful in terms of non-neurotypical learners and learners who find very formal learning very challenging.

What we do in film at Bryanston is to provide the broadest number of pupils as much opportunity as possible, from music, video to larger unfeatured films that are an hour or an hour and a half in length, short genre-based films, 3-5 minute horror films, action films, and comedies. They can learn the skills required for operating for film but also to experiment with their own creativity to see what they can produce from their imagination in as free environment as we can provide them with.

The second aspect of studying film within a school environment is although it is less formal and is outside the classroom, it is an incredible effective way of teaching the importance of discipline and rigour in a way which is transferrable as a life skill to most other futures pupils will go on to deliver. Everything in formal education tends to be very structured. It can be useful for learners, but it also can mean you limit the ownership that pupils can take of their learning journey...With the film, there is an awful lot more of the process where they really have to uncover and pick up for themselves.'



Simon Wheeler
Head of Film
Bryanston School

Inculcating Creativity into the Learning Ecosystem



Laura McBain

Co-Interim Managing Director at Hasso Plattner Institute of Design at Stanford and Co-Director of K12 Lab

'How might creativity be a part of every aspect of schooling? From daily practices to flex our creative juices to approaching system-level challenges, how might we inculcate creativity and curiosity into the learning ecosystem so that everyone can practice their creative talents and use this creativity to address the challenges facing schools today? Using exercises from the Stanford d.school and examples from US-based schools, we will explore how we might embed creativity into our daily structures and systems within schools.'

Welcome and Embracing Creative Acts

The session started with a short interactive exercise from Creative Acts for Curious People, a compendium of activities from the d.school to support creativity. The presenter engaged the audience in Blind Contour Drawing supported by a few minutes debriefing the exercise on how it felt to release control + avoid judgment as part of the creative process.

Approaches to Inculcating Creativity

Following a brief overview about the d.school, practical and possible approaches to bringing creativity into everyday life were shared with teachers and school leaders, with examples from the d.school classes which fosters creative thinking in classrooms. This part was closed with a system-level example from a network of schools in the USA who are curating creativity to and with their communities.

Reflection + Discussion

In the end, Laura invited everyone into small group discussions, where school delegates shared their thoughts on how we might bring creative acts into our own context. Questions were given to encourage discussion, such as what creative act you might take today and how you might bring creativity into your daily practice as a teacher or school leader.



Establishing and Teaching Creativity: some practice from Australia and New Zealand



Michael Anderson

Professor of Creativity and Arts Education in the Faculty of Arts and Social Sciences at The University of Sydney and Co-Director of the CREATE Centre

The Creative Schools Index (CSI) has been trialed in New Zealand and Australian schools to measure Creative environments in primary and secondary schools. CSI is a collaboration between the University of Sydney and the University of Auckland and employs a multidisciplinary mixed-methods approach and features experts in education, creativity, and educational psychology. This research aims to guide stakeholders in education in benchmarking, curriculum design, and reform.

Michael began by introducing the role and place of creative education within the Australian Education system, offering the discussion of the Australian National Curriculum and an overview of the major influences on Australian education.

Creative Schools Index

The Creative Schools Index provides data to inform decisions to improve the quality of a school's creative environment. The speaker offered a general overview and how it has been implemented in different school contexts in Australia and New Zealand, such as informing professional conversations on how to improve the education system in their region or nation and measuring any change in the creative environment over time.

4C Transformative Learning's Creativity Cascade

Michael introduced the 4C Transformative Learning he has founded. The organisation has been working side by side with more than 80 schools to support transformation. A critical part of that process is creating a foundation in the 4Cs (Creativity, Collaboration, Communication and Critical Reflection). The Creativity Cascade provides a framework for teachers and students to understand and apply creativity across the curriculum.

Throughout the workshop, teaching examples such as 'the Bus' were used to engage the audience and offer a taste of how some pedagogies are being used in Australia and New Zealand to promote creativity in classrooms.

Supporting school-level approaches to fostering creativity



Cassie Hague

Analyst at the Centre for Educational Research and Innovation (CERI) at OECD

Cassie presented findings from the international project, Fostering and Assessing Creativity and Critical Thinking, highlighting the bank of pedagogical resources developed by international teachers and experts, contained in a new app <https://oecdcericct.com> (beta version).

She offered an overview of the work at CERI in the background that led to the digital app and the publications, including the action research over 2 school years in 11 countries with 800 teachers and 20,000 students in 320 primary and secondary schools.

Thanks to the research projects carried out with primary and secondary schools as well as the fieldwork and analysis with network of 23 higher education institutions, CERI has proposed its own conceptual rubrics on creativity and critical thinking, which are assessment rubrics articulating levels of progression – particularly for formative assessment.

Cassie closed by inviting the school delegates to discuss in groups what is needed to support school-level approaches to fostering and assessing creativity. School delegates brainstormed to come up with at least 4 key actions they could take to create and embed a whole-of-school approach to creativity.

The following questions were used to scaffold the discussion:

- What is low-hanging fruit in terms of integrating more teaching of creativity into a school?
- What long-term vision is needed for an embedded school-wide approach to creativity?
- What does it take to get there and what support and resources are needed by different stakeholders

Workshop highlights

I became the builder of the learning framework and the planner of exploration. Through a standardised science and technology project process, students' ability to learn and apply knowledge was enhanced. I was also an advocator for creative challenges. Apart from original design, the curriculum also encouraged students to review past works, find the defects and rectify them. In this way, students' ability to optimise and solve problems was greatly strengthened.



Sheng Xue
Physics Teacher
Beicai Senior High School Affiliated to
Shanghai Maritime University

The project created a scenario where the students were tasked with sandbox modelling of the Hexi Corridor of the Western Han Dynasty and the modern time. In the given scenario, the students unleashed their imagination, adopted historical perspectives and proposed various open-ended questions on topics including route selection, city differences, clothing evolution, advanced model making, etc. As the students explored, surveyed, modelled, analysed and iterated, their learning behavior transformed from answering questions to spontaneously identifying problems and asking questions.



Bing Wang
Principal
Jiading Defu Middle School Affiliated to
HSASJTU





From some of the participants

Reflections



Marlène Martin

Teaching Director, Lab School Paris

I think it is really important to invite teachers from other countries so they can share their day to day challenges and so the researchers can understand that sometimes the students are not so ready to work and maybe they are not interested. We try our best to train the teachers to take that into account. I think what we try to do in the lab school is really to have teachers stand at the same place with researchers.



Naranee Ruthra-Rajan

Senior Programmes Manager, A new direction

It's been really inspiring. There are a lot of people really passionate about the work who have also really done the work. This is not just about trying things out as an experiment but also turning that into something is clear, management and doable by teachers.



Joshua Reid

Teacher of Art, Garth Hill School

The Creative Lab is inspiring in that the students were taking the ownership of the challenges presented, and problem solving they had to do. I think we could definitely take a lot of ideas from that to put into our curriculum.



Frances Thapen

Founder, School Development Ltd

The biggest message I'm taking away is that creativity brings enjoyment and engagement. I think it is about giving teachers that permission to move, not necessarily away from the plan, but away from that specific structure, to become flexible and be creative themselves while helping the students to be creative.



Annual Report

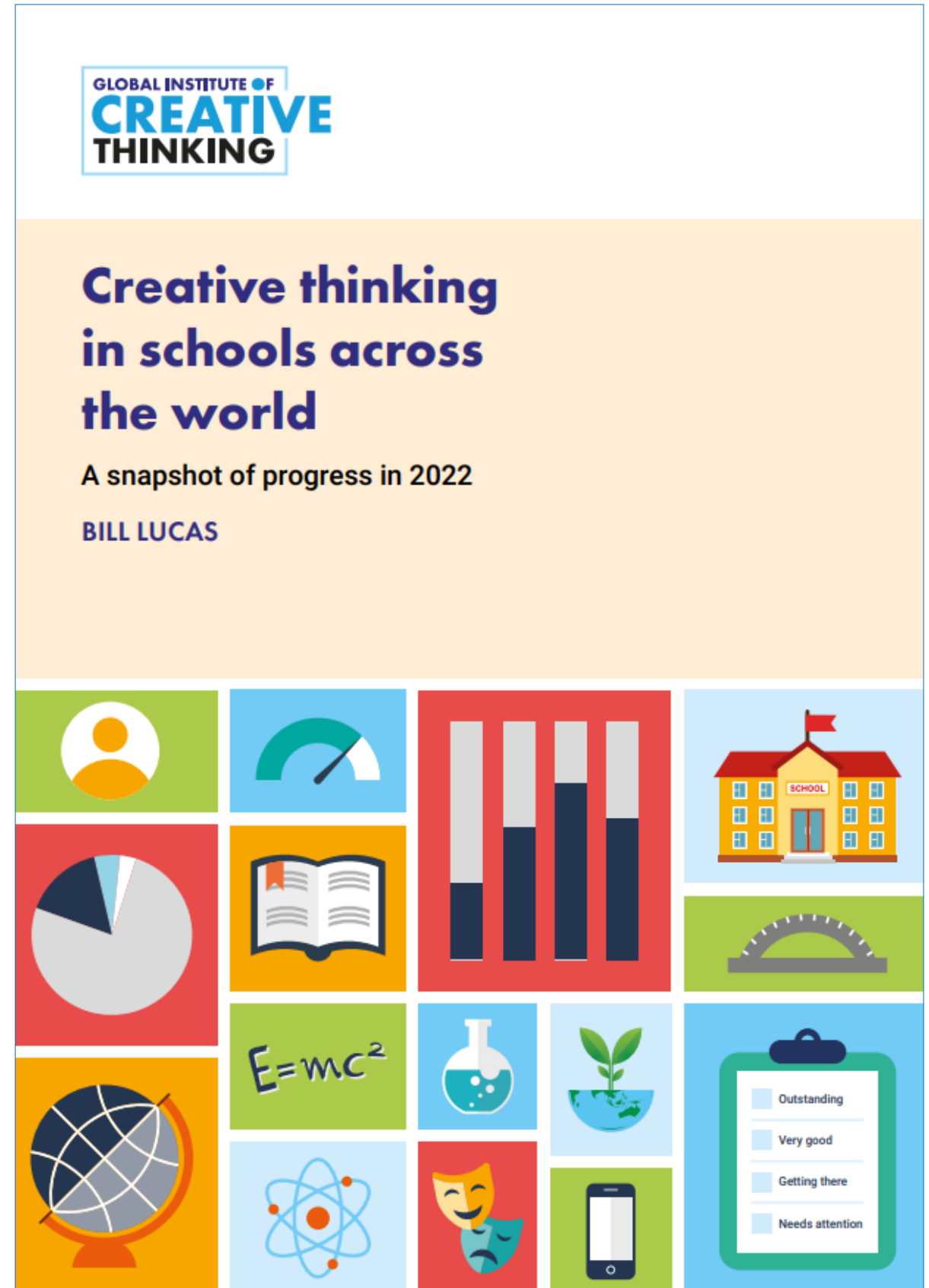
At the summit, the 2022 annual global report on creativity, *Creative Thinking in Schools across the World: A snapshot of progress in 2022* authored by Professor Bill Lucas, was released.

'The report offers exciting examples of creative curricula from educational jurisdictions across the world that provide powerful evidence of the importance attached to creativity and creative thinking, together with effective ways to put this into practice. The examples give confidence in understanding the pedagogies which can enable teachers to embed creative thinking in every discipline of the curriculum.'

I also strongly applaud the contribution which the Global Institute of Creative Thinking (GloCT) makes to working with schools, researchers and policy-makers to create an international movement that promotes the teaching of creative thinking in schools. I hope that this report will stimulate continued innovation in practice, research and policy to help educate the next generation for their future, not our past.'

Andreas Schleicher

Director for Education and Skills,
and Special Advisor on Education
Policy to the Secretary-General at the Organisation
for Economic Cooperation and Development (OECD)



Looking forward

Creativity in Education 2023

October 12 -13, 2023

In 2023, we will open invitations to more of our friends in more countries across the world, more headteachers more teachers and more researchers and policy makers.

Also in the upcoming year, stay tuned for more from the Global Institute of Creative Thinking, as we collaborate further with OECD CERI in the following aspects:

- Monthly newsletter
- Webinars
- Global teacher training



Bill Lucas
Chair of GloCT Advisory Board

Looking forward

Creativity in Education 2023

October 12 -13, 2023

It is exciting to see discussions on how creativity matters to economy as a future skill, addressing some of the challenges in integrating the pedagogies, and even discussing whether it is important to have assessment or not. Looking forward, I believe in the context of rapid digitization as well as the big challenges in today's world, we should really try to connect with the creativity agenda to discuss what we could do to solve many of these problems through creative thinking and how we use digital tools to help students become capable learners. I look forward to meeting more schools, teachers, and principals next year at the summit.



Stéphane Vincent-Lancrin

Deputy Head of Centre for Educational Research and Innovation, OECD



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