



# CREATIVITY SUMMIT 2018

## Initial Teacher Education

Stinson, M., Pendergast, D., Brown, R., Reynolds, J., Cherrie, D., Falla, D., Harrison, S., Jamieson-Proctor, R., Jones, D., Kember, D., Lacaze, G., McLean, J., Morris, P., Nixon, L., Pitt, L., Steel, S., & Zipf, R. (2018). *Communiqué: Creativity Summit 2018 Initial Teacher Education*. Brisbane: Griffith University

*Communiqué*



# Contents

Acknowledgements	1		
Communiqué citation	1		
<b>Creativity Summit visual representation</b>	<b>2</b>		
<b>Executive summary</b>	<b>3</b>		
<b>Summit rationale</b>	<b>4</b>		
Quick reference guide to <i>Teaching creatively</i> and <i>Teaching for creativity</i>	5		
<b>Summit pre-polling</b>	<b>5</b>		
Q1. How is creativity important for the 21 <sup>st</sup> century learner?	6		
Q2. How is/might creativity be demonstrated in your workplace?	7		
Q3. What can be done to enhance ITE students' capacity to teach creatively?	8		
Q4. What can be done to enhance ITE students' own creativity?	9		
Q5. What can be done to enhance ITE students' capacity to develop creativity in the students they will teach?	10		
<b>Participants</b>	<b>11</b>		
<b>The Summit in progress</b>	<b>12</b>		
Breakout Discussion 1 Teaching FOR Creativity	13		
Breakout Discussion 2 Teaching Creatively	16		
		<b>Conclusion</b>	<b>18</b>
		<b>Summary</b>	<b>20</b>
		Advice for Leaders of Initial Teacher Education Programs	20
		<b>Appendix A Summit Committee members</b>	<b>22</b>
		<b>Appendix B Literature review</b>	<b>24</b>
		Defining Creativity	24
		Why is creativity important for the 21 <sup>st</sup> Century?	24
		Why creativity/creative pedagogies	25
		The brain, neuroscience and creativity	25
		Relevance to teaching and learning	26
		Teaching creatively	26
		Teaching for creativity	27
		Additional recommended resources	32
		<b>Appendix C Program</b>	<b>33</b>
		<b>Appendix D List of participants</b>	<b>35</b>
		<b>Appendix E Presenters</b>	<b>42</b>
		<b>Appendix F Questions for presenters</b>	<b>48</b>



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## Communiqué citation

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# Creativity Summit visual representation

Dr Sue Pillans is a marine scientist, artist and writer who specialises in creative and visual communications as a graphic recorder. Sue draws out ideas with people, teams and organisations to visually capture and convey discussions, ideas and concepts. Below is the product of Sue's creative capture of the presentations and discussions of the Creativity Summit designed to help picture how initial teacher education (ITE) programs can best prepare the creative educators of tomorrow.



# Executive summary

The *Creativity Summit 2018: Initial Teacher Education* brought together over 250 participant-discussants to provide a forum for information, discussion and debate with regard to creative teaching practices in Initial Teacher Education.

The Summit concluded that, for ITE programs to develop creative teachers, programs of study need to:

- promote the development of a growth mindset;
- develop an organisational culture that gives students and teachers permission to be creative, and the permission to break from norms and traditions;
- develop an organisational culture based on trust and inclusion;
- allow time and space for thinking and practical learning (doing);
- model adaptability and improvisation (including responsiveness and agile thinking) in classrooms;
- tolerate ambiguity, vulnerability and uncertainty; and
- value the primacy of play (playful pedagogies).

Strategies to support the above include:

- providing experiences of creativity (both in process and product);
- nurturing confidence in teachers through coaching, mentoring and development of a growth mindset for creativity;
- explicit teaching and modelling of creativity in ITE programs, especially by teacher educators taking on their own creative projects;
- holding a learner-centred focus for creativity, including the flexibility to support the provision of learner-led environments;
- immersion in and creation of a creative culture/environment, especially in areas not traditionally considered creative;
- establishing partnerships between schools, communities and industry;
- considering the need for structural change in teacher education; and
- including fewer lectures and more 'seeing and doing' by teacher educators.



# Summit rationale

This is the fourth annual Summit with a focus on Initial Teacher Education led by the Griffith University School of Education and Professional Studies in collaboration with the Queensland College of Teachers and the Queensland Council of Deans of Education. The previous Summits were *Queensland Numeracy Summit 2015: Initial Teacher Education*, *Queensland Digital Technologies Summit 2016: Initial Teacher Education* and *Health and Physical Education Summit 2017: Initial Teacher Education*. The aim of these annual Summits is to engage intensively on a topic of key importance for Initial Teacher Education by drawing together stimulus for action and leadership on that topic. Creativity was selected as the focus for the 2018 Summit held on June 12, at the Pullman Hotel, Brisbane.

Nationally and internationally, creativity is increasingly the focus of attention from governments, business leaders and educators. The second goal of the Melbourne Declaration of Educational Goals for Young Australians (MCEETYA, 2008) is, “All young Australians [will] become successful learners, confident and creative individuals, and active and informed citizens”, thus placing creativity as of central importance for Australia’s future. Some leading educators and businesses take the view that we are moving from the technical, manufacturing-based economies of the 20<sup>th</sup> century to a creative economy in the 21<sup>st</sup>. While creativity finds a natural home in The Arts, one of the eight key learning areas of the Australian Curriculum, in fact creativity moves in and across disciplinary boundaries, and creative individuals and creative works are evident in all works of life. This view of creativity has been taken up within the national, Australian Curriculum where ‘Critical and Creative Thinking’ is one of the cross-curricular General Capabilities. In the contemporary world context, characterized by rapid change, the capacity to see things in new ways and to devise innovative approaches, processes and solutions is critically important.

Rather than creativity being a quality that belongs to the few, inspired individuals amongst us, it is clear that all humans have creative potential. Schools and educational institutions have a vital role in providing access for all young people to the creative learning to which they are entitled. High-quality initial teacher education (ITE) programs are crucial in ensuring that teachers are well-prepared to design, manage and engage in creative teaching-learning processes.

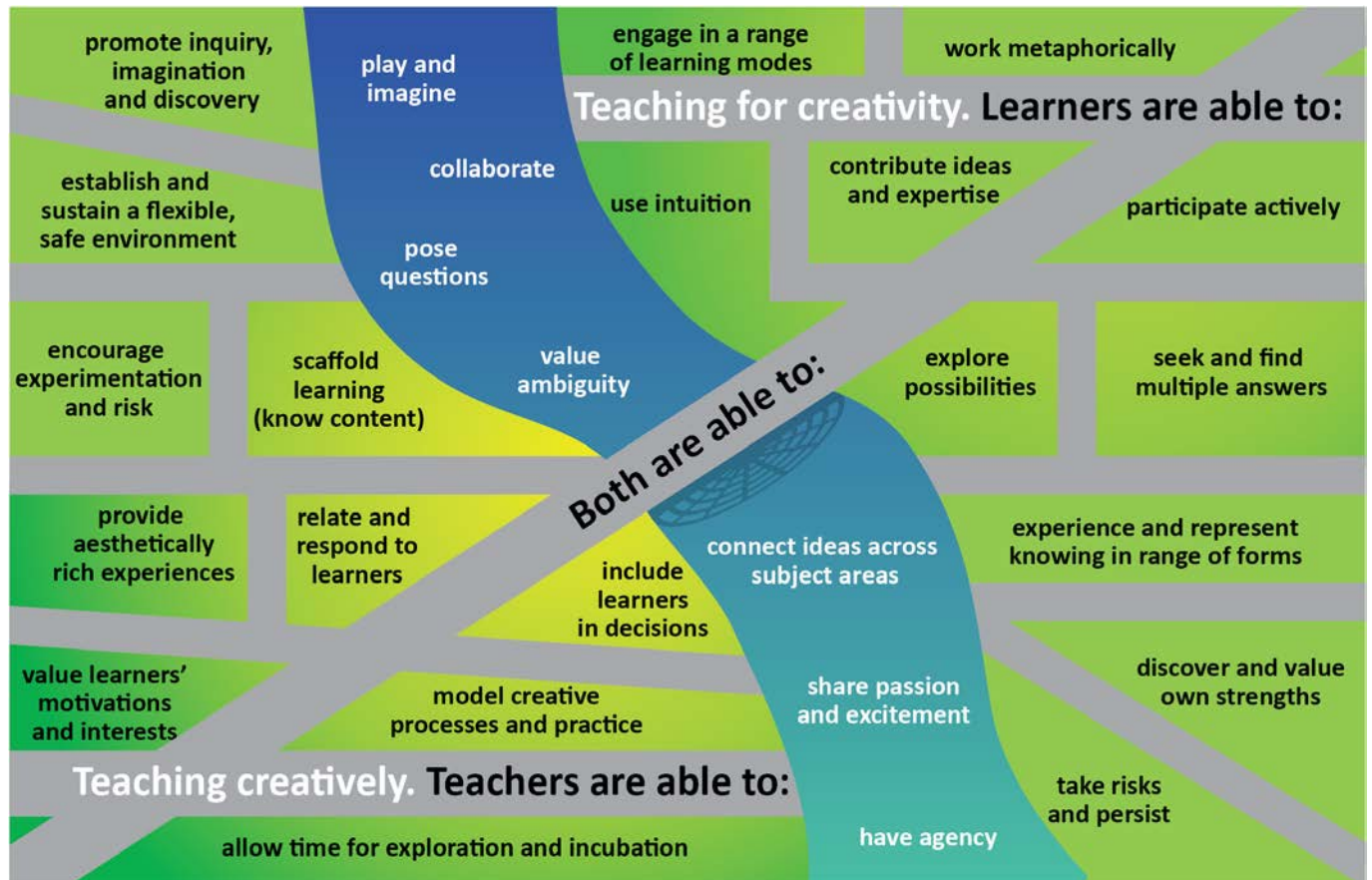
To this end, Griffith University’s School of Education and Professional Studies, with the support of key stakeholders the Queensland College of Teachers and the Queensland Council of Deans of Education, staged a Summit to discuss how ITE programs can best prepare the creative educators of tomorrow. The Summit considered:

- Teaching creatively: using novel and inventive approaches to make learning more engaging, interesting and effective; and
- Teaching for creativity: approaches designed to develop and enhance learners’ own creative thinking processes;

and explored strategies for equipping teachers with the knowledge, skills and values required to contribute to the creative futures for all young Australians.



## Quick reference guide to *Teaching creatively* and *Teaching for creativity*



## Summit pre-polling

To inform the content of the Summit, upon registering, delegates were invited to participate in a pre-poll survey dealing with the focus of the Summit. This survey asked five questions:

1. How is creativity important for the 21<sup>st</sup> century learner?
2. How is/might creativity be demonstrated in your workplace?
3. What can be done to enhance ITE students' capacity to teach creatively?
4. What can be done to enhance ITE students' own creativity?
5. What can be done to enhance ITE students' capacity to develop creativity in the students they will teach?

At the time of collection (5pm, 1 June 2018) 80 responses to these questions had been received. The responses were then summarised into concise statements, and published in the Summit program to inform the breakout discussions for the development of a shared vision of the habits of mind and strategies to underpin Teaching Creatively and Teaching for Creativity in ITE programs. The collated responses appear on the following pages.

## Q1. How is creativity important for the 21<sup>st</sup> century learner?

### *The 21<sup>st</sup> century learner needs to:*

- learn differently from the past
- adapt to rapidly changing world and workplace conditions including substantial social, economic, cultural and climate change
- creatively solve problems that are increasingly complex, and that do not yet exist
- be “future-primed” (able to respond to challenges and opportunities) and use solution-based thinking
- deal with complexity and respond to different contexts with resilience and innovation
- see the world from a variety of perspectives; understand others
- work in interdisciplinary ways or multi-disciplinary teams.

### *Skills of the 21<sup>st</sup> century learner are:*

- to see beyond what is present; to drive change
- collaboration
- the generation of ideas, questions, and novel solutions/explanations
- imagination and intuition
- valuing of diversity; empathy
- to make connections, identify patterns and create meaning (often by combining parts to form something original)
- reflection
- communication of meaning
- “sideways” thinking, re-thinking
- persistence
- self-direction, adaptability.

### *Creativity enables:*

- different, new ways of thinking, out-of-the-box thinking; seeing new possibilities
- the ability to adapt to changes in society
- the ability to think and plan in flexible and alternative ways

- ways to cope, survive and thrive
- the desire to learn; opportunities to be involved in education and learning
- the capacity to make meaning; the capacity to ask and answer difficult questions, and function at higher level
- active and engaged citizens, who can take ownership of their ideas
- imagination
- the capacity to challenge boundaries; to generate novel solutions
- fluidity of thought
- transference of knowledge across disciplinary boundaries
- resilience.

### *How creativity is important for employment:*

- Creativity helps us deal with complexity and change.
- Traditional skills taught in schooling are no longer sufficient.
- The future job market is shifting: creativity is predicted to be a key skill required.
- Creativity provides a competitive edge against being made redundant by a computer.
- Employers need collaborators and communicators who can work together in a challenging environment; and who are self-directed, flexible, adaptable, individuals.

### *Moral/ethical/personal considerations*

- Creativity benefits society as a whole. It is a basic human impulse and need. A wise and ethical creativity is a crucial disposition/capacity to nurture. This involves:
  - being able to act, guided by a sense of intergenerational justice and beneficence
  - responding to change with positivity and resilience
- empathising with others whose experiences are different to our own; being compassionate.

## Q2. How is/might creativity be demonstrated in your workplace?

### *A creative workplace:*

- is characterized by an environment (physical, structural, and emotional) that encourages collaboration, engagement and experimentation; and values the humane and aesthetic dimensions of all we do
- promotes a culture of empowerment, entrepreneurship, multiple voices, multiple solutions
- is open to the exploration of ideas
- grants permission to innovate, permission to fail, time and trust to reflect
- challenges the taken-for-granted
- accepts and rewards risk-taking and failure as part of any process
- celebrates innovation
- provides opportunities for collaboration and creative teamwork
- encourages hands-on approaches and multimodal ways of exploring
- promotes interdisciplinary practice that authentically addresses real-world issues
- includes aesthetic displays of knowledge creation
- enables dialogue and collegial discussion
- provides flexible learning spaces and opportunities to experiment.



### *The creative educational workplace allows for:*

- open-ended tasks and collaborative projects, including the arts
- a variety of assessments incorporating technology
- modelling as a valuable step in the learning process
- time to consider possible solutions
- teamwork and collaboration across subject fields
- inquiry-based learning; design thinking; project and problem-based learning
- more accessible, innovative formats for learning e.g. modular with both online and face-to-face components
- flexible, dialogic and problematising (not problem-solving) approaches.



### Q3. What can be done to enhance ITE students' capacity to teach creatively?

#### *Teachers need to understand theories of creativity through:*

- exposing ITE students to contemporary literature and theory of creativity whilst establishing practice
- teaching them explicitly what creativity is – demystifying common misunderstandings as well as myths; and teaching the cognitive processes that support creativity
- increasing understanding of creativity from theoretical and practical perspectives in order to understand what teaching creatively means and entails
- a teacher education curriculum that directly teaches creative problem-solving
- courses/or assessments that include creativity

#### *ITE students need to experience creativity in action through:*

- opportunities to see and experience great creative teaching strategies via practical workshops on creative teaching
- learning experiences that are creative, open-ended and challenging
- moving away from formulaic thinking and approaches
- observing schools and teachers who are creative and teach for creativity, and take a creative approach to curriculum, pedagogy, and assessment
- modelling of creative Habits of Mind and processes by lecturers and tutors
- practices that are playful, compassionate and welcoming of diversity of perspective.

#### *Considering the curriculum involves:*

- identifying how creativity might be evident within each of the subject areas
- opportunities to think beyond what is written in the curriculum
- build a deep understanding of curriculum content
- avoid teaching them a 'script' for lessons; instead provide a range of pedagogical approaches
- working towards the achievement standards of the curriculum.

#### *Diversify assessment by providing:*

- assessment tasks with authentic audiences and contexts
- examples of different ways to measure learner progress
- opportunities to present outcomes of learning in innovative modes and contexts



## Q4. What can be done to enhance ITE students' own creativity?

### *Develop creative practices by:*

- acknowledging that creative Habits of Mind are developed in cognitive, embodied, and affective ways by engaging (regularly and over time) in creative experiences
- inviting students to identify their own creative practice; support them to see creativity in the ordinary/to recognise that we can all be creative
- exposure to and analysis of other people's creative work; field trips to places of creative relevance e.g. GOMA, QPAC etc.
- embedding the arts somehow as a necessary part of the curriculum; design or arts-based subjects should be compulsory
- supporting personal projects and creative endeavours
- encouraging inclusion of things they are passionate about or talented in, and consider how these strengths can transfer to a professional setting
- providing arts classes and professional development
- understanding what creativity might look like, in practice, in a range of different contexts and settings.

### *Developing creative Habits of Mind:*

- encourage students to think and find different solutions
- encourage agility in the workplace, willingness to contest existing thinking and develop new approaches in their practice
- collaboratively, in teams, work on an identified problem/challenge
- promote curiosity, choice and intrinsic motivation; provide opportunities to engage with role models
- learn how to play again
- explore multiple ways to solve a problem
- active learning.

### *Conditions that support creativity:*

- an environment where creativity is valued and encouraged
- student agency is supported
- incentives are provided to share creative and innovative practices in the university
- creativity is evident in the environment/architecture
- expose students to innovative approaches, including hybridised subjects/approaches, and messy pedagogies
- respect and social inclusion in a genuine collaboration across disciplines
- supporting risk-taking in learning, and lowering the stakes for failure.

### *Assessment practices supporting creativity:*

- a variety of assessment styles that allow multiple methods/modes for demonstration of understanding
- assessment tasks that embrace creativity, and open-ended assessment tasks
- avoid repetitive assessment.



## Q5. What can be done to enhance ITE students' capacity to develop creativity in the students they will teach?

### *Provision of resources:*

- high-quality resources that showcase great examples of creativity
- planning exemplars that can be adopted, and adapted as confidence grows
- examples of what creativity looks like in all learning areas
- exemplars of quality assessments that incorporate creativity.

### *Experiential learning involving:*

- workshops in different ways of learning and teaching
- lecturers modelling of creative approaches and practices
- the arts, in and across various areas of the curriculum
- opportunities for experimentation with practices and approaches.

### *Enhanced understanding of creativity through:*

- explicit teaching about the nature of creativity, and creative pedagogies, and how these can be implemented
- research relating to the impact of creativity on student outcomes including engagement, deeper learning and well-being
- access to theory and research relating to creativity so that the area is well understood and not reduced to a "model" or list of strategies or a few items in the checkbox
- understanding brain studies and child development so that they see children as individuals and understand how learning occurs
- understanding what individual and structural opportunities and barriers to creativity exist
- discussion and conversations about what creativity entails and how it can enhance teaching and learning.

### *A supportive culture:*

- boosts confidence and courage to try new approaches

- values creative thinking and expression, including provocative and divergent thinking
- encourages play and experimentation
- recognises individual creativity
- builds agency, teacher and learner efficacy, teacher professionalism, teacher autonomy
- allows time for incubation
- recognises the impact of the learning environment
- risk-taking is accepted and failure is seen as part of the process.



# Participants

Organisations from public and private sectors that were involved in the Summit included: the Australian Primary Principals Association, Australian Secondary Principals Association, Australian Teachers of Media, Queensland Department of Education, Queensland College of Teachers, Brisbane Catholic Education, and Independent Schools Queensland. School leaders and teachers from over 40 different schools, and preservice teachers and academics from over 15 universities, participated in the Summit. Overall, there were 243 participants who registered on the day.

At the commencement of the Summit, participants were polled electronically to identify their role or organisation and the answers from 125 participants are displayed in the figure below.

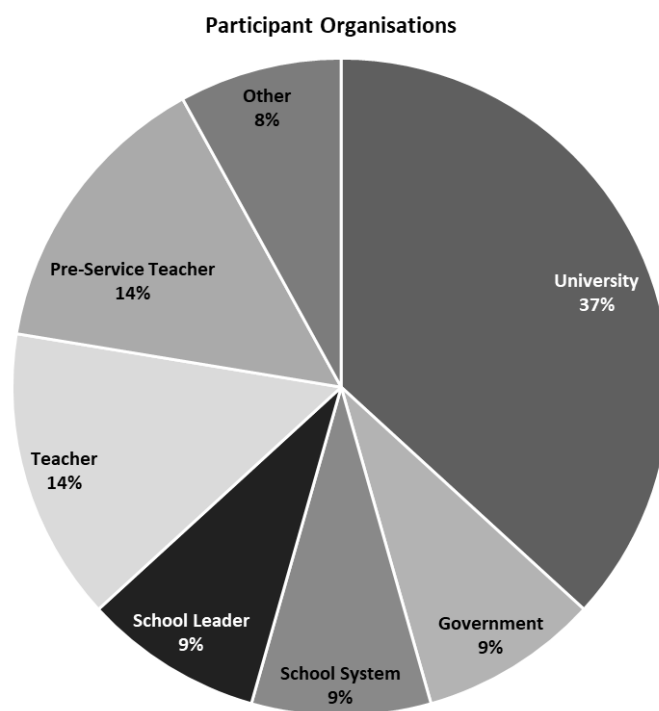


Figure 1 Participant role / organisation



# The Summit in progress

After welcoming messages from the Master of Ceremonies Sarah Kanowski, delegates were Welcomed to Country by Songwoman Maroochy, the Songwoman and Law-woman of the Turrbal People, the original inhabitants of Brisbane. following the Welcome to Country, the Summit was opened officially by Professor Martin Betts, Deputy Vice Chancellor – Engagement, Griffith University. The Summit academic program commenced with the first of three keynote addresses, ‘Doing Creativity in Education’, by Associate Professor Anne Harris, RMIT . This insightful presentation was followed by ‘Why is Creativity important for the New Work Order’, by Ms Jan Owen, CEO of the Foundation for Young Australians and YLab. The third keynote in this sequence was presented via video/conference by Professor Pam Burnard, Chair of Arts, Creativities and Education, University of Cambridge.

Questions from delegates, following these presentations, centred around issues that included engaging students as collaborators in creative learning, how schools might assess creativity, how students may be encouraged to believe that working in creative industries is valued, and the relationship between creativities and the role of the creative arts in Initial Teacher Education (ITE) and school education.

Delegates then participated in a Question and Answer Panel focusing on the topic of Teaching For Creativity. Discussants were Dr Madonna Stinson of Griffith University, Professor Romina Jamieson-Proctor, Head of Education at Australian Catholic University, and Ms Kerri Jones, Assistant Regional Director, Metropolitan Region, Department of Education, Queensland. Questions to the panel related to issues such as how ITE students might develop understandings of the policy–practice–research relationship of teaching for creativity; the role of the arts in developing creativity in schools and teacher education; and how ITE programs can help to shift the emphasis back on to creative practices in our schools.

After a case study sharing early findings from the Y-Connect project delegates participated in the first Breakout Discussion: Teaching for Creativity.

The two collaborative breakout discussions were key and central components of the day. They were designed to support delegates to collaboratively construct a shared vision of the habits of mind and strategies necessary to underpin Teaching Creatively and Teaching for Creativity in ITE programs. All delegates participated in pre-assigned breakout groups which used one of four discussion formats (*Long Table*, *Town Hall*, *Embracing Digital Technologies*, and *Presentation Pitch*). Each discussion group was facilitated by two members of the organising committee. The facilitators synthesised the results of the discussion in their forum into five or six ideas and presented these to the full delegation for voting.

For the purpose of discussion, Teaching for Creativity was defined as, “forms of teaching that are intended to develop young people’s own creative thinking or behaviour” (NACCE, 1999, p. 103). The results of voting on the key ideas that emerged from Breakout Discussion 1 are listed below.



## Breakout Discussion 1 Teaching FOR Creativity

### *What is the most important Habit of Mind for ITE students?*

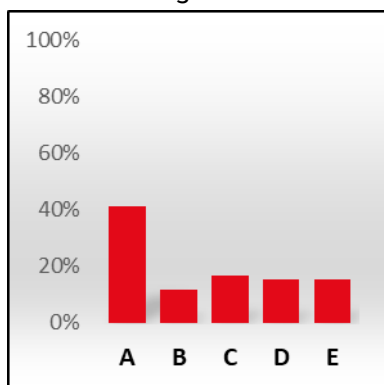
Facilitated by Reyna Zipf, (Central Queensland University) and Dominique Fella (Queensland College of Art) in the Norfolk Room (*Long Table* discussion)

#	Response options	n	%
A	Give students and teachers permission to be creative. Permission to break rules	60	41.38
C	Try different options in a risk-positive environment. Take risks safely	24	16.55
D	Allow time and space for thinking and doing	22	15.17
E	Adaptability and improvisation. Be responsive and cultivate agile thinking in the classroom	22	15.17
B	Cultivate vulnerability and embrace uncertainty	17	11.72

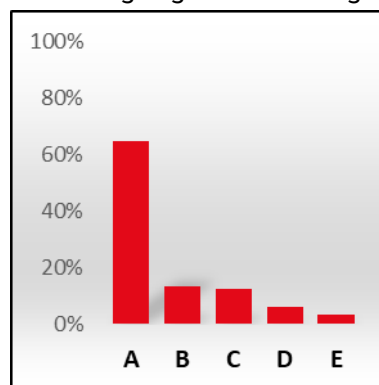
Facilitated by Deb Jones (Queensland College of Teachers) and Linda Pitt (Apple) in the Kennedy Room (*Embracing Digital Technologies* discussion)

#	Response options	n	%
A	Growth mindset (risk-taking, confidence, self-awareness, resilience, open-mindedness)	93	64.58
B	Tolerance for ambiguity	19	13.19
C	Primacy of play	18	12.50
D	Reflective	9	6.25
E	Collaborative	5	3.47

Long Table



Embracing Digital Technologies



As can be seen in the tables above, delegates determined the top two Habits of Mind that would support Teaching for Creativity in ITE programs were: holding a growth mindset (risk-taking, confidence, self-awareness, resilience, open-mindedness), giving students and teachers permission to be creative, and the permission to break rules. Other important habits include: allowing time and space for thinking and doing; adaptability and improvisation (including responsiveness and agile thinking in classrooms); cultivating vulnerability and embracing uncertainty; tolerating ambiguity; and the primacy of play (playful approaches to pedagogy).

*What is the most important strategy to enhance ITE university programs?*

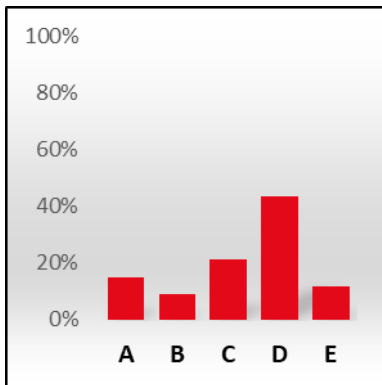
Facilitated by Shannyn Steel (Queensland Curriculum and Assessment Authority) and Derrick Cherrie (Queensland College of Art) in the Lincoln Room (*Presentation Pitch*)

#	Response options	n	%
D	Nurturing confidence in teachers through coaching, mentoring and a growth mindset about creativity	59	43.38
C	Explicit teaching and modelling of creativity	29	21.32
A	Immersion and creation of a creative culture/environment especially in areas not traditionally considered creative	20	14.71
E	Increase the student voice with a focus on learners	16	11.76
B	Include creativity as a factor in assessment	12	8.82

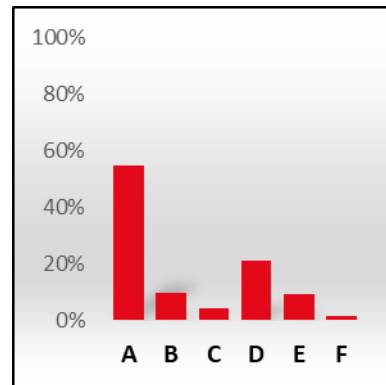
Facilitated by Deb Kember (Department of Education Queensland) and Gerowyn Lacaze (Balmoral State High School) in the Connaught Room (*Town Hall* meeting)

#	Response options	n	%
A	Experience creativity	78	54.55
D	Learner-centred focus for creativity	30	20.98
B	Assess creativity	14	9.79
E	Collaboration for creativity	13	9.09
C	Partnerships for creativity	6	4.2
F	Look at creativity	2	1.4

Presentation Pitch



Town Hall



From the tables above, the top two strategies that delegates considered of importance in underpinning Teaching for Creativity in ITE programs were: providing experiences of creativity; and, nurturing confidence in teachers through coaching, mentoring and a growth mindset about creativity. Other important strategies included: explicit teaching and modelling of creativity, holding a learner-centred focus for creativity; and the immersion in and creation of a creative culture/environment especially in areas not traditionally considered creative.

Following Breakout Discussion 1, delegates participated in a Question and Answer Panel where practitioners in the field of Creativity, Dr Miranda Jefferson (4C Transformative Learning), Associate Professor Anne Harris (RMIT), and Mr John Marsden (Author and Founder of Candlebark School) engaged in a conversation about 'What Next Thinking'. Questions from delegates included issues related to the need for provision of practical exemplars of creativity to assist in understanding what creativity looks like in practice, how to encourage teachers to be creative, policy shifts needed to promote creativity in schools, and schools whose student demographic cannot afford to access out of school creative experiences.

After viewing a case study on embedding Creativity into Teaching, Planning and Learning, delegates participated in Breakout Discussion 2: Teaching Creatively. This breakout session was run on the same lines as the previous breakout session, however each group of delegates participated in a different type of discussion format, i.e. each delegate participated in two of the four discussion formats during the day. Once again, group facilitation was provided by committee members. For the purpose of this discussion, Teaching Creatively was defined as involving "teachers using imaginative approaches to make learning more interesting, exciting and effective" (NACCE, 1999, p. 102). The results for each breakout group follow.



## Breakout Discussion 2 Teaching Creatively

### *What is the most important Habit of Mind for ITE students?*

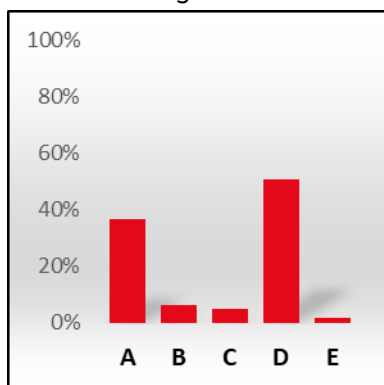
Facilitated by Reyna Zipf (Central Queensland University) and Dominique Fella (Queensland College of Art) in the Norfolk Room (*Long Table* discussion)

#	Response options	n	%
D	Model examples of creativity, show the process	32	50.79
A	Cultivate an environment of trust and inclusivity	23	36.51
B	Student-centred and a feeling of freedom	4	6.35
C	Maintain energy and positive vibes in the classroom	3	4.76
E	Flexible furniture, classroom ownership	1	1.59

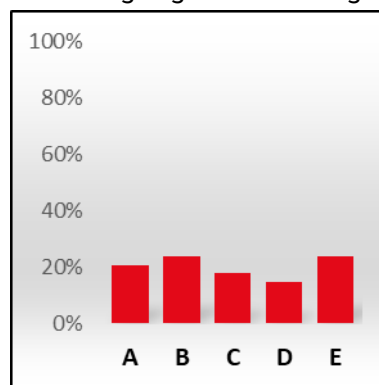
Facilitated by Deb Jones (Queensland College of Teachers) and Linda Pitt (Apple) in the Kennedy Room (*Embracing Digital Technologies* discussion)

#	Response options	n	%
B	Curiosity	16	23.53
E	Courage	16	23.53
A	Humility and empathy	14	20.59
C	Risk-taking	12	17.65
D	Reflective	10	14.71

Long Table



Embracing Digital Technologies



As can be seen in the tables above, the top two Habits of Mind needed to underpin Teaching Creatively in ITE programs were considered to be: modelling examples of creativity to show the process, and cultivating an environment of trust and inclusivity. Additional important habits of mind included: curiosity, courage, humility, empathy and risk-taking in the creative classroom.

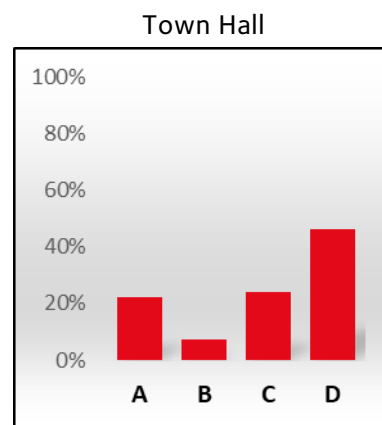
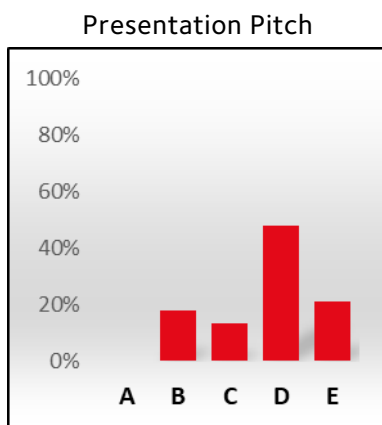
*What is the most important strategy to enhance ITE university programs?*

Facilitated by Shannyn Steel (Queensland Curriculum and Assessment Authority) and Derrick Cherrie (Queensland College of Art) in the Lincoln Room (*Presentation Pitch*)

#	Response options	n	%
D	Model creativity by teachers taking on their own creative projects	32	47.76
E	Learner-led environment	14	20.9
B	Risk-taking, challenge policy, embrace failure and mistakes	12	17.91
C	Break-down classroom walls, have an ecosystem of collaboration	9	13.43
A	Focus on the environment in terms of being agile and resource- rich	0	0

Facilitated by Deb Kember (Department of Education Queensland) and Gerowyn Lacaze (Balmoral State High School) in the Connaught Room (*Town Hall* meeting)

#	Response options	n	%
D	Partnerships between schools, communities and industry – dialogue on lived issues	31	46.27
C	Change structure of teacher education, renegotiate terms of engagement to nurture creativity with children	16	23.88
A	Fewer lectures, more seeing and doing by teacher educators	15	22.39
B	Problem solving for pre-service students – A Campsite as a place for creativity	5	7.46



Following Breakout Session 2, delegates listened to Case Studies that focused on Emotional and Affective Learning, Learn-2-STEAM, Creative Curriculum Design, and the Kutta Mulla Gorinna Program. The Summit was then concluded by Professor Donna Pendergast, HOS and Dean of the School of Education and Professional Studies, Griffith University, Chair of the Queensland College of Deans of Education, and nominee for the Australian Council for Educational Leaders – The Miller-Grassie Award for Outstanding Leadership in Education.

## Conclusion

The Creativity Summit was successful in identifying key Habits of Mind needed to underpin Teaching Creatively and Teaching for Creativity in ITE programs and in the identification of strategies that will assist Universities to develop frameworks that support this shared focus. The Summit reinforced that the concepts of Teaching Creatively and Teaching for Creativity are valuable and relevant in ITE programs as their value resides in preparing all learners for life in the 21<sup>st</sup> Century and to fulfil their creative potential. Delegates' responses to the event can be seen in the Word Cloud generated at the conclusion of the Summit.

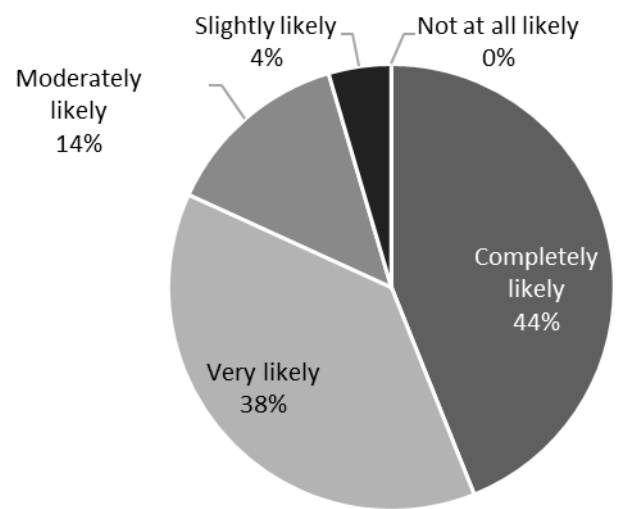
### *Word cloud*



### Evaluation

What is the likelihood that you will implement aspects of this Summit into your organisation/school?

Response options	<i>n</i>	%
Completely likely	29	43.94
Very likely	25	37.88
Moderately likely	9	13.64
Slightly likely	3	4.55
Not at all likely	0	0





## Creativity Summit 2018: Initial Teacher Education

### Summary

The Creativity Summit, 2018, for Initial Teacher Education was held on June 12, 2018, in Brisbane. This event, hosted by Griffith University, with the Queensland Council of Deans of Education, and the Queensland College of Teachers brought together over 250 participant-discussants from diverse educational contexts. The intention of the Summit was to provide a forum for information, discussion and debate with regard to creative teaching practices in Initial Teacher Education.

### Advice for Leaders of Initial Teacher Education Programs

Delegates suggested that ITE programs can support creative teaching by developing the following habits of mind/dispositions in future educators:

- promoting the development of a growth mindset (risk-taking, confidence, self-awareness, resilience, open-mindedness);
- fostering the development of an organisational culture that gives students and teachers permission to be creative, and the permission to break from norms and traditions (rules);
- upholding the development of an organisational culture based on trust and inclusion;
- allowing time and space for thinking and practical learning (doing);
- modelling adaptability and improvisation (including responsiveness and agile thinking) in classrooms;
- cultivating vulnerability and embracing uncertainty;
- tolerating ambiguity; and
- valuing the primacy of play (playful pedagogies).



Through debate and discussions, delegates suggested a range of strategies that will support the development of the capacities to teach creatively and teach for creativity. These include:

- providing experiences of creativity (both in process and product);
- nurturing confidence in teachers through coaching, mentoring and development of a growth mindset for creativity;
- explicit teaching and modelling of creativity in ITE programs, especially by teacher educators taking on their own creative projects;
- holding a learner-centred focus for creativity, including the flexibility to support the provision of learner-led environments;
- immersion in and creation of a creative culture/environment, especially in areas not traditionally considered creative;
- establishing partnerships between schools, communities and industry to promote dialogues on life issues;
- considering the need for structural change in teacher education; and
- including fewer lectures and more 'seeing and doing' led by teacher educators.

Delegates emphasised the importance of modelling, as there is an evident need for educators, across the board, to see and experience creativity in educational settings. They also emphasised the importance of the following habits of mind: curiosity, courage, humility, empathy and risk-taking for leaders, teachers and learners in the educational process. The suggestions above will now be shared with all delegates and leaders of ITE programs, through this communiqué.











The summit committee recommends that Deans of Education consider the advice provided by the collective expertise of the summit delegation, and take immediate steps to implement the suggested and necessary changes. Such actions will grow the capacity for ITE programs to advance the education of all Australian students towards realising their creative potential.

Additional reports and outcomes of the Creativity Summit can be accessed at <https://plhub.griffith.edu.au/professional-learning/resources>

These include:

- A short video sharing key ideas from the summit
- A time-lapse video of Dr Sue Pillans as she developed the image of the summit, throughout the day
- Short videos of the keynotes and key speakers
- Copies of materials provided to delegates.

## Appendix A Summit Committee members

	Committee member	Role
	Professor Donna Pendergast	Co-Chair of Summit Committee, Dean and Head of School, School of Education and Professional Studies, Griffith University, Queensland Council of Deans of Education
	Dr Madonna Stinson	Co-Chair of Summit Committee, HDR Convenor (PhD program), School of Education and Professional Studies, Griffith University
	Associate Professor Raymond Brown	MEPS Program Director and HDR Convenor, School of Education and Professional Studies, Griffith University
	Charlotte Chamier	Event Organiser, Griffith University
	Shaun Charles	Video Production and Technical Staff, Griffith University
	Professor Derrick Cherrie	Director, Queensland College of Art
	Dr Dominique Falla	Deputy Director (Learning & Teaching), Queensland College of Art
	Mary-Ellen Feldhagen	Administration Assistant, School of Education and Professional Studies, Griffith University
	Professor Scott Harrison	Director, Queensland Conservatorium, Griffith University
	Professor Romina Jamieson-Proctor	State Head School of Education (Queensland), Faculty of Education and Arts, Australian Catholic University, representative from the Queensland Council of Deans of Education

	Committee member	Role
	Deb Jones	Manager, Accreditation and Professional Standards, Queensland College of Teachers
	Dr Deb Kember	Director, Department of Education, Queensland and Queensland President and National Director, Australian Council of Education Leaders
	Gerowyn Lacaze	Deputy Principal, Balmoral State High School
	Professor Judith McLean	Professor of Arts Education, Queensland University of Technology, Queensland Performing Arts Centre Scholar-in-Residence
	Dr Peter Morris	Head of Ensembles and Senior Lecturer in Conducting at the Queensland Conservatorium Griffith University
	Leanne Nixon	Assistant Director-General, State Schools – Performance, Department of Education
	David Noonan	Professor Learning Hub Business Development Officer, Griffith University
	Linda Pitt	Education Development Manager, Apple
	Joy Reynolds	Research Assistant, School of Education and Professional Studies, Griffith University
	Shannyn Steel	Manager, Professional Learning Programs, Queensland Curriculum and Assessment Authority
	Dr Reyna Zipf	Senior Lecturer, School of Education, CQUniversity

# Appendix B Literature review

*Dr Madonna Stinson*

This, intentionally, very brief literature review aims to provide a concise overview of some of the key thinking in the field.

## Defining Creativity

Creativity has many definitions. Sir Ken Robinson defines it as, “The process of having original ideas that have value” (NACCE, 1999). Howard Gardner considers a “creative individual is a person who regularly solves problems, fashions products, or defines new questions in a domain” (Gardner, 1993, p. 35). Renowned educator and creativity researcher, Anna Craft, talks of ‘high’ creativity: the creativity of the genius, someone who contributes to the evolution of a domain or society through contributing something extraordinary; and ‘little c creativity’ (LCC) that:

...focuses on the resourcefulness and agency of ordinary people, rather than the extraordinary contributions and insights of the few. It has to do with the “can-do” attitude to “real life” (Craft, Jeffrey, & Liebling, 2001, p. 49).

A useful definition for educators is:

Creativity is an ability that involves perceiving things in a new way, making unusual connections, asking searching questions, imagining and wondering. It is a skill that can be developed by all people within, and outside of, the arts (Nottingham, 2010, p. 6).

## Why is creativity important for the 21<sup>st</sup> Century?

Creativity is becoming increasingly recognised as the core skill for the 21<sup>st</sup> century. No longer perceived as the exclusive realm of the arts, creativity is now considered to be universal (Harris, 2016). In Australia, the creative economy (including digital services such as web design, games and social media management) is growing twice as fast as the workforce as a whole, and is likely to continue growing in the future (Cunningham, 2018). Creativity contributes to the growth of the economy (UNESCO, 2013). In fact, as Fink, Benedek, Grabner, Staudt, and Neubauer (2007) state, creativity “pervades almost all areas of our everyday life: It is important in the pedagogical, cultural, and in the scientific domain. Likewise creativity is advantageous in the economy and in the job” (p. 68). Others claim that “many employers want people who see connections, have bright ideas, are innovative, communicate and work well with others and are able to solve problems. In other words, they need creative people” (DCMS, 2006, p. 4). Creative people are characterised by cognitive agility, responsiveness, hopefulness and ‘possibility thinking’ (Jeffrey & Craft, 2006). Many authors discuss the urgent need for creative workers who can persevere towards shared goals and work effectively in teams. The capacity for collaborative creativity is an essential skill “to cope with a highly competitive global and postmodern world” (Alexander & Shoshani, 2015, p. 24).

Creativity contributes to the growth and evolution of cultures (Csikszentmihalyi, 1996). Jamieson-Proctor & Albion (2016) state that “the fruits of creativity enrich our culture and improve the quality of all our lives” (p. 2) and Abraham (2013) notes that “our ability to think creatively is one of the factors that generates excitement in our lives as it introduces novelty and opens up new possibilities” (p. 1). Craft (2008) questions the emphasis on a market driven view of creativity and warns that this approach eliminates “alternative approaches which emphasise sustainability, spirituality, co-operation and understanding” (p. 7). She suggests that a “wise creativity” that is ethical and “pays attention to the ends as well as the means” (Craft, 2008, p. 7) is needed.

Implications are evident for the education sector. The increasing need for creative skills in the workplace, means that creativity has become a required outcome of schooling (Jamieson-Proctor & Albion, 2016). Furthermore, “pupils who are creative will be prepared for a rapidly changing world, where they may have to adapt to several careers in a lifetime” (DCMS, 2006, p. 4).

In 2012, the Australian Curriculum, Assessment and Reporting Authority (ACARA) included creative thinking, in “Creative and Critical Thinking”, one of the general capabilities (ACARA, 2012). The intent is to set young people up for the challenges of the 21<sup>st</sup> century, which require skills such as innovation and adaptability alongside motivation and confidence (ACARA, 2012). ACARA identifies four key elements as the foundation for creative and critical thinking: inquiring (identifying, exploring and organising information and ideas); generating ideas, possibilities and actions; reflecting on thinking and processes; and analysing, synthesising and evaluating reasoning and procedures (ACARA, 2012). The capability includes emphasis on independent and collaborative tasks, risk-taking, using imagination, and an acknowledgement that logical and analytical activities can simultaneously encourage creative thinking.

## Why creativity/creative pedagogies

### *What is the impact on learning when creative approaches to teaching are used?*

Research that examines the impact of creative approaches in education demonstrates that skills gained through creative learning are transferable to other areas, and that creativity is therefore a valuable educational resource. Woods and Jeffrey (2003) state that creative approaches increase the element of fun in learning, while Harris (2016) and Hooper (2012) found that students developed a greater sense of pride in what they had achieved. Hooper (2012) also found that students “demonstrated a genuine engagement in their learning... and an eagerness to communicate both the process and quality” (p. 94). Other findings indicate a positive impact on students’ confidence and sense of self. Students were more resilient and better collaborators. Creative pedagogies contribute to significantly higher levels of confidence and assertiveness, better articulation (especially from students who previously didn’t speak), and a greater amount of eye contact when communicating. Chamberlain (2015) found that creative approaches “foster[ed] connection with peers” (p. 14). There is also evidence to suggest that teachers who are engaged with creative approaches, develop their own pedagogy and teaching practice (Chamberlain, 2015) and take “these new skills back to their ‘everyday’ classrooms” (Hooper, 2012, p. 95).

However, despite these sites of creative practice and research, Harris (2016) notes that “the Australian education sector – particularly secondary school curricula and teacher-education programs – has been slow to respond to creative and cultural industries changes in the workplace” (p 8) and that, “Australia is already falling behind in training our young people for these emerging creative economies” (p. 7).

## The brain, neuroscience and creativity

The neuroscience of creativity is a developing field of research which seeks to understand the connection between the brain and creativity, something that has been made possible by “recent advances in the development of brain imaging techniques... [that] allow us to look at the brain when engaged in creative thinking.” (Fink et al., 2007, p. 69). This is an area of increasing interest within creativity research and whilst it is acknowledged that cognitive neuroscience (CN) itself is still in its infancy, “cognitive neuroscience studies of creativity have appeared with increasing frequency in recent years” (Sawyer, 2011, p. 137).

Of particular interest to teachers working to develop creativity in the classroom is the work of Cozolino (2006). The idea that the brain is a social organ built through 'experience-dependent plasticity' (p.7) stresses that teachers are in the brain-building game and, indeed, brains are shaped by the relationship between teachers and students. Importantly, conditions for creativity to flourish are the same as conditions for brains to grow and develop: "safety, positive excitement, shared openness and exploration" (Cozolino, 2006, p.331)

## Relevance to teaching and learning

Interesting findings are emerging from CN that can assist a deeper understanding of creativity in education. An example of this is that "people prone to mind wandering may score higher on tests of creativity" (Sawyer, 2011, p. 146). Furthermore, "brief episodes of mind wandering may provide the mind with moments of 'mini incubation' that contribute to creative thought, by temporarily taking conscious attention away from the problem at hand and providing a brief opportunity for insight to occur" (Sawyer, 2011, p. 146). This has implications for the school environment and presents the need to create time within learning activities for 'incubation' of creative thoughts. This finding also potentially highlights the complexity of distracted behaviour and thus also indicates a need to examine teacher responses to this.

Fink et al. (2010) also found that a period of reflection resulted in increased originality and additionally that cognitive stimulation via exposure to other people's ideas generated even higher scores of originality and brain activation. As a result, Fink et al. (2010) surmised that "cognitive stimulation via the exposure to ideas of other people is an effective tool in stimulating creativity in group-based creativity techniques" (p. 1687). These findings have significant implications for pedagogy and demonstrate the need to structure reflective time and group-based work into creative activities.

Brain imaging studies have also impacted on teaching and learning by demonstrating that "people with musical training process music differently, people with artistic training process art differently, and people with dance training process dance differently" (Sawyer, 2011, p. 148). This finding highlights the importance of teaching domain-specific creativity at school in order to impact brain development so that children can thrive in the creative workplaces of the future. Onarheim and Friis-Olivarius (2013) also state that teaching the neurological underpinnings of creativity, improves creative thinking. Interestingly, they also found that a neurological understanding eliminates the feeling of 'I'm not a creative person', as the evidence from CN demonstrates that all humans have creative potential.

## Teaching creatively

Teaching creatively involves "teachers using imaginative approaches to make learning more interesting, exciting and effective" (NACCE, 1999, p. 102). This approach requires teacher characteristics such as "strong motivation, high expectations, the ability to communicate and listen and the ability to interest and inspire" (NACCE, 1999, p. 109) as well as a "sense of excitement, respect, hope and wonder (NACCE, 1999). Teaching creatively demands subject expertise (NACCE, 1999), and as Chodakowski (2015) notes, creative teachers place the subject as the centre of attention. Chodakowski also suggests that teachers need to reflect on their own imaginative engagement and teaching areas to determine what is "wonderful, puzzling, beautiful" (p. 83). By doing this, she argues, teachers will develop the authentic engagement and strong affective connections that are required for teaching creatively.

The learning environment is also recognised as a key element of this discussion. Onarheim and Friis-Olivarius (2013) note that "optimizing the creative environment" (p. 2) is one of the principle approaches to enhancing creativity. Harris (2016) also states that the creative environment is significant, although findings reveal that this can be done

badly. This consideration is especially important for young children, as they believe that they own their environment (Winnicott, cited in Jeffrey and Craft, 2004). Environment is an important consideration when teaching creatively as “creativity needs a flexible experimentation space that allows students to free themselves from the limitations of existing knowledge” (Alexander & Shoshani, 2015, p. 26).

Further understanding of teaching creatively comes from the concept of risk. As Harris (2016) notes, “the opportunity to take risks and to fail is key” (p. 25) and Burnard (2011) found that the majority of teachers agree that creativity involves taking risks. In contrast to this, whilst “creativity literature has a lot to say about attitudes to risk and fear of failure... education [has] very little” (p. 37). However, Alexander and Shoshani (2015) state that “most educational systems aspire to deliver packaged knowledge in the least risky manner” (p. 24). This highlights a challenge for educators who potentially face significant personal and systemic hurdles in introducing creativity into their pedagogy. As a response to this, Harris (2016) argues that productive risk-taking must be modelled throughout the school hierarchy. She suggests that “schools to approach risk in the same way that businesses do – not to avoid risk completely... but rather to network the investment and outputs so that the inevitable failure of innovation still results in forward progress” (p. 52). It is important to recognise that teaching creatively is most successful when a whole school approach is adopted. This is because creative education raises systemic issues that involve all aspects of education, including teaching and learning, and also the ethos and culture of the school (NACCE, 1999). Nottingham (2010) also warns that “creativity and innovation can lead to initiative overload” (pp. 6–7). Harris (2016) therefore, argues for a ‘creative ecologies’ approach, “in which the whole school environment works together for creative change” (p. 9).

It is also important to recognise within this discussion, that there is still a need to develop approaches which nurture creativity (Craft 2008) and whilst Harris (2016) found that Australian “teacher pedagogies were highly creative” (p. 39), she also found that these were appearing “ad hoc, and needed more institutional approaches/consistency” (p. 22). Research by Chodakowski (2015), suggests that the road to improvement lies with introducing creative and imaginative pedagogies within teacher education, indicating current research suggesting that “most pre-service teachers have...probably quite limited exposure to subjects’ and topics’ imaginative possibility” (p. 81). Chodakowski (2015) states that more time should be given to exposing pre-service teachers to a range of contexts and multiple opportunities offered to observe a range of non-traditional learning situations. Teacher educators are seen to be central to this, as they can model imaginative assessment, lessons and resources. Professional development opportunities are also required for teachers in order to develop strategies and confidence around using creative pedagogies and assessing student creativity (Burnard, 2011; Doyle, Hofstetter, Kendig, & Strick, 2014; Harris, 2016).

## Teaching for creativity

Teaching for creativity can be understood as “forms of teaching that are intended to develop young people’s own creative thinking or behaviour” (NACCE, 1999, p. 103). The relationship between this and teaching creatively is an integral one (Jeffrey & Craft, 2006) and “teaching for creativity is more likely to emerge from contexts in which teachers are teaching creatively” (Jeffrey & Craft, 2006, p. 84). Teaching for creativity repositions the teacher from being the ‘expert’, to a facilitator or broker of knowledge production (Hayes, 2011) who aims to encourage confidence, respect and independence. Teaching for creativity also requires time and support for students to be able to work at their own pace and immerse themselves in an activity, as well as have time away from it if necessary (Harris, 2016; NACCE, 1999; Woods & Jeffrey, 2003).

In considering techniques and methods for teaching for creativity, Harris (2016) highlights the 'creative ecologies' model, which takes a holistic and environmental approach and where the school environment operates as an ecology where different priorities can co-exist. Jamieson-Proctor and Albion (2016) offer a 'distributed creativity' model that has three central components: Individual, domain (content/learning area) and context (physical and human elements). The systems perspective sits at the place where these three components meet and the authors suggest that educators could use this model to tailor appropriate learning activities for students. A further approach is highlighted by Alexander and Shoshani (2015) whose study examines the biographical research approach, where students study the lives of great creators in order to "highlight crucial qualities of the creative process" (p. 20), although the authors do acknowledge that this approach promotes an elitist view of creativity and as such has limitations.

Craft, Cremin, Burnard, and Chappell (2007) share five elements of creative learning experiences: asking questions, making connections, imagining what might be, exploring options and reflecting critically. Encouraging students to imagine what might be is also supported by Jeffrey and Craft (2006) and NACCE (1999). Pedagogies that support the development of creativity include those allowing for playfulness, fun, and open-ended possibilities (Stinson, 2016; Woods & Jeffrey, 2003), creating appropriate obstacles, or challenges for students to overcome (Nottingham, 2010; Woods & Jeffrey, 2003), and ensuring that students can learn actively and take action from creative thinking and reflection (Jefferson & Anderson, 2017; Nottingham, 2010; Stinson, 2016).

Developing student agency is seen as key within teaching for creativity. As Craft (2008) asks, "how can educational futures acknowledge and engage with the increased participation of children and young people in social and economic spaces as agents as well as objects of change?" (p. 11). Nottingham (2010) suggests that one answer is "students finding the answer for themselves rather than being 'given' answers" (p. 10). Hayes (2011) states that teachers must stand alongside students as critical collaborators and Doyle et al. (2014) note that students need to be invited to participate authentically, and with agency, in the learning process.

Collaboration is highly significant in teaching for creativity (Jefferson & Anderson, 2017). Craft (2008) states that "creativity can never be seen as anything other than collective and collaborative" (p. 8) and Nottingham (2010) notes that "knowledge constructed through creative thought and social interaction is often far more meaningful than knowledge that is served up on a plate by the teacher" (p. 10). Woods and Jeffrey (2003) state that "co-participation spreads to peer participation" (p. 115), enhancing social skills and engagement.

The connection between creativity and emotions and the need to feel positively about learning is also recognised in the literature (Alexander & Shoshani, 2015; Stinson, 2016; Woods & Jeffrey, 2003). In terms of teaching for creativity, it is suggested that an element of the teacher's role is therefore to support young people to discover and believe in their creative strengths (NACCE, 1999). This leads again to student agency as "with confidence comes the competence to be critical, rather than simply desiring to please the teacher" (Woods & Jeffrey, 2003, p. 108). Furthermore, the elements of trust and positive relationships between teacher and students are identified as being as central to feelings of safety and being comfortable to take the risks to be creative (Harris, 2016; Hooper, 2012; NACCE, 1999). Indeed, Hooper (2012) also found that "students warmed to teachers who were prepared to take risks alongside them, to share their own experiences and to simply be themselves" (p. 94).

Educators must also recognise cultural differences in how students view and approach creativity and successful teaching for creativity recognises and values the cultural experiences of the students (Hayes, 2011). Intercultural collaboration is also an important approach (Harris, 2016) as is an understanding of how learning is shaped by culture



(Chodakowski, 2015). Ewing (2012) also highlights that school curricula tends to privilege the affluent and that students who do not identify with this demographic can feel disengaged.

Those who seek to enhance creativity in education through the teaching and learning process have much to consider. Recent research in neuroscience places creativity in the pre-frontal cortex, where the highest-order thinking processes reside. Similarly, teaching creatively and teaching for creativity, deserve to be considered as highest-order priorities in all educational contexts.



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## Additional recommended resources

### *General*

Sefton-Green, J., Thomson, P., Jones, K., & Bresler, L. (Eds.). (2011). *The Routledge International Handbook of Creative Learning*. Oxford & New York: Routledge.

### *Teaching creatively and teaching for creativity*

Craft, A. (2008). *Creativity in the school*. Retrieved from

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### *For viewing*

Title	Author	Link
Creativity in the classroom	American Psychological Association	<a href="http://www.youtube.com/watch?v=oQqFFaJJ8gc">www.youtube.com/watch?v=oQqFFaJJ8gc</a>
A crash course in creativity.	Tina Selig	<a href="http://www.youtube.com/watch?v=gyM6rx69iqg">www.youtube.com/watch?v=gyM6rx69iqg</a>
Do schools kill creativity?	Sir Ken Robinson	<a href="http://www.youtube.com/watch?v=iG9CE55wbtY">www.youtube.com/watch?v=iG9CE55wbtY</a>
Five principles of extraordinary math teaching	Dan Finkel	<a href="http://www.youtube.com/watch?v=ytVneQUA5-c">www.youtube.com/watch?v=ytVneQUA5-c</a>
Design for learning in the creative age	Prakash Nair	<a href="http://www.youtube.com/watch?v=6rA92x_YJ9A">www.youtube.com/watch?v=6rA92x_YJ9A</a>
Teaching methods for inspiring the students of the future	Jo Ruhl	<a href="http://www.youtube.com/watch?v=UCFg9bcW7Bk">www.youtube.com/watch?v=UCFg9bcW7Bk</a>

# Appendix C Program

Time	Event
8:30	Registration in Foyer
9:00	Introductions Master of Ceremonies: Sarah Kanowski, co-host of Conversations on ABC Radio Illustrator: Dr Sue Pillans, a visual storyteller
9:05	Welcome to Country: Song Woman Maroochy Summit Opening: Professor Martin Betts, Deputy Vice Chancellor (Engagement), Griffith University
9:20	Doing Creativity • Stimulus speaker 1: Associate Professor Anne M Harris, RMIT
9:40	Why is Creativity Important to the New Work Order? • Stimulus speaker 2: Jan Owen AM, FYA
10:00	Teaching Creatively and Teaching FOR creativity • Stimulus speaker 3: Professor Pam Burnard, University of Cambridge, UK (via video conference from UK)
10:15	Q & A Panel 1: Teaching FOR creativity: Approaches designed to develop and enhance learners' own creative thinking processes Facilitated by MC Sarah Kanowski Panel members: • Dr Madonna Stinson, Griffith University • Professor Romina Jamieson-Proctor, Australian Catholic University • Kerri Jones, Education Queensland • Professor Pam Burnard, University of Cambridge
10:40	Morning Tea & Pop Up Performance • Romeo and Juliet performed by students from Yeronga State High School
11:10	Case Study: The Y-Connect Project • Adrienne Jones, Y-Connect Manager, Yeronga State High School
11:20	Recap on Summit Purpose (video), Pre-polling outcomes, Breakout activities information
11:25	<i>Move to Breakout Sessions</i>
11:30	Breakout discussion 1: Teaching FOR Creativity Task: To generate five Habits of Mind ITE students need to teach FOR creativity • Group 1 Norfolk Room facilitated by Reyna Zipf, CQUniversity & Dominique Falla, QCA • Group 2 Kennedy Room facilitated by Deb Jones, QCT & Linda Pitt, Apple Task: To generate five strategies to enhance ITE programs for Teaching FOR Creativity • Group 3 Lincoln Room facilitated by Shannyn Steel, QCAA & Derrick Cherrie, QCA • Group 4 Connaught Room facilitated by Deb Kember, Education QLD & Gerowyn Lacaze, Balmoral SHS
12:15	<i>Move from Breakout Sessions to Plenary Room</i>
12:20	Q & A Panel 2: "What next" thinking: How you imagine creativity in schools Facilitated by MC Sarah Kanowski Panel members: • Dr Miranda Jefferson, 4C Transformative Learning • John Marsden, author and Candlebark School founder • Associate Professor Anne M Harris, RMIT
13:00	Event Poll Voting: Breakout discussion 1: Teaching FOR Creativity • Habits of Mind • Strategies
13:20	Lunch & Pop Up Performance • Slam Poetry performed by students of North Lakes State College
13:50	Case Study: Embedding creativity into teaching, planning and learning • Gabrielle Kempton, St Paul's School

Time	Event
14:00	<p>Q &amp; A Panel 3: Teaching creatively: using novel and inventive approaches to make learning more engaging, interesting and effective</p> <p>Facilitated by MC Sarah Kanowski</p> <p>Panel members:</p> <ul style="list-style-type: none"> <li>• Professor Judith McLean, Queensland Performing Arts Centre Scholar-in-Residence</li> <li>• Dr Bianca Beetson, Queensland College of Art</li> <li>• Derek Bartels, Lutheran Education Queensland</li> <li>• Josephine Wise, Independent Schools Queensland</li> </ul>
14:25	<i>Move to Breakout Sessions</i>
14:30	<p>Breakout discussion 2: Teaching Creatively</p> <p>Task: To generate five Habits of Mind ITE students need to teach creatively</p> <ul style="list-style-type: none"> <li>• Group 1 Norfolk Room facilitated by Reyna Zipf, CQUniversity &amp; Dominique Falla, QCA</li> <li>• Group 2 Kennedy Room facilitated by Deb Jones, QCT &amp; Linda Pitt, Apple</li> </ul> <p>Task: Generate five strategies to enhance ITE programs for teaching creatively</p> <ul style="list-style-type: none"> <li>• Group 3 Lincoln Room facilitated by Shannyn Steel, QCAA &amp; Derrick Cherrie, QCA</li> <li>• Group 4 Connaught Room facilitated by Deb Kember, Education QLD &amp; Gerowyn Lacaze, Balmoral SHS</li> </ul>
15:10	<i>Move from Breakout Sessions to Plenary Room</i>
15:15	<p>Case Study: Emotional and Affective Learning</p> <ul style="list-style-type: none"> <li>• Deb Cox, Principal, Nundah State School</li> </ul>
15:25	<p>Case Study: Years 5-7 Learn2STEAM Project</p> <ul style="list-style-type: none"> <li>• Darren Reackermann, Hillcrest Christian College</li> </ul>
15:35	<p>Case Study: Creativity in Curriculum Design: STEAM</p> <ul style="list-style-type: none"> <li>• Dana Holden, Kedron State High School and President, Drama Queensland</li> </ul>
15:45	<p>Case Study: The Kutta Mulla Gorinna Program</p> <ul style="list-style-type: none"> <li>• Justin Giblett, Kutta Mulla Gorinna Alternative Learning Centre</li> </ul>
15:55	<p>Event Poll Voting: Breakout Discussion 2: Teaching Creatively</p> <ul style="list-style-type: none"> <li>• Habits of Mind</li> <li>• Strategies</li> </ul>
16:00	<p>Synthesis and Communiqué</p> <ul style="list-style-type: none"> <li>• Professor Donna Pendergast, Griffith University, Queensland Council of Deans of Education</li> </ul>
	<i>Close of Summit</i>

## Appendix D List of participants

Name	Position	Organisation
Hashim Al Zahrani	Teacher	Saudi Arabia Ministry of Education
Mashaal Alajaji	Teacher	Saudi Arabia Ministry of Education
Ibtsam Alasmary	Teacher	Saudi Arabia Ministry of Education
Saydah Alatwah	Teacher	Saudi Arabia Ministry of Education
Hadi Albrkaty	Teacher	Saudi Arabia Ministry of Education
Rosa Alexis	Teacher	Brisbane Central State School
Sultan Alfakeeh	Teacher	Saudi Arabia Ministry of Education
Khalid Alghubaiwi	Teacher	Saudi Arabia Ministry of Education
Mahmoud Alhomoud	Teacher	Saudi Arabia Ministry of Education
Jeanne Allen	Assoc. Professor of Teacher Education	Griffith University
Patrice Allman	Pre-service Teacher	Griffith University
Abdulhadi Almatar	Teacher	Saudi Arabia Ministry of Education
Majed Almutari	Teacher	Saudi Arabia Ministry of Education
Manal Alotaibi	Teacher	Saudi Arabia Ministry of Education
Mohammed Alqahtani	Teacher	Saudi Arabia Ministry of Education
Ammash Alruwaili	Teacher	Saudi Arabia Ministry of Education
Waleed Alsaif	Teacher	Saudi Arabia Ministry of Education
Mashail Alshammari	Teacher	Saudi Arabia Ministry of Education
Adel Alshehri	Teacher	Saudi Arabia Ministry of Education
Ahmed Altarahi	Teacher	Saudi Arabia Ministry of Education
Eman Alzahrani	Teacher	Saudi Arabia Ministry of Education
Musaad Alzahrani	Teacher	Saudi Arabia Ministry of Education
Sari Alzahrani	Teacher	Saudi Arabia Ministry of Education
Tuka Andejani	Teacher	Saudi Arabia Ministry of Education
Mahoney Archer	Manager - The Arts	QCAA
Doug Ashleigh	Deputy Executive Director	Brisbane Catholic Education
Virginia Ayliffe	Principal Project Officer	QCAA
Debra Ayling	Education Lecturer	Christian Heritage College
Dianne Aylward	Principal	Moreton Bay EEC
Nan Bahr	Professor, PVC and Dean of Education	Southern Cross University
Michael Balfour	Professor, Chair Applied Theatre	Griffith University
Julie Ballantyne	Associate Professor, School of Music	The University of Queensland
Lubna Barakat	Teacher	Saudi Arabia Ministry of Education
Derek Bartels	Director of Innovation & Technology	Lutheran Education Qld

Name		Position	Organisation
Aaron	Bates	Education Careers Ambassador	Department of Education
Tamara	Beale	Pre-service Teacher Coordinator	Wellington Point State High School
Laurien	Beane	Early Childhood Course Coordinator	Australian Catholic University
Kelly	Beck	Student	Griffith University
Bianca	Beetson	Senior Lecturer/Program Convenor	Qld College of Art, Griffith University
Iman	Betrus	Relief Teacher	Qld
Jo-Anne	Bickerstaff	HOD English	Northlakes State College
Ryan	Bishop	Head of Teaching and Learning	Brisbane School of Distance Education
Laura	Bonner	Manager	Youth Touring
Helen	Boon	Assoc. Professor & Head of Education	James Cook University
Victoria	Boulter Groening	Visual Arts Teacher	Sunnybank State High School
Ali	Bozaid	Teacher	Saudi Arabia Ministry of Education
Raymond	Brown	Associate Professor	Griffith University
Susan	Brown	Chair / Deputy Principal	Gold Coast TEIAG / Park Lake SS
Jason	Budge	Manager	Open Conservatorium
Penelope	Bundy	Professor, GIER	Griffith University
Melissa	Cain	Lecturer	Australian Catholic University
Christine	Carroll	Casual Sessional Staff - Education	Australian Catholic University
Zena	Carusi-Lees	Master Teacher	Balmoral State High School
Susan	Cary	Partnerships and Innovation Officer	Depart. of Education South East Region
David	Cashman	Area Supervisor	Brisbane Catholic Education
Michael	Chambers	PEP Coordinator, School of Education	Australian Catholic University
Evelyn	Chapman	Education Officer: The Arts	Brisbane Catholic Education
Shaun	Charles	Technical Assistant - Drama	Griffith University
Derrick	Cherrie	Professor & Director	Qld College of Art, Griffith University
Christine	Chew	Teacher	Mansfield State High School
Keshlan	Chinia	Senior Teacher	The Southport School
Omar	Chmaisse	Assistant Project Officer	Griffith University
Ross	Christopher	Teacher	Wellers Hill State School
Tricia	Clark-Fookes	Lecturer	Queensland University of Technology
Peter	Collins	Undergraduate Course Coordinator	Christian Heritage College
Kate	Connolly	Student Teacher	Griffith University
Peter	Cook	Academic Coordinator, ITE and Lecturer	Southern Cross University
Annette	Cooper	Retired Specialist Teacher	Member of Gold Coast TEIAG
Patricia	Corrie	Director	Yuibera Aboriginal Corporation
Deb	Cox	Principal	Nundah State School



Name		Position	Organisation
Gayle	Crisp	Arts Therapist	Woodridge State High School
Julia	Danher	Pre-service Teacher	Sunshine Coast
Zoya	Daryau	Pre-service Teacher	Griffith University
Susan	Davis	Deputy Dean Research	Central Qld University
Erica	Depalo	Pre-service Teacher	Griffith University
Lisa	Deutrom	Teacher	Sunnybank State High School
Julie	Dunn	Professor	Griffith University
Roger	Duncombe	Chair	Australian Teachers of Media ATOM
Rachael	Dwyer	Lecturer in Curriculum and Pedagogy	University of the Sunshine Coast
Madison	Eastwood	Student / Pre-service Teacher	Griffith University
Carol	Edwards	Masters of Education Student	Griffith University
Maria	Ejlertsen	PhD Candidate, School of Education	The University of Queensland
Mark	Elliott	Principal Education Officer – L&T	Brisbane Catholic Education
MandyJane	Ellis	Pre-service Teacher	Griffith University
Beryl	Exley	Professor	Griffith University
Dominique	Falla	Deputy Head of School	Qld College of Art, Griffith University
Glenn	Finger	Emeritus Professor	Griffith University
Deanne	Fishburn	Exec Manager, Professional Standards	Queensland College of Teachers
David	Fitzsimmons	Project Manager	Department of Education
Sue	Fox	Principal Education Officer	QCAA
Isabelle	Franich	Pre-service Teacher	Queensland University of Technology
David	Gall	Assistant Principal	St Francis College
Linda	Galloway	Principal	Balmoral State High School
Sandra	Gattenhof	Director of Research Training	QUT School of Creative Practice
Kathy	Gibbs	Lecturer, School of EPS	Griffith University
Justin	Giblett	Manager	Yuibera Aboriginal Corporation
Lisa	Gisik	Pre-service Teacher	Griffith University
Mark	Granrose	Head of Department - Innovation	Moreton Bay EEC
Melissa	Green	PhD Student	The University of Queensland
Peter	Grootenboer	Deputy Head of School (Research)	Griffith University
Amanda	Gutierrez	Senior Lecturer Literacy	Australian Catholic University
Henna	Halonon	Sessional Staff - Education	University of the Sunshine Coast
Anne	Harris	A/Professor & Principal Research Fellow	RMIT University
Scott	Harrison	Director	Qld Conservatorium, Griffith University
Kay	Hartwig	Director of Internationalisation, EPS	Griffith University
Stephen	Hay	Senior Lecturer, EPS	Griffith University

Name		Position	Organisation
Harmony	Hayes	Student Teacher, EPS	Griffith University
Elsa	Hearn	HOD The Arts	Rochedale State High School
Andrea	Hellens	PhD student	The University of Queensland
Rosa	Hexis	Teacher	Brisbane Central State School
Michelle	Hodges	Pre-service Teacher, EPS	Griffith University
Dana	Holden	President; Performing Arts Teacher	Drama Qld; Kedron State High School
Stacy	Holman-Jones	Professor, Theatre & Performance	Monash University
Carl	Hotko	eSafety Co-ordinator/ Teacher	Kings Christian College
Katie	Hotko	PhD Candidate	Southern Cross University
Kerrin	Huth	Lecturer in Education	Australian Lutheran College
Romina	Jamieson-Proctor	Professor and Qld Head of Education	Australian Catholic University
Miranda	Jefferson	Co-founder	4C Transformative Learning
Adam	Jefford	Lead, Asia Pacific Design Library	State Library of Queensland
Adrienne	Jones	HOD Performing Arts	Yeronga State High School
Debbie	Jones	Manager, Accred'tion & Prof Standards	Queensland College of Teachers
Kerri	Jones	Assistant Regional Director	Department of Education Metro Region
Sarah	Kanowski	Co-host of 'Conversations'	ABC Radio
Judith	Kearney	Co-ordinator, Community Partnerships	Griffith University
Deb	Kember	Director	DoE - State Schools-Performance
Gabrielle	Kempton	Head of Learning (Creativity)	St Paul's School
Jo	Kimmins	Education Officer Literacy-English	Brisbane Catholic Education
Jenny	Kingi	Middle Years Teacher	Sunshine Coast Christian College
Anna	Kinnane	Project Manager Digital Strategies	Queensland College of Teachers
Linda	Knight	Senior Lecturer	Queensland University of Technology
Leisa	Krist	Teacher	Springfield Central State High School
Tetsuro	Kuse	International Student	Griffith University
Gerowyn	Lacaze	Deputy Principal	Balmoral State High School
Peita	Lack	Master Teacher	Clover Hill State School
Alexandra	Laird	Student	Griffith University
Tina	Lam	Pre-service Teacher	Griffith University
Carly	Lassig	Lecturer	Queensland University of Technology
Nigel	Lavender	Executive Director	Queensland Music Festival
Dr Richard	Letts AM	Director	The Music Trust
Rebekah	Lewin	Grade 4 Teacher	Wellers Hill State School
Yan	Li	Undergraduate Student	Griffith Business School
Shari	Lindblom	Director	Magic Tree of Music

Name		Position	Organisation
Jessica	MacLeod	Pre-service Teacher	Queensland University of Technology
Katherine	Main	Senior Lecturer, EPS	Griffith University
Tony	Maksoud	Chair / Principal	Logan TEIAG / Grand Avenue School
Kate	Malone	Producer	Cluster Arts Pty Ltd
Melissa	Mark	Pre-service Teacher	Griffith University
John	Marsden	Author and Founder	Candlebark School
Annette	Marsh	Secondary Art Teacher	Springfield Central State High School
Rachael	McCoy	Pre-service Teacher	Griffith University
Alana	McDonald	Education Officer	Brisbane Catholic Education
Christine	McDonald	EdD Program Dir and HDR Convenor	Griffith University
Kathleen	McDonald	Head of TECESE	Aspley Special School
Glenda	McGregor	DHOS (A), EPS	Griffith University
Lorraine	McKay	Lecturer, Special Education	Griffith University
Judith	McLean	Professor	QPAC
Iain	McLennan	Head of Program	Logan City TECE
Peta-Anne	McNaught	ENABLE- Regional Project Officer	Education Qld
Bradley	Merrick	Director of Research in Learning	Barker College - NSW
Suzanne	Minor	Art and Design Teacher	Nudgee College
Peter	Morris	Head of Ensembles	Qld Conservatorium, Griffith University
Renee	Morrison	HDR Student / Sessional Staff	Griffith University
David	Noonan	Business Development Officer	Griffith University
Mia	O'Brien	Coordinator, ITE & Professional Practice	Griffith University
Brian	O'Neill	Principal; State President	Calen District College; P1012Admin
Eva	Österlind	Professor, Drama in Education	Stockholm University
John	O'Toole	Adjunct Professor, GIER	Griffith University
Jan	Owen AM	CEO	Foundation Youth Australia (FYA)
Andrew	Peach	Principal	Marsden State High School
Donna	Pendergast	Professor, Dean and Head of School	School of Education, Griffith University
Jennifer	Penton	Research Fellow	Griffith University
Louise	Phillips	Academic, School of Education	The University of Queensland
Sue	Pillans	Visual Artist	"Picture your ideas"
Alain	Pitot	Senior Leader	Brisbane Catholic Education
Ann-Maree	Pitot	Assistant Principal Religious Education	St Thomas More Catholic School
Linda	Pitt	Education Development Manager	Apple
Katie	Poli	Academic, School of Education	Australian Catholic University
Megan	Porter	Pre-service Teacher	Griffith University

Name		Position	Organisation
Robyn	Press	Lecturer in Education	Christian Heritage College
Marie	Previte	Executive Officer-Education	Qld Catholic Education Commission
Danielle	Purdy	Principal Project Officer	QCAA
Darren	Rackemann	Deputy Head of Senior Learning	Hillcrest College
Taylor	Reeves	Pre-service Teacher	Australian Catholic University
Andrew	Reid	Curriculum Manager	Department of Education
Freddie	Reid	Pre-service Teacher	Griffith University
Caity	Reynolds	PhD student	QCA
Joy	Reynolds	Research Assistant	Griffith University
Samantha	Reynolds	Head of Arts/Applied Technology	Saint Stephen's College
Michelle	Ronksley-Pavia	GIER Adjunct Research Fellow	Griffith University
Judy	Rose	Dr, Office of the Vice Chancellor	Griffith University
Jenene	Rosser	Exec Manager, Curriculum & Assess't	Independent Schools Queensland
Petrina	Rosser	Senior Manager, Accred'n & Prof Std's	Queensland College of Teachers
Stephen	Rowan	Technical Supervisor	Griffith University
John	Ryan	Director	Queensland College of Teachers
Tracey	Sanders	Senior Lecturer in Education	Australian Catholic University
Sherryl	Saunders	Vice President	Qld Teacher Associations
Vicki	Schafer	HOD The Arts	Browns Plains State High School
Sally	Schulz	Student, Masters of Teaching (Primary)	Griffith University
Kelly	Scott	Student	Griffith University
Dr Mark	Selkrig	Senior Lecturer	Victoria University
Lynda	Shannon	HOD, Humanities	Sunshine Coast Christian College
Banita	Sharma	Casual High School Science Teacher	Various Schools
Jane	Slattery	Executive Officer Education	Qld Catholic Education Commission
Kaylene	Smith	Principal Project Officer	QCAA
Sampson	Smith	Marketing Officer	Backbone Youth Arts
Shannyn	Steel	Manager Prof Learning Programs	QCAA
Madonna	Stinson	Dr & HDR Convenor (PhD Program)	Griffith University
Tim	Stinson	Principal	St Matthew's Cornubia
Haley	Stonham	Senior Project Officer	QCAA
Jen	Taylor	Head of Curriculum	William Duncan State School
Alison	Terhorst	Education Careers Ambassador	Department of Education
Kate	Thomas	Student - Masters of Primary Teaching	Griffith University
Kate	Thompson	Senior Lecturer, Educational Technology	Griffith University
Jane	Thomson	Pre-service Teacher	Griffith University

Name		Position	Organisation
Lyndsay	Thomson	Classroom Teacher	Waterford State School
Geraldine	Townend	Research Fellow, EPS & GIER	Griffith University
Kym	Trew	Academic Leader / Teacher	San Sisto College
Jennifer	Tuckett	Director	Art School
Kathryn	Tully	Assistant Director	QCAA
Jacqueline	Twigg	HOD	St Teresa's Catholic College, Noosa
Helen	Vermont	Student	Griffith University
Maree	Vetter	Student, Masters of Teaching (Primary)	Griffith University
Leesa	Warwick	Deputy Principal	Browns Plains State School
Derek	Weeks	HOD	Indooroopilly State High School
Catherine	Weir	Senior Lecturer, AEL/EPS	Griffith University
Sue	Whatman	Senior Lecturer. EPS	Griffith University
Elizabeth	Wheeley	Research Fellow, GIER	Griffith University
Kathryn	White	Student	Griffith University
Robyn	Whiting	Manager, Policy & Resource Develop't	QCAA
Peter	Wilkinson	Prof Experience Program Coordinator	Christian Heritage College
Debra	Wilks	Director	Cluster Arts Pty Ltd
Emily	Williams	Pre-service Teacher	Griffith University
Linda	Willis	Dr	The University of Queensland
Kimberley	Wilson	Lecturer in Science Education	Australian Catholic University
Stephen	Winn	Head of School	Teacher Education & Early Childhood, USQ
Satine	Winter	Senior Lecturer	Christian Heritage College
Josephine	Wise	Director, Innovation & Technologies	Independent Schools Queensland
Craig	Wood	Research Officer & PhD Candidate	Qld Teachers' Union & Griffith University
Kyra	Woods	Lecturer	Griffith University
Miao	Yu	Student	Griffith University
Jason	Zagami	Lecturer, EPS	Griffith University
Paul	Zernike	Principal	Milton State School
Reyna	Zipf	Senior Lecturer, Education & the Arts	Central Qld University

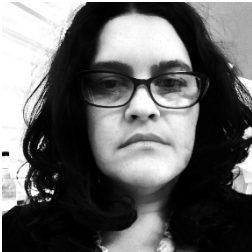
## Appendix E Presenters

### *Derek Bartels*



Derek Bartels is currently the Director of Innovation and Technologies for Lutheran Education Queensland. His leadership in Innovation & Technology across many sectors has provided him with much insight and he is still passionate about transforming models of education and enabling agile learning across K-12 through collaboration, leadership and innovation. Derek was awarded by Australia's Educator Magazine as being in the top 40 Innovative Educational Leaders 'Hot List' in Australia for 2016, after working in education for over 33 years. Derek's current focus includes enabling educational leaders and teachers across schools to transform their culture to enable agile mindsets, agile environments and agile technologies to provide relevant and meaningful contemporary learning communities.

### *Dr Bianca Beetson*



Dr Bianca Beetson is Senior Lecturer and Program Convenor of Contemporary Australian Indigenous Art at the Queensland College of Art. She describes herself as an artist, activist, agitator and a trouble maker. Bianca graduated from the Queensland University of Technology in 1995 with a Bachelor of Arts (Visual Art) and completed her Honours in 1998. Since then she has maintained a strong career in the Aboriginal Arts Industry, cutting her teeth as a trainee curator at Fireworks Gallery. Bianca has worked in public and private collections around Australian and overseas including Art Bank, QPAT, Redcliffe Art Gallery, University of the Sunshine Coast, Brisbane City Council and the Queensland Art Gallery. More recently Bianca has undertaken several public art commissions in Queensland which are about the repatriation of traditional Kabi Kabi stories.

### *Professor Martin Betts*



Professor Martin Betts is Deputy Vice Chancellor (Engagement), Griffith University. Professor Betts oversees a diverse and growing engagement agenda at Griffith University spanning student, staff, alumni, donor and industry stakeholders. The University is a major partner of the 2018 Commonwealth Games, and between 2014-2016 has trebled its total fundraising income. In September 2016 the new *Be Remarkable* positioning campaign for the University was unveiled, signalling a fresh approach to student recruitment and stakeholder engagement. Professor Betts led the creation of interactive Red Zones at the Nathan and Gold Coast campuses which have attracted more than 60,000 visitors. He also chairs the University's Equity Committee and is a Male Champion of Change.

### *Professor Pam Burnard*



Professor Pamela Burnard is a Bye-Fellow of Homerton College and Professor of Arts, Creativities and Educations at the University of Cambridge. Pamela manages an extensive research international and national seminar programme which supplements the Masters in Arts, Creativities, Education and Culture (ACEC), a course she initiated. She has built extensive networks which link university, industry, school sectors and community arts organisations. Her research supervision encompasses investigations of creative learning and teaching, learning culture, creativity assessment, digital media and musical creativities in higher education, conservatoire and community settings. Her teaching responsibilities include developing creativity in learning and achievement in Higher Degree courses involving arts, culture and educational research training.

### *Deb Cox*



Deb Cox is Principal of Nundah State School in Brisbane's inner north. She takes great pleasure in leading an invitational school culture of growth and learning. "We Wonder at Nundah" is their hook to position curiosity, and realise their vision to grow self-aware, intrinsically-motivated, active, inquisitive learners (adults and children). Under Deb's leadership, Nundah State School has engaged in a range of evidence-based professional learnings using a deliberately invitational approach, and modelling ways of learning with staff. Together, they have created collaboratively-developed beliefs and shared values to grow the knowledge and skills needed to realise wellbeing, curiosity, innovation and creativity for everyone in their community.

### *Justin Giblett*



Justin Giblett is a proud Aboriginal, Australian South Sea Islander young man. Justin is the Creator of *Kutta Mulla Gorinna Alternative Learning Centre*. Justin has worked in the Disability Employment Services, Murri Courts (Specialised Courts Program) and now in the Education sector. Justin does not have any formal qualifications and is currently undertaking Cert IV in Education Support. Justin has a passion for the people at a grassroots level. Justin is a person who believes in creating opportunities. Justin dreams to hopefully soon open the doors of a Special Assistance School, where the disengaged become engaged.

### *Associate Professor Anne M Harris*



Associate Professor Anne M Harris is Principal Research Fellow in the School of Education and the Design and Creative Practice ECP, RMIT. Anne has recently completed an ARC DECRA Fellowship investigating creative ecologies in secondary school and across the education lifespan. Her research focuses upon the intersection of creativity, performance and digital media at both practice and policy levels, upon youth cultures and cultural, ethnic and gender diversities; and on performance and activism. Anne is editor of the Palgrave Macmillan book series *Creativity, Education and the Arts*, and the ABER co-editor of the *Journal of Curriculum and Pedagogy*.

### *Dana Holden*



Dana Holden is President of Drama Queensland and teacher at Kedron State High School. Dana completed a Masters of Creative Industries in 2014 which examined entrepreneurship, innovation and the role of education departments in arts organisations. After receiving the Queensland Government's Cooper Hewitt Smithsonian Design Museum Fellowship in 2016, she spent three months in New York City working in design thinking in the classroom. Dana is also a Board Member of Playlab, a publishing playhouse, and worked on the development of the new Queensland Arts Syllabuses to be implemented in 2019.

### *Professor Romina Jamieson-Proctor*



Professor Romina Jamieson-Proctor is State Head of School of Education Queensland, Faculty of Education and Arts, Australian Catholic University. Throughout her academic career, her teaching and research interests and endeavours have focused on the use of information and communication technologies (ICT) to enhance and transform learning and teaching to meet the needs of 21<sup>st</sup> century learners. Her work in this field is recognised nationally and internationally and she has won more than \$1.9m in successful external competitive grants and consultancies. Romina has been endowed with a prestigious QUT Postdoctoral Fellowship to further her doctoral findings related to the impact of ICT on higher order thinking, problem solving and creativity.

### *Dr Miranda Jefferson*



Dr Miranda Jefferson is co-author of *Transforming Schools Creativity, Critical Reflection, Communication, Collaboration* and co-founder of 4C Transformative Learning. Miranda has been involved in leading innovation in schools for over 20 years. She leads programs, initiatives and research in curriculum reform, educational change and school transformation in several schools. Miranda has taught drama and media arts learning and teacher professional practice in the Education Faculty at the University of Sydney. She has also been on advisory boards for ACARA.

### *Adrienne Jones*



Adrienne Jones is a teacher/artist who has worked in many contexts and institutions at a variety of levels. She has been a consultant, curriculum designer, chair, and board /committee member for the arts, education and health sectors. She has worked with young people, their families, artists, tertiary students and school communities from diverse communities to initiate, plan and deliver programs. Adrienne completed her Masters of Arts (Research) which investigated the long-term effects of arts education programs on low socio- economic communities. From 2017, she is the YConnect Manager, a program delivering and researching arts education programs at Yeronga SHS in partnership with Griffith University Drama Department.



### *Kerri Jones*



Kerri Jones is Assistant Regional Director at the Queensland Department of Education. As a lifelong learner and passionate educator, Kerri Jones has had the privilege of working with students, teachers and leaders across the state for over 25 years. Kerri has been a teacher, deputy principal and principal in a variety of schools and now shares her expertise with principals and their leadership teams. Kerri is currently working with the State Schooling team on the *Lifting Our Top Performing Students* state-wide inquiry and reshaping the Principal Induction program to ensure that all new principals have the knowledge and skills to ensure that every student in Queensland has the opportunity to be successful.

### *Sarah Kanowski*



Master of Ceremonies Sarah Kanowski co-hosts ABC Radio's *Conversations*. Its focus on powerful personal stories, the range of guests and subject matter, and the skills of its presenters has made *Conversations* one of Australia's most popular and influential podcasts. Sarah's interview style is warm, informed and engaging. Her particular skill is in connecting with guests and drawing out their stories in a way that is compelling for listeners. Before joining the ABC, Sarah won a coveted Commonwealth Scholarship to study at the University of Oxford. At Oxford she completed a Masters Degree in English Studies, where she wrote a thesis on the Mosley family, encompassing politics, history and literature.

### *Gabrielle Kempton*



Gabrielle Kempton is Head of Learning (Creativity) at St Paul's School. Gabrielle leads teachers in professional development of Teaching Creatively and Teaching for Creativity from Prep to Year 12. She works with Curriculum Leaders, subject teachers and Year level teams to embed creativity into planning, teaching and learning. She has completed a Master of Education (Research), examining teachers' perceptions and experiences of creativity when working within a cross-curricular learning framework.

### *Song Woman Maroochy*



Song Woman Maroochy is the Song Woman and Law-woman of the Turrbal People, the original inhabitants of Brisbane. She is a direct descendant of Daki Yakka, Chief of the Old Brisbane tribe, a man nicknamed "the Duke of York" by the European settlers in the Moreton Bay area in the 1830s. Song Woman Maroochy is a graduate of the Victorian College of the Arts in Melbourne. She is an internationally renowned opera singer and was the first Australian to perform at the United Nations in New York in 1993 in honour of the International Year for the world's Indigenous People.

### *John Marsden*



John Marsden, author of *Tomorrow When the War Began* and founder of Candlebark School, has written more than 40 books, mostly for teenagers and children, including *So Much to Tell You* and *Letters from the Inside*. He has sold over five million books worldwide, and has won every major award in Australia for young people's fiction. *South of Darkness*, written for adults, won the Christina Stead Award for Best Novel of 2015. John's passionate interest in education led him to start two schools, Candlebark, on a vast forested estate near Romsey Victoria, and Alice Miller, at Macedon, a Year 7 to 12 school with a particular emphasis on the Creative Arts. The two schools have an enrolment of 350 students in 2018.

### *Professor Judith McLean*



Faculty.

Professor Judith McLean is currently Chair Arts Education (QUT/QPAC) and Scholar-in-Residence (QPAC). She is also a Company Director of Tourism and Events Queensland. Judith has extensive experience in the performing arts, events and education areas working as an educator, director, executive coach and company director. Over the past 12 years she has led management and executive leadership programs in corporate settings, including the health, defence, financial, media and public sectors. Her position as Chair in Arts Education and Scholar in Residence is a joint appointment between QPAC and QUT's Creative Industries

### *Jan Owen*



Jan is a highly regarded social entrepreneur, innovator, influencer and author who has spent the past 25 years growing Australia's youth, social enterprise and innovation sectors. She is the author of *Every Childhood Lasts a Lifetime* (1996) and *The Future Chasers* (2014). Jan is the CEO of the Foundation for Young Australians and YLab, the global youth futures lab. Her lifelong mission is to unleash the potential of young people to lead positive change in the world.

### *Professor Donna Pendergast*



Professor Donna Pendergast is Dean and Head of School, School of Education and Professional Studies, Griffith University and Chair of the Queensland Council of Deans of Education. Donna has conducted a number of national research projects of significance including *Beyond the Middle*, which investigated literacy and numeracy in middle schooling; and *Lifelong Learning and Middle Schooling*. Donna has several books published of relevance to contemporary teacher work, including *Teaching the Middle Years*, *The Millennial Adolescent*, and *Groovy Chicks and Blokey Blokes*. Donna researches and writes about home economics philosophy, education and practice and is a member of the IFHE Executive, Chairperson of the IFHE Think Tank Committee, and Editor of the *International Journal of Home Economics*.

### *Dr Sue Pillans*



Dr Sue Pillans is a marine scientist, artist and writer who specialises in creative and visual communications as a graphic recorder. Sue draws out ideas with people, teams and organisations to visually capture and convey discussions, information and concepts. Her visual storytelling approach helps to take people on a journey, shows the 'big picture' and provides a unique visual record for later reflection, as "when you see it, you get it!" Sue will be graphically recording the presentations and panel discussions at the Creativity Summit.

### *Darren Reackermann*



Darren Reackermann is Deputy Head of Senior Learning Community at Hillcrest Christian College. Darren is a passionate educator who strives to find innovative and engaging ways to use technology to drive student learning in the 21<sup>st</sup> Century. In 2017, Darren launched the *Teaching in the 21<sup>st</sup> Century Conference* ([www.t21c.com.au](http://www.t21c.com.au)) and was one of only 27 educators from around the world to be invited to the Microsoft Surface Summit in Redmond, Seattle. This year has seen Darren invited to speak at the Improving STEM Education Conference in Sydney and continuing his work on Design Centred Learning, SECRET Skills and the Learn2eSteam Philosophy with staff at Hillcrest Christian College.

### *Dr Madonna Stinson*



Dr Madonna Stinson, School of Education and Professional Studies, Griffith University, is an experienced teacher and teacher educator, having worked across all sectors of schooling. She is a member of the internationally renowned Applied Theatre team at Griffith University, and is currently working on research projects that encompass age-effective pedagogies in the early years, and arts, community and curriculum partnerships in a Brisbane school with a high proportion of refugee students. She has written extensively on drama and education and is in demand as a keynote speaker and masterclass workshop leader. Madonna was awarded a Life Membership of Drama Queensland in 2014, for her contribution to drama education.

### *Josephine Wise*



Josephine Wise was appointed Director (Education Services) Independent Schools Queensland in 2017. She leads teams who support quality teaching and school leadership in independent schools. Josephine has a Masters of Education with a focus on Leadership and Management from Queensland University of Technology (QUT). Josephine was responsible for the shaping phase for the national Arts curriculum with the Australian Curriculum, Assessment and Reporting Authority (ACARA). Josephine is currently a Director of the Queensland College of Teachers (QCT) and The Queensland Institute of Educational Leadership (QELI). She is a member of faculty advisory boards for The University of the Southern Cross, and Griffith University. She is a regional touring assessor for Arts Queensland

# Appendix F Questions for presenters

## *What are your Questions / Comments for Anne Harris and Jan Owen?*

34 total questions from 29 individual participants

- Design Thinking as/for curriculum... hype or hope?
- How would you like the APST to change? To embrace creativity in teacher practice and training?
- Teaching students to be creative is the easy work. How do we shift the generations of teachers who have lost their creative spark?
- How do we engage the students as collaborators in creative learning?
- Short, sharp and shiny. Great presentations with a few sticky sayings that will stay with me. Provokes me to think more deeply about a few things I'm working on at the moment. "One small leap to make big creative change". Love the focus on "People, Purpose and Planet".
- How can schools assess creativity then?
- How do changes work in a top down model of management in education?
- It's no secret that creative industries are woefully undervalued both locally and nationally, this is demonstrated by disparity of funding for creative fields, a stoic belief that creativity is a 'privilege' and that creatives perpetuate an exclusionary discourse - something that not everyone can participate in. How do we alter the pre-existing narratives surrounding creativity / the arts so as to not ghettoise creative practices? How do we encourage students to believe that working in creative industries is valued, not only financially but also as a necessary social and cultural commodity?
- Innovative and thoughtful
- Call to action: MOVE!!
- Skills not scores
- Enjoyed your passion and enthusiasm. As an arts therapist and educator, creative inquiry is vital to collaboration and meaning making that is curious, rigorous, connected, relational and human. I am excited about your work.
- Love the comment that creativity is for everyone
- Why do we have to assess creativity?
- I appreciated the question, How can you measure creativity?... How do you measure love?
- Anne fabulous thought provoking address - What are your thoughts on failure resilience and creativity? In particular, how important is the trial and error approach to developing creative responses?
- Are Aboriginal perspectives taken into consideration when planning the Creative Inquiring assessment tool?
- Fabulous Anne - what do we hope the impact of creativity metric will be on schools?
- Were you/your team involved in creating the 'Critical and Creative Thinking' outline for the ACARA General Capabilities?
- Do we need to move away from subject domains, an academic structure established centuries ago, in order to embrace a more collaborative and hybrid innovative culture?
- Excellent. Provoking and inspirational.
- I like the statement: We need to have our own answers to our own problems and not looking for expert answers ... that is when we are creative - creativity is doing. So - we need to be doing ... and recognise that we can all be creative.
- How do I make Maths creative?

- Tell me more about tools to use as a pre-service teacher please!
- Thought provoking. Clear explanations. Good balance of theory and call to action. I want to learn more about ecology of creativity.
- Take a risk.
- There should be less measurement not more – measurement is part of the neo-liberal agenda...
- Loved the flying trapeze and aerialist connection. Brisbane is the number two circus hub in the world outside of Montreal! It's true!
- Inspiring.
- To Anne and Jan – some schools have adopted explicit instruction and/direct instruction. What are your thoughts on these for teaching for creativity and for teaching creatively?

### *What are your Questions / Comments for Pamela Burnard?*

- What is your most important, big idea which you would provide for Higher Education Institutions and schools in preparing future teachers?
- An enthusiastic presenter who asked many questions for educators to reflect on.
- What would be the one piece of advice you would give any pre-service teacher?
- Inspiring.
- How to foster creativity in a competitive environment?
- Can you talk a bit more about the relationship between creativities and the role of the creative arts in initial teacher education and school education?

### *What are your Questions / Comments for Pamela Burnard, Madonna Stinson, Romina Jamieson-Proctor and Kerri Jones?*

28 total questions from 20 individual participants

- How might initial teacher education (ITE) students develop understandings of the policy-practice-research relationships to teach for creativity?
- Where does growth mindset fit with teaching for creativity?
- What is the role that desire plays in fuelling creativity?
- I am so glad that Pamela mentioned mind and body. To be human includes all parts of ourselves. Multiple ways of knowing and inquiry must include all parts of our humanity...how do we welcome more of our humanity into our collaborative learning?
- Constantly weighing the chicken does not make it grow!
- Question for Kerri: this work needs time. From a systems perspective, there seems to be a disconnect between the amount of content needing to be taught and what the research is telling us about preparing our kids for the new work order. Do we need to prioritize what we teach?
- Finland does not assess obsessively – success does not come from assessing.
- Teaching for creativity can be dangerous- how do we ensure it is for good and ethical?
- Who are the role models for pre-service teachers? Who do we network with to help shift our inspirations of body and mind?
- What is the role of the creative arts in developing creativity? In schools and teacher education?
- How is state education getting ready for PISA testing of creativity??
- The prescriptive nature of the Qld senior syllabuses destroys agency and creativity.

- Are we trying 'catch a cloud and pin it down'? Rather than assessing 'creativity' shouldn't we be examining how well teachers establish conditions for creativity to flourish?
- Administrators need to get out of the way so teachers can be creative.
- Regimes of standardised testing prevent creativity.
- A multidisciplinary approach is suggested for teaching for creativity, this is quite easily implemented in Junior and Middle schooling, but what suggestions do you have in this approach when in senior school we are primarily driven by not only Syllabus assessments but something as problematic as timetabling?
- What are the components of the Creativity Index being developed for Australian education? Will it align with the OECD measurements? When is it planned to be implemented?
- If we need to ASSESS creativity, do you fear that teachers will see it as yet another "add on" to their job, rather than a valuable opportunity for growth within their students? That there will be a push-back by teachers, who are sick of just teaching for assessment, accountability, and data collection?
- What is the roll of desire in creativity?
- How can ITE programs help to shift the emphasis back on to creativity in our schools?
- How do the experienced teachers 15 years + in the current system share knowledge and engage with creativity towards new Pre-service Teachers currently studying their Masters of Secondary or Primary Teaching ?
- How do we scaffold creativity education for those of us who aren't 'naturally' creative or innovative? I.e. what do we do when creative ideas run dry?
- How can I remove or get over the fear of an over-full curriculum to make room for more creative pedagogies?
- When schooling is accused of destroying creativity, should not the first step be to do no harm, and once we stop making things worse, then start looking how to do better?
- How does creativity coexist with a national curriculum?
- How can I grow in confidence as an educator in teaching creativity and teaching creatively?
- How do we promote teacher agency / permission to imagine beyond standards curriculum?

*What are your Questions / Comments for Miranda Jefferson, John Marsden and Anne Harris?*

22 total questions from 16 individual participants

- How might teaching creatively and teaching for creativity address inequality and equity challenges in capitalist economies? Just asking as it seems that entrepreneurship and enterprise are characteristics of those companies and individuals who are becoming increasingly wealthier, while the poor are becoming more numerous.
- How important are practical exemplars of creativity for us to understand what creativity is and is enacted?
- Tearing up the rule book - I love that!
- Q for John: Would you ever have a teacher training course at Candlebark?
- John, with all your incursions & excursions at Candlebark, how do you balance the pressures of standardised testing, KPI's etc?
- What if Candlebark school was the norm?
- How can we encourage teachers to be creative?
- Anne says we need to blow it up and choose a direction for education. What direction would our panelists choose if we could reimagine schools?
- When do we recognize and legitimize teacher agency to promote creativity?

- School leadership is vital to a whole school approach to creativity
- I have worked recently at a school where the Principal has just dropped a program (that extends students) because some parents felt it was unfair and divisive. Who is the educator here? Lay people can inform policies with some schools
- The difference between the 70s and now = neoliberal accountability agenda that has turned schools into businesses!
- What would be the biggest policy shift we need to take to promote creativity in schools ?
- So how can we actually DO this in school - create a culture where the leaders support us???
- How is Johns school funded?
- Science is inherently creative - it just isn't taught this way in schools
- How important is silence in a classroom?
- Any advice for schools whose student demographic cannot afford lots of out of school creative experiences?
- John said that boredom was successful for him. I've been trying to facilitate boredom for my six-year-old in order to encourage thinking, daydreaming and therefore creativity. Thank you for affirming me!
- How can we move outside the classroom when community is involved in curriculum... so really, we need to educate the community so teachers can teach for creativity!!!!

#### *What are your Questions / Comments for Gabrielle?*

- Do you have suggestions on scaling up your initiative?

#### *What are your Questions / Comments for Judith, Bianca, Derek and Jo?*

- What are your thoughts on technologies - such as mobile phones, bring your own devices, bring your own networks, divide between home and school access - and creativity?
- Bianca: How would you define 'creativity', and what would you recommend for teachers who are concerned about their own creative ability?
- Eco systems versus top-down industrial model of education...how can we invite more generosity and reciprocity?
- I'd love to hear about novel and inventive approaches....no one is answering this question in a direct way.
- To Josephine: would you suggest speaking 'simply and clearly on intent and purpose' when talking to students as well as to staff, or utilising more complicated language?
- Over the course of the day we seem to be drifting into a limited curriculum space - are there examples from non-arts areas such as maths/ science/ history/ Home Ec/ HPE that can be explored in more depth/detail?
- How do we take this collaborative, relational, creative paradigm for learning, back to a top-down paradigm of systemizing education? How do we find meeting places for these two different paradigms?
- Really interested in this need for play and know that play is on the decline in all aspects of our lives but very worryingly in young children. How can we all support this and assist in exposing the need for this with families?
- What's the role of artists in education? Is it essential for creativity to be fully realized in education?
- I am a little confused because all the examples seem to be drawn from the Arts arena rather from across the curriculum.
- Educators and policy makers in China are increasingly turning their attention to creativity. Why are we here in Australia so blinded to its benefits? What are the blockages? Who is responsible?
- I am getting somewhat confused by the wealth of experiences using the creative arts as the focus for creativity?

- How can we support teachers in secondary schools to be more playful and open to multidisciplinary?
- Love to hear your perspectives on the way that this summit should change and transform initial teacher education?

*What are your Questions / Comments for Deb, Darren, Dana and Justin?*

- How might these excellent outcomes be assessed, reported and valued?



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