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Uncovering The Legacy of Policy An Ethnographic Account of a Secondary School's Commitment to Creativity

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An Ethnographic Account of a Secondary School's Commitment to Creativity

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Statement of Copyright

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Dedication

The work in this thesis is dedicated to my husband Laurence Moger and son Leon Moger who have made my scholarly journey possible through their understanding, patience, tolerance and never ending support.

Chapter 1

Introduction

1.1 Purpose of the Study and Research Questions

This thesis presents a duality of focus in considering and answering the research questions. Firstly, the thesis addresses conceptually the legacy of policy. What this encompasses and its importance is revealed and discussed. The research seeks to add to our understanding and knowledge of policy process and enactment, primarily in the education field, but also drawing upon the cultural sector. The nature of relations and relationships in consideration and enactment of policy as legacy is presented. Secondly, the thesis addresses the notion of creativity in the sphere of education. The value of creativity is considered in the sphere of schooling, together with the difficulties involved in both sustaining and developing creativity in this sphere when policy shifts and changes.

In this study the concept of the legacy of policy, sometimes termed policy legacy is presented as conceptually and analytically important. The focus of the legacy in this instance is creativity. It is acknowledged in the research that scholarly attention paid to the concept and clarity of thinking, leading to a secure definition and debate is scant or inconsistent. The concept of policy legacy or the legacy of policy appears under-researched and scholarly elusive. In essence scholarly interest and curiosity in interrogating what happens to the investment made in policy and the people making that investment when policy shifts and changes, appears missing. The concept is broadly ignored in favour of focused examination of new policy and what such examination may add to scholarly knowledge of policy as process, implementation and enactment. This can be seen in terms of emerging policy discourse, the impact of policy resourcing upon places and legitimizing actions in a given sphere of operation such as education. New policy, particularly during a period of Government regime change, tends to be

scrutinised by scholars seeking to add to our understanding of policy evolution, political drivers and educational reform.

By focusing upon policy legacy, this thesis does seek to add to scholarly knowledge. It does so by illuminating the social actions and interactions of people undertaken to deliberately protect, nurture and grow their investment in an ideology. Investment in this instance is quite specifically the belief and value placed upon the role of creativity in teaching and learning, initially legitimised and enabled through policy, then abruptly withdrawn. Focusing a scholarly lens on the key aspects involved in what is understood to be policy legacy or the legacy of policy through ethnographic study, builds upon, challenges and potentially questions current thinking on policy enactment concepts. This study adds to the debate around policy by the very nature of its duality of focus, providing evidence of what is understood to be policy legacy and the key components that make this complex, opaque business easier to see, describe and ultimately debate.

In Summary:
The research seeks to make an original, rigorous and significant contribution to knowledge as it relates to the understanding of the legacy of policy. To-date qualitative research in the field of policy has tended to focus on the complexities of process associated with policy enactment; investigating the relationship between national policy discourse and the ways in which this discourse is creatively reconstituted in school-based contexts of practice. The study is concerned with the ways in which a school-based commitment to a specific policy – in this case creativity – is sustained and has a legacy even after national policy discourse and priorities have changed.

Research Questions:

If the policy landscape & discourse of creativity has diminished, why do some educationalists continue to sustain the policy legacy of creativity?

What is the rationale and key factors behind continuing commitment to and enactment of creativity in school based practice?

1.2 The Significance of the Study

This study endeavours to add to scholarly understanding of the legacy of policy in this particular case relating to creativity. This study seeks to illuminate and enhance understanding of creativity enacted and sustained as the legacy of policy through creative social action at a school-based level. This extends and builds upon the seminal work of Ball et al (2010; 2012; 2015) as attention is focused on identification of the key factors and elements that play a critical part in a continued commitment to creativity in education, enacted through policy as a continuum of practice. Locating and understanding the context and significance of interaction between key policy actors, pivotal to sustaining and embedding a commitment to creativity, add to our understanding of the legacy of policy. This is contextualised through consideration and examination of policy as text, discourse, implementation and enactment, in a period of changing policy directives and prioritization relating to creativity enacted within education. This study tentatively suggests that should certain school-based factors change, the fragility of the legacy of policy is exposed.

1.3 The Organisation of the Thesis

The thesis is divided into five parts. The first chapter is an introduction that sets out the contextual background of the study, highlighting the lack of research in the area of the legacy of policy.

The second chapter is a literature review. The first part of the chapter comprises examination of what is meant by policy, policy implementation and enactment. Weighting in the discussion is given to policy primarily in the sphere of education. The second part of the chapter focusses primarily on creativity within policymaking and enactment under New Labour government from 1997 - 2010. This is followed by consideration of education reform under the subsequent Conservative led Coalition governance and the changing policy discourse around creativity and its subsequent removal from the national policy agenda.

The third chapter is a section on methodology that introduces and outlines the methodological style applied to the research area. The epistemological approach taken to this study is considered together with the research methods employed, including examination of the research design consistent with case study and qualitative enquiry. Emergent categories are identified, grouped and presented. The thematic approach applied to analysis of the data is discussed.

The fourth chapter presents the findings of the data analysis. Attention is given to three emergent themes; the initiation of creativity, embedment of creativity and sustainment of creativity in a school setting. Data from participant observation in a range of settings within the school, interviews with leadership teams, teachers, parents and pupils and individuals from arts-based stakeholder organizations associated with the school, along with documentary analysis of school brochures, polices and regional and national policy statements on creativity are categorised, grouped and presented.

The fifth and concluding chapter presents a review of the research. Drawing and mapping onto the seminal work of Ball, et al(2010; 2012; 2015), the thesis in its conclusion conceptually explores and understand more fully the on-going policy enactment of creativity at a school based level; drawing on and bringing together the most salient aspects of the data as captured and presented in the previous chapter.

Chapter 2

Literature Review

2.1 Introduction

The research question under consideration seeks to uncover and explore the ways in which a commitment to a specific policy – in this case creativity – is enacted, embedded and sustained within a school and has a legacy even after national policy discourse and priorities have changed. In this Chapter, I engage with the literature in order to provide context and understanding to the research.

The first part of the chapter comprises examination of what is meant by policy, policy implementation and enactment. Weighting in the discussion is given to policy primarily in the sphere of education.

The second part of the chapter focusses primarily on creativity within policymaking and enactment under New Labour government from 1997 - 2010. This is followed by consideration of education reform under the subsequent Conservative led Coalition governance and the changing policy discourse around creativity and its subsequent removal from the national policy agenda.

2.2 Situating Policy

Policy is a term commonly used in society and generally acknowledged to be a 'plan of action' (*The Oxford English dictionary*, 1991) associated with public rather than personal domains, linked with the ordering of civic life. In the simplest of societal discourse policy is perceived as a statement or statements issuing predominately from government or governing bodies in the performance or execution of their duties. In such a simplistic view of policy, the Government plays a significant and pivotal role by recognising societal

problems and then makes a choice in the course of action deemed necessary to deal with the problem. The course of action is seen as 'policy'. Choices in the course of action are believed to be made by Government Ministers as 'policymakers' through discussion in Cabinet, with others close to Government 'advising'(Colebatch, 2006). In that context 'policy' is seen an edict or statement of prescriptive intent (Kogan, 1975) created by policy makers to bring about desired goals. Statements are written down in a document and received by those whose business or remit is to act upon the content therein (Trowler, 2003). In earlier consideration of policy, Easton (1953) argues that policy involves 'the authoritative allocation of values' and speaks of the 'essence of policy' lying in the fact that 'through it certain things are denied to some people and made accessible to others' (1953: 130)

This view of policy, particularly public policy, implies a static process where authoritative government action is mobilized and political processes undertaken resulting in policy that is directly followed by the receivers. Policy made at this legislative level is characterised by 'instrumentality and hierarchy' where educationalists, including teachers are seen as 'implementers' of policy at the school level (Maguire et al, 2015). Darling-Hammond (1990) argues that policy makers 'often behave as though the policy process is virtually complete when a new law has been passed and the writing of regulations or guidelines has been completed' (1990: 342), echoing Dye's (1992) simple suggestion that policy encompasses whatever governments choose to do or not to do. Moreover Majone (1989) suggests that policy is essentially about argumentation; supporting Governmental ideology.

Policy defined in this way, as a static process with clarity of issue and theme, certainty of social intent and imposition of the makers values can be considered naïve, limited and over simplistic (Levin, 1998; Trowler, 2003). Discourse around policy reveals the subject is considered by writers and academics as more complex and multi-layered.

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Wedel et al (2005) provides a comprehensive, anthropological overview of policy, setting out the encompassing extent to which they believe 'policy' fashions the modern human condition.

Policies of one kind or another now shape and regulate the conditions of our entire existence. From the cradle to the grave, modern human subjects are governed by—and through—the norms and dictates of particular policies, whether these be concerned with public health, employment practices, education, national security, taxation regimes, "good governance," or equal opportunities and race relations legislation. Indeed, almost every aspect of contemporary life is now subject to the implementation of policy or has been rendered an object or "target" of policy makers: from the age one can vote, drive a car, retire, or have legal sex, to the care and schooling of children, the conduct of parents and professionals, and the design of homes. Even the concepts of individual rights and the "private citizen" are, in effect, artefacts of policy. In this sense, it is useful to think not only of the constraining dimension of policy but also of how it fashions modern identities and ideas about what it means to be human.
(2005: 37)

Ball (1993) cautions that 'much rests on the meaning or possible meanings that we give to policy' and he suggests that meaning(s) affect how policy is researched and interpreted. Ball (1994) also speaks of policy as a dynamic rather than static process in that;

….it is both text and action, words and deeds; it is what is enacted as well as what is intended. Policies are always incomplete insofar as they relate to or map onto the 'wild profusion' of local practice.
(1994: 10)

Moreover Ball (2006) argues that policy is 'always in a state of becoming, of 'was' and 'never was' and 'not quite' (2006: 44) drawing upon Foucault in suggesting policy (as discourse) helps to create reality, 'we are spoken by policies and take up the positions constructed for us within policies'. (2006: 4).

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Ball et al (2012) suggest that policies work on different levels, and can be given different weighting in the context of a compulsion to act upon them by social actors; 'policies call up policy actors – they produce policy subjects' (2012: 142).

Trowler (2003) believes that policy derives from a combination of political ideology, pragmatism, negotiation and compromise. The conditional nature of policy is discussed by Considine (2005) who considers policy to be 'nothing but a conditional, temporary opportunity for changing a larger matrix of institutional conditions' (2005: 4).

Prince (2014) speaks of policy drawing boundaries on the landscape, producing a flow of resources resulting in emergent relations of power between different places.

According to Rizvi and Lingard (2009) policy encompasses 'patterns of decisions' that can be considered 'normative', contextualised in terms of the decisions taken by political actors on behalf of state institutions from positions of authority. This is expressed as 'the ends and means designed to steer the actions and behaviour of people' (2009: 4).

By comparison, Colebatch (2006) considers policy to be a collective process of 'managing interpretation across a range of fields of activity'. He argues that policy is better understood as a 'continuing process' rather than a 'determinative choice', discursive rather than authoritative and collectively constructed (2006: 14).

Bell and Stevenson (2006) speak of the dual nature of policy, which they describe as both product and process.

Policy…. Is the capacity to operationalize values derived from discourses within the socio-political environment. This highlights the dual nature of policy as both product (a textual statement of values and principles) and process (the power to formulate textual statements into operational practices). It has been demonstrated that policy is a dialectic process in which all those affected by the policy may be involved in shaping its development. The policy process passes through a variety of stages and can take place at a number of different levels. To understand the policy process requires more than an understanding of the priorities of governments or of individual school leaders. It is both a continuous and a contested process in which those with competing values and differential access to power seek to form and shape policy in their own interests.
(2006: 160)

Braun et al (2010) also 'understand' policy as process;

We understand policy as a process that is diversely and repeatedly contested and/or subject to interpretation as it is enacted in original and creative ways within institutions and classrooms'.
(2010: 549).

Bowe et al (1992) also characterise policy as process, suggesting this involves three 'primary policy contexts', each context consisting of a number of 'arenas of action'. They describe the first context as 'influence' where public policy is initiated, policy discourse constructed and key policy concepts established. The second context is 'text production', where policy is represented by various forms including legal texts, documents, formally and informally produced commentaries. The third is 'practice', i.e. the arena of practice to which the policy refers. Bowe et al speak of the policy process operating as a continuous policy cycle. In relation to the policy process and education, Bowe et al argue that Government (the state), Local Education Authorities and Schools are differently empowered at different points in time within the cycle, and they suggest that within the cycle a process of policy

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're-contextualizing' occurs in schools. Hatcher and Troyna (1994) suggest Bowe et al's description of policy process as continuous policy cycle represents 'an analytical corrective to models of the policy process which accord pre-eminence to the role of the central state in the articulation between policy making and policy effects' (1994: 156).

Trowler (2003) suggests that political ideology is important in the policy process but argues that outcomes can be 'unpredictable and contradictory' even when a government is 'ideologically strong'

Rizvi and Lingard (2009) believe a policy can be viewed as a 'process' involving the production of a text, but only 'once the policy issue has been put on the political agenda'. They suggest policy processes include agenda setting, work on the production of policy texts, implementation and evaluation of policy. Rizvi and Lingard (2009) argue that policy texts can be considered 'heteroglossic' in nature in that;

> *….texts often seek to suture together over competing interests and values. At the same time, policies usually seek to represent their desired or imagined future as being in the public interest, representing the public good. As a result they often mask whose interests they actually represent. Thus, contestation occurs right from the moment of appearance of an issue on the policy agenda, through initiation of action, to the inevitable trade-offs involved in formulation and implementation.*
> *(2009: 6)*

Ball (1993) speaks of the complexity involved in policy formulation and production of text;

> *Texts are rarely the work of single authors or a single process of production. Thus…. it is crucial to recognise that the policies themselves, the texts, are (a) not necessarily clear or closed or complete. The texts are the product of compromises at various stages (at points of initial influence, in the micro politics of legislative formulation, in the parliamentary process and in the politics and micro politics of interest group articulation). There is ad hocery, negotiation and serendipity within the state, within the policy formulation process.*
> *(1993: 11)*

Ball (1994) in slightly later work speaks of text in terms of translation, response and enactment;

> *Given constraints, circumstances and practicalities, the translation of the crude, abstract simplicities of policy texts into interactive and sustainable practices of some sort involve productive thought, invention and adaptation. Policies do not normally tell you what to do; they create circumstances in which the range of options available in deciding what to do are narrowed or changed. A response must still be put together, constructed in context, off-set against other expectations. All of this involves creative social action not robotic reactivity. Thus, the enactment of texts relies on things like commitment, understanding, capability, resources, practical limitations, cooperation and (importantly) intertextual compatibility. Furthermore, sometimes when we focus analytically on one policy or one text we forget that other policies and texts are in circulation and the enactment of one may inhibit or contradict or influence the possibility of the enactment of others.*
> *(1994: 19)*

According to Trowler (2003) when regarding policy as text, the contested, changing and negotiated character of policy is emphasised. Moreover, Trowler speaks of policies as 'textual interventions' carrying with them both material constraints and possibilities. He believes individuals on the ground such as teachers', 'decoded' and interpret policy texts and messages within

the arena of their practice, contextualised though their own ideology, history and culture.

Writers suggest the production of policy text can be viewed as rational or incremental. Rational policies are described prescriptive; directed inwardly for policymakers to follow 'prescribed steps' of development with distinct phases. Phases are believed to include problem definition; clarification of values, goals and objectives; identification of options to achieve goals and objectives in line with values; assessing options including; selecting a course of action; developing an implementation strategy; evaluation of the policy as implemented; modifications to the programme in light of the evaluation. By contrast, incrementalism is portrayed as policy built on or developed out of previous policies, involving small, step-by-step policy developments and changes (Weaver-Hightower, 2008; Rizvi & Lingard, 2009; Sabatier & Weible, 2014).

The continuity of state structures and our understanding of political history would suggest contemporary policy reform in education includes an element of incrementalism, albeit primarily leaning on rationalism to ensure political ideology is enshrined. It is posited that in reality policy occurs in a disjointed fashion with political trade-offs and compromise involved whether rational or incremental.

Bell and Stevenson (2006) refer to the text of *education* policy in terms of reflecting a variety of contested discourses;

> *The text of educational policy frequently reflects a variety of discourses that compete within the socio-political environment, an arena within which, by definition, a range of ideologies are struggling for supremacy. Such discourses will not only reflect differing values perspectives, but also the differential access to power since those with the power resources to mobilize can more readily shape policy debates. These discourses are therefore contested and often generate sets of expectations that cannot all be met and problems that cannot all be resolved, not least because resources are limited and some alternatives are mutually exclusive.*
> *(2006: 160)*

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Ball (1993) speaks of the need to understand policy as discourse as well as text, and asks us to appreciate that 'policy ensembles exercise power through a *production* of 'truth' and 'knowledge', as discourses' (1993: 14). Drawing upon the work of Foucault, Ball suggests what he believes discourses 'are about';

> *Discourses are "practices that systematically form the objects of which they speak ... Discourses are not about objects; they do not identify objects, they constitute them and in the practice of doing so conceal their own invention" (Foucault 1977 p.49). Discourses are about what can be said, and thought, but also about who can speak, when, where and with what authority. Discourses embody the meaning and use of propositions and words. Thus, certain possibilities for thought are constructed. Words are ordered and combined in particular ways and other combinations are displaced or excluded. "Discourse may seem of little account" Foucault says "but the prohibitions to which it is subject reveal soon enough its links with desire and power" (1971 pp.11-12). But discourse is "irreducible to language and to speech" (1974 p.49); it is "more" than that. We do not speak a discourse, it speaks us. We **are** the subjectivities, the voices, the knowledge, the power relations that a discourse constructs and allows. We do not 'know' what we say, we 'are' what we say and do.*
> *(1993: 14)*

Ball (1993) argues that given this understanding of discourse, individuals are 'spoken by policies' and 'take up the positions constructed for us within policies' and he argues the state was also a product of discourse, 'a point in the diagram of power' (1993: 14). Ball appears to argue that 'discourse' helps to create reality, not just represent reality.

Trowler (2003) suggests that discourse can disguise the nature of social reality through 'denying the language resources needed to be able to think about and describe alternatives' (2003: 132). In that context he further argues that policy-makers constrain the way society thinks about education in general terms and education policy in particular through the language in which polices are framed.

Language used by policy-makers to frame policy and policy texts can be viewed as influential, shaping both general and specific thought on domains such as education.

Luke and Hogan (in Ozga et al, 2006) provide a definition for education policy making that emphasises the 'makers' (usually Government) prescriptive focus and ideological control;

> *We define educational policy making as the prescriptive regulation of flows of human resources, discourse and capital across educational systems towards normative social, economic and cultural ends.*
> *(2006: 171)*

The relationship between making policy and practicing policy in situated contexts such as schools is however recognised as complicated (Colebatch, 2006). Moreover Spillane (2004) argue policy makers needed to address the tension which he suggests exist between 'external representations 'i.e. new policy ideas and teachers 'internal representations' of policy. Policy texts arguably can be considered as having a strong relational aspect in respect of the particular context in which they are used and that relationship involve people who make sense, make familiar and translate the language and attended logic contained therein.

In earlier research Saunders (*in Hopkins, Evaluating TVEI, 1986*) argues that policy is expressed through practices such as texts, project management in schools and classrooms. Moreover he suggests policy is expressed through participants existing in a 'matrix of differential power', introducing the notion of a 'stairway' of policy implementation cascading from national down to regional, local and finally classroom. Saunders believes participants to be receivers and agents of policy, aligning with Ball et al's (2012) later suggestion that policy is 'done by and done to teachers, they are actors and subjects, subject to and objects of policy' (2012: 3).

The notion of understanding more about the meaning of specific policies for 'educational life within classrooms' is posited by Darling-Hamilton (1990). A number of questions are framed by Darling-Hamilton to provoke 'deep thinking' on this matter;

What difference do they actually make to teachers and students work together? How do teachers understand and interpret the intentions of new policies in the context of their knowledge, beliefs, and teaching circumstances? How, and under what conditions, do policies intended to change teaching actually do so? In what ways are the content, process, and texture of learning activities transformed? What are the factors that seem to distinguish between superficial compliance and fulsome embraces of new ideas?
(1990: 341)

For Darling-Hamilton answering such questions leads the way forward for deeper scholarly understanding of 'transformation of policy into teacher actions from the vantage point of the teachers themselves, as well as from that of the policy system'. Moreover Bowe et al (1992) suggest externally imposed policies are often appropriated by teachers for different purposes than intended by policy. They believe an implication of this action is that the capacity of the state to reach into schools 'has to be judged via the use practitioners make of policy initiatives' (1992: 9).

Policy designed to bring about instructional reform in education can be considered as rarely influencing classroom practice as the makers of such policy envisage. Changes brought about through policy reform are believed to seldom penetrate the core of educational institutional practice. In cases where a high degree of teacher compliance is exhibited, teachers are believed to 'cobble' new ideas onto the existing practices reformers are attempting to supplant (Cuban, 1993; Lefstein, 2008).

The response of school leaders and individuals to transforming or implementing policy into social action is viewed as a process of interpretation, constructed in context, conditioned by ideology and culture (Ball, 1994). Trowler (2003) discusses how he believes this process flows;

> *Education managers and teachers attitudes toward educational issues have an important impact on the way they interpret policy and put it into effect. Accepted ways of thinking and behaving set the context into which new policy flows; they act as a filter in the policy-implementation process, shaping the interpretation and negotiation of policy.*
> *(2003: 146).*

Policy into practice (or social action) is more often described as implementation. The primary element of policy implementation is understood to be the process of passing down policy from the central government legislative to appropriate agency within the bureaucracy. This involves consideration of the resourcing required for the intended process to be realised. Translation and interpretation of policy follows ensuring the policy can be put into operation through rules or guidelines. The last or final stage of implementation involves new initiative or agency that replaces or augments existing practice. Policy is more often developed or formulated involving 'symbolic' use of politics and language that reflects political ideology and compromise. As a result implementation appears to inherently posit states of discretion, potential conflict and confusion in the 'receivers' minds.

O'Toole (2000) describes policy implementation as;

> *What develops between the establishment of an apparent intention on the part of government to do something, or to stop doing something, and the ultimate impact in the world of action…. scholars include here both the assembly of policy actors and action, on the one hand, and the cause-effect relationship between their efforts and ultimate outcomes, on the other (2000: 265)*

Trowler (2003) discusses implementation in relation to education settings. He believes the attitudes of teachers and school leaders toward education issues is important within the implementation of policy, and the social actors attitudes impact upon how policy is interpreted and put into effect in schools. Moreover in Wertz and Brewer's (2015) study of policy implementation which focuses upon understanding implementation from perspective of social actors in schools, they speak of the centrality of the actor's position 'physically and metaphorically'. They argue that in order to understand the internal workings of schools and how social actors in schools make sense of policy, it is important to privilege local actor's own representations of their lived experiences over 'traditional' cognitive interpretations (2015: 207).

Policy interpretation and translation is discussed by Ball et al (2012) who speak of policy 'enactment', and how this involves 'creative processes of interpretation and re-contextualisation.….the translation of text into action and the abstraction of policy ideas into contextualised practices' (2012: 3). They suggest that policy enactment in schools can be seen as 'configuration and re-configuration work… to maintain the durability of the institution in the face of de-stabilising effects of context, of change of policy' (2012: 70). Moreover Ball et al (2012) believe there is no 'simple story' of policies travelling into or through schools' nor such a concept of 'enactment as form of osmosis' in education. They describe the complex matrix involved in policy enactment within school settings as follows;

> *They (enactments) take place at many moments, in various sites, in diverse forms, in many combinations and inter-plays. Enactments are collective, creative and constrained and are made up of unstable juggling between irreconcilable priorities, impossible workloads, satisficing moves and personal enthusiasms. Enactments are always more than just implementation; they bring together contextual, historic and psychosocial dynamics into a relation with texts imperatives to produce action and activities that are policy.*
> *(2012: 71).*

Policy enactment in school is discussed by Maguire et al (2015) who believe enactment to be 'a process of social, cultural and emotional construction and interpretation' (2015: 486). They argue that a range of contextualising factors made enactment in schools more complex, and inchoate process. In their discussion of the factors, Maguire et al (2015) identify what they believe to be an 'over-riding' influence on enactment, i.e. whether the policy applied in school is mandated or recommended.

A further aspect identified relevant to enactment is the differing positions and perspectives of the 'social actors' on the ground. Maguire et al (2015) describe this aspect as having significance in that whilst it is acknowledged some local social actors interpret policy to fit local agenda's, others are considered as having a spectrum of other concerns not necessarily bound into policy imperatives. This aspect appears to link to their consideration of the teacher as a social actor and the complexity of what 'makes up' a teacher, which they suggest, involves identity, positionality, biography and political perspective. They also speak of the relevance of the school setting within enactment, in that;

> *….there are always constraints of time and space that influence what happens and the ways in which policy is sometimes left to one side; time and space also shape, to some extent, where it is that teachers 'stand'. Rituals and rites of passage, such as the start and end of each year, the examination period, the annual arrival and departure of staff and students lend a pattern and rhythm to the annual cycle of the school*
> *(2015: 497)*

Moreover, they speak of why they consider time and space 'crucial' to enactment in schools;

> *Time and space play a crucial role in the when, how and why of policy enactment. For instance, some policies become very 'tied' to a particular senior leader; when they leave the school, so does their policy portfolio and their particular approach. Some policies start the year as high profile, foregrounded by school leaders; by the end of the year they have faded away and become forgotten. In studies of policy work, this very real dimension of the way schools are actually constructed, performed and produced is sometimes forgotten….. Time is a key factor in realising policy enactments….and at certain times policies are high profile (discipline at the start of the school year) and then move to the background at other times. In periods where the school is more 'relaxed', this will be reflected in classrooms where students will be engaged in creative or 'fun' activities rather than preparing for examinations. Enactment is about policy realisation, but unlike much policy rhetoric, schools are 'real-time' places where people get tired and where they inevitably pay different kinds of attention to different kinds of policies at different times of the year.*
> *(2015: 497)*

Maguire et al (2015) speak of policy actors in schools as having 'different loyalties, different projects of the self and different sets of personal and professional values'. They argue this is mediated by teachers' positionality in school in that;

> *Senior policy actors and middle managers in key departments (English and mathematics) certainly have to be compliant with dominant forms of policy imperatives and have to be able to demonstrate how this is being implemented; other more junior policy actors often have different and more immediate (policy) concerns in their daily life.*
> (2015: 497)

Teachers' positionality, pedagogical values, length of service, subject department and time of year, are all factors that Maguire et al (2015) identify as 'playing into' the stability and fragility of policy enactment.

Critical thinking on policy during New Labours time in office and up to the present day can be viewed as being in a state of continual progression and evolution. The work of acknowledged and influential authors such as Ball, Bowe, Maguire and Braun inform and shape opinion on what we might understand policy to be in general terms, moving and extending our depth of understanding on policy as text, discourse and implementation. Such thinking and debate is pertinent to this thesis and the research questions, particularly scholarly discussion of policy enactment and creative social action through case study in school settings.

In addressing the research question of why some educationalists continue to sustain the policy legacy of creativity and enactment of creativity within practice, the concept of policy needs to be considered along with the debate on enactment in education. As such, policy has been considered in the first part of the Literature review to set a framework for the second element of discussion, literature relating to creativity within policy making and enactment under New Labour.

2.3 Creativity within policy making and enactment under New Labour

2.3.1 1990's discourse – the 'shape' of creativity

Before examining and discussing how creativity was presented and utilised by New Labour in policy making and enactment, it is valuable to briefly reflect upon the academic discourse of creativity during the 1990's. New Labour arguably drew upon and was influenced by academic opinion and theory relating to the meaning and application of creativity stemming from this period. As Ward (2010) suggested New Labour was shaping its political vision for the UK at a time when creativity was a 'buzz word' (2010: 66). Arguably, a wide spectrum of opinion and theory existed providing an array of ideas and concepts New Labour could potentially align to their political agenda and policy ambition. During the 1990's the challenge of creating economic stability against a backdrop of increasing globalisation, changes to the workplace and world labour markets, dominated political thinking (Arestis &

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Sawyer, 2005). New Labour sought to meet this challenge and present a case to the British public to win support and succeed in their attempt to regain power from the Conservative Government.

Writers and academics in the 1990's developed critical theory that appeared to simultaneously ground and challenge the meaning of creativity. Discourse appeared fragmented and contradictory. For example Boden (1996) described creativity as a "puzzle, paradox and mystery" but suggested that the term applied basically to 'ideas' (1996: 75). By contrast Sternberg & Lubart (1999) suggested creativity required a confluence of six distinctive but interrelated resources including intellectual abilities, knowledge, style of thinking, personality, motivation and environment (1999: 11).

Gardner's (in Boden, 1996) approach was to define creativity in terms of an individual's ability to 'solve problems, fashion products and pose questions'. Gardner theorised that individuals were not creative in general, they functioned in 'domains of accomplishment' and that judgments of creativity were 'inherently communal' (1996: 145).

Eysenck (in Boden, 1996) described creativity as a 'fuzzy concept' and as such required a 'local habitation & name', to gain credibility. In contrast to Gardener, Eysenck believed creativity was a threat to the 'great uncreative majority' and likely to be penalized and suppressed as a result (1996: 234). He placed creativity between intellect and personality, linking advances in the understanding and measurement of both fields to the likely success and validity of future research.

German philosopher Joas (1996) advanced a critical creativity theory in the early 1990's, named the 'Creativity of Action'. Joas suggested that in social terms societies commonly regarded the notion of creativity as an 'in-word' for the leisure culture, denoting trivial aesthetic activities in the private sphere. Joas suggested this was not a threat or barrier to the 'serious study of the phenomenon of creativity', which he described as discourse relating to the creative character of human action and interaction. According to Joas this

could be seen in society through a series of levels; primary, secondary and integrated (1996: 72).

Willis (2010) made a direct connection between creativity, class identity and the mass consumption of culture. He spoke of creative engagement in society occurring in leisure and through commodities. Willis introduced the notion of 'symbolic creativity', believing this could be seen in lives of young people through their social activities and social expression.

According to Walberg and Stariha (1992) creativity involved extensive and complex association of cognitive elements. Moreover, they argued that individuals who 'aspired to creativity' wanted to acquire 'requisite knowledge, skills, and other attributes quickly and efficiently' (1992: 323).

A plethora of concepts and theories relating to creativity proliferated during the period of the British Labour Party's rebranding to New Labour and constitutional reform that allowed endorsement of market economics, under leader Tony Blair in the mid-nineties. Newton and Newton (2009) argued that common to the many descriptions and theories was the notion that creativity was seen as 'successful personal activity intent on producing an appropriate new idea or object' (2009: 45).

As New Labour prepared to fight the 1997 general election to regain power, a more focused articulation of creativity in relation to technology, business and education emerged (Pope, 2005).

2.3.2 Post–election 1997 - creativity emerging in policy shaping and making

Post-election, New Labour in government was seen to simultaneously play the role of leader and facilitator, engaging in a process of 'wooing' the populous and presenting a morally authoritative stance whilst being persuasive in claiming they knew 'what worked'   (Lister, 2001: Toynbee, 2001; Mulderigg, 2009). The Prime Minister Tony Blair, early in New Labour's governance, appeared 'morally authoritative' through his appeal to the populous to

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'stand up' for the notion of Britishness and British values. Creativity was presented to people as a 'core value', one that could be 'realised' in a modern world, part of a common social purpose to modernise the UK. A point reflected in the following quote made by Blair in 1998.

> *Standing up for our country means standing up for what we believe in. It means standing up for our values and having the strength to realise them in the modern world. It means standing up for the core British values of fair play, creativity, tolerance and an outward-looking approach to the world…We are rediscovering our strength and values. We are uniting those values to a common purpose: modernising the nation for the 21st Century*
> *(Blair, 1998)*

In the 'modern world' spoken of by Blair, the global marketplace was recognised as becoming increasingly competitive, with changing structures to workplaces debated nationally and internationally. An ability to think creatively and solve problems was posited as fundamental to addressing such change and economic success (Craft & Jeffrey, 2008). New Labour was interested in improving Britain's competitive position and the UK's future economic success. Blair (1995) directly aligned Education with economic success. At the Labour Party Conference in 1995, he spoke of Education being 'the best economic policy there is for a modern country'.

Blair's speech accords with Wolf's (2004) opinion that White Papers and government commissions addressing the purposes of education were 'concerned almost entirely' from the 1960's onwards, with the economy, growth and' employability (2004: 319). Connectedness between economic growth and education was understood to be an embedded political preoccupation. New Labour added creativity into the policy mix in realising their vision for a modernised nation and economic success. Future success included improving Britain's competitive position on the world stage, so creativity alongside knowledge and skills became key metaphors within the notion of 'national renewal' (Fairclough, 2002; Schlesinger, 2007).

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Gibson (2005) argued creativity was used 'instrumentally' as a term by politicians and economists through the action of 'binding it to the future needs of the workforce without questioning substantive issues. Oakley (2006) suggested informal skills associated with creativity, traditions of popular culture and the strength of subcultural identity in society combined together, affirming that 'everyone' could take part in the emerging 'creative economy' under New Labour. Moreover Gibson & Klocker (2005) suggested the rhetoric of creativity under New Labour 'spoke' to individuals in society who considered themselves 'liberated' individuals.

Buckingham and Jones (2001) believed New Labour's creativity discourse established different kinds of connections between education and culture, with political emphasis placed upon both the economic importance of cultural activity and the value of the cultural industries.

According to Neelands and Choe (2010) creativity served both New Labours political and ideological interests becoming a 'ubiquitous policy term'. They argued the term was widely accepted without a unifying or consistent definition as to what it meant. A suggestion was made by Harvey (2005) that advocates of Neo-liberalism occupied positions of considerable influence in education during New Labours time in government, accentuating the value placed on creativity in education as a mechanism to meet neo-liberal aims of economic regeneration. Harvey spoke of rhetoric around the need for young people to acquire employability skills in order to effectively contribute toward the world free market and free trade environment, being discussed at 'very senior levels' in government.

Ward (2010) suggested that an underlying neo-liberal political agenda existed in New Labours policy. She argued New Labours was interested in supporting the free market economy by cultivating key attributes in future employees, and alleviating some of the social problems associated with long-term unemployment.

New Labour moved forward in policy development, incorporating creativity, with a commitment to the so called "Third Way" model of economics, described as 'a middle ground between free market ideology and social democracy' (Arestis & Sawyer, 2005). When New Labour published its White Paper, *Excellence in Schools* in 1997, creativity existed in the 'discourse ether' as education policy reform and the needs of the economy melded together.

Gewirtz (2000) spoke of the gap between the rhetoric of Third Way thinking and enactment 'on the ground' in education. She argued that inherent tensions existed between New Labour's policy ambition and implementation;

> *The Blair government says it is committed to promoting social justice, a respect for cultural diversity, active citizenship, creativity, critical thinking and more open government as well as to building a dynamic modern economy. The problem is that it is very difficult to promote these values within the context of a system of provision which subjugates teachers and children, giving them neither autonomy nor scope for creativity, and which treats children as commodities, and segregates them into hierarchically-tiered groupings.*
> *(2000: 367)*

'Third Way' thinking also concerned Halpin (1997) who remained unconvinced that social justice would be met through education reform. According to Halpin, children's school performance correlated with 'relative poverty as measured by household income'. He challenged New Labour to match their rhetoric and education policy reform with a long-term commitment to redistribute wealth and income 'in favour of the less well off' (1997: 234).

Within the content of the White Paper, New Labour appeared to purposefully profile economic needs such as changes in the job market and decline in the availability of a wide range of low-skill jobs, alongside identifying problems in respect of children's achievements and their lack of realising potential. International comparisons between English pupils' achievements in tests and economic competitor countries results were included, with English pupils

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reported as 'well down the rankings'. School standards were criticised with a lack of high standards for the majority of pupils highlighted as the 'root cause' of problems in the education system. Correlation was drawn between the success of early-introduced mass education systems and national prosperity in 'competitor countries' against the 'slow progress' of our own. The notion that demands of the 21st century could be met through all pupils' developing diverse talents was suggested in the White Paper. Reforming the education system was also suggested through introduction of new approaches to teaching and learning. Against this backdrop of proposed education reform contextualised in the need to compete for global economic success, the concept of creativity as a vehicle to address the issues raised entered the arena.

In February 1998, the National Advisory Committee on Creative and Cultural Education (NACCCE) was established by New Labour. The committee's primary purpose was to inform future education policy making and members were remitted to make recommendations to Government in respect of the creative and cultural development of young people through the mechanism of both formal and informal education. The committees report (1999) *All Our Futures* identified four key challenges in education - Economic, Technological, Social and Personal. The report highlighted pressures and tensions young people faced and suggested that 'A growing number are less and less convinced of the value of education itself' (1999: 23).

The reports Chairman Professor Ken Robinson affirmed that 'no education system can be world-class without valuing and integrating creativity in teaching and learning, in the curriculum, in management and leadership' (1999:16).The report's authors suggested however that creativity, as a concept, was 'elusive'. Defining a process that covered a wide range of activities and personal styles was seen as 'inherently difficult'. Despite the 'difficulty' a definition was provided for New Labour to consider. Creativity in terms of education was couched as 'imaginative activity fashioned so as to produce outcomes that are both original and of value' (1999: 28).

In the report it was argued that creativity, as an attribute, was 'valuable' to business worldwide and 'Education' was proposed as one of the vehicles though which this 'newly demanded human resource' could be developed. (1999: 23).

Alongside NACCCE's narrative advocating creativity in education, arguably one of the most influential texts modelling creativity as 'corporatist' in Third Way economics (Pope, 2005) was published. *The Creative Age* subtitle *Knowledge and Skills for the New Economy* (1999) introduced the premise that creativity could be taught. The text's co-authors Seltzer and Bentley contended that 'to realise the creative potential of all citizens and to boost competitiveness in the knowledge economy, we must make radical changes to the education system' (1999: 10). Seltzer and Bentley suggested that learners must have four key qualities in order to be considered 'genuinely creative'. The qualities identified were;

> *The ability to identify new problems, rather than depending on others to define them; the ability to transfer knowledge gained in one context to another in order to solve a problem; a belief in learning as an incremental process, in which repeated attempts will eventually lead to success; the capacity to focus attention in the pursuit of a goal or a set of goals.*
> *(1999: 10-11)*

Persuasive rhetoric was heard, refining and defining creativity in such a way that its value and application, particularly in education, had a listening political ear.

New Labour's ability to realise their policy ambitions and take creativity toward enactment was dependent upon their return to power after the 2001 General election. They succeeded in winning a second term and creativity as a concept and prized commodity in capitalism (Pope, 2006) was directly enacted in education through policy.

2.3.3 Post-election 2001 – creativity enacted through policy

Affirmation of New Labours continued commitment to the notion of creativity in third way thinking came through New Labours paper DCMS; Culture and Creativity the Next Ten Years *(2001)* Within the document the then Culture Secretary Chris Smith stated that 'In the years ahead, people's creativity will increasingly be the key to a country's cultural identity, to its economic success, and to individuals well-being and sense of fulfilment'. (2001: 5). Prime Minister Tony Blair in the same document placed creativity at the centre of both individual and societal fulfilment and success.

> *This Government knows that culture and creativity matter. They matter because they can enrich all our lives, and everyone deserves the opportunity to develop their own creative talents and to benefit from those of others...They also matter because creative talent will be crucial to our individual and national economic success in the economy of the future.*
> *(2001: 3)*

New Labour rhetoric connecting culture, education and the economy appeared to imply cohesion and a bright new future of policy making and shaping in relation to creativity. Interrogation and examination of the doctrine however suggests the existence of a paradox. The concept of creativity also co-existed in the domains of artists, art forms and well-established National cultural establishments with little or no connectedness to education and the economy. Such domains were believed to embrace and enjoy a protected elitist existence, set apart from the public and education, also politically supported through policy maintaining this 'status quo' Co-existence of domains arguably reflected a divergence of thinking in relation to creativity and culture within New Labour. This suggested that politically not everyone sang to the same creativity hymn sheet (Smith, 1998; Jowell, 2004; McMaster, 2008; Street, 2011).

Bilton (2010) spoke of creativity as a paradoxical process. He believed under New Labour academic study and theories surrounding creativity oscillated with definitions shifting;

> *First, creativity is an essentially paradoxical process. Since 1997, when the UK government endorsed 'creativity' as a central aspect of cultural policy, creativity has indeed been associated with an individualistic, spontaneous and ungovernable free spirit – closely allied to Romantic theories of art. However, the consensus in scientific and academic studies of creativity has shifted definitions of creativity from an individual trait to a collective social process. Since the 1990s most of the literature on creativity has been concerned with sociocultural context, systems theories, networks and organisations – not with creative individuals. However, trait-based theories of creativity have become increasingly unfashionable. Theories of creativity have moved beyond individual, person-based approaches towards collective, process-based models.*
> (2010: 258)

Within the Government paper *Culture and Creativity: The Next Ten Years* (DCMS, 2001) an 'all encompassing' approach to creativity and education was articulated. Inclusion in the report was a proposal to introduce an arts based education pilot programme managed by the Arts Council of England called 'Creative Partnerships'. The programme was subsequently launched by Tessa Jowell, then Culture Secretary, in 2002. Creative Partnerships targeted school aged children and can be seen as pivotal in providing the vehicle for direct enactment of creativity in schools espoused by New Labour shaped by Third Way thinking. Ward (2010) suggested that 'we', (referring to the social nexus) gave potency to the idea that New Labours Third Way schemes such as Creative Partnerships could stimulate economic growth and cancel out the pernicious effects of long-term unemployment in deprived communities. Jones and Thomson (2008) believed CP did not arise from within the established framework of educational governance, but was a result of an intervention by Arts Council England to strengthen the position of arts education within the formal system of schooling.

Creative Partnerships (CP) was primarily funded by the Department for Culture, Media and Sport (DCMS) via Arts Council England, with additional funds from the Department for Children, Families and Schools (DCFS). CP targeted English schools in areas that were designated as deprived across 36 English regions. The programme supported so called 'creative practitioners', predominately artists, working alongside teachers in reforming and redesigning school curriculum, teacher pedagogies, school cultures and school structures. The aim of the flagship programme was to change whole schools by transforming teaching and learning practice.

Alexander et al (2009) suggested that a consensus developed between policy-makers, the business community and a range of academic disciplines that creativity, along with critical thinking skills, served pupils and society better than a teaching ideology rewarding learning by rote in a narrow curriculum. As such developing a curriculum that enabled experimental activity and questioning to take place was believed to be the way forward in education (2009: 17-19).

The notion of an 'all encompassing' approach to creativity and education extended beyond school age children to post 16 education provision. Consultative bodies appeared to respond with enthusiasm and keenness in embracing New Labours rhetoric of creativity. This can be seen in the Learning Skills and Development Agencies (2001) response to *Culture and Creativity*. In the response, affirmation that 'everyone is creative' is given and the agency supported the DCMS's viewpoint that 'a coherent approach to policy development is required which range across education, economic development and culture to create for the first time coherent pathways for individuals to develop their creativity in culture and media'. The LSDA urged government to promote similar initiatives to Creative Partnerships in the learning and skills sector. (2001: 1-5)

Cropley (2001) believed four ideas around the concept of creativity became prominent under New Labour. Namely, that creativity was necessary for economic and social progress, there was a lack of creativity in society, the

lack was an educational problem and it was possible to reform educational practice so that it promoted creativity. According to Cropley, teachers overwhelmingly supported the fostering of creativity in classrooms but he argued the true value of creativity lay in the broader context of social and psychological aspects of life, not just education.

Potential limitations to the fostering of creativity in education were identified by Craft (2008) who argued there were difficulties of terminology, conflicts between policy and practice, curriculum organisation, and a centrally controlled pedagogy. Craft believed creativity was 'not necessarily seen as having universal relevance and value.'

According to Jackson (2006), the emphasis placed on academic success and attaining academic credentials operated *in conjunction* with New Labours neo-liberal discourses. Jackson argued some pupils she termed 'Ladds and Laddettes' resisted and engaged in behaviour that included an 'uncool to work' aspect, so measures to improve standards encouraged 'laddish' attitudes. Emerging models of creative education such as Creative Partnerships arguably targeted such pupils in an attempt to 're-engage the disengaged', particularly in areas of disadvantage. As such, New Labours ambition for social and economic regeneration within a Neo-liberal framework may have been constructively resisted by some young people within the education system as suggested by Jackson. Following this argument, interventionist programmes such as Creative Partnerships would, for some pupils, still come under the auspices of a pedagogic authority. By contrast, Galton (2009) argued artists working within the Creative Partnerships programme were able to motivate students with 'anti-learning dispositions'.

2.3.4 Post-election 2005 - consolidation of creativity in policy

Victory in the 2005 election returned New Labour to power for a third term and a commitment to the notion of creativity appeared to continue. There was further consultation and recommendations to consolidate creativity in education through policy. *Nurturing Creativity in Young People*,

was commissioned by the DCMS in 2006 to inform future policy making. The report authored by Paul Roberts, succinctly portrayed all encompassing "Third Way" thinking and future vision in relation to creativity;

There is a rich array of creativity work in pre- and main-school activity strongly, but not systemically, supported by the many creative programmes, projects and agencies. The characteristics of the developing education policy context (autonomy, commissioning, personalisation) offer positive opportunities for the embedding of creativity in education. Stronger connections between that creativity work and the emerging policy context in education and children's services would produce a "win-win" – creativity embedded in these developments and, reciprocally, these developments enhanced by the impact of creativity. This would provide a more secure, valued and cost-effective framework for the further development of creativity, both its own right and as a support for economic growth, with better outcomes for children and young people. There is a need to construct a more coherent 'creativity offer' which is then actively managed/brokered into the new context of school and personal autonomy.
(2006: 2)

DCMS remained committed to an integrated approach and Creative Partnerships continued as a vehicle to deliver the vision, profiled and highlighted as a 'flagship' programme for schools. According to Needlands & Choe (2010), rhetoric used by Creative Partnerships reflected New Labours political paradigm of the social market in stating the knowledge economy required creative skills, which the programme delivered. They argued the governments key aim was to redress socio-economic injustice through policy intervention and the continued support and profiling of Creative Partnerships demonstrated an embedding of creativity in education, distanced from the notion of 'arts for art's sake'.

By contrast, Pringle (2008) argued tensions within 'creativity' modelling advocated by Creative Partnerships existed prohibiting the embedding of an ideology;

> *In the contexts of Creative Partnerships consideration must be given to how and whether artist-led pedagogy can endanger broader and longer-term creative learning strategies across the school. One issue associated with artists' interventions in education (which these artists are aware of) is that art practitioners can adopt creative and experimental pedagogic modes because generally they are free from curriculum constraints whereas teachers are not always at liberty to do so. The artist thus becomes a creative 'other' whereas the teacher can be cast in the role of didact or policeman. There is a danger that artists reinforce normative relations because they act as one off bubbles where they are perceived as limited outside interventions.*
>
> *(2008: 47)*

New Labours confidence in the modelling creativity in education appeared strong. Arts Council England devolved management of Creative Partnerships to an independent organisation Creativity, Culture and Education (CCE) in 2009. CCE was awarded a grant of £75 million from Arts Council England to run two national initiatives: Creative Partnerships and Find Your Talent from 2009-2011. As a pilot programme Find Your Talent sought to embed a five-hour 'cultural offer' for young people within the curriculum and out of school provision. The two programmes collectively appeared to personify New Labours vision for social justice and young people realising their potential.

As a flagship initiative, Creative Partnerships was believed to be 'fertile ground' for producing new policy settlement (Jones & Thomson, 2008). A 'golden policy sunrise' for Creative Partnerships and Find Your Talent reflecting and building upon the positive narratives of schools aligning creativity with school achievement, skills development and future economic success of young people, had been envisaged. This was not however achieved, realising the vision was set against a global downturn and economic crisis Nationally & Internationally. Miles (2007) warned of the vulnerability of CP as an initiative in respect of 'only having impact on the

lives of a small number of young people'. Miles opinion accords with Galton's (2009) argument that initiatives such as CP would in most cases be rejected by policy-makers 'on the grounds that they are never likely to lead to more than individual small-scale improvement'. In their analysis of the impact of CP and attainment, Cooper, Benton & Sharp (2011) also concluded that CP practice in schools made a 'small contribution to improving pupil progress'.

In 2010, the General election produced a hung parliament. Conservatives and Liberal Democrats formed a coalition government.

Creative Partnerships and Find Your Talent in terms of government creativity modelling did not withstand cuts in public funding and the programmes ended in 2010 and 2011. It could be argued this was not just a reflection of the downturn in the economy and financial crisis, but also a signifier of change in ideology and policy direction relating to creativity.

2.3.5 Coalition Reform – creativity dismissed

The UK general election of 2010 produced a hung parliament. Conservatives and Liberal Democrats formed a coalition government arguably bringing to Education a combination of cuts, deepening of a neo-liberal agenda, acceleration of marketisation and swift reform (Exley & Ball, 2011; Wright, 2012; Wilkins, 2014; Wiborg, 2015;).

Under Coalition governance, education policy direction and focus significantly shifted from the previous regime. Creativity moved into the domain of 'legacy' in relation to policy enactment. The 'new approach' to curriculum delivery encompassing creativity and creative learning, advocated under New Labour was rejected. Political support and policy legitimacy was stripped away, along with funding. The Coalition's education policy agenda alongside a shift in political thinking around creativity and culture arguably dismantled and dismissed the infrastructures and belief systems through which creativity had been valued and enacted in schools.

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Arguably, this was motivated by criticism, the underlying tone of reform negative (Levin, 1997). There was an effort to undo alleged damage 'done to' education under New Labour. Benn (2011) suggested that education reform, including changes to curricula and assessment, types of schools, teacher training and examination systems, led to fragmentation of the education system as a whole. Benn argued policy reform was achieved without the public debating the issues involved. Public consultation and listening to public opinion according to Benn were not on the Coalition's political agenda.

Fisher (2011) believed political decision making under Coalition governance was 'paradigmatic in nature' with the policy community highly influenced by a trend toward neo-liberalism. Fisher, like Benn, suggested this resulted in dogma preferred to debate. Imposition of the English Baccalaureate (a performance measure recognising the success of pupils who attain GCSEs at grades A*- C across a five core of academic subjects - English, Mathematics, History or Geography, the Sciences and a Language) without consultation, was cited by Fisher as a 'perfect example' of such dogma. The Arts, a key vehicle for the discourse of creativity in education, did not feature as a 'core academic subject'.

According to Hicks (2014) the transformation of governance structures in English schools, I.e. moving away from the previous combination of Local Education Authorities (LEAs), the National Department for Education (DfE), and local school management, toward 'Academy' status modelling under Coalition governance impacted on policy implementation. Hicks (2014) spoke of a new landscape of policy making and enactment emerging in terms of the minutia of localism interacting and influencing school modelling.

The landscape of greater school autonomy emerging through Coalition policy was discussed by Higham and Earley (2013). They argued school leaders operating in this landscape viewed Government as retaining tight control over schools and that control was differentiated by national test results and inspection judgements. Higham and Early suggested policy, which

increased operational power for schools, and differentiated school autonomy had a detrimental outcome of intensifying existing local hierarchies and competitiveness between schools. Wright (2012) spoke of the Coalition's empowerment agenda in respect of education policy as having the opposite result to the image portrayed, i.e. leading to greater control over people in comparison to giving more power to teachers and parents.

Power, Halpin, and Whitty (1997) spoke of the move by developed countries toward devolved systems and institutional autonomy in education, suggesting this brought a 'market' element to education services. They argued that governmental claims that reform brought about 'system wide improvement' were not supported by evidence.

Schools viewed by Government as 'sites of assessment' with the mechanism of exams and tests used as a Governmental tool to judge both schools and individual teachers on pupil attainment is established discourse (Ozga, 2003; Ball, 2013; Gerrard, 2014). Under Coalition governance, it was believed assessment mechanisms became more rigorous and centralised, more sharply focused on performance and attainment, incentivising schools to conform and compete.

O'Neill (2013) argued assessment was not an end in itself and spoke of the need to question policies.

In the end, it seems to me, no change in assessment methods or structures of accountability is acceptable if it causes educational damage, let alone creates perverse incentives. Assessment is not an end in itself. If we do not question the policies that base accountability for pupils, professionals and schools on pupil performance in assessment systems, we may forget that the primary purpose of school assessment is education.
(2013: 12)

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The Secretary of State for Education under the Coalition Government, the Rt. Hon Michael Gove (2013) appeared to believe the 'bar' was set too low in respect of what, as a society, we expected from students.

> *I have always believed or certainly for as long as I have been engaged in the debate on education that one of our problems as a country is that we have set the bar too low, and that our expectations of all students have been insufficiently challenging…. I have written speeches and made the case that we have had too low a level of expectation for our students in almost every area.*
>
> *(2013: 6)*

Hodgson and Spours (2014) described what they believed to be key layers of policy implementation in relation to attainment. They suggested there was a shift toward traditionalism under Coalition governance.

> *The English Baccalaureate performance measure, with its benchmark of the attainment of five traditional subjects (DfE, 2010), is encouraging schools to focus more sharply on more able learners at Key Stage 4. Accompanying this, the Review of the National Curriculum, with a traditionalist emphasis on core knowledge, spelling and grammar and the abolition of modular specifications, is intended to make GCSE study more rigorous (Office of Qualifications and Examinations Regulation [Ofqual], 2012). At the same time, as a result of the Wolf Review on 14–19 Vocational Education (2011), there has been a reduction in the number of vocational qualifications available at Key Stage 4, an increase in external assessment and a much lower level of recognition for vocational learning in performance tables. Each vocational qualification will now only count as one GCSE (DfE, 2012)…In addition, the raising of GCSE floor targets from 35% to 40% and the moving of GCSE grade boundaries, particularly in English, appear to have had a disproportionate effect on pupils on the GCSE C/D borderline and on particular schools (Vasagar, 2012). Coalition government policies in curriculum and qualifications are being reinforced by its approach to institutions, governance and funding.*
>
> *(2014: 479)*

Control of schools in terms of teacher identity and role was discussed by Tipping (2013). He suggested that in Coalition educational policy terms the concept of teaching and teachers was moving toward regulation and assessment as a craft based trade rather than valued 'profession'. Tipping's opinion on the shift toward devaluing teachers' professional status accords with Marshall's (2014) concern over the rationale underpinning policy reform to 'Initial Teacher Training'. Marshall suggested the Government's intension was ensure initial teacher development adopted a more practical focus based on the development of 'key teaching skills' rather than acquisition of deep educational knowledge. Marshall linked development of teacher educational knowledge through teacher training with an individuals' development of creativity.

> *The UK Coalition's reforms might be said to be narrowly practical and overly managerial, seeing the initial development of teachers as a matter of ensuring that they conform to existing definitions of their roles. In promoting this approach…. the UK Coalition has neglected the developmental potential of powerful educational knowledge, which enables new teachers to develop commitment, understanding and creativity.*
> *(2014: 276)*

The Coalition Governments move toward traditionalism in education, including teacher training, and deepening of neo-liberal ideology 'pushed out' creativity. This process was contested and social actors from the cultural and education sectors collectively argued and lobbied for the retention of creativity in education policy making and enactment. Examples of this include the open letter "The Battle for Arts & Minds" (2011) authored by notable and high profile individuals from the cultural and education sectors including Lord Putnam, Sir Ken Robinson, Joan McVittie, Peter Hall Jones, Professor Robin Alexander and CCE Chief Executive Paul Collard, was widely reported and published in the UK.

We are concerned that recent developments, including the 100% cut to teaching grants for arts and humanities degrees, the exclusion of creative and technical subjects from the English Baccalaureate, the government's questioning of whether they have a place in the national curriculum, and severe cuts in teacher training allocations for these subjects, all send out the wrong message. We urge ministers across government to come together and adopt coherent and integrated policies which will ensure that creativity and innovation are at the heart of what our future education system offers. This is in the best interests of our society, our economy, and the young people who will determine our country's destiny.
(2011)

The Cultural Learning Alliance (CLA) document, *Imagine Nation: The Case for Cultural Learning* (2011) also presented a clear rationale for maintaining creativity and cultural education within the Governments proposed curriculum revision. The CLA, through the document, suggested that creative and cultural learning significantly contributed to students' cognitive abilities, levels of attainment and employability. Retaining the place and status of arts subjects within the curriculum was advocated with the CLA claiming the arts provided 'depth, rigour and an established canon of knowledge' requiring equality of resource and provision to other subjects. (2011: 16).

During the process of curriculum reform the Government commissioned an independent review of cultural education in England for the DCMS and Department for Education. The subsequent report *Cultural Education in England* (2012) authored by Darren Henley, argued that all children and young people in England, no matter what their background, circumstances or location, receive the highest quality Cultural Education both in school and out of school, in formal and in informal settings' (Henley, 2012: 4).

Henley (2012) suggested that Government Ministers should 'rethink' the academic emphasis placed within the Ebacc performance measure.

> *If we are to create a generation of fully rounded individuals, then the government should consider whether an education in at least one cultural subject (aside from English literature and history) to at least GCSE level should be mandatory... This would include Cultural Education subjects such as art and design, dance, drama, design technology, film studies and music. (2012: 41)*

Despite open calls, documents and a commissioned report pressing the case for the retention of creativity within the education system, reform pushed forward establishing policy frameworks that fractured established strategic links and embedded traditionalism. This is demonstrated in the changing role of the Arts Council England (ACE) under Coalition governance. ACE played a significant role in shaping and funding enactment of creativity through education under New Labour. Under Coalition politics a new five year plan for ACE 2011- 2015 was published revealing the DCMS's (Department for Culture, Media and Sports) policy framework and proposals for the Arts, Within the plan, the word creativity is virtually absent, 'Art' is emphasised not creativity with phrases such as arts practice, excellence in the arts, engagement, resilience and sustainability of the arts dominant in the language and phrases used. Policy goals in relation to children and young people focus on 'Ensuring that every child and young person has the opportunity to experience the richness of the arts'. There is no policy remit in the plan for arts and cultural organisations to develop or sustain strategic links between the culture and education sectors through a creativity agenda. Flagship projects initiated under New Labour including Creative Partnerships & Find Your Talent are mentioned in the context of 'legacy'. Education, Arts and Culture appeared to become siloed in policy terms, moving along distinct & separate policy pathways.

This move was evidenced in the media, an example found in the Guardian newspapers report on the Coalitions austerity measures and cuts to education budgets under the headline of 'Targeted cuts make every child a

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loser'. In the article, which discussed the impact of cuts on projects widely acknowledged to have 'improved' education for children, the demise of Creative Partnerships was reported. Chief Exec Paul Collard commented in the article upon the Arts Council's position in relation to 'Education'.

> *Paul Collard, chief executive of the charity Creativity, Culture and Education, which ran the scheme, says: "The Arts Council has taken the view that it does not really 'do' education, and the Department for Education has taken the view that it does not really 'do' culture, and we have fallen between two stools. We worked through a network of 24 organisations locally. Most of those are now closing down."*
> *(Mansell, 2012)*

Whilst UK Coalition politics moved away from a discourse on creativity and policy alignment between sectors, by contrast US policy moved further toward a creativity agenda and schools. A unified vision of the power of the arts to contribute toward US society, children's education, creativity of citizens and strength of democracy was presented societally. The President's Committee on the Arts and The Humanities (2011) drove forward a creativity agenda, encompassing Business, Government, Educationalists & the Arts Community to address the perceived need to 'win America's future' through the mechanism of Creative Schools. US pupils were deemed to 'need creative and critical thinking skills to succeed within post- secondary education and in the workforce'. US political discourse linking creativity with 'skill' and future economic success resonated with a rhetoric the UK heard under New Labour and arguably US politicians considered this agenda wholly appropriate within a recognisable and arguably embedded neo-liberal capitalist society.

According to Avis (2011), both the Coalition government and opposition party Labour, became concerned with reordering neo-liberalism. Moreover Avis believed this would influence and direct policy shaping and government ideology. In his address to the Open Foundation Society the (then) Deputy Prime Minister Nick Clegg (2011) spoke of 'rewiring power relations' in society in order to build 'responsible capitalism'. He invoked the words of philosopher

Karl Popper in support of the Government's emerging ideology stating 'if we wish to remain human, then there is only one way, the way into the open society'.

Despite Clegg's invocation, reordering society through policy reform in a period of austerity appeared to tighten governmental control of individuals' lives and narrowed opportunities in schooling. In the preface to the 2010 Schools' White Paper - *The Importance of Teaching* , Nick Clegg and (then) Prime Minister David Cameron appear to zealously spell out the 'purpose' of education within neoliberal capitalism; 'What really matters is how we're doing compared to our international competitors. That is what will define our economic growth and our country's future (DfE 2010: 3).

Creativity appeared pushed out of that future particularly within the formal education system. Creativity was no longer purposeful or relevant to policy shaping, making and enactment.

Enderby School operated and functioned in contrasting spheres and policy environments where creativity was embraced and enacted through policy and then rejected and dismissed.

In the next chapter, the methodological style chosen to undertake the research at Enderby School and interpret the data gathered on the policy legacy of creativity is presented.

Chapter 3
Methodology

3.1 Introduction

According to Eisenhart (1998) research should 'reveal something surprising, startling, or new; that is, to present information that disrupts conventional thinking' (1998: 39). The research strives to present an unconventional viewpoint on a relatively neglected research area, enactment of the legacy of creativity examined through an education lens.

This chapter outlines the methodological style applied to the research area.

3.2 Theoretical framework

Creativity appears to have a low status within the current political agenda and rhetoric. It arguably remains as a recognised and valued concept through the practice of some educationalists and cultural practitioners (e.g. teachers, individual artists, arts & museums organisations and arts consultants). Therein lies the interest of this study, examining the legacy of creativity as it currently unfolds. This is seen within the broad political framework of limited policy thrust or direction to legitimise the continuation of personal actions and beliefs relating to creativity.

Viewing and analysing the legacy of creativity required an appropriate approach or method. Ethnography was selected as the overarching method applicable to the research.

3.2.1 Ethnography

Ethnography is principally an approach for the purpose of discovering the meaning of social action, associated traditionally with the fields of sociology and anthropology (Crowl, 1996; Laine, 2000; Freebody, 2003; Lefstein, 2010)

This compares to Anderson-Levitt (2006) who believed it was developed in anthropology and could be used well in educational research. She argued however, that ethnography should be seen as a 'philosophy' underpinning research, rather than a specific method.

Ethnography as a style of research provides an account of the subjective reality of people's experiences, with the objective of understanding with depth and complexity the social meaning and activities of people in a given setting. It involves close association or participation of the researcher in the setting and is deemed to be superior to other methods because of its flexibility and robustness in a plethora of settings (Hammersley, 1992; Brewer, 2000; Pole & Morrison, 2003; Jeffrey & Troman, 2004; Atkinson et al, 2007)

Principles of ethnography are described as a focus on a discrete setting and concern with the full range of social behaviour within the setting. Emphasis is placed on rigour where the settings complexities are seen as having more significance than generalisations or trends. Characteristics include exploration of social phenomena in comparison to testing, working with unstructured data rather than closed categories and viewing phenomena in everyday contexts (Pole & Morrison, 2003; Larrson, 2006; Hammersley & Atkinson, 2007)

According to Walford (2009) an ethnographic approach involving education settings involved 'key elements'. He described these as 'the direct involvement and long-term engagement of the researcher, recognition that the researcher is the main research instrument and giving high status to the accounts of participants' perspectives and understandings' (2009: 26).

This accords with Salisbury & Delamont (1995) who believed capturing the internal workings of a classroom or institution by close observation and interviews to reveal its members perspectives was the 'hallmark' of applying an ethnographic method to education enquiry.

Pole and Morrison (2003) argued that a wider rather than isolated view of education in a social and economic context could be achieved by taking an ethnographic approach. This compares to Tummons (2010) who believed ethnographers should not write biographies of teachers and pupils, but

'explore those forces that make them act, more or less willingly and with varying degrees of compliance, in the ways that they do' (2010: 355).

The research environment of the study was perceived as primarily involving interaction between participants within the constraints of a formal education institutional setting or settings. The value of this engagement was to be interpreted in the framework of the legacy of creativity to explore the research aims. The research question was a primary consideration in choosing an approach (Holloway & Todres 2003). Moreover the approach is believed to be successful in developing the researchers understanding of social processes together with teacher and pupil perspectives in education settings (Ball, 1981; Woods, 1986; Jeffrey & Troman, 2004;).

Educational ethnography involves capturing, articulating and authentically representing the richness and complexities of lives (Freebody, 2002). As such, the approach was considered appropriate to apply as a research method.

Madison (1989) however advised researchers to 'be aware of the consequences of employing regimes of knowledge within ethnography' (1989: 21). Madison believed researchers should question and challenge their personal knowledge and understanding of theory and systems before they entered the field. This opinion accords with Walford's (2009) concern that 'ethnography is even more difficult than most educational ethnographers admit (2009: 122).

A researcher should strive to be 'context sensitive, flexible and inner consistent' in determining an epistemological position (Holloway & Todres, 2003). Moreover Hillyard (2010) cautioned that researchers unfamiliarity with 'ontological and epistemological thinking' had resulted in 'an explosion in qualitative studies conducted without due attention to the traditions and theoretical ideas to which they are tied'. Hillyard argued competent ethnography was 'grounded in theory' (2010: 434).

In the attempt to pay 'due attention' as suggested by Hillyard, symbolic interactionism is considered as the underpinning theoretical framework.

3.2.2 Symbolic Interactionism

Gordon et al (2005) believed ethnographic research involving education settings was based in the study of social interaction, influenced by symbolic interactionism. Gordon et al's opinion accords with Kinney et al's (2003) belief that researchers can investigate interactive processes in schools is by using the lens of symbolic interactionism. The research aims to 'tell the story of the legacy of creativity' through an education lens. The research is deemed to be based within a social interaction arena producing qualitative illumination of the case study institutions. Symbolic interactionism grounds the research with the researcher's position viewed as 'tentative, empirical and responsive to meaning' (Rock, 2007).

Symbolic interactionism is primarily concerned with the study of society through an interpretive approach, reflecting how individuals share meanings, constructed through social interaction. Human beings are perceived as active agents. Behaviour is seen as constructed, not predetermined (Mead, 1934; Blumer, 1969; Petras, 1975; Shibutani, 1988; O'Reilly, 2005).

Blumer (1969) stressed that researchers guided by a symbolic interactionist theoretical framework were required to focus on the motivations, interpretations and meanings of the actors involved. He believed 'human beings should be observed in their indigenous settings and human group life should be studied in terms of action of what the participants do together in units' (1969: 92). Hammersley (1989) writes of Blumer's approach as 'portraying the social world, generated by social interaction among people; interaction that itself produces, and is shaped by, participant's interpretations of the world. This process is formative and creative; it is not composed of automatic responses to stimuli' (1989: 104). Human beings from this perspective have self-consciousness and therefore the ability to reflect upon the circumstances surrounding them. Responses to others and situations are constructed based upon reflection rather than mere reaction (Hitchcock and Hughes, 1989).

Becker (1988) described the collective element of symbolic interactionism, and wrote of the continuing value of Blumer's approach in relation to data gathering in research.

> *What is crucial is seeing how things are collective, how that fundamental fact about human society necessarily affects everything that goes on in it. Indeed, Blumer long ago anticipated most contemporary criticisms of conventional research methods by seeing that those methods not only had to take into account the fundamentally collective character of human social life, but had likewise to take into account that research itself was a form of collective activity. His criticism of survey methods rested on that notion. So he always recommended gathering data by spending long periods of time gathering all sorts of information about one's subject, gaining a thorough acquaintance with as well as knowledge of it in all its aspects. (1988: 18)*

According to Shibutani (1988) it was difficult to argue against Blumer's belief in applying a symbolic interactionist approach in research - 'his insistence that human agency be taken into account in explanations of social processes creates problems, but there seems to be no alternative to meeting them' (1988: 24). Shibutani (1988) believed concepts existed in symbolic interactionism, with meaning being a key concept. He stressed that, 'a scientific study of human society would require the description and analysis of meaning, a task that has challenged many scholars in the humanities and the social sciences' (1988: 28). Shibutani wrote of the difficulty of studying something as nebulous as meaning, observing that whilst Mead's approach was behaviouristic ('meanings can be observed - directly or indirectly - thus opening the door to empirical investigation') Blumer by comparison rejected all mechanistic explanations. He believed Blumer's repudiation of behaviourism had hindered the empirical study of meaning within symbolic interactionism.

Sheldon (1988) describes three 'fundamental premises' underlying a symbolic interactionist perspective on research;

The first of these premises holds that an adequate account of human behaviour must incorporate the perspective of the actor and cannot rest entirely on the perspective of the observer alone. The second of these premises asserts the priority of social interaction and the derivative, emergent nature of both self and social organization from that social process. The third argues that self, or persons' reflexive responses to themselves, serves to link larger societal processes to the social interactions of those persons. The first and last of these premises contain between them the justification for insisting that socially formed meanings that are aspects of the subjective experience of persons are not only legitimately but are necessarily part of observers' accounts of the social behaviour of human beings.
(1988: 35)

Meltzer, Petras, and Reynolds (1975) by contrast viewed symbolic interactionism as a more general perspective on human behaviour and social life arguing 'whatever influences that behaviour or structures that social life is a proper object of concern' (1975: 120).

By seeking to employ a symbolic interactionist framework to my study, I believed my understanding and interpretation of the interactional processes involved in the policy legacy of creativity would be enhanced. In addressing my research questions, I approached my study acknowledging the duality of focus. The study was not primarily 'about creativity' or 'about policy'. Rather the study focused on the relevance and importance of policy legacy in determining how social actors develop and sustain deeply held values and beliefs in the notion creativity in teaching and learning. I believed this could be achieved by studying their actions and interactions. Teaching and learning at Enderby was considered to be a social reality or social dynamic in relation to the study. The reality or dynamic was not externally imposed on individuals but seen as constructed through the social actors' interactions with each other (Stryker, 2008).

Considering theorists such as Blumer and Mead's premise that we exist in world of meaningful symbols and that social life consists of creating, enacting, and responding to symbols, the study embraced the standpoint that creativity could be considered a meaningful symbol by the participants. The theoretical premise that mutually engaged actors arrive at shared definitions of situations (Mead, 1934) and that social actors draw out responses in others potentially provided a theoretical foundation upon which the study could develop.

Symbolic interactionism offered a seductive theory and method for the study given the opportunity I was offered to enter into the social world of a school committed to creativity. I intended to research who the social actors involved were as they understood themselves to be 'meaningful social objects' along their journey of enacting policy legacy, as they self-appraised their 'goodness, worthiness, and competence' in the roles of educationalists and school partners (Mead, 1934). I wished to uncover the social actors' involvement in Enderbys' commitment to creativity within teaching and learning and how this was sustained through enactment of policy. I sought to discover and reveal how this was seen through the eyes of 'significant others', including the standpoint of the wider school community and policy makers.

Researcher insight into the interrelationship between Enderby School, their partners and policy enactment was deemed by me to be very important in uncovering the policy legacy of creativity. Given this importance, a high value was placed by me on applying a symbolic interactionism approach to the study as an appropriate tool to uncover connections, experiences and social reactions (Mead, 1962; de Koster, 2010; Holmes, 2010). I believed data focused upon the actions, reactions and interrelationships in the setting would yield, through analysis, answers to the research questions.

Kleinman and Klob (2011) caution the researcher however on using such 'appropriate tools';

As sociologists, we may feel good about the tools we bring to a study. We've read Blumer, Mead, and other theorists; we've read what qualitative sociologists have written about methods; and we begin to read work in the topical area of our study. These are good things that unfortunately have the potential to trip us up, especially when we read work related to the setting or group….. the problem occurs when we read something related to our setting that is good—so good that it sticks with us and we embed our data in it.
(2010: 426)

Given Kleinman and Klob's warning, I endeavoured not to 'trip up', within my exploration of human agency in the chosen setting. I recognised human agency primarily operated through interaction in the setting and as such believed symbolic interactionism was an appropriate method or tool to employ as I sought to analyse what the social actors i.e. the people, 'were doing together' (Becker, 1986). Symbolic Interactionism as a framework and tool acted as guide and prompt to me as a researcher in order to analyse not only what the social actors were using their agency for and the consequence of that agency in terms of legacy, but also to challenge my own agency in the field.

My goal was to understand and reveal the conditions that informed participants in my case study's actions in relation to the policy legacy of creativity. This encompassed revealing their journey of sustaining and embedding creativity in teaching and learning, against a backdrop of policy change and depletion of legitimacy for their agency. Understanding and uncovering the problems and challenges the social actors faced and how they fashioned responses was required, as my duty was to give the best analysis possible of their agency and engage in qualitative reporting within the thesis.

My challenge was to 'do right' by the participants in my case study (Beach, 2005) acknowledging that my reporting would primarily be interpretation. According to Goffman (1959) the true or real attitudes, beliefs, and emotions of the individual 'can be ascertained only indirectly, through his avowals or through what appears to be involuntary expressive behaviour' (1959: 2). Goffman's opinion and the compelling researcher need to 'do what was right' informed my decision to engage with symbolic interactionism in my attempt to capture, analyse and interpret with authenticity, the participants' agency and interactions. I believed this was possible through my presence in the field observing behaviour and gathering relevant data in order to reveal attitudes, beliefs and values in relation to the policy legacy of creativity. It was my responsibility as a researcher to develop arguments and build analysis to answer the research questions.

As a researcher, I was seeking to understand and reveal the dynamics of interaction at Enderby School and between the school and their partners in relation to the policy legacy of creativity. Collins (2004) provided an important critique on the notion of successful interaction believing certain elements must be present to achieve the ritual of successful interaction: two or more actors physically present; a mutual awareness between actors; a common focus of attention; and a shared emotional mood. Collins argued these features 'set the stage for rhythmic entrainment', wherein participants synchronize their actions. Collins spoke of such synchronization leading to an increase in emotional energy, feelings of confidence, courage to action, and boldness in taking initiative. According to Collins, emotional energy made an individual feel 'not only good, but exalted, with the sense of doing what is most important and most valuable (2004: 39). Opinion such as Collin's offered an important insight into the dynamic of interaction that appeared relevant to my consideration of what might be revealed and captured in the study at Enderby School. Such insight arguably enriched my capacity as a researcher to build analysis and derive results from investigation of interaction in the setting. This was most pertinent to the sense of the social actors doing what they believed was right, important and valuable in relation to the policy legacy of creativity.

Employing a symbolic interactionist framework to the study exploited and explored the notion that 'the meaning of an object is found in its use' (Blumer, 1969). Within my analysis, I sought to reveal participants use and interpretation of 'creativity' in teaching and learning together with how this 'worked' in the school setting as policy legacy. I wished to uncover how participants used and potentially exploited creativity, with whom, and what they accomplished by doing so. The case focused on the meaning and value of creativity in a particular setting and timeframe, raising questions for data collection and analysis to further our understanding of policy legacy. Employing the framework invoked researcher-questioning including; how and why is creativity supporting Enderby School in solving and resolving the challenges of curriculum delivery? Is creativity producing cohesion or conflict? Do participants own the notion or word? Do all participants embrace creativity or do some reject and evade the concept in teaching and learning? Such questioning shaped my data collection in the field and subsequent analysis. Berger (1963) reminds us the 'signature practice' of fieldworkers employing a symbolic interactionist framework is to 'see through the facades of social structure' (1963: 31). Whilst I did not consider the setting I entered into presenting a 'façade' as such, I was aware participants in the study operated within defined social structures. The study was clearly situated in a social structure and as a researcher I recognised my access to the setting and data drawn from the setting was filtered through what the participants wanted me to 'see up close' albeit with apparent transparency and no obvious 'façade'.

The research approach is guided by the need to understand human agency in a particular social setting. Understanding the position of the participant is thought to be achieved by the researcher looking at the world alongside them. The researcher must understand the culture, capture and penetrate the meanings within that culture, as understood by its participants (Woods, 1990). The research design was therefore shaped and influenced by the need to "get close up" to those involved in the legacy of creativity, symbolic interactionism providing an appropriate and valuable framework and theory underpinning the researchers actions and ability to "see up close".

3.2.3 Qualitative Inquiry

Past professional links existed between the researcher and both the education and cultural sectors. The links were explored and exploited in considering how to "get close up" to the potential research informants. This involved identifying the most relevant sectors and potential sites for data gathering within a manageable framework and recognising that significant activity needed to be captured. This process was framed in consideration of the overarching ethnographic method and qualitative inquiry of the 'field' through which the research question and aims could be explored.

Qualitative research is a perceived as a 'slippery term' (Freebody 2003) however Denzin and Lincoln (2000) provided a generic definition describing it as 'a mulit-method in focus involving an interpretive, naturalistic approach to its subject matter' (2000: 2). Qualitative researchers are advised to describe their research in terms of documenting contingent patterns of social construction and offer interpretations of the phenomena they have studied (Hammersley, 2010). Such perception and definition accords with Bogdin & Biklen's (1992) belief that *meaning* was an essential concern in qualitative research. They identified five key features that qualitative studies exhibit; the research has the natural setting as the direct source of the data; the researcher is the key instrument; the research is descriptive - data collected is in the form of words and pictures rather than numbers; researchers are concerned with process rather than outcomes or products; researchers tend to analyse data inductively (1992: 29-32).

A variety of methods may be considered and used within qualitative research to gather data. Qualitative research is seen as 'flexible' in that methods selected can be changed as the research progresses to adapt to questions that may arise in the field. Whilst methods may be changed, emphasis is placed on gathering meaningful data within a defined ethnographic boundary (Crowl, 1996; Laine, 2000; Green et.al, 2006).

It was believed the research could be undertaken within the natural settings of education and cultural institutions. The research aims best served through directly sourcing descriptive data from the settings. The researcher appeared to have the capacity to negotiate entry to both fields and operate as the key instrument in data collection. The most appropriate data gathering method to apply in the setting was believed to be a case study.

3.3 Research Design

3.3.1 Case Study

A case study is acknowledged to be a specific instance designed to illustrate a more general principle. The 'instance' is perceived in the context of a bounded system such as a class, school or community. Case studies are grounded in a sense of time and space, recognising and being committed to the significance of localized experience. (Nisbett & Watt (in Bell et al) 1984; Freebody 2003; Creswell, 2009).

This accords with Hitchcock & Hughes (1995) who described case study as;

> *Set in in temporal, geographical, organisational, institutional and other contexts that enable boundaries to be drawn around the case; can be defined with reference to characteristics defined by individuals and groups involved; and can be defined by participant's role and function in the case.*
> *(1995: 319).*

They argued the approach was of particular value to researchers when they had limited control over events. This aligns with Crowl's (1996) belief that a key characteristic of a case study was that no control was asserted over the environment in which observation takes place.

Case study is seen as a traditional ethnographic approach the focus of which is categorised by Delamont (2009) as 'observation, recorded in field notes, supplemented by informal conversations with people during classes; by

interviews done by appointment with key informants; by the collection of any 'documents' available, including CDs and DVDs' (2009: 53).

A recognisable feature of case study is seen as the capacity to penetrate situations in ways that are not always susceptible to numerical analysis. The capacity to explain, describe and illustrate a situation or phenomena is a further feature. Case study provides enlightenment or illumination of a story, which can feature documenting a naturalistic-experiment-in-action (Freebody, 2002; Yin, 2003; Cohen et al, 2011). Moreover, Sturman (1999) believed that a case study 'context' involved the capacity to 'investigate and report the real-life, complex, dynamic and unfolding interactions of events, relationships and other factors in a unique instance' (1999: 103).

Stake (1995) wrote of the 'art' of a case study within social sciences, defining its essence as 'the particularity and complexity of a single case coming to understand its activity within important circumstances' (1995: 27). He believed a case study was both the process of learning about the case and the product of the researchers learning. In contrast, Flyvbjerg (2001) believed it sat in an unusual place within the social sciences. According to Flyvbjerg case study lay 'outside the canon' of respectable social scientific method.

Case study is described and presented by most scholars as a significant and highly valued method within qualitative research. Merriam (1998) argued it was an appropriate method for researching innovative practices and programmes in education, yielding a descriptive, detailed account of the phenomena under study.

The school and cultural institutions contacted and explored through the researchers professional links appeared to be the environments within which a case study could be undertaken. Key characteristics, features and the context of a case study lent itself to the telling the legacy of creativity story through key interactions and relationships in a bounded system. Some of the education and cultural institutions known to the researcher appeared to be continuing their commitment to innovative practices and developing

programmes in relation to creativity. The researcher, whilst being familiar with the environments, could not assert any influence or control over their everyday activities and practice. The institutions also appeared to offer the opportunity to examine the legacy of creativity through a case study as part of a bigger picture, i.e. operating within an ongoing political framework of neoliberalism and policy change. According to Wolcott (1995) researchers should demonstrate how case studies contribute to the 'larger picture'. The larger or bigger picture was seen as policy enactment and dominance.

3.3.2   Data Gathering – case study

Preliminary scoping and discussion with a range of potential informants, participants and settings took place during the first year of the research. The research focus narrowed to closer examination of and dialogue with one school. It was believed the setting provided an opportunity to study 'phenomena' as it unfolded over a period of time within a defined context. It was believed that activity studied in the setting could generate deep research knowledge speaking directly to the research question and aims (Burgess, 1984; Merriam, 1988; Kvale, 1996; Elton-Chalfont et al, 2008).

Within this setting, a new learning opportunity had been proposed in 2011 – the exploration of creativity as a taught curriculum subject. The proposal (led by the Assistant Head teacher who also taught within the creative arts department) linked pedagogy, curriculum design and creative learning experiences. The new learning opportunity was perceived by teaching staff within the school as an extension and expansion of their commitment to creativity. In effect this was seen as a 'so called' 'through line' (internally within the school and externally by cultural partners) from previous engagement with National and regional programmes such as Creative Partnerships. Legacy was a term used by staff to articulate their perception of the link between current curriculum development and past partnership relationships.

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It was believed this setting and the school's proposed activity relating to creativity provided an example of the legacy of creativity and access to informants. The research aims could be explored using an educational ethnographic approach and by undertaking a case study in the school.

Beginning with a short history, Enderby as an educational establishment, located in North Tyneside, North East of England started life in the early 1960's in the form of a County Technical School, adding new educational provision and a new building on the same site as the existing Grammar School. Enderby was designed for 660 students from the age of eleven to eighteen years, and from the outset included provision for sixth form courses. In the late 1960's, the Technical and Grammer School morphed into Enderby High School, encompassing both the Technical and Grammer School buildings. The High School with a staff of 56, offered 'Comprehensive' education for up to 970 students aged 13 to 18 years. The schools intake was primarily drawn from the immediate locale. Expansion of the two-tier system of education in North Tyneside during the early 2000's led to Enderbys' expansion, and the schools intake changed to include pupils from aged 11 to 18 years.

Under the Private Finance Initiative established under New Labour, a public-private partnership £15 million scheme was developed in 2002 for the purpose of creating a 'new build' for Enderby School. The 'new school' build utilised the 'old site' of the High School, with the original Technical School and Grammer School buildings demolished. Staff and pupils were consulted and actively involved in the new school design process. Contemporary architecture melded with the locale's rich Roman Heritage, resulting in a building design based abstractly on a Roman Mile Castle. The buildings' interior design including classrooms, library, dining hall etc. reflected input from staff and pupils. Enderby took possession of the 'new building' in September 2004, a new 'Community School', providing state, comprehensive education for pupils primarily drawn from the immediate locale.

In a thumbnail sketch of the locale, Enderby School is situated in a mainly white, predominately working class urban area with a higher than the UK

average unemployment rate. Home ownership is the area is lower than the national average for England. The socio-economic profile of the schools population is considered or classed as disadvantaged. The locale has experienced the economic high and lows in the rise and decline of heavy industries, including ship building and coal mining. The school is geographically located in near proximity to the River Tyne and the Riverside is a current site of regeneration with past industries such as ship building and ship repair replaced by plans to establish advanced manufacturing in sub-sea and offshore renewable engineering.

Picturing Enderby in the timeframe covered by the case study of this thesis, the school is larger than average for an English Secondary, with 1250 pupils attending. Amongst this school population there are a higher than national average number of pupils eligible for free school meals and SEN statemented (DfE 2014/15 source material). The Head teacher is supported by seven Assistant Head teachers. Over eighty subject specific teachers make up the staff alongside over twenty Learning Support Assistants. Enderby has a behavioural unit covered by three staff members and the sixth form is managed by three teaching staff members. Departments run along the lines of most secondary schools, Maths, English, Science, Humanities, Modern Foreign Languages etc. however Enderby, in addition to the departmental norms, employs three teachers in 'Business and Enterprise', reflecting the schools specialist status. In 2013, Ofsted rated Enderby as 'Good'.

Beyond the facts and statistics, when you see Enderby on approach through the large, open main gate with extensive front car park, for staff and visitors, you immediate impression is that of a sweeping modern edifice. On first gaze, the building is not immediately obvious as a school, it could be mistaken for a high spec business premises. Entry through the glass vestibule brings the visitor into a huge spacious glass fronted atrium. This space houses the Schools reception desk, temporary exhibition space and upper mezzanine seating area. Long silk banners created by pupils adorn the space alongside other pupil generated art work. On the staffed reception desk is a bright contemporary floral arrangement. Small 'comfy' sofa's sit adjacent to the

reception desk where visitors are requested to sit, whilst the reception staff deal with alerting staff to the visitors presence. Whilst pupils attending sixth form, staff, and visitors enter and criss-cross the atrium space to access the further reaches of the school, the main body of students access and exit departments and classrooms using the central inner courtyard. As a result, the visitor is aware of the 'presence' of everyday school life at Enderby, but the environment as you enter the school is calm. You hear pupils' voices and sense the everyday business of school going on beyond the entrance, but the busyness and full volume of 1250 students moving is screened and dispersed by the schools design. There is a strong sense the students are kept safe and feel safe with their movements sensibly orchestrated, rather than hidden and herded. The school dining hall and servery is large with staff and students mingling and seated alongside each other at will. Enderby is well - landscaped with outdoor spaces for students and staff to sit during break times. However, the inner courtyard appears to be the favourite location for pupils to mingle and play.

Each Department has a number of allocated classroom spaces, some larger than others, however in some departments, classrooms lead off central walkways and the walkways themselves are used as quiet study areas for pupils working in pairs or small groups.

When you 'walk' through the school, either accompanied by staff, with pupils and their class teacher together, or alongside pupils on their own, the atmosphere around the building is welcoming. Students hold doors open for each other and for their teachers', they smile and acknowledge your presence as an adult in their domain. Pupils walking past a teacher they know call out "Hi Mr Smith" or "Hi Mrs Jones" or just simply "Hi Miss". Staff respond back to the pupil with a greeting.

Enderby conforms to the educational 'norm' of a high-pitched hooter signalling beginning and ending of school periods, chopping time and chopping through the calm environment.

The school had taken part in New Labour's flagship cultural programmes Creative Partnerships as well as Find Your Talent and Renaissance North East.

It is reasonable to state the school demonstrated a long and well-established record of partnership working with the creative & cultural sector.

It was revealed to the researcher that a new programme of work devised and delivered by teaching members of the creative arts department was to be piloted in school. The pilot scheme took the form of weekly one-hour taught lessons for pupils in years seven, eight and nine starting in the 2011 autumn term. Access to the pilot scheme was negotiated by the researcher. This entailed the researcher observing six lessons with years seven, eight and nine. The researcher was also given access to the creativity schemes of work and lesson plans for the sessions observed.

Following on from the initial field access, the researcher corresponded and met with the creative arts department staff on an informal basis over the Winter, Spring & Summer school terms 2011/12. The purpose of this was to establish the feasibility of accessing the school setting and specifically staff who were undertaking the development of 'teaching creativity' as a curriculum subject. The schools initial pilot programme had continued and the school had subsequently appointed an external 'creativity coach' to support the creative arts department staff moving the scheme from pilot status into a mainstream curriculum subject structure. The researcher gained access as observer to the creative arts department staff creativity curriculum planning and development day, facilitated by their creativity coach in April 2012.

Through the process of the researcher having gained preliminary access to pilot sessions and developmental processes it was believed the legacy of creativity could be explored by "telling the story" of the school. According to Patton (2002) 'well-crafted case studies' could 'tell the story'. He argued this included capturing 'unintended impacts and ripple effects' together with illuminating 'dimensions of desired outcomes that are difficult to quantify' (2002: 152). The story in essence would relate to the journey that was about to be undertaken by the school from September 2012 onward. The legacy of creativity appeared to have a shape, context and content. A new subject, bespoke to the school was to be integrated into the established curriculum from September 2012. A specific education lens was being applied to

creativity, emerging from the beliefs, values and policies of the previous regime, into a new policy environment shaped by different rhetoric and culture. Policy discourse in relation to creativity appeared to have been removed from the political national agenda. This discourse was apparently being continued in the school, extending to their partners. Exploring and capturing this process and space for creativity required an appropriate research method and approach.

Selecting an appropriate research method was discussed by Cameron et al. (1992) who believed research methods involved 'complex positioning of real people'. They argued within the selection process balanced negotiation should take place 'on the undertakings of the researched and the political perceptions of the researcher', and within the negotiation 'dialogue, explicitness and honesty' were needed (1992: 21).

Open and honest dialogue took place between the researcher and school staff over a period of time to identify and agree the research method applicable to the study. It was recognised by the researcher and staff that flexibility was a key consideration in the research method. The curriculum strand was to be newly introduced in the setting and likely to undergo change during the research period, so flexibility was required in terms of the researcher's presence in the field. It was not possible to know all the features of the study in advance so the researcher needed to be open to new features emerging in the field Baszenger & Dodier (in Silverman) (2004).

The timescale of the case study was agreed – access to and observation of a creativity lesson from November 2012 to July 2013, timetabled each Thursday 12 noon to 12.50pm (pre-lunch). The creativity lesson was taught by Enderbys music teacher in a bespoke music classroom space (the music room). It was agreed the researcher would attend as many weekly lessons consecutively over this period as possible, but some flexibility would be required to accommodate staff and researcher professional training, conference attendance, meetings, sick absence and simply the 'unexpected'. It was also agreed that creativity lessons taught to other year groups by other members

of the creative arts team would be observed by the researcher as 'one offs' to broaden the field work. It was anticipated that as well as lesson observation, the researcher would undertake semi-structured interviews with teaching staff and pupils.

A meeting was held between Enderbys' music teacher Jim Smith and me as researcher in early November 2012 to confirm and agree the logistics and protocols around my presence in school and observation of the lessons. This included expected arrival time, signing in and departure procedures, movement restrictions around school, briefing requirements for pupils, i.e. my explanation of the role of researcher and purpose of the research. The necessary paperwork for Enderbys' safeguarding requirements was completed by Jim and me during the meeting, including verification of the researcher's identity and CRB certificated status.

Information was shared by Jim as to how the year seven class were 'settling in' to the lesson and the activities they had undertaken since the beginning of the autumn term, namely exploration of the notion of creativity, its meaning and application in learning. Jim gave a verbal general overview of the class members including gender balance, educational achievement levels, behavioural issues and socio-economic background.

It was mutually agreed that I would begin the field work from the 22nd November and observe four lessons in the remaining term (20th December lesson being problematic to observe as pupils were engaged in a series of off-timetable Christmas related activities during that day). It was mutually understood between researcher and teacher that access to the four lessons offered an opportunity for graduated familiarisation, i.e. 'getting to know' sessions, where I would move from a position of 'toe in the water' planning with staff to 'plunging in' field emersion with teacher and pupils.

An extraordinary opportunity was being offered, through negotiation to undertake ethnographic research at a school, with fortuitous timing. Wax (1971) believed luck was a key attribute of an ethnographer together with

manvit, a term used by Wax to mean 'intelligence manifest in common sense, shrewdness and flexibility'. Social action was to take place in the school speaking directly to the research aim. It appeared possible through the means of qualitative inquiry and case study research, data could be gathered and action meaningfully interpreted.

Emersion in this particular aspect of curriculum development was critical to my understanding of creativity enacted in education as direct legacy of rich and sustained interaction. Observing how creativity was interpreted and actioned collectively by teachers and students in classroom settings was essential to enhancing my understanding of legacy and ability to reveal the key aspects involved.

The case was established and method agreed with the informants. The school welcomed and embraced the research offering access to informants and school data. The researcher accessed the field from late September 2012 to July 2013, in effect a 'school year', to observe Jim's creativity class. The researcher continued to visit the school, meet and interview staff and pupils, until 2015. During this period I informally maintained contact with a range of cultural sector and local authority representatives at a local level (i.e. the school's geographic location) and regional level (North East). The purpose of this activity was to gather informal data and opinion relating to creativity and policy enactment.

Reflections from other Creative Arts team members are included in the analysis where aspects of their engagement provide further insight into 'delivery' of the bespoke curriculum strand. It is acknowledged that data captured from Creative Arts team members was restricted to informal and formal conversations that I had with them together with 'one off' observations of their classroom practice. During my time in the field I observed one creativity lesson taught by Visual Arts teacher Lottie to a year nine class, one lesson by Visual Arts teacher Diane to a year nine class and one by Assistant Head Teacher Lucy to a year nine class.

During the preliminary period in the field, I considered the potential and scope of the research focus i.e. a single case involving one school setting, providing an example of an overt commitment and interest in the legacy of creativity. Legacy was to be played out in real time. Whilst this example was potentially rich in data it was recognised it would only represent and capture the reality of one version of events, one research story. The story could and would "ripple out" to include research data from the schools cultural partners within the case, but the researcher was mindful of Eisner's (2001) advice that it isn't possible 'capture reality in a bag'.

3.3.3   Ethical consideration

The components of professional ethics are described by Winch (2002) as 'pursuit of the truth, enduring worth, clarity and engagement' (2002: 152).

Research procedures must avoid ill-treatment of research participants. Informants and participants must grant consent based upon their understanding of the purpose and process of the research. A key ethical consideration of the research was protection from harm for those participating whilst acknowledging to those involved that truth is being sought.

According to Pring (2012) pursuing and telling the truth should direct research, a 'key moral principle'. He also spoke of the tension between telling the truth and the consequences of doing so in relation to research in school settings. Pring argued the truth could destroy a school's credibility and cause harm to the institution and individuals. As such Pring believed the researcher should be open to cross examination by those researched in respect of 'purpose, objectives, methods, political implications, data collected and interpretation of data' (2012: 123).

It could be argued the school was vulnerable to 'truth telling' as the introduction of a new curriculum strand was a risk (albeit seen as a calculated risk). Creativity, as a taught subject in school, could be viewed internally and

externally as innovative and progressive or the exact opposite. This potentially impacts on the credibility of the school notwithstanding the research. Ensuring staff had confidence in approaching the researcher about aspects of the research they might wish to 'cross examine' was implicit to the communication process with the school.

Research objectives were 'unequivocally disclosed' (Patton, 2002) to the participants and informed consent gained. According to Raffe, Bundell & Bibby's (1989) informed consent was 'open to a wide range of interpretations'.
This compares to David et al (2001) who believed that Informed consent, and the processes by which it is ascertained was 'a complex issue'. Anonymity of the participants was achieved through the use of pseudonyms.

Confidentiality was an implicit element of researcher conversations and discussions in the field, together with reporting research progress and findings to school staff. This also extended to the non-school participants, i.e. cultural sector and local authority personnel. Barnes (1989) believed confidentiality was an implicit part of research undertaken in schools, but spoke of the value confidential data could provide to the researcher - 'while I would not use information that is clearly marked as not being suitable for publication, I do nevertheless use the material to assist in my analysis and understanding of social situations' (1989: 70).

The moral responsibilities of research among children and pupils are described by Homan (2002) as 'grave'. Homan believed researchers faced risks in terms of dishonouring the rights of children through research by assuming a right of access to school records, collecting confidential data and betraying trust. Homan cautioned that gatekeepers should act 'in empathy with the subjects and not in the interests of the investigator' (2002: 46).

In contrast, Broadhead & Rist (1976) spoke of the problems of trying to escape the 'controlling influences' of gatekeepers, believing researcher's access to data could be denied on the basis of both methods and legitimate authority.

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According to Heath et al. (2007) access could be denied for many reasons by gatekeepers, 'from pressures of time and institutional inconvenience, through to reluctance to expose quasi-private worlds to public scrutiny, or the actual or assumed inappropriateness of a proposed research topic and/or its method' (2007: 410).

The notion of gatekeeping and access in education research being complex is discussed by is discussed by Burgess (1984);

> *We cannot talk of a gatekeeper or a point of access. Indeed we need to think in terms of gatekeepers who can grant permission for the researcher to study different facets of the organisation. There are therefore multiple points of entry that require a continuous process of negotiation and renegotiation throughout the research. Research access is not merely granted or withheld at one particular point in time but is on-going with the research.*
> *(1984: 49)*

I acknowledge that previous professional relationships and connections were exploited to gain preliminary access to the school to scope the potential of undertaking a case study in the setting. Following on from this action and acting upon the ethical needs of the study, ethical approval for the case study was gained from Durham University's Ethics Committee. On-going negotiation and renegotiation took place during the research period in the school to access school and pupil data. This was in accordance with school policy terms.

3.3.4 Sampling and Interviews

Participants in the case study included pupils, teachers and senior management within one Secondary education setting. This constituted the "field" in relation to data gathering and observation. The research broadened out to include the schools key partners in terms of additional data gathering. Together they encompassed the school story in respect of the legacy of creativity. Representatives from the Local Authority (within which the school was located) and cultural sector were identified by school staff as

their strategic partners in relation to creativity and the development of the new curriculum strand.

Early identification of the school setting for potential inclusion within ethnographic, qualitative inquiry provided an opportunity to negotiate entry to the school under an 'observer' status. Using this status, I gained access to 'pilot' creativity curriculum delivery activities in the classroom. This included observing a year seven class lesson. Subsequent researcher access to the design & development stages of the emerging creativity curriculum was agreed, which included attending staff meetings and so called 'away day' activities. Teaching staff from the creative arts department in the school were primarily involved in the design & development stages. Access and observation occurred prior to my establishing a specific methodology for the research. Harvey (in Crabtree et al, 1992) however argued participant observation as a method had remained 'substantively unchanged since late 19th century'. He believed the method did not imply a particular epistemology, which is reassuring for the researcher, given data was gathered which informed the research direction from a relatively early stage.

According to Brockmann (2011) even short term observation can provide useful insights 'within a compressed time period lived experience of aspects of the learning culture can be achieved, based on the active involvement of the researcher as an accepted participant' (2011: 241).

Launch of the new curriculum strand in the pilot school across year groups seven, eight and nine began in the autumn term of 2012. Discussion and negotiation took place to agree and balance the needs of the research study with teaching requirements. It was mutually agreed between staff and researcher that my sample would include one, year seven class and one classroom teacher in relation to field observation and interview schedule. Access to one creativity lesson, one hour each week with the same group of pupils and teacher was negotiated. Understanding a social phenomenon increases the longer a researcher spend in the setting (Atkinson et al, 2007; Neilson, 2006). It was my intention to understand the phenomena of a legacy

of creativity through negotiating access to delivery of the bespoke curriculum strand and following that strand for a period of time.

The timeframe for observation and interview schedule was October 2012 to July 2013. I deemed this an appropriate period of time to follow the story of the 'legacy of creativity' as it unfolded 'live' through interaction in school over an academic school year. Putney & Frank (2008) believed examining interactions over time through participant observation and interview 'makes visible what students and teachers construct as knowledge as they negotiate meaning through their interactions' (2008: 36).

The research broadened out for a four month period April to July 2013 to include observation of three teaching staff members from the creative arts department and pupils from year groups seven and eight engaged in creativity lessons allowing for more informational yield and thicker description (Tope et al, 2005).

Six pupils from the observed class were selected for interview along with their teacher Jim Smith. Jim had been involved in the design of the new curriculum strand and maintained on going responsibility for its delivery and evaluation. Four further teaching staff members engaged in the delivery of the creativity curriculum from the creative arts department were interviewed, Lucy, Diane, Lottie and Lynda. Head Teacher Emily was selected for interview along with three members of staff from different subject disciplines (i.e. not associated with the creative arts department or creativity curriculum), Anna, Fred and Tom. A range of informal and semi-formal data was captured from meetings and conversations with other staff members directly involved in development of the creativity curriculum as the research

The creative arts teaching staff were asked to identify external key partners in relation to previous, together with current development and delivery of creativity in school. A list of institutions and individuals emerged. The list included Local Authority staff from both culture and education service departments. A museum in close proximity to the school site together with the

regional museums service was identified. A local Arts Centre together with the appointed North East regional arts advisory & networking organisation were included. The creativity coach engaged by the school to undertake the planning and development stages of the creativity curriculum was also selected. I identified representation from the statutory Council responsible for enactment of National policy relating to culture and education at a Regional level. Individuals from the organisations (Bruce, David, Frank, Jill, Tilly, Sylvia and Anita) were approached, interviews subsequently granted to the researcher.

It is widely acknowledged interviews are core to research encompassing a qualitative approach, for the purpose of data gathering and accessing people's experiences (Silverman, 2004; Marshall & Rossman, 2006). Interviews that are semi-structured allow the researcher to maintain topic focus, ask open-ended questions, react flexibly to informant's response and perceived as 'conversations with purpose' (Agar, 1980; Burgess, 1984; Woods, 1992). Kvale (1996) argued knowledge emerges through 'dialogue' in interviews. Rubin (1995) believed that qualitative interviewing was 'iterative and continuous' with data analysis beginning 'whilst the interviewing is still underway' (1995: 43)

Knowledge from a wide range of informants was required for the research and the use of recorded and transcribed interviews deemed an appropriate method of data gathering.

Semi-structured interviews conducted in the research were based on a mutual topic of interest, broadly the legacy of creativity, and how this was experienced by the informant. Fontana and Frey (2000) believed semi-structured interview conversations resulted in a 'co-production' of research outcomes between researcher and researched. This might imply there is equity between the two parties but Fontana and Frey (in Denzin, 2000) caution a hierarchical relationship exists with the researcher in control. As such, the exchange of views and data gathered in interviews is not seen as

an entirely neutral affair. The researcher is believed to be operating in the interests of their research, their own 'tool'.

The experience should be enriching for the informant according to Kvale (1996), which has implications as to how and where an interview is conducted. Practical advice includes using a common vocabulary, keeping questions accessible and short, speaking clearly, conducting interviews in quiet spaces, being flexible and open to digressions (Kvale 1996; Fontana and Frey 2000; Patton 2002). Interviews conducted in the school settings were undertaken in a range of rooms. This was dependent upon the child protection requirements of the school in terms of pupil interviews and availability of classroom or office spaces for teaching staff. Interviews conducted with cultural partners & others took place at their work place or by telephone. The agreed premise upon which all interviews were conducted was access by the interviewer and interviewee to uninterrupted, quiet space and up to one hour of time allocated for the event.

The researcher was required to employ a high level of skill to avoid invasiveness and manage the dialogue effectively to elicit the research information required. Goffman (1974) argued 'given their understanding of what it is that is going on, individuals fit their actions to this understanding and ordinarily find that the on-going world supports this fitting'(1974: 247). In relation to the interview frame this was not intended as a rigid construct with a set of features, rather fluid activity orientated around an established set of ideas of what an interview is by the participants.

According to Sinding and Aronson (2003) researchers should pay close attention to the words they speak during interviews. They argued words can 'intersect with dominant discourses and political realities' creating 'conditions of vulnerability' for the interviewees. In relation to the interviews, I was particularly mindful of the vulnerability of the sample pupils in relation to the dominant discourses framing their learning.

3.4 Researcher Role

3.4.1 Fieldwork

Wolcott (1995) advised researchers engaging in fieldwork;

The greater the commitment to pursuing in-depth fieldwork on the part of the researcher, the greater need for a realistic appraisal of the return expected for the time energy and resources invested.
(1995: 194)

A prior professional relationship existed between the researcher and some individuals who participated in the case study and interviews. I acknowledge that my case study setting was familiar to me.

Hammersley and Atkinson (1983) advised that when researching a familiar setting the researcher 'is required to treat it as anthropologically strange in an effort to make explicit the assumptions she takes for granted as a culture member'(1983: 8). Taking a 'strangers' viewpoint, the research sites required 'cool analysis' by me to determine whether they were a realistic proposition. In relation to some informants, particularly pupils, it was likely the 'researcher' would be seen as the 'outsider' but in respect of some teaching staff and informants within the cultural sector, over-familiarity was inescapable.

According to Marshall and Rossman (2011) a 'realistic' proposition in research could be seen in terms of whether processes, people, programs, interactions and structures were of interest to the researcher. Also, whether mutual trust between researcher and informants could be formed, and credible, good quality data gathered. I entered the field believing the research was a realistic proposition, but mindful of opportunism in the choice of settings, given the relatively easy access. Such opportunism highlighted to me a need for authenticity. I was aware that in the process of performing and managing the role, professional competency was required and that I should be mindful of reflexivity.

Hammersley and Atkinson's (2007) argued in respect of reflexivity that 'instead of seeking to minimise or explain away the effect of the researcher, the research should rather openly acknowledge and embrace it (2007: 12). I strove to be open within the field, sensitive to my personal researcher effect, given my familiarity with the setting and some individuals. I believe this heightened my awareness of applying skilled professional judgement in relation to the choices I made whilst conducting the case study.

According to Scott et al (2012), the researcher must develop self-awareness and humility to 'better perform our researcher-selves to those with whom we work'. They believed this process could lead to the creation of 'an openness to unexpected findings' (2012: 73). Self-awareness was an important consideration for me in order to maintain integrity in the field and avoid over familiarity and over confidence in respect of established relationships. Some informants were former cultural sector colleagues, so 'researcher-self' was the required status and role for the researcher in the field. Burgess (1989) suggests the dynamic of relationships between researcher and researched is very important to understand. Researchers, according to Burgess, must consider the characteristics of that relationship. A 'before' and 'after' scenario of former colleague and new researcher existed. An objective approach was required to ensure 'distance' was maintained by me in relation to field participants.

In the field, my role was not one of advocacy, nor did the research intend to represent the teacher, pupil or cultural organisations voice. It was of critical importance that participants understood this position from the outset. This was particularly relevant to the school setting, where I could have been inappropriately seen as engaged in research for the purpose of assessing or evaluating the new curriculum strand. In addition, the school setting had undergone an Ofsted inspection just prior to the research period. The school moved from being previously awarded Outstanding to being graded as Good. This was a demoralising and frustrating outcome for the school staff and management team. Commitment to the legacy of creativity did not however appear to be compromised in the context of the schools response

to Ofsted's findings. However, I was aware of the clarity needed in describing the purpose of the case study, to ensure it was perceived as independent research and not external validation or assessment of learning. It was reassuring that former colleagues across the cultural sector appeared as interested in the research outcomes as the researcher.

The effect fieldwork has upon the researcher is discussed by Agar (1980) who described it in terms of being 'profound'. Experience in the field was the 'best teacher' according to Agar;

> *Whether it is your personality, your rules of social interaction, your cultural bias toward significant topics, your professional training, or something else, you do not go into the field as a passive recorder of objective data. Some of your choices may be consciously made; others are forced by the weight of the personal and professional background that you have brought to the field.*
> *(1980: 98)*

This accords with Jones et al (2010) who advised researchers to ask themselves the irksome question – 'how can I write what I am seeing', when observing in the field, taking into account researcher subjectivity. Subjectivity was a serious researcher consideration. I was not 'seeing' for the first time in school and cultural settings, entering the research field with substantial past experience and arguably prejudice. This arguably further complicated the notion of 'seeing' and researcher identity. It would be more accurate to say that I was *re-entering* a familiar field albeit under and a new and significantly different identity.

Coffey (1999) believed the 'building blocks' of a researchers identity came from 'the people of the field'. The relationship between researcher and researched is seen by Coffey as having personal qualities and that our need for this to be positive is 'inevitable and desirable'. Constructing an identity in the field is achieved through a researchers 'demeanour, speech and use of props' according to Coffey. It is interesting to question whether the 'people in the field' influenced and reshaped the 'researcher', as I moved from the

status of arts professional to a new role. I was required to instigate personal changes in order to operate as a researcher. It would be fair to say this led to my perspective on both the education and cultural sectors changing and developing over the research period.

Tsolidis (2008) spoke of the need for a researcher to account for their perspective, particularly when engaging with education setting. The young age of pupils together with the power dynamics working against pupils in school environments were of particular concern. 'While ethnographers may not be teaching students directly, they are nonetheless in positions of relative power and aligned quite naturally with the range of institutional practices associated with the disciplining of young people'(2008: 413).
This accords with Murray's (2003) concerns in relation to power inequalities. Murray warned that a researcher 'may end up perpetuating power inequities at the interactional level in order to continue analysis at the structural level (2003: 392). I acknowledge that over the period of time spent in the field, I was aware of a power relationship developing between myself and pupils in the classroom. Arguably, my awareness prevented the dynamic of this relationship becoming exploitative or significantly impacting upon the authenticity of data gathered.

The question of exploitation, or 'using' others in the field was discussed by Glesne & Peshkin (1992);

> *You become immersed in research and begin to rejoice in the richness of what you are learning. You are thankful, but instead of simply appreciating the gift, you may feel guilty for how much you are receiving and how little you are giving in return.*
> *(1992: 112)*

I was aware of the richness of my own learning, in part due to the dynamic relationships established with staff and pupils and their generosity in allowing me access to their domain. Feelings of guilt frankly did not arise. I believe in all probability this was negated by my willingness to acknowledge and thank

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participants throughout the fieldwork time period for the 'gifts' they accorded me.

According to Levey (2009) a researcher's personal status (i.e. that of wife, mother, husband or father) impacted upon the type of relationship a researcher could form with children during the research process. She believed this had an influence on the types of information it was possible to gather in the field. Koivenun (2010) also argued that power and gender were influential irrespective of the procedures or methods used in the field, but this was underreported. 'Reporting' on my own experience, I believe my gender, mature age and parental status did assist in the positive relationships developed with pupils in the classroom setting and my capacity to gather a range of data. This needs to be balanced against application in the field of highly developed inter-personal skills, honed through years of brokering and facilitating relationships between the education and cultural sector. Collectively all elements supported my 'effective extraction' of information from pupils.

Wolcott (1995) referred to fieldwork as the 'battle ahead' believing the researcher should be prepared in advance for the environment;

> *Overestimate the enthusiasm toward both the research and researcher. Walk unexpectedly into a power struggle. Initial façade of cooperation hides unexpected intrigue, inviting the researcher into alignments that may later threaten the success of the research. Prepare for the awkwardness of overstaying your welcome. Develop a capacity for reflecting on and assessing own performance at every stage.*
> *(1995: 46)*

Researchers move forward and expand knowledge under the influence and guidance of reported good practice in the field. Gratitude must however be expressed, and I willingly do so now, to those gracious enough to "invite us in" and prepared to take a risk on what might be revealed as a result of fieldwork.

3.5 Validity

Validity is described by Lincoln and Guba (in Denzin, 2000) as 'the merit inherent in research findings and the level of faith that policy proposals can be made based upon them' (2000: 46). Wolcott (1995) by comparison argued validity originally looked at whether a researcher had measured what the research purported to do, widening out to now be 'associated more with truth value, the correspondence between research and the real world' (1995: 169).

The research endeavoured to reveal the actions of real people in real situations, seeking the truth and facts about the legacy of creativity through examination of a case.

It was anticipated the case would yield predominately qualitative data, but hard data such as school performance, pupil profile and attainment was made available to the researcher. I was 'open' to this offer and as such, quantitative as well as qualitative data was gathered. This was not achieved in an attempt to make specific research claims, rather to establish key features of the case and facilitate broad and deep interrogation of the settings and individuals (Edwards & Belanger, 2008; Walford 2009). The division between qualitative and quantitative methods is recognised as unhelpful (Walford 2003) and it is usual for ethnographers to generate qualitative data, whilst their research is mostly seen as qualitative in its approach. Researchers should demonstrate openness to all types of data gathering, combining several kinds of data in order to interpret and reveal the phenomenon studied (Holloway & Todres, 2003).

Learning in classroom settings and school practices are acknowledged to be complex and subtle. Qualitative and quantitative data can be used together to capture and debate complexity, expand and corroborate the phenomenon under investigation and gain a deeper insight into practices (Croninger & Valli, 2009; Boone & Van Hoote, 2013). This compares to Eisner's

(2001) belief that 'getting close to practice to get a first-hand sense of what actually is going on in the classroom' was essential.

Getting close to the 'lived experience' of participants was central to the research. Reliability of the information elicited was relevant to the issue of validity.

Holloway & Todres (2003) spoke of a researcher's accountability in qualitative research;

> *We cannot ignore the issues that are raised by philosophers of science to account for the credibility of whatever claims we make about the truth-value of our qualitative research endeavours. Whilst we may not like the terms 'validity' or 'reliability' we believe that we are accountable to be explicit about the epistemological status of our outcomes, and what we are claiming for these outcomes'.*
> *(2003: 153).*

This compares to Lincoln and Guba (2000) who argued that whilst validity was an irritating construct, it was not easily repudiated or substituted.

In the case study, the notion of validity was believed to be strengthened by triangulation. I was a single investigator, therefore triangulation was considered as a means of overcoming this deficiency and incorporating rigour (Denzin, 2002; Camburn & Barnes, 2004). Triangulation involved observation, interviewing a range of informants and analysing institutional documentation together with supplementary literature. This allowed for different methods and viewpoints to be incorporated into the data analysis (Silverman, 2004; Hammersley, 1989). The theme of the research was illustrated through the use of interview data as text, the informant's viewpoint presented directly rather than filtered through the researcher's lens (Gruber & Wallace, 1999; Silverman 2004).

Qualitative research arguably draws theoretical inferences rather than empirical generalisations from data. The validity of research findings may

therefore be open to criticism as being unrepresentative and subjective (Lincoln & Guba 2000). Moreover Payne (2003) argued that in relation to data, a researcher should 'avoid assumptions about the ability to firmly establish conclusions from small scale qualitative studies based on a few arbitrarily chosen young people, observed in very particular circumstances' (2003: 60). To counter criticism Patton (2002) believed data could be judged and described in terms of trustworthiness and authenticity. This is a consideration of my case along with the notion of data being measured in terms of relevance, plausibility and conformability (Freeman et al, 2007).

It is acknowledged that information gathered in qualitative research relies upon the relationship between researcher and informant. A researcher needs to be skilled in negotiating and managing interaction between themselves and respondents. According to Miller & Russell (2009) interaction could be influenced by a number of factors including the researcher's gender, ethnicity, nationality, use of language, size, physical appearance and age. I acknowledge that interaction between the researcher and informants was relatively straightforward to achieve in my study. A trusted professional relationship between the researcher and *some* participants had been established prior to the research taking place with the researcher in a different professional role. Nevertheless, I believe this situation supported my capacity to positively interact with informants.

Research information and data in qualitative research is usually elicited through observation, dialogue and interview. This process can be influenced by a number of factors including the informants and researchers cultural and theoretical background, willingness to cooperate, bias, capacity to self-reflect and articulate views (Hammersley1989; Silverman 2004, Marshall and Rossman 2006). A further complication in respect of validity is identified by Ward (2010) as the 'researcher effect'. Ward defines this as 'the researchers influence on the account of phenomena in the research context'. In relation to the case study, it is reasonable to suggest that an intertwining of my previous professional relationships, sector knowledge and new researcher role could be considered as having created a researcher effect in the field.

A researcher is required to be aware of influences and complications in the field and their potential impact on the validity of the information gathered. According to Fontana & Frey (2000) in relation to interviews however, the age, gender and prior interview experience of informants had little impact on the validity of their responses. Arguably the interview schedule created for this research reflected the needs of the research, a mechanism through which the 'voices' of the participants could be gathered and reported.

A culture of openness and positivity appeared to exist across the school setting. Free-flowing dialogue took place within and out with classrooms, which I believe supported positive interaction developing between myself as researcher and the school community. This was an important factor in the elicitation of rich and reliable information. However I acknowledge that unless free-flowing dialogue is evidenced, which is problematic in terms of validity, it can be considered by some as simply 'hearsay'. In this research captured dialogue reported in my field diary is interwoven into the 'story' of the school as the authentic voice of the 'actors' involved.

Ward (2010) argued the validity of an enquiry could be compromised by a researcher's misinterpretation of data leading to 'erroneous conclusions being drawn from poorly understood material'. Moreover, Goff (in Atkinson, 2007) spoke of a researcher's capacity and motive to misrepresent the facts, believing it was 'only shame, guilt or fear preventing him from doing so' (2007: 51).

To increase trust in research findings and outcomes, researchers are advised to adopt a protocol of transparency and undertake appropriate mechanisms for data gathering and analysis, including data sharing, member validation and researcher cross-checking (Fontana & Frey, 2000; Ward, 2010). In my time in the field, I adopted a protocol of informal and semi-formal data sharing with participants.

3.6 Reliability and Limitations

This study is limited and bounded by the chosen methodology. An ethnographic case study by nature purports to only examine the phenomenon of the particular case. Concepts emerging from the case study are grounded only in the data from that case study and as such theoretical formulation of the core concepts are limited to the particular case, are site specific and time specific to the case. Therein lies the risk in this qualitative research, in that data analysed and interpreted presents only one version of the research findings, limited to the experience or inexperience of myself as researcher in reaching a scholarly position. I acknowledge that raw data has been translated into portrayals and conceptual, theoretical discussion of my making, validity based upon my balanced reading and interpretation. I recognise that core research concepts are limited by the conceptual depth of my analysis and capacity to draw conclusions to a substantive scholarly level with theoretical grounding.

Given the researchers previous professional background, it was reasonable to predict a continued desire to be of use in the arena of education and the arts, albeit in the role of an emerging, novice researcher.
Past involvement in shaping and delivering key cultural programmes involving the education sector during New Labour's time in office had arguably given me an insider perspective and understanding of policy and practice. It is valid to recognise that professional traits and knowledge personally gained during that period had the potential of supporting or hindering the emerging researcher role. Continued interest in creativity and how this manifested through a legacy came with potential researcher bias, a potentially limiting factor in the research from the outset.

The research ambition was to inform debate around the legacy of creativity, illuminating what continues to cascade and influence real people in real situations. This included a wish to contribute to the body of knowledge about the legacy of creativity and produce findings that could be used as a

resource. Hammersley (2002) however warned that adding to a body of knowledge could have 'unpredictable consequences'.

This compares to Moss et al (2009) who believed a 'seduction trap' existed within qualitative research as findings could be negatively utilised and applied. They described this as a 'top down directive approach for state instrumentalism'. It is not the intention of the researcher to directly link the research findings and outcomes to education evaluation, policy-making or state instrumentalism. This decision could be seen as limiting the value of the research in terms of influencing debate, but supports the notion of the research being reliable and independent. Moreover, Howe & Moses (1999) argued educational research is 'always advocacy research'. They believed it 'unavoidably advances some moral-political perspective'. It was not my intention to advance any moral-political perspective or describe the research in terms of advocacy. Analysis of the participants' situation included acknowledgment (despite the former background of the researcher) that each operated in different fields of discourse and as such would anticipate different interests in the study findings and outcomes.

The research audience is discussed by Frost et al. (2010) who were concerned that a researcher's awareness of the intended audience might lead to a lack of transparency in relation to making 'public' the level of subjectivity within the research itself. The research was aimed at a broad audience, so the level of subjectivity was not be an issue for the researcher to dodge or make opaque, i.e. not be seen as a limiting factor in terms of potential dissemination of research outcomes.

According to Bott (2010) incidents occurring in fieldwork lead to continual renegotiation of research direction and methodology. This is perceived as a limiting factor or 'research flux' within ethnography. Arguably, this can be countered by mutual agreement on a methodological approach and research direction between the case study setting and researcher, evoking a state of 'research stability'. However, this in itself can lead to unreliable field data collection because of 'researcher complacency'.

There was a heightened awareness by the researcher to try to avoid researcher complacency because the research direction and methodology appeared stable from the outset. A high level of familiarity and mutual trust existed between the informants and me although I could not be described as a true 'insider' in the settings.

I acknowledge that my presence in the school had the potential of shaping both the discourse and practice being observed. This could be seen as a weakness or limitation of the research. Monaghan and Fisher (2010) however argued the 'shaping capacity' of ethnographic researchers was a strength of the method. 'Ethnographers should be prepared to argue that informants' performances, however staged for or influenced by the observer, often reveal profound truths about social and/or cultural phenomena' (2010: 350). I was required to be reflexively aware of the potential impact of my positional influence during interactions including observations, interviews, formal and informal conversations. In the ethnographic process, my presence at the case site over an extended time period inevitably produced a certain level of reactivity from pupils and teachers. In particular, teachers were keen to share and demonstrate their passion and enthusiasm for creativity and capacity to risk take in classroom teaching practice. Agreement gained to access practice stemmed from this enthusiasm and necessitated a constant self-interrogation with respect to my data gathering. Teachers' did not associate my observation with judgment, quite the opposite and self-interrogation was required to counter the danger of over rapport. I did not wish to interfere with the pupil's learning or incidentally steer the core concepts of the research as a result of over familiarity. The research design militated against this occurring.

The reliability and limit of the research hinges upon interest in the story of creativity in the relatively narrow confines of a single case. Arguably, the time specific focus on a single case does have meaning beyond the education settings. The legacy of creativity described thorough the schools journey is located and discussed within continuing co-existence between education and culture in a neo-liberal political landscape. This is a rich and broad arena of discourse and debate.

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3.7 Data Analysis and Data Table

According to Hammersley and Atkinson (2007), analysis in research is not a distinct stage. They believed all stages of the ethnographic process are linked into the activity 'with movement back and forth between ideas and data' (2007: 159). It is acknowledged however, the researcher is aided in analysis of data through the writing up process. (Ely et al,1997; O'Donaghue & Punch, 2003). The researcher is required to demonstrate that concepts and theories have been generated from the ethnographic process of the research, not drawn from their own preconceived opinions. Analysis should centre around the social action captured with speculation avoided (Coffey & Atkinson, 1996; Cohen et al, 2011). Corbin & Strauss (2008) however argued analysis was in part an intuitive process, the researcher was required to trust themselves to 'make the right decisions' on processing the data.

Miles & Huberman (1994) spoke of the 'stuff' or essence of analysis;

> *To review a set of field notes, transcribed or synthesized and to dissect them meaningfully while keeping the relations of the parts intact, is the stuff of analysis. This part of analysis involves how you differentiate and combine the data you have retrieved and the reflections you make about this information.*
> *(1994: 56)*

Thick complex descriptive data has been generated through the case study that requires sorting and reflection. It is acknowledged that complex data should not be simplified or interpreted through a researcher's superficial inferences or interpretations. Therefore, there is a need to establish a relationship between the thick data gathered and sound theoretical inferences. Theory must be used to account for what is being described. Intellectual pathways should be established in data analysis to illuminate how theories and conclusions have been developed, exposing the researcher's scholarly train of thought and logic (Hammersley & Atkinson, 2007; Delamont, 2002).

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According to O'Reilly (2005) at the analysis phase, a researcher should have an idea of what they wished to convey from the data collected and believed the process primarily involved sorting, i.e. sorting data into thematic or descriptive categories determined by the researcher. The search for insight and an intellectual pathway led to examination of thematic analysis as an appropriate process to be used with the qualitative information gathered in the research.

Thematic analysis is described by Boyatzis (1998) as a process for encoding qualitative information. He believed the encoding required an explicit code;

> *This may be a list of themes; a complex model with themes, indicators, and qualifications that are causally related in between these two forms. A theme is a pattern found in the information that at the minimum describes and organizes possible observations or at the maximum interprets aspects of the phenomenon. A theme may be identified at the manifest level (directly observable in the information) or at a latent level (underlying the phenomenon).*
> *(1998: 4)*

Boyatzis advised researchers to 'practice being open to sensing themes and interpreting them in a wide range of types of source material'. He believed a willingness to 'examine a prevailing theory and test its assumptions' formed the 'foundation' for openness in thematic analysis (1998: 13). This opinion accords with Braun & Clarke (2006) who argued thematic analysis was a 'foundational method' in qualitative analysis through which the researcher might develop core skills.

Whether it is perceived as a specific method or a tool to use across methods, thematic analysis is seen as a common, flexible approach to analysing data in the social sciences. The approach is believed to increase a researcher's capacity to accurately and sensitively interpret their observations of situations, organisations, events and people. This is achieved through the researcher analysing a wide variety of information they have gathered in a

systematic encoded manner. Codes are seen as linking different segments or instances in data. Segments, instances or fragments are brought together to create categories of data the researcher defines as having common properties or elements. Coding is believed to link data fragments to an idea or concept. The researcher has raw data such as field notes and interview transcripts balanced against their theoretical concepts. Coding is seen as the bridging and decisive link between the two. Codes, categories and concepts are linked alongside one another. Thematic analysis requires the researcher to think deeply about linkages (Seidel & Kelle 1995; Coffey & Atkinson 1996; Boyatzis, 1998; Roulson, 2001; Delamont; 2002)

According to Roulson (2001) a researcher should consider the notion of reflexivity when applying thematic analysis to avoid producing a 'naïve reading' of data. This opinion accords with Briggs (1986) who asked the researcher to consider their actions on interview data, advocating the use of (self) tough questioning. Corbin & Strauss (2008) stressed the importance of asking questions of data and believed 'when we ask questions of the data it becomes obvious how much we do not know about a concept and how much we need to find out' (2008: 23).

In summarising the data production involved in this thesis, a table is provided presenting the type of data gathered and analysed, source of the data, sequencing of analysis and coding used within analysis.

Data Type	Source	Analysing Sequence	Data Coding	Coding Key
Field Diary Notes – Enderby School	Yr 7, 8 & 9 Pilot Creativity Lessons - observation	October/ November 2011	EW/IC	DL – Distributed Leadership
	Creativity Symposium Event – researcher attendance	October 2012	PC/EW/VPW/SVB	
	Jim's Yr 7 Creativity Lesson – observation	2012-2013	DL/SLC/IA/UEP	DS – Dark side
	Jim's Yr 7 Creativity Lesson – Pupil's Mindmaps	July 2013	SLC/PC/SVB/IC	EW – 'Enderby's Way' (Doing what is right for us)
	Lottie/Diane/Lucy Yr 9 Creativity Lesson – observation	June/July 2013	SLC/DL/IA/IC	
	Jim's Yr 11 Music Lesson – observation	June 2013	UE[/IC	

	Mezzanine Reading Buddies Session – observation	April 2013	IA/DL	IA – Inclusivity in Action
	Jim's Yr 7 Creativity Class pupils - "Day in the Life Of" - observation	June 2013	UEP/EW/SVB	IC – Imposed Culture
	Parent/Pupil open evening – observation	July 2013	IA/VEP	PC – Proactive Collusion
Curriculum Development Workshops – Enderby School	Creativity Curriculum - observation	April 2012	DL/EW/UEP	
	Project 360 degrees – observation	March 2014	DL/SLC/EW/PC/SUB	SLC – Shared Language of Creativity
Semi Structured Interviews – Enderby School	Six Year 7 Pupils (Jim's creativity class)	July 2013	PC/SLC	SVB – Shared Values and Beliefs
	Head teacher – Emily	July 2013	DL/SLC/VPW/EW/SVB/UEP	
	Creative Arts Team Members – Jim, Lottie, Lucy, Diane, Lynda	July 2013	DL/SLC/SVB/UEP/PC	UEP – Underpinning Ethos and Philosophy
	Teaching Staff - Fred (Maths), Tom (Humanities/Year 7 Tutor), Anna (English)	July 2013	DL/SLC/UEP/EW	
Informal Meetings Formal Meetings Informal & Semi-formal Conversations – Enderby School	Creative Arts Team Members	2011 - 2016	SLC/SV/PC	VPW – Valued Partnership Working
	Head teacher	2012 - 2015	DL/VPW/PC/EW	
	Teaching Staff	2012 - 2014	UEP/DL/SLC/EW	
	Year 7 Pupils	2012 - 2015	DS/SLC	
Pupil Data Sets	Year 7 Pupils – Jim's Creativity Class	2013	EW/IC	
Lesson Plans & Schemes of Work - Enderby School	Creativity Curriculum Strand	2011 – 2013	SLC/EW/SVB/UEP/DL	
Classroom Display Material – Enderby School	Creativity Curriculum Strand	2012 – 2014	SLC/IC/UEP	
Promotional Material – Enderby School	- School Website - Newsletters - Brochures - DVDs - Media Editorial - Roller Banners/Foyer Exhibitions	2011 - 2016	SLC/VPW/IA/EW/UEP	
Internal Reports, Briefing Papers and Miscellaneous Documents – Enderby School	- Pupil Attitude & Progress Analysis - Magnificent Seven Teaching & Learning Framework - Development Planning Consultation - Teaching & Learning Framework - Assessment Frameworks –	2011 – 2015	SLC/EW/SVB/UEP	

	Creativity Curriculum Strand			
External Reports	Ofsted	2001/2007/2012/ 2013	DL/VPW/IA	
	Creative Learning Partnerships	2013	PC/SLC/SVB/EW/ UEP	
Semi Structured Interviews – School Partners	Local Authority Services – Bruce	November 2013	SLC/VPW/DL/PC/ SVB/UEP	
	Arts Council England – Sylvia	November 2013		
	Arts Centre – Jill	July 2013		
	Regional Museums & Archives – Frank	August 2013		
	Museum Director – David	June 2013		
	Regional Cultural Organisation – Tilly	November 2013		
Semi Structured Interview	Creativity Coach – Anita	July 2013	VPW/SVB/UEP	
Informal Meetings/Conversations	Local Authority Education Service – Edward	November 2013	EW/DL/PC	
	Local Authority Education Service – Bruce	2011 – 2014	SVB/IA/PC	
	Regional Cultural Organisation – Tilly	2012 – 2014	SLC	
Informal Interview – Primary Feeder School (to Enderby)	Head teacher Four Year 6 Pupils	July 2013	DL/SVB/UEP	
Field Notes – Conferences	Creativity Exchange - Arts Culture & Learning (Researcher attendance/ Enderby staff participants)	September 2011	PC/SLC/VPW	
	Cultural Education Leadership – Researcher attendance)	February 2015	SLC/SVB/UEP	

Thematic analysis was chosen as a guiding approach, a torch spreading illumination across the data in a systematic manner, developing the researcher's capacity to consistently and soundly interpret the data against a theoretical framework.

Chapter 4

Data Analysis

4.1 Introduction

The purpose of this chapter is to present an analysis of the data. The first theme speaks to the initiation of creativity at Enderby School. The political ideology of creativity under New Labour is examined leading to a discussion relating to Enderbys' culture of creativity, strategic partnership working and their involvement in the national flagship initiative promoting creativity in education.

The second theme speaks to embedment of creativity at Enderby within an environment of changing policy priorities moving away from creativity. The evolution of Creative Partnerships into a short-lived legacy initiative the Creative Learning Partnership is discussed. Evolution provided a catalyst for Enderby to embed creativity into the curriculum. Illumination of the resulting introduction of a bespoke curriculum strand is illustrated and illuminated through the narratives of social actors.

The third and final theme speaks the sustainability of creativity as legacy and the temporal and contested nature of policy enactment and legacy is explored. Enderbys' strategy to maintain a commitment to creativity against a background of staff managing central government policy directives focused upon performativity and accountability is discussed.

4.2   Theme One – Initiation and Enactment of Creativity

In order to understand 'initiation of creativity' as this pertained to the social actors involved in Enderbys' story we need to speak more broadly to the notion of creativity. It is not the intention of this thesis to illuminate creativity per say, nor provide a chronological history of creativity within the field of

education. It is however pertinent to 'picture' creativity at a pivotal moment in time that specifically relates to this research, the case study and the people involved in order to illuminate policy enactment and legacy. We need to 'set the scene' of creativity in a timeframe and political context relevant to my ethnographic investigation, revealing Enderbys' story and key factors relating to legacy. This is achieved through revisiting creativity, examined as political ideology under New Labour in the Literature Review and how this played out in terms of enactment nationally and regionally pertaining to Enderby School.

4.2.1 Political ideology of creativity under New Labour

The commissioned report from the National Advisory Committee on Creative and Cultural Education (NACCCE) arguably underpinned the direction cultural and creative education of young people up to the age of sixteen travelled under New Labour. By affirming that no education system can be world-class without valuing and integrating creativity in teaching and learning, in the curriculum, in management and leadership, the report's authors offered a seductive vision to politicians and educators alike. Creativity couched as valued and valuable across the spectrum of schooling laid the foundation for a new discourse despite the suggested difficulty in defining the concept. According to Ward (2010) the construction of creativity presented in the report was an amalgamation of 'democratic notions of creative behaviour, Romanticism and postmodernism', deriving from academic discourse that appealed to beliefs, values and desires of individuals within society. She believed this 'dovetailed nicely with New Labours political vision' (2010: 56)

Developing the vision for creativity post report came through New Labours paper *Culture and Creativity: The Next Ten Years* (DCMS: 2001). Within the document the then Culture Secretary Chris Smith stated that 'In the years ahead, people's creativity will increasingly be the key to a country's cultural identity, to its economic success, and to individuals well-being and sense of fulfilment'. (2001: 5). Prime Minister Tony Blair in the same document affirmed

'This Government knows that culture and creativity matter…. the arts and creativity set us free' (2001: 3).

The message from Government arguably was for everyone to understand and believe that creativity had a 'rightful place' in society, including education. Creativity was seen as purposeful alongside innovation, enterprise and design in making a difference to national renewal. Credibility and legitimacy given to creativity internally within government ideology, extended out into the social nexus becoming dominant. In the social fabric creativity and the arts were believed play an important part within modern society.

According to Schlesinger (2007), a political mania for creativity emerged under New Labour. He argued academic discourse on creativity was utilised by New Labour politicians to mobilise a noun to develop a raft of policy including education. Ball and Exley (2010) spoke of policy 'network actors' and 'knowledge actors' influencing the emerging creativity rhetoric and policy development. They spoke of such actors' as being 'on message' and 'media savvy'. Bishop (2011) suggested that New Labours 'unleashing of creativity' in arenas such as education was not designed for the 'authentic realization of human potential' but used instead to 'accelerate the processes of neoliberalism' (2011: 3)

Political prominence given to creativity threaded through and shaped cultural policy, cascading down to those brokering and influencing how this operated at a regional and local level, including North Tyneside. Sylvia, a former Arts Council England North East staff member, spoke of how creativity became a defining feature of policy implementation.

> *'Creativity' became the prominent word that Arts Council used to define its policies for working not only in the field of statutory education but in working with communities of all ages and style. Northern Arts, as ACENE was called at the time saw this as an innovative opportunity to embed their work in the field of arts in education. (Sylvia)*

In the spheres of education and culture, individuals and organisations were called upon to deliberate and critically debate creativity, feeding into a sense of expectation and excitement of what might be achieved. Under New Labours ethos, new opportunities to develop pedagogy and learning through the concept of creativity beyond established local agreements and arrangements was presented. This was to be played out in schools, facilitated through the vehicle of brokered partnerships between educators and cultural sector professionals exploring and extending ideas held about the creative process in both arenas. In 2002, Culture Secretary Tessa Jowell announced the launch of New Labours most significant and well-funded opportunity for engagement, the flagship programme for schools in England, Creative Partnerships (CP).

Sylvia described the radical overhaul envisaged in teaching and learning through enactment of the CP programme in schools in the following terms;

> *Creative Partnerships was born from the legacy of All Our Futures, a 1999 inquiry into creativity, education and the economy led by the then Professor (now Sir) Ken Robinson. The idea of the programme was to embed "creative learning" within schools to radically overhaul teaching methods across all subjects by bringing in visual artists, writers, poets, musicians and the like – dubbed "creative agents" – into schools, to inspire teachers to work in a new way to raise standards, attainment and attendance. (Sylvia)*

According to Hall and Thomson (2007) New Labour's policy ideas of school seen as being enjoyable, creativity encouraged, and the arts seen are important in modern life, were seductive. New Labours rhetoric promising a bright new dawn for schools through cross fertilisation between the arts and education spoke simultaneously to educationalists and professionals in the cultural sector. Schools such as Enderby were envisaged as becoming free from a restricted curriculum diet with motivated pupils through engagement with flagship programmes such as Creative Partnerships (Hall & Thomson, 2007; Galton, 2009).

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Robinson (2006) contended that 'creativity now is as important in education as literacy and should be treated with the same status'. Influential figures such as Ken Robinson and Paul Roberts continued to advise New Labour on policy development during their time in office. Roberts authored the 2006 DCMS report, *Nurturing Creativity in Young People*, commissioned to inform future policy making. The sustainability of creativity was linked in the report with coherent provision and embedding the ideology within education policy and educational provision.

> *If stronger, more transparent and more coherent support for creativity can be connected with the policy directions in Education/Children's Services then that success can become more systemic. The aim is to embed creativity in the provision for children and young people. That provision will be coherent and progressive. The outcome would be a generation of children and young people with creativity at the heart of their personal, educational and career development. (Roberts, 2006)*

New Labours ideology of creativity shared across the two spheres of education and the arts facilitating 'profound and life changing outcomes' for children and young people (Robinson, 2006) was a powerful discourse. Suggesting creativity could be embedded in educational provision through education policy enactment was powerful rhetoric. Through Creative Partnerships New Labour appeared to 'offer' schools the opportunity to explore allegedly 'new ways' of thinking in teaching and learning grounded in a politically manipulated ideology of creativity. Creative Partnerships as a 'flagship' programme provided a vehicle for enactment of discourse and evidencing 'successful' outcomes of so-called creative learning in teaching and learning that supported the sustainability argument (Miles, 2007; Jones & Thomson 2008).

The supposed 'progressive' new synergy between creativity and teaching and learning in schools presented by New Labour fell upon receptive ears in North Tyneside. Enderbys' Assistant Head Teacher Lucy spoke of welcome given to New Labours approach and connection between this and the perceived benefit to their socio-economic disadvantaged community.

> *There's no two ways about it, we welcomed what Labour were doing given our location and the reality of the economic challenges faced by our students and their families. (Lucy)*

Enderby was presented with the opportunity to engage with 'new ways' of thinking in relation to teaching and learning through formal participation in the Creative Partnerships programme during 2004. Consideration must be given however to what already existed 'on the ground' in North Tyneside in order to reveal the whole 'picture'. Initiation of creativity at Enderby did not stem from the schools engagement in one flagship programme under New Labour. Data revealed the existence of a matrix of connections and processes of engagement wherein creativity enactment was encouraged, explored and supported. This occurred internally within school and externally through relationships Enderbys' staff developed and nurtured with a range of 'partners'. Enderby appeared outward facing, willing to consider a plethora of 'enhancement' opportunities in relation to teaching and learning and curriculum development. Enderbys' Head teacher Emily described how opportunities for engagement were considered.

> *We have used national opportunities, local, regional opportunities, to develop partnerships which will help us to enhance what we've set out to do. Creative Partnerships was a key one in that, and as is National trend, funding initiatives arrive and funding arrives, and if it's in keeping with our values, with our developments, then we make the most of utilizing that to support us in those developments. That's doesn't mean to say we just take what's available, but with partnerships it's always a two-way process and it's a mutual gain, isn't it and the links with our partners has allowed us many opportunities to develop our creativity. And our range of partners are very, very important, we are a school open to the local community. (Emily)*

Jill, Arts Centre Officer, believed Enderby highly valued engagement with external partners in relation to arts, culture and creativity.

> *Enderby worked with lots of other providers in terms of arts and culture and creativity as well as us (the Arts Centre) to bring in different experiences for their staff and for their students, which you can tell they really valued and they really put up there as being extremely important so that their young people got the experience of working with outside, external people and developing skills that will help them in their future lives. (Jill)*

The nature and structure of Enderbys' connections and processes of engagement require interrogation in order to understand and expose the 'whole picture of creativity'. This is achieved by revealing, through the narrative of those involved, key interlacing strands of action and interaction that arguably created multiple points of entry to initiation and enactment, underpinned by the schools culture and ethos. Values and beliefs in relation to creativity, apparently shared by those involved in the 'whole picture' are revealed.

4.2.2   Setting the Scene – Enderbys' 'culture of creativity'

Assistant Head Teacher Lucy spoke of the leadership culture that existed at Enderby when she joined the school in 1995. Lucy believed opportunities were presented to her as a result of this culture in respect of exploring ideas related to her declared 'passion' for enacting creativity in teaching and learning.

> *I came to Enderby as just a small person in charge of music and I have deep, deep belief and a deep passion for the arts, creativity, and teaching and learning with creativity and an inquiry-based style of learning, teacher-led style of learning, a curriculum that's perhaps pushed the boundaries and hasn't necessarily followed the format. I have been very fortunate to have been able to progress through Enderby because of the leadership team that was in place when I first arrived in Enderby, in the shape of former Head Teacher Bill particularly, and really Bill's philosophy of distributed leadership and supporting ideas and giving people, teacher's opportunities to develop those ideas. That supported me in being able to try something and take risk, important risk. (Lucy)*

Former Head Teacher Bill's style of leadership and permission giving ethos appeared to support Lucy in risk taking and boundary pushing, allowing her to flourish. As Lucy reiterated, she 'moved' through the school in her professional teaching career, reaching a senior management position. Lucy was a key actor in terms of initiating and driving the creativity agenda at Enderby. Arguably, Lucy's ability to undertake this role and seek external opportunities of engagement to further enactment was facilitated through Enderbys' leadership model. Enderbys' ethos of inclusivity and apparent openness to exploring creativity described by Lucy, appeared to be perpetuated by Bill's successor Emily.

Emily was an internal candidate for the position of Head teacher, immersed within the established values, practices and traditions of the school ((Hallinger & Leithwood, 1998). Emily took up the position of Head Teacher in 2005, having joined the school in 1996. She spoke of why she wished to become Enderbys' leader.

> I wanted to be Head of Enderby and not particularly anywhere else, because obviously I had been here a number of years beforehand and was absolutely committed to the values of Enderby. (Emily)

Emily chose to perpetuate Bill's distributed leadership style in her management of the school. An illustration of this can be seen the somewhat unusual succession feature between Bill and Emily. Former Head Teacher Bill remained with the school in a consultancy capacity post 2005, supporting Emily and the leadership team, and acting in an advisory role to the school in relation to policy enactment. This feature of succession and sustaining a style of leadership, contrasts with Gunter's (2008) argument that school leadership policy modelling was 'that of the single person as organisational leader, responsible locally for the delivery of national policy, accountable directly to government for outcomes' (2008: 159).

Data revealed that Emily developed a discourse of creativity within the continuum of a distributed leadership model. Emily wove creativity into the

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language of leadership at Enderby and its implementation. She described how she believed this cascaded through school.

> *We're creative in our thinking with regard to leadership when it comes to problem solving, finding solutions, etc. and also that it's not, that the approach we take to leadership is creative, as well, in that individuals take responsibility, and they really do take responsibility. It's delegated with support, they carry out their responsibilities. It's not just like myself, the head of the organization, who is giving instructions, but giving people that opportunity for creativity to develop in their role and to develop their role in the way that they see fit, obviously, in line with school policies and school procedures and school aims and values; but for that individual to have that opportunity to develop their creativity and lead by example, if we're talking about the senior team; and leading by example for me means that it's distributed leadership and people really do take that responsibility and are allowed to develop their creativity within that. I expect and hope that we're all role models. (Emily)*

Creativity appeared to be considered as an empowering approach, acquirable skill and personal development tool in relation to teacher's roles and responsibilities under Emily's distributed leadership style. Emily also spoke of teachers taking risks and suggested that 'mistakes made' because of the development of creativity within teachers' roles were militated against the positive outcomes in school development resulting from staff taking 'real' responsibility for their empowered actions.

> *If people are allowed to develop their roles and develop their creativity within that role and sometimes they'll make a mistake, that's a risk, isn't it? But a recognition that it's actually ok to make a mistake, because we learn from it, and if we're being creative and made a mistake within our responsibilities, we'll be supported in actually putting that mistake right, so to speak. So that is a risk, but the value far outweighs, because when people take real responsibility for their actions, for the positive developments of the school right across the board, and leadership distributed, then the leadership is so much stronger. (Emily)*

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McGuigan (2010) suggested that rhetoric associated with creativity such as risk taking had become inextricably linked to a managerial discourse of empowerment in contemporary society. Hartley (2007) spoke of distributed leadership being 'a sign of the times', resonating with contemporary culture.

Creativity appeared 'inextricably linked' with Emily's leadership discourse and culture of the school. Emily spoke of the creativity ethos existing prior to her Headship and her willingness, as successor, to maintain creativity as an implicit value and focus of the schools culture.

> *Creativity, as part of the school ethos, was something I felt quite strongly about wanting to continue with when I took on headship….. Creativity is rooted in the values that we have at Enderby, what we want to achieve for everyone, in our learners and that includes both students and staff, and we want the very best for everyone. We want people to have high aspirations, high expectations, and a real desire to achieve and by being creative, we feel that that will help them on their journey. Creativity is at the heart of what we aim to achieve. We're a very inclusive school. We believe that creativity is really important for everyone, not just in terms of their academic achievement, but in preparation for their wider life, the big wide world when they leave school, along with other skills as well, but creativity being a real focus. Myself, I also believe creativity is absolutely **crucial** (Emily's emphasis) for young children. It helps them develop as well-rounded individuals. (Emily)*

Emily's discourse interweaves creativity into the identity of Enderby as an inclusive school; 'creativity is important for everyone'. Such discourse accords with McDonnell's (in Armstrong et al, 2000) suggestion that a crucial element of inclusive education was the 'principle of equality'. Emily placed creativity within the sphere of 'equality of opportunity' for staff and pupils.

> *Because we believe that creativity, and the opportunity to develop it as a skill, is important for everyone, as I said irrespective of background, and for every learner in the school, then that's something we never lose. (Emily)*

Armstrong et al (2000) argued in educational terms the notion of 'inclusive education' encompassed the well-being of all pupils. Humanities teacher

Tom spoke of creativity at Enderby linking with the equality agenda in relation to pupils' achieving future 'economic' well-being.

> *We think about every child matters and we think about the economic wellbeing of our students. Well, I guess creativity for me links a lot into that at Enderby; for students to achieve economic wellbeing creativity is quite crucial. (Tom)*

In contrast to the positivity Emily associated with the notion of an inclusive school and absorption of creativity within that discourse, Gordon (2013) suggested inclusive education was an 'uncriticised utopian ideal' that was not readily achievable. Gibson and Haynes (2009) argued there was 'much work to do' in order to create 'the types of schools, curriculum, and pedagogy required for inclusion to become implicit' (2009: 54).

The picture we have of Enderby, revealed by the data, is that of an outward facing value driven school, led by a Head Teacher committed to distributed leadership. Creativity is purposeful in relation to the education offer provided by the school and accepted as an agenda worth investing in and pursuing.

New Labour's ideology permeates the beliefs and values of key actors involved as gatekeepers to policy enactment. Under New Labour, the gates are held open, Enderby embracing what flows through in respect of initiation and enactment of creativity with the support and validation from collusive and collaborative partners.

Creativity is pictured as a recognised and accepted part of everyday life of school, implicit in the schools culture and learning environment, stretching across the fabric of teaching and learning in school. Creativity is what Enderby 'wants', pursues and is accepting of, speaking to the personal agendas of individuals and the common purpose of school achievement.

According to Frank, Senior Officer Regional Museums and Archives, Enderbys' actors desired to make a difference, pinpointing this desire as the 'heart' of teaching and learning.

There is a desire amongst the team to make a real difference, and that goes with creativity, they want to make a difference, not just do the job; and I think that's the heart of the system, making a real difference. (Frank)

4.2.3 Collaboration and Partnership Working

Actors entered and exited creativity initiation and enactment within the ebb and flow of everyday schooling at Enderby. Their actions and interactions, internally in school and externally through partnership working operated over a sustained period of time. This process shaped and influenced initiation, discourse, policy enactment and curriculum development.

Assistant Head Teacher Lucy spoke of the measured, progressive 'nature' of Enderbys' first approaches to collaborative partnership working with external organisations and individuals that led to initiation and enactment of creativity.

I learned very early on that to do things and make things happen you cannot work in isolation, and I don't mean just as me individually, I mean schools working in isolation. We've always approached, my first, I suppose this sounds very me, me, me, this, but the first approach I made to try and get things happen was to go and speak to people who were then at the Arts Centre in our immediate locale so people like Clive and other artists groups, that were based there, and ask them to come into school. We used to go have cups of coffee with them and talk to them about how they operated, in the importance of arts and we jointly delivered things together, they came and did a lot of talking, a lot of planning, we've never treated artists and partnerships groups as someone to come in, drop in and deliver something and then walk away. With North Tyneside Arts, the arts side of things, with people like Bruce (Local Authority Cultural Services Senior Officer) and the team that he's got…. Clive I've already mentioned, we have worked with the team over many years. (Lucy)

Sylvia, former Arts Council England North East Officer, spoke of the emergence of Arts in Education Agencies, and the Regional partnership approach taken to policy enactment and engagement with schools.

Northern Arts, as Arts Council England North East, was called at the time was very pro-active in working with local authorities and arts organisations to establish Arts in Education Agencies across the Region, these were jointly funded between the local authority and Northern Arts. This played a huge part in Northern Arts work in the field of arts in education and getting artists and arts organisations to deliver work in schools. (Sylvia)

Agencies were established prior to the introduction of Creative Partnerships and operated as contracted services for the provision of arts and cultural activities in schools. Services were delivered by cultural organisations (such as Art Centre's, Theatre's and Galleries) shaped and guided by local knowledge of schools provided by Local Authorities. Bruce, Cultural Services Senior Officer, described the strong relationship that existed between the parties involved in shaping and delivering North Tyneside's provision.

There was an arts in education agency relationship between the Arts Centre and the Local Authority arts service and there was a strong relationship with the education players, cultural services was part of education at that time, so we had a good relationship and fairly regular contact with senior management in education. They had a good understanding of what we were trying to achieve in the arts and we had the same with education, with the Arts Centre being part of that mix, so there was extensive knowledge and mutual respect between the players. (Bruce)

Cultural and education policy enactment arguably came together at a regional and local level in terms of provision to schools. Arts in Education Agencies enacting the collective discourse of arts and education agreed regionally and locally, played a central role in terms of 'on the ground' interaction with schools and arguably articulation of the rhetoric. In North Tyneside, the Agency role was undertaken as a portfolio of the Arts Centre's Arts Development work. Initiation and enactment of a shared agenda of

creativity was guided by the knowledge and expertise of those 'on the ground' in North Tyneside. This appeared to be played out as an 'offer of engagement' to schools based upon the shared vision of the education and cultural players in an environment of mutual respect.

On a local level, Enderby engaged in enactment with their local Museum. Museum Director David believed Enderby was a 'natural on the doorstep partner' for his organisation, given the close geographic proximity of both sites. David spoke of the sustained relationship that developed between the two organisations. Lucy was identified by David as playing a key role in maintaining and nurturing close contact.

> *Well we've been partners with Enderby for a number of years, pretty much since the Museum opened in 2000 particularly through the Festival programme. We are partially funded through the local community and we are a community asset and we are very aware we that need to engage people as much as possible and at an early age as well and we do that through the formal schools workshop programme, but personally I get very excited about the opportunities with Enderby, the potential of doing things differently and thinking creatively. We have a really positive relationship with the school and things that kind of emerge, opportunities that emerge, always feel that they think of us first as on the doorstep, a natural partner in terms of the identity of our local area. It's been particularly Assistant Head Teacher Lucy who's been consistently somebody that we have worked very closely with and we have a very good relationship with Visual Arts teacher Lottie. (David)*

David described engagement with Enderby as being different and special.

> *We have a lot of temporary exhibitions here and the one that we did with Enderby, which the name escapes me, it might be on a poster on the wall or something, was really good. We developed the exhibition alongside staff and pupils, and then a whole group of teachers and pupils who had been involved and parents as well came to the launch. It has always stood out as something quite different and quite special, because it wasn't your kind of normal and kind of 'great and the good turning up'. It did feel very much like a community partnership and the exhibition and launch were really exciting. (David)*

Lucy spoke of the value interaction with the Museums key actors brought to creativity enactment within teaching and learning at Enderby.

People like Frank (Senior Officer, Regional Museums and Archives) and David for instance have helped us look at artefacts and the World Heritage Site, and things in a totally different way, but jointly worked with us to bring in artists so students can express ideas and explore ideas through uniquely creative ways. There's been a plethora of those things over the years, which our students have really valued. The relationships that we have are so important, and we're nurturing those and value them so much…..it's about how we can use experts who are looking at things in a different way, looking at inquiry-based learning and it overlaps with creativity and artists. The best projects we've ever had and the best relationships we've got are where we have tri-partnerships with partners from the cultural sector. (Lucy)

Enderbys' Visual Arts teacher Lottie believed the schools staff members were trusted to 'see things through' with partners. She spoke of a strong relationship having developed between the Visual Arts Department at Enderby and a major North East Region based International Centre for Contemporary Art 'BALTIC'.

Baltic has always been a strong partner for us, that's probably the strongest one we (the visual arts department) have. I think, because in terms of contemporary practice and just in terms of the opportunities they come to us with, we're very lucky, because they know that we will see something through. (Lottie)

Lottie's opinion aligns with Sockett's (1987) belief that partnerships that involve a common commitment, trust and confidence, together with an understanding of the others roles and responsibilities could be considered effective.

Enderbys' partnership working can be considered effective and 'rich' in nature, wherein alliances were built, experiences shared, consensus gained and collective action taken (Isaacs, 2004; Russell & Flynn, 2000) Lucy

described the richness and levels of engagement with two key partners in relation to enactment.

Over the years that we have worked with North Tyneside Arts (Local Authority Cultural Services) they have fought the corner to keep the arts as an important thing, they've acted as brokers, they've spoken in a forum much higher than we are about the importance of the arts, so we've had that validity from them. When we've had events to try and help students do things a different way they've always been there and have supported us, not just with money, but by coming, coming to the events, and giving us that little bit of moral support and if there has been funding available they've always made sure they've included us in opportunities and projects and so on. So North Tyneside Arts have been good as, if you like, brokers and support. On a more practical level, the Arts Centre because they were the catalyst that brought Creative Partnerships to us and so the staff that have worked through the CP programme and who still to some extent remain at the venue and, again, have that view about the importance of arts in education and so on. They are key partners, because they understand our thinking. They know how we operate. They know Enderby well, we can dovetail, we can operate well together, and we can explore ideas together. It's a bit like having a personal shopping service. They know the sort of thing that suits you, they know the style you have, and they can come to you and say actually I think this would really suit you and your students and that's the sort of partnership side of thing that works. (Lucy)

According to Russell & Flynn (2000), building trust and creating a shared vision with partners took time and resources. Enderby and the schools partners demonstrated a capacity and willingness to invest in each and nurture inter-personal professional relationships. Joint planning, mutuality of interest, aligned priorities, purposeful engagement and shared resources appeared to be key features of Enderbys' partnership working in relation to enactment of creativity. Through this process, they collectively initiated and enacted creativity over a long period of time supported by the schools ethos of inclusivity and style of leadership. This process was set against a backdrop of a continuum of policy directives and implementation. Under New Labours policy directives, creativity had gained credibility. Programmes emerged as a

result and Enderbys' outward facing culture and track record of effective partnership working placed the school in positive position to exploit opportunities for engagement. A key opportunity in respect of Enderbys' journey and the legacy of creativity was the flagship programme Creative Partnerships. Funding and validation of enactment was potentially on offer together with an opportunity to sustain and embed creativity in the curriculum.

4.2.4 Creative Partnerships and Enderby

As a National programme, Creative Partnerships 'on the ground' was rolled out in the sub regions of North East England as former Arts Council England officer Sylvia described.

> *The programme was rolled out across the sub regions in the North East over a three to four year period – Tees Valley, Durham, Northumberland, Newcastle & Gateshead and North & South Tyneside. This work became a major part of the role of Northern Arts and for the first time arts in education was seen to be as important as the performing and visual arts….During this time a major policy for Children and Young People was developed. (Sylvia)*

Sylvia's comment on the notion of arts in education gaining parity of status with other 'departments' within Northern Arts, demonstrates the impact of New Labours' ideology of creativity had in strengthening the position of those involved in this field. Policy focus shifted toward the bright new dawn of creativity in teaching and learning and as Sylvia suggested, new regional policy was developed as a result.

There was an 'exceptional' feature of how Creative Partnerships was managed and delivered in North & South Tyneside that significantly impacted upon the legacy of creativity for Enderby. Key players from Northern Arts, both Local Authorities and the Arts Centre responsible for delivering the Arts in Education Agency portfolio came together to argue and lobby the Arts Council (national) for an alternative delivery model for North & South Tyneside to the national norm. Bruce, Cultural Services Senior Officer, described why

those involved undertook this action, bringing a 'local determination' agenda to policy enactment.

> *It was very much a case of Arts Council England having a 'one approach fits all' to Creative Partnerships and our view was we felt much more local determination would result in a better programme and better outcomes because of the relationships that already existed on ground & the capacity to build relationships because of the knowledge organisations had of the schools and the knowledge the schools network had of the organisations. There was a reluctance to do that but we stood out and held out for that which meant for a stronger programme and better outcomes for the young people who engaged in it. It was a hard lobby but for the right reasons and a successful outcome. I think this was helped by our relationship with our Regional Arts Council. You see once you had obtained your local area arts development agreement with them, they (ACENE) were good at being hands off and allowing you to be autonomous and develop programmes responding to your locale without interfering. I think this helped during the lobbying for our intended model of CP as they (ACENE) were very positive about the work we engaged in, we already had independence, a way of working unique to our region. (Bruce)*

The strength of established inter-relationships, together with cohesive working practices and partnerships were at the heart of the argument and lobby. The people involved believed that a sophisticated infrastructure already existed that could absorb, align and importantly *sustain* enactment of creativity. This was an infrastructure familiar to Enderby, one within which key actors' such as Lucy already engaged with. Key stakeholders involved in policy enactment laid the foundation for strategic exploitation of a flagship programme, mindful from the beginning of legacy and sustainability.

There was significant resistance and reluctance by the Arts Council (nationally) to agree to this model. The Arts Council's organisational practices and values were being challenged and they had no wish to 'collude'. People on the ground in the North East of England, including their own staff members based regionally, were requiring a paradigm shift to take place described by Padaki (2000) as 'the realignment of basic assumptions and premises in order

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to be able to take to a new way of doing things' (2000: 434). The Arts Council (national) were being asked to change their derived preferences through the supply of new information, converting from perceived enemy to ally (Gersen & Vermeule, 2012) Reluctantly the Arts Council (national) took to the 'proposed new way' for North and South Tyneside after a year-long period of discussion, debate, lobbying and digestion of the 'information' presented. They did not however change their bedrock preferences for the programme in other geographical areas, North and South Tyneside's model stood alone for some, before further 'shift' happened.

Winning the argument for an alternative delivery model required a cohesive, collusive approach from the lobbyists. Their established relationships and shared values on an individual and organisational level strengthened their resolve to deliver a 'creativity agenda' based upon accumulative local knowledge and expertise. CP was seen as an initiative that could be exploited and sustained, aligning to and enriching existing creativity enactment, founded upon *established* shared beliefs. This arguably was a 'bottom up' approach wherein established relationships between schools and cultural providers informed the direction of travel for creativity. CP was not imposed 'top down', and the creativity agenda was believed to be sustainable.

In his speech to the Creative Partnerships National conference "Exciting Minds" in 2006, the then National Director Paul Collard, spoke of the need to 'build a stronger coalition of people' who work creatively in order to 'bring education to a tipping point' where 'creativity becomes the norm'. In North Tyneside arguably the partners 'bottom up' approach established a strong coalition of people from the start, 'working creatively' to enact creativity with sustainability in mind. This coalition existed prior to the roll out of CP enacting local and regional policy in relation to culture and education. Key actors continued to work in collaboration with schools to enact creativity as legacy, maintaining continuity and ensuring creativity remained on the agenda locally beyond New Labour.

CP was recognisably different to previous 'offers' to North Tyneside schools in terms of scale and focus. As a national, high profile, well-funded initiative, there was kudos in participating with significant resources to draw upon. CP was a national 'network' of participating schools in England focused upon creativity in the curriculum, enacting New Labour's vision for national renewal and economic success. Previous models of 'engagement' in North Tyneside schools, such as those offered through the Arts in Education Agency, cultural organisations and individuals, were sub-regional or local and substantially smaller in scale. They primarily focused upon an offer of 'the arts' in schools delivered by art form specialists, 'creativity' subsumed within this discourse. Local determination of the CP offer in North Tyneside ensured knowledge and understanding of 'what else' and 'who else' operating in the sphere of engagement between schools and the cultural sector, was known and managed.

Jill, Arts Centre Development Officer, spoke of a mutuality of trust existing underpinning relationships between stakeholders locally and regionally.

> *I think the Arts Centre made it's very own stamp with Creative Partnerships. It was the first one outside of the Arts Council, and then the rest of them followed that model, which was fantastic. I think that's why, because it was sustainable in that way. It wasn't sustainable through the Arts Council, but it was more sustainable through an arts organisation that wasn't going to go anywhere. I think that's the reason…. it's kind of in the fabric of the organisation and there's a real sense of that still…….. that we're trusted, we are very much trusted by the schools and we trust them. And we're a very open and honest organisation. We've got that relationship with artists and external providers; I think there's a lot of integrity about what the Arts Centre does. It's a people organisation, its people centred. (Jill)*

Enderby applied to join the programme and entered the CP arena as both player and guide, trusting the integrity of key actors. North and South Tyneside's CP model involved school representatives on a steering group and Lucy took part in this process, part of the discussion and decision making on

how enactment unfolded, working alongside their established partners and new players as they embraced CP.

CP aims, stated as; developing the creativity of young people; raising aspirations and achievements; raising the skills of teachers and their ability to work with creative practitioners; developing schools' approaches to culture, creativity and partnership working (Sharp et al, 2006)) appeared to resonate with Enderbys' ethos and values.

There were however some elements of discord. Nationally CP claimed the programme "enables head teachers to realise their personal vision for a school, freeing them up to innovate and succeed" (Arts Council England, 2007). The CP notion of a need to 'free Head Teachers up' to innovate and succeed contrasted with Enderbys' ethos of creativity and facilitating genuinely democratic (Brough, 2012) learning environments and school management.

Head Teacher Emily spoke in the plural when discussing creativity, leadership, management and school ethos, contrasting with CP's notion of a 'heroic' Head Teacher figure, with a personal evangelical vision.

Creativity is what we are all about… sometimes you have to change the way you think and the way you work, but it's our shared values that underpin, and that's with the community, that's with governors, our partners, in what we want for all of our learners. An important part of being creative is saying 'well do we need to do it differently'. If you put more of the same in, you're going to get more of the same out of it; and that's a phrase I use quite frequently with the senior team. It's not working, or going as fast as we want it to do in terms of developments, so what do we need to do? And literally let's be creative and think about how we need to think differently and making sure that innovation is part of that, as well, not just what might be on the shelf and, yes, we could do it this way and that way, but do it in a way that's right for us, for Enderby. (Emily)

According to Thomson and Sanders (2010) in their 'snapshot of CP schools' some schools taking part adopted a 'default position' in relation to absorption of initiatives promoting creativity and offering models of school change. They believed this involved senior management steering and controlling communication with limited delegation of responsibilities to staff and limited debate. This did not appear to be the case at Enderby. As Emily reiterated "It's not just like myself, the head of the organization, who is giving instructions, but giving people that opportunity for creativity to develop in their role and to develop their role in the way that they see fit".

Sylvia, former Arts Council England officer, believed Enderbys' teachers played a pivotal role in delivering the CP agenda.

> As teachers had a key role in delivering the creative partnership agenda, the projects being delivered in the school had to stem from what the school needed and teachers had to work alongside the artists and other cultural figures. This was not a case of artists going into to the school to deliver an arts project, with the teacher having time off to do marking. It was all about teachers and artists working together to try and deliver a more creative curriculum. (Sylvia)

According to Bragg and Manchester (2011) teachers' capacity to engage increased through long-term partnerships and relationships with creative practitioners. Bragg argued this process made it easier for educationalists to 'share burdens and feel more comfortable taking risks' (2011: 50). Assistant Head Teacher Lucy discussed how difficult engagement could be, despite Enderbys' commitment to creativity and partnership working.

> *At the very start of CP it wasn't always a smooth journey; there was some resistance from some staff who didn't feel it was necessary to explore their own teaching practice. People assumed they understood creativity or that it was something directly related to arts subjects in the curriculum so our initial focus was on staff development. We also recognised that although creativity might occur naturally, it can also be developed and improved through working with artists. We were all coming from different experiences, and people have different starting points, and different understandings of how people operated, and it took a long time for us to learn how artists really work, and how arts organizations and different experts from outside think, and we had to also get over the arrogance of being school teachers who thought we knew everything and have nothing to learn. (Lucy)*

The traits of arrogance Lucy spoke of wherein the individual considers others as having nothing important to contribute to them (Tiberius & Walker, 1998; Cropley, 2001) appeared to 'shift'. This is illustrated in science teaching, where practice was reported as having been 'revolutionised' through engagement with the CP programme.

> *Our practice in science has been revolutionised, I didn't think that I would see science being taught through dance, a drama lesson being used to teach science – moving around and being electrons, rather than just looking at a diagram of an electron in a book. Pupils have used sculpture to investigate how the body works to help understand biology.*
> *(Extract, North & South Tyneside Creative Partnerships 2011 Audit Report)*

Jill, Arts Centre Officer, believed Enderbys' science staffs' understanding of creativity in teaching and learning was enhanced through engagement with CP.

I know from the Creative Partnerships programme the science staff gained a lot from working with artists and different art forms in terms of delivering science in a more creative way…and how things might be developed by the students, and that students then became more switched on to doing science because there was alternative ways of delivering it which made it enjoyable and fun. (Jill)

Curriculum experimentation and development through the vehicle of CP took place at Enderby formally over a five-year period from 2004 to 2009. The vehicle or model of delivery spoke to Enderbys' ethos of inclusivity, aligning with the culture of the school wherein creativity was already an accepted norm.

Enderby absorbed CP into the schools existing vision of teaching and learning. Within Enderbys' existing culture and ethos the voices of students and teachers were heard and their perspectives and ideas influenced school development and systems (Cummings, Todd, & Dyson, 2007)

English teacher Anna described how this operated.

The student voice is a massive, massive thing. We do a lot in this department to inform practice but also to celebrate their success as well and I think students really love when you've done that because they know that they have been valued, too. And they are a massive stakeholder for us as well. Because we've got parents and we've got teachers, but the students are our biggest, I would say, in terms of how they can influence and change things, and I think, again I'm possibly I'm going off point here, but student voice we've done when they've gone in to briefings and the students have delivered that and that's them being creative and independent and all of those skills that we want them to have. (Anna)

Enderbys' culture of inclusivity encouraged inquiry into learning practice (Corbett & Slee, 2000) enhanced through collaboration and partnerships internal and external to the school, leading to a process of growth.

According to Frank, Senior Officer Regional Museums and Archives, Enderby made initiatives (such as CP) 'work' because of the existing culture in school.

> *If you've got the right leadership culture you make new structures and initiatives work for you, as Enderby does, because none of these change the schools vision, and hasn't Enderbys' in the time I've known them. I go back with Enderby a long way, I go back to 2001, probably….I remember meeting Lucy then on the Festival committee. (Frank)*

CP enhanced and arguably validated the belief Enderbys' leaders had in the role of creativity in schools. Through CP Enderby connected with the 'national' trend of valuing creativity, adding the schools voice to the debate and providing evidence of successful enactment, as the following extract from an Audit report demonstrates.

> *We've gone from being 'Good' (Ofsted rating) to 'Outstanding' and in my view that has been a direct result of our work with Creative Partnerships and our improvement of creativity across the whole school.*
> *(Extract, North & South Tyneside Creative Partnerships Audit Report)*

Head teacher Emily and Assistant Head Teacher Lucy found a platform through CP to articulate and share what they believed creativity achieved when enacted through a schools vision for teaching and learning. Given the socio-economic challenges facing some students, Enderbys' leaders and staff were interested in providing an educational offer that 'made a difference' to the life chances and achievements of young people.

English Teacher Anna suggested creativity at Enderby was part of the process of making a difference and inclusivity agenda.

The trouble of our catchment area is that kids don't know what is going on around them, they don't know, they've not known anything else other than the immediate locale or Newcastle at times and they don't see the bigger picture so having creativity and everything that underpins that at Enderby, that's exposing the wider world to them even more. I think that can have a massive impact. (Anna)

New Labours ideology of creativity and enactment of discourse through CP aligned with Emily's rhetoric of wanting people at Enderby 'to have high aspirations, high expectations, and a real desire to achieve'. 'Being creative' was identified as a vehicle to 'help them on their journey' of achievement. Frank, Senior Officer Regional Museums and Archives, spoke of the correlation he believed was drawn between creativity and achievement at Enderby. Frank suggested that creativity was seen by the social actors involved as a vehicle for enhancing achievement.

Certainly, in my experience, Enderby have always been a school that has seen the advantages in going beyond the straight curriculum and looking at how you can develop additional activities that will capture people's imagination, that will allow them to be more creative, but ultimately and they got to do this, turn out people who will do better than otherwise expected in terms of their achievement and I think they've recognised that creativity and different learning styles is a great way to do this. (Frank)

Tilly, Regional Cultural Organisation Officer, described schools 'getting creativity', as the 'legacy' of Creative Partnerships. Tilly appeared to recognise retrospectively that CP supported enhancement of existing cultures of creativity in schools such as Enderby, rather than initiating enactment.

Some schools absolutely get it…creativity, imagination, innovation… I suppose the legacy from Creative Partnerships is those schools….. Enderby and others… child-led learning, and you begin to wonder if those are the schools that were in Creative Partnerships because they have a head teacher who recognizes that that is the way to go and they have always done that anyway. And what we did at Creative Partnerships was give pots of money to play with it so it's become more deeply embedded. (Tilly)

Head Teacher Emily spoke of having achieved 'what was expected' from 'what was on offer' in relation to programme.

Creative Partnerships allowed us to keep up to date with national developments and allowed us many opportunities to develop our creativity. So, for example, our links with Kenya and multicultural education, using creativity as a means to move that forward. Hopefully with Creative Partnerships and the job that they had to do, we've achieved what was expected in terms of what they had to offer and what they had to achieve as well. (Emily)

Data revealed one of the most salient features of creativity development at Enderby directly linking policy enactment and legacy was the creation of a cross-curricular learning framework. During 2008, senior leaders were required to respond to emerging education policy directives under New Labour.

Assistant Head Teacher Lucy, described how this was approached and the resulting actions taken by staff, in collaboration with partners.

> *As a senior management team we debated how we might respond to the 'big' question of what schools were preparing young people for and the QCA's recommendations for the adoption in schools of 'personal learning and thinking skills' (PLTS). We utilised the professional development opportunities offered through the CP programme at that time to enable our staff to work with external partners to explore those challenges, think about conceptual teaching and how we might approach embedding creativity. (Lucy)*

According to Lucy a unique learning framework incorporating creativity emerged as a result of the collaboration.

> *Out of the debate and under the umbrella of teaching and learning, we devised a unique cross curricular learning framework for Enderby called the 'Magnificent 7'. Seven cross curricular transferable skills were identified and we wrote descriptors for each one. So skills we believed able to be taught to students were 'how to be', so they were 'how to be' creative, enquiring, effective team-workers, calculated risk-takers, confident participants, independent, reflective. Teachers need to be partisan, but I think it's fair to say our devised unique framework did reflect New Labour rhetoric and our commitment to embedding creativity. (Lucy)*

The framework was adopted across school arguably reinforcing the notion of creativity as a core value, part of the schools ethos. In direct response to policy enactment creativity was described as a transferable learning skill, considered to be of specific use within lessons. Creativity in the context of a learning skill could be practically applied by teachers and pupils as a 'tool' to

support learning in all subjects. Head Teacher Emily spoke of working to embed this understanding.

> *We've done a lot of work right across the school to say "these are our Magnificent 7 skills". These are the transferable skills that we want to promote, creativity being one of them. (Emily)*

According to Humanities teacher Tom, Maths teacher Fred and English teacher Anna, creativity as a Magnificent 7 'skill' became implicit in the discourse of teaching and learning at Enderby.

> *Looking at the Magnificent 7 in lessons… I think it's something that's fantastic for students to gauge their progress against, not just national curriculum levels, but also how they've used those Magnificent 7 skills, including creativity in a lesson. (Tom)*

> *We have the notion of the Magnificent 7 strand, which we try and build into our teaching at every stage…. it's something that we've done a lot of in service training on and it's something that we've been encouraged to do. (Fred)*

> *Creativity is supposed to be at the heart of every single subject and every single teaching member staff and for the students themselves. It's been really pushed in terms of a Magnificent 7 Skill as an underpin. (Anna)*

Devising a cross-curricular framework provided a cohesive vehicle for teaching staff to simultaneously embed the ethos of creativity and deliver against imposed policies. The notion of creativity as something that could be 'taught' to a pupil with 'descriptors' of what that entailed was a significant step into the realm of legacy that led Enderby along a curriculum development path that withstood the demise of New Labour. This is discussed in more detail in theme two.

A further significant feature of curriculum experimentation salient to legacy involved a specific group of teaching staff at Enderby, self-styled the 'Creative Arts' team and their enactment of a subject called 'Creative Arts'.

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The team, encompassing single art form teachers in music, visual arts and drama, experimented with their personal pedagogy and notion of student led learning. They brought together single art subjects to create a hybrid curriculum subject which they branded 'Creative Arts' and offered pupils the opportunity to engage in thematic projects. Creative Arts was developed and delivered by the team over a sustained period of time. Assistant Head Teacher Lucy described the perceived success and limitations of exploring 'creative learning' through this particular curriculum vehicle.

We'd had a subject called Creative Arts on the curriculum for 10 years, which had been something that we thought was important, because we saw it originally as way to bring the arts subjects together and allow students to work on projects, I suppose thematic expressive projects where they could mix music, art, drama, dance, because in the real world, again, of artistic expression they all generally speaking are amalgamated, you know, things like television, film, and so on, so we thought that was important and we also wanted students to understand that the thinking that there are common themes across all the subjects and that worked well up to a point. Where it fell down was the whole emphasis being on that never mind how you get there, but the final product, the final outcome, was the thing that was assessed, it was the thing that mattered, and it was the thing that the students valued. What it led to and, not deliberately, but it meant that a lot of the creative, actual process of creating things was guided and to some extent, occasionally, depending on the members of staff and how safe they felt, it almost became a non-creative possibility, it was more a manufacturing possibility. More so in art than the other subjects, where they were given a very narrow brief about what possibilities were there so students had to follow a pattern and the outcomes were all very similar with a certain element of choices, tick boxes… (Lucy)

The existence of Creative Arts as a hybrid curriculum subject alongside the development of a cross curricular framework profiling creativity, led Enderby along a curriculum development path that withstood the demise of New Labour. This is discussed in more detail in theme two.

Data Analysis

4.3   Theme Two – The Embedment of Creativity

In the following section, the evolution of Creative Partnerships into the relatively short-lived 'legacy' initiative of the Creative Learning Partnership is described and discussed. This stage along the legacy journey acted as springboard or catalyst from which Enderby was able to embed creativity into its curriculum even when the policy landscape was moving away from creativity. Moreover, it could be argued that policy change at national level meant that Enderby was required to scrutinise and focus more sharply on how the social actors would continue to embed creativity within the school. A central element of embedment is illuminated through the narrative of social actors involved in devising, delivering and experiencing the bespoke 'Creativity' curriculum strand.

4.3.1   Continuum of Partnership Working

Enderbys' so-called 'life cycle' within Creative Partnerships formally concluded in 2009. Over the period 2004 to 2009, the CP programme delivered by the Arts Centre could be considered as a 'flexible action research model' steered and guided by participants and cultural based stakeholders. The case made regionally for the Arts Centre to deliver CP with legacy in mind, discussed in theme one, served Enderby well as opportunities for evolution of the programme emerged. Sustaining significant and strategic on-going opportunities for embedding creativity at Enderby School against an emerging backdrop of significant political change was made possible because of the existing and trusted local infrastructure.

A number of schools in North and South Tyneside, including Enderby, sought opportunities to extend their inter-relationships with the Arts Centre and each other as their formal relationship with CP concluded in 2009. They collectively explored the potential of creating a vehicle through which creativity

enactment could continue. Their actions can be considered as an influential strategic move in relation to legacy. Assistant Head Teacher Lucy and Arts Centre Officer Jill spoke of moving forward into establishing a legacy for creativity.

Schools involved in the original programme, reached their life cycle with Creative Partnerships so they couldn't keep in the main programme when it moved to the change school and inquiry school programme. A number of those 'first phase' schools wanted to remain involved as a network and explore issues and build on what they'd already done (Jill)

The legacy forum came about because the original family of CP schools felt they had achieved so much it was important to continue that journey and continue to work together (Lucy)

The cohort or self-named 'family' of schools interested in a continuum of enactment 'post' CP (including Enderby), had closely collaborated with the Arts Centre to collectively shape and guide the flexible 'action research' model of CP. Arguably, mutual trust existed between the social actors involved and they shared an understanding of the role and value of creativity in teaching and learning, gained as a result of participating as a coalition of schools.

Assistant Head Teacher Lucy spoke of this position from Enderbys' perspective, and how they perceived the notion of continuation.

We valued the opportunity to continue to work with the Arts Centre and schools who had a shared understanding of what we meant by creativity. At Enderby we saw the CP work we had done simply as the beginning and in order to continue we had the resources within ourselves….. the resources were us, the teachers and children themselves. (Lucy)

CP as a programme delivered by the Arts Centre had supported the development of creativity in each school and engendered a sense of coalition between the social actors. The notion of legacy was explored as a *continuum* of the action research model of creativity enactment. This was in

direct contrast to the structured, 'main' formulaic CP programme model and hierarchical system of 'inquiry and change schools' adopted as the operating model across England by all organisations contracted to deliver Creative Partnerships. In that prescribed model the recruitment of schools, reporting systems and resourcing relating to the 'main' programme were tightly defined, operating within a tighter monitoring and accountability framework to meet the requirements of government.

Initial stages of consultation and discussion between the Arts Centre staff and school staff (involving Lucy) led to the formation of the legacy forum. The forum was given a formal status within North and South Tyneside's CP programme by the Arts Centre. Terms of reference, funding allocation and reporting procedure were put in place. This action provided a legitimate framework for local teachers positioned or conceived as social actors to continue working in collaboration, co-create and enact creativity. Members of the forum, including Enderby, could be considered as having designed and authored their own model of sustainability or legacy.

Forum membership appeared to involve collusive, collective decision making by teachers and Arts Centre staff at a local level separate to the formal national CP delivery framework. Members appeared to wish to benefit from remaining under the umbrella of the programme whilst retaining a high level of local autonomy. The primary benefit of doing so arguably was a desire to continue the enactment of creativity as 'legacy' that attracted national legitimacy and validation. This was a pattern or pathway of sustainability that Enderby supported and pursued.

Enderby used the vehicle created by the legacy forum of the 'North and South Tyneside Creative Learning Partnership' (CLP) to explore the embedment of creativity in the curriculum. Jill, Arts Centre Officer, spoke of Enderbys' research interest.

With Enderby, it was integration of practice into their Magnificent 7 learning tools and they wanted to share that with other schools, but also build on other schools' learning. They particularly valued learning, seeing that progression of creativity and I think that in essence is kind of where they are and where they were from. They wanted to maintain that progression of creativity. They didn't want young people to get to secondary school and become siloed in terms of the subjects and the curriculum-specific things that they were doing. (Jill)

Members of the CLP could be considered as having devised a 'strategy for sustainability' based upon an established pattern of partnership working and mutuality of trust. As a cohort, members appeared motivated by a self-generated, self- permitting opportunity to maintain and progress creativity enactment across geographical boundaries and education levels, as Jill, Arts Centre Officer, described.

With the Legacy Group, it was great because it was across the two boroughs in North and South Tyneside. It wasn't just borough-specific and it was secondary schools working alongside primary schools and nursery schools and learning from each other. (Jill)

Enderby actively sought a continuum of partnership working through the legacy forum, action they were committed to undertaking as an established cultural norm. Outcomes from their research activities and personal reflections from school staff were captured and published in a commissioned report – Creative Learning Partnerships Report (2011). The report's structure indicated this was a 'self-reflective tool' for use by participants (schools) and commissioner (Arts Centre). Its primary purpose appeared to be for 'internal' evaluation and archiving of the activities undertaken rather than external scrutiny. The reader is however provided with evidence of contributors' belief

and commitment to the continued exploration and enactment of 'creativity' as a norm, as seen in the two extracts from the report (Appendix 2).

Enderbys' experience of undertaking research within the CLP was reported as having been motivational for staff.

> *Our Creative Arts team has been motivated knowing that this enquiry is far more than simply a school project. There has been a wealth of professional interest from practitioners and other teachers (even they haven't been able to get practically involved so far). Having support from practitioners and experienced CP leaders has been useful and very helpful.*
> *Extract - Creative Learning Partnership Report (2011)*

Support from Creative Partnerships for the Creative Learning Partnership was relatively short lived, lasting from 2009 to 2011. New policy settlement under Coalition governance was required to sustain direct enactment of creativity in education. This did not happen. In the reframing of education priorities by the Coalition government there was a shift in policy focus toward traditionalism and CP as initiative was rejected by policy makers as Miles (2007) and Galton (2009) predicted. A significant national platform for creativity was removed under emerging Coalition ideology. The Arts Centre continued in their role of arts and culture 'providers' for North and South Tyneside but CP and the CLP were removed from the Arts Centres formal and informal remit with schools .

Enderby was challenged with embedding creativity against this backdrop of a change in policy direction and ideology. Enderby and their partners were required to function and consider creativity enactment within an emerging coalition policy environment which, according to Williamson (2012), 'oscillated paradoxically' between conservative restorationism and post-bureaucratic autonomy, innovation and creativity.

Jill, Arts Centre Development Officer, suggested schools struggled with the new constraints brought in under Coalition policy directives.

I think the changeover government didn't help, it really didn't help. Those new constraints, those new objectives and priorities that were put onto schools meant that some schools closed down a little bit in terms of being as open as they had been with Creative Partnerships…. it's whether that learning is embedded in the school or whether it's embedded in the staff, and it's got to be both. It's got to be within the ethos, and I think that's what Enderby has. (Jill)

According to Bruce, Local Authority Cultural Services Senior Officer, Enderbys' established ethos of creativity supported the schools capacity to withstand the need for 'retrenching' under new policy pressures.

In some respects schools are either retrenching, because they've got less money and there's more pressure upon them, or they were previously engaged in accessing funds that were available externally and were allowing them to address the creativity agenda in a way that they couldn't before and, perhaps, arguably can't now, because those resources aren't there. There are good examples, like Enderby, where they are able to reshape what they're doing because they have a positive perspective on how creativity benefits children in the long term, but I don't think there are many schools around like that (Bruce).

Assistant Head Teacher Lucy spoke of her frustration at the removal of a platform for creativity in schools, and Enderbys' determination to continue with partners.

The frustration is just when we got a platform to really make things take off a government change or government agenda comes along and pulls the carpet away, and says 'No sorry we're taking that funding away, because it has no value'. And we know, yeah we're keeping things despite the funding cuts, but we know that in a few years' time that circle will turn and the government or whoever the regime is at the time will go 'Oh we should have, perhaps the arts and creativity are important', but it will go back to square one and that's sad, but that's why the relationships that we have are so important, and we're nurturing those and value them so much. (Lucy)

Commitment to curriculum development and supporting creativity within teaching and learning remained on Enderbys' agenda. Creativity as an ethos still 'mattered' despite the demise of scaffolding and national reinforcement under Coalition policy directives. As Head Teacher Emily said, "*we have used national opportunities local, regional opportunities to develop partnerships which will help us to enhance what **we've** set out to do*". CP and the CLP as initiatives had formally demised, however the coalition of local and regional partners, primarily Enderbys established partners remained, the social actors involved having declared their intention to sustain creativity.

Arguably, Enderby 'set out' to make a difference to the lives and life chances of their students through the schools educational offer. Creativity was perceived as a central part of that offer enhanced through curriculum development and experimentation. Enderbys' ethos and culture enabled and supported the social actors as they moved toward embedding creativity in a period of uncertainty. Coalition policy direction and emerging directives sharply contrasted with the schools' values and beliefs in relation to creativity. Action was required in order to review and refine how creativity should be developed.

4.3.2 Consolidation of creativity – curriculum development

The multi-faceted approaches to creativity together with strands of curriculum experimentation and development at Enderby were drawn together in 2011 for review and discussion. Lucy penned initial discussion papers, circulated in school during the spring term of 2011, on how future enactment of creativity might be shaped and taken forward. Lucy's actions were influential in providing a mechanism or vehicle for distillation of previous experimentation, such as the Creative Arts subject and cross-curricular learning framework, together with future visioning. However opinion from staff and pupils across school was democratically sought, and their voices heard. This informed decision-making, reflecting the established ethos of inclusivity in the school.

Humanities teacher Tom spoke of this process in terms of being a 'cultural norm' at Enderby.

> *This school places quite a huge emphasis on student voice, student council and tutor representatives. (Tom)*

Following discussion and consultation with staff and pupils, a proposal was put forward suggesting how development could be approached. At the heart of the proposal was a notion that pupils could be *taught* how to be creative and use creativity in a way that was 'truly transferrable to all subjects'. Developing a *bespoke creativity curriculum strand* was perceived as an appropriate vehicle. It was envisaged such a strand would replace 'Creative Arts' on the school timetable. A new bespoke strand was envisaged as being led and delivered by the existing Creative Arts team within the school. *Creativity* was seen as the focus of the vision for a new strand rather than specific art form teaching.

Key social actors at Enderby timed 'future visioning' and consolidation of creativity toward the development of a bespoke strand to coincide with broader consultation taking place in school during 2011. The content and context of a new 'whole school' three-year delivery plan incorporating whole school improvement was being discussed. This discussion was seen as an opportunity by members of the creative arts team to profile creativity as part of the 'bigger picture' of school improvement and curriculum development. Music teacher Jim and Assistant Head teacher Lucy spoke of how arguments were put forward by staff.

> *Creativity aspects had been there in the curriculum for a number of years, because of the subject Creative Arts and the whole school Magnificent 7 approach that was taken, looking at the Personal Learning and Thinking skills and almost splitting and that, and focusing on each of those. So creativity had always been a small part of the larger puzzle, if you like. What we argued was, 'hang on, creativity is the **big** (Jim's emphasis) part of this puzzle'. (Jim)*

We argued that transferable learning skills identified in the Magnificent 7 scheme could be presented through the central vehicle of creativity and said that all seven skills can be called upon when a person is being creative and thinking creatively. We also described our Art subjects as significantly contributing to pupil's development of creativity because students combined self-expression and freedom of creativity that isn't possible within other subjects. But we did say that employability skills demand creativity across vocations, not just in the arts. So, given all of that, we posed a question for ourselves 'So how do we develop the creative learner?'(Lucy)

Creativity Coach Anita believed New Labour's rhetoric influenced Enderbys' thinking in respect of curriculum development and the notion of 'creative learners'.

They were heavily influenced by the last model of the school curriculum that came out in 2007, which was also influenced by things like that film Shift Happens, which also came out in 2007 about how learners would not be able to adapt to the future. All of the research that came out at that time, such as the document by Christine Gilbert, the Chief Inspector of Schools, which was called 2020 Vision. They were influenced by all of that thinking and aware that they were going to create learners of the 21st century who wouldn't have the transferable skills, so looked creatively at how to challenge that (Anita)

Under New Labour, emphasis was placed on teachers analysing and using data for the implicit purpose of developing an understanding of how children learnt and developed. It was suggested such an understanding enabled pupils to become active participants in their learning (Gilbert, 2006). Enderbys' discourse of developing the creative learner appears to align, as Anita suggested, with New Labour's ideology and rhetoric.

Inclusion of 'creativity' in broad terms within the whole school plan through the vehicle of creative learners and providing a framework for *teaching* creativity in specific terms could be considered a 'strategic legacy move'. Enderbys' leadership team were required through policy directives to devise and deliver a three-year school plan. Suggesting 'Creativity' could be

developed as a specific *subject* within curriculum development and committing to this development over a sustained period of time arguably provided an opportunity for fundamental embedment. Music teacher Jim spoke of 'shouting loud' for the opportunity to innovate.

We shouted quite loud, we said we want this on our timetable; we want to change our Creative Arts lesson into a Creativity lesson. I presented it to the leadership team who gave us their support. (Jim)

Music teacher Jim's 'shouting loud' accord with Eisner's (2001) belief in the need to 'walk a line' between balancing the risks inherent in innovation and undertaking work that has the quality needed to be persuasive. Creativity Coach Anita believed the persuasive argument made was strengthened by existing flexibility within the timetable.

Well they had the benefit of having timetable space for what had been previously a mix of arts. So they had a general arts, they had a slot on the timetable, which most people don't have, and they looked at that creatively. Now if they didn't have a slot and they had knocked on the Head's door it could have been a whole different story. (Anita)

Jill, Arts Centre Officer, suggested development of a bespoke creativity curriculum strand placed Enderby as a forerunner in 'managing' enactment as legacy.

They're basically the forerunners in creativity and developing a curriculum strand is a great way of delivering across different art form areas, particularly at a time when the arts is being hit. I think there is a risk when you have creativity running across arts subjects, because creativity can then be seen by outsiders as "well they just view the arts as the creative subjects", and that's not the case for Enderby, but I think that that can be a misconception from other people looking in at the school who don't know where they're going with creativity, how they've developed it, and where they've come from. I think it's more manageable doing it as a creativity curriculum strand, because it generally does fit more with those areas to start off with and then you can build from it and move it forward. (Jill)

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Assistant Head Teacher Lucy described how three key linked questions were posed to move enactment forward and embedding creativity in learning.

> *We asked 'so how do we know a learner is making progress, how do we measure that progress, and how then do we teach it?' This formed the basis of our exploration and conversations during term time in 2011. We resisted another 'recipe' model that we had with Creative Arts and moved toward a conceptual, experimental model. We wanted to give students a greater freedom to discover their own stimulus to create in lessons, transfer stimulus into ideas generation and be given the time to reflect, analyse and assess their experience. (Lucy)*

Plans moved forward for the development of a new curriculum framework at Enderby and development of the bespoke strand within the framework. First steps involved delivery of pilot 'Creativity' lessons in Years 7, 8 and 9. This process was primarily authored and actioned by Lucy in consultation with the Creative Arts team. Schemes of work and lessons plans were devised and the pilot scheme introduced into the timetable for delivery in the autumn school term 2011. Lucy spoke of how introduction of the pilot was articulated within school and beyond to partners.

> *We made clear statements internally in school and externally about the introduction. We said that our timetable had been significantly adjusted so that this lesson can be taught and that we, the team, had invented the programme of lessons being taught to every student in key stage three, timetabled as a discreet lesson. We were also keen to convey that the pilot was based on teacher's research, practice and theory about what creative processes might look like. (Lucy)*

Enderbys' 'clear statement' met with approval according to Jill, Arts Centre Officer.

> *I know having the Local Authorities Education Department's support behind them was extremely important, because if you're going against what the local authority are doing and what other local schools might be doing then Enderby could have felt quite alone and quite isolated, but I know the local authority said "you're taking a massive risk, but you've carefully considered it and we'll back you all the way as well". (Jill)*

The Local Education Authority was a key stakeholder to Enderby in terms of support given the demise of national and regional platforms for the validation of creativity in the sphere of education. The role of the LEA in overseeing policy enactment at Enderby made their relationship a crucial factor in Enderbys' flexibility and capacity to experiment and innovate.

During an 'update meeting' in October 2011, prior to my formal entry into fieldwork at Enderby, I met with Lucy, Music teacher Jim and Visual Arts teacher Lottie in school. We discussed challenges the creative arts team faced in terms of emerging policy directives. According to Jim, Coalition policy direction and enactment of policy in school did impact upon their ambitions to introduce the bespoke strand. He spoke of what he believed this involved.

> *We do have buy in from our fellow teaching staff for the new strand but we are up against pressures from the Coalitions policy direction. The new E-Bacc is affecting the subject choices pupils are making. Other departments are flexing their muscles and feeling strong… languages, design technology and history. We are lucky because in North Tyneside all of the Secondary's have stayed together in a Trust apart from one, but the Free School and Academy models are seductive. Initiatives such as the new pupil premium affects who stays on at our sixth form, areas are vulnerable including ours and one of our biggest concerns is how we justify what we are doing to Ofsted. (Jim)*

Lottie confirmed partnership working was still sought with established partner organisations and spoke of their collective actions to 'keep up the pressure' on Government believing visual art teaching and creativity were threatened by emerging policy directives.

We still look for opportunities to work in partnership with the culture and arts sectors. Our relationship with the Regional Museums and Archives consortium and Local Museum is still significant and our link with the Regional Arts Teacher network is still strong. We think this is a potential platform for a Union lobby for teaching art, which is threatened, and supporting art teachers, so we keep up the pressure for keeping creativity. (Lottie)

Lucy spoke of the direction of travel creativity enactment was taking at Enderby. According to Lucy whilst external support was required to support development, embedding creativity was moving toward an internal model of delivery, involving interaction between teachers and students.

*Our new Creativity pilot scheme in key stage three is focused on creative thinking skills, discussion skills and reflective practice. This is going to be our means to explore our three key questions which are; What is creativity? What can creativity be? What is art? Long term our ambition is for the model to influence and disseminate into other curriculum areas. We know we still need outside influence and support to deliver our ambition, so we will look for funding to develop the model, which our staff will deliver. Our staff need coaching because **we** (Lucy's emphasis) want to deliver the new model to our pupils, not external people. (Lucy)*

Lucy's description signified a significant shift away by Enderby from previous models of creativity enactment and engagement. A key feature of legacy and embedding creativity appeared to be the exclusion of external actors' *direct agency* in the classroom environment. Enderbys' *teachers* (i.e. members of the Creative Arts team) delivered pilot activities, 'testing' the model in classrooms with pupils during the school year autumn 2011 to summer 2012.

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Lucy spoke of "still needing outside influence and support" to further creativity embedment beyond pilot stages. Such support had previously been offered by key partners. However Enderbys' partners faced challenges in maintaining their established culture of creativity and strategic offer to schools within emerging Coalition policy environments. National policy discourse shifted away from New Labours creativity ideology. Creativity was not totally removed from the discourse but it was markedly reduced and changed, no longer high profile and explicit. Frank, Senior Officer Regional Museums and Archives, described the change in language and shift in articulating the 'value' of interaction between sectors.

> *We still did the work, it was still valued. The language changed, you know, partly because you needed to refresh the language anyway. So I think where people got over the hump of "we've been cut a bit, and there's more cuts to come", and kept trying to do the right thing, then the golden thread of our relationships and partnerships continued. But the wording around it shifted and it had to be about "what's the hard economic output", and well of course creativity creates hard economic output, but the bit we talked about was hard economic accounts and accountability, not the creativity. (Frank)*

The following section illuminates Enderbys' actions in seeking strategic development opportunities with their established partners, including the Arts Centre and Local Authority in a changed policy landscape. Their collective social action influenced and shaped legacy of creativity at Enderby.

4.3.3   Supported Curriculum Development

Bruce, Senior Officer Cultural Services and Jill, Arts Centre Officer described what emerged as a result of policy changes in terms of their offer or offers of engagement to Enderby. They spoke of a reduction in available resources and continued commitment to the ethos of creativity.

> *It's fair to say our continued strategic offer (under the Coalition Government) was based on a sophisticated knowledge of our schools. We were interested in ongoing validation of creativity and maintaining partnerships, perpetuating and supporting that outfacing culture. But we did have less engagement with schools than during CP; there was a shift in funding and our capacity to engage. (Bruce)*

> *We didn't have near the levels of funding as before so we developed a website called 'Chartered' which is our educational resource…… the website has enabled us to put a lot of the content that came from Creative Partnerships, Find Your Talent and the Arts in Schools Programmes together so that we could offer it back as activity sheets, lessons plans, and link it back to the curriculum and just open people up about being a little bit more creative … about how they might deliver it. So we took the ethos of creativity forward and built on it. And we were able to do that in terms of the Arts and Creativity programme with the North Tyneside Council who are still a key partner for us. They enabled us to offer a strategic model, if you like, to a small number of schools who then invested in the model and addressed an area of enquiry that was important to them. Enquiry is a big thing, it's still a big thing, using enquiry models as ways of achieving something…. outcomes, process, but also products the school might need in terms of their school improvement plans and school development plans. But it's always about creativity for us, it's still about creativity and how you can have an impact in the curriculum in terms of the creativity agenda. (Jill)*

One strategic offer i.e. 'scheme' Jill spoke of was launched in November 2011 and can be seen as the social actors attempt to sustain enactment of creativity as legacy within new policy environments. Schools, including Enderby, were invited to apply to a 'new scheme', but the offer was arguably based upon established discourse of creativity. Pamphlets produced by the

partners informing schools of the opportunity, overtly reverberated with familiar creativity rhetoric of New Labour and Creative Partnerships.

Building upon the methodology established through the successful Creative Partnerships process we can offer five Arts in Schools opportunities over the 2011/12 academic year customised to the needs of your school through your development plan.

Projects will follow the Creative Partnerships Enquiry Model, in which schools identify an area of improvement and draw upon the skills of an artist to work alongside the staff team to develop practice.

The key to the Enquiry School approach is collaboration. The school, creative professionals and young people, help to bring the curriculum to life, providing new ways to engage with subjects and develop increased motivation for learning. The programme will allow time for in-depth planning co-delivery and reflection.
Extracts – Arts & Creativity, Arts in Schools Pamphlet

This was a language and underpinning ethos Enderby understood and believed in. It was somewhat serendipitous that Enderby was offered an opportunity for support that aligned perfectly with their curriculum development ambitions and embedment of creativity. Assistant Head Teacher Lucy described how the Creative Arts team at Enderby responded to the opportunity.

It was perfect timing so we put an application forward saying we had been an active and pioneering CP school since 2004. We talked about the programmes previously worked on such as the Magnificent Seven and that staff and pupils were actively engaged in pilot activities to inform our creativity curriculum strand. We clearly stated that we had significant creativity ambitions to further but to make progress we needed external coaching. We acknowledged that expert advice, guidance and practical ideas were needed to support our teaching staff in developing the strand.
(Lucy)

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Enderbys application, perhaps unsurprisingly, was successful. As Bruce, Senior Officer Cultural Services, suggested the school remained in the forefront of partners minds.

> *When you think about schools and their willingness and capacity to engage, well……Enderby always comes to mind. (Bruce)*

Enderby entered a Coalition arena of policy enactment, engaging with their partners as one of the 'five' selected schools. Their success validated an almost seamless continuum of curriculum development and experimentation involving creativity at Enderby.

Within their application, the school requested 'expert' external guidance to support the schools ambition to embed creativity in the curriculum. Significantly, the recruitment and selection of a 'creative consultant' to fulfil this role was undertaken *collectively*. The criteria of services required, fee and appointment timeframe, were *mutually* crafted and agreed by Enderbys' staff and partners. Language used in the brief provided to interested candidates reflected the partners *shared* values and beliefs. Phrases included 'we believe that creativity is the most important transferable learning skill that a person needs for life now and in the future', and 'we know that creativity is crucial'. 'Ingredients' of creativity' were summarised in the brief as encompassing effective team working, risk taking, enquiring, confidence, courage to work independently, enterprising.

Lehrer (2012) suggested that despite 'clever studies' creativity could not be summarised and that it 'remains mysterious as we can imagine things that only exist in our mind' (2012: 86). There was no such mystery within the brief as the 'expert sought' was required to 'demonstrate a strong understanding of current and past thinking in creative teaching and learning and future possibilities'. The brief was explicit in stating Enderbys' ambition. The phrase 'fundamentally we believe creativity can be taught rather than simply facilitated' was used. *Taught* creativity was a new concept and developmental within Enderbys' curriculum, fundamental to embedment.

Museum Director David suggested this was a positive move forward.

The new curriculum could only be seen as a good thing really, very fresh, a very exciting, engaging thing for the pupils. (David)

Anita, a self- styled 'Creativity Coach' was appointed to the role of 'expert guide' for Enderby. Anita spoke of her approach to the brief and services required by Enderby.

When they asked me to write a letter to, I suppose, put my brief on the table, right from the beginning I said that actually I wouldn't be going in with any answers, I would be going in as a sort of facilitator and coach, because I thought that they knew answers. That's the standard I've taken throughout the whole of the project. I have given information, I've mentored, but I've mainly used coaching styles and coaching methods, to just get them to answer their own questions, and empower them, and give them ownership. (Anita)

Jill, Arts Centre Officer, spoke of Anita's role of 'expert guide' for Enderby aligning to the style of support offered through CP, i.e. a 'Creative Agent'.

I think the role of a creative aid, bringing a creative agent-type in….. and I think it's fair to say that Anita was a creative agent-type person in the arts and creativity programme …. that really helped to spark ideas and thoughts and broaden things for Enderby, and helped to bring other staff along. (Jill)

Jill's perception appears to affirm that Enderbys' partners wished to embed established rhetoric and practice, colluding with schools in this process, whilst simultaneously responding to changing policy landscapes and policy enactment. Enderbys' teachers were also willing to raise their heads above the policy parapet and experiment with a new 'subject' during a period when creativity had scant legitimacy in education policy terms. Assistant Head Teacher Lucy spoke of the role she believed partners played in validating Enderbys' ambition, against a backdrop of policy implementation prohibiting such action.

We are adding creativity to our curriculum at a time when most schools are going through deficit cuts, budgets, funding cuts, and they're having to take arts and things off the curriculum. And our partners have helped up maintain that belief and that this is the right thing to do and they have been there. (Lucy)

Creativity Coach Anita suggested that Enderbys' engagement with external partners and involvement within initiatives was influential in their desire to sustain creativity in the curriculum.

Initiatives such as CP did have an influence on them, because they also through that got valuable CPD, and that continued professional development made them reflective learners who weren't sitting still and wanted to move on and two of them in particular got huge amounts from that. So, yeah, there was an impact from that, there was a legacy from all the work they did with Creative Partnerships and the Baltic and they've done projects with the SAGE. It's a huge influence, yeah. (Anita)

According to Jill, Arts Centre Officer, Enderbys' participation in the scheme supported their established culture and ethos of risk taking.

Anita supported the school really well, but like she said they had all the answers, it was just working through how they were going to measure creativity and how they were going to get together as a team to do that, put some things in place, but they did have all the answers. And I think it's a confidence thing with people. No matter what changes you're going through, there are going to be people that are more confident and it's more in their comfort zone than others, but they all showed a level of risk taking, that they did have this team approach and I think that's extremely important when you need to be moving things forward. (Jill)

Creativity Coach Anita believed that whilst Enderbys' teachers moved forward and shared a common aim and vision for 'taught creativity', a shared language was more elusive.

> *They had a common aim, the common aim was that they all believed in it, they believed in creativity, but they felt that they jumped straight into it without having time to plan properly. The one thing they didn't have at the beginning was any sense of a shared language. They had a shared vision, but didn't have a shared language. So, in fact, they were giving different messages to each other and giving different messages to the children that they worked with. I had to establish, they created the shared language, but then they all had to understand what it was they were trying to say and how they were trying to say it (Anita)*

Over the spring and summer school terms in 2012, Creativity Coach Anita supported members of the Creative Arts team in devising and shaping the content of the bespoke curriculum strand.

In the field, it was my ambition to observe first-hand interaction between teachers and pupils collectively 'experimenting' with creativity as a taught subject. Illumination of enactment as legacy and embedment of creativity was made possible through Enderbys' staff allowing my presence in school. Whilst the scope of my interest in creativity at Enderby was broad, the field work narrowed to following one teacher and one class in particular over an agreed period of time of a 'school year'.

4.3.4 Embedment of Creativity – The Bespoke Curriculum Strand

The new bespoke Creativity strand was rolled out to Years Seven, Eight and Nine in the 2013 Autumn school term at Enderby. All members of the Creative Arts team were involved in teaching the subject including Music teacher Jim, Visual Arts teachers Lottie and Diane, Assistant Head Teacher Lucy (as a music teacher) and Drama teacher Lynda. The strand was timetabled as one lesson per week for each Year group lasting fifty minutes. Music teacher Jim

described the delivery framework model for the 'taught' bespoke lesson across year groups.

> *First of all we said we do believe that creativity can be 'taught'. What we've had to do is put a framework into place where that can happen, so obviously students will be receiving one lesson a week where we've made clear to them and they have worked with us to understand that that is a lesson where we're learning how to be creative, but although there is a scheme of work roughly in place, they are very much a part of that development with us of what's going to work. So, you know, we've given themes, we've given overviews of what we're going to look at; but certainly in my lessons and I know other staff have done this as well, it's a case of where is this taking us? Where should we go with it? So in terms of delivery in school it's very different as a model to what you might expect from other subjects. It's very, very flexible, but we know what we want to try get out of it and if we don't get it one way, we'll try to get it another way. Students kind of help us shape that as well. (Jim)*

The bespoke curriculum strand spoke to the ways in which teachers in Enderby believed it was possible and purposeful to enact creativity as part of a core educational offer, establishing a 'normalised' presence for creativity within the school. This was effectively 'nailing' creativity onto the mast of 'subject' teaching and spoke fundamentally to the normalisation of creativity in education as potentially 'core' to teaching and teachers with core *subject* knowledge rather than periphery nebulous learning concepts. This was potentially knowledge that could be learnt, framed, measured and reported, the ultimate 'end game' for legacy.

The following section of my data analysis illuminates key elements of the nature of engagement between teacher and pupil in the Creativity lessons. An environment of teaching and learning was revealed that could be considered truly experimental, developmental and deeply personal to the individuals involved. Arguably the legacy of creativity was both maintained and substantially progressed through this process of interaction. Illustrations of

interaction are primarily drawn from the 'rich' data gathered in Jim's classroom and his teaching of 'Creativity'.

4.3.5   Embedment – Shaping the Creativity Curriculum

In my observation of Jim's weekly Creativity lesson with one class of year seven students Jim's style of lesson delivery was subtle, almost casual to the observer. Students collaborated with their teacher, collectively steering the direction of travel. A key feature of enactment was Jim's position and role as teacher/facilitator.

At the start of each of Jim's year seven Creativity lessons that I observed, Jim set the 'parameter' of learning by sharing a personal story or his general thoughts with pupils in a class huddle. Pupils literally pulled their chairs to the front of the classroom or around the piano, which Jim sometimes sat at, playing random musical notes, phrases and tunes. Jim drew upon his personal experiences, past and present, to illuminate the notion of creativity. This tended to relate to music or some form of creative arts practice, but also included references to family members and friends. Jim followed this by reflecting on the previous weeks' lesson, encouraging dialogue from pupils about what they had achieved and experienced.

Jim spoke of his role as guide, facilitator and participant within the lesson.

So facilitating can mean a number of things, really. It can mean letting anything happen as long as it's within that creative framework, if you like, but also be being that creative guide, making sure that the parameters that are set, within that, whatever they might be, maybe resources, or how we express the ideas, or groupings or things, the practical things, making sure that they happen in order to let the real juicy things happen as well. So, yeah, you teach, you advise, you challenge, you facilitate, you set those parameters, but you're also learning to take part yourself, as well, as a teacher. (Jim)

In the huddles observed, there was a keen and active show of hands from pupils wanting to engage and respond to Jim's initial conversation about creativity. Jim drew in responses from more reluctant or reticent class members through the technique of asking their opinion rather than a direct question and required answer. Links between the previous week's session and new or developmental activity planned for current session were made. Jim reiterated what the lesson aimed to achieve in terms of pupil learning, pointing to the visual illustrations displayed on the wall (see Appendix 2) as a 'reminder' to pupils of the shared language of creativity and how this related to their learning. Pupils then set off across the classroom gathering in small groups or working individually on their self-directed tasks.

The ritualistic 'huddle' at the beginning of each lesson can be viewed as a gateway and enabling mechanism for participants to enter what was a new learning space for both teacher and pupil. Creativity was 'different' in terms of style of teaching and lesson content to other curriculum subjects. Through the 'huddle' vehicle, Jim related closely to pupils, drawing upon the technique of storytelling to ground the lesson in reflective practice and open exchange. I made the following observational note in my fieldwork diary.

Pupil's behaviour in the huddle was high spirited, almost silly. Pupil Lizzie unusually, was deliberately disruptive in her behaviour, scraping her chair along the floor. Jim told the huddle a personal family story, his pregnant wife being given first aid on a train when she fainted by a young man with tattoo's and dreadlocks. Jim had panicked and flapped whilst the young man had been calm and very efficient helping his wife, not someone, Jim said, who he would have thought to turn to or believed would have medical knowledge and skills. "How wrong" he said to the group it was for him to have made a value judgement and been prejudiced. In the huddle, pupil's discussion focused upon stero-typing people, characters and characteristics including the notion of what makes us who we are.
(Field note diary entry – 7th March 2013)

By sharing narratives based on personal history and life experiences whilst simultaneously maintaining control and instructing, Jim's 'teacher' role can be considered an interaction between professional, situated and personal

dimension (Day et al 2006) was significantly drawn upon by Jim in terms of identity. He placed himself in the 'front window' of the lesson, influencing and shaping the relationship or involvement between the teacher and class members.

Pupil Peter, aged twelve years old, a member of Jim's year seven Creativity class at Enderby, believed Jim's approach fostered pupil understanding and enjoyment of creativity.

> *Mr Smith teaches like that I think so that we can learn easier and so that we actually are interested in it (creativity), instead of just saying words, so that we actually take it in, but some people learn different ways and I think Mr Smith adapts to it. (Peter)*

Enmeshed in the relatedness and communion happening in the lesson was Jim's apparent need to understand through reflection and consideration his *own* connection to creativity. He drew upon and made references to historical influences and contingencies that had brought him to the 'present moment' of the classroom and belief in creativity, explained to and shared with pupils. Jim spoke of what he wanted pupils to experience.

> *I want them to experience those creative buzzes, those creative highs that I've had, and if there are ways we can teach them how to have that, that's brilliant. (Jim)*

Jim's actions accord with Spilt et al's (2011) belief that teachers' emotional involvement with students in the classroom was driven by a basic psychological need for relatedness or communion. Pupils appeared to relate well to Jim, perceiving his lessons as 'fun', as described in my field diary entry;

> *In the huddle Jake (pupil) called out "this is far more fun Sir than other lessons". Jim looked pleased but didn't comment.*
> *(Field note diary entry – 14th March 2013)*

Pupils Alex, Ella, Mae and Peter aged eleven and twelve years old, members of Jim's year seven Creativity class at Enderby, spoke of the lesson as being differently taught to other curriculum subjects. Alongside pupil Jake, they believed the lesson and Mr Smith to be 'fun'.

I hope we still get Mr Smith in Year Eight, he's just a fun teacher, and good discussions and we get to do what we want to do. It's not like teachers telling us what to do. We are allowed to do what we want to do. Get it done. (Alex)

It is my favourite, definitely one of my favourites. I thought it (Creativity lesson) was going to be drama or something, and I was really dreading that, because I hate stuff like that, it's just, but no I enjoy it and its good. Yeah. I hope I get the same teacher, because Mr Smith's just nice and quite funny sometimes, and if he always, like if you want more time he will just give you more time, just change the whole lesson plan so we can have more time. So Mr Smith's just a nice teacher and tells us stuff like how we could be different to other people and not be stereotypical. (Ella)

Instead of just sitting at a desk, writing in textbooks, you explore different ways of learning and it's a fun thing to do, instead of just writing down, copying. You're learning so many different ways and you learn skills that you can take out of lessons and go home and share them and you learn skills for a job and stuff like that. (Mae)

Well I think it's fun because Mr Smith always tells stories, so we don't exactly have to do much work and the things we have to do we just, I think it's fun, it's not like we have pressure, like in English or something else where we have a time limit. (Peter)

Jim being perceived as a 'fun teacher', inspiring pupils in the lesson and engendering positive social interaction was balanced against the need to instruct, as Jim explained.

I think there is a balance on a number of issues that has to be struck. One, you're a teacher, you're in a classroom, you're responsible for twenty five to twenty six youngsters learning in every lesson. And that has to be in the

centre of it, there has to be learning taking place. In terms of the creative journey, there are a number of things you have to be. (Jim)

The creative journey Jim spoke of appeared to involve experimental free-flowing academic content and a high level social interaction in the classroom.

In the huddle, Jim reflected on the 'Where's Wally'? topic students had worked on over the previous three weeks, asking for comments from the class members. Pupil Ellis, said, "Sir we have been thinking into things". Jim looked pleased and said, "This is the significant phrase of today we have been observant and inquisitive in our learning". There was a general lively discussion on characters, the conversation moving and flowing from Charles Dickens 'Scrooge' to the origin of the species, people in the world and how we think and behave as humans. Jim allowed conversation to continue with few interjections or direction from him. Some pupils were passive and did not take part at all in the debate, but there was sharp attention paid by all to the discussion. Conversation in the huddle extended well into the lesson time. Jim instructed his pupils to take the remaining time of the lesson to "finish up on your drawings".
(Field note diary entry 18th April 2013)

Jim spoke of being pleased with 'making creativity happen' through the vehicle of a bespoke lesson. His position can be considered 'central' in terms of teacher knowledge, belief and intent.

If I just think about creativity, I'd almost say, yeah I'm really, really pleased with many things this year. I'm pleased with response. I'm pleased with the use of shared language. I'm pleased with the openness of things. Maybe I would look back and think have we got away with something here, because we don't, I personally don't plan a lesson with i's dotted and t's crossed before, I almost, I have an idea, but I almost gauge on a number of factors exactly how I do things and doesn't that feel a little bit rebellious by doing that? I don't know. I guess I've got to think sometimes that yeah I do, actually. But then I see the outcomes and I see how things are working and, you know, we're telling kids to take risks, so why not? I think that sense of belief and that passion for making it happen has led to some fantastic things this year. (Jim)

Jim's reflection of the years achievement accords with Craft's (2005) belief that pedagogical practices fostering and growing creativity were part a teachers 'professional artistry' in sharing the process of education with pupils, risk taking and journeying from the known to unknown.

It must be acknowledged that Jim's year seven class members had joined Enderby with Creativity as a 'given' on their timetable, along with established curriculum subjects such as English and Maths. In effect, curriculum experimentation and a bespoke space for creativity was a cultural norm in school for those pupils in transition from primary to secondary education. Jim may have spoken of feeling 'a little bit rebellious' in his approach, however his pupils responded to his approach and behaviour in lessons as new entrants to secondary teaching and learning.

According to Tobbell and O'Donnell (2013) new entry students within the transition year of secondary education, 'sometimes perceive staff behaviour to lack the basic behaviours necessary for the formation of effective interpersonal relationships'. They argued that decisions regarding learning and teaching in this year needed to be made 'in the service of the provision of opportunity for relationship formation' (2013: 15). Teaching and learning in Jim's Creativity lessons for year seven pupils appeared to overtly facilitate the development of effective interpersonal, trusting relationships between teacher and pupil, extending to 'pupil to pupil'. Jim believed 'sitting down together' was a successful approach.

> *It's worked better for me and for the students where we sat down and looked and said together, 'right that's worked, well that hasn't worked, we still need to try and get this out of it, let's try that'. And that's been quite successful, I think. (Jim)*

Jim's approach accords with Heimonen (2014) belief that borders between the teacher as educator and pupil as educatees were in flux, with educators sometimes learning from children. She argued that learning was a cooperative process to achieve knowledge, formulated together. Enactment of creativity involved Jim taking a central position in facilitating learning.

Jim's confidence and commitment as facilitator combined with his personal belief in creativity arguably supported embedment of creativity as a subject. Arguably, Jim's teaching practice and pedagogy developed as a result of his engagement with pupils as co-learner. Stenhouse (1983) suggested when 'induction into knowledge succeeds', as my observation of Jim's classroom appeared to indicate, the results are surprising and original 'something the teacher could not have specified in advance'.

4.3.6 Embedment – Environment of Learning

Creativity as a bespoke curriculum strand arguably encompassed teachers co-creating in learning, 'sitting down together' as Jim described. Creativity as a lesson involved student-led learning and facilitated exploration. Jim and his colleagues appeared to establish classroom climates hospitable to creativity, characterized by 'psychological freedom and safety' (Rogers, 1967) where pupils and arguably teachers gained permission to 'be themselves'. Pupils' Ella, Lizzie and Alex, aged eleven and twelve years old were members of Jim's year seven Creativity class at Enderby. They described how Creativity was 'not like' other lessons, they could for instance 'turn the tables upside down'.

So it's not like other lessons and we find it more interesting and Mr Smith just tells, like he doesn't really give us rules. It's more just like you can't ask 'Can I?' questions, and get on with it and do whatever you want, so Mr Smith doesn't really give a limit of what we can do. Because in other subjects you get one thing to do and you have to do that, but he just lets us, we could whatever we want. Like we could turn the tables upside down if we wanted and Mr Smith doesn't mind, but like in other classes you wouldn't be allowed to do that. (Ella)

With our Creativity lesson it's not question after question, it's not like writing down in books; but with Creativity it's quite free, if you know what I mean. It's more enjoyable than sitting at a desk all the time and you're doing different stuff, like moving tables. How the other last week we did a puppet show and we got to move all the tables and things and different things. Whereas other lessons I don't think we really get the choice to do like we do in Creativity. I think it's more, well, for instance, it's called Creativity and creative means to think of new things, and you're not going to really achieve anything if you just sit at a desk and just write, but if you do things in your own way, then I think it will be easier for you to learn. (Lizzie)

Mr Smith looks at how we work well together in groups. Because we don't really get, in other classes, we don't really get to do stuff like in Mr Smith's we get to do with, like they wouldn't work with other groups and using my imagination and stuff. (Alex)

Enactment of creativity within an environment empathetic and accepting of the 'worth' of each individual student appeared achievable. Jim spoke of extending such an environment beyond the confine of a Creativity lesson for students. He described how this was facilitated for a small group of 'his' year eight students.

Five students from my year eight Creativity lesson class whose behaviour is less than impressive on numerous occasions around school, really got fired up by what they had come up during the lesson. They took their idea from writing a short script to writing a full play, to designing a set, painting a set, filming their performance, buying their own costumes, which was interesting to me and taking probably another six weeks after the cut-off point, because they wanted to show how much they got from it and they wanted to record it and wanted to do a programme, the publicity materials and show off their costumes and wonderful things like that. I don't think that would have happened in any other lesson with those students. And I have to question "well why was that"? And I think it was that an open opportunity was there for them. They weren't working within, what you might say, within normal parameters. We broadened the parameters for certain areas, not for others, not for perhaps the more rigid rules; but we've certainly said, well no, if you want to paint, paint. If you want to stick that up on the wall, you can stick that up on the wall, if you want to come back, come back after lessons. And they came in at lunchtimes where they were writing up their scripts and they are real kids with real behavioural problems who engaged perfectly. So for me, that was one of the wow moments. (Jim)

Visual Arts teacher Lottie spoke of the 'classroom climate' she created and the freedom she believed this provided for herself as teacher and her pupils across year groups.

What's been really nice about the creativity lessons I've taught to Years 7, 8 and 9 is that I certainly feel more in charge of what's going on. And I don't mean that in a traditional teacher way of sort of standing up front, dictating what happens, but I mean I've been able to get much more out of that lesson in terms of me as a person than possibly my art teaching, because there's that freedom to go off on a tangent and to try things out. I feel more open to the possibilities of the subject and seeing what actual impact it can

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have on individuals, how it can change people, and that sounds a bit obvious actually, but it can change people, it can make people, you can see them develop, and blossom, and flower, and be really proud of what they do, and yeah that does happen in other subjects, I understand that, but I think creativity as a lesson does allow people to really invest something of themselves in the work if it's handled well. (Lottie)

Within such environments students were encouraged to be open to experience, develop an ability to toy with ideas and self-assess, characteristics associated with the' inner state' of a creative person (Lewis, 1971). In my observation of Jim's year seven Creativity class, pupils appeared to demonstrate such characteristics.

Pupils entered the classroom full of energy and dynamic in their movements. In the huddle, Jim discussed the creative journey pupils had undertaken throughout the term and set them a challenge based on the journalism activities from last weeks' lesson. He asked them to bring together thoughts from their presentations and 're-present' the work using any medium. He opened up all classroom resources to them, keyboards, textiles, writing & drawing materials etc. He confirmed this session would bring to an end the time period allocated for this specific work. Pupils scattered into smaller groups of two or three students. Some groups were focused and purposeful, others more 'larky'. Pupils experimented with music phrases, paper aeroplanes, word charts, drama to present their work. Tensions and differences emerged between some students. Mae (pupil) wanted to work with drama, but Rose (pupil) in her group disagreed and self-selected to leave the group to get on with a writing task solo.
(Extract field note diary 20th June 2013)

From my observation of Diane's class, the environment of learning could be considered empathetic, illustrated in the following field note.

Diane's year nine Creativity lesson involved the screening of short films created by pupils over the previous weeks around the theme of 'moving up'. This involved pupils creating storyboards, scripts, performing and filming a short piece of drama, as a mechanism for informing year six primary pupils about 'moving up' into Enderby School. Diane had challenged pupils to create informal material about transition to dissipate fears and concerns primary pupils have about 'moving up' into secondary education, drawing upon their own memories and experiences. She attempted to screen the films on the whiteboard but there were technical problems doing this, so we all without fuss or commotion moved into the nearby lecture theatre space. Groups of pupils presented their five minute films, acting as each other's audience, providing background information about the process involved and decisions made as well as simply screening the pieces. Pupil's skills were wide ranging in both the quality of the films produced and presentations. It was noticeable that pupils were supportive of each other and respectful of what had been achieved by each group. One pupil in particular clearly struggled with the challenge of presenting, but this was met by spontaneous verbal outbursts of support and encouragement from fellow class members. I spoke to Diane about this who explained the pupil involved struggled with self-confidence and it was something of a triumph for the pupil to even attempt standing up to publically speak. Diane said they had all been on a journey and the strengths and weaknesses of class members, including her as teacher, had been exposed enabling everyone to push themselves and develop a willingness to cooperate and support each other in their exploration of creativity.
Field diary extract – 16th July 2013

Creating such an environment and giving pupils freedom was hard to achieve according to Assistant Head Teacher Lucy, running counter to the 'norm' of secondary teaching.

> *Giving pupil's freedom in the creativity lesson is difficult, the relationship between teacher and pupils involves trust and understanding, but this has to be in a certain place for the creativity lesson to work and this is hard thing to achieve. In secondary schools Pauline, known and structured sets of behaviours and rules operate and I think you can see that in the power relationship between teacher and student as you go about Enderby. What the team have said is that behaviours seen and experienced by them and their pupils during the creativity lessons run counter to the norm. That makes the lessons really, really risky. (Lucy)*

Visual Arts teacher Lottie, spoke of the 'balance' involved between encouraging students in Creativity lessons and maintaining classroom control as a teacher.

> *The teacher role is different in a sense in the creativity lesson, you've got to put on I think many more hats… you can't predict how something is going to run, you can't necessarily predict when you're going to have to intervene…. everybody needs somebody who will challenge them and say 'why are you doing that?' 'Have you thought about what happens if?' So it's those kinds of questions you have to ask that will get the students to actually start to think differently or create alternative ideas, but I think as a teacher it's actually quite hard, because it's that thing about release, giving them ownership of what's going on, and that can be quite difficult at times…we kind of all got this control thing going on, because you kind of think to yourself 'oh I'm not sure that's going to work', but you've got to let it happen. (Lottie).*

Visual Arts teacher Diane described the environment of learning in Creativity lessons as 'complex' in comparison to the more structured and standardised modes of learning the young people experienced in school.

We 'do and discuss' with pupils in lessons, but It's complex for kids to get their heads around that everything doesn't have to 'work' as they are used to end products, so we see lots of insecurities. We squash an awful lot into the lessons and I've noticed that lots of non-gender specific projects are happening, lots of joint problem solving. Our general teaching is standardised, there is a criteria and you are expected to grade and assess. It's more difficult with Creativity it's harder to access the learning and show stages…. I'm happy teaching the Creativity subject and learn alongside the pupils but it can be stressful. But you need to be calm whatever you teach because calm teachers equal calm pupils and wired teachers have wired kids. You know when to ignore behaviour and distractions. (Diane)

Giving pupils' ownership and 'letting creativity happen' to some extent relied upon the presumption that pupils believed the rhetoric or litany of creativity presented to them. The right climate or environment for embedment of creativity arguably was made 'real' for pupils at Enderby through the vehicle of bespoke Creativity lessons. However pupils could also be considered as having been exposed to a *given* rhetoric or litany of creativity suggested by their teachers. Self-exploration and consideration of creativity by the young people beyond the 'language' used by Enderbys' staff was not apparent in lessons observed. Enderby valued creativity in teaching and learning and development of a bespoke lesson model provides evidence of Enderbys' commitment to a continuum of enactment supported by their partners. However, Enderbys' language of creativity could be considered an inculcated discourse for pupils; a litany and rhetoric used by social actors within the school to embed an ethos through the language of association.

4.3.7 Embedment – Maintaining Legacy through Language

Pupils were encouraged to adopt and understand Enderbys' shared language of creativity. This was an influential social action, part of sustaining creativity as a valued and valuable part of school culture. The bespoke lesson was a focused vehicle and controlled environment within which language could be embraced and collectively repeated, normalising associations and links between creativity and the mantra of skills, required attributes and the like. Jim spoke of this taking place.

> *From the students' perspective for some of the phrases that we hear them using, and some of the language we hear them using, it's becoming a shared language. We can see that the shared language of creativity, that we worked hard to get to, is now being used more and more often by the students and understood by them. (Jim)*

In my observation of one lesson, I observed Jim embedding Enderbys' rhetoric of creativity during a Creativity lesson with year seven students, the process described in my field note.

> *Pupils worked in pairs, groups or individually on their characters and stories. As they did this Jim threw a question out to everyone in the room 'How do we make creativity happen properly'? Pupils responded back verbally and spontaneously or chatted amongst themselves, saying 'Well I think we use our imagination!' 'We ask questions sir', 'We like work together in teams' 'We like have to listen to each other Mr Smith' 'Sir, sir we work on our ideas'. Jim said 'Yes, we are all getting it now' and thanked the students for their contributions.*
> *(Extract field note diary – 9th May 2013)*

Creativity lessons involved members of the creative arts team specifically associating creativity with skills development and acquisition of personal attributes. I observed a Creativity lesson taught by Assistant Teacher Lucy to year nine students, where Lucy, like Jim, maintained the legacy of creativity through reiteration of Enderbys' established rhetoric of creativity.

Year Nine Pupils entered and appeared to sit randomly. Lucy tasked the pupils to continue working in their established groups and progress their ideas. Pupils moved into their groups and engaged in a range of activities including model making, drawing and drama. During the lesson Lucy addressed the whole class saying 'skills you are using today are transferrable to other subjects you are taking'. The environment was relaxed and lively pupils chose where they worked. I randomly spoke to a small number of pupils as they worked about their experience of taking part in the creativity lesson. One said 'this is different to all our other lessons miss, more like being in primary school'. Another said 'I have learnt that creativity is doing what you want to do'. Toward the end of the lesson Lucy called for all pupils to gather around in a circle at the front of the classroom on chairs. She asked pupils to 'mentally' reflect upon what they had achieved in the lesson and reiterated, (pointing to the wall where the creativity descriptor posters were displayed), that creativity had 'four key features'. Lucy emphasised that creativity involved problem solving. Class members seemed reluctant to contribute to an open offer from Lucy to verbally feedback to the whole class so Lucy selected three pupils to report on why their activities were creative. They said they thought their activities were creative because they had been imaginative in their thinking, worked together as a group to problem solve and developed new ideas.
Extract field dairy – 27th June 2013

Visual Arts teacher Lottie was observed aligning attributes associated with business success or acumen to pupils own 'creative work' undertaken in creativity lessons.

> *Year nine pupils clustered around the whiteboard at the front of the room. Lottie introduced the lesson by telling the story of entrepreneur and manufacturer James Dyson. She reiterated that Dyson believed his success was in part due to his capacity for creative ideas and personal resilience. Lottie followed her story by screening Steven Johnson's short film 'Where do good ideas come from? Lottie followed the screening by saying to the class 'our creative work has been about problem solving, working to a brief, original thought, and what it means to have a creative mind'. She tasked pupils to represent a creative idea of their own using arts materials made available in the classroom.*
> *Extract - Field diary 28th May 2013*

Drama teacher Lynda spoke of pushing key terminology during Creativity lessons, believing pupils 'soaked up' the ethos of creativity taught to them.

> *Year seven have been really positive, they have just soaked up the subject, the key words, the ethos behind it. They are like mini sponges and they've just soaked everything up. Year eight, responded really positively as well…..What I try to push is key terminology, such as words like stimulus, stimuli, imagination. (Lynda)*

The notion that creativity was 'required' for pupils to successfully navigate in the wider world and succeed in life and employment was also reiterated by the Creative Arts team. Enderbys' established ethos of creativity and value of creativity was embedded within lesson content in terms of the language used. Legacy was maintained through the continual reinforcement of links and associations. Such links and associations were posited as advantageous to pupils.

In one Creativity lesson observed with year seven pupils, Jim specifically linked creativity with their future employment choices and chances.

In the huddle Jim introduced the idea of employability and asked pupils to reflect on three questions to ask of themselves - Am I someone who would be employable? Do I have a chance of being employed? What do I need? What do I not want to do? There was an enthusiastic show of hands and responses including - you need to be able to be part of a team (Alex), you need to be creative, I don't want to be a sheep (Mae), I don't just want to sit behind a desk. He tasked the class to spend some time in the lesson creating interesting ways of demonstrating their skills for possible future employers.
(Extract Field note diary – 16th May 2013

Drama teacher Lynda maintained the legacy of creativity in her belief there was an association between student success in employment and higher education and the 'skills' taught in Creativity lessons.

Creativity might not be the most demanding lesson in terms of academic thinking, but students are developing lots of other skills which are really useful in employment and higher education. (Lynda)

According to Visual Arts teacher, Diane creativity was influential in supporting pupils in creating a 'different' profile in the workplace, aligning creativity with the notion of personal enhancement and competitiveness.

You're trying to say to students' well hang on a minute, you need to be different, you need something that when you go out into the world people are going to say "those people from Enderby do something quite different, what's this"? And hopefully there will be a big percentage of students who can say "well actually that means I am this type of person, I can, I can be in a meeting and I can listen to your ideas, but I can then come up with my own"… people are worried about getting jobs, aren't they? And I think that for us and for the students, that's really something that you look to for the future. (Diane)

Creative Arts team members appeared to want equip Enderbys' pupils to become the 'right' employment candidate, meeting the needs of employers faced with the 'personnel economics' (Bandiera et al, 2015) of finding, motivating and incentivising the 'right' employees. Enderbys' external partner Jill, Arts Centre Officer, suggested Enderbys' pupils were equipped and advantaged in respect of future career prospects as a direct result of inclusion of creativity in the curriculum.

> *Students in Enderby….the opportunities that they've been given… I would love to see how many of them develop a job that doesn't currently exist, and I think creativity is a major player in that and I think the school are giving them an excellent grounding to be able to develop that, have the confidence to take those risks, and try new things that haven't been done before. And how many of them are going to have jobs in the creative industries? And it's ever changing….I think that the young people they're working with, they're going to be those risk taking and problem solving young people, and they're going to be, hopefully, at a different point than they necessarily would have been, had they not been supported by the school in taking those risks and learning to think in a different way, to learn in a new way that's not necessarily prescribed, and I think that's exciting, I think that's really exciting.(Jill)*

The notion of 'different' and 'skilled up' pupils emerging from Enderby through enactment of creativity in the curriculum, with a capacity to contribute to the success of society is an appealing and positive image. Consideration was not given however to the nuances and complexities relating to workplaces, workers and employers in Enderbys' rhetoric. More simplistically, Enderbys' ambition was for pupils to develop 'appropriate' skills and characteristics to meet the needs of 21st Century society and employment.

The litany was influential in forming pupils' opinions and associations between the attributes required for employability and the value of creativity.

This is illustrated by pupil Mae, a twelve-year-old member of Jim's year seven Creativity class, who spoke about 'learning skills for a job' and developing and understanding of what this encompassed through 'creativity'.

In creativity you learn skills for a job and stuff like that. If you want to be a teacher when you grow up, you have to get people involved, and Mr Smith shows you how to do that and you're learning how to come up with your own mind and speak for yourself, so you've always got to speak for yourself….so when you're in a job, whatever job it is, you've got to have your own mind about things, and you learn that in creativity. (Mae)

Pupil Lizzie, a twelve-year-old member of Jim's year seven believed creativity and association with imagination was 'good' for her career.

Not many other schools do creativity, so it's quite a good opportunity, because it's quite good for your career stuff I guess, since it's quite imaginative, so I think it's quite good that we have Creativity lessons like this. (Lizzie)

Pupils' perspective on creativity in the context of their learning and what they valued from engagement in the lesson illuminates how legacy was maintained and creativity embedded. I was fortunate to capture pupils' opinions in an exercise undertaken with Jim's class. In the following section, I discuss material captured from the exercise.

4.3.8   Embedment - Creativity captured in Conversation

At my request, Jim passed one lesson over to me, near the end of term in July 2013. He explained to pupils that 'Mrs Moger has asked if you can all take part in an activity which is about your opinion on what you have been doing this year'.

Class members gathered in the 'huddle' and I explained that with their help, I wanted to capture their thoughts and opinions through a class mind map activity. I illustrated what I had in mind by producing large sheets of coloured

card and explained that written on each card was a deliberately provocative question that I had prepared in advance of the lesson. I spoke to the class about having captured their 'story' of creativity for my research by being in the classroom with them over the school year, observing Mr Smith teaching and the activities they had all undertaken. I said my intention was to draw them into anonymous 'responses ' in writing to the questions, and they were 'allowed' to argue and debate with each other or simply respond with an opinion or further question as they believed necessary. I explained there was only one 'rule' for the activity and that it needed to be undertaken in silence. The class agreed to this rule and set about the activity, the large sheets of cards spread about floor and coloured felt pens available to use.

My rationale for using this mind-mapping style of data capture was to create an informal environment wherein the task might be experienced by pupils as visually pleasing and familiar. I attempted to locate feedback and reflection processes in the learning culture and style experienced within the creativity lesson, i.e. a framework and structure facilitating fun, dynamic, spontaneous responses and self-directed engagement in a task. My request for silence, a technique I had successfully used before with adults and young people, supported students focusing on the task and not defaulting to diversionary activity or verbal conflict with fellow pupils.

Pupils filled the sheets with their comments and 'arguments'. Three mind-maps, pertinent to the data analysis have been transcribed. To achieve visual clarity for the reader the maps have been re-drawn, but follow the exact 'threads' of conversation and written dialogue pupils scrawled on the original maps. (see Appendix 1)

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Concept Map 1: How is creativity going to get the kids a good job?

They could be an inventor and use creativity to their advantage

Because bosses will want someone creative working for them

Yeah!

I don't think it will get kids a job

It depends what job it is

You have to be creative to be an artist or in a band etc

You may own your own business so need to make new products

Lots of well paid jobs involve creativity i.e. an artist

New skills mean more money

Because we have to have a story to tell and creativity could be one

By learning new skills …. Like if there is a job which involves team work, you can learn it here

How is creativity going to get the kids a good job?

You learn to have your own mind and jobs want that

It can help you become a builder and build nicer/better houses

No point hiring someone if they aren't going to come up with new things to help the company

It will help because we will know what to say in interviews

nah, well…. it could

Creativity can be boring is it boring being a creativity teacher?

In creative jobs it will help

You can't teach creativity !

Because jobs often ask and want new ways of doing things so creativity can help with that

Creativity could help children get jobs because in some of the jobs you need creativity. For example fashion designers, teachers, someone who designs new products for a company

also if there is a dilemma in a workplace using creativity can help to improvise for things/find a solution

only if there is job where you have to be creative

Concept Map 2: I don't think you can teach creativity

You don't really teach creativity but you can inspire children to be creative

Some peeps can, some peeps

Mr Smith can

Mr Smith Does

I think you can teach creativity but it takes a long long long time

Mr Smith MUST be a creative teacher

maybe not but you can introduce them to it and give them a heed start

not really

You can't teach creativity because if someone is not creative then you cannot force them to be

By talking

well we have become creative this year

how

I agree

I don't think you can teach creativity

You can't teach creativity, everyone is already creative

You can by learning something new

If you taught creativity you would be telling them what to do

in some ways u can, but actually creativity you can't because it is up to the student to be creative

You can't but helps bring it out in us all

You are either born boring or born creative in my words

This is fun…….. you can teach it because it is a skill

Would it be something like em,………. your born with, a good sense

but creative people still manage in lessons, creativity lessons just focus on and enhance the skill of creativity that you are born with

I agree with what you said

No I don't think so, might just depend on your personality

True dat

Diagram boxes:

Central box: I bet they don't use what they have learnt (in creativity) in other lessons

- Aye, we do
- We use creativity in our everyday lives and you might be being creative without realising
- We do quite a lot, we use it because we learn to speak for ourselves
- Yes, we do
- We do because we use our English skills to write evaluations and stuff and vica versa
- We do use what we have learnt in lessons. Lots of jobs use creativity for example fashion designers, teachers, artists and many more
- They do like in art and English sometimes
- They don't because it isn't like other lessons
- I do, I use it to play imaginative games with my sister, it is really good fun
- If you taught creativity you would be telling them what to do
- Some lessons we do such as art and music
- but art and music you can't get a job with
- I think people do use what they have learned they just don't realise it
- Some people do depending on what subject
- Depends on the lesson It is
- We remember everything if we didn't why would I be writing this. I would have totally forgotten what creative arts was if that was the case

'Silent' dialogue between pupils and engagement in the task produced useful insights. A 'snapshot' of their individual perspectives was captured, reflecting the influence of Enderbys' culture and societal conditioning, however the cultural 'norm' of creativity as a taught subject and underpinning value in school did not deter some pupils categorically stating that creativity could *not* be taught. Counter claims describing creativity as a skill that could be taught and that pupils had 'become creative' by participating in the lessons, were expressed alongside the belief creativity could be 'brought out' in a person 'giving them a head start'. Jim was recognised as facilitating and inspiring such agency indicating the existence of positive inter-relationships between teacher and pupils.

A concept of people being either creative or non-creative was suggested and discussed, countered by the opinion of a number of pupils that creativity was an innate human trait. Enderbys' culture of cohesive, collusive agency in relation to sustaining creativity in the curriculum did not appear to have corralled the thinking of participants in the lesson toward a fully shared understanding. Pupils' reflections and dialogue suggested the viewpoint of

individuals and school mantra of 'creativity can be taught' was neither fully embedded nor secure.

Creativity as a lesson may have been described as 'the best', 'epic' and 'great', however pupils perception of creativity per say was eclectic. Not all pupils colluded with Enderbys' belief that creativity was valued and valuable in teaching and learning. Some pupils expressed the belief that creativity was an inherent human trait, and could not be taught. Others thought creativity was too 'fussed over' and over emphasised in school. The following mindmaps illustrate their conversations.

Creativity is too fussed over, thought into too much

Well I think the people who have been to this school are making all the fuss about creativity

Nobody is making a fuss about creativity
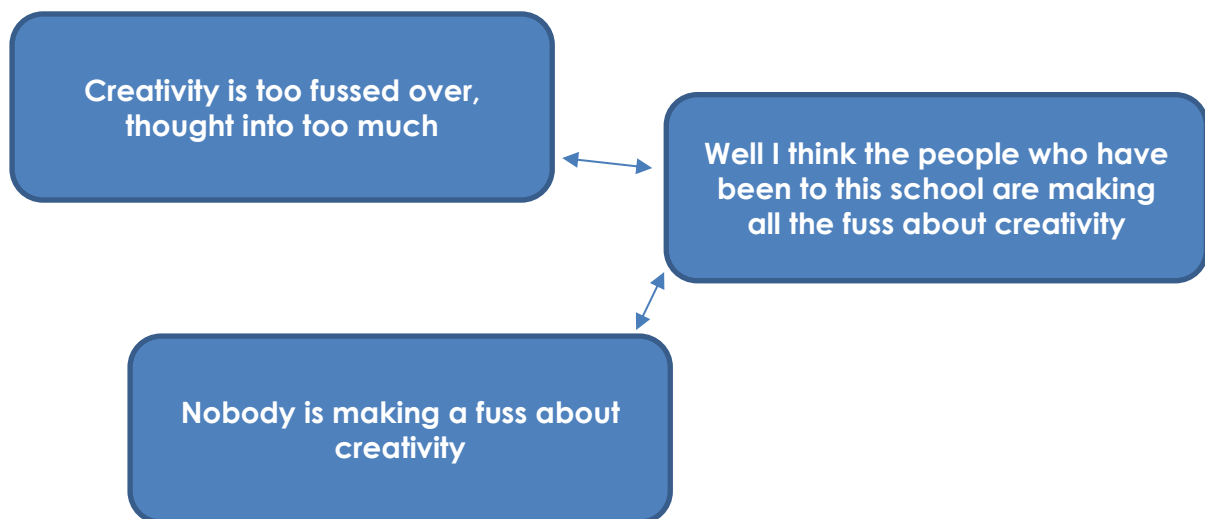
I think everyone is creative in their own way and everyone is talented in their own way

Everyone's creative just different types of it and different ways of showing it.

nope you learn it

people are either creative or boringly

I think you are and how creative you are differs from person to person

You can be creative no matter what happens and you can't be taught it

its inside you

that might not be the case it's the ones with the best imagination

you can be creative in your own way

there isn't one

so what's the point of this lesson

that's right

not really everyone might have the same creative bit just some people haven't used it yet

Some kids are not creative ----No that is not true everyone can be creative just some are more creative than others or they just don't know how to show they are creative

wrong! wrong! wrong! wrong!

like I said some people may be more creative than others

no, you don't know that

maybe everyone is the same creativeness but some people express it differently?????

There is not a lot of point in creativity

Students actively engaged with creativity in school as part of Enderbys' educational offer, but were subject to emerging political rhetoric and economic measures that arguably 'countered' Enderbys' ethos. Enderbys' ambition to develop pupil's ability to transfer and apply creativity across all learning situations at Enderby was described earlier in the theme as being a 'crucial' element of sustainability. Within the silent dialogue, pupils affirmed they engaged in such agency and specific subject areas were highlighted as most pertinent in respect of their ability to transfer learning. One pupil recognised in saying *"I use it to play imaginative games with my sister, it is really good fun"* that he (or she) transferred the learning beyond school to the home environment; others linked transferability or application to everyday living and specific careers. Pupils' reflections such as *"We use creativity in our everyday lives and you might be being creative without realising"; "We do use what we have learnt in lessons; "Lots of jobs use creativity for example fashion designers, teachers, artists and many more".* *"Some lessons we do such as art and music";* suggested they were influenced by Enderbys' values and colluded in the ambition to transfer and apply creativity, recognising when and how this occurred.

A strong feature of the silent dialogue and conversation relating to creativity and employability was the notion that it could and would be of help and value to pupils. There was little dissent from this opinion. Certainty and positivity was reflected in the language pupils used and a direct correlation could be made between the adults' rhetoric heard in the classroom and opinions expressed by pupils. Brown (2003) spoke of educational establishments colluding with the rhetoric of 'learning is earning' and pupils reflected this notion in phrases such as 'new skills mean more money' and 'lots of well paid jobs involve creativity'. Pupils appeared to be highly influenced by teachers overt contextualisation of creativity at Enderby in relation to skills development and acquisition of attributes required for employment. Pupils colluded with their teachers and repeated the mantra that creative minds and creative people were 'wanted' by employers. Opinions such as 'bosses will want someone creative working for them' and jobs often ask for new ways of doing things and creativity can help with that'

were expressed. Creativity was perceived by pupils as being an 'advantage' to them in preparation for employment, echoing the adults' beliefs.

Illuminating enactment through a 'snapshot' of pupil opinion suggests students were willing to confidently 'practice' creativity and articulate their experiences from a position of perceived co-creators. Introducing a bespoke Creativity lesson was a significant step along Enderbys' creativity journey, a step that formally opened 'creativity' up to the *direct* scrutiny of a crucial stakeholder, pupils' parents.

4.3.9   Embedment – Reporting Creativity and Parents as Stakeholders

Introducing creativity as a taught timetabled subject formally exposed sustainability and curriculum development to scrutiny by Enderbys' parents (and carers). Accountability for the schools actions to parents emerged, as 'Creativity' was seen on reports as an appraised curriculum subject, 'pinned down' in writing rather than an umbrella term used within broader school discourse. Pupils were able to return to home after school and express their opinions on the 'subject' of creativity and their learning experiences in the classroom.

Lucy spoke of teachers concerns in managing such new exposure and being held to account, dependent upon parents for validation of their expert status as educationalists (MaClure & Walker, 2000).

> *The one thing we were going to find out, because creativity appeared on all reports for years seven, eight and nine and because it was new and something that parents have never ever seen anywhere else, we expected a lot of inquiry at the parents reporting evenings, we expected a lot of hostility about 'why on earth are we wasting time doing creativity'?. What on earth kind of subject is that? Because let's face it we are a high school, parents are concerned about next steps, jobs and so forth, but interestingly, and I know tutors have spoken about it, interestingly we haven't had any negative inquiries that I'm aware of, that have been fed back to me from the form tutors about creativity. Parents have been curious, and yeah they've just sort of accepted it. In some cases parents have said that they think it is a good idea. We've had cases of three parents who have told us they have sent their children to Enderby and will be sending their younger siblings to Enderby, **because** (Lucy's emphasis) we have creativity on the curriculum. (Lucy)*

Reporting 'Creativity' as a subject can be considered as an important element of normalising creativity in Enderbys' core educational offer. The routine, anticipated exchange of information between parent, child and school in relation to their 'learning' extended to 'learning' Creativity. I asked pupils Jake, Ella, Mae, Peter, Lizzie and Alex from Jim's year seven Creativity

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class when interviewed whether they discussed their lesson at home and what their parents thought of the subject on their reports. Their snapshot response almost exactly concurs with Lucy's analysis.

In my report it was just amongst everything else. (Jake)

Well my mam came to the parents evening and she did ask what it was, because she didn't have that as a child, and I explained to her, and she said that's good and she would like to have that if she could go back to being a child, she would like to have the lesson. (Ella)

Yeah, because I go home and talk about it with my mam and like say that I've enjoyed it and stuff, and she says that it's good that I do creativity, because it's like, it's learning, (I keep on repeating this) it's learning your own mind and how to be yourself. Mam likes me to be like that. (Mae)

Oh well Mam hadn't really pointed it out. Actually, I think my dad did, because I think he wanted to know what it was about and stuff. So I was just like, yeah it's just like a thing doing stuff in your own ways. (Peter)

Not really, no. (Lizzie)

Mam likes the fact that at Enderby there's creativity, unique from all the other schools. She thinks that's important because she likes me to be a team player and work in teams. (Alex)

Parents were perceived to be key stakeholders by Enderbys' staff and their approval of curriculum development and introduction of Creativity as a subject was important to the school. Some parents appeared to directly collude with the schools established values and beliefs, linking creativity with particular attributes they wished to see their children possess or develop. During my narrow observation of the parents reporting evening, I sat in on five meetings of my year seven class pupils, hosted by their form tutor Tom. Alex's mum and Alex were one of the parent/pupil pairs attending, and gave permission for me to record their encounter with Tom within my field diary. MacClure and Walker (2000) described such encounters as being of

'symbolic or ceremonial significance', where parents and teachers 'enact ritual performances of interest and concern' (2000: 701).

Tom opened the meeting with a discussion about grades achieved by Alex in English, Maths and Science, in that specific order. He reiterated that attaining well in English was the 'foundation' upon which Alex would manage and improved his grades across subjects. Tom selected and profiled other curriculum subjects from Alex's report but this appeared to be random and some subjects were missed out altogether including Technology and PE. The flow of conversation was led by Tom, but mum was assertive and vocally dynamic when speaking to both the teacher and Alex. He was a confident pupil in the creativity lesson, but shy and hesitant in the meeting. Mum was interested in the subtleties of the 'sub-grades' achieved by Alex and appeared to be unaware this was an invention of the school which was not pointed out by Tom. Mum interrogated Alex on why expected grades in some subjects had not been reached, but said 'Remember though I'm proud of you son and what you've achieved at school'. Mum beamed and expressed her delight in his high scoring for Creativity and Art saying 'I'm over the moon with those marks'. She asked Alex to explain more to her of what he did in the creativity lesson and he spoke about Wally and working in a group, but was tongue-tied and hesitant, glancing across to me for what appeared to be non-verbal reassurance and affirmation of our shared experiences. Tom drew a direct correlation between Alex's behaviour and focus in each class, including creativity and the grades and sub grades he had achieved across the curriculum i.e. good behaviour and focused attention equalled good marks (and the reverse). Alex's positive attributes were highlighted by Tom, who drew directly from subject teachers comments in his report to verify and qualify his opinion. This included comments from Jim about the positive contribution Alex made to the class and his capacity to work well in teams. The language used by Tom remained within the realm of learning and attainment, rather than anything 'personal' about Alex. Mum and Alex both expressed their satisfaction at the years achievement, with Tom finishing the meeting giving verbal 'pointers' as to how Alex could improve his grades in Year Eight.
Extract Field diary entry – 25th June 2013

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The central topic of this encounter, established from the 'start' was academic achievement (Baker and Keogh; 1995), Tom only referring to Alex's behaviour and attitudes, in so far as they related to core educational concerns. Mum appeared both interested and concerned about his progress, acting during the encounter in the role of compliant overseer to her child's behaviour, development and conformity in school (MacClure and Walker, 2000). Given that, her overt enthusiasm for Creativity as a curriculum subject, verbal praising of her son and obvious parental pride taken in his 'good grade' appeared quite spontaneous.

Mums passionate, 'from the heart' response in relation to creativity and art differed to her more measured interaction when discussing other subjects. Creativity was being newly discussed in the sphere of a 'boundary phenomena' and intersection between home and school. MacClure and Walker (2000) suggested the 'possible purpose' of this conjuncture was to 'recruit homes to do outreach work for schools' (2000: 22). Alex's mum appeared not only a willing recruit for such outreach but an already 'signed up' member to the creativity cause.

Maintenance of legacy as embedded enactment appeared to have been achieved in terms of the successful introduction of the bespoke curriculum strand of Creativity. Creativity was validated as a taught subject and appeared enshrined within the schools broader teaching and learning agenda. Enderbys' journey forward and legacy appeared secure. In the following theme actions required and undertaken by the school community to safeguard and secure this position against increasing policy pressure is examined and discussed.

Data Analysis

4.4   Theme Three – Strategic Sustainability

The study so far has revealed the ways in which Creativity had become culturally embedded within the school, facilitated through broad staff support, teaching and learning, student acceptance and the introduction of Creativity as a subject. In this final theme, the temporal and contested nature of policy enactment and legacy is explored, as Enderbys' staff members were required to strategically manage central government policy directives that risked undermining the schools commitment to Creativity, emphasising a need to focus on performativity and accountability.

Ball (2012) speaks of performativity and institutional practice, such as Enderby deployed in the following terms.

> *At the level of institutional practice, performativity facilitates and requires the reflexive redesign of organisations, organisational relationships and organisational ecologies. In effect organisations are 'enabled' to think about themselves differently in terms of, or in relation to their performance.*
> *(2012:15)*

According to O'Neill (2013) systems of accountability are 'second order ways of using evidence of the standard to which first order tasks are carried out for a great variety of purposes'(2013: 4). O'Neill argued that systems of assessment could be used for many purposes, but in schooling were 'primarily and obviously' educational.

A high level of skills in inter-school dialogue, facilitation and negotiation were deployed as Enderbys' social actors pro-actively created a pathway for sustaining creativity through the demands of policy implementation. Moreover as Jeffrey and Woods (2003) suggested 'it would be a mistake to

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underestimate the power of the state and to deny the existence of structures within which schools have to work' (2003: 66).

4.4.1 A Changing Policy Climate

As Coalition government education policy sought to strengthen the political project of neo-liberalism(Singh, 2015; Wright, 2012) so creativity already highly marginalised, risked being further undermined and placed in jeopardy at school-based level (Bates, 2012; Forrester, 2011).

Creativity Coach Anita spoke of the impact she believed introduction of the English Baccalaureate school performance measure made in relation to creativity. Introduced by the Coalition Government in 2010, the Ebacc recognises the success of pupils who attain GCSEs at grades A*- C across a five core of academic subjects - English, Mathematics, History or Geography, the Sciences and a Language in any government-funded school. This so called 'hierarchy of subjects' attracted controversy in education as subjects not within the five were perceived to be marginalised by this policy decision.

> *The English Baccalaureate is just elbowing everything out, so in terms of education it's quite sad, because the best creativity we see in art and visual arts is in early years, and in sixth form. That's what it said in the last Ofsted report in 2012 the Making a Mark report and that's a big gap in between, you know, but some of that is lack of continued professional development opportunities for teachers and also the belief that they (government) seem to have that creativity belongs to the arts, which of course it doesn't, it belongs to any arm or leg of education. (Anita)*

Museum Director David had worked closely with Enderby School over a sustained period of time, remaining committed to a shared agenda of creativity enactment.

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David expressed his concern over the Coalition's policy discourse believing this engendered a sense of 'back to basics' in teaching and learning, He believed this could threaten Enderbys' culture and ethos of creativity.

It does concern me that the whole approach to schools seems to be changing and being constrained and focused down in a way which you know I wonder where it's going in terms of creativity. So in terms of history, when students learn history there seems to be this idea it's just going to be almost back to rote learning of dates, and just going into an exam just trying to cram as much information as you can into your head about something, rather than using students own ideas and creativity and I don't know, it's moving away from the individual in a sense to producing a particular kind of person to come out of the school programme. So it does concern me, I think its feeling constraint really, and I can see that it's kind of 'Back to Basics' thing again in some ways it feels, we've kind of been here before. (David)

Regional Cultural Organisation Officer Tilly described changes in school agendas under Coalition policy directives and she spoke of the impact this made in terms of a schools capacity to sustain creativity.

I'm seeing a culture of performativity now in schools, absolutely, and there is often, "yes the arts very nice, but it's the icing on the cake and actually what we need to be doing is concentrating on our core subjects", The latest press release that was leaked, I think it was to The Times last week that it's likely that drama and dance will be removed from education, from the national curriculum as well, so on every level it's being stripped. You have Michael Gove saying you need to be concentrating on the core standards of a child before they can be doing that. I would absolutely disagree with that! Where creativity is allowed, you need to have that space where people can play, people can take risks, and people can fail. There's no room for failure in lots schools now and, you know, they've got Ofsted coming in, they've got changing curriculums, they've got competition for pupils. You've got schools where an academy chain is set up, you're competing for the same pupils, so the dynamic is all changed, and that's a big risk for a Head Teacher to be taking to say "this (creativity) is really important for our school". (Tilly)

Fenwick, Mangez, and Ozga (2014) suggested teachers were being held to account ensuring that work on learning and the learner was undertaken 'through a regime of instruments or technologies of measurement and comparison' (2014: 364).

Tilly's illustration echo's Piirto's (2004)account of performativity enactment taken rather literally by a US principal, who responded to the 'No Child Left Behind' ideology by robustly affirming his teachers should focus upon ensuring students achieved well on tests based on state standards. The sting in the (tail) tale was that in order to adhere to the policy legislation and leave no child behind, creativity was zealously 'left behind' instead and 'not permitted' in the curriculum (2004: 97).

According to Frank, Regional Museums and Archives Senior Officer, creativity 'morphed' shifting from direct agency to an approach in the cultural sector. This could be viewed as a 'stage of legacy', where creativity became embedded in the practice or pedagogy of individuals within their organisational roles. Creativity was not being enacted through resourced initiatives, but remained as a rehearsed and valued 'commodity' in response to policy change. This could be considered as strategic sustainability with creativity maintained through the actors response to the Coalitions austerity agenda and budget cuts.

Creativity is morphing in the sector into people taking more creative approaches to things, not that they're doing creativity per se, they just think differently and outside of the straightjackets. The worries are when the budget gets cut will people be forced back into the straightjackets or will they? And I don't know which way this is going to go, or will they actually become even more creative? Because the theory is that they will become more creative if the challenge is up there, but we'll just have to see. (Frank)

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Bruce, Senior Cultural Services Officer, spoke of the strategic sustainability of creativity in North Tyneside in terms of inclusivity. According to Bruce, the creativity agenda continued and its legacy under Coalition policy focused upon developing a coherent cultural offer, joining up with schools and other stakeholders to achieve this.

Our future agenda lies in linking things together more. We want to include libraries, look at arts service and wider events services we deliver and work more proactively with children and young people with schools and outside of school in terms of the borough's cultural offer. You can criticize schools for not being joined up or working together with us, but equally we need to join up the offer we have and look at how we then work with children, young people in the schools context to support a creativity agenda or even be a catalyst for a creativity agenda. We're in a shifting landscape, one that's come from being a very significant, well resourced, well organized, well planned kind of territory; to one where people are adjusting to quite significant change and wanting to find a way forward in some cases and in others perhaps just not knowing where to go with this. It's really quite a period of adjustment. (Bruce)

4.4.2   Enderbys' response - Resistance and Compromise

Enderbys' teachers simultaneously resisted and compromised in their attitudes and actions toward the Coalitions political agenda in order to safeguard creativity. Underpinning their behaviour was a mantra that I often heard staff, particularly senior staff, articulating 'We do what is right for us". This thread of belief or philosophy appeared to empower staff, and engender a sense of wholeness, security, collectiveness and connectedness, which they used to face the possible implications and challenges posed by national policy change.

Whilst Enderbys' leadership was demonstrably distributed in nature (discussed earlier in the chapter), Head Teacher Emily believed she had a direct role in safeguarding creativity from policy change as 'gate keeper'.

If I'm honest, the national agenda could possibly, if allowed, stifle creativity, because we have so many directives now…but myself I see my role as the gatekeeper. Yes, we will follow the national agenda and meet expectations, but we won't ever lose sight of what's really important to us in terms of the school, that we believe in and are important for us on a daily basis. (Emily)

Emily held a strategic position in school, enabling measured and arguably artful implementation' of policy as practice at Enderby. Emily ensured that whilst policy was followed, it did not prohibit the embedment and strategic sustainability of creativity. Emily's distributed leadership style engendered a culture of ownership and open communication. As such, Emily sought and received advice from her staff when evaluating emerging Government ideology and claims about the positive outcomes of proposed changes. This can be considered collective mediation on how changes could be 'adopted' by the school, whilst not undermining the school's predisposed commitment to creativity. Such agency accords with Gold's (2003) belief that effective leaders such as Emily were able to 'articulate their strongly held personal, moral and educational values' that were not in sympathy with initiatives or policies presented by Government.

I captured an informal conversation with Emily that we shared in the School reception area about reform in a field note. Emily's response to reform demonstrates her capacity to articulate her values, apparently shared with her staff and governors.

> *We know who we serve and believe you me it certainly isn't the current government but you know that Pauline, it's our students and our community. And that man (Emily rolled her eyes upward) and what he is trying to impose on education (referring to Michael Gove) on us, what he would try and stop us doing through those reforms, but we are united, I speak to staff and the governors, yes the governors are important and they are on our side. He (Michael Gove) isn't going to stop us doing what we think is right… like creativity, its' too important, we do what is right for us, for Enderby and that's how it is, that's my job (Field note, school reception June, 2013)*

One such change 'not in sympathy' with Enderbys' values related to introduction of the English baccalaureate (DFE 2010). Schools were charged with ensuring students acquired five (so-called) 'good' General Certificate of Secondary Education (GCSE) grades (C and above) in the subjects of English, Mathematics, Science, a Foreign Language and either History or Geography by the age of 16 years.

Assistant Head Teacher Lucy spoke of Enderbys' leadership teams' response to what they believed was an 'imposition of ideology' and creating a hierarchy of subjects. According to Lucy, such imposition was challenged and the notion of staff 'standing together' indicated they were prepared to show resistance.

> *Coalition government policy relating to subject teaching has absolutely marginalised the arts in secondary education, which is deeply concerning to me. We know this will lead to the Arts GCSE's, being considered as 'vocational' qualifications. It's deliberate attempt to create a hierarchy, imposing an ethos of teaching we are fundamentally opposed to. We simply will not let it be couched in these terms even though we have had written confirmation from the Minister as to which subjects are more important. It's the one thing that no matter how much government try to impose that idea will not happen at Enderby, we are clear about this as a management team, we will stand together on this, it's just wrong. (Lucy)*

Lucy's unease with policy change leading to the reframing of curriculum delivery accords with Hodgson and Spours (2014) opinion that introduction of the 'E- Bacc' was essentially a performance measure in comparison to recognisable curriculum framework. They argued E-Bacc excluded young people and was underpinned by 'a narrow notion of a transmittable body of knowledge' (2014: 212).

Whilst giving evidence to the House of Commons Education Committee in 2013 the (then) Secretary of State for Education admitted 'straying into difficult territory' whilst articulating differentials between curriculum subjects. Gove spoke of policy enactment embedding E-Bacc subjects with a 'nod' toward acknowledging concerns such as those raised by Enderby in relation to marginalisation.

> *You get into difficult territory - I have certainly strayed into it - when you compare the hardness or softness of certain subjects. The current structure is designed to ensure that there is still a strong incentive, perhaps stronger than ever, to include English baccalaureate subjects. However, we also have to acknowledge that there were concerns that that might squeeze out both a recognition of vocational excellence and artistic and cultural excellence.*
> *(2013: 11)*

Drama teacher Lynda and Visual Arts teacher Lottie described their 'defiant' positions in response to Coalition policy compliance. Lottie believed creativity was a means to 'fight back' against imposed policy change, demonstrating Enderbys' sense of collectedness and collectiveness when facing challenge.

> *Well, yeah, in a way we are going against the grain, aren't we? Because we are going against Michael Gove (then Coalition Government Minister of Education) because we're pushing towards the arts and he's pushing against them. I think obviously there will be a change in government at some point and I think it will go back the other way. (Lynda)*

I remember Lynda e-mailing something saying 'have you read this' and keeping that professional dialogue going…our backs against the wall, and people talking from a national perspective and what are we going to do to fight back. And this (creativity) is our way of fighting back and I think again, in times when you have to be resilient and resourceful and the arts are under attack, and I mean the arts in a very general sense, that you think, ok, this is why we value it and this is our voice…. and for me I think it's important to see the passion in other people. (Lottie)

According to Lucy, the rhetoric of creativity shifted from the arts to science subjects in terms of Coalition language.

Government rhetoric around creativity is a deliberate attempt to disassociate creativity with the arts and arts teaching, moving the language into the sphere of science and science subjects. (Lucy)

Arguably, Enderbys' language of creativity shielded the school from 'disassociation' tactics. At Enderby, creativity was associated with an approach to teaching and learning, a named curriculum subject, cross curricular transferable skill and recognisably part of the school 'brand'.

English teacher Anna spoke of Creativity as a vehicle through which curriculum enrichment could be sustained in the face of school budget cuts impacting upon her subject area. Her belief spoke to Enderbys' ethos of collectiveness and connectedness.

Under the cuts it's very difficult for our students to access a broad range of creative activities. We tell them about these things, but they don't get to go and experience these things necessarily, not through our subject anyway, because of money and that's it, that's the long and the short of it and that's difficult. But if there's something you can bring in through the Creativity subject strand, this initiative, that's going to marry up to whatever we're doing in English that's great. Our students need to have that real life experience to have any impact on learning sometimes, I think. (Anna)

Visual Arts teacher Diane described Creativity as a subject as being 'outside' the standards framework imposed on other subject areas. Arguably, this was a key element of sustainability in terms of curriculum experimentation and development but potentially left the subject vulnerable to policy relating to imposed curriculum frameworks. Diane speculated on this possibility.

We're very lucky at the moment, even though we have to report on it, we don't technically have to assess it to any government standard or any school standard. It's very much quite loose and I think that's quite nice that you know, that you can still do that. How long that will last, I don't know, because you just don't know how anything's going at the moment. It will be interesting to see what happens with the timetable once the new imposed Key Stage 3 curriculum comes into play and then, obviously, the new GCSEs (E-Bacc) and whatever else changes Gove decides we're having, but who knows? We could have a change of government or a change of regime and a different view point on this, but of course our current Year 2's will be the first doing the new GCSEs even if the regime changes. (Diane)

Not all change was considered confined and negative by Enderby in terms of Coalition initiated policy. According to Assistant Head Teacher Lucy, connectedness and interaction between the LEA and school significantly 'shifted' under Coalition policy direction, with the LEA's role moving from 'permission giving instructors' to that of 'power sharing allies'. At a regional level, this policy change appeared to enhance rather than limit Enderbys' capacity to strategically sustain creativity. Lucy believed the 'shift' enabled rather than restricted the LEA's powers to validate and disseminate Enderbys' curriculum practice.

We have more power now in determining curriculum development. Our conversations are shared rather than instructive or directive and they recognise and acknowledge that things are done differently in this school, less mechanistic and more questioning. They no longer sit on our shoulder, more alongside, a critical friend if you like. An important role they now have is disseminating our good practice in the curriculum, a tool for us, so they will do that for our Creativity curriculum. (Lucy)

Actions described by Enderbys' teachers' and their opinions in relation to the impact of policy accord with Lefstein's (2008) belief that in reality instructional reforms rarely influenced classroom practice as envisaged. Lefstein argued that teachers 'ignore, resist, subvert, misinterpret, selectively adopt, or otherwise distort reformers' intentions' (2008: 70).

Visual Art teacher Diane's speculation upon 'what might happen' as Enderby responded to imposition of Coalition curriculum directives manifested in a leadership decision to sustain and shield Creativity as a lesson. Compromise and adaptability were however required in this safeguarding action as the school timetable and staffing structures 'shifted' to accommodate policy implementation of the New National Curriculum to Key stage 3 teaching.

Diane described the options that were available to senior management. According to Diane, the decision to sustain Creativity through the vehicle of a bespoke lesson demonstrated the deep commitment leaders had to the ethos and culture of creativity in school.

> *With the big changes that we've had with the timetables, with the whole school losing one lesson a week and if you think that's 1500 kids, that's 1500, 50 minute lessons. It would have been a very easy option for the SLT, senior leadership team, to have taken all Creativity lessons away and basically have gained, I think it would be 28 lessons, especially with the way staffing was as well. They had the option through the timetable change and the staffing changes to say, hang on a minute, we can save money and time here. We don't need to lose anything else, let's get rid of creativity, and they didn't take that option. (Diane)*

Music teacher Jim spoke of the compromise made by the Creative Arts team in reducing the number of year groups formally taught the subject. This could be considered dilution of a commitment towards creativity in response to policy pressure, but as Diane pointed out the 'easy' option would have been to remove the subject altogether.

Jim believed that despite removal of year nine from the Creativity timetable, 'key elements' of creativity enacted through the bespoke lesson could be sustained through the vehicle of the Creative Arts team's single art form lessons.

> *In September there's going to be two year groups as opposed to the three, so only Year seven and eight , because of various timetabling reasons so we've got to say well, you know, we had to make a choice, we think we can probably we can do in two years what we were going to be doing in three. We can pull this down to two years now, the learning that we want to and in the third year we've decided to take the key elements of what we would want to achieve and bring that into our timetable curriculum lessons of music, art, drama, and teaching them through those, rather than a discrete one. So we're almost doing two years of skills development and prep, and then in the third year the application, although that is kind of cyclical. As creative arts teachers and creative teachers we would, of course, want that to have as much curriculum time as we can, there's a real world aspect, I guess, of budget and staffing and these are things we would to be fighting against no matter what we're teaching. So what we have to do is make sure that what we do deliver has got real value to it and we continue to promote that value and make sure people are sitting up and realizing that value. (Jim)*

The Creative Arts team were required to further adapt to the proposed timetable changes to the Creativity lesson as a result of Visual Arts teacher Lottie resigning from her formal teaching career at Enderby. Teaching staff members were required to meet re-structured teaching commitments in terms of their single art form specialisms. A consequence of meeting this requirement prohibited Visual Arts staff members Diane and Lottie's replacement Elspeth, from taking part in teaching the bespoke strand to students. Timetabling restrictions excluded them from doing so and as such further compromise was required to sustain delivery of creativity.

Visual Arts teacher Diane spoke of the change as an opportunity for her to develop her pedagogy and sustain creativity through other avenues, including partnership working with Lottie's replacement Elspeth.

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Diane was required to compromise in terms of teaching the bespoke strand, but this did not appear to diminish her capacity and commitment to illuminate creativity within all aspects of her teaching practice.

Even though we've got the same number of staff, we're now music heavy and we only have two art teachers, not three. So that's basically I think it's four days of art that were covering so therefore creativity will have to go elsewhere. We'll never go back up to four, sorry, up to three art teachers, I doubt unless we lose our Sixth Form, which I hope we don't, and we wouldn't have a teacher again, it will be within the rest of the department. So that would be quite unusual because up to now we've all taught some of creativity and all been part of the design and implementation. So now there'll be probably two of us who are not part of it, which is quite strange, seeing as I'm senior curriculum leader and I'm not going to be teaching it, but then maybe that actually might give me a fresh head to help make decisions and look at what works and what doesn't from a merely non-teaching side of it, from more of a, not an emotional side of it, shall we say. So rather than it being how well something has gone with my classes and that might be more down to the classes and me rather than the subject matter, that might actually help people where you can be that critical friend who says well actually let's take you and the class out of the equation, let's look at the actual bones of it. I suspect that what we (myself and Elspeth the new teacher)will do is put some of the creativity concepts within what we're teaching for Key Stage 3 and 4 art, because we will look at how, where we get information from, how to create your ideas, what journey and kind of think about the creative journey. (Diane)

Sustaining creativity at Enderby was also achieved through the vehicle of teacher professional development opportunities. Teaching and Learning Groups (TLG's) provided a strategic platform for sustaining the ethos of creativity across curriculum delivery at Enderby - direct sharing of practice from the bespoke Creativity lessons. Creativity was 'shared' through formal, structured and validated opportunities for exchange of teaching practice as Diane described.

> *Our school doesn't' have a central staffroom, so we don't know other colleagues that well, our breaks and communication across the Arts Team tend to happen in our 'Hub'. So the Teaching & Learning Groups are an excellent way to share our learning and experiences from creativity lessons with other staff, cross-curricular. The Creative Arts team are exchanging and sharing resources from the Creativity lessons on line, which is great professional development internally. (Diane)*

Humanities teacher Tom and Maths teacher Fred spoke of taking part in the TLG's and the benefit they believed they gained in terms of professional development opportunities directly related to creativity.

> *TLG meetings that we've had recently, we were thinking about differentiation, one of the things that we were coming across was skills, was creativity, and then we were thinking "well how can we even differentiate for creativity". So it is across the school, really. I've come across it in lots of different conversations with people. (Tom)*

> *TLG's perhaps give you a little bit more of a regular opportunity to talk to people from other subjects and curriculum areas, whereas a lot of time all we get is that informal water cooler chat about what you've been doing. I don't think there is anything formally built in that is "today we will be creative". I think, I think it's something in our own interest, if you want to make your lessons more interesting. (Fred)*

TLG's addressed the challenge of sustaining the legacy of creativity across the school. This was an internal platform or mechanism for exchange of practice, facilitating internal reinforcement and illumination of creativity

across subject teaching. Enderby adapted policy enactment of 'training' to support and sustain the creativity agenda in school.

4.4.3   New Windows Opening

Creativity as a subject was not core to the schools educational offer. The subject was protected by the Leaderships teams' decision to retain creativity when the school restructured to accommodate the new key stage three curriculum. However key senior staff sought opportunities to anchor 'creativity' into the schools core educational offer.

Assistant Head Teacher Lucy and Curriculum Leader Liz believed a new 'window' of curriculum development for Creativity opened as a result of Coalition policy implementation relating to IT teaching. This was potentially the anchor they sought. Rather than perceive implementation as a threat, staff sought to turn this into an opportunity. They spoke of how they considered melding policy implementation with curriculum innovation to safeguard two 'vulnerable' subjects, Creativity and Business & Enterprise.

We were faced with external policy implementation to redesign and reinvent IT as a new curriculum subject called Computer Science. This was not only challenging for us but all over the country. I went to the National conference where we were briefed about the changes. Teachers were actually afraid of what they were being asked to teach. But it was really interesting at one of the breakout workshop sessions we were asked to consider taking a creative pedagogical approach to implementing the required changes, so my ears pricked up. MP Elizabeth Truss had talked about its value in tackling the changes in her address to the conference so they were using creativity as a sort of 'hook'. This really wasn't welcomed by the Head Teachers, they were right out their comfort zones sitting in their suits and wouldn't engage, a case of not practicing what you preach! (Liz)

We thought this was refreshing language and took this as a green light that pedagogy and processes to teach the new subject of Computer Science were open to innovative interpretation. Creativity seemed 'back' in Coalition speak even if was just in terms of 'managing curriculum changes'. It acted as our trigger to think about curriculum consolidation and further innovation rather than just a knee jerk reaction because as you know we do what is right for us at Enderby and stick to the principles of our curriculum which is always to consider why we do things before the 'what' to benefit students.(Lucy)

We jointly discussed how Creativity, Business & Enterprise and ICT might come together so staff from all three departments considered the mechanics and philosophy of teaching all three under one 'connected umbrella' subject. We saw this as a rare opportunity and pivotal to its success was whether pupils could transfer thinking & learning skills gained in Creativity into practical implementation phases. So we thought Creativity in this process could act as the philosophical phase, Enterprise as the motivational phase and Computer Science as the design and manufacturing phase of a brand new learning experience. (Liz)

We knew such a curriculum offer would need to be valued within Enderby and in line with our integrated approach to curriculum development and school ethos, and we didn't know of any other school who were considering developing a new model of delivery based on the morphing of more than one subject area. So in effect our approach was quite sophisticated and a very nimble way of embedding our vulnerable non-statutory subjects in the curriculum and frankly reducing the risks associated with externally imposed policy changes. (Lucy)

Morphing and manipulating imposed curriculum development offered teachers the potential for developing of a unique teaching framework, which, as Assistant Head Teacher Lucy succinctly stated, 'nimbly' safeguarded non-core subjects. Curriculum Leader Liz suggested why Enderbys' staff members might be open to collectively envisaging and realising a fresh undertaking in the spirit and ethos, 'Doing what was right' for Enderby.

> *Creativity and Enterprise are subjects already away from core teaching with flexible accountability measures and taught by staff who are prepared to take risks. These are sets of staff who can step out of the norms of teaching and the IT staff are open to fresh thinking as Computer Science is included in the E-Bacc and frankly we all recognise that currently IT teaching is as dull as ditch water. We think a new integrated approach is more likely to engage both boys and girls, not just the geeks, and all abilities really. (Liz)*

According to Lucy, whilst Enderbys' teachers were 'open' to change, a measured long-term approach to realising the opportunity was planned in order to win over hearts and minds. She spoke of the crucial role leadership played in managing how the proposed new model was introduced and rolled out.

> *We are going to take a stepped approach over the next three years to develop and roll out the new model we are calling project 360 degrees. We know a lot of work will be required to conquer our staff's fears and concerns, even though they welcome the initiative, but as you know Pauline risk taking is our mantra. Our role as senior managers is crucial to support this and making sure we truly have cross school sharing of practice and we still need our external partners and networks if this is to be successful. (Lucy)*

Lucy's description of 'roll out' accords with Priestley et al's (2011) belief that 'an experimental culture of professional enquiry' existed in schools', where 'supportive and facilitative management' provided 'official permission and encouragement for experimentation' (2011: 80). Enderbys' 360 degree project response to policy implementation described by Lucy and Liz, demonstrated the schools continued commitment to creativity and

established culture of identifying and scrutinizing emerging initiatives for 'windows of opportunity' to support enactment and embedment. According to Ralley (2013), there was a continuing need for research and development in the creative potential of ICT and how this might improve teaching and learning. Ralley spoke of the relative failure of system-wide top-down ICT policy imposition in schools, arguing 'individuated, bottom-up initiatives' could be more effective.

Linking Creativity with IT and Business & Enterprise at Enderby created a 'triangle' of subjects, an action that could be considered as a strategic mechanism for scaffolding sustainability. Lucy spoke of 'still needing external partners' however scaffolding sustainability in this way was primarily an internal development, aligning with Ralley's belief in the effectiveness of bottom up initiatives in response to policy imposition.

Project 360 degrees demonstrated the key actors' tenacity in 'managing' policy to further the schools rather than Government's ambitions and endorse a vision for teaching and learning. Sustaining creativity was part of that vision and Lucy and Curriculum Leader Liz spoke of the school being open and confident in articulating how this was seen externally. They welcomed external scrutiny and validation, an established part of the schools outward facing values driven culture.

> *I think we are open and confident in our discussions of what creativity is now in school and where it might go which is to invest in a new way to educate our students with vision and credibility. Our ambition is to be a national centre of excellence with what we are proposing, we want that outside scrutiny, to share our learning with other settings. We are prepared to continue to take risks, but other schools aren't, fear is driving performativity and risks aren't being taken in curriculum delivery which is concerning. It makes me smile though when some of our primary teaching colleagues consider creativity as being more relevant and important now just because it's associated with teaching science subjects rather than the arts. (Lucy)*

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External validation provides more defence for our experiment and risk. For instance at our last Ofsted the inspectors recognised that our student led learning and value driven practice was authentic, nothing was put on for them, the experiences and participation of the students was everyday custom and practice in the school. (Liz)

A small representative number of staff from all three subject areas came together as 'first steps' to shape the new 360 degrees model. Enderby re-appointed Creativity Coach Anita to facilitate activities. Lucy explained why this decision had been made.

Anita was reappointed to support us because we felt continuity would be maintained and because of the shared understanding that we have between Anita and the creative arts team, on what creativity and creative teaching is. (Lucy)

I attended and observed the initial 'workshop' style planning meeting facilitated by Creativity Coach Anita in March 2014. During the meeting staff reflected upon how and why new practices could meet the educational purposes of the school. Curriculum Leader Liz reiterated how the opportunity had come about.

Because of the three year development plan being created now by the senior leadership team we have the opportunity to embrace something new, we can be at the vanguard of new methods and write these into the plan, we have new freedoms, there are no key stage 3 specifications. (Liz)

The potential shape of Project 360 degrees was discussed and formulated by participants. I was made aware during the workshop that participants had been *chosen* by Enderbys' senior leadership team to take part, rather than a staff self-selected process. Arguably, inclusion of 'selected staff' in developing the new model somewhat belied the notion of strategic planning under Enderbys' established ethos of inclusivity. Selected participants could be considered as already 'warm' to the approach senior management were taking in respect of sustaining and enacting creativity.

As such, the strategy direction of travel in relation to the 'new model' could be viewed as 'given' rather than negotiable, resulting in confined agency (Davies & Davies, 2010; Mbugua & Rarieya, 2014).

During the workshop, Curriculum Leader Liz repeated Enderbys' mantra of a perceived link between transferable skills and the future chances of pupils. She spoke of the opportunity presented by the proposed project to apply new methods to the challenge of developing pupils' skills.

> *We're not properly equipping our children for their place in the world, the jobs our pupils will do don't exist now so they need tools, a thinking tool box, hard skills and learn how to learn. We need to constantly challenge the mind set of staff about how pupils grow and develop transferable skills. (Liz)*

Pragmatic responses to the possibility of creating a 'triangle' of subjects were articulated by ICT teacher Fiona, Visual Arts teacher Diane and Business & Enterprise teacher Sara. They spoke of the opportunities presented by Project 360 degrees, including maintaining their subject viability within the curriculum and protecting jobs.

> *We have no choice for Computer Science, we have to enact the policy, but our ICT course is tired, outdated and no longer fit for purpose, we are teaching key stage three superficially. We might be able to guarantee the viability of our subjects through taking a new approach. (Fiona)*

> *We came up with definitions of creativity, we created the resources and we nailed jelly to the wall for the creativity curriculum so we can do the same again for the new model. We need to generically introduce children to the language of creativity, establish a shared language in the new model. But some staff don't even know we teach creativity or that it's on the timetable, so we need more exposure of our subjects. (Diane)*

> *Primary Heads believe the independent and collaborative work established in primary teaching is lost by the Comprehensive system, so I think the new model explores its return. ICT and Enterprise are currently taught on a project based style, which is mostly enjoyed by our students. So we are on the right track and frankly we know that teaching jobs are at risk if we don't innovate in our subjects, so this is survival. (Sara)*

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Ongoing commitment to creativity in teaching and learning and enactment appeared anchored within a continuum of collusion, co-creation and inter-relationships. An established 'pattern' of interaction was observed during the workshop activity wherein the values and beliefs of Enderbys' teachers and school ethos dictated the direction of travel. Reappointing Creativity Coach Anita to act as creative consultant described as 'maintaining continuity' can also be seen as maintaining a 'People Like Us' culture. This arguably extended to the 'selection' of staff to take part in developing the model, engendering a sense of cohesive 'buy in' and advocacy from individuals. Curriculum Leader Liz spoke of the 'cost' involved in such agency.

> *Senior management will facilitate time and space 'off timetable' for staff to develop the model but we need to remember this has an impact, cost and consequence for the wider staff in the three departments involved. Our lead group of teachers are up against other curriculum pressures, so the stronger the model links to the wider learning agenda in school the greater the ability to free up staff time and resources. (Liz)*

According to Visual Arts teacher Diane, agency was not without risk in terms of engendering feelings of professional envy.

> *Involvement in the project could lead to bad feeling, with some teachers raising their profile in school and gaining kudos by demonstrating their leadership skills. This might look good on their CV, which is a longer term payoff, but there might be resentment this opportunity is being offered to some teachers and not others. That breeds potential saboteurs and resisters. (Diane)*

At the end of the workshop event, outline proposals informing the shape and curriculum content of Project 360 degrees were captured. The unique teaching and learning framework envisaged appeared to offer those concerned in taking it forward enriched opportunities for enacting and embedding Creativity within the school.

4.4.4   A New Vehicle for Creativity

Plans for the introduction of Project 360 degrees rolled forward but Enderbys' capacity to be fluid and artful in response to policy directives came under further pressure in Spring 2014. This was pressure exerted internally within school in terms of the funding priorities. Senior leaders at Enderby in the face of further budget restrictions considered the balance between funding core and non-core subjects. Assistant Head Teacher Lucy spoke of a 'crossroads' being reached as project 360 degrees came under scrutiny.

We saw changes to the key stage three curriculum as such a positive opportunity to advance our ambitions and this was understood by staff in the creative arts team as our ongoing legacy of creativity and we strove to avoid hiatus and embed creativity…. but Enderby' faces a more pressing internal dilemma in the direction and scope of the new model. Questions are being asked about the high level of costs involved in staffing for creativity and enterprise teaching as non-national curriculum based subjects. In the 'bigger picture' of our school funding priorities we have been challenged. Avoiding teacher redundancy has become a focus of the senior leadership's team's attention, so a crossroads has been reached. (Lucy)

Enderbys' strategic solution to this challenge was to find a further window of opportunity to sustain creativity through the initiative REAL (Rigorous Engaging Authentic Learning) programme. REAL was set up as a partnership programme between the UK's Innovations Unit and High Tec High in the US, to promote an approach to learning through projects in schools. Projects incorporate a design for learning that connects deep subject content with real life problem solving. Between 2013 and 2015, the Education Endowment Fund funded a randomised control trial of the approach to learning in the UK. Enderby applied to join the trial programme in 2013 and was successful. This can be seen as further demonstration of adaptability.

Lucy described the opportunity REAL presented.

Project 360 degrees, is going forward but under the umbrella of the REAL (Rigorous Engaging Authentic Learning) programme. REAL is our opportunity to externally validate 360 degrees, giving the project kudos and gravitas beyond Enderby. This is our vehicle for national recognition of the schools innovative approach to teaching and learning and we frankly welcome the funding. (Lucy)

REAL as an initiative, provided a vehicle to sustain creativity and external funding to support the 360 degrees project. However delivery of project 360 degrees through REAL in school and the programmes accountability framework was considered as performative in style by school staff. Lucy described how the process worked and the resistance shown to this way of working by some staff members.

The delivery framework is 'fixed', externally scrutinised and micro managed by the Innovations Unit. Our teaching sessions will be an amalgam of ICT, Enterprise and Creativity, not the separate subjects we envisaged, so we are losing creativity as a dedicated subject and teaching staff across the three departments will collectively deliver the model. We will still be using our shared' language and philosophy of creativity developed by the team but some staff are absolutely dismayed. They don't welcome the outside eye and feel this will inhibit and constrain them; they are very attached to their free-flowing teaching style and pedagogy, developed and practiced over the last couple of years, which you saw of course. (Lucy)

REAL brought a lens of external accountability via the UK's Innovation Unit and High Tec High (HTH) to how creativity was delivered in the curriculum. Enderbys' teachers had not previously experienced this style of scrutiny before. Enactment of creativity, embedded through the bespoke curriculum appeared to be moving from experimental rich democratic agency into a framework governed by a more formulaic structure and prescribed 'approach to learning'. Enactment 'shifted' from internal open, flexible curriculum experimentation to external hierarchical performative control of teaching and learning.

According to Lucy Creativity as a bespoke lesson had been 'exposed' in the eyes of senior managers through engagement in REAL, as having lacked 'robustness' in relation to the teaching and learning framework devised and delivered by the Creative Arts team.

> *There is a perception shared by the SLT that our engagement in REAL has exposed a lack of robustness in the creativity curriculum framework, lesson planning and measuring achievement in particular. The level of openness and teaching style has differed quite vastly across the team in lesson delivery. I know you have observed Jim's class closely and probably can guess that I think he represents the furthest pole in being non-conformist and open-ended. (Lucy)*

Teacher role and environment of learning (discussed in the previous theme) appeared to be being questioned and critiqued in hindsight using an external performative tool of assessment. Moreover, Enderbys' established culture of distributed leadership and permission giving seemed to retract in response to the performative demands of the programme, as Lucy described. Such action appeared to contrast with schools values.

> *Responsibility for seeing this through has moved back up to the SLT and out of the Creative Arts team. Emily knows the REAL programme is high stakes and high profile, in particular the outcomes for students, so this requires careful strategic management, so I'm undertaking this role. US based 'High Tec High' (HTH) have been appointed to train and coach our staff in the development of the 360 degrees project. Their personnel have recently visited the UK and trained staff from all three departments and we chose Diane to represent the Creative Arts team. HTH is not our partner, this is more a master and servant relationship, HTH has set rigorous and hard testing against our 'thinking' behind the design and development of the project. (Lucy)*

Lucy spoke of this dynamic and the 'balancing act' between what teachers believed might be gained and lost in their decision to sustain creativity through REAL. She believed there would be more to gain.

> *Participation in the REAL programme is opportunist and has provided financial support, gravitas, and protected teaching jobs and time in curriculum to deliver project 360 degrees, but we face a massive risk of losing something else. We feel that staff are tightrope walking the legacy of creativity and we might just lose our balance and fall. We always say that Enderby flourishes best when outward looking and engaged in taking risks and our status will be furthered by taking part in REAL programme. This is balanced against our capacity to break the rules from the inside, not follow constraints, make coherent arguments and push boundaries and we can do this under observation and scrutiny. So I think we will continue to be 'maverick' and do what is right for us. (Lucy)*

Lucy's belief in Enderbys' ability to retain a sense of maverick behaviour accords with Thomson's (2008) suggestion that where schools balance innovation in curriculum with a capacity to meet required testing and inspection outcomes, they 'mobilised curriculum policy discourse *and* traditions of progressivism'.

Tri-angulation of three subjects, creativity, computer science and Business & Enterprise had originally been considered pragmatic and expedient, anchoring sustainability within the core curriculum. This had 'buy in' from 'selected' staff who considered the move as an opportunity to consolidate enquiry based learning and expand subject knowledge under the protective umbrella of Enderbys values, set against the bigger picture of policy changes and challenges. Engagement with the REAL programme as a vehicle to continue the journey was opportunist, pushing the original long term measured plans in a different (and for some) unwelcome direction.

4.4.5 A case of Survive and Thrive? or A case of Transformation with Domestication? – A final snapshot

In April 2015, I had a final meeting with staff to discuss the REAL programme and its implications for the sustainability of creativity within the school. Assistant Head Teacher Lucy, Music Teacher Jim and Visual Arts teacher Diane were willing to provide a brief 'vignette', of their experiences and perception of staff and pupils' engagement. They collectively and openly discussed how they strove to strategically sustain creativity.

Lucy provided a thumbnail sketch of the lens through which creativity was now perceived and actioned.

> *In September 2014 we introduced the programme into the curriculum with three consecutive or 'back to back' 'REAL' project based lessons replacing our bespoke creativity strand. We view this as new policy experimentation, we have to engage with enactment so innovating in teaching and learning is now seen through an assessment framework, which embraces process and outcomes. As well as Creative Arts, Computer Science and Business & Enterprise, the Humanities Department are closely involved in delivery. The whole staff have been drawn together with everyone having an invested interest in the programmes' success. We have moved the model away from just being about the arts and worked together intensively, looking at the concept of linking theme based and project based learning, everyone bringing their strengths to the table, but of course strong links have always existed between subject areas and inter-departmental working into new. We have allocated time to facilitate this process so staff feel safe, secure and supported while exploring their teaching practice and contributing to the programmes development. (Lucy)*

Lucy's description of staff cohesiveness accords with Hatch's (2013) belief that strong networks of relationships increased the chances of teachers working together to develop innovative classroom practices and share those practices with others. Lyons (1990) also spoke of the relational characteristic of teaching practice as being 'nested' within relationships between people.

Diane and Jim suggested that staff and pupils were authentic co-creators within the programme, the notion of creativity distilled and embedded in the ideology of REAL.

We have embraced a new language, words such as 'critique' and 'feedback' have been introduced in response to the work created by our pupils. This involves teacher to pupil and pupil to pupil with new terms 'warm cool and cold' now part of our shared narrative. Our pupils are totally absorbed during lessons and often unaware of the passage of time. Some even stay behind after the three consecutive lesson periods have finished to work on their projects over the lunch break, which is quite a commitment. They can become quite upset if there work isn't critiqued properly by their peers, and want to know specifics about their progress and achievement, like what was good or why it was good, how they could improve. This is a sophisticated cognitive process, particularly for year sevens' and not it's not contrived, they track their own progress through self-generated flow-charts, so the evidence is there. We have noticed the programme engages boys; they are really interested in transferable skills, transferability of knowledge and the value of curriculum subjects to their own learning. (Diane)

We are manipulating REAL in terms of a new language of learning, we want our pupils to know about being in the world and their place in the world and understand that they have a view and can think and appraise. We are moving away from a 'tell me what to do' culture in teaching and learning so self-expression is encouraged and creativity is still valued. I think pupils are achieving creative outcomes through project working as well as engaging in creative thinking. One of my seven pupils critiqued a Year Twelve BTEC performing arts performance under my observation recently. The BTEC students said the year seven's feedback was really valuable and of good quality. I honestly believe the umbrella the Creative Arts team spoke about in the past of about pupils leading their own creative learning, exploring through asking essential questions and product creation is now being realised. This all vindicates, validates and celebrates where we were five years ago. And our experience of REAL has filtered back and aligned with our single art form teaching pedagogies, so we are now teaching through reflective practice, critiquing and interpreting art. It's our ambition to move away entirely from single subject teaching in key stage three toward theme based learning with a whole staff team. (Jim)

Their descriptions contrast with Horn's (2012) opinion that teachers wanted to give students the experiences of making progress and having fun 'but the system is not set up to do either of those jobs well. It's often built to fail students'. REAL appeared to provide Enderby with a system wherein enactment of creativity not only succeeded but attracted external attention. Continued external validation was recognised as a key factor in provision of opportunity.

Lucy spoke of the profile REAL gave to Enderby albeit with the exclusion of some core subject areas creating, according to Lucy, a regretful clash of philosophies.

> *REAL nationally and internationally attracts a high profile. The inset for our staff reflects the international status of the programme because it's provided by US experts who visit the school to deliver training. Our staff think this reflects well on the school and their own personal status, it really does provide external validation for their commitment to the programme. Maths and English are coming under the most external policy pressure at the moment, so they are the least able to connect to REAL. This isn't lack of interest just conflicting priorities. But it's interesting that our Year Seven pupils have assessed Maths lessons as being the least creative and not reflecting the REAL philosophy so yes we still have black holes. (Lucy)*

'Doing what is right for us' along the creativity journey at Enderby focused on improving the life chances of pupils. According to Lucy, continued enactment and embedding of creativity through REAL strengthened such goals, but at the same time, she also spoke of her concerns that global education drivers were not necessarily positive.

> *Our staff perceive REAL as a mini entrepreneurial training course, preparing pupils to be the next generation of business men and women. Our pupils can succeed in employment, self or otherwise through generating interest in and selling new ideas, inventing new technologies and learning how to work with partners. Types of employment in our locale and globally have significantly changed. We want Enderbys' pupil's to be aspirational and innovative,*

prepared for the employment challenges ahead, but we do recognise the old dilemma of education being valued and valuable for its own sake, in comparison to global economic drivers. As a state school we operate in a socially deprived urban location which reflects the reality that education isn't seen as personal self-development, it's a means to an end leading to better job prospects. Schools are part of a never ending circle that drives education and that move globally is toward business and money. I think it's changing society, and not always for the good. (Lucy)

Dewey (1966) suggested that self-realization should be considered the primary goal of education. He challenged the assumption that acquiring skills and subject learning was required in order for pupils to be 'made ready for future needs and circumstances'. He warned that such 'preparation' was a dangerous thing.

Enderbys' belief in 'Doing what is right for us' acted as protective shield and filter against the imposition of policy directives counter to the schools embedded values and beliefs. Compromise and conformity was considered to safeguard continued commitment in reshaping the language and moving those involved toward fresh interpretations of creativity in teaching and learning. Such interpretation could be considered as a continuum of Enderbys' culture. However, it is pertinent to acknowledge enactment of policy directives by the school at this point in time could be viewed as leading 'creativity' into the sphere or realm of 'domestication'. Such domestication potentially threatened the continuing construction or evolution of a teacher pedagogy that assisted maintenance of 'dynamic interaction' between learning and learners (Jeffrey, 2008) much beloved by the social actors involved.

4.4.6 Voices beyond key policy actors – valued insights

Before leaving the Data Analysis chapter and the discussion on the embedment and interpretation of creativity in teaching and learning at Enderby, it is pertinent to briefly consider enactment of creativity beyond the key policy actors engaged in the case at Enderby. By doing so we need to

return to the limitations of the case, in that it must be acknowledged insight into policy enactment and creativity gained from the viewpoint of parents and Enderbys' substantial cohort of teaching and support staff was very restricted. Nevertheless research activities that I undertook in the field yielded data that needs to be considered in terms of 'snapshot' insight and illumination of enacted creativity, adding a further, albeit 'thin' layer of revelation.

In terms of the data analysed, is acknowledged that wider parental and teacher voice may have acted to question and counter the dominating positive opinions and outlook of Enderbys' policy actors discussed in the thesis. Analysis of their opinion may have provided a deeper insight into alternative viewpoints on policy enactment and the role and value of creativity in teaching and learning in the school. I was aware of this during the research process and it could be argued that such restricted input and lack of alternative voices expressing anything other than the cultural norm of the school, affects the validity of the data regarding embedment of creativity as policy legacy discussed in this chapter. In order to militate against this and gain further insight into Enderby operating as the 'loose assembly' (Ball et al 2012) it is, I observed pupils from Music teacher Jim's year seven Creativity class across a 'whole school day' in lessons other than Creativity.

Assistant Head Teacher Lucy negotiated access to the 'day in the life' lessons on my behalf with the relevant subject teachers. A schedule of the 'day' i.e. classroom locations, timings, teacher names etc. to support and inform my observation was provided by Lucy. I was made aware that in some lessons I would be following a 'small cohort' of Jim's year seven creativity class pupils as they were streamed in other subject areas, therefore not always staying together as a 'class'. I created field diary notes, adding a further data layer to my analysis of policy as practice. I acknowledge the field notes capture simply the flavour of a 'day in the life' of pupils at Enderby. My focused observation of Creativity as a bespoke lesson was the 'case study', but an insight was arguably gained into the 'professional culture' of other teachers and 'material context' of Enderbys' infrastructure as a school (Ball et al, 2012).

I 'walked' the school with pupils over one day and sat in their learning environments with them, experiencing their taught lessons in core subjects such as English and Maths. This allowed me to gain an understanding of their experiences of school as a connected learning environment, rather than the isolated classroom setting of Creativity. An extract of my field diary entry for that day is provided below, a transcription of the informal conversation I held with music teacher Jim on my observation of three lessons; extended notes can be seen in Appendix 4.

> *Music teacher Jim was interested in my observation of other classroom settings. I commented that English teacher Anna's teaching style and level of engagement with pupils appeared similar to his and delivery of the English curriculum was dynamic and engaging. I said Year Tutor & Humanities teacher Tom clearly knew the pupils well as their year tutor and appeared to utilise this depth of knowledge when engaging pupils in Tom's own subject, drawing out the more reticent individuals. I explained that I had seen pupils initially actively engage in the previous Business and Enterprise lesson, their behaviour and approach to learning and the task given similar to that observed in the creativity lesson. I said I thought a pivotal point was reached where teacher Enid 'lost' the class, probably due to her underestimation of the pupils' depth and breadth of transferred and applied knowledge, understanding and skills base relating to their learning and given task. I went on to say to Jim that I had observed pupils collectively disregarding the learning opportunity and collectively disengaging as a result.*
> *(Field note diary entry 6th June 2013)*

I was able to capture a snapshot of parental response and opinion to pupils' engagement with teaching and learning during Enderbys' end of term 'Open Evening'. It is Enderbys' practice to hold termly events where parents (or carers) and pupils are invited to make an appointment and attend an informal meeting with the pupils appointed Year tutor teacher. The purpose of the 'open evening' is presented to parents and pupils as an opportunity to discuss the academic progress made by the pupil in school across subjects that term, and/or raise any issues or concerns about the pupils learning or the school in general. Pupils are encouraged to attend with their parent(s)/carer, but this is not compulsory. End of term reports are issued to pupils in advance

of the open evening. The report contains information about each pupil's anticipated and actual attainment levels (grades and sub-grades) across subjects with comments from subject teachers. At the close of the meeting, the report is 'signed off' by the Year tutor and attendees.

Arguably, by capturing a snapshot, I was able to gain valuable insight into how key elements of Enderbys' practice and operation i.e. teaching and learning, pupil achievement, pupil expectation and school performance are reported, discussed and received by parents and pupils. Five members of Jims' year seven pupils and their parents gave permission for me to observe their meeting with Year Tutor Tom. Field notes from the meetings arguably added another layer of data to inform my understanding of the contextual dimension of policy enactment (Ball et al, 2012) at Enderby.

I acknowledge this provided *further* rather than necessarily *deeper* insight given the limited number of exchanges captured and analysed. I was particularly interested in whether my engagement with parents in this limited way would inform or challenge my perceptions of the locale and background of the school intake. Short extracts from my field diary entry from the Open Evening are provided on the following page, describing Year Tutor Tom's practice in managing the interviews and highlights of interactions between parent(s) pupil and staff member(s).

Extended notes can be seen in Appendix 5. Pupil Alex and his mum's meeting with Tom is detailed and discussed in full within the data analysis chapter theme two, embedment of creativity.

Tom opened each meeting with a discussion about grades achieved by each pupil in English, Maths and Science, in that specific order each time. Tom stated that attaining well in English was the 'foundation' upon which students at Enderby managed & improved their grades across subjects. Tom selected and profiled other curriculum subjects from each pupils report but this appeared to be random. The flow of each meeting was generally teacher rather than parent or pupil led. Tom drew a direct correlation between the behaviour and focus shown by the pupil in class and the grades they had achieved across the curriculum i.e. good behaviour and focused attention equalled good grades (and the reverse). The positive attributes shown by pupils in lessons such as working well in a team, imaginative, hardworking, contributing in class,, were highlighted by Tom, who drew directly from subject teachers written comments in the reports.

In his meeting with pupil Jane and mum, Tom said pupil Jane's attainment levels were consistent but suggested Jane could achieve more and encouraged her to be more confident about her abilities.

In his meeting with pupil Tanya and mum, Tom spoke of pupil Tanya's success in achieving the anticipated grades and positive contribution made in the classroom. Mum appeared a caring and concerned parent and moved the conversation toward her child's current difficulties with confidence and motivation relating to attending school, revealing facts about the family background and personal circumstances… a further conversation ensued around what the school could provide as a strategy and framework of support for Tanya.

In Tom's meeting with pupil Billy and mum, the conversation was 'three way' with mum, pupil Billy and Tom taking an equal and measured approach to appraising the anticipated and achieved attainment levels. Mum reported inappropriate language being used by a member of Enderbys' staff to pupils in respect of people with special needs and disabilities (Billy's eyes welled with tears when she spoke) Mum explained the language was particularly offensive to her child as their family were involved in fostering children with special needs and disabilities. Billy was not prepared to disclose to Tom who the teacher was but wanted to make Tom aware of the incident. Tom confirmed to Billy and Mum the matter would be reported and acted upon appropriately.

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In Tom's meeting with pupil Josh and Josh's parents it was apparent Josh and his parents had an in-depth understanding of grades achieved and Josh's educational strengths. Josh was very pleased with the science grade attained as this was a higher than anticipated but he was challenged by Dad on having (in Dads opinion) underachieved in Maths. Mum was defensive about Josh's level of achievement in French clarifying Josh had an eye injury when recently tested so could not read the test paper properly. Mum felt the subsequent grade given was unjust. Tom confirmed this matter would be taken up with the appropriate teacher.
Field Diary extracts, 25th June 2013

Arguably, the snapshot provides a specific, albeit limited example, of the apparent subliminal borrowing by Tom of Coalition political narrative in his profiling benchmark E-Bacc subjects and core skills when discussing pupil achievement. Tom's practice appears to expose how the policy steer of the Coalitions standards agenda filtered down to enactment in that Tom, in all five meetings that I observed, emphasised achievement in Maths, English and Science as the starting point of the conversation, creating a subliminal hierarchy of subject importance and focus. Competency in written English emphasised as an 'underpin' to learning across all subjects, arguably is in the interest of all pupils, but again couched by Tom in the discourse of 'grade improvement'. Whether Tom's practice reflects his personal belief in what parents or indeed Enderbys' pupils 'expect' from interaction at such meetings, or a direct operational instruction from school leadership, or perhaps a mixture of both, is purely speculative. This exposes the limitation and even validity of my militating actions, in response to limited input but nevertheless valuable to capture and reflect upon in the context of enactment, drawing upon the work of Ball et al (2012). Rather poignantly, Tanya's mum's discourse relating to the well-being of her daughter and Enderbys' staff response, not only during the open evening but witnessed by me personally in Jim's classroom, demonstrates Enderbys' ethos and culture of inclusivity, translated into practice. Through direct enactment of the 'Every Child Matters' policy agenda in close collaboration with a parent, we see Enderbys' staff taking the role of creative policy actors.

Billy's mum's confidence in exposing and reporting an incident of offensive behaviour witnessed by her son in school and Tom's response to such reporting, arguably illustrates both parental and pupil understanding of Enderbys' values.

In more general terms within the process of Illuminating the enactment of creativity at Enderby I am fascinated by what I tantalisingly discovered in the data analysis to be 'bias' on behalf of all of the adult social actors involved in this research and society in general. This needs to be explored in the context of a study limitation, in that I recognise my data gathering and analysis is limited by Enderbys' social actors adopting the position that creativity is 'good'. This position that 'it is good to be creative and creativity is good' is affirmed and validated in broader societal terms.

Cropley and Cropley (2013) believe that societies in principle do regard creativity as something good but they argue this is only the case 'if it remains in tolerable limits'. They suggest if the limits became intolerable creativity will be regarded as bad or dark. Orthodox (good) creativity is described by them as remaining within socially prescribed limitations 'generating effective novelty while remaining within socially prescribed limitations' whereas radical (dark) creativity involves 'venturing into the area of socially frowned upon ideas or actions' (2013: 63).

Consideration of the 'dark side' of creativity is notably absent within New Labours rhetoric and policy directives, Enderbys' partners discourse of creativity, and Enderbys' exploration and inclusion of creativity in teaching and learning, pedagogy and school practice. Enderbys' discourse of creativity as enacted policy is dominated by the notion of its application principally for societies' good and the imagined or anticipated improvement of Enderbys' pupil's lives through the acquisition of creativity as a skill. Creativity as a force for good is aligned by the social actors with material prosperity, social and economic well-being together with 'betterment'. The vision to improve and enrich Enderbys' student's lives with creativity as a central part of realising that vision is a dearly held belief, a desirable outcome

of policy enactment. Creativity is seen to serve the school and society 'productively'. Consideration of the potential malevolence of creativity in society is noticeably absent from policy discussion and enactment. The 'dark side' of creativity in supporting human actions such as evasion, misuse of power to promote repulsive values and hatred, gaining unfair advantage, stealing without detection, profiting at others expenses (James, Clark, & Cropanzano, 1999; McLaren, 1993) is neither acknowledged nor recognised in the school's practice . Hilton (2010) by contrast, argues the existence of a dark side should be acknowledged, as he believes 'it is in us all'.

Adults encountered in the research at Enderby did not explore the notion of creativity as having a 'dark side' with students. A lack of narrative relating to the dark side from teachers arguably reflects the socially prescribed policy environment within which they operate, i.e. education and the societal norm of considering creativity 'a good thing'. This environment strongly influences and limits the concept of creativity to that as 'only a force for good'. This can be considered as policy imposition, arguably creating imbalance in what might have developed should Enderbys' social actors have explored a more balanced and rational understanding of the subject matter. As such Creativity taught as a specific subject with subject knowledge limited to a single dominant societal perspective can be considered biased.

Tantalisingly for this research, despite this bias, Enderbys' pupils when directly asked, did acknowledge and perceive creativity as having a 'dark' side. A vignette of their thoughts and opinions must be included as the research revealed pupils, as social actors in policy enactment at Enderby, conceptualised creativity in a broader and more measured context than any adult encountered in the field. This is worthy of scholarly consideration.

In July 2015, during an informal free-flowing conversation held at Enderby between myself and a small number of pupils from 'my' field work class, I asked them if they believed there was a 'dark side' to creativity. I posed this question as I was curious to discover within our general 'update' on their continuing experience of creativity at Enderby, where their exploration and application of creativity had led to both within school and beyond into their

everyday lives. Their answer was immediate and emphatic - as with one assertive voice they chorused 'yes'. I probed further and asked if they could explain why they so clearly believed this, and had this been explored in school. Ella was the first to respond, saying no, it wasn't something they discussed in school but that she still thought it was there, giving me the following example.

> *Well if you think about murder miss, you know like you have to be creative to murder someone and think what you might use like a knife, think how and when you will do it. That's all creative thinking, but that's like…. **really dark** (her emphasis). (Ella)*

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Ella's opinion accords with Cropley, Kaufman & Cropley's (2008) belief in the dark side (when applied to human activity) as being 'the conscious and deliberate intention of doing harm to others'. Other members of the small group contributed to a general inter active discussion about creativity 'being dark' when applied to crime and criminals. They discussed how criminals needed to solve problems and in particular use their imagination to commit crimes, aligning with Gino & Ariely's (2012) belief that creativity was associated with both ethical and unethical behaviour in society.

The only young man in the group pupil, Callum, spoke of terrorists and terrorism being creative and dark, saying "planting bombs and getting people to think the same as you and plan atrocities need imagination and working together. They have to do this to get around systems and security". The others nodded vigorously when he spoke, and pupil Rebecca added a comment inferring that you needed to 'be creative' to recruit people to such a cause - "they're very clever at using the internet and their creative thinking skills to persuade people to be on their side".

Responses from the students during the discussion were measured and mature, appearing to demonstrate a sophisticated and 'wise' understanding of creativity, aligning with Hilton's (2010) belief that the light and dark side of creativity must to be seen together in order for people in society to gain wisdom. The students appeared to perceive both the light and dark side of

creativity together quite naturally. Whether their balanced knowledge and perceptions were influenced by their focused study of creativity as a taught subject, combined with emersion in Enderbys' culture and values or simply 'self-gained' organically is not within the scope of this thesis and data analysis chapter to hypothesise. I would suggest a series of questions and concepts do however emerge from their 'voices' and revelations worthy of further consideration and research.

In the concluding chapter Enderbys' journey in relation to creativity and the policy legacy it was afforded is conceptualised in relation to the existing research on policy and policy enactment (Bowe et al, 2008; Lefstein, 2008; Braun et al, 2010, Ball, 2012, Maguire et al; 2015). Included in the conclusion and acting as a legacy epilogue in this thesis, is the revelation of drastic change occurring at Enderby. As I will reveal in the conclusion, the final narrative of two key social actors in the research provides tantalising insight into the fragility of the key factors discussed as central to policy enactment in this school. The nature of ethnographic study prohibits further interrogation of the impact of this change and we must be satisfied with concluding the thesis with what is gathered in and corralled, acknowledging certain aspects are rich with potential for further study.

Chapter 5

Conclusion

As a reminder to the purpose of the study, the first research question is revisited in the concluding chapter:

1. ***If the policy landscape & discourse of creativity has diminished, why do some educationalists continue to sustain the policy legacy of creativity?***

In addressing the notion of 'policy legacy of creativity', a scholarly definition of policy legacy per say is useful to examine as the conclusion unfolds. As a collective concept 'policy legacy' is however somewhat elusive. Scholarly attention is given to 'policy' (Wright, 2012; Ball et al, 2012; Gerrard, 2014) and to 'legacy' (Frieden, 1995; Matheson, 2014); they are both known and well-studied concepts and fields of study attracting scholarly opinion. In considering policy legacy, we tend to mostly see the words appearing in scholarly text as a simple coupling together of two nouns. This coupling is most often used to introduce and indicate scholarly consideration, illumination, or scrutiny of a particular policy, policy subject or policy field historically (Youngs, 2014; Ambrosius, 2015; Corno and Anderman, 2015).

Some writers do however reflect upon the notion of policy legacy as a continuum of policy knowledge which they argue policy makers rarely pay attention to (Patashnik and Zelizer, 2001; Mead, 2002; Carabelli and Cedrnini, 2010). Policy makers according to writers should pay attention to their policy predecessors in order to develop a deep and rich understanding of the principles, motivations and goals behind their predecessors' actions (Patashnik and Zelizer, 2001; Mead, 2002; Carabelli and Cedrnini, 2010). They suggest ignorance and dismissal of prior policy knowledge and vision impoverishes future policy debate and reform, prohibiting any major shortcomings of current policy systems being identified and remedied (Patashnik and Zelizer, 2001; Mead, 2002; Carabelli and Cedrnini, 2010).

For the purposes of the thesis, the policy legacy of creativity is taken to describe and illuminate the nuanced ways in which a school-based policy on creativity in teaching and learning can continue to be enacted (Ball et al, 2012) even after national and regional policy priorities have changed. Stevens (2010) reminds us that creativity requires a 'place' to thrive:

> *Creativity, if it is to mean anything significant in practice, certainly needs a place from which it may thrive. As ever, the language we use in this context is highly suggestive. The noun 'place' implies a fixed site: there seems to be something definite, permanent, and even immovable about the term. Where precisely this place may be is another matter: could it be the physical base of the classroom? Or maybe the school itself? Or, more abstractly, might it be found in the curriculum, or in the particularities of the various subjects, which make up that curriculum?*
> *(2010: 60)*

In this thesis, Enderby is introduced as such a 'place', a secondary school where creativity thrives and survives against a prohibitive background of national and regional policy change. The thesis reflects upon the continued enactment of policy at Enderby after national policy discourse had broadly shifted away from creativity. The thesis explores and reveals what can be termed or framed as the school-based legacy of that policy.

Drawing and mapping onto the seminal work of Ball, et al (2010; 2012; 2015), the thesis in its conclusion seeks to conceptually explore and understand more fully the on-going policy enactment of creativity at a school based level; drawing on and bringing together the most salient aspects of the data as captured and presented in the previous chapter.

A model has been created ('borrowing' from Ball et al, 2012) to provide the reader with a visual representation of creativity enacted as policy legacy at Enderby. Like Ball et al's (2012) model, the map is deliberately 'messy' in order to reflect the nuanced, complex and interweaving key factors in the School's journey, captured and examined through ethnographic research.

Figure 1. Creativity Enacted as Policy Legacy
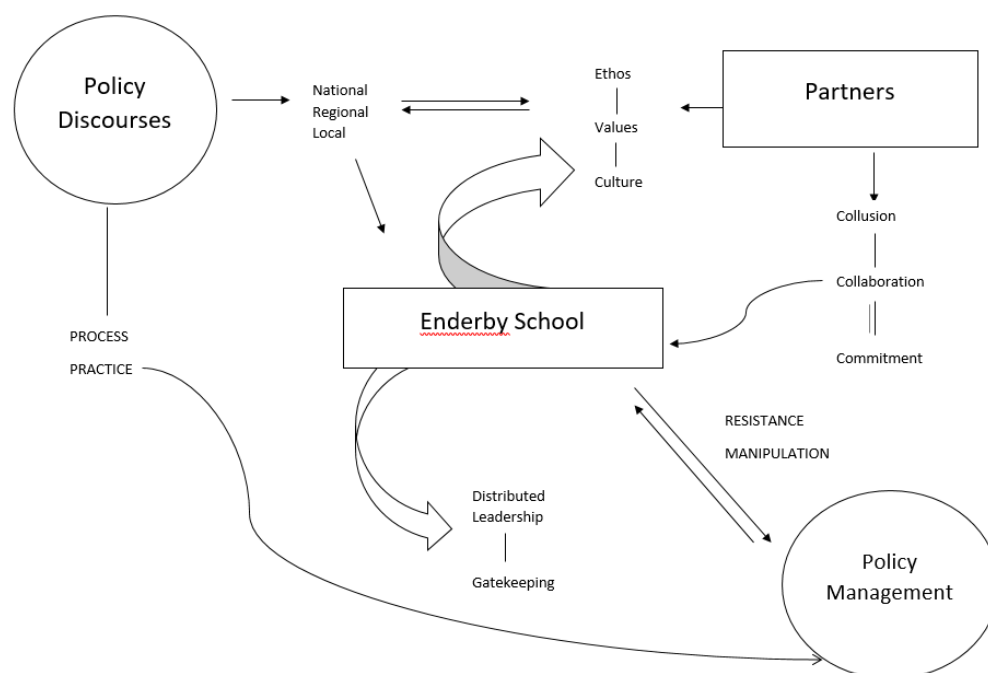
Using this model as in part visual guide, the conclusion begins by
foregrounding policy as discourse under New Labour and the emergence of
process and practice from discourse.   Enderbys' response to the policy
discourse of creativity in education under New Labour is discussed followed
by reflection upon emerging arenas of creativity as practice in schools,
enabled through policy implementation focused on creativity in education.

Subsequent consideration of policy as practice at Enderby, is situated against
the work of Ball et al (2012), moving into consideration of a key factor in
Enderbys' enactment namely partners and partnership working and value of
close inter-personal and professional relationships developed between
Enderbys' key policy actors and stakeholders..

The conclusion then moves onto a reflection of Enderbys' response to a
changing national policy discourse towards Creativity and the schools
manipulation of policy direction and reform under Coalition politics. It is a
response that includes the strategic selective adoption of new policy ideas
and development of a bespoke curriculum strand, ultimately exposing the

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vulnerability and fragility of sustaining creative social action against unremitting national policy pressure. In concluding the thesis with a brief 'policy legacy epilogue', drawing upon data from two telling interviews conducted with key policy actors from the School after the end of the official fieldwork period, we discover further change. In detailing potential staff changes, the vulnerability, fragility and fluidity of school-based policy enactment if further highlighted.

5.1 Policy discourses – a new 'reality' for creativity 'created'

This thesis addresses the notion of creativity as enacted policy in a school setting and can identify and trace policy 'discourse' informing and shaping enactment of creativity as policy at Enderby back to New Labour's time in government. During this period, we see 'societal permeation' of creativity unfolding under New Labour's governance, with a seeming mania for creativity generated in policy and represented in policy discourse. Such discourse fed and arguably satisfied the desires and needs of both politicians and the general public (Gibson & Klocker, 2005; Oakley, 2006)

Gertler et al (2002) speak of the emergence of a 'creative age', one which Increasingly relies upon the emerging concept of 'creative people' to drive economic growth;

> *Creativity has replaced raw materials or natural harbours as the crucial wellspring of economic growth. To be successful in this emerging creative age, regions must develop, attract and retain talented and creative people who generate innovations, develop technology intensive industries and power economic growth.*
> *(2002: ii)*

Creativity in policy discourse and political rhetoric under New Labour was seductive, promising future possibilities for economic growth and as a key policy concept drew in believers at a national, regional and local level (Ward, 2010). Within New Labour's policy discourse, economic growth and education were seen as interconnected. Whilst this was considered

'established policy discourse' and an on-going political preoccupation whichever political party was in power (Wolf, 2004), New Labour introduced a new narrative i.e. creativity. This was a new political departure with creativity triangulating political thinking in relation to a successful economy and the preparation of young people to join the world of work, becoming part of New Labours political visioning for modernisation and economic success (Craft & Jeffrey, 2008; Ward, 2010). Creativity was part of the renewal agenda, part of the 'toolkit' for enhancing the future chances of young people, particularly their employability. This was considered a key policy concept for New Labour (Fairclough, 2002; Schlesinger, 2007).

Ball (1993) speaks of the production of 'truth and knowledge' as policy discourses, generated through power wielding policy ensembles. Arguably, under New Labour 'truth and knowledge' was constructed about creativity through policy discourse creating a powerful narrative permeating the domain of education. Within this narrative creativity was both 'of value' and 'valuable'. Discourse posited creativity as a central feature of a 'world class' education system, integrated into all aspects of schooling including teaching and learning, curriculum development, management and leadership. Creativity was 'believed' to be an attribute that young people 'should' acquire, believed to be 'something that could be taught'. The truth and knowledge discourse shifted creativity from being a nebulous concept to a constructed application within education, commodified and ordered through embodied meaning and words. Arguably, discourse created a 'reality' around creativity in the context of how this could and would apply within education, a reality feeding the desires and needs of Enderbys' key policy actors. The 'imagined future' of young people presented by New Labour through policy discourse and text seemingly leant heavily toward the public good and in the public's interest. Creativity as a force for good in the policy process dominating the discourse and featured in text was seemingly unquestionable. Belief in 'good creativity' within New Labours' truth and knowledge discourse foregoes any consideration of a potential dark side or the harm it may do to society. Creativity was 'desired' and this thesis focuses upon policy enactment of creativity as a desirable concept. Whilst the dark

side of creativity is ignored in policy discourse, and not the focus of this thesis, consideration albeit brief is given to the notion in the previous chapter.

Under New Labour, we can see that in the initiation of public policy, construction of policy discourse and establishment of policy concepts, creativity was presented and profiled (for the good of society). Taking Bowe et al's (1992) viewpoint that policy is characterised as 'a process' we can locate creativity in the policy process. Creativity is present in New Labour's primary policy contexts and arenas of action (Bowe et al, 1992). New Labour created a policy narrative at a national, regional and local level for creativity that Enderbys' policy actors embraced and exploited.

Pertinent to Enderbys' enactment of creativity as policy legacy, we see New Labour refining and significantly *defining* what creativity 'offered' to education and broader society through text production. The pivotal policy text *Culture and Creativity: The Next Ten Years* (DCMS, 2001) proposing an 'all encompassing' approach to creativity and education, one which led to the development of the flagship arts based education programme Creative Partnerships (CP), a national policy development which the thesis has subsequently revealed as a key pivotal vehicle in the specific context of Enderby School's participation in the programme and policy enactment of creativity in the School. Moreover, Enderbys' enactment of creativity is shaped and arguably subliminally influenced by New Labours 'definition' of what creativity offered to education. It is noteworthy at this point to consider Jones and Thomson (2008) suggestion that CP resulted from an intervention by the Arts Council of England in order to strengthen the position of arts education within the formal system of schooling rather than emerging directly from educational governance and discourse. This would suggest that Arts Council England operating at a national level was somewhat organisationally 'self-interested' in terms of New Labour's policy process. Bell and Stevenson (2006) argue that in respect of the policy process 'those with competing values and differential access to power seek to form and shape policy in their own interests' (2006: 160). New Labour's policy discourse and policy text profiling creativity and generating new policy ideas and messages did bring

together the education and cultural sectors. The Arts Council may be considered to have played an influential role in how this was shaped and the construction of who were to be the key policy actors in terms of implementation and enactment.

As Ball (1993) suggests we are 'spoken by policies' and 'take up the positions constructed for us within policies'. Creative Partnerships was influential in the context of taking up the position of creativity constructed by New Labour through discourse and text, and directly enacting this in English schools. Enactment was underpinned by an ideology and rhetoric that creativity in schools would increase pupils' employability and improve young people's life chances. The policy discourse at the time of New Labour was undeniably powerful and compelling and one which was found to be attractive and have traction for the policy actors at Enderby School.

5.2 Enderbys' School-Based Policy Enactment

Enderby School responded positively to New Labour's ideology and discourse of creativity, welcoming a political agenda and policy context that spoke to equality, justice and economic stability. Ball et al (2012) speak of policy context as being set against and alongside existing commitments, values and forms of experience. This was evidenced at Enderby School, illuminated in the data analysis, but it is perhaps valuable hereto reflect further upon the contextual dimension of Enderby as a school location and the warm welcome Enderby gave to New Labour's creativity agenda. In doing this Ball et al's (2012: 21) contextual dimensions narrative, comprising '*situated context*', '*professional culture*', '*material context*' and '*external context*' is drawn upon to ground the discussion.

In considering the '*situated context*' described by Ball et al (2012) as aspects that are locationally linked to the school, examples given as intake, school histories and locale (2012: 2), Enderbys pupil intake reflects the schools catchment area, drawing from a socially and economically disadvantaged locale, with a higher than national average unemployment rate. New

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Labour's policy direction specifically targeted communities such as North Tyneside and Enderbys' pupil profile, with policy intervention intended to effect change in teaching and learning focused around creativity to improve pupil's life chances and employability. This was built into a national vision for increased economic success and social justice.

During fieldwork, references by teaching staff and non-teaching staff to the locale and socio-economic background of the pupils' were voiced. Deep knowledge of the community and locale appeared to motivate Enderby's staff and partners. Improving the life chances, life experiences and employability of pupils' appeared high on the policy actors' agenda as a result. New Labour's concerns and Enderbys' policy actors concerns about pupils' futures because of the area in which they lived and where the school was located appeared to coalesce. New Labour's political and policy attention was welcome, aligning with Enderbys' ambitions to enhance students and teacher's learning, increase pupil engagement, improve pupil attainment and support inclusivity in school. The embodied meaning and purposefulness of creativity in education presented by New Labour, the 'truth and knowledge' discourse, was appealing to the policy actors at Enderby and welcomed.

Schools can become defined by their intake (Ball et al, 2012), arguably leading in socially challenged communities to excuses and 'get out' sentiments relating to 'pupils like ours'. In this research, the notion of social disadvantage as a belittling sentiment, broad generalisation and part of school identity was observed to be robustly addressed and countered. Arguably, creativity was part of the culture through which this was addressed, which leads us toward the contextual dimension of '*professional culture*'. Within the data analysis chapter Enderbys' culture, values, leadership and teacher commitment are discussed and aligned in the context of creativity. Consequently, New Labour's policies were welcomed by Enderbys' policy actors', relished and enacted with enthusiasm because of the outlook and attitude of school leaders and their partners toward creativity that had evolved over time, invoking a particularly positive and warm response to

enactment. Ball et al (2012) speak of policy creating context but also context preceding policy. Arguably, we see this in Enderbys' 'professional culture'. In the process of comprehending, acknowledging and illuminating the schools professional culture around creativity as established, progressive discourse and practice, we speak to Ball et al's (2012) notion of context preceding policy, albeit supported and extended through New Labour's policy direction.

In terms of a '*material context*' described by Ball et al (2012) as the physical aspects of a school, examples such as staffing, budgets and buildings given, (2012: 21), Enderby welcomed budgetary resources provided by New Labour to support initiatives emerging from policy to enhance and develop the creativity offer in schools. Arguably it would be unusual for a school not to 'warmly welcome' additional funding to develop and enhance their school curriculum, particularly given Enderbys' ethos and culture of creativity. New Labour's flagship initiative for creativity in education 'Creative Partnerships', was delivered by the Arts Centre and in this regard one can see an overlap between Ball et al's (2012) '*material context*' and '*external context*' in terms of the steering and control of CP resources. '*External context*' is described by Ball et al (2012) as encompassing elements such as the pressures and expectations from broader policy contexts and frameworks, degree and quality of Local Authority support, relationships between schools and legal requirements (2012: 21). New Labours creativity discourse in education was implemented through Creative Partnerships in North Tyneside against a backdrop of cohesion and collusion between influential policy actors shaping, steering and managing policy enactment. Arguably, Enderby gave a warm welcome and responded to the ideology promoted through Creative Partnerships because it had a shared policy belief and set of values around the role of creativity in schools. A significant feature of policy enactment in North Tyneside's CP model was its' collective nature and local shaping, interlacing with local policy frameworks addressing creativity in education and desire to engage with the issue of legacy from the outset. Enderby was engaged in creativity practice in school as self-knowledge and shared knowledge with other schools. New Labours ideology spoke to that

creativity practice. As Ball et al (2012) suggest, the contextual dimensions narrative of a school are interrelated and overlapping and this is reflected in Enderbys' positive response and welcome given to New Labour's creativity rhetoric and proposed arena of practice in teaching and learning. The contextual dimensions can also be seen as influential within and throughout the stages of initiation, embedment and sustainability of creativity as practice at Enderby.

Reflecting further on practice, creativity was identified in the research as a personal agenda for the key policy gatekeepers at Enderby, Head Teacher Emily in particular as school leader, but also Assistant Head Teacher Lucy. Creativity appeared 'crucial' and central to their personal practice and values. It 'mattered' to them that creativity was nurtured in people, starting from early years onward. Creativity was also seen as an educational issue for Enderbys' leaders, a central feature of how the school was managed and led, which impacted upon how policy was decoded, interpreted and actioned. Creativity was not filtered out or diluted in the personal or educational practice of key policy gatekeepers. On the contrary, it was centrally positioned in relation to teaching and learning, reflecting the position and 'make up' of Enderbys' teacher's as policy actors subsequently embracing and encompassing their personal and professional identities, and perspectives (Maguire et al, 2015). Such a position enabled Enderby' policy actors to prioritise and innovate within the curriculum in favour of creativity whilst managing the sheer number and diversity of policies being played out in the School , routinely as part of a standard working day (Ball et al, 2012).

Enderbys' seemingly accepted way of thinking and behaving in terms of placing creativity central to personal practice, teaching practice and leadership, meant Enderbys' policy gatekeepers were open to New Labour's' policy discourse and text. As such Enderby openly embraced opportunities to exploit policy encompassing creativity as the language was known, understood and aligned with the School's established and desired direction of travel in realising a vision for teaching and learning and making a difference to the lives of the students.

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Ball et al (2012) speak of the relationship which they believe exists between affective dimensions' of emotional capital in schools and policy enactment;

> *Often teachers (and other adults) work in a school (and stay working in it) because of friendships they have built, commitment to their colleagues and the energising ethos of the school. These affective dimensions can cushion the everyday school life and enable staff to weather the policy storm…..A school that can cultivate and draw on this kind of emotional capital will have a different capacity for policy enactment than an institution which does not inspire loyalty and commitment of its staff.*
> *(2012: 41)*

The research discovered existence of Ball et al's (2012) 'affective dimensions'. The schools ethos of inclusivity and commitment to 'Doing what is Right' for Enderby, along with the positive inter-relationships observed between staff members, and observed between staff and pupils are ready examples. This research captured authentic enthusiasm for creativity in teaching and learning both in language and practice, arguably demonstrating that a high level of emotional capital existed. Such aspects of emotional capital not only cushioned Enderby from Ball et al's 'policy storms' (2012) they arguably underpinned the schools educational offer and identity. The policy legacy of creativity can also be considered as being enacted in an atmosphere of trust. This was achieved through Enderbys' culture of devolved leadership. Staff members were 'trusted' in their practice and trust existed in classroom situations between staff and pupils as creativity was augmented through curriculum development and curriculum delivery. In the embedding process, creativity was normalised at Enderby, becoming a reality, becoming both thought and text for teachers and pupils. For example, teachers and pupils observed and interviewed used the nouns creative and creativity with confident ease in the context of describing teaching and learning, leadership, school identity and self-identity, reflecting normalisation of the legacy litany.

Enderbys' creativity legacy language' was recognisably an amalgam of beliefs and understandings. An eclectic mixture of discourse, drawn from layers of differing societal understandings and beliefs was deployed, melding the notion of ubiquitous creativity, creativity for social good, as an economic imperative, as being inherently democratic and at the heart of educational practice (Banaji et al 2010). An omission from thought and text at Enderby was creativity as an aphorism of the 'enlightened creative genius'. No one involved in the research perceived (or admitted to perceiving) creativity as being a special quality of the favoured few. This research revealed creativity at Enderby was considered to be a 'social process', through which individuals (staff and pupils) could flexibly respond to challenges in the world, part of the democratic era wherein the individual 'can create from anything' (Kampylis and Valtanen, 2010).

In both enacting and seeking to ensure a sustainable legacy for a policy of creativity within the School, policy actors at Enderby were found to draw on significant external opportunities and possibilities available to them through partnership working in the local region. The school was involved in a plethora of 'local actions' and teaching staff engaged energetically in seeking out and working in close partnership with external organisations and individuals in realising the schools central vision; a vision which encompassed creativity.

Significantly, Enderbys' key partners, including the Arts Centre and Local Authority, under New Labour had a clear well defined remit to help deliver the policy ambitions of the government in relation to the enactment of creativity in education through initiatives such as Creative Partnerships. Significantly, Enderby took part in Creative Partnerships and other initiatives 'delivered' locally and regionally, creating a cluster or ensemble of policy actors and actions. In this regard, the research found a process of collusive interpretation and translation of New Labour policy occurring at a regional and local level. It was within this environment that policy was purposely shaped by an ensemble of policy actors both inside and outside the school positively supporting the enactment of creativity at school-based level. For example, school staff were represented on the steering group that came

together to shape the delivery of Creative Partnerships in the locale alongside key players from local authorities, local and regional arts and cultural sector organisations. This platform extended and integrated established networks from both education and the arts and cultural sectors, also bringing together teaching staff from across local authority boundaries and school settings, including secondary primary, early years and special education. Enactment of creativity in education through policy was discussed and shaped across the spectrum of education in the locale as collective action. Enderbys' school staff exploited cross borough working, demonstrated in their membership of the Creative Partnerships legacy forum, which developed into the Creative Learning Partnership (CLP). From the CLP further opportunities emerged for enacting creativity under changing policy landscapes, in a continuum of collaboration with partners, supported by Creativity Coach Anita.

Under New Labour, Enderbys' educational practice, including an overt commitment to creativity and Creative Partnerships was not a difficult field to plough. Under Coalition Conservative-led governance (followed by Conservative rule), the scope for adaptation and manipulation of policy as enacted practice was seen to narrow considerably, severely threatening the policy legacy of creativity, and calling for specific strategic thinking and response on behalf of the School

5.3 Enderbys' response to a changing national policy discourse

Following the election of a new Coalition Conservative-led government Enderbys' senior leadership found themselves in a markedly different policy landscape , one in which they needed to act strategically as strong policy gatekeepers in order to sustain the School's commitment to creativity. Arts and creativity were not perceived by the Coalition regime as significant in relation to educational or economic drivers. Moreover the 'arts' as specific curriculum subjects were given a low status in the hierarchical performative structuring of subjects under the E-Bacc framework.

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Ball (2012) speaks of the 'first and second order' effects of performativity in education in the following terms;

First order effect is to re-orientate pedagogical and scholarly activities towards those which are likely to have a positive impact on measurable performance outcomes for the group, for the institution and increasingly the nation, and as such is a deflection of attention away from aspects of social, emotional or moral development that have no immediate measurable performative value…. A second order effect is that for many teachers this changes the way they experience their work and the satisfaction they get from it – their sense of moral purpose and of their responsibility for their students is distorted.
(2012: 32)

Consequently, Enderby School's desire to maintain creativity at the heart of the school and delivery of a bespoke creativity curriculum strand found itself set against discursive policy shifts at national level emphasising first order performativity and valuing core academic subjects. Enderby nevertheless continued to take a firm stance against what the school believed to be 'too much schooling and too little education' (Lomotey, 1994) resulting from policy reform.

Under Head Teacher Emily's leadership, creativity continued to be 'enacted', seeking to strategically balance imposed performance and accountability regimes with 'Doing what was right', in terms of the nurturing and caring for pupils. Coalition policy ideas and messages received by Enderbys' policy actors 'on the ground' were decoded and interpreted within Enderbys' established arena of practice and contextualised through the schools ideology, history and culture of creativity (Trowler, 2003).

This is reflected in how schooling at Enderby is described in the school brochure. Phrases such as 'Preparing young people for a rapidly changing global future', are directly linked with expressions such as 'growing and nurturing' and 'stimulating and developing students through learning'. Creativity is highlighted and profiled across the brochure, linked to the

purpose of teaching and said to be 'understood by staff' with creativity profiled in the schools approach to teaching and 'making a difference' to the lives of students (see Appendix 6).

Enderbys' policy actors 'manipulated' Coalition policy directives and reform in order to anchor creativity within curriculum development and whole school planning. This process acted as a device to openly sustain and profile creativity under the full gaze of inspection and accountability measures. The policy imperative of 'standards' could not be avoided by Enderby, as a state-funded school, however teacher's subverted the governments intentions relating to curriculum reform. Creativity was augmented at Enderby as a result. Augmenting creativity in a period when secondary schools were subjected to performative measures marginalising the arts together with outright quashing of creativity was tenacious behaviour. Educational reform did not initially appear to influence Enderbys' classroom practice. A bespoke creativity curriculum strand was introduced and 'new ideas' from government and instructional reform were resisted and selectively adopted (Leifstein, 2008).

Students and teachers directly enacted creativity as practice in classrooms. This required commitment from members of the Creative Arts team to each other and to their pupils, exploiting the 'emotional capital' staff had developed under successive school leaders. Bespoke Creativity lessons at Enderby can be considered as focused vehicles of progressive enactment within an environment 'legitimised' through policy implementation at a school level. The content and structure of lessons observed reflected the belief teaching staff had in creativity as a concept and value placed upon gaining knowledge and experience through practice. This was shared practice, co-learning or creation with original (and at times) surprising results. This can be seen as policy interpretation in action engendering 'vocabularies of possibility' about practice (Ball et al 2012) at Enderby.

Direct enactment of creativity through a bespoke strand exposed Enderby's policy practice to new interrogators, i.e. parents. This was a somewhat high-risk strategy as Enderbys' parents were considered 'important stakeholders' in supporting how the school operated. Creativity within teaching and learning was emphasised in material emanating from the school, 'familiar discourse' used in the school brochure, website etc. However, scrutiny of creativity through formal reporting procedures (policy imposition Enderby could not subvert) placed a new spotlight on creativity enactment from new interrogators.

Enderby came under increasing policy pressure as education ideology moved further toward traditionalism under Coalition governance. Sustaining creativity through a period of policy reform underpinned by traditionalism introduced new 'windows of opportunity' for policy translation such as Project 360 degrees.

Development of project 360 degrees required and achieved a high degree of agency from the policy actors involved. Policy enactment required teaching staff to share skills, subject knowledge and status inter-departmentally. What emerged was affirmation that Enderbys' staff had a deep understanding of their curriculum, shared educational values and beliefs and a collective purpose in realising change within their practice (Fenwick et al, 2014).

Teaching staff across three departments were required to self-reflect and formulate how proposed new practice could meet the requirements of curriculum reform whilst maintaining the ethos and culture of the school. They were willingly self-critical about their practice and limitations of their curriculum subjects balanced against successes. Such interrogative behaviour, a cultural norm at Enderby, arguably mitigated the impact of imposed curriculum change.

Enderby's strategic response to policy reform appeared to address vulnerability through the consolidation of creativity, anchoring direct

enactment into an internally devised vehicle that simultaneously protected creativity and provided a new core curriculum status to the 'subject'. Key policy actors at Enderby were highly skilled at adapting and morphing curriculum development, balancing the schools vision of an educational offer based upon inclusivity and enhancement of learning with governmental ideology.

Ball et al (2012) speak of enactment as being a collective, creative and constrained process, made up of unstable juggling between irreconcilable priorities, impossible workloads, satisficing moves and personal enthusiasms (2012: 71). In this research, Enderbys' policy actors were revealed as being expert 'jugglers' in relation to enactment and creativity. As the research however subsequently revealed even these most accomplished of policy 'jugglers' found themselves increasingly challenged in an ever changing policy landscape.

In essence, for the Government, creativity was no longer seen as a 'cornerstone' of economic growth and the knowledge economy. In contrast, emerging Coalition localism policies focused upon engendering an economic environment wherein voluntarism, philanthropy and local social action would be harnessed to 'manage' society in a time of global recession. Whilst Enderby promoted an ethos and culture of inclusivity and was committed to making a difference to the future chances of students, the economic well-being of families was challenged by 'the age of austerity' ushered in through policy. Extensive cuts in the public, private and voluntary sectors together with a significant shift in the social contract between citizen and state were felt in economically disadvantaged communities such North Tyneside(Bishop, 2011; Lowndes & Squires, 2012).

Substantial cuts made to culture with public funding removed from art and cultural organisations including museums and arts venues, predominately at a regional and local level. This action potentially compromised Enderby's capacity to engage with established partners in enhancing curriculum opportunities for students and partnership working focused upon making a

difference to pupils' personal enrichment. It also sent a strong and arguably unpalatable message that access to culture and engagement was limited to socially advantaged members of society with provision focused on supporting 'centrally located' organisations such as London based National Theatre. Local provision appeared dismissed or perceived as unimportant, only surviving if fiscally viable without subsidy. Audiences and participants in activities were asked to pay for what had previously been well-subsidised access and engagement. This was pertinent to young people attending Enderby, as the community they lived in was socially and economically disadvantaged. Initiatives such as Creative Partnerships, Renaissance North East and Find Your Talent were vehicles that brought substantial resource and enrichment opportunities to Enderbys' school community. This was not replicated under Coalition governance. Education and cultural policy making followed separate and distinct pathways, with a traditionalist ideology underpinning policy direction in education.

Enderbys' policy actors faced the policy discomfort and contradiction (Ball et al, 2012) of becoming policy subjects in relation to a severe cut in the schools budget forcing staffing restructuring and a refocus on policy implementation. Core curriculum subjects were prioritised over development of the 360 degree project as envisaged. Enderby responded by adapting the project model to fit the criteria of the REAL (Rigorous Engaging Authentic Learning) programme, utilising policy enactment to 'cobble' project 360 degrees onto an externally controlled, hierarchical performative teaching and learning model. As a consequence – and under substantial external pressure - Enderbys' journey of creativity continued, refined but certainly diluted from the policy actors' original enactment ambitions and intentions.

5.4 Epilogue: A Lasting Policy Legacy for Enderby's Creativity?

In May 2015, the Conservative Party won an outright majority at the General election and gained power. In September 2015, under Conservative governance and education reform a process of leadership succession was underway at Enderby.

Retiring Head Teacher Emily worked alongside the newly appointed Head Teacher Alan to 'hand over' leadership of the school. Emily shadowed Alan in his role over a whole school year, leaving the school permanently in July 2016. Lucy remained in her role as Assistant Head Teacher but made a decision to negotiate early exit from teaching, choosing to leave the school in July 2016 rather than her planned retirement in July 2017.

Music teacher Jim was unsuccessful in his attempt to further his career ambitions at Enderby during 2015, and sought promotion opportunities in other school settings. He was successful in this search, taking up a new position of Director of Music at Beech Academy School in the North East of England in January 2016.

In January 2016, I informally interviewed Lucy about the impact a change of leader, subsequent staff restructuring and Jim's exit from Enderby had made in relation to the policy legacy of creativity at Enderby. She spoke of a shift in focus and the demise of creativity in the culture and ethos of the school;

Our focus has shifted, the distributed leadership ethos has changed and we are now geared towards raising standards and preparing for Ofsted inspection. It's less strategic leadership team and more functional management team, our role akin to advanced skills teachers with outstanding practice. I'm no longer involved in external partnership development, the partners we previously had have little or no engagement with the school. Our brand or identity has changed, I was told creativity was not helpful, so it's no longer there and we look more corporate. We no longer have a Creative Arts team, just single art form subjects and there are plans to link Drama with English and Visual Art with Technology. Teaching and learning is subject specific with no cross-curricular working and there is pressure on staff to show pupil progress so evidencing learning is restricted to work books and marking. That's a long way and from my perspective a retrograde step back from what we were doing with tablets, phones, all kinds of creative medium. Staff members from the former Creative Arts team are no longer part of the team delivering REAL. Creativity has gone from the triangle; it's now just IT and Business skills. In the bigger political picture, we are being squeezed so it's a case of survival at Enderby not empowerment. Alan has made it clear that he is not interested in the individual stories of our students the driver in school is curriculum content and curriculum knowledge. But I'm leaving in July knowing we made a difference to our students with creativity, when I think what we achieved and attempted to do, what a time we all shared eh? I believe creativity is part of transferability and fluidity in learning and yes we attempted to make this specific to curriculum subject and content but it was fragile. I consider Alan one of the new breed of young Heads, his belief and vision is very different to what we shared under Bill and Emily but that's just how it is. I suspect given two or three years it may all change again as people move on as I expect them to do. (Lucy)

Creativity for Lucy remained a personal issue, a personal agenda but her capacity to profile and enact creativity in the specific domain of Enderbys' curriculum and *visible* identity of the school appeared undermined. The fragility of maintaining the policy legacy of creativity and evolution of creativity at Enderby in practice was negatively reported by Lucy. This situation reflects Maguire et al's (2015) observation that a teachers' positionality, pedagogical values, length of service and subject department were factors that played into the stability and fragility of policy enactment.

There were however many threads and journeys of creativity enactment across school over a long period of time. Creativity may have become less visible from the outside viewpoint or onlooker 'looking in' at Enderby in 2016, through the image the school portrayed (see Appendix 7). Creativity according to Lucy was no longer encouraged as part of the everyday rhetoric of teaching and learning, but individuals' values, beliefs and pedagogies are perhaps more complex and 'tricky' domains to influence and change.

Arguably, staff members pivotal to enactment of the policy legacy of creativity were seen to be in differing stages of 'moving on' from Enderby. Maguire et al (2015) spoke of this process in terms of the 'how and when' of policy enactment suggesting that some policies were tied to particular senior leaders and their leaving heralded the demise of their particular approach to enactment. This may be the case at Enderby School but it is not within the scope of this thesis to interrogate and investigate further. However, the last 'word' in terms of legacy is given over to Music teacher Jim, now Director of Music at Beech Academy, and his optimistic belief in the power of creative social action.

Jim spoke of leaving Enderby and what he believed he took with him as he progressed along his personal legacy journey of creativity.

*I left Enderby with a heavy heart it was hard to leave and I was disappointed not to be able to go further with what I wanted to do there. When I read the advert for Beech Academy it fairly shouted out to me, the ethos and values, so like Enderby, saying they were passionate about things, especially music, inclusivity that sort of thing. I knew I could take everything we had achieved with creativity and learnt and apply it in my new role. Because teaching creativity at Enderby changed me, changed my pedagogy, it grew what I could offer and my approach. I learnt along with the students, in that classroom and I think you saw that. It's early days here of course but already, well you remember starting each lesson in the huddle? just that way of engaging with the kids around the piano? Well I'm already applying that to one group of year nine's, a group who **really** don't want to be in a formal music lesson, but guess what, they are responding with the same enthusiasm as the kids at Enderby, that we are exploring this together and we don't know where the learning will take us, scary stuff but they are getting it. I can do that here, I suppose that's legacy real legacy, the legacy of creativity for me is 'me' if that doesn't sound too daft, and you know what that's really exciting. (Jim)*

We leave the research and findings by returning to Figure 1, with a suggestion that rather than adding 'further complication' to the concept, the model provides a fresh dimension.

Figure 1. Creativity Enacted as Policy Legacy
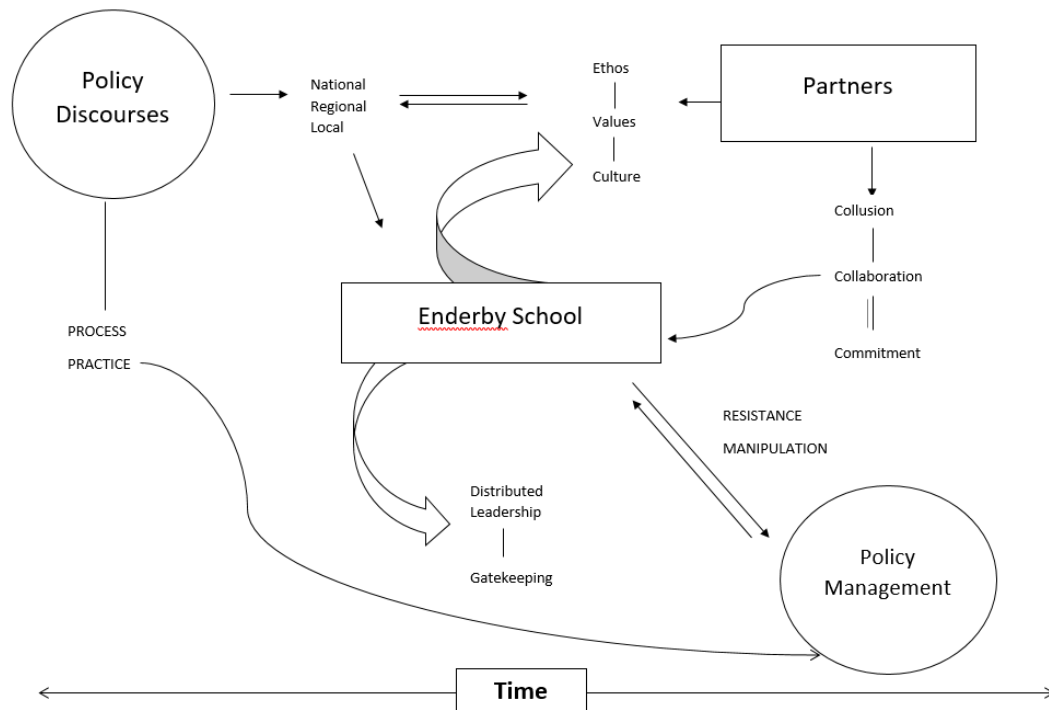
In the model, we do see Enderby placed centrally in policy enactment. Policy is not being 'done to' the school as we see crucial elements and factors moving and interacting, supporting and enabling Enderby to sustain and embed creativity through policy enactment. Policy discourse around creativity changed and yet Enderby at a school based level continued enactment. Returning to the second research question, the study asked:

2. ***What is the rationale and key factors behind continuing commitment to and enactment of creativity in school based practice?***

In this research, we discovered that key factors underpinned this 'possibility' primarily involving and including leadership, the schools culture and ethos, interplay between the school and their partners together with a seemingly unshakeable passionate belief in an ideology.

In the model, we see Enderby between discourse and management, with the flow of shared ethos, values and beliefs apparent with partners. Enactment of creativity through policy enabled and defended through practice at Enderby was not a covert action. The policy actors did not challenge or adopt policy 'behind the scenes' of everyday school life. Creativity was in the 'front window' of teaching and learning, initially enhanced by policy discourse and process, then defended and embedded against policy threat. Creativity was an open and valued aspect of Enderbys educational practice. As such 'human action' (Ball et al, 2012) can be seen in the model as this thesis found Enderbys' policy actors and their partners colluded, collaborated and were mutually committed to creativity enacted through policy in school settings. This study indicates that Enderbys' (and their partners) 'front window' engagement with creativity and commitment to enactment, preceded and was arguably qualitatively 'different' to the value placed on creativity by New Labour, disgorged through political rhetoric. This thesis tentatively suggests Enderbys' discourse likened more to New Labour's rhetoric after the removal of policy legitimising enactment and replacement by policy and process adhering to the Coalition Governments re-traditionalisation agenda.

Braun et al (2015) remind us that enacting policy is a 'complicated and sometimes inchoate process'. Arguably, this thesis extends our knowledge and understanding of the particular and significant elements involved in the process of continued policy enactment, in this instance focused upon creativity.

A fresh line has been added to the model, reflecting an important facet not included at the beginning of the findings discussion, and that is time. This reflects both the situated nature of the research in relation to time and recognition that Enderbys' story of engagement and enactment represented in the model is temporal in nature. The model is not 'fixed', enactment of creativity through the legacy of policy at Enderby can be considered as being a state of fluidity and flux. A change in certain factors examined and revealed nearing the very end of the study as an illustration, exposed the fragility of policy legacy. What is important to recognise as we leave the study

is that 'legacy of policy' or 'policy legacy' is a legitimate dimension to include in scholarly thinking and consideration of enactment.

6.0 Implications of the research and future research possibilities

This thesis offers a provocation to established thinking on policy enactment. By addressing and answering the research questions, this thesis contributes to a broader 'questioning' of the policy enactment concept presented by scholars. In the endeavour to add to scholarly understanding of the legacy of policy (in this particular instance creativity), the study illuminates a lack of consideration of policy legacy in established concepts and modelling.

Identifying key factors and elements that play a critical part in a continued commitment to creativity in education, enacted through policy as a continuum of practice, builds upon the seminal work of scholars (Ball, et al (2010; 2012; 2015, Braun et al, 2015). However, by locating and understanding the context and significance of interaction between key policy actors pivotal to sustaining and embedding a commitment to creativity, this thesis questions established policy enactment conceptualization. In the three stage theory most often presented in considering policy as text, discourse, implementation and enactment in education by scholars (Bowe et al, 2008; Lefstein, 2008; Braun et al, 2010, Ball, 2012, Maguire et al; 2015) the 'legacy of policy' or 'policy legacy' appears overlooked.

This study has opened a door to 'looking' at the nuanced ways in which a school-based policy in teaching and learning can continue to be enacted through the lens of policy legacy. This study focused upon creativity but the findings which revealed key aspects of enactment through the interrelationships between social actors, their connections, experiences and social reactions, would arguably be relevant to other fields of study and settings. Future research on education policy arguably would be enhanced by consideration of policy legacy as a dimension within teaching and learning, and how ideologies emerge and sustain as a result.

In terms of future research and looking more specifically at the notion of creativity, responses from Enderbys' students during the research period appeared to demonstrate a relatively sophisticated understanding of creativity given their age. In particular, their apparent balanced knowledge and perception of creativity beyond the dimension presented by their teachers as an inherent school value, learning tool, force for good and classroom subject. As previously discussed in the thesis, students perception of the existence of both a light and dark side of creativity did not form part of the data analysis. As a next step in continuing this tentative line of enquiry, future research could consider the legacy of creativity in education through the lens of pupil gained knowledge. Research could focus upon how and where pupil gained knowledge is generated, shaped, influenced and received, through policy enactment.

Appendices

Appendix 1 - Mindmaps (Captured Pupil Commentary)

Creativity could help children get jobs because in some of the jobs you need creativity. For example fashion designers, teachers, someone who designs new products for a company

You can't teach creativity !

It can help you become a builder and build nicer/better houses

By learning new skills .... Like if there is a job which involves team work, you can learn it here

You have to be creative to be an artist or in a band etc

They could be an inventor and use creativity to their advantage

No point hiring someone if they aren't going to come up with new things to help the company

You may own your own business so need to make new products

Because bosses will want someone creative working for them

How is creativity going to get the kids a good job?

Lots of well paid jobs involve creativity i.e. an artist

Yeah!

nah, well....it could

It will help because we will know what to say in interviews

New skills mean more money

I don't think it will get kids a job

also if there is a dilemma in a workplace using creativity can help to improvise for things/find a solution

Because jobs often ask and want new ways of doing things so creativity can help with that

Creativity can be boring is it boring being a creativity teacher?

You learn to have your own mind and jobs want that

Because we have to have a story to tell and creativity could be one

It depends what job it is

only if there is job where you have to be creative

In creative jobs it will help

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I don't think you can teach creativity

I think you can teach creativity but it takes a long long long time

not really

well we have become creative this year

how

By talking

I agree

You can by learning something new

You are either born boring or born creative in my words

This is fun........you can teach it because it is a skill

You don't really teach creativity but you can inspire children to be creative

Mr Smith MUST be a creative teacher

Some peeps can, some peeps

maybe not but you can introduce them to it and give them a heed start

Mr Smith can

Mr Smith Does

You can't teach creativity because if someone is not creative then you cannot force them to be

You can't teach creativity, everyone is already creative

in some ways u can, but actually creativity you can't because it is up to the student to be creative

You can't but helps bring it out in us all

Would it be something like em............ your born with, a good sense

No I don't think so, might just depend on your personality

True dat

If you taught creativity you would be telling them what to do

I agree with what you said

but creative people still manage in lessons, creativity lessons just focus on and enhance the skill of creativity that you are born with

Central node:

I bet they don't use what they have learnt (in creativity) in other lessons

Connected nodes:

- We use creativity in our everyday lives and you might be being creative without realising

- We do use what we have learnt in lessons. Lots of jobs use creativity for example fashion designers, teachers, artists and many more

- They do like in art and English sometimes

- I do, I use it to play imaginative games with my sister, it is really good fun

- I think people do use what they have learned they just don't realise it

- We remember everything if we didn't why would I be writing this. I would have totally forgotten what creative arts was if that was the case

- We do quite a lot, we use it because we learn to speak for ourselves

- Aye, we do

- Yes, we do

- If you taught creativity you would be telling them what to do

- Some people do depending on what subject

- Depends on the lesson It is

- Some lessons we do such as art and music

- but art and music you can't get a job with

- They don't because it isn't like other lessons

- We do because we use our English skills to write evaluations and stuff and vica versa

Creative Learning Partnerships Report **2011**

Enderby School

TEACHING CREATIVITY- What Are We Doing Now?

Teaching creativity moves beyond simply facilitating or providing the right environment for creativity to happen. The danger of giving students a broad creative task or problem to work on is very risky for teachers since there is the danger that behaviour of students within the class will change. Interestingly students initially respond to being given a creative task in different ways: some see it as absolute freedom to 'do what they like' and therefore become overly enthusiastic wishing to do something different rather than build on past experiences or learning; others find it scary, preferring to be told what to do. As students progress through the education system and as targets and measurement of attainment becomes more important, the development of creativity becomes more stifled: there is too much risk attached and too little time available for teachers and students to learn, experience and progress in deep creative-thinking. In Diagram 1 I have presented a rudimentary picture of the types of creative activity that students may experience within the curriculum. Sadly the narrowest part of the triangle is the most common type of creative experience by the end of key stage 3 and perhaps narrows still further in certain subject areas in key stages 4 and 5. The creative competencies | | has developed as a tool for measuring student experience of creativity does not really address the type of experience the students are having. The students do not fully understand the difference between manufacture (e.g. following a recipe process) and creativity. The rarest creative experience is the widest part of the triangle and yet it is that widest experience that students need to have to ensure they are able to transfer and apply creativity in all situations.

In Diagram 2 having had some informal conversations with first school, early years and primary colleagues who are developing creativity within their schools I am becoming aware of a similar pattern which occurs leading up to key stage 2 SATs. Diagram 2 I think represents where we, at | | are in our Magnificent 7 programme to improve the creative learning experience for our students as they journey through key stage 3. We still need to work on providing the teaching and learning environment for the widest part of the triangle. By reversing the triangle of constraint we can truly provide a foundation for creative thinking in key stages 4 and 5 and future employability. Ultimately our aim should be for a model of creativity outlined in diagram 3 which is based on a conceptual model devised by John Paynter in 'Sound and Structure' (1992 Cambridge University Press).

Diagram 3 shows that progress occurs and can be measured with greater focus on understanding and experience of the creative thinking process than the final product outcome. The measurement is reliant on the quality of conversations, interventions and reflexive responses of students. Whilst more research and practical in class exploration is needed a basic example is the kind of questions students ask at stages of creativity. For example, the permission questions: Can I..... work in this group, use this resource? Next stage is 'what....do I have to do (translated into tell me the recipe process) this progresses into what do I do next? And is followed by the type of questioning we should be aiming for ...HOW do I? .....start? how do I develop? How do I improve?

If we can teach creativity where students learn to use the 'how' questions more frequently we will see raised standards in key stage 4 especially within the vocational/ portfolio courses. For example the present BTEC pass grades are most common when student's portfolio work describes what has happened: merit grades are achieved when students describe then explain why...in other words use the word 'because'. Distinction grades are achieved when students then go on to say how they changed ideas, how they would do something differently and describe how they used processes to achieve an outcome.

Lucy, 2011

Creative Learning Partnerships Report

appendix 1 cont'd   Teaching Creativity
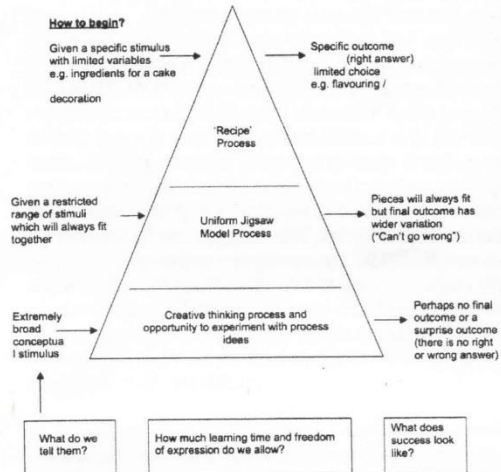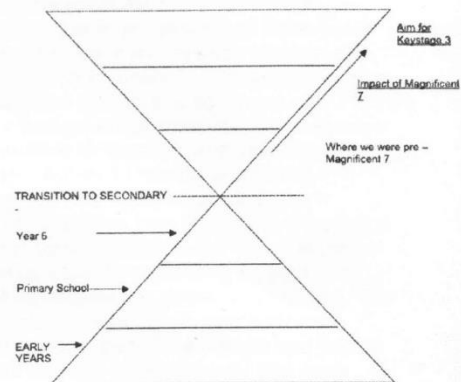
Diagram 1

Stages of Teaching Creativity

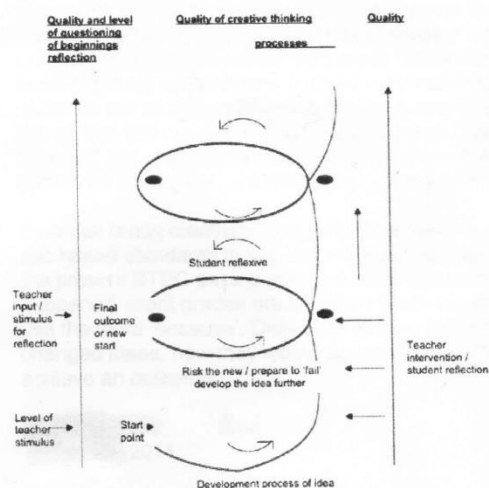**How to begin?**

Given a specific stimulus with limited variables e.g. ingredients for a cake

decoration

'Recipe' Process

Specific outcome (right answer) limited choice e.g. flavouring /

Given a restricted range of stimuli which will always fit together

Uniform Jigsaw Model Process

Pieces will always fit but final outcome has wider variation ("Can't go wrong")

Extremely broad conceptual stimulus

Creative thinking process and opportunity to experiment with process ideas

Perhaps no final outcome or a surprise outcome (there is no right or wrong answer)

What do we tell them?

How much learning time and freedom of expression do we allow?

What does success look like?

Diagram 2 (3

Transitional Analysis and Aims

Aim for Keystage 3

Impact of Magnificent 7

Where we were pre – Magnificent 7

TRANSITION TO SECONDARY

Year 6

Primary School

EARLY YEARS

Creative Learning Partnerships – Final report

Diagram 3

How Do We Measure Creative Progress?

Quality and level of questioning of beginnings reflection

Quality of creative thinking processes

Quality

Student reflexive

Teacher input / stimulus for reflection

Final outcome or new start

Risk the new / prepare to 'fail develop the idea further

Teacher intervention / student reflection

Level of teacher stimulus
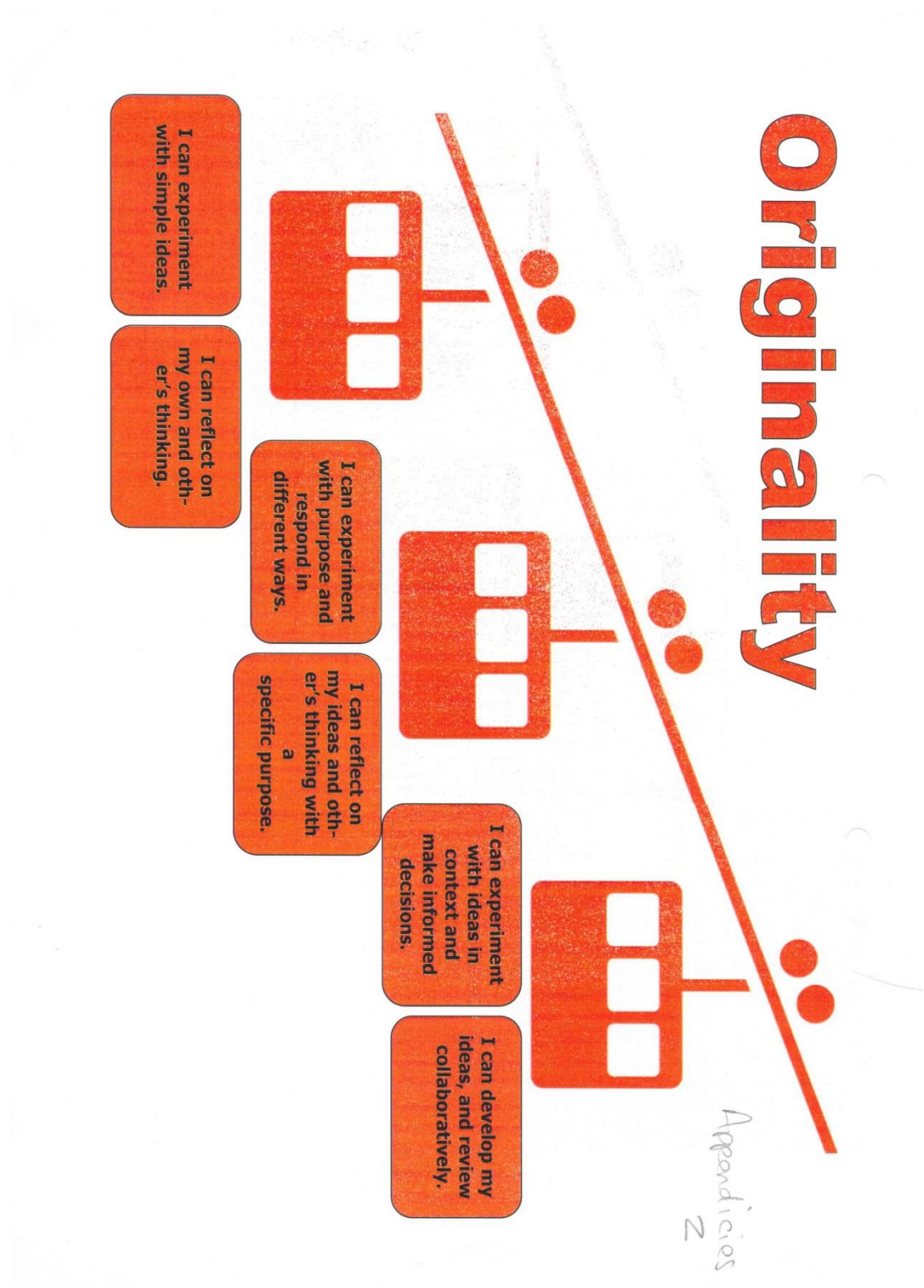
Start point

Development process of idea
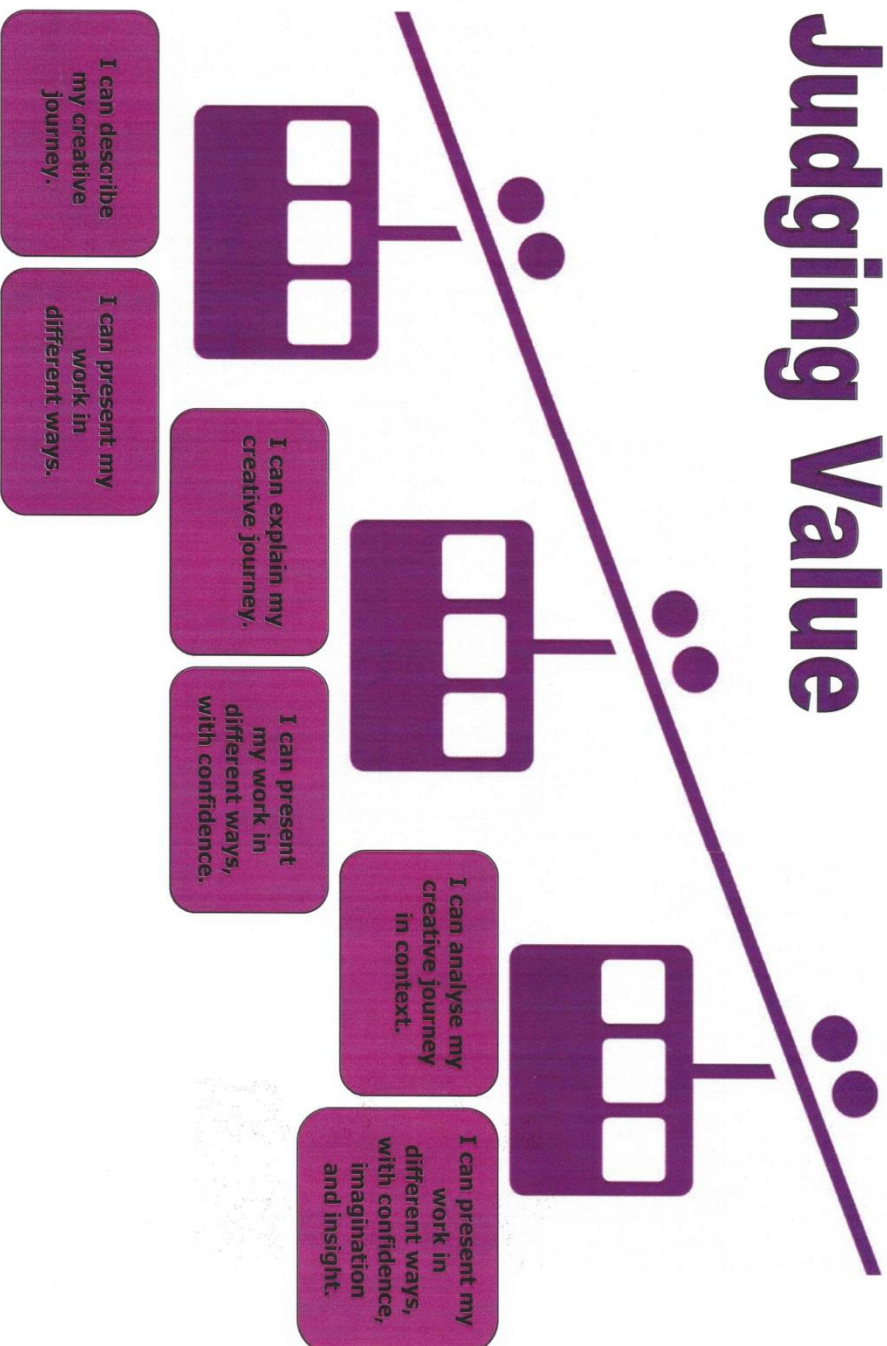

For the future.

"The Legacy of Creative Partnerships is probably the most important thing we have had to think about. If something is worth doing it has to be sustainable. At ███████ we know that Creativity is important but we want to explore the levels and depth of creativity that can be experienced. We believe it's crucial for us to work with other CP schools such as primary and early years or post 16 to think about the progression between those institutions. In this way we can jointly develop a programme of study for those pupils."

"We will continue to work with CP and the arts agencies and we will continue to bring artists in to work with us obviously depending on how much funding is available, but it will continue. Teaching and learning is creative in ███████ and it's going to be there for ever. At the end of it all – it's at the heart of what we do."
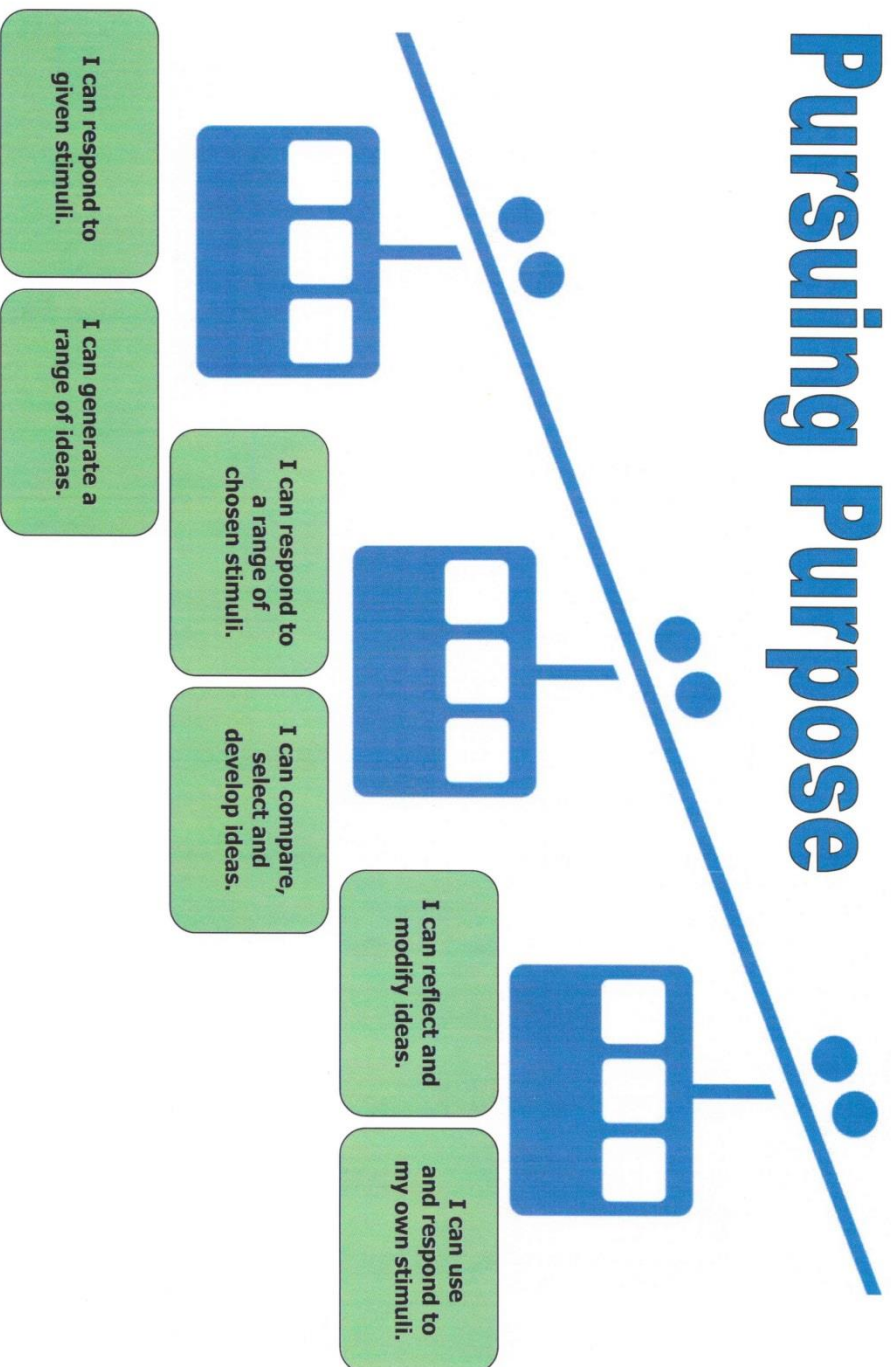
Appendix 3

Creativity 'steps' classroom model

I can experiment with simple ideas.

I can reflect on my own and other's thinking.

I can experiment with purpose and respond in different ways.

I can reflect on my ideas and other's thinking with a specific purpose.

I can experiment with ideas in context and make informed decisions.

I can develop my ideas, and review collaboratively.

Originality

Judging Value

I can describe my creative journey.

I can present my work in different ways.

I can explain my creative journey.

I can present my work in different ways, with confidence.

I can analyse my creative journey in context.

I can present my work in different ways, with confidence, imagination and insight.

Pursuing Purpose

I can respond to given stimuli.

I can generate a range of ideas.

I can respond to a range of chosen stimuli.

I can compare, select and develop ideas.

I can reflect and modify ideas.

I can use and respond to my own stimuli.

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A (School) Day in the Life of Jims' year seven creativity class
Transcribed Field Diary Notes 6th *June 2013*

Registration

All pupils from Jim's year seven Creativity lesson begin their day (and every day in term time) by being 'verbally' registered as attendees in school. This activity takes place with their allocated Year tutor (Humanities teacher Tom) in his humanities classroom. By a happy co-incidence, the class were timetabled to begin their school day with a geography lesson in the same room taught by their Year tutor Tom. This room was much smaller than Jim's music room where the creativity lessons were held, blinds closed against the daylight. Registration was taken without much physical movement or enthusiasm shown by pupils.

Geography Lesson

The room was set out 'classically' with pupils seated around tables in groups of four or six. Because the windows and blinds were closed, the room became hot and stuffy. There was prolific yawning and stretching by the pupils as the lesson began. Humanities teacher Tom introduced the lesson subject, the country of Kenya, discussing with the class how there is a tendency in the media and western society to negatively portray the African continent and its people. There was 'round room' sharing of thoughts about this portrayal and Tom spoke of the need to change and challenge western views of the developed world. Pupils watched a Kenyan soap opera on DVD (is this why the blinds were

closed?) and followed the viewing with a discussion on the story and characterisations. There was a reversal of the active engagement by some pupils in this lesson in comparison to creativity. The 'quiet' and fairly passive pupils in the creativity lesson showed enthusiasm and were keen to participate in learning. Pupil Mae was not her usual 'commentator' freely expressive self, displaying compliant behaviour, hardly speaking.

English Lesson

Fifty percent of 'my' class attended this lesson. The classroom was classically set out, light, bright and airy with windows and blind open. English teacher Anna asked the class to stand and take part in a 'round robin' style activity to begin the lesson which enlivened the atmosphere in the room. English curriculum level learning goals were screened on the whiteboard along with the lesson content, structure and a 'model' answer. Anna asked pupils, when seated, to copy questions from the white board into their workbooks and set a time clock of seven minutes for the questions to be answered within. Pupil Ella was actively engaged in the lesson, demonstrating a more dynamic personality than I had seen in creativity lessons. Pupil Mae by comparison was quiet and passive. The lesson was 'time structured' in style with pupils being made aware by teacher Anna of the learning assessment and learning conversations they were engaged in. The mood of class was mostly up-beat, only two pupils (not members of 'my' class) appeared disinterested and disengaged. At the end of the lesson Anna requested feedback from pupils on their learning experience, displayed by pupils showing 'marks out of ten' on their fingers and thumbs. She looked visibly pleased when most pupils gave a seven or above score.

All of 'my' year seven class were present. The classroom was classically set out with the lesson task written as a sentence on the whiteboard 'Design an Easter Egg for children'. Teacher Enid qualified the task in terms of this being the type of commercially made chocolate egg a parent or child would buy from a shop. Enid asked pupils to consider the task, think of ideas and 'be creative'. An animated, lively discussion ensued between pupils as they sat around the tables. Pupils transcribed their ideas into words or drawings. Pupil Ella drew a toy pram and a drag queen, another pupil George talked about the egg 'being like an x-box game' and drew the eggs cardboard carton in this style. Other snatches of conversations included 'people who frown a lot', 'maybe a Dracula egg in a coffin', 'how about a sports ball, like rugby cos it's that shape with the pointy bit'. Teacher Enid roamed about the room speaking to pupils about their ideas and challenged pupil George who had focused on an x-box design saying 'you are getting off the point'. Teacher Enid turned to the class saying 'you all seem to be missing the point', returned to the whiteboard and requested silence. Enid reiterated the task verbally to pupils and wrote 'USP' on the whiteboard. Enid asked if anyone knew what it meant? Pupil Euan put his hand up saying 'its unique selling point miss'. Teacher Enid instructed pupils to write this definition in their workbooks. There was an almost audible resigned sigh from pupils when they complied with this instruction and they glanced across to each other before writing in their workbooks. Enid asked pupils to continue with their task which they half-heartedly attempted to do but during the remainder of the lesson pupils were disruptive in their behaviour or sat at their desks looking frustrated and bored. Pupil Callum was reprimanded by teacher Enid for chatting and was asked to focus on task. Callum looked up in absolute astonishment and then appealed to

fellow pupils sat at his table gesticulating with arms open and palms upturned saying 'eh? I wasn't even speaking'. Pupils left the classroom at the end of the lesson with obvious relief.

Creativity Class

I walked with the class from the Business & Enterprise lesson classroom to the music room. Pupils were gleeful and upbeat in their language and physical movement, some saying to me how pleased they were to be 'going to Creativity'. Teacher Jim played the piano without purpose when the pupils entered the room, just a musical accompaniment to draw the attention of pupils who moved spontaneously into the huddle, after storing their bags and coats. In the huddle Jim suggested that pupils might have reached the stage of being 'over creative' in their activity and needed to move from experimentation and development toward product completion. The huddle discussed this notion and generally agreed that it was important to have product as well as process. Jim described this process of transition as 'moving into front-seat window thinking'. Jim tasked the class to move their characters and stories into 'full production'. Pupils left the huddle in an excited mood and spent the remaining lesson time discussing and planning in their groups what their 'end product' would be.

I had an informal conversation with Jim, as he was interested in my observation of other classroom settings. I commented that English teacher Anna's teaching style and level of engagement with pupils appeared similar to his and delivery of the English curriculum was dynamic and engaging. I said Year Tutor & Humanities teacher Tom clearly knew the pupils well as their year tutor and appeared to utilise this depth of knowledge when engaging pupils in Tom's

own subject, drawing out the more reticent individuals. I explained that I had seen pupils initially actively engage in the previous Business and Enterprise lesson with Enid, their behaviour and approach to learning and the task given similar to that observed in the creativity lesson. I said I thought a pivotal point was reached where teacher Enid 'lost' the class, probably due to her underestimation of the pupils' depth and breadth of transferred and applied knowledge, understanding and skills base relating to their learning and given task. I went on to say to Jim that I had observed pupils collectively disregarding the learning opportunity and collectively disengaging as a result.

Design Technology Lesson

Three pupils from 'my' class attended the lesson. Clearly their task was known to them when they entered the room and the cooking ingredients were already laid out on the work stations. Each pupil knew which workstation to go and pupil Mae said to me that in the previous weeks' lesson they had 'designed' what kind of scone they wanted to make, so each pupil had different ingredients to work with. The pace of the lesson was extraordinarily dynamic. Teacher Freda quickly demonstrated as a 'reminder' the process of scone making and pupils set to the task with independence, focus and discipline. It was verbally reiterated by teacher Freda and technician Alice that pupils faced a strict time limit on achieving their task and pupils responded with gusto. There was a high level of cooperation and support between teaching staff and pupils and pupil to pupil. All three of 'my' pupils actively engaged with the lesson, which they appeared to really enjoy. Pupil Mae said to me 'cooking is great miss I do it at home with my Dad'. Scones were made, cooked and eaten (if wished) in the lesson time.

I had a short conversation with teacher Freda and technician Alice after the lesson had finished where both expressed frustration in relation to the curriculum restrictions for technology and wished for more time with pupils to expand their learning and capacity to experiment. They believed a fifty minute time slot was unhelpful and limiting in terms of their subject teaching, including the possible depth and breadth of knowledge pupils might gain. I asked about the ingredients being provided and Freda said this was school policy, part of the inclusivity agenda of the school, pupils did not pay for or bring their own ingredients. Freda had the workbooks of the three pupils known to me ready for me to look at. I had not requested this but she said she thought it might be useful for me to see them as the lesson was practical and the workbooks showed pupils written work and how they had made progress over the school year and what the curriculum in design technology entailed. I took time to view the books and thanked her for thinking of this.

Maths Lesson

This was the final lesson of the day but pupils' energy levels on entering the room appeared quite high. The room which was quite large in size was classically set out, desks in rows facing the front and whiteboard, windows were open, fresh air blowing in. Maths teacher Fred welcomed all of his pupils as they entered the room.
Thirty percent of 'my' class attended the lesson. The lesson began with a fun inter-pupil competition involving two pupils as established opponents. This engendered a sense of excitement in the classroom with pupils laughing and verbally encouraging the opponents. Maths games were then played by all pupils before specific maths tasks were set by

teacher Fred. Class members were engaged and focused, including a member of 'my' class Josh who was usually quiet and fairly passive in the creativity lesson. By contrast pupil Josh was an active, vocal and enthusiastic contributor in the maths lesson.

On leaving, Fred said goodbye to all pupils, they politely thanked him and responded with goodbye's.

Open Evening – Year Seven (Tom's Tutor Group & 'my' year seven Creativity class)

Transcribed Field Diary Notes 25th June 2013

The 'open evening' for my year seven Creativity class/Tom's tutor group took place in his classroom located in the Humanities wing of the school building. Tom confirmed the usual procedure for the evening was to request that parents and pupils wait in turn outside his classroom for their allotted ten minute 'time slot' and be invited into the space by him. We agreed that despite having sought permission for my presence in advance, parents and pupils would be given the opportunity immediately on entering the meeting to request that I leave the room if they so wished or at any during the meeting. After greeting each set of parent(s) and pupil and asking them to take a seat, Tom introduced me to the parents (the pupils knew me), explained my presence, and reiterated that at any point I could be asked to leave by anyone present.

Tom opened each meeting with a discussion about grades achieved by each pupil in English, Maths and Science, in that specific order each time. Tom started each meeting saying that attaining well in English was the 'foundation' upon which students at Enderby managed & improved their grades across subjects. Tom selected and profiled other curriculum subjects from each pupils report but this appeared to be random and some subjects seemed overlooked including Design Technology and PE. The flow of each meeting was generally teacher rather than parent or pupil led (with the exception of Billy and his mum). All of the parents were interested in the subtleties of the 'sub-grades' achieved by their child, and appeared to be unaware and were not made aware this was an invention of the school. In each meeting Tom drew a direct correlation

between the behaviour and focus shown by the pupil in class and the grades they had achieved across the curriculum i.e. good behaviour and focused attention equalled good grades (and the reverse).

The positive attributes shown by pupils in lessons were highlighted by Tom, such as working well in a team, imaginative, hardworking, contributing in class, and he drew directly from subject teachers' comments in the reports in making the comments. The comments related to pupils learning and progress in a subject rather than the pupil as a person or personality. The well-being of pupils was not discussed other than in the specific case of Tanya who was facing difficulties. The language and dialogue used by Tom, parents and pupils during the meetings remained within the realm of learning and attainment.

First Meeting
Mum and pupil Jane

Mum and pupil Jane said they were pleased with the end of term report. Tom said teachers across subjects spoke of Jane in terms of 'not being a bit of bother' and working hard in class. Tom said Jane's attainment levels were consistent but suggested Jane could achieve more and encouraged her to be more confident about her abilities.

Second Meeting
Mum and pupil Alex

Mum was assertive and vocally dynamic when speaking to Tom about her son's report. Pupil Alex, a mature and confident student in the creativity lesson, appeared shy and hesitant in the meeting. Alex was questioned closely by mum on why expected grades in some subjects had

not been reached, but she also verbally articulated to both Alex and Tom that as a parent she was proud of his achievements in school. Mum said directly to Alex that she was 'over the moon' about his high grades in art and creativity. Her demeanour and questioning became animated and positive as she probed Alex for more information about lesson content and his participation in the subjects. Alex struggled to articulate what happened in the creativity lesson and Tom stepped into the conversation asking 'lead in' questions to support Alex's replies. Alex mentioned the activities undertaken around the 'Where's Wally' story but seemed tongue tied and rather self-conscious, unable to express what he had experienced and enjoyed.

Third meeting
Mum and pupil Tanya

A further member of Enderbys' staff joined us before the session started, a person unknown to me, but clearly known to pupil Tanya and mum. Tom spoke of Tanya's success in achieving the anticipated grades and positive contribution made in the classroom. Mum appeared a caring and concerned parent and moved the conversation toward her child's current difficulties with confidence and motivation relating to attending school, revealing facts about the family background and personal circumstances. Given the sensitive nature of the conversations direction I asked mum and Tanya whether they wanted me to leave the room. Both said no they were perfectly happy for me to stay. In response to Mums concerns, both staff members mentioned the opportunities available in school for mentoring and confidence building, but neither mum nor teaching staff could draw Tanya into a dialogue. At the request of the teaching staff and mum, Tanya left the room and a further conversation ensued around

what the school could provide as a strategy and framework of support for Tanya. After the interview had finished I disclosed to Tom and the other staff member what I had witnessed and reported to Music teacher Jim whilst present in the creativity lesson in respect of Tanya. I was asked to submit a confidential report to Tom about the specific incident.

Fourth meeting
Mum and pupil Billy

There was an obvious closeness between mum and pupil Billy. The conversation was 'three way' with mum, Billy and Tom taking an equal and measured approach to appraising the anticipated and achieved attainment levels. Tom mentioned that Billy could be 'led astray' by other students in terms of classroom behaviour and was encouraged by Tom and mum not to be distracted by other pupils. Mum reported inappropriate language being used by a member of Enderbys' staff to pupils in respect of people with special needs and disabilities. Mum explained the language was particularly offensive to her child as their family were involved in fostering children with special needs and disabilities (Billy's eyes welled with tears when she spoke).Billy was not prepared to disclose to Tom who the teacher was but wanted to make Tom aware of the incident. Tom confirmed to Billy and Mum the matter would be reported and acted upon appropriately. Tom encouraged Billy to join Enderbys' science club as an after school activity given Billy's interest in the subject and high grade achieved in his report.

Fifth meeting
Mum, Dad and pupil Josh

Both parents were serious in their attitude and demeanour, asking clear and focused questions about pupil Josh's attainment, directing questions both to Josh and Tom. Josh looked uncomfortable and was rather nervous during the meeting giving the impression of not wanting to be there. Josh's parents and Josh had an in-depth understanding of the grades he had achieved and his educational strengths. Josh was very pleased with the science grade attained as this was a higher than anticipated but he was challenged by Dad on having (in Dads opinion) underachieved in Maths. Mum was defensive about Josh's level of achievement in French clarifying Josh had an eye injury when recently tested so could not read the test paper properly. Mum felt the subsequent grade given was unjust. Tom confirmed this matter would be taken up with the appropriate teacher.

Arts and Cultural **Learning**

Our experience of the Arts and Culture shapes who we are, allowing us to be uniquely expressive and creative. Through Arts and Culture we can:

- Connect and provoke thought
- Share and explore ideas
- Communicate and see the world differently.

At   we place great value on Arts and Culture. Our curriculum ensures that all students in Key Stage 3 are taught separate weekly lessons in:

Music   **Art**   **Drama**   **Creativity**

- Drama is taught as a separate subject in addition to Drama work in English.
- Creative writing, English Literature, Textiles and Design Technology all develop arts processes.
- Dance is taught within the P.E. curriculum and also as part of Creativity.
- Learning progression routes through all curriculum pathways give students a rich choice of Arts subjects in Key Stage 4 and Sixth Form.

'ARTSMARK'
          proudly holds the ARTSMARK which is a
National Award given in recognition of excellence in the Arts.

The Legacy of **Creative Partnerships**

          was in the first group of North Tyneside Schools to become a Creative-Partnerships School. We continue to sustain and nurture our artists and arts practitioners who continue to work with us developing fresh and challenging learning experiences for our students. Our robust partnerships include:

-
- The Baltic
-
- The Sage Gateshead

Welcome to
where learning is exciting and challenging.

is an exciting and challenging place to learn and a warm and caring place to be. We are immensely proud that student achievement is consistently high. At   our students make the progress far beyond expectations.   is in the top 20% of schools nationally for student progress at GCSE at 16yrs. In 2013 the Schools Network (SSAT) announced:

Business and Enterprise College is one of the best schools in the country in outperforming expectations for their pupils and improving their future prospects."

We make a sincere promise to all of our parents and carers that we will nurture you most precious possession – your child, and ensure that they achieve their absolute best. Our standards and expectations are high and result in excellent examination pass rates.

At   we have many advantages:

- Every young person is well known to us and we provide a caring and safe environment. Our students are happy and want to come tc   to learn. In June 96% of parents told us that their child is happy at   and during our recent Assisted Review, Ofsted inspectors said:

    students thrive in the aspirational, friendly safe and caring environment the school provides."

- We are a large school with excellent modern facilities and resources which means we can provide a wider choice of subjects than most schools.

- Class sizes are small and all students have a personalised curriculum which enables them to achieve the very highest standards in exams.

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We are ambitious. We work hard to achieve academic and vocational excellence. We help each and every individual student unlock the doors to achieving their full potential.

Our students are safe, happy, valued and respected and free to enjoy all of the experiences and opportunities   provides for them.

We promote the highest standards of innovative teaching to provide all students with excellent Teaching and Learning.

We achieve this by:

- Creating a well-ordered caring environment where every student is well-known, valued as an individual and their own unique needs are addressed personally.

- Offering a broad and vibrant curriculum which engages and motivates.

- Encouraging all of our students to explore their curiosity, developing their own capacity for creativity, invention and enterprise.

- Relentlessly promoting the highest standards of teaching.

- Giving our students every opportunity to be involved in their own learning.

- Achieving the highest standards in all that we do.

We believe that all of this can be achieved by working in partnership with our community: our business partners, our experts from Arts, Cultural Organisations and our partners from the many specialist 'Well-Being' agencies. Most importantly of all, we believe that all of this can be achieved by working in partnership with YOU, the parent or carer.

We value the home-school partnership and actively encourage your feedback, comments and support. We will meet with you regularly to talk to you about your child's progress.

Examination Results

Examination results are the key to helping students fulfil their ambition. Over recent years our   students have achieved excellent examination success as a result of high quality teaching, one-to-one support and a vibrant, challenging curriculum. The result is that all groups of   students, including our most vulnerable as well as our most gifted, have made excellent progress in a range of indicators used by OFSTED at both GCSE and A-Level.

This amazing level of achievement has put   in the top 20% of schools nationally and we are proud that we are narrowing the gap in the levels of attainment achieved by our most at-risk and most able students.

Joining YEAR 7

If your child has attended one of our local Primary Schools then you will have had some experience of our Primary Transition Programme. We are part of an organisation called the 'Wallsend Partnership' which allows us to work very closely all our Primary partners. Children visit ⎯　⎯　during Years 5 and 6 to take part in a range of learning activities throughout th year, culminating in a series of days during July when they come into　　　　to spend time with their form tutor and specialist Year 7 teachers.

Caring, Nurturing, Supporting your child

We know that some children and parents find the transition to Secondary School from their Primary School daunting. To help them overcome their fears and look forward to joining we:

- Employ specialist support mentors who work with children from February in Year 6 until January in Year 7 so that children have a familiar and friendly face to help support them through their first term.
- Have a specialist dedicated Head of Year 7, who regularly takes students in Year 7 back to their primary school to share in learning activities with pupils in Year 6.
- Organise additional small group visits for children in Year 6, who feel especially worried about making the transition.
- Talk to the specialists in Primary Schools to find out about the individual needs of each child so that special requirements are recognised and fully prepared for before arrival int Year 7.
- Have small class sizes in Year 7 and one-to one support for children, who need that extra help to settle in to the new environment.
- Are proud of our reading buddy scheme which encourages children to improve their skills and enjoyment of reading.

The rationale for such an extensive programme is as follows:

We want your child to be **HAPPY**, feel **SAFE** and **ENJOY** their learning.
We want their hopes and dreams to be fulfilled and most of all, we want your child to thrive a

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Making the Future Happen Now

At   we prepare students for a rapidly changing global future. Our new school was designed in partnership with our staff, students and governors and we boast unique facilities, resources and state-of-the-art digital technologies for learning. If you visit you will see that our students have access to computers, tablets, laptops, e-readers, film cameras, specialist cad /cam and music technology which are used for independent study as well as in the classroom.

We believe it is crucial we stimulate and develop:
Innovation, Creativity and Enterprise

As a specialist Business and Enterprise College we work very closely with leaders of industry and business to ensure our students:-
- Are taught the highest level of skills and knowledge that employers demand.
- Develop creative thinking and the capacity to be creative to the highest levels.
- Become enterprising and confident entrepreneurs.

We grow and nurture
Talent - Academic and Vocational

At   we believe that to be successful the learning experience has to be tailored to meet the specific individual needs of the student. We do this by providing high quality academic programmes including Economics, Psychology and Environmental Science as well as offering access to an extensive range of vocational courses both in   and in other specialist facilities. We work closely with the parents, specialist advisors and the child to help create the best programme of learning. Every child is unique. Our learning pathways are designed so that every student can achieve the highest success and achieve their full potential.

Learning

Our Curriculum

A good curriculum is the driver of successful learning. At   our curriculum is stimulating, engaging and vibrant: it is broad and personalised in meeting the needs and interests of all our students. We have designed our curriculum to excite: igniting curiosity and inspiring our students to become enthusiastic independent learners. We are constantly reviewing our curriculum to ensure it continues to be challenging and relevant, making learning fresh and invigorating.

Key Stage 3

Year 7, 8 and 9 students aged 11 to14yrs follow the Key Stage 3 programme of study which includes Maths, English, Science, Enterprise , IT, Music , History, Art, Geography, Drama, Design Technology, M.F.L., Creativity, Physical Education, Religious Education and Leadership and Management Studies. The learning prepares students for the most appropriate pathway into Key Stage 4. The curriculum is very well supported by an extensive range of additional activities and enrichment programmes such as the Maths Challenge to help students enjoy learning and keep focused on success.

Key Stage 4

In Years 10 and 11 all students study Maths, English, Science, P.E. and R.E. In addition students will choose courses in a number of other subjects according to their special interests and aptitudes. The   'Pathways Choice' programme provides opportunities for specific groups of students to specialise and learn in the environment best suited to their needs.   students access specialist vocational facilities and expertise at local college and work-based training providers as well as studying in ▮▮▮▮▮▮▮

Key Stage 5 – Sixth Form

Our Sixth Form curriculum is broad and diverse, offering a mix of academic and vocational subjects.   collaborates with other local schools so that students can access minority subjects in the locality. This has been highly successful. We are immensely proud that Sixth Form students choose to stay at   . We nurture and support them and have a number of specialist experts who provide bespoke care, advice and guidance so that our students follow the most appropriate programme of study and make successful applications to the University or Highly Skilled Apprenticeships of their choice.

Success

We have a long tradition of success in our sixth form with an impressive alumnus of past students.   sixth form boasts:
- Increasingly high percentage of students going to the top Universities
- An impressive retention and course completion rate
- Excellent examination success at A- Level

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Heritage Learning

The Wallsend Festival

is ideally situated to help students fully appreciated how our rich heritage shapes and influences who we are.   is a founding partner of the annual community festival and we share in the Festival aims which are to:

"Celebrate all that is good in Wallsend: past, present and future."

is an English Heritage School

English Heritage Schools are a Government initiative to encourage children to take a pride in their own heritage and culture.   is the only regional Secondary School to pilot this new way of learning. This status is in recognition of our pioneering enquiry based learning partnership work that we have developed over a number of years with Segedunum and T.W.A.M

Through this unique partnership, students have greatly benefitted from working with a number of national and international organisations and specialists in the Heritage Sector. Examples include:

- Making Sense Of Our World Heritage Site – UNESCO international Youth Summits
- People and Places – exploring origins of our identity with the British Museum
- The Eagles have Landed - Hadrian's Wall Trust
- The Science of the Anglo-Saxon Smelter – Newcastle University Leading Edge Project with Bede's World.

Local heritage projects include:
- The   Heritage Detectives – Wallsend Parks Regeneration
- Hadrian's Column Murals –
- Wallsend Waggonway Walk and the Wallsend Heritage Trail with a number of Wallsend based partners and North Tyneside Council
- Heritage Skills Based Apprenticeship preparation – English Heritage

Our local Universities work in partnership with us to actively support our students in these projects.

Global Learning

Successful learning for the 21st Century demands that we prepare our students for life and work in the wider world. At _____ we have long-established links with schools from Europe and around the globe. Our excellence in global learning has gained the:

International School Award and we are proud to be a designated **UNESCO Associated School.**

A number of student visits take place so that students can gain a deep understanding our how people from other cultures live and learn. Examples of our partnership link learning projects include:

China : ██████████████████

Kenya : ██████████████████

France, Germany, Eastern Europe, Italy, Spain, Norway, Austria are amongst the many countries that _____ students visit.

Our Modern Foreign Languages Department is renowned for excellence providing high quality learning for students from _____ and neighbouring Secondary Schools and Colleges.

Enterprise Learning

Enterprise is a learning theme that runs throughout the curriculum. We believe this motivates our students and is relevant for the 21st Century world beyond school. Students are taught how to be enterprising and entrepreneurial and have a unique once-a-week lesson in Enterprise.

_____ works very closely with external entrepreneurs, businesses and Universities to help students develop their enterprising skills and experience to the highest level.

████████ is:
- A member of the North East Chamber of Commerce (N.E.C.C).
- A partner of The Wallsend Chamber of Trade
- Has a number of active partnerships in Industry, Business and Commerce.

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"98% of parents agree that their children are well taught and make good progress at

Ofsted Survey 2013

Teaching and Learning

Teaching and Learning is the core business of   so we relentlessly work to ensure that our teaching is the best quality and of the highest standard, day in and day out. Our teachers know that all learners have unique ways of learning and we are experts at matching those individual needs. In addition, we ensure that all students learn how to learn so that they can apply and transfer all learning to any situation. Our staff are constantly updating their skills so that learning continues to be stimulating, engaging and fun.

The Magnificent Seven

We know that all students need to have a portfolio of transferable learning skills to equip them for the world and life beyond school. At   we teach students how to be:

- Creative
- Enquiring
- Effective Team-workers
- Calculated Risk-Takers
- Confident participants
- Independent
- Reflective

Reading For Life

We hope you'll agree with us that reading is one of the most important life skills a person needs to be able to function in society. Our students need to be able to read well to access the curriculum and achieve their full potential. At   we ensure that all our students are confident and fully competent readers by providing:

- Specialist one-to-one tuition to boost reading skills
- Smaller class sizes
- Reading intervention classes
- Reading Buddy – Mentor Scheme
- Reading to learn strategies in Year 7 in all subjects
- Daily reading for pleasure lessons in morning tutor time
- Reading with the authors
- Story time for Year 7's
- Bean-bags, rocking chair and specialist areas for leisure reading

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Homework and Study Support

Independent study helps students to reflect on and extend their learning. At
we firmly believe that homework is important in helping our students to
deepen understanding and improve their skills.

We do this by:

- Working closely in partnership with parents to plan and support homework strategies.
- Ensuring that all students receive regular homework appropriate to their age and individual level of ability.
- Providing teacher expertise, study support, enrichment and homework clubs in all subjects which take place during lunchtimes as well as after school.
- Providing designated study areas and a wide range of facilities and IT resources where students can work independently.

Active Learning

Good health is probably one of the most important life-long gifts we can give
to our children. School plays a major role in ensuring children learn how to be
healthy. At   we invest in specialist facilities and resources to provide a full
range of opportunities and fully support students so that they can fully benefit
from and enjoy a healthy lifestyle.

For example:

- 'Fitness-for-Life' programmes using the 'Wellness Fitness Suite'
- Dancing in our large purpose built Dance Studio
- High-Specification outdoor football pitches and tennis courts
- Extra-large Sports Hall
- Trampolines
- Swimming Pool lessons for Year 7's
- Climbing Wall

Health and Well-being

We recognise that a minority of children need more encouragement to develop a healthy lifestyle and that some students may have specific health-related issues including emotional and mental health. Specialist teachers and non-teaching staff work very closely with the School Nurse and other agencies to provide care and support when it is needed.

A recent whole school OFSTED survey reported that:

96% of parents say 'my child is happy at
98% of parents say 'my child is well looked after at
92% of parents say that '   deals very effectively with bullying'

Your child's happiness is very important to us and we take the issue of bullying very seriously, making it a top priority. We have invested in additional specialist staff and work closely with the parents and students to tackle bullying. We have robust health and safety, including e-safety, procedures in place to keep your child safe, secure and happy in school.

Performing Arts

Performing in front of an audience raises our self- esteem and allows us to express and enjoy ourselves. At   we actively teach performing skills to help our students improve their levels of self-confidence so that they can be fully prepared for those all-important interviews they will encounter in the future. In addition to classroom learning, we provide:

- Musical Instrumental tuition In Keyboard, Strings, Brass and Woodwind
- Musical groups including Singing, Ceilidh Band, Guitar, Samba Band
- Dance groups including Street Dance
- Drama Club

Our students regularly perform in Concerts, Shows and Festivals including:

- 'The School Show' – a large scale ' Musical'
- 'Search For A Star' – Talent Show
- Regional and local Dance Festivals
- The Wallsend Festival
- The School Play – (Sixth Form Students final exam performance)
- Seasonal Concerts: Christmas and summer with The Wallsend Community Singers

Learning Activities beyond the Classroom

Children love to learn in environments beyond the classroom and all of our children have their own unique specialist talents and interests. To meet the needs of the whole child we provide a range of extra-curricular activities and encourage all of our students to be involved in one or more. To provide the most exhilarating and realistic learning experiences, we work with partners from outside school to support our activities provision. For example:

- Sailing – Tynemouth Sailing Club
- Film Club – Northern Film and Media
- Science Chaos Club – University of Newcastle, Leading Edge Project.
- Star-Gazers Astronomy Club – Sunderland Astronomical Society
- Youth Action Club including Trampolining,5 a-side, Badminton – Hadrian Leisure Centre
- Skiing

The Duke of Edinburgh Award

▉▉▉▉▉ has a thriving Duke of Edinburgh Award Scheme with many participants and we are honoured to have been given special recognition for our students' success in achieving Gold, Silver and Bronze Awards.
- 2013 - Gold Award students are invited to Kensington Palace to be personally congratulated by H.R.H. Duke of Edinburgh.
- 2005 - Her Majesty the Queen and H.R.H. Duke of Edinburgh visit ▉▉▉▉▉

Students are encouraged to actively participate in a number of community awards schemes including The Mayor's Award Scheme.

Sport@ ▉▉▉▉▉

- Sporting competition helps learners to understand the importance of teamwork. Through sport, students develop leadership skills and become resilient.
- ▉▉▉▉▉ works closely with local sports clubs such as Wallsend Boys Club and Wallsend Rugby Club to encourage students to continue to enjoy and improve their sporting skills beyond school.
- Within the curriculum and beyond, opportunities are provided for our students to gain sports leadership awards and qualifications.
- We are privileged to count numerous professional sports men and women amongst our alumni including some famous internationals and Olympians.

Appendix 7

School Brochure Extracts 2016

Welcome to
where learning is exciting and challenging.

is an exciting and challenging place to learn and a warm and caring place to be. We are very proud of our achievement record and proud to announce that in 2015 has been presented with the Good School's Award by the Good Schools Guide for out-performing all other English schools in its category and displaying excellent performance. The prestigious annual awards, which are in their 8th year, are based on a detailed analysis of the most recent validated examination results, and are designed to highlight consistently good teaching.

Ralph Lucas, Editor of The Good Schools Guide, comments:-
"Our annual 'Good Schools Awards' scheme is designed to recognise and reward excellence in teaching in every subject area at both GCSE and A Level or equivalent. Our awards give individual teachers and departments where teaching is at its very best the recognition they deserve".

At   we have many advantages:

- We are a large school with excellent modern facilities and resources which means we can provide a wider choice of subjects than most schools.
- Class sizes are small and all students have a personalised curriculum which enables them to achieve the very highest standards in exams.
- Every young person is well known to us and we provide a caring and safe environment. Our students are happy and want to come to l   to learn. In an OFSTED Parent View Survey that took place in March 2015 our parents told us:-
  My child is happy at   : 97%
  My child feels safe at   : 99%
  My child makes good progress at   : 97%
  My child is well looked after at   · 99%
  My child is taught well a   98%
  This school makes sure its students are well-behaved: 93%
  This school is well led and managed: 94%

- During our last Ofsted in November 2013, inspectors said:-
  "High quality pastoral care ensures that students feel safe and cared for. Parents overwhelmingly agree their children are safe and happy in college."

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Our Vision

We are ambitious. We work hard to achieve academic and vocational excellence. We help each and every individual student unlock the doors to achieving their full potential.

Our students are safe, happy, valued and respected and free to enjoy all of the experiences and opportunities   provides for them. We actively promote British Values which underpin our School Aims.

We promote the highest standards of innovative teaching to provide all students with excellent Teaching and Learning.

We achieve this by:

- **Creating a well-ordered caring environment where every student is well-known, valued as an individual and their own unique needs are addressed personally.**

- **Offering a broad and vibrant curriculum which engages and motivates.**

- **Encouraging all of our students to explore their curiosity, developing their own capacity for creativity, invention and enterprise.**

- **Relentlessly promoting the highest standards of teaching.**

- **Giving our students every opportunity to be involved in their own learning.**

- **Achieving the highest standards in all that we do.**

We believe that all of this can be achieved by working in partnership with our community: our business partners, our experts from Arts, Heritage, Cultural Organisations and our partners from the many specialist 'Well-Being' agencies. Most importantly of all, we believe that all of this can be achieved by working in partnership with YOU, the parent or carer.

We value the home-school partnership and actively encourage your feedback, comments and support. We will meet with you regularly to talk to you about your child's progress.

Examination Results

Examination results are the key to helping students fulfil their ambition. Over recent years our   students have achieved excellent examination success as a result of high quality teaching, one-to-one support and a vibrant, challenging curriculum. The result is that   students have made GOOD progress in a range of indicators used by OFSTED at both GCSE and A-Level.

Joining **YEAR 7**

If your child has attended one of our local Primary Schools then you will have had experience of our extensive Primary Transition Programme which is continuously expanding. We are part of an organisation called the 'Wallsend Partnership' which allows us to work very closely with all our Primary partners. Our robust programme ensures that children become familiar with   staff before they move into Year 7. Curriculum activities take place in the Primary Schools and include a highly successful annual Summer School at   . Children visit   during Years 5 and 6 throughout the year where they participate in festivals, competitions and learning activities culminating in a series of days during July when they come into   to spend time with their Form Tutor and specialist teachers.

Caring, Nurturing, Supporting your child

We know that some children and parents find the transition to Secondary School from their Primary School daunting. To help them overcome their fears and look forward to joining   we:

- Have key staff spending time working in the Primary Schools, taking time to get to know the children and alleviating any worries children have.
- Employ specialist support mentors who work with children from February in Year 6 until January in Year 7 so that children have a familiar and friendly face to help support them through their first term.
- Invite the most talented students in Year 5 to attend a variety of challenge and enrichment master classes.
- Have a specialist dedicated Head of Year 7, who regularly takes students in Year 7 back to their primary school to share in learning activities with pupils in Year 6.
- Organise additional small group visits and a specialist small-scale Parents' Evening for children in Year 6 who feel especially worried about making the transition.
- Organise additional small group visits for children in Year 6, who feel especially worried about making the transition.
- Talk to the specialists in Primary Schools to find out about the individual needs of each child so that special requirements are recognised and fully prepared for before arrival into Year 7.
- Have small class sizes in Year 7 and one-to one support for children, who need that extra help to settle in to the new environment.
- Are proud of our reading buddy scheme which encourages children to improve their skills and enjoyment of reading.

The rationale for such an extensive programme is as follows:
We want your child to be **HAPPY**, feel **SAFE** and **ENJOY** their learning.
We want their hopes and dreams to be fulfilled and most of all, we want your child to thrive at

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Making the Future Happen Now

At   we prepare students for a rapidly changing global future. Our new school was designed in partnership with our staff, students and governors and we boast unique facilities, resources and state-of-the-art digital technologies for learning. If you visit you will see that our students routinely use and have access to computers, tablets, laptops, e-readers, film cameras, specialist cad /cam and music technology which are used for independent study as well as in the classroom. We encourage the use of students' own mobile devices in the classroom to assist learning.

We believe it is crucial we stimulate and develop:
Innovation, Creativity and Enterprise

As a specialist Business and Enterprise College we work very closely with leaders of industry and business to ensure our students:-
- Are taught the highest level of skills and knowledge that employers demand.
- Develop creative thinking and the capacity to be creative to the highest levels.
- Become enterprising and confident entrepreneurs.

We grow and nurture
Talent - Academic and Vocational

At   we believe that to be successful the learning experience has to be tailored to meet the specific individual needs of the student. We do this by providing high quality academic programmes including Psychology and Environmental Science as well as offering access to an extensive range of vocational courses both in   and in other specialist facilities. We work closely with the parents, specialist advisors and the child to help create the best programme of learning. Every child is unique. Our learning pathways are designed so that every student can achieve the highest success and achieve their full potential.

Our Curriculum

A good curriculum is the driver of successful learning. At   our curriculum is stimulating, engaging and vibrant: it is broad and personalised in meeting the needs and interests of all our students. We have designed our curriculum to excite: igniting curiosity and inspiring our students to become enthusiastic independent learners. We are constantly reviewing our curriculum to ensure it continues to be challenging and relevant, making learning fresh and invigorating.

Key Stage 3

Year 7, 8 and 9 students aged 11 to14yrs follow the Key Stage 3 programme of study, 20% of which is taught as project- based learning to ensure that learning is rigorous, engaging and authentic. 'R.E.A.L.' project-based learning is taught as part of a UK Innovation Unit initiative in collaboration with the Californian Schools network: High-Tech-High. It is a cutting edge way of raising standards of attainment. R.E.A.L. Project lessons encompass Computer Science, Creativity, Business and Enterprise and the Humanities subjects: History, Geography Religious Education, Philosophy and Ethics.

The Key stage 3 core programme of study includes Maths, English, Science, Music, Art, Drama, Design Technology, M.F.L., Physical Education and Leadership and Management Studies. The learning prepares students for the most appropriate pathway into Key Stage 4. The curriculum is very well supported by an extensive range of additional activities and enrichment programmes such as the Maths Challenge and STEM projects to help students enjoy learning and keep focused on success.

Key Stage 4

In Years 10 and 11 all students study Maths, English, Science, P.E. and R.E. In addition students will choose courses in a number of other subjects according to their special interests and aptitudes. The   'Pathways Choice' programme provides opportunities for specific groups of students to specialise and learn in the environment best suited to their needs.   students access specialist vocational facilities and expertise at local college and work-based training providers as well as studying in

Key Stage 5 – Sixth Form

Our Sixth Form curriculum is broad and diverse, offering a mix of academic and high-value level 3 vocational subjects.   collaborates with other local schools so that students can access minority subjects in the locality. This has been highly successful. We are immensely proud that Sixth Form students choose to stay at   . We nurture and support them and have a number of specialist experts who provide bespoke care, advice and guidance so that our students follow the most appropriate programme of study and make successful applications to the University or Highly Skilled Apprenticeships of their choice.

"98% of parents agree that their children are well taught and make good progress at   ". Parent View Survey 2013

Success

We have a long tradition of success in our sixth form with an impressive alumnus of past students.
sixth form boasts:

- Increasingly high percentage of students going to the top Universities
- An impressive retention and course completion rate
- Excellent examination success at A- Level and Level 3 Equivalents

Teaching and Learning

Teaching and Learning is the core business of   so we make it our priority to teach to the highest standards every single lesson, every single day. Staff constantly reflect upon and develop their skills so that learning continues to be stimulating, engaging and fun.

Our teachers know that all learners have unique ways of learning and we are experts at meeting individual needs. Staff have an awareness of the way the brain works and the way we think and learn. Effort is valued and rewarded and all students are shown that they are capable of great things through hard work, resilience and the courage to make mistakes.

We use our knowledge of learning to ensure that all students understand how they, personally, learn so that in life, even beyond school, they can thrive in any situation no matter how challenging. We equip students with skills for lifelong learning and attitudes that will help them achieve success in their chosen careers by encouraging them to develop a portfolio of transferable learning skills. Your son/daughter will become:-

- **Creative**
- **Enquiring**
- **Effective Team-workers**
- **Calculated Risk-Takers**
- **Independent**
- **Reflective**
- **Confident participants**

Reading For Life

We hope you'll agree with us that reading is one of the most important life skills a person needs to be able to function in society. Our students need to be able to read well to access the curriculum and achieve their full potential. At   we ensure that all our students are confident and fully competent readers by providing:

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- Smaller class sizes
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- Daily reading for pleasure lessons in morning tutor time
- Reading with the authors
- Story time for Year 7's
- Bean-bags, rocking chair and specialist areas for leisure reading

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Arts and Cultural **Learning**

Our experience of the Arts and Culture shapes who we are, allowing us to be uniquely expressive and creative. Through Arts and Culture we can:

- Connect and provoke thought
- Share and explore ideas
- Communicate and see the world differently.

At   we place great value on Arts and Culture. Our curriculum ensures that all students in Key Stage 3 are taught separate weekly lessons in:

Music   Art   Drama   Real Project Creativity

- Drama is taught as a separate subject in addition to Drama work in English.
- Creative writing, English Literature, Textiles and Design Technology all develop arts processes.
- Dance is taught within the P.E. curriculum and also as part of Creativity.
- Learning progression routes through all curriculum pathways give students a rich choice of Arts subjects in Key Stage 4 and Sixth Form.

'ARTSMARK'
          proudly holds the ARTSMARK which is a
National Award given in recognition of excellence in the Arts.

Creative Partnership Links

          was in the first group of North Tyneside Schools to become a Creative-Partnerships School. We continue to sustain and nurture our artists and arts practitioners who continue to work with us developing fresh and challenging learning experiences for our students. Our robust partnerships include:

- ▆▆▆▆▆▆▆▆
- The Baltic
- ▆▆▆▆▆▆▆▆
- The Sage Gateshead

Heritage Learning

The Wallsend Festival

is ideally situated to help students fully appreciated how our rich heritage shapes and influences who we are.   is a founding partner of the annual community festival and we share in the Festival aims which are to:

"Celebrate all that is good in Wallsend: past, present and future."

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Through this unique partnership, students have greatly benefitted from working with a number of national and international organisations and specialists in the Heritage Sector. Examples include:

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International School Award and we are proud to be a designated **UNESCO Associated School.**

A number of student visits take place so that students can gain a deep understanding our how people from other cultures live and learn. This includes work experience placements in France, cross-curricular visits to the World War 1 Battlefield sites and the German Christmas Markets. Examples of our partnership link learning projects include:

Kenya :

France, Germany, Eastern Europe, Italy, Spain, Norway, Austria are amongst the many countries that Burnside students visit.

Our Modern Foreign Languages Department is renowned for excellence providing high quality learning for students from and neighbouring Secondary Schools and Colleges. Exemplary student is one of only 30 national UK German Youth Ambassadors promoting German speaking and German culture in Britain.

Enterprise **Learning**

Enterprise is a learning theme that runs throughout the curriculum. We believe this motivates our students and is relevant for the 21st Century world beyond school. Students are taught how to be enterprising and entrepreneurial through a wide range of subjects.

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 is:
- A member of the North East Chamber of Commerce (N.E.C.C).
- A partner of The Wallsend Chamber of Trade
- Has a number of active partnerships in Industry, Business and Commerce.

'T.I.C.E': 'This is Creative-Enterprise Gold Award

students participate in this regional award scheme annually. During the year they work alongside expert professionals from a range of companies in the Fashion, Music, Photography, Fabric Production, Graphic Design and Music Production. Since 2006 Students from   have progressed to the final stages of the competition. We are immensely proud of our 2015 winning Gold Award students.

Business Partnerships

We are extremely fortunate and pleased that our links with businesses, individual entrepreneurs and commercial organisations goes beyond the more usual partnerships that schools enjoy.   students go out to work with professionals in a range of environments where they work on long and short term projects developing real business ideas as well as enjoying high quality meaningful work placement experience. Professionals give up time and effort to support our students by coming into school to instruct, teach and offer specialist advice throughout the year.

Our partnership links include:

- The John Lewis Partnership
- Accenture (I.T.)
- Proctor and Gamble
- ABC Magazines
- The Wallsend Chamber of Trade

Homework and Study Support

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- Sailing – Tynemouth Sailing Club
- Film Club – Northern Film and Media
- Science Curiosity Club – linked to University of Newcastle, Leading Edge Project.
- Climbing Club
- Youth Action Club including Trampolining,5 a-side, Badminton – Hadrian Leisure Centre
- Skiing
- First Aid – St John Ambulance

The Duke of Edinburgh Award

has a thriving Duke of Edinburgh Award Scheme with many participants and we are honoured to have been given special recognition for our students' success in achieving Gold, Silver and Bronze Awards.

- 2013 - Gold Award students are invited to St James Palace to be personally congratulated by H.R.H. Duke of Edinburgh.
- 2005 - Her Majesty the Queen and H.R.H. Duke of Edinburgh visit

Students are encouraged to actively participate in a number of community awards schemes including The Young Civic Award.

Sport

- Sporting competition helps learners to understand the importance of teamwork. Through sport, students develop leadership skills and become resilient. Visits to external events and competitions offer additional enrichment.
- works closely with local sports clubs such as Wallsend Boys Club and Wallsend Rugby Club to encourage students to continue to enjoy and improve their sporting skills beyond school.

- Within the curriculum and beyond, opportunities are provided for our students to gain sports leadership awards and qualifications.
- Sporting master-classes and activities for our most gifted students include Archery, Fencing and Rowing.
- We are privileged to count numerous professional sports men and women amongst our alumni including some famous internationals and Olympians.
-      boasts a wide range sports teams and we regularly enjoy celebrating their many successes. These include cricket and basketball.

Performing Arts

Performing in front of an audience raises our self- esteem and allows us to express and enjoy ourselves. At   we actively teach performing skills to help our students improve their levels of self-confidence so that they can be fully prepared for those all-important interviews they will encounter in the future. In addition to classroom learning, we provide:

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- The School Play – (Sixth Form Students final exam performance)
- Seasonal Concerts: Christmas and summer with The Wallsend Community Choir
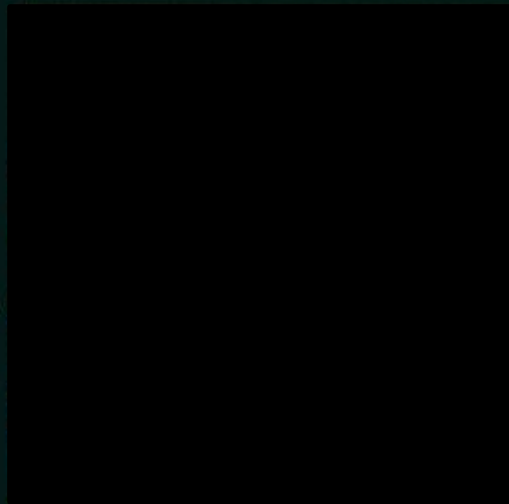
Partnership **Learning**

To be fully prepared for life in the 21st Century, we believe it is crucial that young people learn from the most highly skilled experts and specialists both in school and from the world outside.   has forged many diverse and longstanding partnerships over time. These links have enabled students to experience learning in a way that enriches their understanding of themselves and the world around them.

British Values: Community

          is a values driven school where good moral, spiritual and social values underpin all that we do. Through our determined efforts to forge partnerships and develop curriculum learning projects we are proud that our students have every opportunity to see that they can individually make a difference to the community they live in and society in general. We encourage all of our students to act with:-

- Enthusiasm and determination
- Kindness and consideration
- Care and compassion

          has been recognised as a leading school for innovation in community partnership work by the SSAT National School Network.

          holds the SSAT Futures Vision Award.

Making a difference - Making Your Future Happen Now

Community learning projects and partnerships where students are making a real difference include:

- The Parks for the People – Regeneration of Wallsend Parks with North Tyneside Council.
- Challenging Anti-Social Behaviour – Projects with Northumbria Police.
- Senior Citizens Annual Christmas Party.
- Wallsend Community Choir
- Building Bridges – exploring racism and the impact of the Holocaust with a range of Jewish organisations.
- Creating our own School charity:
- Regular leadership of and participation in performances in Community Arts, Arts workshops local residential homes and Primary Schools
- Supporting numerous charities by organising fund-raising events throughout the year.

          is an inclusive school where every child is nurtured and celebrated. Over a number of years   has enjoyed a strong partnership with

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