

**Self-Assessment  
Competency Framework  
for Creative Practitioners  
who work in educational  
settings to develop  
the creativity of children**

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### 3 Background – How was the self-assessment competency framework developed?

## 1. Background

A quality education needs to prepare children and young people with transversal competencies including creative skills so that they are able to lead a successful life, can grow up as well-rounded individuals, able to thrive in the face of unknown challenges and contribute to a well-functioning society. Across Europe and beyond there is a growing community of organisations who believe that artists and creative practitioners hold the key to unlocking children and young people's creativity and they have established ICEnet – the International Creative Education Network – to support improvements in the quality of practice in the field.

Although artists and creative practitioners come from a wide variety of arts and creative backgrounds they generally have studied their practice to degree level or above. Alongside using their practice to develop the creativity of children and young people they should also be committed to continuing to develop their practice and to presenting, showing or producing work in other professional contexts. In developing this self-assessment competency framework we hope that it clearly defines the range of competencies creative practitioners need to work successfully to develop the creativity of children and young people in and out of school in formal, informal and non-formal education settings. Alongside that we hope that it also supports artists and creative practitioners with advice and suggestions about how to develop and continually improve their practice as lifelong learners. The partners in ICEnet received support from the European Union's Lifelong Learning Programme to develop this self-assessment competency framework (SACF).

## 2. How was the self-assessment competency framework developed?

The development of the SACF has been informed by a range of round-tables, practice visits, interviews and many contributions from artists and creative practitioners and organisations from across Europe over a two-year period.

During our many conversations with creative practitioners it was clear that they are motivated, dedicated, passionate and diligent in their work with children and young people. They bring a genuine desire to provide more experiential learning opportunities, an openness and flexibility in their approach and offer a practice of genuine enquiry. Alongside this artists and creative practitioners gain rich rewards from observing the impact their practice has on children and young people and how they can make a positive difference to changing young lives. However, our discussions highlighted that working with children, teachers and educators can also be a challenging and demanding undertaking requiring high levels of self-motivation, resilience and persistence. It is therefore not a practice that appeals or is relevant to all artists or creative professionals.

Creative practitioners identified that they each have their own personality and approaches and that they work hard to create the conditions for high creative learning experiences which requires a context-specific approach. They identified the need to continually learn and develop their practice in working with young people in learning contexts. They highlighted that learning can happen in a variety of ways including learning by “doing”, by working with other professionals (teachers, artists and other practitioners), by learning alongside peers, through mentoring, by taking risks and experimenting, by observing others and by taking part in training and professional development programmes.

The Self-Assessment Competency Framework identifies five interdependent competencies which creative practitioners have identified as being valuable in their work. Each competency is important in supporting the delivery of quality practice in developing the creativity of children and young people. The framework is a formative assessment tool aimed at supporting Creative Practitioners to improve and develop – it is not presented as a rigid set of standards.

### 3. Purpose of the self-assessment competency framework

The purpose of the self-assessment competency framework is to improve the quality of creative practice and to support you as an artist or creative practitioner:

- To reflect on, analyse and record your existing competencies or the skills, abilities and knowledge you bring to your work.
- To better understand the type of behaviours that you might be expected to show in your work.
- With practical advice and suggestions on how you might continue to develop your practice.
- To set out a personal development plan to identify the activities you feel are important to developing your practice.

### 4. Who should use the framework and how and when might you use it?

We hope that the SAFC will be useful for artists or creative practitioners whether they are at the very start of their career or they have some or many years of experience. In our many conversations with those working in creative education it was clear that the context within which this SACF framework is used is key. It will be of most value when it is used as part of an ongoing reflective process building on your personal experiences.

Many ideas and suggestions about how and when to use the framework also emerged and they included:

- Using it to value existing competencies and to make decisions on training and development needs and how they might be met.
- Supporting students or graduates at the start of a practical assignment or project to understand the competencies required, to identify their personal starting points and as a reflection and development tool.
- Using it as part of a training or professional development programme for groups of artists or creative practitioners.
- Taking individual competencies and using them as a starting point for a mentoring or co-mentoring conversation.
- Using it as a planning tool, reflection tool or diary for individual or collaborative projects with other creative practitioners.
- Using it as part of informal or formal feedback sessions with partners, teachers or other practitioners when the reflection of others can be used alongside personal reflections.

## 5 The contents of the self-assessment competency framework

- As a tool to open up a professional dialogue with teachers and other professionals working with young people about the competencies creative practitioners bring to their work.
- Using it to value skills and to identify skills gaps which can be met through collaboration with other artists and creative practitioners.

The framework is not meant to be followed in a prescriptive way. You should decide when, how and how much of it is useful to you – it aims to support you to value your existing skills and to identify which areas of your practice you want to explore and develop next and how you might do that. So you are encouraged to use it in the way that works for you.

### 5. The contents of the self-assessment competency framework

As well as information on the background and purpose of the framework this document also contains:

- Diagrams and lists showing the five creative practitioner competencies and their respective behaviour descriptions.
- A section for each of the five competencies with a table for each behaviour description. Each behaviour description includes:
  - examples of evidence
  - the following self-assessment ratings for you to choose from:
    - 1. I am just beginning.** I have a minimal level of competency and I am just beginning to develop it.
    - 2. I am intermediate.** I use this behaviour but I recognise that my competency is limited and I need to continue to develop.
    - 3. I am advanced.** I am proficient in the use of this behaviour and use it in my work with confidence.
    - 4. I am expert.** I have an in-depth level of proficiency in the use of this behaviour and am recognised as an expert or authority. We encourage you to be objective in your own self-assessment ratings. This is likely to be influenced by where you are in your career and it might also be informed by feedback you have received from others about your practice. You can also note down the date on which you rated yourself, to be able to track your progress over a longer period of time.
      - a space to include evidence to support your ratings
- Space for creating your personal development plan.
- A definition of what we mean by creativity in the context of this work.
- An explanation of the creative practitioner self-assessment competency framework Excel spreadsheet, which is a separate document.
- Advice and suggestions on how you might develop your practice in relation to specific competencies and behaviours.

6. Diagram of the five competencies and their behaviour descriptions





 A Creating realistic project plans which include clear goals, deadlines and resource requirements. Plans are shared and understood by others.

 B Making sure that during project activities the necessary materials, equipment and spaces are all well-organised.

 C Negotiating confidently using good judgement.

 D Managing the expectations of others to reach shared solutions to challenges and issues.

 E Creating a safe and supportive space for participants to take risks and experiment.

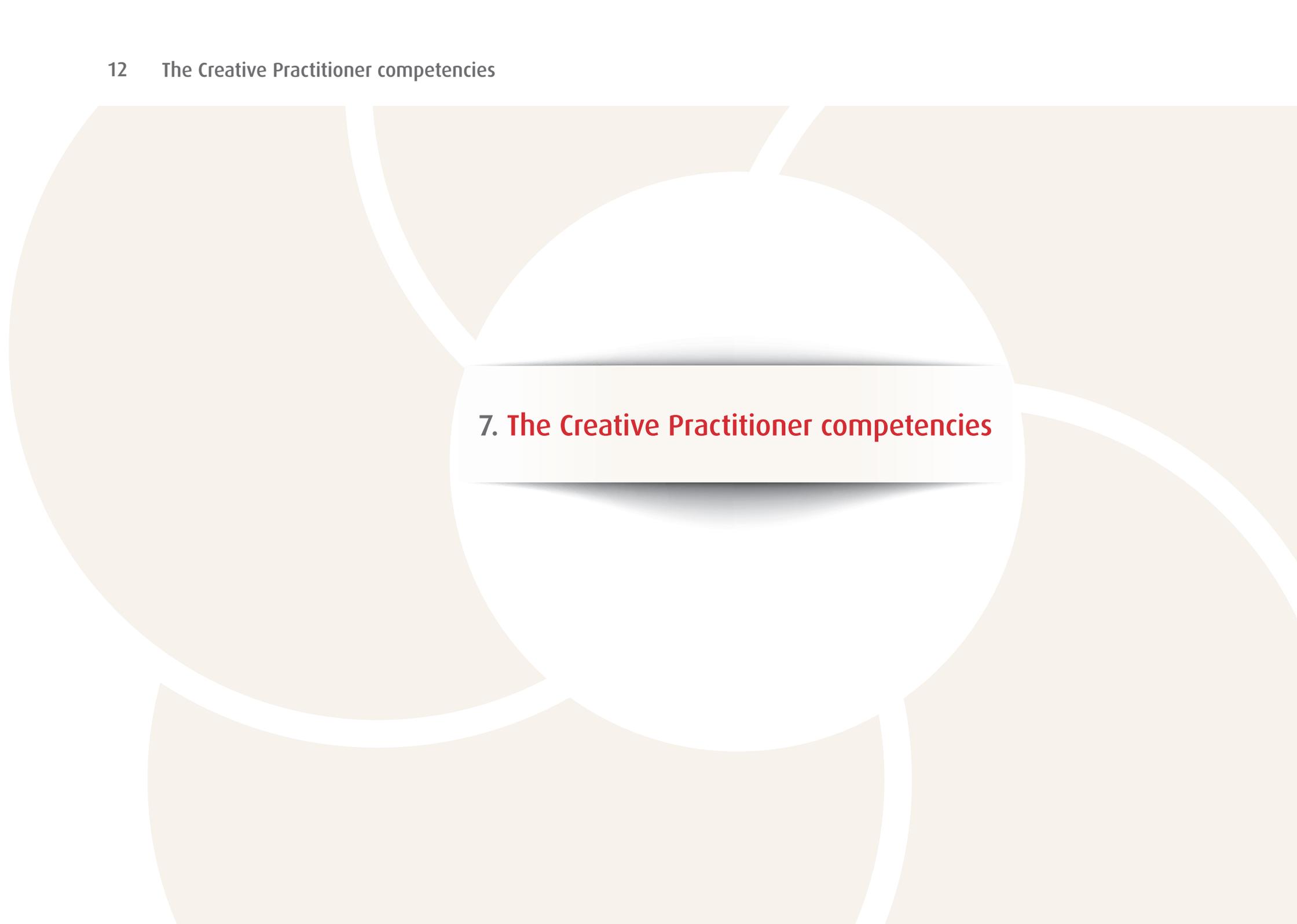


-  A Collaborating successfully with other creative practitioners, teachers and participants creating ownership of the process and any outcomes which result.
-  B Building trust and developing and managing good professional relationships.
-  C Creating and encouraging teamwork and working successfully in teams.
-  D Being proactive and open in sharing knowledge and information with others.
-  E Valuing participants, both children and adults, as co-creators in all stages of a project.
-  F Valuing and enforcing inclusion (social, cultural, gender, economic and cross-generational).









**7. The Creative Practitioner competencies**

## Behaviour:

### A Sharing my creative practice with participants and applying it to create exciting learning opportunities which generate high-quality outcomes

#### Examples of evidence

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Using my own creative practice to facilitate the development of creativity in others
- Sharing my personal approaches including the rituals of my professional practice, e.g. the rehearsal, critiquing work
- Using age-appropriate language and approaches to explain my practice which children are able to understand and explain
- Actively encouraging children to ask questions
- Using different techniques to create a safe space for good discussions to take place
- Showing my creative influences and examples of research carried out to support the creative process
- Encouraging participants to link their own ideas to other creative expressions
- Making sure participants are actively engaged in their own creative learning journeys and express themselves and their work in new ways
- Giving participants opportunities to express their own ideas, thoughts and opinions and carry them into learning activities
- Providing space and events which celebrate and appreciate the creative process of children and young people

#### My self-evaluation *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

#### My evidence and notes

**Behaviour:****B Willing to take and create creative risks and step into the unknown****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Showing a willingness to take creative risks and to experiment with new approaches in my project planning, implementation and reflection activities
- Discussing success and failure and what learning has resulted
- Creating a space for participants to take their own creative risks
- Showing that when mistakes happen it is OK and acceptable and that they can create opportunities for good learning to happen
- Being open to trying out new techniques/methods/approaches and sharing this with learners
- Discussing the pros and cons of taking risks and the responsibility for the consequences
- Continuing to develop my own creative practice in a professional context

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

**Behaviour:****C Modelling creativity and supporting others to develop their creativity****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Planning discussions consider the need to develop creative skills
- Using my own creative practice to facilitate the creativity of others
- Expressing clearly definitions of creativity and highlighting when participants are using creative skills
- Developing a shared language of creativity with others
- My collaborators and participants value and express the development of their own creative skills
- Creating ongoing opportunities for children to share their work in progress and to receive feedback
- Questioning assumptions, particularly those which unintentionally limit what others can do
- Allowing mistakes and valuing them as learning opportunities
- Being aware of and reflecting on my own creativity
- Creating opportunities for participants to work collaboratively and also on their own

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

**Behaviour:****D Showing that creative practice is often non-linear****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Supporting, using and encouraging improvisation in creative practice
- Encouraging participants to reflect on their creative process
- Sharing my creative struggles and showing participants the importance of crafting and improvement work to achieve high quality results
- Using techniques such as mind maps, associative thinking and dissociation

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

## Behaviour:

### E Showing that creative practice is about bringing together disciplines, materials, approaches and ideas

#### Examples of evidence

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Combining and/or supporting the use of different artistic disciplines in an exercise
- Giving examples of how artists combine different techniques to create their work
- Encouraging participants to use materials, body language, etc. in different situations
- Bringing to the creative learning process experts from different fields
- Preparing activities that benefit from various interests, skills, abilities and talents of the participants
- Creating a space for the participants to test and try out their own ideas
- Creating opportunities for participants to share their stories, life experiences and knowledge and using those in the creative process
- Exploring meaning in the creative process and of creative work that results
- Using space creatively and moving beyond traditional classrooms and learning spaces and finding different ways to populate spaces

#### My self-evaluation *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

#### My evidence and notes

## Behaviour:

**A Creating realistic project plans which include clear goals, deadlines and resource requirements. Plans are shared and understood by others**

### Examples of evidence

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- My project plans are clear and easy to understand and include shared learning outcomes, reflection and evaluation
- My partners (teachers, mentors, tutors, other practitioners...) understand the plan and can explain their roles and responsibilities in its delivery
- Making sure plans are reviewed and adapted in response to the needs of the participants
- Managing time effectively during sessions and across the project as a whole
- Creating space for and valuing individual planning for participants within shared planning on the project level

### My self-evaluation *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

### My evidence and notes

**Behaviour:****B Making sure that during project activities the necessary materials, equipment and spaces are all well-organised****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Arriving in good time to set up activities and checks necessary resources are all in place
- Making sure that activities run smoothly and attention is paid to even small detail
- Participants and stakeholders (teachers, mentors, tutors...) reflecting that the activities were well-organised
- Identifying and discussing potential risks and having a plan to manage them
- Understanding the importance of detailed preparation for and organisation of each project activity
- Sourcing and using interesting, surprising and unusual resources and materials during project activities

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

**Behaviour:****C Negotiating confidently using good judgement****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Using evidence and analysis during negotiation and being able to express my position confidently
- Explaining clearly why something should happen or why something is not possible
- Allowing and mediating discussion and debate
- Having an open mind/attitude for all relevant contributions and expressions of emotion
- Being able to manage obstacles in communication with both the participants and the stakeholders
- Avoiding introducing negative personal feelings into the negotiation
- Making sure that the most important stakeholders get involved in the negotiation
- Negotiating in advance who and how many participants should be involved
- Making time to keep senior stakeholders (for example head teachers and school principals) engaged and informed and encouraging them to act as advocates for creative learning

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

**Behaviour:****D Managing the expectations of others to reach shared solutions to challenges and issues****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Making time to listen to the views and suggestions of others
- Being calm, responsive and flexible when things do not go according to plan
- Reflecting on the comments of others and also allowing other participants to reflect on comments
- Displaying resilience when faced with challenges and being able to express frustrations in a mature manner
- Using evidence and analysis before identifying or suggesting solutions or taking action
- Managing expectations carefully when they interfere with the creative process

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

**Behaviour:****E Creating a safe and supportive space for participants to take risks and experiment****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Supporting and encouraging others to experiment and making time to share how this feels
- Supporting teachers, tutors, etc. to develop creative pedagogies and also letting them play an active role during activities
- Understanding the importance of creating and sustaining a supporting environment during the whole process
- Taking time to consider how participants can feel safe
- Using a range of approaches to build good relationships so that participants can feel safe to take risks and experiment
- Making participants feel engaged, willing to be heard, confident and motivated, and take active part in developing relationships

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

## Behaviour:

**A Collaborating successfully with other creative practitioners, teachers and participants creating ownership of the process and any outcomes which result**

### Examples of evidence

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Ensuring artists, teachers and children feel their opinions, skills and contributions are recognised, valued and used to achieve the goals of the project
- Showing that I understand the importance of collaboration in the process and expressing this openly
- Engaging others in creative planning activities
- Recognising when collaboration is happening during activities and actively identifying opportunities for this to continue and develop
- Creating opportunities for collaboration to be valued and celebrated
- Setting a positive example by actively owning my responsibilities and delivering them on time
- Actively giving responsibilities to others in ways which are sometimes surprising
- Encouraging and motivating others to perform at their best
- Involving the school director and/or other important stakeholders
- Basing collaboration on mutual trust and understanding

### My self-evaluation *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

### My evidence and notes

**Behaviour:****B Building trust and developing and managing good professional relationships****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Being perceived by others as having high standards of professional conduct
- Proactively making time for developing important relationships and plans for this
- Being aware of relationships amongst and between others and supporting these to develop
- Recognising when potential issues or difficulties with relationships are developing and facilitating opportunities for these to be resolved positively in a timely way
- Being honest, trustworthy and respectful of others
- Considering young people as partners, treating them accordingly in a respectful manner and taking their ideas and issues seriously
- Engaging with senior influencers (for example head teachers/school principals) to support and encourage wider engagement of teachers and other professionals

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

## Behaviour:

### C Creating and encouraging teamwork and working successfully in teams

#### Examples of evidence

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Acknowledging and respecting team decisions and agreed decisions
- Making concessions for the wider benefit of the project and its long-term goals
- Leading a team effectively
- Cooperating constructively
- Including exercises which require teamwork
- Encouraging young people to value their skills in working in teams alongside creating opportunities for them to try out or take on different roles in teams
- Involving other professionals (such as social workers, school psychologists, etc.) in the process to support ongoing relationship building
- Not forgetting the importance and value of individual work and how this can contribute to successful teams and projects
- Taking on different roles in teams, for example leading, supporting, introducing techniques and being a learner

#### My self-evaluation *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

#### My evidence and notes

**Behaviour:****D Being proactive and open in sharing knowledge and information with others****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Agreeing the approach and ensuring an information-sharing system is set up for the project and used
- Discussing and agreeing the best channels to communicate (face to face, email, skype, phone, etc.) and when this should happen
- Making sure others feel up to date and know where to look for more information
- Sharing information openly at planning and reflection sessions
- Making decision-making transparent and clear
- Seeing the communication lines as an open "multi-way" system
- Sharing information with the participants
- Ensuring participants fully understand their tasks and encouraging to ask for more information, in case they need it

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

## Behaviour:

### E Valuing participants, both children and adults, as co-creators in all stages of a project

#### Examples of evidence

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- My actions show an informed understanding of the benefits of actively involving everybody
- Maintaining a focus on meeting the needs of participants and their learning throughout
- Noticing and valuing small changes and improvements in children and young people
- When working with teachers creating continual opportunities for mutual learning and practice sharing to take place on an ongoing basis as part of planning, implementation and reflection
- Advocating for participants to be actively involved in planning and decision making
- Reporting back to participants and demonstrating that their choices and decisions have been acted upon
- Supporting an environment of co-ownership and co-creation
- The participants are actively and continuously engaged and reflection shows that their interest in creating and executing the project is growing
- Making time and space to discuss successes and for reflecting on challenges and conflicts the participants have faced during the process of co-creation
- The process of co-creation is based on respect, understanding and shared ethics of the practice

#### My self-evaluation *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

#### My evidence and notes

## Behaviour:

### F Valuing and enforcing inclusion (social, cultural, gender, economic and cross-generational)

#### Examples of evidence

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Planning pro-actively considers diversity issues and draws positively on different cultures
- Respecting the beliefs, values and cultures of others
- Challenging discrimination and prejudice in a supportive way which supports learning and growth
- Promoting cross-generational activities with active involvement of children and parents
- Planning for and eliminating social, cultural, economic and physical barriers to participation
- Using a range of approaches to include participants who are disabled
- Openly sharing that I value the unique and different contributions participants make
- Understanding and sharing my own value system and challenging prejudgement, including my own

#### My self-evaluation *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

#### My evidence and notes

**Behaviour:****A Designing and delivering inspiring creative learning activities****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Using age-appropriate language and approaches which are positive, encouraging and motivating
- Participants are actively engaged and reflect enthusiastically about working with me
- Making sure that participants feel welcome, encouraged and are socially engaged
- Being an active listener
- Paying attention to different learning styles of children (visual, auditory and kinaesthetic) and adapting approaches to try to engage all participants effectively

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

## Behaviour:

### B Creating activities that are appropriately challenging for others

#### Examples of evidence

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Supporting young people to accept increasing and greater levels of personal responsibility
- Participants reflect that activities were challenging
- Recognising and valuing hard work and effort
- Offering opportunities for young people to work on challenges they are facing
- Giving the participants a chance to reflect on what they have learnt
- Ensuring participants can understand and explain outcomes, where these are shared at the start
- Challenging both the young people and the adults to work outside their comfort zone
- Encouraging participants to craft and improve their work and challenging them to ensure that the quality of work produced is high
- Creating space for sharing and reflecting on both the positive and negative emotions
- Showing that my role is not about providing answers, but to open a space for participants to explore and create and share ideas

#### My self-evaluation *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

#### My evidence and notes

**Behaviour:****C Seeing individual children and actively ensuring that all participants are involved****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Being always “present” during the activity, quickly noticing when individuals are not “present” and participating, and responding to that by making adjustments
- Responding to verbal and non-verbal clues
- Willing to stop and admit when something is not working
- Using a range of approaches which appeal to different learners and which ensure the successful engagement of all
- Regularly “checking in” with participants by asking good questions and by offering encouragement and positive feedback
- Respecting and valuing ideas and opinions
- Co-operating with teachers and encouraging them to try out new teaching and learning approaches

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

## Behaviour:

### D Supporting positive approaches to managing behaviour

#### Examples of evidence

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Agreeing ground rules and approaches to managing behaviour with others and being willing to challenge constructively when these are forgotten
- Creating opportunities for children and young people to identify the ground rules for behaviour and with that opportunities to reflect on their own behaviour against their own ground rules
- Being calm and confident in following agreed approaches to managing challenging behaviour
- Valuing and recognising good behaviour and managing behaviour positively
- Remaining self-motivated even when managing challenging behaviour from participants
- Offering the chance for participants to re-join activities and move forward positively
- Avoiding punishing, blaming, humiliating and being judgemental
- Trying to understand the context behind poor behaviour of participants
- Remaining respectful towards the participants even during moments of conflict

#### My self-evaluation *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

#### My evidence and notes

**Behaviour:****E Socially confident and comfortable in sharing my feelings and views and able to support others to share their feelings****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Building rapport easily so that others enjoy working with me
- Having a positive outlook which is viewed as authentic
- Using successful approaches to managing the emotions and feelings of participants so that they can be shared in a constructive way
- Being energetic, passionate, expressive and spontaneous during activities
- Willing to share my personal stories when asking the participants to do the same
- Understanding my feelings/emotions and the current context behind them

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

**Behaviour:****F Positively expressing the value of my work in education whether it be formal, informal or non-formal education****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Describing a clear view of the purpose of education and the role artists and creative practitioners can play
- Describing a model of quality in my work

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

**Behaviour:****A Using reflection, evaluation and feedback as opportunities for my own personal learning****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Reviewing my own practice regularly and being objective in setting out strengths and development needs
- Setting out goals and having a personal development plan
- Sharing what I have learnt with others and being open about discussing how I might improve
- Being open-minded to personal feedback
- Remaining self-motivated even when working in challenging situations
- Seeing mistakes as opportunities for personal development and reflecting on "what was it that went wrong" and "how things could be done better in the future"
- Evaluating my own work continuously
- Using and sharing my own approach to reflection (such as writing personal journals, etc.)

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

## Behaviour:

### B Using reflection, evaluation and feedback as opportunities for other participants to learn

#### Examples of evidence

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Leading reflection and evaluation sessions in which others are actively engaged to share their learning
- Using a range of creative reflection activities and exercises which meet the needs of participants, teachers, tutors and mentors
- Participants and teachers, tutors and mentors express that their reflections are valued and inform future activities
- Participants express what they have learnt, are positive about the value of reflection and continue to use reflection beyond the activities
- Giving feedback on the creative process of participants and challenging them to improve the quality of their work
- Using feedback as a tool to clarify certain decisions made by the participants
- Using feedback to enable participants to modify techniques, ideas and future behaviour
- Allowing reflection, evaluation and feedback to take place on both the group and individual level
- Valuing and appreciating the outcomes of reflection, evaluation and feedback from all participants
- Encouraging young people to reflect on their own learning and to consider what they have observed about the learning of others
- Using reflection to allow young people to explore and find strategies to deal with conflicts, challenges and disagreements

#### My self-evaluation *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

#### My evidence and notes

**Behaviour:****C Letting reflection and evaluation inform the planning of future activities****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Taking the learning from self and others into the planning of future activities
- Actively encouraging others to consider how to build on learning
- Offering ideas and suggestions for future activities based on careful analysis of learning
- Others feel that their views are valued
- Using the outcomes of reflection and evaluation for both short-term and long-term planning

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

**Behaviour:****D Using a range of questioning techniques to seek views, opinions and ideas of others****Examples of evidence**

*If it is helpful, you can tick examples of evidence which you feel apply to your practice. Use the space provided to add evidence from your own practice.*

- Being able to explain different questioning techniques to others
- Being curious and inquisitive and using different questioning techniques which are appropriate to the group and context
- Actively valuing all contributions
- Using a variety of exercises and approaches supporting reflection and evaluation

**My self-evaluation** *(Please tick one)*

I am:

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> just beginning | <input type="checkbox"/> intermediate |
| <input type="checkbox"/> advanced       | <input type="checkbox"/> expert       |

**My evidence and notes**

## 8. My personal development plan

Here you can note down any development needs and plans with regard to any of the competencies and behaviours mentioned. You can update the page whenever you accomplish something or identify a new area to develop or idea to try.

Action	Planned completion date:

## 9. What we mean by creativity

Developing creativity in children and young people requires us to clearly set out what definition we are working to and which forms of creativity have positive educational benefits to learners. In preparing this self-assessment competency framework we have used the definition of creativity developed by the work of Guy Claxton, Bill Lucas and Ellen Spencer of the Centre for Real-World Learning at Winchester University, England. In undertaking their work they focussed on the need to develop a language around creativity which teachers, children and young people recognised, valued and which they were comfortable to use. The vocabulary developed was tested with teachers and in classrooms. Teachers confirmed that the 'creative habits of mind' as defined by Claxton et al were important in learning and easy to recognise. As a result, the following five creative habits of mind and fifteen sub-habits were established:

- 1. Inquisitive** Wondering and Questioning  
Exploring and Investigating  
Challenging assumptions
- 2. Persistent** Tolerating uncertainty  
Sticking with difficulty  
Daring to be different
- 3. Imaginative** Playing with possibilities  
Making connections  
Using intuition
- 4. Disciplined** Crafting and Improving  
Developing techniques  
Reflecting critically
- 5. Collaborative** Cooperating appropriately  
Giving and receiving feedback  
Sharing the 'product'.

At its heart this definition of creativity acknowledges the capacity of all children and young people to develop their creative skills.

## 10. The Creative Practitioner self-assessment competency framework spreadsheet

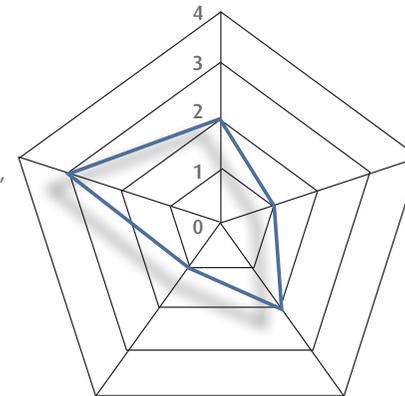
Attached to this document is an Excel spreadsheet which includes six separate tabs or tables – one for each of the five competencies and an overall summary table.

For each of the five competencies there is a separate table to enter the rating scores for each of the behaviour descriptions. When the scores in each table are entered a spider graph is automatically generated. Below is an example for artistic and creative practice.

### Artistic and creative practice

Sharing my creative practice with participants and applying it to create exciting learning opportunities which generate high-quality outcomes

Showing that creative practice is about bringing together disciplines, materials, approaches and ideas

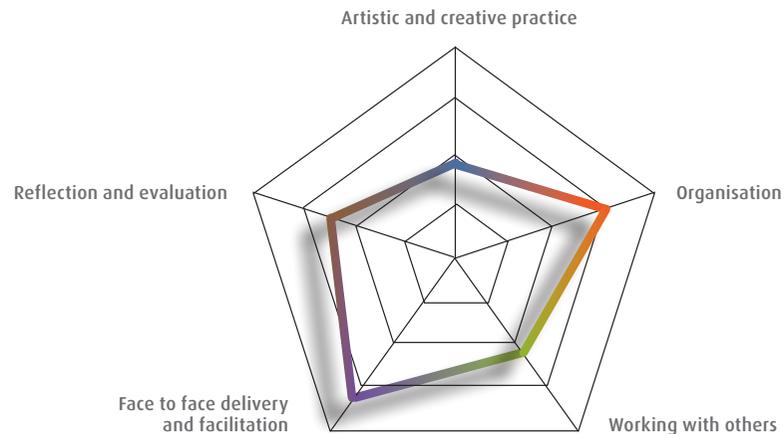


Willing to take and create creative risks and step into the unknown

Showing that creative practice is often non-linear

Modelling creativity and supporting others to develop their creativity

### Summary table of average scores across the five competencies



The data entered into the five competencies tables automatically populate an overall summary table. This takes your average scores for each of the five competencies and creates a summary spider graph which provides a high-level view of your strengths and likely development needs. Below is an example of a summary spider graph.



## 11. Advice and suggestions on how you might improve your competencies

We have compiled a list of resources, such as videos, publications, websites, videos, etc., along with other advice and suggestions, which might help you develop your practice and the specific competencies and behaviours further. These are sorted by the competencies and behaviours as presented previously; however, examples might overlap and address more than just one area.

If you know about any other resources that could be helpful for other artists and practitioners, please share these with us by sending an email to [icenet@cceengland.org](mailto:icenet@cceengland.org).

### Artistic and creative practice

#### **A Sharing my creative practice with participants and applying it to create exciting learning opportunities which generate high-quality outcomes**

- Observe teaching and learning in classrooms across a range of age groups
- Explore materials on questioning techniques at the following website <http://teachertools.londongt.org/?page=questioningTechniques>
- Experiment with different questioning techniques and seek feedback
- Learn from/work together with other practitioners and experts
- Share your rituals and approaches to your professional practice with participants
- Try out non-verbal discussion or sharing approaches, for example using colour coded cards to seek views or opinions, drawing ideas and thoughts, using body sculpting to share feelings, doing speed graffiti (relay race to generate thoughts and ideas)
- Experiment with different approaches to holding discussions – working in pairs, using objects as a focus for ideas to be shared
- Give participants the opportunity to share their creative process through performance, exhibition, screening, etc.



### **B Willing to take and create creative risks and step into the unknown**

- Over a period of weeks experiment with a range of new warm-up activities or creative learning exercises which use different senses, different resources, different levels of energy and different sorts of creative practice – get feedback from participants on what they thought
- Volunteer to lead a workshop at an event or conference
- Experiment knowingly with the artistic techniques and creative methods you use
- Learn to understand the process of taking risks by setting yourself a specific uneasy challenge and reflect on your steps, feelings and ideas when achieving it
- Watch and reflect on a range of videos from teachers talking about developing creative approaches to teaching and learning at the following site: <http://www.creative-teachers.org/>
- Explore the work of Dorothy Heathcote who invented Mantle of the Expert and many other revolutionary dramatic-inquiry approaches which are highly relevant to creative learning. Experiment with some of her techniques <http://www.mantleoftheexpert.com/community/about-us/dorothy-heathcote/>
- Start a workshop, activity or project with the spirit of enquiry and ideas generation – start by asking questions that open up debate, dialogue, conversation and exploration, for example What if?, Why? or What would happen if?



### **C Modelling creativity and supporting others to develop their creativity**

- Read more about creativity from a series of Literature Reviews by Creativity, Culture & Education  
<http://www.creativitycultureeducation.org/wp-content/uploads/rhetorics-of-creativity-2nd-edition-87.pdf>  
<http://www.creativitycultureeducation.org/wp-content/uploads/CCE-Progression-in-Creativity-Literature-Review-2012.pdf>  
<http://www.creativitycultureeducation.org/wp-content/uploads/CCE-childhood-culture-and-creativity-a-literature-review.pdf>
- Reflect on your own creative skills by assessing yourself against the Five Creative Habits of Mind
- Watch and reflect on the following TED Talk by Sir Ken Robinson  
[http://www.ted.com/talks/ken\\_robinson\\_says\\_schools\\_kill\\_creativity](http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity)
- Visit Thomas Tallis School's website and the school wide approaches they take to developing pupils' learning across the curriculum <http://www.thomastallischool.com/tallis-habits.html>

### **D Showing that creative practice is often non-linear**

- Search the web for examples of mind-mapping and brainstorming tools, for example those that support lateral and creative thinking. Try some of them out in different learning contexts
- Speak to others about exercises they use to encourage children to develop their creative thinking. It might be that they share their approaches to open minds particularly when young people "get stuck"
- Keep a handbook of useful exercises with you that you can draw on spontaneously when needed
- Learn different techniques on how reflection can be done



### **E Showing that creative practice is about bringing together disciplines, materials, approaches and ideas**

- Search the web for examples like  
<http://www.softhook.com/crowd.htm>  
[http://www.youtube.com/watch?v=RgZW9cwwl\\_o](http://www.youtube.com/watch?v=RgZW9cwwl_o)
- Learn about the participants' special interests/skills/abilities/talents by using exercises such as "teach someone something" where participants have to teach a skill they have to others or getting participants to do a form of stanza writing. Ten things I am good at: "I am good at..."
- Get involved in networking that includes experts and professionals from different fields of interest and include them into your practice or learn from them new perspectives, ideas, etc.
- Visit exhibitions, watch performances and read and keep a record in a notebook, scrapbook or journal of ideas that inspire you and gather examples that you might draw on in the future
- Share different strategies that you use in your practice to overcome creative blocks, for example working really slowly versus working at speed, using playing approaches rather than logical thinking, looking at issues from a completely different perspective, visualisation techniques, drafting and redrafting or the rehearsal process
- Use objects, artefacts and costume (even those found or from everyday life) and discuss, treasure and display them with significance



## Organisation

### **A Creating realistic project plans which include clear goals, deadlines and resource requirements. Plans are shared and understood by others**

- Reflect on a project that went badly. Identify the factors which contributed and how they could have been addressed through better planning
- Watch and reflect on videos from teachers on planning which explain how developing creative learning has generated more open planning <http://www.creative-teachers.org/>
- Create a list of things to consider when planning projects
- Consider how you might break down the time you have available
- Search the web for examples of project planning templates and forms
- Talk to more experienced artists and creative practitioners about how they plan projects and ask to see their approach to planning
- Develop a project-planning template and ask others to comment on this
- During projects agree time with others to review project plans and adapt as relevant

**B Making sure that during project activities the necessary materials, equipment and spaces are all well-organised**

- Create and use a simple session-planning template
- Be structured about time management and diary in preparation time before activities to pull together all resources (including spares) and to make final calls to check arrangements
- Use a mind-map to identify potential risks and the possible effective solutions
- Discuss/identify appropriate resources together with the stakeholders
- You might want to consider planning a session with a minimum and maximum amount of content which allows you to be more flexible and very responsive to meet the needs of the participants

**C Negotiating confidently using good judgement**

- Be confident in asking for time to think rather than making a quick decision you then regret or cannot deliver on
- Be prepared before going into a negotiation – consider all the possible alternatives (their pros and cons), think about what decision you would like, consider what the other person would like and what would make them happy, decide your non-negotiables, consider if there is a win-win solution. Finally make sure you confirm what has been agreed
- Buy or borrow a book and read up on negotiation and influencing skills
- Be aware of emotions without ignoring them



#### **D Managing the expectations of others to reach shared solutions to challenges and issues**

- Explore this wiki about active listening <http://www.wikihow.com/Actively-Listen>
- Watch and reflect on the talking stick by Steve Convey  
<https://www.youtube.com/watch?v=d57-kU1vatw&feature=youtu.be>
- Reflect on the following TEDx talks on resilience  
<http://www.youtube.com/watch?v=DbC18wFkHNI>  
<http://www.youtube.com/watch?v=isfw8JJ-eWM>

#### **E Creating a safe and supportive space for participants to take risks and experiment**

- Experiment – work with a different creative practice, work in a new space, change the tempo, do more open-ended activities than you would normally feel comfortable with. Be open about your experimentation with participants
- Ask co-workers, other creative practitioners, other professionals from other (non-creative) sectors how they create safe spaces (physically and emotionally) in an organisation
- Become an example/role model for the participants in order to support their willingness to take risks
- Learn about key strategies on creating a safe space for participants to work in



## Working with others

### **A Collaborating successfully with other creative practitioners, teachers and participants creating ownership of the process and any outcomes which result**

- Develop what you feel are important components or criteria for successful collaboration and shared ownership
- Try out a creative exercise to explore what good collaboration or ownership means
- Shadow an experienced artist/creative practitioner during the planning stages of a project and write down what you learnt
- Develop creative activities which allow different types of learners to inform the planning of the project – visual, auditory, kinaesthetic, etc.
- Carry out a skills audit with collaborators to identify and value what they bring to the project and where you might want to develop
- Watch the following TED Talks on collaboration  
<http://www.youtube.com/watch?v=HKGkBRk1kSo>  
<http://www.youtube.com/watch?v=DmGn2X9SETk>



### **B Building trust and developing and managing good professional relationships**

- Write down what your expected standards of professional conduct are and what you will do to achieve them – reflect on this during the project
- Before a project starts make time to get to know the key people in the project – go offsite, visit a gallery together or go on a walk. Explore hopes and fears in the project, what you hope to learn and explore what their expectations of you are
- Hang out in the school and show an active interest in its work
- Be open and share your feelings
- Find creative ways to thank individuals and value contributions
- Learn about mediation techniques

### **C Creating and encouraging teamwork and working successfully in teams**

- When working in a team take time to appreciate the small things that make the team successful and be proactive in valuing contributions
- Reflect on a time when you have worked successfully in a productive and happy team. Write down: how and why the team worked well, what contribution you made to its success and what others did, what happened if something went wrong and how was it resolved
- Learn about different styles of leadership and coaching
- Do a team-building exercise and reflect on it together. The marshmallow challenge is a good, fun example [http://www.ted.com/talks/tom\\_wujec\\_build\\_a\\_tower?language=en](http://www.ted.com/talks/tom_wujec_build_a_tower?language=en)

**D Being proactive and open in sharing knowledge and information with others**

- Discuss with others options for sharing knowledge and information
- Learn how to use a file-sharing or hosting service so that all key documents can be easily shared

**E Valuing participants, both children and adults, as co-creators in all stages of a project**

- Read this literature review on consulting young people  
<http://www.creativitycultureeducation.org/wp-content/uploads/cce-lit-review-consulting-young-people-256.pdf>
- Read literature on social constructivism
- Visit websites dedicated to supporting pupil/student voice in education:  
<http://studentvoice.co.uk/>  
<http://www.pupilvoicewales.org.uk/>  
<http://www.schoolcouncils.org/news/student-voice-new-research/>
- Explore Roger Hart's Ladder of Your People's Participation  
[http://www.unicef-irc.org/publications/pdf/childrens\\_participation.pdf](http://www.unicef-irc.org/publications/pdf/childrens_participation.pdf)  
[https://www.google.co.uk/search?q=roger+hart's+ladder+of+young+people's+participation&biw=1600&bih=805&source=lnms&tbm=isch&sa=X&ei=rC4sVcinL8WSsgHdu4CYDw&ved=0CAYQ\\_AUoAQ](https://www.google.co.uk/search?q=roger+hart's+ladder+of+young+people's+participation&biw=1600&bih=805&source=lnms&tbm=isch&sa=X&ei=rC4sVcinL8WSsgHdu4CYDw&ved=0CAYQ_AUoAQ)

**F Valuing and enforcing inclusion (social, cultural, gender, economic and cross-generational)**

- Do your research and find out more about the community you work with
- Develop your knowledge by reading Unesco's practical toolkit on embracing diversity in schools and classrooms <http://unesdoc.unesco.org/images/0013/001375/137522e.pdf>



## Face to face delivery and facilitation

### A Designing and delivering inspiring creative learning activities

- Observe lessons and arts/creative/cultural activities with children across a range of age groups
- Observe how other creative practitioners deliver activities with children of different ages – observe and reflect on how they welcome everyone, change the pace, flow and content of the activities and how children respond
- Watch these videos on how an artist makes a classroom a social space  
<http://www.signaturepedagogies.org.uk/common-approaches/making-the-classroom-social>
- Search the web for models and examples of active listening skills
- Find out more about different learning styles and ways of thinking and try experimenting with them in planning and delivering activities  
<http://www.learning-styles-online.com/overview/>  
[http://www.debonoforschools.com/asp/six\\_hats.asp](http://www.debonoforschools.com/asp/six_hats.asp)
- Explore this website for ideas and suggestions of drama games which you can use and adapt in your practice  
<http://www.dramatoolkit.co.uk/drama-games>
- Adapt voice (quiet to loud), pace of work (slow to fast) and scale (small to large)



### **B Creating activities that are appropriately challenging for others**

- Observe other practitioners' introduction and reflection approaches
- Read this webpage and watch the videos on artists using open ended approaches in learning <http://www.signaturepedagogies.org.uk/common-approaches/being-like-an-artist/the-use-of-open-ended-challenge>
- Develop your own tool kit of ice-breakers, games and reflection activities to quickly draw on if activities need to be changed in the moment or where more challenge needs to be introduced
- Learn about the concept of personal comfort zone and how getting people out of it stimulates the learning process and growth

### **C Seeing individual children and actively ensuring that all participants are involved**

- Experiment with different approaches and techniques – for example working individually, in pairs, small groups, whole group or pacing the work differently, working slowly or fast or finding approaches and non-verbal approaches to engage learners
- Watch the following video on flexibility in pacing <http://www.signaturepedagogies.org.uk/common-approaches/managing-the-time-and-space/flexibility-in-pacing>
- Read the following report from Creativity, Culture & Education on the signature pedagogies of creative practitioners in Creative Partnerships
- [http://www.creativitycultureeducation.org/wp-content/uploads/Signature\\_Pedagogies\\_Final\\_Report\\_April\\_2012.pdf](http://www.creativitycultureeducation.org/wp-content/uploads/Signature_Pedagogies_Final_Report_April_2012.pdf)
- Explore the Signature Pedagogies website and reflect on your own signature pedagogy
- Explore the “High-Functioning Classroom” model and try using it when planning activities <http://www.creativitycultureeducation.org/wp-content/uploads/Changing-Young-Lives-2012.pdf> (p. 20)

**D Supporting positive approaches to managing behaviour**

- Watch these videos on artists' approaches to managing behaviour  
<http://www.signaturepedagogies.org.uk/common-approaches/making-the-classroom-social/managing-behaviour-differently>
- Read up on approaches to appreciative enquiry – David L Cooperrinder is the author of a useful handbook

**E Socially confident and comfortable in sharing my feelings and views and able to support others to share their feeling**

- Observe the following videos on artists working in schools  
<https://vimeo.com/88070294>  
<https://vimeo.com/88749221>
- Reflect on your own feelings and emotions, try to understand where they come from and why, think about how your actual state of mind could affect other participants and the creative learning process



### **F Positively expressing the value of my work in education whether it be formal, informal or non-formal education**

- Read the UNESCO Delors report: Learning: the treasures within to understand the four pillars of education <http://www.unesco.org/new/en/education/themes/leading-the-international-agenda/rethinking-education/visions-of-learning/>
- Read the research on The Signature Pedagogies of creative practitioners who have worked in the Creative Partnerships programme in England (see the link below) and consider what distinctive practices you bring to your work or what your signature pedagogies are. Have a reflection conversation with someone you have worked with on a participatory project. In the conversation share the practices that you feel you bring to your work in educational contexts and also ask for their views and comments too [http://www.creativitycultureeducation.org/wp-content/uploads/Signature\\_Pedagogies\\_Final\\_Report\\_April\\_2012.pdf](http://www.creativitycultureeducation.org/wp-content/uploads/Signature_Pedagogies_Final_Report_April_2012.pdf)
- Read the views of other artists on what a good education should be like <http://www.signaturepedagogies.org.uk/core-beliefs/what-should-a-good-education-be-like>



## Reflection and evaluation

### A Using reflection, evaluation and feedback as opportunities for my own personal learning

- Keep a personal learning log, journal, photos or drawings and record any significant events or moments that were important for learning making sure that documentation is accompanied by good reflection and review and not just a record of experiences
- Read this report which provides reflections from artists on their practice. It also has some helpful reflection exercises that you could try  
<https://www.dropbox.com/s/jnpzx0ktjz3tyyk/AiCE%20Practical%20Guide.pdf>
- Actively seek feedback from others as an opportunity for learning
- Explore opportunities for mentoring or for shadowing a more experienced creative practitioner

### B Using reflection, evaluation and feedback as opportunities for other participants to learn

- Review examples of reflection exercises and activities and useful tips at  
<http://icenet.ning.com/profiles/blogs/ideas-for-reflection-exercises>  
<http://www.capeuk.org/wp-content/uploads/2010/05/Journey.pdf>  
<http://www.capeuk.org/wp-content/uploads/2010/05/Looking-Inside-Creative-Learning.pdf> pp. 19-20
- Observe the reflective practice of others
- Experiment with a range of reflection exercises



### **C Letting reflection and evaluation inform the planning of future activities**

- Read more about reflective practice at <http://www.skillsyouneed.com/ps/reflective-practice.html>

### **D Using a range of questioning techniques to seek views, opinions and ideas of others**

- Read about Bloom's Taxonomy and Questioning Techniques
- Try out different questioning techniques during activities
- Record the questions you ask during your work with young people, you might want to classify them (for example those that test understanding, those that are instructional, open questions or closed questions) or review which questions were able to generate rich responses from learners
- Start a reflection activity with a provocation or big question
- It is important to recognise the value of sharing and working through answers. This approach is likely to bring to the surface partial explanations and different perspectives, illustrating how we reach answers rather than just the answers themselves. A good question for this might be "Could you explain to me your thinking?"
- Offer questions where there is no fix or right or wrong answer – this approach has the possibility to challenge learners of all abilities
- Video a workshop and then review it with the learners doing a question audit to help learners identify the questions they ask and where they are in Bloom's Taxonomy – are they low-order or higher-order questions?

## 12. Credits

We would like to thank all partners in this project and other collaborators, along with creative practitioners whose comments and suggestions as well as actual practice were invaluable.

### List of partner organisations (in alphabetical order)

- Creativity, Culture and Education (CCE), United Kingdom
- Cultuur-Ondernemen ('Culture-Entrepreneurship'), the Netherlands
- Interacta, Croatia
- Oppland fylkeskommune, Den Kulturelle Skolesekken ('Oppland County Council, Cultural Rucksack'), Norway
- Společnost pro kreativitu ve vzdělávání ('Association for Creativity in Education'), Czech Republic
- T-Tudok, Hungary
- Vitamine C, Belgium

### List of collaborating organisations (in alphabetical order)

- Annantalo, Helsingin kulttuurikeskus ('Annantalo Arts Centre, City of Helsinki Cultural Office'), Finland
- Drömmarnas Hus ('House of Dreams'), Sweden
- Mocca Amsterdam, the Netherlands
- U2\_Kulturelle Bildung ('Centre for Cultural Education'), Dortmund U, Germany
- Ugdymo plėtotės centras ('Education Development Centre'), Lithuania
- Zètema Progetto Cultura, Italy

### Design

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For more information about the project, its journey and outcomes and the organisations behind it please visit:

<http://icenet.ning.com/page/traksfora-leonardo>

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The International Foundation for Creative Learning



OPPLAND  
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CULTUUR-ONDERNEMEN

SPOLEČNOST  
PRO KREATIVITU  
VE VZĚLÁVÁNÍ



INTERACTA



T-TUDOK  
Tudásmenedzsment és Oktatáskutató  
Központ Zrt.

