



IO1 – Creatives Academy Framework

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Executive Summary

This document presents and synthesises the results of a co-design and research process in order to create the framework for the Creatives Academy project. The framework will inform the design of the Creatives Academy curriculum and provides an underpinning rationale for how the project is developed and implemented.

Creatives Academy, a two-year Erasmus+ programme, was funded because of its focus on providing creative, entrepreneurial, careers and competence development-based experiences in order to: empower students with skills; facilitate high quality encounters between students and creative professionals; re-introduce the creative profession; and, finally, support schools and educators with knowledge and confidence for embedding practices in their educational setting. These goals are important for a number of reasons. Young people have been losing access to cultural and creative activities, with narrowing school curricula and broad cuts to culture and arts provision. Alongside this, creative graduates are more likely to be self-employed or freelance and would benefit from developing entrepreneurial skills and thinking. The wider context for the project is the devastation and ongoing difficulty the Cultural and Creative Sectors across Europe have faced as a result of covid 19. The impact of this is not purely economic: cultural activity generates many social impacts, in terms of health and well-being, community and urban regeneration, civic engagement and inclusion - and a strong sector benefits wider society not just the economy.

To contribute to addressing this, Creatives Academy aims to intervene at the school level, combining practices from creative and arts, entrepreneurial and careers and competence development education to provide an innovative and holistic solution to strengthening creative careers' interest, knowledge, resilience and skills. The framework was co-designed with educators and creative professionals and the innovative value of the framework presented in this document is in how it blends the most important and cutting edge elements of the three strands into a holistic and manageable approach. Some important themes emerged from the process, such as: the importance of resilience of hope and finding one's existing strengths and strengths in connections and networks; the importance of learning how creative professionals and artists navigate the world and sustain themselves and their creative work; the importance of the social power of creativity and arts and critical skills and understanding as well as commercial skills; and the sustainable potential of cooperative and collective action as well as individual development.

To cohere the framework from the co-design and research process, this document unfolds in the following steps. To centre the lived experience of participants in the co-design process, the document begins with themed data from the workshops about the experiences and needs from educators and creative professionals. Following this, information about country contexts sets the scene regarding the organisation of the education system, the policy direction in education and the impact of covid. Then summaries of the three project strands - creative and arts, careers and entrepreneurial and competence development education – illustrate country level interpretations of these elements. Good practices and examples of projects proposed by workshop participants are described, followed by additional research which augments understanding regarding potential 'holistic and inclusive' and 'innovative and cutting edge' characteristics. A synthesis of themes which emerged – resilience and hope, navigating the world, being entrepreneurial, the meaning and power of art, and collective as well as individual development – provides a way of thinking about what was important to participants involved in co-design. Then a summary of 'what to learn', 'how to learn' and 'what outcomes are sought' leads into the presentation of the proposed framework. Finally, barriers and enablers for successful implementation are considered, and concluding advice presented.

1.0 Introduction to the framework

1.1 Objectives

Creatives Academy (CA) aims to blend best practice from creative and arts education and entrepreneurial education to build the competences needed for creative futures.

To develop the framework the project assembled a partnership with experience across each of the three elements:

- 1) creative and arts education (OUS area of expertise)
- 2) entrepreneurial and careers education (SEi & Stimmuli area of expertise)
- 3) competence development education (SDT area of expertise)

Crucially, as well as the expertise partners bring, the framework was co-designed with educators and creative professionals who brought up to date insight of the experiences and needs, good practices and barriers and enablers, direct from practice.

To develop a framework which combines the three elements represents quite a design challenge – each one of these areas, on its own, is complex and expansive. To blend all three requires a process of refinement and synthesis to decide *the most important and cutting edge* elements to be included in the CA framework. In addition, the framework aspires to be transferable across different subjects and adaptable to contexts within and outside the curriculum. It should make as much sense to a teacher of arts or i-media as it does to a careers or enterprise coordinator, as well as being accessible and interesting to the Creative Professionals it aspires to engage in working with students.

All three areas share common threads – in particular how they aim to support young people to creatively prepare for uncertain futures and improve confidence, decision making, learning and progression.

Another objective of the framework is to support the goals of IO2, which is to create a curriculum experience which reflects the more cooperatively inclined creative philosophy, and the importance of collective (not just individual) development.

As set out in the original submission, the framework will align with, and underpin, the curriculum design goal of being inclusive and holistic, building confidence and motivation through development, improvement and iteration rather than emphasising social comparison and external judgement.

This framework will synthesise elements from the three strands and provide a solid foundation for curriculum development and training. In the following section the co-design and research process is described.

1.2 Process

1.2.1 Co-designing the framework

To develop the framework the project assembled a partnership that has experience across each of the three elements. In addition, partners recruited additional educators and Creative professionals (CPs) to inform the development of the framework. As proposed in the submission, a co-design process was designed and implemented to gain insight and design ideas in relation to informing and generating an elegant and impactful solution to bringing the three elements of the framework together.

The process involved planning and delivering a co-design workshop facilitating educators and creative professionals to provide their experiences and needs, good practice ideas and barriers and

enablers. Partners were managing and aware of different covid restrictions at the time, this was creating logistical problems in terms of meeting, and coordination problems in terms of knock-on effects leaving people extremely time short. In light of this, the co-design workshop was designed to be able to be run in two hours online, but also guidance was provided about how to extend and develop the workshop should people have more time or be meeting face to face.

Developing the co-design methodology was an initial project task and at the Kick Off Meeting in June 2021, a presentation about co-design, its principles and some methods took place to gain initial feed in and validate initial ideas for the workshop. In particular, the spirit of co-design, which is characterised by participation and involving people in shaping decisions and shifting people to become participants in design – was highlighted as important. In addition, the idea of Pair Design was introduced as relevant, in that pairs can achieve more and synthesise more deeply than larger groups, and thus, give potential time constraints for participants, was proposed as an effective method for the workshop. These initial ideas were discussed and agreed, then a draft protocol for the framework development and workshop was circulated for feedback mid-way through June. On the 18th of June at the Transnational Project Meeting, time was dedicated to doing a dry-run of the workshop online with project partners, so they could learn how they would deliver it for themselves. In addition, as SEi were the first to deliver the workshop on July 8th, some additional suggestions and adaptations were communicated to project partners in order that they were aware of issues that emerged during delivery with participants to whom the entire project was new. In the following section, a brief outline of the workshop is presented.

1.2.2 Workshop approach

Prior to the workshop a summary booklet about the purpose and approach used in the workshop and the set of workshop slides was sent to participants. As discussed in the previous section, participants involved are involved, if they had time to read the materials and think about the design problem before the session, then that would be helpful. There was certainly nothing to gain by keeping participants in the dark as we were trying to access their experience and ideas to co-design a solution to blending three educational elements, thus, sharing the materials before might support them to think through this problem before the workshop. Having said that, we also understood, given the time constraints, and widespread overload and burnout being discussed, that there were no guarantees that participants would have had time to read the materials. Thus, the workshop was not dependent on this preparation.

The workshop was segmented into five different elements, with full explanation about how to deliver each element and information about how activities might be adapted or extended depending on circumstances. It was explained that we would harness the practice of pair design to get deeper insights and ideas from people, and that pairs would sometimes work in same-discipline pairs (SDP – for example an educator with an educator), or in multi-disciplinary pairs (MDP – for example an educator with a Creative Professional).

These elements, and the objective of each element, were:

- a. Introduction – the objective of this element was to meet colleagues, identify project goals and purpose of the workshop.
- b. MDP/ activity 1 – the objective of this element was to generate empathy between disciplines in covid and other times (to generate insights around experiences and needs). It involved educators and Creative Professionals working in pairs and using an interview schedule to learn about each other's experiences and needs during

- covid times in their respective fields, then summarising ‘what struck them’ about each other’s experiences with the rest of the group.
- c. SDP / activity 2 – the objective of this element was to identify and select good practices that could be used in the CA framework. It involved participants working on their own, then in same discipline pairs (educator with educator, Creative Professional with Creative Professional), to elicit and select practices that should be part of the CA framework. To prompt participants to select only the most innovative/cutting edge and holistic and inclusive practices, groups could only propose 4 practices from each workshop which would be the focus of further research.
 - d. MDP / activity 3 – the objective of this element was to contribute a design solution, including barriers and enablers, about how the CA framework could blend the three elements (creative & arts, careers and entrepreneurial and competence development education), taking into account the experiences and needs and good practices identified in the co-design process.
 - e. Evaluation – the objective of this element was to gain feedback about the workshop experience and ideas for improvement. It involved completing an evaluation about what was useful/interesting, confusing/difficult, how the workshop could be improved and general comments about feelings/thoughts at the end of the workshop.

A booklet provided before the workshops doubled up as a space where people could record notes. We asked that if participants made notes or jotted down ideas outside of this document they sent photographs of their work so their responses could be transcribed.

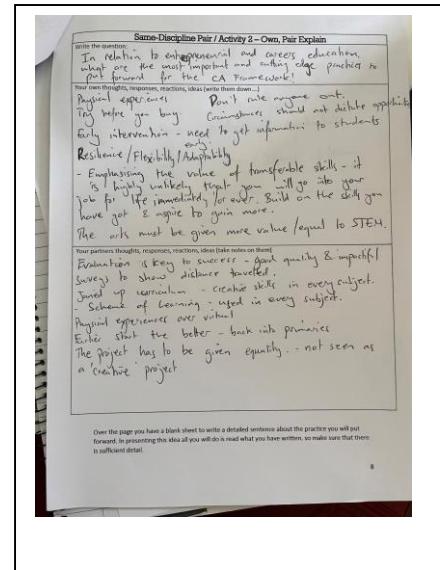
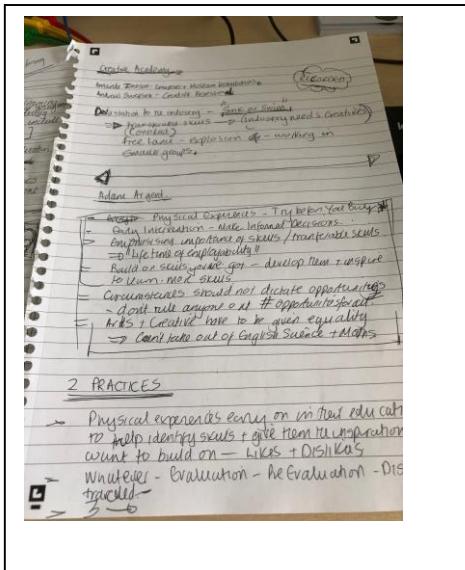


Image 1 - Example of participant's hand written notes

Image 2 - Example of participant's notes in workshop booklet

Where workshops were being delivered in partner languages, it was agreed that recordings of conversations and any workshop notes would be collated and summaries transcribed. Now an

outline of the workshop has been provided, in the following section the workshop participants are introduced.

1.2.3 Participants

A key principle of the co-design methodology was to create sessions to learn more from less people. Pair design has been called micro-collaboration, whereby working together closely and with two brains on a project at the same time, pairs get further and faster in their thinking. In this process, Creative Professionals and Educators were paired up, sometimes working in same discipline pairs and sometimes working in multi-discipline pairs. Evaluations of this format described it as intense, but useful, energetic and productive. We thank co-design participants for their contributions, and hope we do justice to their thoughts, ideas and advice in the first iteration of the framework. We intend that these participants will review and add suggestions for this framework as the project continues.

1.2.4 Desk Research

Following the workshops and the collation and transcription of the material, partners conducted desk research to augment the workshop results. Guidance for this element was drafted, circulated and then refined. The desk research guidance supported partners to structure how they approach capturing additional information regarding ‘background summaries, contexts, experiences, good practices and research, needs, barriers and enablers. The guidance document is available at Appendix 3, but the key elements are explained below in Figure 1:

Explanation of elements of desk research:

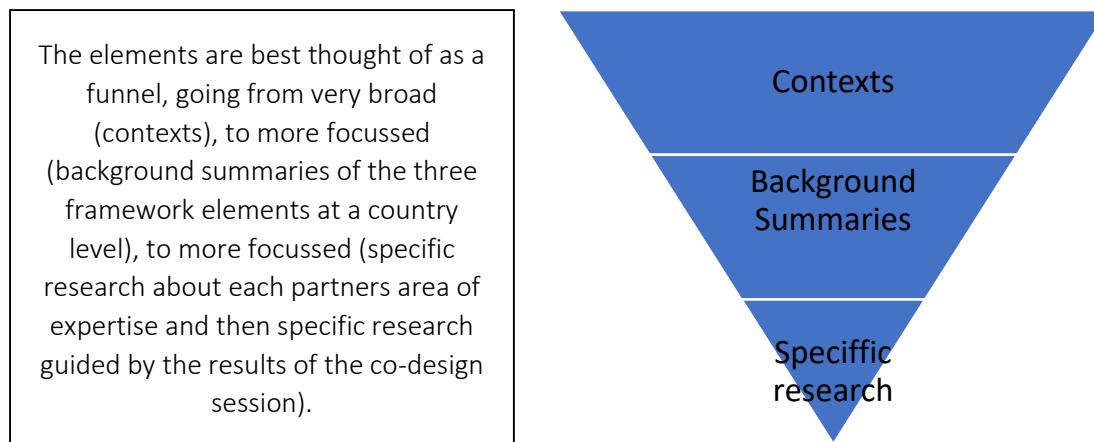


Figure 1: Key Elements of Creatives Academy Desk Research

In terms of contexts, partners filled out the picture about their own country regarding organisation, policy direction, the impacts of covid in both creative and educational sectors and other specific issues which they observed shaping the educational context. In terms of background summaries, this section is about the state of play in their area of expertise (for example in either creative and arts, careers and entrepreneurial or competence development education). Partners then drilled down into their area of expertise, surfacing additional research on research and practice which was ‘holistic and inclusive’ and ‘innovative and cutting edge’. Finally, the results of the co-design session were used to prompt further, specific research into the specific practices proposed by workshop groups. By providing a document structure, descriptions of what each section would contain and

guidance on length of responses, partners were supported in their research efforts and the structure of the final synthesis was set from the outset. Partners provided all the material (workshop results transcriptions, photographs and desk research) into a shared online drive. The final part of this process, once all partners had completed the co-design workshops and desk research, was at a transnational project meeting where a discussion took place on ‘what struck them’ about what emerged from this process. This provided some signposts and expert interpretation before the material was synthesised for a first draft of the essence of the framework. The process of synthesising these materials is described in the next section.

1.2.5 Synthesising a draft ‘essence of the’ framework

The material partners collated and transcribed from the workshop and additional desk research was collated into a master document and read through to gain a sense of the overall flavour. Questions and problems which were outside of the original structure of the guidance document (but in line with some of the striking elements identified by partners) were interpreted into emergent ‘themes from workshops and partner discussions.’ In addition, data was coded regarding knowledge and skills and experiences in order to synthesise what should be learned and how it could be learned, according to the co-design process and additional desk research. The essence was presented in a short / 3 page document for partners to comment on and then discuss at a transnational project meeting to sense check and gain feedback. In particular, this discussion highlighted the need for flexibility between partner countries in the exact presentation of the framework in terms of language, according to local educational priorities and understanding of terms. However, it was agreed a glossary would be provided so that the partnership had a starting point for understanding the terms. In the following section, prior to the presentation of the framework, a presentation of elements of the co-design workshop results and desk research is provided, starting with the experiences of educators and creative professionals in covid times.

2.0 Experiences

This project is taking place in the context of the ongoing covid-19 pandemic. At time of writing a new major variant of omicron is causing concern, safety measures are being re-introduced and further lockdowns discussed. Since it started, the pandemic has had a devastating effect on the Cultural and Creative Sectors (CCS) across Europe. Venues have been hit hard by social distancing, whilst many creative workers tend to be self-employed and freelance and have experienced reduced wages and lay-offs. Meanwhile, in education - even before the covid-19 crisis- young people were losing access to cultural and creative activities, with narrowing school curricula and the reduction and closure of important cultural hubs such as libraries, diminishing access to such activities.

But what of the personal experiences behind these broad assertions? Educators and Creative Professionals who attended workshops started by interviewing each other about their experiences before and during the ongoing pandemic. The following sections illuminate some insights and most frequently used language across partner countries.

2.1 Belgium

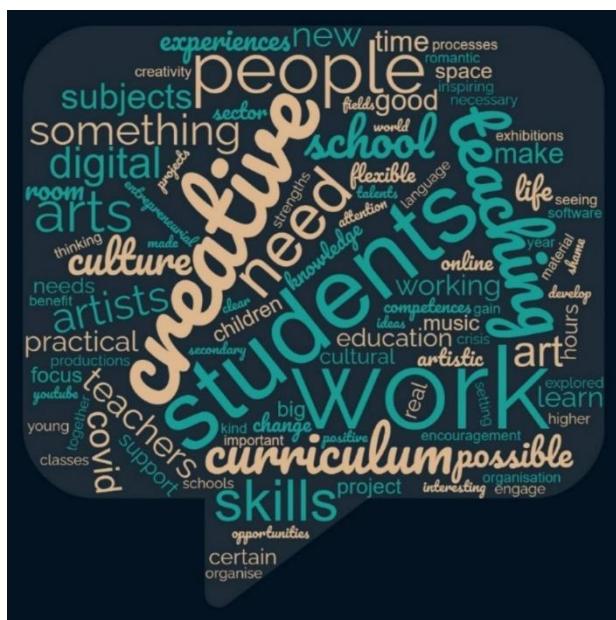
In Belgium, participants discussed that the impact of the pandemic had been deep and wide ranging. For educators covid meant more transmission of information - through screens – when the technology was up and running.

“Covid reduced teaching to ‘the teacher teaches the students’, and this had to happen quickly. Older teachers learned from younger colleagues, who took the lead in digitalisation and students picked it

up very fast as well, in the blink of an eye. It did offer new opportunities, such as using powerpoints, YouTube channels and making e-books. Covid and the necessity for digital teaching brought a lot of creativity to schools.” Heleen Van den Haute – Secondary School Teacher

But as well as these covid-related changes, discussion also revolved around a general direction of travel which was squeezing creative subjects and practices:

“A problem in Flemish education is that it is being ‘modernised’, and every year the new curriculum loses the requirement of one or two arts classes a week. Arts teachers are worried about their jobs, and alongside that, students are missing the respite creative subjects bring from ‘cramming’ for maths or physics.” Heleen Van den Haute – Secondary School Teacher



“Art and music are seen as a waste of time. This is a shame, because there is always a number of students who are not made for this ‘classic teaching system’ and who would benefit greatly from more room to breathe, from more creativity...”

“There is a self confidence in art that sort of coincides with entrepreneurship: this ‘thinking that things are possible’ that ‘more is possible than you imagine’. Develop that mindset in kids, through art: it is a way to build confidence and learn about yourself.”

Kate Mayne, Coordinator of Artistic Partnerships.

Image 3 – common words used in co-design workshop in Belgium

Whilst educators reported the diminishing importance of creativity and arts in schooling, creative professionals identified the confidence and resilience that can be developed through creative and cultural practice:

“Culture is our greatest asset – get more people culturally literate and to experience how creative processes work. For students to come into contact with artistic life and see the value that is added by creating real, tangible work. This has happened in digital ways during covid, via screens. Whatever they are doing, there is a need for creatives to be able to talk in an inspiring way about their work.” Kate Mayne, Coordinator of Artistic Partnerships

Like the educators through, they identified forces at work prior to covid that were already changing the environment:

"The cultural sector has to compete with more and more obstacles in finding the right resources in order to make sure the imagination can work in a proper way. Work in the creative sector has become less and less romantic in the past years." Peter Bary, Museum Director.

Both creative professionals and educators reported that some of the digital provision introduced during covid times would be here to stay:

“Classical exhibitions will not be enough – almost every exhibition will need to be considered as a digital productive work too. Indeed, some exhibitions may only live in a digital way.” Peter Bary, Museum Director.

“Through the use of online material, YouTube fragments, online concerts, the covid crisis prompted some changes in teaching which added appeal for certain students, who otherwise may have been bored or dropped out. Adaptations sometimes work well and are appreciated.” Georgios Karaïskos - Project Researcher in the area of education and cultural exchange.

2.2 England

In England, participants shared stories about life before covid, and the dramatic changes that happened when the pandemic hit. In particular, the importance and nature of face to face work and how this was cancelled was common for educators and creative professionals:

“Before covid our life was highly dynamic, highly team based and involved loads of business interactions. We had a really full timetable, we did really big projects...we were active, active, active. We took trips out, took parents with us, you know the first time a parent had been to university with their child, powerful stuff. This got shut down and our team set up the covid testing centre.” Sarah Harrison, Horizon.

“Covid decimated anything physical, external visitors were not allowed on to the site, any visits and extra-curricular trips were cancelled. We pulled together a digital offer, we designed something we’re proud of. But it’s just not the same, you can’t get that buzz logging in to a zoom link, you don’t get it the same way.”

Adam Argent, Horizon CC.

“I work in the film industry and when covid hit it just closed down. Studios closed, production stopped, people got sent home, the whole industry – it just stopped. For me personally, it was downing tools and trying to figure out how to work through this. It was sink or swim.”

Andrew Swepson, Menagerie PR.



Image 4 – common words used in co-design workshop in England

Discussions highlighted the need for personal resilience and the importance of team, contacts and networks. For educators, a strong team meant being able to take a face to face learning programme on line. For creative professionals it meant reaching out to individuals, organisations and networks to find opportunities and adapt to weather the situation.

In addition, the value of creativity and arts in school life was discussed, and its lower status than ‘proper subjects.’ The experience of hearing these experiences was striking:

"I knew this already, but it was shocking to hear, that arts are a secondary thing, that STEAM seems to have gone by the wayside. I know this from my own kids, they're doing away with music GCSE, art in the local primary schools, it's not there anymore, and yet in my kids' secondary school they are

putting in a subject called creative thinking, you wouldn't need that if the other subjects hadn't been pulled." Amanda Johnson, Kidology Arts.

"The biggest problem is that STEM will always trump creative subjects. There's a big culture change that needs to happen and I don't think it will change any time soon. Teachers are not allowed to take students out of maths, out of English, but students can be taken out of art, out of dance, out of music, and that's because somewhere, higher up the system, they're not considered important."

Adam Argent, Horizon.

2.3 Greece

In Greece, discussion about the changes covid brought accepted that some of the remote and hybrid remote learning practices were here to stay, and that could be a good thing, particularly in relation to what was learned about how creative professionals adapted during covid:

"Children are very much familiarised with digital means which helped with the switch to remote learning. But more than that, I can see how the internet played a big role in the survival of the creative sector, hearing how Maria shifted her job and succeeded entrepreneurially, these are vital skills." Efi Damtsi, School .

Equally, the multi-disciplinary nature of the lives of educators was surprising for creatives:

"I was surprised that an English teacher is also working with careers education, but this is good. Students need to discover their skills and connect with art and culture in their everyday life, not just for artistic application, but also as a way to understand the world." Maria Terzaki, Drama and Theatre Expert.



"Talking about careers orientations in education and in relation to culture and creative professions, we should get over the idea that artists are bohemians wearing a scarf and painting on a canvas."

Maria Lykartsi, General Lyceum Assiros.

"There are many dimensions to the creative professions and visual artists today, from graphic designers, website creators, designers of everyday objects, they all need creative skills. So art class is not just relaxing time, it is a foundation for this varied work."

Fotini Tikkou, Illustrator and Ceramicist.

Image 5 – common words used in co-design workshop in Greece

In discussing misconceptions and stereotypes of 'artists' – scarf wearing, canvas painting bohemians – educators and creative professionals agreed that meeting many professional 'up close' was important to dispel myths about who is an artist and also the range of work creative professionals are engaged in.

2.4 Serbia

In Serbia, discussion included some of the unexpected side effects of the pandemic, for creative professionals and educators:

"In terms of skills, I think I have improved my directing skills and methodologies, at least in the sense that I became aware of what other approaches exist. And in the context of production too, I think I have realised new models of project financing, new ideas came to mind about different campaigns, it had these productive elements to it." Marko Jozic, Recorder and sound designer.

In addition to what might be considered beneficial professional competency developments, there was also discussion about what legacy covid adaptations would have on cultural and creative sectors:

“Online communication as a preparation for some art projects or a component, for example the online presentation of arts and programmes, I’m not exactly sure what will stay, but it has certainly opened things up a bit. Perhaps the most important thing people will see is that it doesn’t take much to create something, and that in narrow conditions, creativity comes out the most and the craziest ideas happen.” Tatjana Matesa, freelance actress.

"The basic problem was, and still is, how to awaken creativity in young people. This problem did not just arise during covid, or just before it, we recognised that problem long, long before that."

Dragan Krstic, Gymnasium Svetozar Markovic.

Although covid narrowed artistic practice, to overcome challenges we connected much more with various artists, arts associations, collectives and other people who support art in one way of another. Creative professionals definitely need a support system. There is no more talk of individuals and patrons who think they can function on their own. We need each other and system support.

Tatjana Matesa, Freelance actress.

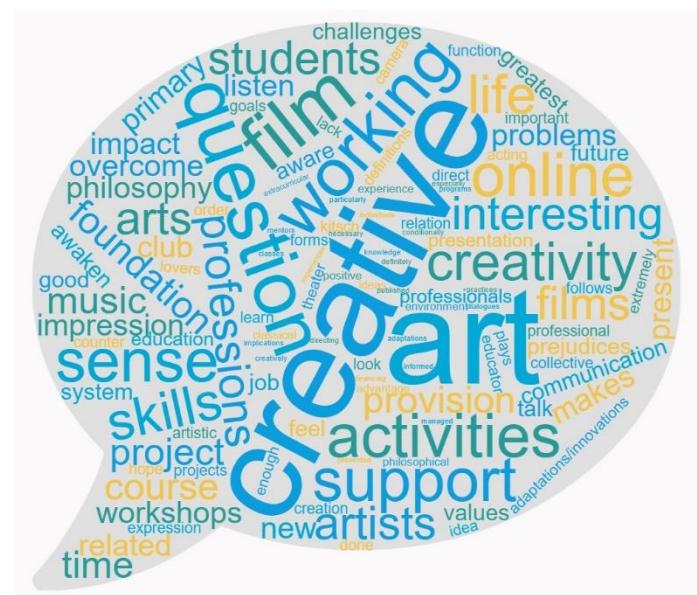


Image 6 – common words used in co-design workshop in Serbia

Going forward, young people are said to need ‘serious work with mentors’ and better understanding about the governments and institutions, organisations and collective ways of working that will support creative practice: “Workshops, gathering, collective ways of working, these suffered in covid and are important for development. As well as theoretical advancement of knowledge, much more practical works is needed to improve the skills of creative expression.” Marco Bogesic, Polytechnic School Subotica.

In addition to skill development, there was an appreciation of the critical and social power of art:

"I think that we should listen to the needs, possibilities and sensibility of young people and not impose something that they should do. Many young people have prejudices about art, so the point is how to start from something kitsch and move towards some higher art form, something that helps young people turn to the right values, to question, not just consume." Dragan Krstic, Gymnasium Svetozar Markovics.

Now we have a flavour of how educators and creative professionals discussed their work and experiences, in the following section partners' contexts are discussed in more detail.

3.0 Contexts

In the following sections, the contexts of partner countries are presented, including the organisation of the educational system, the direction of policy and the impact of covid.

3.1 Organisation

In **Belgium**, education is compulsory from age 5 until 18, within which fulltime education is compulsory until age 15. Primary school comprises 6 years (age 6 to 12), after which students who successfully completed primary school obtain a certificate and are granted automatic access to the first secondary school year A, students who have fallen behind or need extra attention start secondary school in first year B. Secondary school is made up of three 'stages', each consisting of two grades. Students follow a common curriculum in the first stage (lower secondary education). From the second stage (upper secondary education), there are four main orientations, all of which are further divided along various tracks: General secondary education ('ASO'), focusses on general education, prepares students for higher education; Vocational secondary education ('BSO'), teaches a specific trade in addition to general education; Arts secondary education ('KSO'), combining general education with active arts practice; Technical secondary education ('TSO'), focusing on general and technical-theoretical subjects, prepares students for work in the field or transition to higher education.

In **England**, all children between the ages of 5 and 16 are entitled to a place at a free state school, which come in a range of types. Community schools, or local authority maintained schools, are not influenced by business or religious groups and follow the national curriculum. Foundation and voluntary schools are funded by the local authority but have more freedom to change the curriculum, and are sometimes religious or represent some other interest. Academies and free schools are run by not-for-profit academy trusts and are independent of the local authority, and grammar schools (which can be run by a local authority, a foundation body or academy trust) select pupils and there is a test to ascertain which pupils will be selected. There is also a strong tradition of private education in England and all types of schools and academies can interview and choose their own staff and teachers can choose where they teach. Overall responsibility for the education system in England lies with the UK Government's Department for Education (DfE). The DfE is responsible for teaching and learning in the early years, primary schools, secondary schools, further and higher education and adult learners.

In **Greece**, compulsory education includes two-year compulsory attendance for 4-year-olds in nipiagogeio (pre-primary school), six-year attendance of pupils in dimotiko scholeio (6-12 years old) (primary school) and three-year attendance of students in gymnasio (13-15 years old) (lower secondary education school). The second secondary education circle is optional and refers to lykeio (upper secondary school) – general and vocational (16-18 years old) and lasts 3 years. The penal code foresees sanctions to anyone having the custody of an underage pupil and failing to enrol him/her or supervise his/her school attendance. Other education structures include: Second Chance Schools (SDE), for those aged 18 years or older, who have not completed the nine-year compulsory education and hold the primary school leaving certificate; and vocational education and training

provided in apprenticeship schools or VET training institutes depending on level. Higher Education includes the University sector, Technical universities, The Athens school of Fine Arts (ASFA) as well as the Technological sector and The School of Pedagogical and Technological Education (ASPETE).

In **Serbia**, the educational system includes preschool, primary, secondary and higher education. Preschool preparatory program and primary education are compulsory, therefore the total duration of compulsory education in Serbia is 9 years. The principal language for instruction is Serbian for all educational levels, but national minorities have the opportunity to attend school in their native language. Preschool education is divided into two educational groups: nursery (age 6 months-3 years) and kindergarten (age 3 years- till the beginning of primary school). Within preschool education only the year before starting primary school is obligatory, when the preschool preparatory program is implemented (for hours a day for at least 9 months). Every child who is at least 6,5 or 7,5 years old by the beginning of the school year, shall be enrolled into the first grade of primary school. Primary education lasts for 8 years in two cycles (4 grades each) and it is compulsory for all students. Secondary school is not compulsory and it is divided into: general secondary education (gymnasium – 4 years), secondary vocational education (3 or 4 years) and secondary art education (4 years).

3.2 Policy direction

In **Belgium**, the Flemish government introduced a so-called “modernisation of secondary education”, to be implemented gradually from 2019, in which educational objectives are updated and a new system of dual learning is adopted. The four main orientations and their names above remain unchanged (General Secondary, Vocational Secondary, Arts Secondary and Technical Secondary), despite various calls to move to a system with more freedom to move ‘upstream’. The “modernisation” also involves more differentiation in the first stage of secondary education, with 5 hours in addition to the 27 core curriculum hours. Under the new curriculum, 28-30 out of 32 hours of teaching are set and it is up to the school to decide to keep arts and creative subjects for the remaining hours, but many schools don’t.

In **England**, a major policy development has been reducing the power of local authorities over the schools in its geographical boundaries. Since 2010, the shift has been to encourage or compel schools to become academies, with a substantial minority of primary (age 4-11) and a majority of secondary schools (age 11-18), now under the control of CEOs, trustee boards and/or within Multi Academy Trusts. This means schools can choose what to offer students, and there is less coordination of activities and resources at a regional level for all schools. In addition to this increased school level autonomy, a focus on ‘knowledge rich’ curricula is a noticeable development, putting pressure on support for creative and arts subjects which are not perceived to have the knowledge capital of maths and science subjects.

In **Greece**, the Greek educational system is under the central responsibility and supervision of the Ministry of Education and Religious Affairs. The Ministry of Education and Religious Affairs implements a series of policies and initiatives aimed at improving the effectiveness and efficiency of education in both content and procedures. The Greek educational system adopts exam-targeting curricula, narrowing down a lot the students’ learning potential and multiplying the dead-ends students experience by trying to follow professional paths not suitable for them. During the last decades in Greece, all the efforts for reforms in the educational system have been guided by the exams’ performance rather than the needs of students. Upgrading education is largely synonymous with technology and digital skills and the role of culture and the arts is deteriorating.

In **Serbia**, the Strategy for the Development of Education in Serbia by 2030 is a comprehensive document of public policy in the field of education development, which aims to harmonize policies in

education with scientific, technical and technological development, and also to harmonize regulations in education with international documents and initiatives. Among other elements, it places special emphasis on improving quality of curriculum, competence development, capacity building of teaching staff, improving the system of professional orientation and career guidance, improving the external evaluation and self-evaluation system of the work of educational institutions, establishing foundations for the development of digital education. Artists and creatives leave school unequipped for how to sustain themselves. However, there is little interest in art and its value, indicating a broader problem, not simply in schools but at all levels of education.

3.3 Impact of covid

In **Belgium**, due to covid, schools have faced long closures. Average quality of education was heavily impacted, in primary school education, 86% reported learning damage with pupils. Students in the final year do worse in tests. Autonomy in the curriculum makes it difficult to assess exact impact of Covid in Flanders, but it was estimated that students have suffered losses in learning corresponding to about six months of teaching. Experts also highlight a structural deficiency in digitalisation: before Covid, less than 55% of teachers were effective in using a computer, and many students did not have access to a computer or the internet. Already existing disadvantages have exacerbated inequality between students. Additionally, ESL (Early School Leaving) had been on the rise since 2015 to 12.1% in Flanders in 2018-2019, with higher rates expected due to the pandemic.

In **England**, a practical impact that covid has had on schools is the increase in pupils requiring state supported school meals, a proxy measure for children from families who may be on low pay or welfare. Over 420,000 students have become eligible for free school meals since the first pandemic. As so many young people have lost time in school, and missed learning, there is consideration regarding what a 'recovery' curriculum should look like. For example, prioritising missed teaching or helping rebuild confidence and community. School leaders and teachers are also working in an ongoing pandemic, managing many responsibilities such as vaccines, safety measures, self-isolations and absence which will exert pressure for some time to come.

In **Greece**, when the pandemic hit Greece, the country was still recovering from the 2009 crisis, leading to a deep economic impact but also to a difficulty to respond directly to the educational needs of students who were suddenly trapped in their houses, without all having access or not having proper equipment for remote education. The Greek education system however, despite the unfavourable economic, social conditions and the lack of infrastructure, responded significantly to the unprecedented challenges of lockdown through asynchronous communication and teleconferences. In relation to the creative side of school curricula, there was no central policy provision for the inclusion of such activities. The focus was mostly on the main subjects such as math, history, physics and literature which are deemed to be more important for school curricula and skills' development.

In **Serbia**, due to the situation caused by covid, the system of education faced unprecedented and unexpected challenges. The Ministry of Education, Science and Technological Development had to organize distance learning almost within a few days. This method of learning, which included TV classes, online learning platforms and alternative forms of distance learning, was a whole new experience for all involved. Many schools lacked technical equipment, or staff with relevant knowledge to use them. Some students were faced with the same problem, especially those from poor households without electricity, television, computer and smartphones. Research showed that 10-12 percent of children could not access online classes at all. In order to overcome the digital divide, the EU has supported Serbia by supplying digital equipment, establishing digital libraries and learning support clubs, providing professional training of teachers.

Now that the organisation, policy direction and impact of covid in Creatives Academy partner countries has been introduced, in the following section specific information is provided about the three project strands.

4.0 Background summaries

In this section, further information is provided from each country on the three project strands – creative and arts, entrepreneurial and careers and competence development education.

4.1 Creative and arts education

In **Belgium**, in pre-school and primary school, some form of musical education is included in the curriculum. Where possible, links are sought between the various subjects in order to combine activities. The ‘artistic secondary education’ (*Kunstsecundair onderwijs – KSO*) stream in secondary education combines a broad general education with active arts practice. This ‘KSO’, also called *Kunsthumaniora* (Arts-humanities) in several schools also offers a separate year – a seventh year which can be followed after obtaining a secondary school diploma as a preparatory year before pursuing higher education in arts or music. In most secondary education streams, however, with the “modernisation” of secondary education, there is less and less focus on creative subjects in comparison to STEM subjects. From 2021, traditional creative subjects are being replaced by an over-arching course for “social studies, economics and arts,” leading to time spent on creative subjects decreasing from 60 hours to only 10 hours over two years.

In **England**, the main policy document specifying students’ creative entitlement is the National Curriculum, meaning that local authority maintained secondary school must teach art and design, Design and Technology (D&T) and music at KS3 (11-14 years) and offer at least one arts subject *and* D&T at KS4 (14 – 16 years). However, as teachers’ union NASWUT points out, 61% of secondary schools are now *academies* which fall outside the influence of local authorities thus are not bound by this requirement. As a result, some schools are dropping arts subjects from the curriculum, cutting teachers and delivering a much reduced curriculum. Teacher head count in subjects relating to creativity and arts is down from between 13% for art and design, and 22% for design and technology from a period from 2011 to 2015 according to NASWUT. Every other arts subject including drama, music and media, also fell somewhere within this range, indicating an across the range decline in teachers and subject provision for students.

In **Greece**, national policy makers publish a guide on how art education/ aesthetic education will be applied the following academic year. The Institute of Educational Policy published for year 2020-2021 advises arts, theatre education, and music for primary schools, but curricula is open to the discretion of the teacher and types are not binding in terms of curriculum. The current Arts Curricula are "open" type and are not binding in terms of curriculum. According to the new law 4692/2020, for Gymnasium (lower high school, ages 13-15) the curriculum includes music and arts education with no specific mention of theatre class. In this law, no reference is made to the need to support and upgrade aesthetic education as a key cultural pillar in modern public education and there is not a single provision for the continuation of Artistic Education in Upper high School and the need to consolidate as compulsory, the special courses which are a pre-requisite for some creative university courses.

In **Serbia**, creative and arts education is most developed in the field of music, as there are primary and secondary music schools in almost all cities. Primary music and ballet education is not compulsory and children attend them in parallel with regular primary school. Secondary music and ballet education (with artistic and general education content) lasts for 4 years, and these schools are

the only one in the educational system where students can have a status of regular student even if they attend another secondary school at the same time. Regarding regular primary and secondary schools, school subjects like music, art and literature are learned from the first grade of primary school and it is also included into curricula for general secondary education (gymnasium). Besides formal creative and arts education, there are different projects, workshops, lectures, etc. organized by artists, teachers, institutions, youth and other organizations with the aim of developing artistic and creative skills of children and adults, but also to include those forms of arts that were left out from the curricula (e.g. film and theatre).

4.2 Entrepreneurial and careers education

In **Belgium**, in the ASO stream of secondary education some attention is devoted to more entrepreneurial or practical activities. There is a compulsory element of training in the social sector – such as helping out in a community centre – and the final year leaves space for the organisation of projects and events in a group effort. In many Flemish secondary schools, initiatives are run to stimulate entrepreneurship among students, such as projects in which students learn to set up mock businesses or teaching trajectories with virtual business management simulations. Companies may invite students for a visit or to deliver guest lectures at school. Projects may also take the form of event organisation, such as festivals, rather than being tied to entrepreneurship in a literal sense. Additionally, the vocational education streams focus significant attention on entrepreneurship education. The Entrepreneurship education action plan (2015) promotes an entrepreneurial spirit in students and teachers, including initial VET, through many measures. With regard to career planning, several resources exist to help students choose their future path. The school dedicates time and resources to advise and guide the students using questionnaires, dedicated websites and other materials. Open information days engage and inform prospective students in a practical way. In addition, dedicated ‘career guidance’ centres exist, which provide support to students and parents in the transition both from primary to secondary education and from secondary education to tertiary education.

In **England**, the government set up The Careers and Enterprise Company in 2015, to act as a national body for careers and enterprise education, with provision developed in secondary schools and colleges for 11-18 year olds. The publicly funded body follows eight ‘Gatsby Benchmarks’, which includes actions such as having a stable careers programme, learning from career and labour market information, linking curriculum learning to careers and having encounters with employers, employees and further and higher education. The Department for Education has also provided statutory guidance for schools, specifying expectations with regards to careers education and training. In addition, the government’s schools inspection organisation, Ofsted, has recently added a paragraph to its school inspection handbook, clarifying its position on, and the importance of careers, advice, information and guidance, but enterprise (as it is called in England), is not mentioned. Previous reports from Ofsted, such as ‘Getting Ready for Work’ and Lord Young’s review ‘Enterprise for All’, position enterprise as important. The Careers and Enterprise Company has published guidance on enterprise education with a narrow focus on delivering Business Games and Competitions. National innovation charity NESTA has said that there is ‘no national strategy’ for enterprise, and too much of a focus on ‘improving children’s understanding of the world of work’ rather than in terms of increasing ‘innovation and value creation.’

In **Greece** in recent years, Entrepreneurial Education actions and programs have been implemented in schools across the country. These actions, initially sporadic, gradually becoming more and more systematic, highlight the growing interest of the educational and student community in Entrepreneurial Education. The Hellenic Federation of Enterprises has issued “*The promotion of Entrepreneurial Education at School - A Practical Guide for Teachers and Business Executives*” on Entrepreneurial Education. The purpose of the Guide is to highlight critical aspects of Business Education and to raise awareness of all potential stakeholders, from teachers, parents and students,

up to schools (but also the School as an entity), businesses, and the State. The Ministry of Education also announced that a careers orientation course and entrepreneurial education courses will be introduced to school curricula with the main focus on digital skills and technological applications while subjects for soft skills development will be also incorporated. The goal is to connect students with the market. No training for teachers has been provided so far however, meaning that they are not equipped to teach these kinds of lessons. Also, entrepreneurial education has received various critiques since it is not relevant to all students and there is a fear of promoting the wrong values when profit is the only goal. In regards to careers advice, free Counselling and Vocational Guidance services are provided from the Ministry of Education, with: 79 Counselling and Guidance Centres which serve young people up to 25 years old and parents, guardians and teachers. And 570 School Vocational Guidance Offices of the Ministry of Education, operating in Gymnasiums and Lyceums throughout the country. This year the Institute of Educational Policy introduced the Labs of Skills among which also Lab for Innovation, Creative thinking and initiative which includes Entrepreneurial and STEM skills and careers orientation development (not yet tested or evaluated).

In **Serbia**, Entrepreneurship as a subject was first introduced in 2004/2005 and it was implemented in agricultural secondary schools with three-year educational programmes. Since then, many national and international initiatives helped the educational reform in which entrepreneurial education is one of the priorities. According to the Law on Primary Education and the Law on Secondary Education, primary and secondary schools can establish a student cooperative in order to develop entrepreneurial spirit and positive attitudes of students towards work. In 2018-2019 the Association of Business Women in Serbia implemented a project, Continuing Education Program – Development of Entrepreneurial Competences of Teachers and Students in Primary Schools, publishing a Guide for Student Cooperatives. There are 112 student cooperatives in Serbia and the Ministry of Education, Science and Technological Development will support establishment of new student cooperatives with approximately 85.000 EUR, in 2021. Just like entrepreneurial education, career guidance was marginalized for a long time in Serbia before the first Strategy for Career Guidance and Counselling was adopted in 2010. According to the Law on Secondary Education, all secondary schools are obliged to develop programmes and establish professional teams for career guidance and counselling. The Euroguidance Centre of Serbia was founded in 2013 and it organizes a large number of activities for teachers and professional associates in schools, like training programmes, individual consultations and publishing of handbooks and other materials for practitioners.

4.3 Competence development education

In **Belgium**, primary school includes a focus on cross-subject topics such as “learning to learn” aiming at enhancing metacognitive skills and evaluating the progress toward the completion of a task as well as social skills. With regard to secondary education, the government publishes the objectives schools need to meet, the so-called key competences. The Council of the European Union adopted a recommendation on key competences for lifelong learning in 2018, setting out eight key competences deemed essential for personal fulfilment, a healthy and sustainable lifestyle, employability, active citizenship and social inclusion. The key competences identified on an EU level are translated into Flemish policy through 16 key competences – some of them pertaining to a particular subject or area, many cross-sectoral. From 2020, the Flemish ministry for education announced an investment of EUR 375 million for digitalisation in education. In addition, the European Commission is calling for more entrepreneurial competences with a key role for education – there is a growing consensus among education and economic experts that the education system needs to put more emphasis on entrepreneurial competences. This creates considerable extra pressure and deliverables for schools, where these competences come on top of the traditional curriculum, which also needs to accommodate increased demand for mental health, drug prevention, healthy eating habits and prevention of bullying among other things.

In **England**, statutory guidance provided by the DfE states that schools should ‘have a clear focus on enterprise and employability skills...that employers want.’ Schools should keep ‘comprehensive and accurate’ careers education records so that students can draw on their experiences to ‘showcase their skills and develop compelling stories for applications and interviews. When careers is embedded in the curriculum, ‘each subject should support students to identify the essential skills they develop and to identify the pathways to future careers.’ In addition, Gatsby Benchmark 5 identifies that students should have ‘multiple opportunities to learn from employers about...skills that are valued in the workplace.’ Schools are signposted to various frameworks for models of competencies and learning outcomes, which identify skills such as team work, creativity, problem solving and leadership, and creating opportunities, seeing the big picture and growing throughout life as important. In addition, guidance regarding the skills and qualities young people should develop through PSHE (Personal, Social, Health and Economic) education, citizenship and character education is provided to schools.

In **Greece**, in the compulsory timetable of all Kindergartens, Primary Schools and Gymnasiums the Competences Laboratories were included from September 2021. Following their pilot implementation during the last school year 218 schools in the country, according to a decision of the Ministry of Education, have been involved. Training for teachers has been launched online around well-being, climate change and ecology, human rights and mediation, STEM pedagogy and careers development. The goal of this programme is for students to develop their soft and life skills, digital and science competences while becoming responsible citizens. The programme is brand new and has not been evaluated so far.

In **Serbia**, according to the Law on Education System Foundations, one of the objectives of education and pedagogy is to develop children and students’ key competencies necessary for life in a modern society. In addition, education should enable them to work and pursue their profession by developing professional competencies, in accordance with the requirements of a given profession, through the development of modern sciences, economy, technical equipment and technology. In 2013, the Institute for Education Quality and Evaluation published the Standards of General Interdisciplinary Competencies for the End of Secondary Education, in which they specify 11 general and interdisciplinary competencies that, taking into consideration the characteristics of the education system in Serbia, are the most relevant for adequate preparation of students for active participation in society and lifelong learning: competencies for lifelong learning; communication; working with data and information; digital competency; problem solving; co-operation; responsible participation in a democratic society; responsible attitude towards health; responsible attitude towards the environment; aesthetic competency; entrepreneurship and entrepreneurial competency.

Now background summaries have been provided in relation the three project strands in partner countries, in the following section information related to good practices is presented.

5.0 Good practice and project examples

As explained previously in regard to the process of co-designing the framework, workshops were held where participants – educators and creative professionals – discussed and selected good practices which could influence the principles, design and content of the framework. In some cases, suggestions were *existing projects demonstrating innovative practice* which could be drawn upon. In other cases, suggestions were *broader and more conceptual* (for example, reflection), and additional research is provided to augment understanding about what would make such practice holistic and inclusive. Both the examples of projects and good practices will help inform the design of specific activities in the curriculum for Creatives Academy. In this section, examples of projects and good practices are presented thematically, to enable comparison between examples rather than

countries. This helps to develop an appreciation of similarities and differences between suggested activities.

5.1 Encounters....

The use of **role models** in careers and enterprise strategies is said to be beneficial because such encounters enable young people to access useful and trusted information which helps with career inspiration and planning, indecision and unrealism about decisions. Discussion is shifting from the basic provision of 'encounters', to developing provisions that is meaningful, that is, which enable time and structure for students to construct meaning from such experiences. This raises questions about the process of such encounters, involvement of students in preparing for and engaging in reflective dialogue after. Who the role model is has been underscored as important, in particular the value of diverse, relatable and next door examples, who can reduce the fear of failure, not remote icons who may have achieved success and experience which feels perceptually unattainable. (England).

Visits of students to the working station of culture-creative professionals and interviewing them for about their life and work would help expand students' skills, knowledge and career horizons. There might be issues such as geographical restrictions also with remote areas where there are no such professions or artistic workplaces that are more business oriented. In addition, the need for special resources for these visits and the additional costs for transport might be problematic, as well as bureaucratic barriers. In times of covid, there is the possibility that the interviewing elements of the practice takes place online. Whilst the student would lose the sense of visiting the person and the space, they could still benefit from the experience. Shy students would need extra support. The activity could be adapted through role playing and school preparation as students try in class to interview others to become more familiar with the process and developing their communication skills and confidence (Greece).

5.2 Work alongside...

Develop **creative practice** alongside mentors. Students should have an opportunity to develop the technical and technological aspects - methods - and be able to realise their ideas. Within this, mentors should recognize young people's needs and direction in which they want to work, introduce them to the methods by which they come to some visual and creative solutions. It is very important for young artists to have their unique style, but our task to enable them to turn their talent and ideas into innovative solutions. Practice development should acquaint them with the current world trends as well as presenting them work of arts of famous and recognized artists. Students will create in their own style, but it is important to learn about the work of great designers. They should learn the steps that lead from the idea to a final product. How to meet the demand of the market and requirements of consumers, how to protect their copyrights, how to promote their product. (Serbia).

Ashoka Education's Innovation Lab is a set of practices in the classroom combined with a specific room dedicated to experimentation within the school, providing sessions fostering children's creativity. The main idea is to build the curriculum around questions and interests brought by the children themselves. Once the topic is chosen, the teacher can use the Innovation Lab to encourage the children to experiment and find solutions by themselves. Local entrepreneurs are welcomed in the school to share, experiment and work with children. The Innovation lab is aimed at making children aware of the change they can create in the world by experimenting, using their creativity and finding inspiration among local entrepreneurs and experts. See <https://www.ashoka.org/en-be/story/innovation-lab> (Belgium).

DynamoProject is a subsidy scheme by the Belgian government for creative projects in school – primary as well as secondary. Projects can be funded with up to EUR 2000. The creative trajectory in the school must be carried out with the support of *at least one* creative professional, organisation

for cultural education or higher education institution in the arts (an academy) and the project must be coherent and creative in nature, and run for multiple days during school hours, in connection with the regular curriculum. Examples include the creation of podcasts in French, the creation of an audiobook, the creation of an arts route through the city and theatre projects on topical themes (Belgium).

5.3 Workshops...

Drama therapy involves creative writing and visual arts workshops, specifically in this context, which would be in relation to identifying students' skills and discussing with them around professions that may fit their likes, dislikes, interests and personality. The basic format in the drama therapy method is that the teachers ask questions to a student in relation to a third person but the interviewee answers as him/herself projecting his/her own needs. The teacher has to be trained to follow this method but it has a lot of inclusive potential as not everyone finds it easy to write about themselves, but externalising this narration can be effective. The same principle can be applied with painting and drawing if a student struggled to articulate. A teacher gets to learn not just about the careers orientation of students, but getting to know the whole student, which is beneficial for both student and teacher (Greece).

KlasCement is a databank and network for educational material. It was started in 1998 by one teacher, and became official part of the Flemish education ministry in 2013. The website includes roughly 70,000 educational materials and over 200,000 active users – mainly teachers and prospective teachers, but the platform is open also to parents, guidance counsellors, speech therapists and other organisations. Registration is free and possible above the age of 18. Users can filter their search in great detail to find material, inspiration or ideas that fit the key competence, category, education stream, and so on.

Creative Labs would be provided to students based on their personal interest. They would include creativity and arts focus, but also integrate an entrepreneurial element. For example, not just making jewellery but making a website page, and e-shop or a profile on a selling platform for promoting and disseminating their work. Artists could be involved in the delivery of such workshops, though how financially viable this is, for artist or school, would have to be explored. A range of optional lessons ranging across many different types of practice would make them more inclusive and relevant to more personalities and interest. Areas such as ceramics, graphic design, video making, could be complemented by elements of digital marketing, branding, online and face to face selling (Greece).

5.4 Projects...

Create a project that includes all those who are interested in some form of creative work and show them what people have done in the past in that field. For example, if you want to make a film specifically, the idea of the film is important, and then how to bring this to life, for example enabling a student to be a screenwriter, an actor, a musician or something else. The idea is to create one project that will include all those who are interested in some form of creative work. One of the ways of working in this way is to show what people have done in the past. For instance, films that were made in the scope of previous workshops are showed to the next generations. Films made by students over a number of years can be collected and then students can organise a film festival, seeing what student predecessors have done and how work has evolved over time, inspiring the next generation of film makers (Serbia).

Students undertake a **creative production**, where there are many different roles to fulfil and there is the experience of providing something for an audience. An example would be a theatre play, where different roles include the ones in front of the stage and of acting, but also the ones behind the scenes such as lighting, stage and scenery setting, costume designers and makers, and also those roles associated with putting on a performance, such as fundraising for resources, communication

with different stakeholders, marketing of the event, front of house concerns such as welcome, venue management and refreshments. Through art and role-playing and school preparation students may try in class to interview others to become more familiar with the process. These types of activities could be larger scale, such as putting on a play, or smaller scale, such as making and selling jewellery, but combine some form of creative and/or artistic production with connecting what is produced with an audience. Time and resources might be an issue, but such approaches have an inclusive potential as a result of the different roles which can be carved out for students, making space for different inclinations and interests of students (Greece).

5.5 Build community...

PUSH+ is a Creative Europe project that stimulates European dialogue and initiates new artistic ideas and performances around three important topics in performance for young audiences - Home, Failure and Different Bodies. These are topics that push us to take more risks as makers and presenters, to address the underrepresentation of different lives and bodies on our stages and to tell stories that really connect with children and who they are. Each topic will have a year-long focus with a Lab, Residency and Festival Visit/Presentation that builds a community around a project. The project also explores three artistic formats - Participatory, Site-specific and Intergenerational - across all three topics. The project aims to open up the topic to a broader, artistic exploration of home and how our relationship with that idea influences our identity, our sense of safety or lack thereof, and what happens when we use homes or streets where people live as spaces where artists and the public meet. See <https://www.pushproject.eu/> (Belgium).

Constellations is a methodology where people form groups and are engaged in various forms of art under the guidance of mentors and then bring these different forms of art together into one common product at the end. This idea is being developed through the Art Quart – Start! project, where now, for the seventh year in a row, young people are introduced to some new digital practices, for example with regard to film making and dance, music, sculpting, digital sculpting or animation. Each of these arts has its mentor and a group of young people. The atmosphere amongst young people is observed to ascertain how different elements could be brought together in different ways. What is also important in this dynamic is that the mentors are young people, potentially just graduated or emerging, they are not established professionals and some may even be experiencing an "I would give up art" moment, so the project gives them a boost that it is worth continuing with it. In that sense, this project has more layers, another element is how it gives students opportunities to try different things and discount them 'no, this isn't really for me', or discover things that they wouldn't otherwise have experienced (Serbia).

5.6 Reflect and develop...

Reflection is essential to help students convert experiences into learning. Models such as Gibbs' reflective learning cycle can be augmented by techniques such as empathic listening, and perceptual positions, which encourage students to see a situation from different viewpoints in order to develop a more holistic appreciation of a situation and see themselves in different (and more objective and less judgemental) lights. Other activities such as journaling, participatory dialogue and meaning making and thinking routines also help develop reflection and strengthen the confidence and skills to verbalise these reflections. To support students to develop the sorts of speaking routines that are required at interview, reflection on soft skills should be replaced with methods where the person and their role in a situation is at the centre. For example, the CAR routine (Context – Action – Result) and STAR routine (Situation – Task – Action – Results) provide scaffold and cues for a student to verbalise the context of action, what they did and the impacts and results (England).

Develop **professional competencies** that are vital for artists. Many artists and creatives might be good at using their brushes, metaphorically speaking, but don't know too much else that is going to enable them to cope in the world and sustain themselves. Basic writing skills in order to produce a

CV, knowing how to make a portfolio, knowing how to present yourself and speak about yourself and your work. In the social environment creatives and artists exist in, that is very much required now, meaning literacy, speaking and listening, this basic education which is the foundation for professional competencies and for the needs of continuing your work (Serbia).

Develop students' **skills and confidence** and enabling students to be confident, better problem solvers, be able to forward plan but adapt, are qualities part of an entrepreneurial mindset that supports learning and adapting in difficult times. The possibility, and necessity sometimes, of multi managing employed work with gigging/self employed business and freelancing, means that qualities of personal resilience are important. Alongside this, the role of networking and relationship building is acknowledged as vital, in that strong networking efforts and networking capabilities influence entrepreneurial performance. Finally, researchers and practitioners also acknowledge that in developing enterprising characteristics, space is left for students to do more than know the rules of the game, or play the game, but also change the game too (England).

Coherent curricula which starts as early as possible and assists young people to **develop over time** is important. This type of approach would counter the historic and persistent criticism by Ofsted subject survey inspectors that not enough attention is paid to providing progressive and coherent learning journeys in enterprise and careers education. Exemplar frameworks exist in relation to this, for example, the CDI's Career Development Framework, and its more recent and broader iteration, the Careers, Employability and Enterprise Education framework. It encompasses six skill areas required to have a 'positive career' (a phrase acknowledged to mean something different for every individual). In the new version, the concept of building entrepreneurial bridges between work and life balance, individual and community, under the career skill 'Balance your life as a worker and/or entrepreneur with your wellbeing, other interests and your involvement with your family and community' (England).

Now thematic examples of good practices have been presented, in the next section more specific information, developed from the workshop data, regarding what could be learned, how it could be learned and the potential outcomes, a proposal for the framework is introduced in the next section.

6.0 Proposed framework

In this section, themes which were surfaced in the partner discussion are presented, then specific language which partners use regarding knowledge and skills is shared. Following this, advice on specific activities is presented, including problems and needs regarding implementation and guidance about what should be learned and how it should be learned.

6.1 Themes

This section reports on themes which emerged from the partner discussion about the experience of delivering the co-design workshops:

- **Resilience and hope** - the challenge of covid has underscored the importance of mind set (which, it was said, was mentioned more by more business-focussed artists, than artist-focussed artists). The idea of finding your strengths was discussed, as well as finding strength in relationships, connections and networks.
- **Navigating the world** – an issue around 'how artists live and function in the world' was highlighted as important. Knowledge and skills such as: how to market and find funding, how to make connections and network, how to negotiate and know your worth, how to craft a

CV and write a funding application, all vital activities for people trying to generate income to sustain themselves and their creative work, but have a Plan B.

- **Entrepreneurial, not entrepreneurship** – it was discussed that care needs to be taken with regards to the E word. Entrepreneurship can be seen as anathema to art, killing creativity and reducing art to production. Let artists be artists was a plea, do not transform them into commercial subjects but help them validate the artistic process. Broad definitions and entrepreneurial philosophies and value creation are more fitting and can be linked with the possibility seeking element of art and creative work.
- **The meaning and power of arts** – The social importance of art was discussed and what art can lose if it is only about entrepreneurship. Art can have emotional power and social impact, art can be an '*extra ordinary intervention*', thus art, production and creative production should be understood separately and together. Critical skills, empathy and understanding, inter-cultural skills are needed for the artist, not just functional and commercial skills, so that art and creativity is not overwhelmed by production.
- **Individual and collective development** – art can be a solitary activity but has a collective culture. Words such as cooperation, solidarity and collective development and art as a way of making the world a better place as well as one's own life better illuminate important cultural dimensions of the arts. The creative sector has become more competitive and less romantic over recent years, but development and sustainability won't come simply from individuals, patrons and organisations, it will come from stronger system support and supportive networks.
- **Hybrid and remote experiences** - The experience of moving life online for covid has resulted in a general consensus that online, which has benefits and disadvantages, is here to stay.

In the presentation of the framework as a graphic, four of these elements are represented along the outer edges of the graphic as a reminder of important guiding principles, important words and ideas that should be considered in the shaping of the curriculum and activity. Hybrid and remote experiences are represented at the top of the graphic, illustrating what goes into the project and entrepreneurial thinking, which is a more aligned to what might result from the project.

In the following section, we learn more about problems and needs of implementing activities and projects.

6.2 Problems and needs

In this section, data regarding problems and needs, synthesised from workshop data and desk research is presented to give a flavour of the types of problems and needs being expressed:

- Constraints on creativity - In a context of school bureaucracy, given the limited time and resources, curriculum constraints, teacher and student workload, how does the project awaken creativity? There is consensus that real life, experience based and community linked practical work are key, but also concerns regarding time, funding, organisational flexibility in order to be able to deliver this.
- Low value of arts – linked to the last point, there is also concern about the value (or perceived lack thereof), of the arts. Concerns that arts are labelled 'a waste of time', that they are 'not as important as science and math' and that these are the subjects that students will get 'taken out of' (whereas they wouldn't be taken out of English and maths) were expressed.
- Many examples of creatives – expanding the limited understanding of students (and teachers) about the breadth of arts and creative opportunities and professions may help address how the

arts are valued. Young people need many role models, not just the scarf wearing, canvas painting bohemian, but the myriad roles, people and places where creative work happens.

- Organise! – Creatives and artists have work that needs connecting to an audience. This is the ‘entrepreneurial circle’ that exists in creative life, making something that someone will pay to have, to see, to listen to, or which creates some other cultural or social value through its existence and adds to an artist’s cultural capital. Being able to ‘organise’ is expected but not taught. How to organise, and organise with others, to build social skills, relationships, networks support systems and put creative work into the world is thus a great need.

The following section includes practical advice about what to learn in the CA framework.

6.3 What to learn?

The co-design process, augmented by desk research, surfaced specific ideas about what participants should learn:

- **Practical insight into ‘how artists live and sustain themselves’** is a common theme. How do they operate in the world, generate income, find money for projects, connect with audience and customers.
- **Sector specific information** such as outlining Intellectual Property and copyright, contracts, how to get paid, how to cost and what is fair pay.
- **Sector specific skills** such as – networking, getting money for projects, organising self, emails and work, interacting with people, networking, relationship building, imagining a project/outcome and working towards it.
- **Personal knowledge and insight** – reflecting on self, one’s past and one’s future possibilities; finding one’s strengths and resources, having a sense of self and story from which to communicate confidently.
- **Communication** – writing such as CVS, project ideation, funding applications, creative justifications, careers and personal reflections, journaling; speaking such as giving a compelling explanation for a creative project, meeting people, interviewing people, given information at a college interview etc.

These very practical suggestions can feed forward into the design of the curriculum and specific activities and approaches that can be trialled and developed.

6.4 How to learn?

The co-design process, augmented by desk research, surfaced specific ideas about how to learn:

- Learning through **connecting** – students interview artists and creatives about their life and work, and how they operate and sustain themselves. This may be done in person, in the artists or creatives workstations, or remotely, via an online conferencing platform such as zoom. An extension activity connected to this could be that students need many examples of creatives, so students could take and edit video content, make content for peers, project partners, school assemblies or as careers resources for subject areas, and remotely connect these stakeholders with the creatives they have met (and create value for others in the process).
- Learning through **creating** – students participate in creative workshops which facilitate them to create and do things. Workshops could cover many elements described by partners from the practical creative elements such as jewellery making, sculpture, ceramics, making a portfolio, ideation, opportunity mapping, writing project briefs, organising, technical and artistic input, promotion and marketing and project delivery. Potential for these to be delivered or supported by creatives. Workshops are designed to provide careful, task specific support to be inclusive

and so students can access and achieve. An extension of this is that students undertake creative work alongside artists, this could be contributing in a role towards a larger production (say, a theatre production or art exhibition or the creation of a podcast) or there could be ‘constellations of collectives’ where small groups and individuals undertake creative work and come together in a bigger exhibition. This work may have evolved in partnership with a community stakeholder or organisation.

- Learning through **community building** – understand the local/regional landscape and the creative work that happens in it. Reach out to a community centre, cultural centre, creative hub, council, and other stakeholders. Consider how you could create artistic and creative value (in its broadest sense), for stakeholders outside school. Use community building as an opportunity to organise, to understand the system of support, or to nurture it. Including community building in the framework provides a real-life experience to use written and spoken communication skills, it provides a focus for the collective development, it encourages recognising the resources that already exist in a community, allows for co-creation and connection.
- Learning through **reflective practices** – students participate in ongoing reflective practices which help make meaning from activities, which help them identify their strengths and which help them grow in confidence about how to articulate their ideas and themselves. Many activities are highlighted in the desk research, from journaling, reflective careers conversations, life design work, career storying, spoken reflection, which can be tailored and combined to provide a powerful thread that ties the experience together for students.

These elements form the core part of how we may think about Creatives Academy, as a project through which students connect, create, community build, and are able, through ongoing reflective practices, to make sense of and articulate their own development.

6.5 What outcomes are sought?

Partners listed many skills and attitudes which would sit well under the ‘entrepreneurial skills’ headline. **Creative thinking, problem solving, communication, initiative taking, motivation, resilience and perseverance** were common. Less common, but also of interest in relation to the cooperative philosophy described in the original submission were qualities such as **empathy, cooperation, responsible participation, solidarity, collective development** and seeing the bigger picture. However, another interesting insight was the realisation that it is not a skills framework that develops skills, but rather the **activity where students are doing ‘something real’** which provides the vehicle to use and develop skills and confidence. The following tables show the skills, attitudes and knowledge that were highlighted by creative professionals and educators, these were extracted during a line by line coding of the workshop data and desk research from each partner country. This approach provides a more focussed analysis which the previous, more general word clouds, which are generated by copy pasting text chunks. Seeing the outcomes from different countries side by side enables a closer comparison about similarities and differences.

Skills -

Belgium	Greece	Serbia	UK
Problem solving	Creativity	Creative skills	Relationship building/team working
Creative thinking	Initiative taking	Communication	Innovation
Social skills/networking	Digital skills	Problem solving	Value Creation
Self management	Social innovation	Cooperation	Creativity
Leadership	Communication skills	Presenting their work	Adaptability
Negotiation	Innovation	Networking	Digital skills
Planning ahead	Contributing to classmates' learning	Research	Problem solving
Communication			

Attitudes

Belgium	Greece	Serbia	UK
Self-confidence	Inclusive	Responsible participation in democratic society Responsible towards the environment	Confidence/self belief Seeing the big picture
Perseverance	Pro-active learning and growth	Responsible attitude towards health	
Solidarity	Agency	Motivated	Growing through life/lifelong learning Happiness/wellbeing/balance
Focus on learning	Support others development		
Empathy	Art as a way to understand the world Addressing social and economic issues	Interested	Intrinsic motivation
More is possible than you imagine		Punk like counter stance	Resilience
Resiliency	Responsibility	Awakened creativity	Collective development
Reflective		Collective creativity	Pro-active

Knowledge

Belgium	Greece	Serbia	UK
Critical thinking	Contribute to others' development	Connection between art and science	Careers and labour market information
Cultural awareness	Knowledge of the market	Art as an extraordinary intervention	Pathways to future careers
Copyright/contracts/fair pay	Climate change / ecology	Support system for art/CP	Effectual reasoning
Knowing own strengths	Human rights and mediation	How artists sustain themselves	Support networks and organisations
What is Plan B	Thinking skills	The 'entrepreneurial circle' (produce for someone to buy)	Sustainable development
	Knowing their skills	Protecting work/IP	Identifying and reducing stereotypes/questioning
	Connecting art with everyday and life	Promoting their work	STEAM
	Breadth of CP roles and professions	How to write	

Regarding these outcomes, experiences which were suggested as helping to generate such skills, attitudes and knowledge and presented below:

Experiences:

Belgium	Greece	Serbia	UK
Set up mock businesses	Co-design and co-creation	Student cooperative	Rich cultural experiences/virtual cultural experiences
Organise events/festivals/theatre project	Real life projects connected to societal conditions	Workshops and projects	Developing compelling stories for applications and interviews
Working with the support of a CP	Small activities around big themes	Novel experiences which awaken creativity	Interacting with mentors/connecting with people
Create a podcast, audiobook, arts trail	Creative writing	Be listened to, explore own sensibilities	Developing own responses to careers/enterprise culture
Participate in dialogue to initiate new artistic ideas	Creative Labs/workshops - making with artists	Create something	Creating campaigns, doing events
Work with the community/wider world	Interviewing/working with CPs	Being mentored	Participate in reflective dialogue to verbalise sense/meaning Use of CARL, STAR, CAR (which put person, not skills at centre of reflection)
Group coaching	Theatre play	Doing an exhibition/event	Resource, network, community mapping
Work with local organisations	Drama therapy about skills/needs	Dialogue with artists/CPs Make a CV and portfolio	

In relation to how outcomes are evidenced, in the following section, issues related to competency frameworks are briefly discussed.

6.6 Competency frameworks and articulating development...

In preparing this draft framework, discussion has taken place within the partnership about the opportunities and challenges of competency frameworks. Criticisms of competency frameworks include that they can age quickly and become out of date because of an ever-changing context. A recent example of this is the launch of the GreenComp framework, which has been released after many years and significant financial investment into the promotion of EntreComp. The new GreenComp framework centres on competencies for sustainability, such as critical thinking, problem

framing, collective action and political agency. Whilst it does not negate practitioners using EntreComp, it illuminates how a framework dates due to external issues and this can be confusing for educators and students who are trying to work with competing frameworks. In addition, criticism has also revolved around frameworks being unwieldy for practitioners and not very user-friendly, in that there is a lot of work for practitioners to do to plan backwards from an outcome and decide what that means for changes in practice. Finally, frameworks that list many phenomenal human characteristics have been considered unrealistic or aiming to develop superhuman clones. In discussing such issues, partners from different countries had different perceptions about the use of competency frameworks, finding them variously interesting, useful, confusing or impossible. As a result of these discussions, and the varied use of different frameworks in different schools *in the same country*, never mind the use of different frameworks in *different countries*, it was decided that the curriculum should identify and explain some of the outcomes and competencies identified by partners in the tables above, but that there should also be support for students to articulate their own development in their own words. In the following section, two such strategies are introduced.

6.7 Competency evidencing routines

6.7.1 STAR

The STAR method of articulating competencies involves practising a structured way of explaining skills and qualities that have been developed through experience. It has four components -

Situation – articulating the situation you had to deal with

Task – describing the task you were given to do

Action – explaining the action you took

Result – talking about what happened as the result of your action and what you learned from the experience.

6.7.2 CAR

The CAR method has three components:

Context – explaining the situation, what where and when, give the reader some background to set the scene.

Actions – explain how you did something, not just what you did, what actions and steps you took.

Results – describe the outcome

These routines can help reflection on generic skills develop into articulation of one's own role in the action and result.

Now competency frameworks and competency based articulation routines have been discussed, in the following section the essence of the framework is described graphically.

6.8 Bringing it together – A graphic for the framework

The figure below outlines the key elements in brief. The desk research from partners contains specific good practice guidance, research and inspiration on these elements. The words **connecting, creating and community building** are initial suggestions which capture the essence of different types, and levels, of activity but which avoid the technical labels of the three strands being blended in Creatives Academy, which have different meanings for stakeholders. Four themes emerging from the co-design process – The meaning and power of arts and culture, resilience and hope, navigating the world and individual and collective development are presented as wrapping around the model

as guiding principles. Two other themes are represented at the top and bottom of the cogs. First, hybrid and remote experiences speaks to the practical arrangement of activities in an on-going covid world, and entrepreneurial thinking refers to the mindset which students, teachers and community may develop through this activity. The importance of reflective practices in generating meaning from experience is shown by the word reflection helping to power the cogs.

The Meaning and Power of Arts and Culture

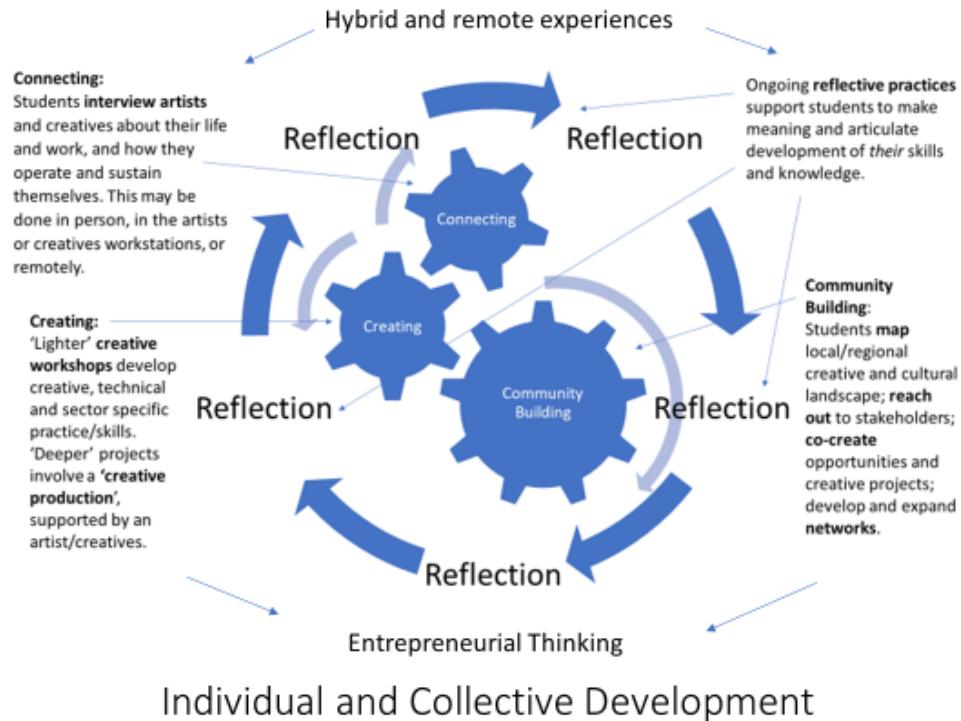


Figure 2: Outlining key elements of a holistic and inclusive model for Creatives Academy

Now the proposed framework for Creatives Academy has been presented, the following section synthesises key barriers and enablers which the project should be aware of as it moves into development and testing of the framework.

7.0 Barriers and Enablers

In considering barriers and enablers to developing this framework, specifically in secondary education, common themes emerged around bureaucratic and logistical considerations, such as accessing students, negotiating time away from the curriculum and/or getting them off site. In addition, more fundamental issues, such as the priorities of staff, the school and, most crucially, the education system more widely, are discussed. Despite these issues, the overriding enabler seems to be the enthusiasm of educators and creative professionals to surmount difficulties to make something happen. In the artistic spirit of making the impossible possible, there is a self-confidence and purpose – “more is possible than you can imagine.” In the following sections, issues for both barriers and enablers are presented and concluding advice for project summarised.

7.1 Barriers - Belgium

In **Belgium**, many people taking part in focus cited **time constraints** as a major barrier in creative and cultural education. **School curricula** is quite rigid, not leaving much time and space to go beyond the centrally required and set knowledge that is to be transferred. Additionally, the school curriculum makes it difficult to work in a more project- or experience-based way, on projects that transcend a particular subject. Similarly, **bureaucracy and other organisational limitations** make it difficult to organise activities outside of the classroom. In order to engage with real life, and to gather 'real experiences', Constraints in organisation, bureaucracy – in order to engage with real life, to gather 'real experiences' for example in a community centre, or in a particular profession, this requires a flexible curriculum. **Funding constraints** are always a problem. **Arts and culture are often not seen as a necessity**, but as something complementary in any scenario. This means that whenever any crisis emerges, whenever there is a **lack of money**, the arts and culture sectors are the first thing that is being cut off.

7.2 Barriers - England

In **England**, people discussed a barrier in relation to **staff confidence**, in that staff may not feel confident to deliver sessions and **not have time** to learn something new on top of their existing workload. Practical barriers were also discussed, revolving around such issues as whether there would be **staffing for trips**, the **availability of creative professionals** and scheduling issues with the **school timetable**. Another barrier set of barriers was identified regarding impact, for example, concern that as the activity was not quantifiable, and that impact may develop over the longer term and was not easily assessed. One of the biggest concerns was the education system itself and its priorities. Given this, staff can sometimes remain entrenched in their own experiences and learning something new is not realistic.

7.3 Barriers - Greece

In Greece, in relation to connecting schools and students with creative professional, people discussed practical issues such as **geographical restrictions**, where there are no such professions or artistic workplaces that are more business oriented. In addition, **financial resources** are often a problem since materials– whether that be theatre hire or materials for an activity - have to be bought by the Parents Association, who have to agree to pay the costs. Project such as a theatre play would require **lots of extra-curricular time** (lots of rehearsals) which might be considered by some parents as a waste of time due to the **existing work load** at school. As well as bureaucratic barriers, such as **permissions to leave school**, the need for **financial resources** and **time for visits** is a barrier. Specialist activities such as drama therapy rely on the skills and training of teachers or specialist educators. Students who feel shy, they might feel or be excluded if they don't have the confidence to participate or interview strangers. In light of covid, ideas about leaving school might pose problems, and if this cannot happen, do the activities to connect students (and schools and teachers) to creative professionals and their places of work lose something? Finally, the **costs** for artists and schools to continue the programme, when there is no resource and coordination, may be a barrier.

7.4 Barriers - Serbia

In **Serbia**, an important barrier is that the **priorities of the educational system** is more focused on rational, cognitive education and subjects related to arts are neglected. There is also not enough understanding for this type of education, neither in schools, nor outside of school. The official cultural workers and institutions are involved in that rather than teachers and there is a sense that someone should pay for that. One of the main problems for the education of young people in the arts is a **lack of skills and interest of educators** in terms of improving knowledge of young people. As such, the implementation could face internal and external challenges. Internal challenges could be **limited understanding or interest** by the school management to support such a program, both **professionally and financially**; the lack of **motivation** and interest of teachers to implement such a

program whether in the scope of regular education or as an extracurricular activity; the lack of motivation and interest of students for participation in such activity or program. External challenge in a sense of lack of understanding for this kind of education from the educational system and community (parents, peers). It is necessary to somehow change the awareness of the environment, not just in the school, but the whole collective and community.

Now barriers discussed in each country have been identified, the enablers which were identified through the co-design process are presented.

7.5 Enablers - Belgium

In Belgium, people discussed not ‘retraining’ artists to become educators themselves, but recognising that they would bring something from their **practice to education**, that would be beneficial in itself. For students to come into **contact with artistic life** and to do **practical projects** together, such as painting something together, working together on a mural for a school, learning from the field, would enhance what was already there. There is a sense of **self-confidence** in artists, which coincides with entrepreneurship as well, a thinking that “things are possible”, that “more is possible than you can imagine” – **fostering art is also way to build confidence** and learn something about yourself – and this would be a powerful aspect and enabler.

7.6 Enablers - England

In England, enablers were identified such as **funding** for artists, **support from school senior leadership** and **writing the project into the school curriculum/delivery plan**, provide direct experience-based advice on what will help smooth the wheels of the project. There was also thought given to how the activities and **projects could be assessed differently**, potentially by looking at a students performance over time, not necessarily in **skills development** in the particular creative activity (whatever that may be), but in **academic performance** and **deepened involvement in school** as well. It was also suggested that the context was favourable to the project, that the current **political zeitgeist** around skills and the **credibility of the research**, would be a project enabler, connecting with recognition that skills, alongside knowledge, lay the foundations for lifelong learning needed for students and society. Finally, the **enthusiasm** of educators and creative professionals to make a difference to students and the creative professions post covid is an enabler.

7.7 Enablers - Greece

In **Greece**, people discussed what would enable specific practices to happen. For example, in relation to having confidence to interview, students could **be prepared** through role play to become more **confident and familiar** with the process. In addition, creative activities such as craft making, costume or scene design, roles that do not call for communication skills and are more solitary, making them **inclusive** to different personalities and skills. Artistic practice develops **inclusivity** in that a student who is dyslexic or whose first language is not the country language, can paint or draw or participate without having to talk to write. Often these types of projects enable teachers to **get to know their students** in a different way, not just their careers orientation, but them as a person, which is positive. There could also be optional lessons to choose from (ceramics, jewels, graphic design, video art or entrepreneurial activity such as setting up an e-shop, digital marketing, social media) which makes them more inclusive and **relevant** to more personalities and interests.

7.8 Enablers - Serbia

In **Serbia**, In order to awaken creativity, whether within regular classes or extracurricular activities, it is essential for teachers to **offer something new**, something that goes beyond the usual way or method of learning, realization of teaching units. The school, not just the school, but above all the Ministry and the local municipality, should have more understanding for those people who are ready to deal with these forms of work, to **creatively guide their students** and provide adequate funds for

that. Beside financial support, it is essential to include the **personal education of teachers**, in order to get acquainted with current trends, new and innovative methods of teaching, new forms of art and expression. If it is organized as an extracurricular activity, then it should be **free for participants**, because otherwise it will be difficult to find enough participants and provide equal opportunity to all students, no matter of their financial situation. **Good practices and examples** should be highlighted, introduced and promoted both within the school and at larger scale (local community, municipality, etc.). No one will stop you inviting a guest or visiting some venue, but the enabling condition is that this **activity is not treated as unnecessary**, but important and there is **interest and motivation** to do it.

8.0 Conclusions

By considering the barriers and enablers discussed in each country, we can see that there are not insignificant concerns about the implementation of the project, and yet there is still enthusiasm and hope that it is important and possible. Research and practice in relation to school change and implementing activities, it can be difficult to achieve consensus, and instead consent from a coalition of the willing¹ is enough to get new activities tried and tested, in order to ‘prove the concept’ to others or adapt/evolve the activities and/or goals.

Addressing conflict and concerns can be a crucial step in implementing change in schools², indeed, the Concerns Based Adoption Model of school change (CBAM), places exploring reactions and concerns as integral to any change³.

Common barriers were often practical, revolving around such issues as whether there would be staffing for trips, time on or away from the curriculum funding and resources, capacity and interest from staff and accessibility of creative professionals and venues. The importance of piloting a project⁴ is the way that the feasibility of an educational improvement is tested and developed. And, in relation to every aspect of the project, the role of school leadership in encouraging and facilitating teachers and students to take part is crucial. More generally, a project needs all partners to have a shared commitment⁵ to implement the programme, which can be cemented through shared values and interest, good communication and cooperation.

By considering these barriers and enablers at the point of developing the project framework and curriculum, the project aims to limit risks and increase success by having awareness and designing a project with these in mind.

This framework provides a shared foundation, co-designed with project partners, educators and creative professionals, to support how Creatives Academy is thought about. This foundation exists not simply to inform curriculum development, but to articulate the principles and goals which underpin action, so that the vision first described in the original submission – that of inspiring, educating and empowering secondary school students to become the creatives of the future - may be brought to life and enhanced through the activity of the project.

¹ <https://www.teachertoolkit.co.uk/2017/10/04/implementingchange/>

² <http://mehrmohammadi.ir/wp-content/uploads/2019/07/Implementing-Change -Patterns-Gene-E.-Hall.pdf>

³ <https://sedl.org/cbam/>

⁴ http://www.ibe.unesco.org/fileadmin/user_upload/COPs/Pages_documents/Resource_Packs/TTCD/sitemap/Module_7/Module_7_1-concept.html

⁵ <https://www.oecd.org/cfe/leed/36279186.pdf>