Making Good Work

Realising the values of young
people's creative production

Samuel Jones
Shelagh Wright

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Value is created through collective interest and action. Communities determine what is beautiful and what is powerful.[1]

Gary Alan Fine,
John Evans Professor of Sociology,
Northwestern University

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Acknowledgements

We would like initially to thank the many people to whom we have spoken in the course of researching this pamphlet. In particular, we would like to mention, in alphabetical order, Chris Horn of Broadway Primary School, Gordon Poad of Theatre Cap-a-Pie, Judy Thomas of the Baltic Centre for Contemporary Art and Simon Woolham, who worked with the young people at Broadway. The biggest thanks of all, however, goes to the young people to whom we spoke and about whose experiences and work this pamphlet speaks. The projects they worked on are listed in the appendix to this pamphlet.

In writing the pamphlet, we are grateful for the comments of Paul Collard, Lorna Fulton and David Parker of Creative Partnerships. Lorna, in

particular, was crucial both in helping to set up the work and in developing the thinking within it. Her colleagues, Fiona Cowley, Fiona Lockwood and John McGagh, at Creative Partnerships Durham Sunderland were also generous with both their time and support for this work. Thanks also to Kristen Harvey, whose research during her internship was valuable in the initial stages of the project. At Demos, John Holden and Charlie Tims both offered helpful comments throughout. Peter Harrington, as usual, helped the pamphlet through to production with professionalism. We would also like to thank Professor Tom Jones for his comments on the draft. As ever, all errors and omissions remain our own.

Samuel Jones and Shelagh Wright
June 2007

Foreword

Lorna Fulton

Searching for 'young people's creative production' generated 3,370,000 references on Google, but what does this actually mean? In 2005, Creative Partnerships Durham Sunderland, together with our partners, began a dialogue and debate about what quality and values in children and young people's cultural production actually means. These discussions have provided an opportunity to deepen our understanding and refine the issues this then raises for education and culture, in both policy and practice. This pamphlet is an important contribution to that debate.

Many of the children and young people who have participated and driven Creative Partnerships programmes in Durham Sunderland were involved in the research that went into this

pamphlet. Their views, thoughts and critiques are reflected throughout. This foreword has therefore been co-written with these children and young people.

Over the past few weeks, I have talked to the many children and young people to whom Shelagh and Sam spoke during the research. I asked them what they thought about the work they had done with Creative Partnerships and how they felt about the idea that their work and voices were being reflected in this pamphlet.

One response was constant: 'We enjoyed talking to Shelagh and Sam about our work because it's important that lots of people know about what we've been doing.' Some of the young people added that 'we are really pleased that people are going to read about our work, people we don't even know, because we can get their opinions on what we've been doing'. For them, this amounted to recognition of their work and provided the opportunity to showcase their accomplishments and the opinions and experiences that their work represents.

Over and above the learning that they gained in relation to making decisions, team work and problem-solving, the young people look back with pride at their work. This was a result of the experiences that it represented, and also because they recognised it as a symbol of the learning that they had achieved.

For their part, the teachers and practitioners involved in the research are clear: working collaboratively with cultural partners at school helps young people develop and learn to think in different ways. Young people collaborated on the work with peers and adults alike, negotiating difference and, on occasion, holding fast to their opinions. These are skills that they can transfer to other parts of their lives, and when they go on to make their livelihoods they will be vital in the more creative job market that they will enter.

In itself, this pamphlet provides a form of validation for the work it discusses. Importantly, it also proposes a methodology and language that relocates the discussion of children and young people's creative production in terms that are

shared and therefore meaningful to young people. In so doing, it draws in the many different values and qualities that can be associated with young people's creative work, values that are shaped by contexts that vary from pedagogy to the everyday aspects of their lives.

With Demos, we at Creative Partnerships have explored how young people's cultural production can be supported, and made a series of recommendations as to how practice should be changed to reflect this. We will be able to achieve this only if we continue to innovate.

Lorna Fulton, director of Creative Partnerships Durham Sunderland, in collaboration with children from Creative Partnerships schools across Durham and Sunderland.

Introduction

In recent years, there has been much attention paid to the importance of creativity in young people's education. This reflects a much wider concern with creativity in general. The creative industries are lauded as a hugely successful part of our economy. Furthermore, as Jonathan Ive's designs for Apple take the world's markets by storm, ministers back in the UK have pledged to 'make Britain the world's creative hub'. This raises an important challenge: we need to focus on how we value the products that young people create, and how this equips them for a more creative world.

However, as recent research for Creative Partnerships has shown, with the focus on creativity has come a degree of confusion. The

creativity of the classroom is not always the same as the creativity desired by prospective employers in creative industries like advertising. That is not to say that either is more or less valid than the other, but it does illustrate the mismatch between the different views of creativity that there can be. Equally, the means by which creativity has conventionally been judged, particularly in the public realm, like originality or conformity in relation to expected standards of quality, have come to be challenged. A wider shift in patterns of cultural engagement away from the authority of the critic and the expert to a more personally determined outlook on what we will or won't watch, read, see and so on has come to influence the way that we must see creative production, particularly in education.

This pamphlet argues that the main skill young people will need will be the capacity to link creativity to meaning in their own terms and in ways that will allow them to match production and products to purpose and audience. This means that the capacity to respond to the

different expectations that there are will be vital. As creativity becomes a skill central to the workplace and – through the influence of performative contexts like reality TV and social networking websites – social lives, as well, young people will need the skills to navigate between different expectations of their creative work. This means accommodating critique and recognising the sense of identity and individuality that is inherent to creative production. As we conclude, the question for creative education is how to combine multiple perspectives on value and give young people the essential reflective and editorial skills to navigate, arbitrate and learn to make more from these.

Doing so opens new potential. Government is coming to realise the democratic meaning of cultural and creative activity. Creative production can be a means of interaction. By making a product – be it a play in a theatre, an object or any other cultural or creative form – we are expressing an opinion and publicising a part of our identity. Equally, when we view cultural or creative work,

we have the chance to engage with someone else's opinion and sense of identity. This makes cultural and creative production a very powerful force that will be vital right through from the schoolroom to the way that we engage with other cultures in more general and global contexts. However, to realise this rich potential we need to reconsider the role that creative production has in young people's education. Further still, we need to find ways of drawing different and multiple values into the considerations around young people's creative work.

1. It ain't just the way you do it, it's what you do

Bexhill Primary School is on the edge of a housing estate near Sunderland in the north east of England. The region provides an example of the skills crisis faced by many parts of the UK. Sunderland is the largest city in the region, with a population of just over 280,800.[2] According to government statistics, it is one of the country's most deprived areas.[3] Over the past 30 years its story has been glum. It has been hit hard by changing times and changing industry. Between 1981 and 1997, over 110,000 people lost their jobs in primary and manufacturing work. However, the skills base has remained the same. Although less than 15 per cent of the workforce is still employed in it, doggedly, the manufacturing sector remains an important element of the economy.

Near Bexhill is the town of Dipton, the home of the professional theatre company, Theatre Cap-a-Pie. In 2005, the company put on a new show, *The Amazing Adventures of Mary Lou and the Ice Cream Pirates*.[4] It was the story of two pirate brothers, one good and the other evil. The play examined the dynamics of the pair's relationship. It was performed to a paying adult audience who expected the professional standards that you or I might of any production we see on the stage at our local theatre.

However, there was something different about *Mary Lou*. The script was developed especially for the production at Dipton. More than that, there was no single playwright whose views and intentions could shape that production. As a result, the play did not bring with it the heritage of publication or a writer's reputation: it faced the professional challenge of attracting audiences afresh. Instead, the pirates were the brainchild of a crew of about 30 primary schoolchildren from Bexhill, all between the ages of about five and seven.

When the audience members at Dipton paid their £5 and took their seats, they were watching professional actors being directed by primary schoolchildren in the performance of an original play on which they had all collaborated. In fact, although the play was not by a famous playwright, there *was* a reputation at stake, that of the professionals of Theatre Cap-a-Pie. While their role in working with the young people was, as we shall see, part of an educational initiative, they also had a living to earn. The play had to be good, and it had to be marketable. At £5 a time, you need to sell a lot of tickets to fund a production and keep a theatre going . . . and you have to rely on far more than friends and family to fill the auditorium. In working with the children, the professional actors also helped them develop professional skills of critique. The young people weren't just passing through a process, they were establishing skills in relating to an audience and using their own creativity to platform their own ideas.

In the course of researching this pamphlet, we

met some of the young theatre producers of Cap-a-Pie and Bexhill Primary School and talked to them about how they saw their production of *Mary Lou*. They were very aware that many who came to see the production 'did not think we had done it'. They were also able to look at their work with pride, taking such disbelief as recognition of their achievement. What was important for the young people was not just the fun of participation, but also the response with which their creativity and the meaning that they articulated it was met. More than simply producing another piece of work, they had taken part in a performance and an act of creative expression.

At the same time, the disbelief with which the quality of the production of *Mary Lou* was met tells another story. Although complimenting the work, such reactions follow a perspective very different from that of the young person, adhering to a fixed scale of quality. As a result, they can miss many of the values that the product might represent because they do not take into account the role of the practitioner in the production.

In their discussion of *Mary Lou*, two US academics, Shirley Brice Heath and Shelby Wolf, have argued that 'most drama advocates today know that the process of learning to create drama is far more important than the product or the performance'.[5] Although concurring with much pedagogy today, this is not entirely the case. Young people can derive values from finished performances or products that can play a central role in their development. In all creative work, thinking about the product – be it a play, a film, an artwork, a design and so forth – helps us to draw out young people's motives and purpose.

This is demonstrated by the story of one of the Bexhill playwrights. He had worked with Theatre Cap-a-Pie and his classmates on the production of *Mary Lou*. After the play had been staged, he and his peers were given posters as mementoes of the project. He now has that poster pinned to his bedroom wall. As a product of the project, it is a milestone of achievement. For him, it is also a touchstone and an artefact imbued with very specific meaning: he says that it calms him after

he has woken up from a bad dream. The physical presence of the poster provides a point of reflection on the memories that he associates with the project. Clearly, there can be values associated with young people's creative production that are very worth addressing.

2. What makes good work?

This pamphlet examines the values associated with young people's creative production. New creative contexts, from MySpace to reality TV, are changing the way that we see creative production. People, young and old, can now find public platforms for their interests and activities more easily than ever before and, well nigh each day, we see people from every walk of life performing for audiences on live TV. We need to accommodate new sets of values that relate to far more than either a level of attainment, a structure for validation, or the recognition of what is 'good' according to conventional educational, aesthetic and artistic standards.

Young people's creative production, however, sits in a much wider context. When young people

draw, paint, dance, act, sing and so on, they do so within boundaries of expectation set by established fields. Often, and in general, quality is thought of as relating to superiority. However, before any reference to 'excellence', *Chamber's Dictionary* defines quality as being:

> *that which makes a thing what it is; nature; character; kind; property; attribute.*

It is a broad definition, but that is where its value lies. Creativity, culture and the arts have long been validated in aesthetic terms. The skill to appreciate them has been the reserve of the few. In the eighteenth century, thinkers like the Earl of Shaftesbury equated the appreciation of the arts with sophistication and the capacity to recognise nuance, detail, order and balance, which they believed defined polite society. Cultural forms and the capacity to appreciate them came to be associated with the ruling classes, while the terms on which they were appreciated were fixed accordingly. In many ways, they still are, certainly

in the popular and journalistic imagination and, although habits of cultural consumption are changing and more and more people engage in different ways with a wider range of cultural forms than ever before, the perceived distinction between 'high' and 'popular' culture still exists.

As we shall see, conventionally, we have expected experts to make judgements of quality. These are the professionals to whom the public look for guidance. In various fields, they are curators, musicians, theatre producers, cinema owners or artists. In particular, in the papers, on television and online, we look to critics to judge the 'quality' of a creative display or product. However, things are changing, and it is no longer so valid to think with such delineation between expert and non-expert, people who know and people who must be told and people who produce and people who consume.

Changing publics and changing politics

Generally, our approach to creative and cultural products shares much with wider changes in how

we approach provision like the products and services we consume. Writing of professionals as a whole, from sectors that include the arts, through to medicine, John Craig has argued that while 'professionals play a greater role than ever in shaping our public realm and our daily lives . . . new professional legitimacy and culture will not be generated by setting professionals free to do as they please or by enslaving them to government targets and consumer demand'.[6]

Similarly, expertise has become a vital part of our society and economy, and 'our everyday lives are played out through a series of technological and expert relationships'.[7] 'New rationales for professional action', Craig continues, 'will grow from practical collaboration between professionals and members of the public themselves.'[8] At heart, these changes stem from our increased demand for more individualised and more personalised services. They reflect a public more willing to express its will and make its preferences known – an utter turn around from Shaftesbury's philosophy of polite society.

The changes just mentioned have particular significance in the creative and cultural sector. As we have seen, cultural production exists within an established framework of criticism and expertise. However, now, alongside the experts, the public have a powerful voice: if we don't like something, we are increasingly confident in asking for our money back, or else simply deciding not to engage with it. In cultural consumption, this has – to some extent – always been the case. In terms of cultural creation and production, however, it is increasingly important that we have the capacity and confidence to act with similar independence. Judgements of quality and the means of making them have become more numerous and varied. More and more, cultural and creative organisations have sought to engage the public. As a result, we have growing licence and freedom to decide whether or not we like or value cultural and creative production based on the contexts of our own lives. Alongside professional and conventional standards of quality, we have more personalised and individual expectations and

more public forums on which to share them. It is not that expert opinion has been invalidated. In fact, particularly in the case of young people cutting their teeth in a more creative world, there is a role for experts and practitioners from whom skills can be learned. Across society, from broadcast news to the museum and public services in general, we are seeing the boundaries between producer and consumer shift: the relationship is no longer one of provision, but of cooperation, collaboration and community.

3. An anthropological approach to creativity

Like all creative products, young people's work is well studied and carries with it a series of established complexities. In a recent report for Creative Partnerships, Shakuntala Banaji, Andrew Burn and David Buckingham explore some of the problems posed by the word 'creativity':

> *Academics, policy-makers and arts educators deploy a range of claims about creativity which emerge from different theories of learning, different contexts (artistic, bureaucratic, pedagogic, political), different artistic traditions (fine arts, popular arts, different artforms, commercial art), different academic or quasi-academic traditions (liberal–*

> *humanist literary theory, aesthetics, philosophy, psychology, communication and media studies, cultural studies) and different policy contexts (social inclusion, vocational education, gifted and talented).*[9]

This pamphlet will refer to all these different interpretations and, beyond those mentioned, there are likely to be many more besides. Those mentioned are just some of the most frequently encountered interpretations of creativity. As a concept, it is encountered in a wide variety of domains.

This pamphlet focuses on the main areas in which creativity is discussed. Primarily, these are the values of critical discourse and aesthetics, the values associated with creativity in the workplace, the values placed on creativity in education and an emerging set of values that link creativity and the expression of meaning in social and democratic contexts. Finally, and as we shall see, the pamphlet also addresses the significance of new models of creative and cultural engagement

that enable young people to bring very different expectations and values to the creative products that they encounter.

Amid all these interpretations, it would be very easy to get lost and it would also be all too easy to dismiss creativity as a catch-all term. However, the validity of all the separate domains in which creativity is discussed warns us against this. Creativity in an advertising agency, for instance, has little in common with creativity in a playroom – however, neither is more or less valid than the other, just very different. Rather than seeking to define creativity, attempting to create standards by which it can be judged that will meet all of these contexts, we face a new imperative to understand creativity as the capacity to accommodate and negotiate between all the values that these domains bring.

Doing so presents a challenge that requires a shift in thinking. A creative workplace, for example, brings with it assumptions that may vary dramatically from the processes of critique associated with various cultural forms. To take it

to an extreme, Ernst Gombrich conjures very different images than those of the foyer of Google. The challenge therefore lies in how the two can be related. In his investigation, *Art and Agency*, the anthropologist Alfred Gell identified the capacity of anthropology to negotiate between the values of different behaviours that might not seem readily squared. Specifically, Gell talked of 'art' examining the different value sets to which creative production of societies, from the Yoruba in what is now Nigeria to our own, play. His theories, however, apply to creativity more generally.

Gell emphasised what he called the '"action"-centred approach to art' in which he concentrated on '*agency*, *intention*, *causation*, *result* and *transformation*', viewing art as 'a system of action, intended to change the world rather than encode symbolic propositions about it'.[10] In this pamphlet, we take creativity to be a defining quality of the work produced by young people.[11] Amid all the definitions just listed, rather than seeking to find a common element that can be

defined as creativity, creativity in learning contexts can be understood as the capacity to make the bridges and links between the different expectations that different audiences can have of creative production.[12] This element of adaptability will be crucial to young people as they grow up in a world that is less defined by conventional structures and patterns of work and by less structured models of progression and development.

Gell continues that:

> *the art object [or creative product] is whatever is inserted into the 'slot' provided for art objects in the system of terms and relations envisaged in the theory . . . nothing is decidable in advance about the nature of this object, because theory is premised on the idea that the nature of the art object is a function of the social-relational matrix in which it is embedded. It has no 'intrinsic' nature, independent of the relational context.*[13]

One set of values that is associated with a creative product is therefore subjective.

Speaking of the cultural institutions and provision, John Holden has argued that 'intrinsic value' is just one of the values that can be associated with cultural and creative products.[14] Alternatively, there are institutional values of cultural experience, which relate to the way it is provided, such as the quality of display, and instrumental values, which relate to the effects of culture on health, society, the economy and so on. The crucial point is that creative producers have now to play to different audiences that, as we shall see, bring very new sets of values and expectations of creative products. Just as Holden identifies in relation to the cultural professional, young people must also be given the skills to relate to the different expectations of their creativity. A creative education must therefore incorporate the teaching of skills to incorporate, play to and accommodate both their own values and the more established value systems of others.

4. Beyond the numbers

The importance of the creative product

When you or I set out to do or create something, we have an objective or an end product in mind. Whether we are making a meal, writing a letter, or building a house, we are engaged in a creative process. The way that we go about doing so is important but, ultimately, it is the end product to which we are aiming. It is also the end product by which we will be judged and by which we will make our own judgements of success. The same applies in creative professions, when a client commissions an artist or a designer to create something, although the means by which he or she gets there are important, it is the product of their creativity in which the client is investing.

We know well enough by now that the creative and cultural industries are a vital part of our economy. We tell the story of our success in the creative industries with the oft-quoted statistic that they account for 8 per cent of our GDP and are one of the fastest growing parts of our economy. However, these figures do not really count for much beyond their financial impact; what often matters more in driving that impact are aesthetic and qualitative assessments of our creativity. Where creativity is concerned, we need to look beyond the numbers.

As a result, we market our creativity using its products. In 2005, the British Council and the British Embassy in Tokyo collaborated to produce *Design UK*, 'a showcase of the best of British product design, fashion, automotive design, graphics, interiors and architecture'.[15] In his foreword to the publication, the architect Lord Rogers of Riverside wrote that 'British design has long been regarded internationally as innovative, dynamic and above all, daring'.[16] Looked at again, this is revealing: in Japan, a country renowned for

its design and technology, how is it that the UK can occupy such a prestigious position? The craftsmanship, innovation, dedication and all the values that comprise British design are inherent to creative individuals and their companies. In Japan, and all over the world, this creativity is read in the objects that British creativity produces.

The pages of *Design UK* are illustrated with the products that showcase British creativity. From Tangerine's designs for seats for British Airways to Form's album covers and logo designs, these are all the finished product. We remember Alec Issigonis for the Mini more than we do for his engineering. Jonathan Ive will be remembered for the iPod, the Apple Mac and the iBook more than he will for the sketches, first attempts and designs that went into making them. There is no doubting that the maquettes, sketches, plans, botched attempts and versions one through to umpteen are all vital parts of the creative process, but the product remains the defining point.

The lost of the Unicorn

The importance of product notwithstanding, in many learning contexts, there remains an emphasis on process. Paintings are left in drawers and on fridges. Models and objects get dusty and broken. Plays are put on and often forgotten. One story reveals the problems of this focus in education. The Unicorn Children's Theatre in Southwark was built based on consultation with young people from the area.[17] When it was launched, the designers, theatre professionals and architects who had worked with the young people on the project invited them to the launch. This was a significant moment, providing the same level of recognition to the young people as might be afforded a professional. Many of those involved were the guests of honour at the theatre's launch and some have chosen to remain involved in the theatre's activities. However, in such a large-scale building project that relied on the allocation and distribution of funding from various sources, delays are inevitable and to be

expected. Young people, on the other hand, progress quickly, and the school year moves on regardless. Six months might not be so long a time for a building project, but it is in the life of a primary years pupil. With the launch delayed, some of the young people involved had already moved from primary to secondary school and, sadly, the Unicorn had lost contact with them and was unable to invite them.

As far as the education system was concerned, the young people's involvement in the process of creating the Unicorn had finished. However, there remained a mismatch. The validation of their involvement fell short of the validation that the product itself received. For all the adult professionals concerned in the construction of the children's theatre, the product was the ultimate reflection of their creativity. The same kind of validation, respect and reflection was not extended to the children who fell through the net. For those pupils who were at the launch and continue to be engaged in how the product of their creativity develops, the whole process of

designing and growing the theatre is a valuable learning experience in how a new, more creative economy works and how creativity is rewarded. Ultimately, this revolves around product. The young people worked with the intention of creating a theatre and their continued involvement centres on the product of that work.[18]

The story of those pupils with whom the Unicorn lost contact tells a different story. There is a mismatch between the creative life that we increasingly have to lead and the education that provides for it. While creativity figures prominently in young people's education, the emphasis is clearly on process rather than product. In September 2006, an Ofsted inspection of Creative Partnerships schools concluded that although 'some of the attributes of creative people were . . . developed: an ability to improvise, take risks and collaborate with others', one of the key challenges that faces creative education is that pupils are 'often unclear about how to apply these qualities independently to develop original ideas and outcomes'.[19] Ultimately, this is about how

young people develop the skills to apply creative learning to a world that is becoming increasingly defined by the different value sets of creativity.

Creative engagement in schools and with professional practitioners is central in helping young people to develop the skills they will need to operate in later life. In schools and other learning contexts throughout the country, young people are engaged in making, painting, producing, acting, playing and otherwise creating work of all sorts. Quite often, they do this in association with professional practitioners. Through this, they learn skills that vary from collaboration, cooperation and planning, to sociability and flexibility. More than that, they often produce work that has an audience in the outside world and is part of the professional's own practice. Just like the Unicorn Theatre and just like Jonathan Ive's iPod, the *product* of that engagement has a good deal of significance and meaning – however, in the ways that young people learn and develop creative skills, this remains little discussed. If we are to prepare

young people efficiently and adequately for a more creative world, then we must both develop their skills in recognising and valuing product, managing and reflecting on a critique of their own production, and also factor their own expectations and value systems into the way that we judge and estimate their work.

5. The critical valuation of originality

As Alfred Gell argued, creative engagement and production are subject to aesthetic judgements and these, quite often, have remained the reserve of the expert. However, as an anthropologist, Gell also recognised his licence to avoid defining 'the art object, in advance, in a way satisfactory to aestheticians, or philosophers, or art historians, or anybody else'.[20] Creative producers, be they young people or professionals, do not. As we shall see, the expectations of aesthetics, commercial markets and pedagogical systems remain. Educationalists set levels of assessment accordingly, and professionals and public pass judgements that are determined by comparison to these expectations. These judgements also influence how young

people and their peers see creative work. The challenge is in how we develop the skills in young people to respond to and accommodate these values and at the same time retain the independence and attachment that will enable them to connect their work to individual senses of purpose and meaning.

Aesthetic values are communicated in terms that relate to practice and praxis in comparative terms. Rembrandt's brushwork, for instance, is on occasion thick, daubed and scumbled: it expresses the earthiness and intensity of his world and, latterly, a rejection of the precision, conformity and confidence of the wealthy burghers whose taste in portraiture had left him behind. To give another example, Fellini's direction is heady, exotic and whirling, expressive of the hedonism, confusion and sensuality of the worlds he caricatured. Criticism of this kind is based on judgement and assessment of quality on familiarity with given domains. The same is true for young people's creative production. Creativity is judged more in terms of conformity to a given

standard than the individual purpose of the creator. In 1999, the National Advisory Committee on Creative and Cultural Education (NACCCE) and the then Department for Education and Employment (DfEE) published *All Our Futures: Creativity, culture and education*.[21] The authors' definition of creativity is broken down into four characteristics:

> *First, they [the characteristics of creativity] always involve thinking or behaving* ***imaginatively***. *Second, overall this imaginative activity is* ***purposeful***: *that is, it is directed to achieving an objective. Third, these processes must generate something* ***original***. *Fourth, the outcome must be of* ***value*** *in relation to the objective*.[22]

Following Gell's approach, it is important that these terms are not seen as prescriptive qualities to be assessed according to prior expectations. One of the central components of young people's

creative learning is the capacity to connect production to him or herself in a way that creates meaning. It is in the way that young people position this meaning to various audiences that it gains purchase and relevance in the wider world.

In this light, NACCCE's definition of creativity is important because it emphasises freedom from expectation and convention. However, it also creates a new set of values that cannot be approached in a deterministic way. Ultimately, creativity is the application of a personal approach to a task in hand and the innovation that it represents. We apply that approach in order to create an outcome that reflects our personal outlooks and beliefs and make something for others to value in some way.

We need to reconsider how we think of the quality and value of young people's creative production. While maintaining concepts of skill and practice, it needs redefining in ways that both empower young people to imbue their work with their own meaning and give them the capacity to accommodate different critiques in order to

develop the quality of their practice. Work is of value when it meets the expectations, needs and attitudes with which people approach it. The point is that those expectations and needs can be very different and many remain beyond the scope and reach of conventional curricula. As a result, many young people are unprepared for the judgements that they will have increasingly to face. The practical skills of creative production and the social and cooperative skills associated with creative processes are all important, but they must also be accompanied by the capacity to recognise and reflect on different values associated with what you have produced and the confidence in those valuations. In particular, we must find a way in which young people can be encouraged to recognise that the validity of their own judgement and that of others can co-exist without necessarily concurring – in fact this is where creative learning and practice development best occurs. In young people's cooperation with professional practitioners, creativity must be understood as combining levels of skill

appropriate to the student, and an originality of content that allows them ownership of the idea behind the work. It is this ownership that gives the capacity to see work as an expression of identity and develop clearer notions of value.

Fitting value into practice

If learning practice is to emphasise the more individual values just described, the question becomes how we ensure that young people have the skills by which to see creative production as a way of expressing their own point of view and outlook. The challenge lies in how this can fit into educational models.

Initially, there is a category of confusion that must be clarified. Creative education is too often thought of in relation to the creative arts, like painting, acting, singing, dancing and so on. As a result, the skills developed in everything from art classes through to the engagement of young people with creative practitioners like those of Theatre Cap-a-Pie, mentioned at the beginning of this pamphlet, are seen in terms of developing

skills directed towards set creative careers. These skills must be seen as media: they provide ways in which people, from schoolchildren through to adults, can express themselves and their opinions. When they are successful, the value of projects like those supported by Creative Partnerships and others is that they encourage young people to see their creative engagement less in terms of pursuing a given practice, than in terms of having the opportunity to communicate in different ways that can be shaped to purpose.

Conventional, practice-oriented models of creative education have tended to focus on understanding how to create something. In drawing, young people learn how to create images that represent something on the page. In acting, young people learn the skills to portray a given character. As we develop practical skills, we also learn how to use those to present and manage meaning. The skills of drawing can be applied to manage content, and the skills of dramatic representation can be used as part of a story that conveys meaning.

However, the difference is that, in the past, these skills have too often been confined to the practise of given artforms. As we shall see in the following chapters, creativity is becoming much more central to our wider lives and society. Creative education must be about far more than drawing, painting, acting, filmmaking and so on: it cannot be pinned down to given domains. There is a real need to shift the emphasis to the use of different media to express identity and meaning in relation to different audiences. Rather than looking at the values of the creative arts simply in terms of conventional skills, we need additionally to look at the value of creativity as a whole. The main skill young people will need as they grow up will be the capacity to link creativity to meaning in their own terms and in ways that will allow them to match products to purpose and audience.

6. The values of the workplace

> *What powers economic growth? It's not technology – technology is a raw material. What makes human beings unique is one thing – creativity. All else are subsets. Creativity powers economic growth.*[23]
>
> Richard Florida

Creativity and creative production fit into the context of a changing society. Just as critics and others look to creativity in certain ways and according to pre-supposed norms, so potential employers – and, increasingly, educationalists responding to the changing contexts in which young people will grow up – will look at creativity from their particular perspectives.

Again, Alfred Gell's discussion of the anthro-

pology of art provides a starting point for thinking about creativity more generally. 'Anthropologists', he noted, 'cannot ignore institutions; the anthropology of art has to consider the institutional framework of the production and circulation of artworks, in so far as such institutions exist.'[24] This applies as much to the institutions of the creative economy as to institutions associated with the creative arts, like museums and critics.

Setting the agenda: *All Our Futures*

All Our Futures placed creativity at the heart of the educational agenda. 'Creative and cultural education', its authors outlined, 'are not subjects in the curriculum, they are general functions of education.'[25] This reflected the widespread realisation that a new way of working had developed and presented a new challenge to education, established industry and public policy.

Creativity is now firmly established as an essential skill. In 2006, a poll of human resource directors conducted for Demos research into the

Table 1. Human resources directors: What are the top three skills, qualities or aptitudes that you look for in a graduate employee?

Communication/communicating ideas	68%
Problem-solving	40%
Team-working	36%
Creativity and innovation	28%
Ability to work under pressure	26%
Flexibility and multi-tasking	22%
Customer handling	22%
Numeracy	14%
Literacy	8%

Source: GfK NOP polling

workplaces of today and tomorrow revealed that, of all the skills looked for by prospective employers, the most desired arrive through a creative education (see table 1).[26]

Although creativity comes in nominally at fourth on the list, all of the top six categories are intimately associated with creative practice and

creative methods of working. In the past, professions required a prescribed set of skills. Young people left school or university and embarked on training schemes to develop and build these, which they would then put to use and hone in their chosen career for which they had now been trained. However, now such conventional preparation for the workplace is increasingly inadequate. We aspire to different, more flexible ways of working:

> *Employees want more human organisations with greater autonomy and flexibility. They want an experience of work that is aligned with their values. They want a workplace forged in an image of their identities, not a workplace that tries to define them. They want organisations that can let go, and grant them a greater say in how things are run.*[27]

Such flexibility goes hand in hand with a change to a more creative workplace. The description of

work just given connects with creativity and wider changes in our society. 'For the first time in our history, technologies allow us to gain the economic benefits of large organisations without giving up the human benefits of small ones, like freedom, creativity, motivation and flexibility.'[28] These both fuel our appetite for control and individuality, and create a new set of needs and skills. As Kimberley Seltzer and Tom Bentley argued in *The Creative Age*, there is a need 'to emphasise a whole new range of skills, from problem-solving and communication to information and risk management and self-organisation'.[29]

These new skills represent a further application of the term creativity and have become both part of the vocabulary and structure of Britain today and central to the governmental agenda. The Department for Culture, Media and Sport (DCMS) and the Department for Trade and Industry (DTI) have jointly instituted the Creative Economy Programme, as 'the first step in achieving our goal of making the UK the world's

creative hub'.[30] The phrase was used by James Purnell, the first person to occupy the role of the newly created Minister of the Creative Industries in June 2005.[31] It reflects a political emphasis on creativity as a power in the workplace. According to the DCMS, the department in which the new post sits, the creative industries contributed £56.5 billion – some 8 per cent of the total across all industries – to the UK economy in 2003.[32] Globally, the UN reports that the creative industries account for 7 per cent of annual GDP and are likely to account for 11 per cent by 2015.[33] Around the world, they are also the fastest growing sector, rising from a worth of $831 billion in 2000 to $1.3 trillion in 2005.[34] Furthermore, the importance of creativity is recognised across government: in 2006, for example, HM Treasury commissioned Sir George Cox, chairman of the Design Council, to review the implications of the creative agenda implications for industry.[35]

James Purnell's pledge was ambitious, but confident. It also raises a number of significant

questions and challenges: How is Britain to become 'the world's creative hub'? What skills do we need to become that hub, and how we will be able to maintain that position? The answers do not lie solely in boosting and nurturing industries like advertising, design and broadcasting. As the *Roberts' Review of Creativity*[36] – commissioned by DCMS – implies, a significant part of the answer lies in a more confident and imaginative approach to our future, and how we prepare our young people for it. The value of creativity in the workplace must therefore grow from the creativity encouraged in education.

7. The values of creativity in education

As the NACCCE report recognised, creativity in young people grows out of their imagination. Teachers, the professionals with whom they work and educational contexts all combine to stimulate that imagination. In assessing the quality of young people's creative engagement and creativity, teachers, practitioners and others around young people – including young people and their peers themselves – deal with aspects of work and products that are closely associated with the young person's conception and expression of things individual and sometimes very personal to him or herself.

This does not mean that creativity cannot be taught, but it does emphasise a significant quality

in the way that it is taught. A creative education is one that encourages the young person to channel their own understanding towards their development and enables them to express ideas in their own terms. It also allows them to realise and accommodate subjectivity. So, if a young person is encouraged to associate their work with expression, then there must be a comparable focus on their capacity to manage the different values of critique that might be applied to their work.

Educationalists and commentators have drawn attention to the increasing gap between education and the life for which it must prepare our children. The thinker on creativity and leader of *All Our Futures*, Ken Robinson, has identified the 'major problems facing all organisations in recruiting and retaining people with creative abilities, powers of communication and adaptability. Yet there is an inconsistency: young people have these abilities in abundance but, by the time they emerge from formal education, many of them do not.'[37] For Tom Bentley, 'schools

and classrooms resemble less and less the situations in which the rest of us live, work, and learn'.[38]

Targets of assessment in education and learning mean that young people learn to judge themselves and their attainment by standards. However, these are set by others and, in particular, general educational bodies. At heart, this is a very similar pattern to that discussed earlier in relation to criticism. In individual terms, the purpose of inquisitiveness and experimentation is satisfaction and learning derived from personal avenues of exploration. This is at the very heart of understanding how creative production fits into the wider world: the independent assessment of novelty and the taking of risks in relation to surrounding conventions. The challenge is that, although educators and professionals collaborating with young people might encourage them and help shape a sense of purpose, the satisfaction and sense of achievement to be gained is unique to the pupil.

What this does *not* mean is that standards of attainment and assessment are irrelevant. Far

from it, there are areas in which a teacher's assessment and expertise is essential. The teacher's judgement and praise remains a powerful form of validation, as does that of the professional practitioner collaborating with young people. Indeed, particularly in relation to visual arts education, there is a long history of investigation into how creativity can be taught and assessed. In the 1960s, and earlier, educationalists considered, specified and advocated approaches and methodologies for recognising and assessing the creative component of young people's learning.[39] These, however, focused primarily on the field of visual arts education in schools. The problem is not that we have failed to recognise the importance of creativity in young people's learning but that the advances that have been made in this field have been confined within narrow curriculum boundaries. The challenge now is not only to promote ways of ensuring that creativity is an inherent and fully recognised feature of all aspects of the curriculum, but also that the curriculum as

a whole encourages and enables young people to link creativity to meaning in their own terms in ways that will allow them to match products to purpose and audience.

To do this, we have to recognise a simple fact: there are values in a young person's creative work that are not accessed by conventional structures of educational assessment and cannot be expressed by anybody other than the young person. These are the values based in the changing models of cultural consumption and engagement that we mentioned earlier. They are also the values associated with the new technologies that young people encounter and use everyday, like the performance-based judgements of reality TV and the user-defined content of social software, each of which are addressed in the next chapter. We need to identify how we can access these different viewpoints, and understand and articulate what they might mean to young people and those with whom they are collaborating. There can be no single point of validation but the maker of a piece of work must

be able to synthesise and reflect on multiple sources of validation.

Equally, the validation of young people's creative production cannot simply be a matter of retrospective judgement made by a teacher or an assessor. It must also take into account aspiration and senses of progress. Just as the poster for *Mary Lou* provided a reference point for the young playwright at Theatre Cap-a-Pie, the product is both something to look forward to and, subsequently, to look back at. It is both a satisfaction and a platform for progression. This applies to the young people themselves, the professionals with whom they collaborate and the publics that they address.

Creativity is an act of making

Although creativity is a skill and aptitude desirable in the modern world, it would be easy to fall into the trap of simply placing it alongside other subjects or the three 'R's of reading, writing and arithmetic. Instead, it is something rather different. Reading, writing and arithmetic are all

actions with a specific end – they go into creating a finished product, be it understanding a text or a correct answer. To be sure, they are learned as actions, but this is taught with a specific end of competence in mind. Creativity, on the other hand, describes the capacity to predict and anticipate response to production.

But what does this look like to young people, the creators themselves? Take the example of young people collaborating with practitioners to create a performance piece. Just as we would in the same situation, they work *towards* that performance piece: it is the finished product. Skills learned or developed in negotiation, collaboration and problem-solving are incidental. Of course, they are important, and their development must be encouraged, and the enjoyment of the process of production can, in itself, be a prime motivation. However, the purpose, in terms of intent and direction, of the young person is the finished product.

Nevertheless, in focusing on the achievement of particular ends in relation to individual

purpose, there are important caveats to be made. Just as discussion of the creative industries is dominated by instrumentality, there are also qualities that remain unaddressed by current models of assessment and expectations surrounding product. The nation's creative success is in the mass of individual creative enterprise at all levels, and not the result of a new economic drive. Creativity is not simply a new way of working: it has become as important as it has because people in their everyday lives have come to see it as a *better* way of working that fits more with the attitudes and principles that govern modern life.

Mihaly Csikszentmihalyi, a leading thinker on creativity, has defined it as being:

> *when a person, using the symbols of a given domain such as music, engineering, business, or mathematics, has a new idea or sees a new pattern, and when this novelty is selected by the appropriate field for inclusion into the relevant domain.*[40]

This also applies to the uptake of more creative models of thought itself. As we have seen, creativity is also about devising new means to meet different ends. Where Csikszentmihalyi concentrates primarily on what he calls 'domains' – topics, areas or subjects – it is the general applicability of creativity that is important. The experience and background that young people gain in collaborative practice in schools is vital. Creativity enables the articulation of meaning in ways that are better suited to individual purpose.

To make the most of creativity, we need to approach it less as a process and more as a means to creating different ends. It is not simply a case of encouraging young people to be more creative. Rather, young people must have skills to create a purpose and decide on how to achieve it. For this, we need to reconsider how we think of quality in young people's creative education. We need to move from a model of set attainment, to a model in which young people are able to determine and assess suitability of purpose themselves.

As a guide to what this might look like, we can

turn to another book by Csikszentmihalyi. In *Good Business*, he proposes that 'leaders must make it possible for employees to work with joy to their heart's content, while responding to the needs of society'.[41] It ties together the concepts of industry, identity and self-fulfilment. Applied to young people's creative education, this takes on new relevance because it also connects creative production to expression. It also contributes to the idea that creativity is intrinsically rewarding. Its validity is determined not solely by externally imposed expectations, but also by a sense of individual purpose and applicability. As such, it is also a potent form of expression that opens new possibilities in a world in which we are striving for meaning.

8. The values of creative and cultural production and democracy

In March 2006, the Minister for Culture, David Lammy, spoke of cultural and creative production as 'exploring expectations and boundaries, setting out ideas, explaining reasoning and thoughts . . . shaping and informing the other's views and the final outcome – this is the bedrock of "cultural democracy"'.[42] He went on to say that the public is hungry to engage in cultural and creative activities, announcing that some two-thirds of us took part in an arts-related activity in 2005. Put in perspective, that is as many as voted in the last

general election. We need to develop such engagement and unlock the democratic meaning and involvement that it represents. The challenge lies in identifying how cultural and creative professions and others can go about doing this.[43]

David Lammy also referred to the involvement of young people in the arts: 'Over 1000 schools are directly involved in Creative Partnerships, with many more benefiting from the learning and knowledge that that programme is generating. To date, over 400,000 young people have had the chance to make the most of their talents and to realise the potential they probably never knew was there.'[44] That word 'potential' is the key. It refers to the potential in the young people themselves and the opportunities that they can realise in their creative engagement. Furthermore, it is potential for our future. By encouraging and helping our young people to engage in cultural and creative production, we can help them develop the capacities with which they can identify the value and meaning of the cultural and creative forms that they encounter.

The creative product expresses and makes public meaning and opinion: it is a way of participating in and connecting to the world around us. We need to give young people the skills to take advantage of these opportunities and contexts. Young people's creative production is about far more than simply the learning of skills and techniques. It is about developing the capacity to create and understand meaning. It is a form of editorial capacity that is at once cultural, creative, social and democratic.

It is important that young people are able to create expression for themselves, understanding and interpreting the creativity of others as a form of expression. As the goal and manifestation of the projects that they undertake, the product is the lynchpin of young people's own creative work and engagement with that of others. Taking creativity as a means of expressing opinion, it is the point at which that opinion is made public.

There is also a new domain in which creativity plays a part. With digitisation and the spread of technologies and platforms like MySpace, Bebo

and YouTube, the chances to create content are becoming ever more diverse and gaining greater audiences. At the same time, these platforms are also central to young people's leisure. They, far more than the generations that precede them, are best placed to take advantage of these opportunities. In a recent pamphlet calling for the reinvention of education in the digital age, Hannah Green and Celia Hannon have argued that:

> *the current generation of young people will reinvent the workplace and the society they live in. They will do it along the progressive lines that are built into the technology they use everyday – of networks, collaboration, co-production and participation. The change in behaviour has already happened. We have to get used to it, accept that the flow of knowledge moves both ways and do our best to make sure that no one is left behind.*[45]

Young people can flick easily between work and

play, tying their creative output to the activities that they own, share and enjoy. We must encourage them to use their creative skills in this context and to recognise cultural and creative content as a diverse and meaningful form of expression. At the same time, young people also require the skills to reflect, from the perspective of both craft skills and content, on the value of the work they are creating and consuming; it is only by doing this that they will learn to make informed critical judgements and improve their practice.

9. Young people's creative production and consumption

While the new cultural forms just mentioned, like MySpace, YouTube and others, have enabled new levels of particularisation and personalisation, they also represent a new context for creativity and cultural practice. It is not just that such forms are fashionable – they have become paradigmatic of success. Young people witness their close seniors, people between 15 and 20, earning six-figure sums by building and selling open-content-based websites. The Arctic Monkeys, the most prolific musical success of early 2006, sold some 360,000 copies of their first single via internet downloads driven by new forms of marketing and

word of mouth: at the time, the average age of their four members was just 19.

The play ethic

The popularity and public hunger for the arts and culture mentioned by the minister for culture reflects a changing society with shifting priorities. Something has shifted in the way that we approach and see cultural and creative production and engagement in general. The writer and musician, Pat Kane, has argued that we now approach our lives differently. Where, previously, we operated by a 'work ethic', now we strive towards a 'play ethic', in which there 'might be some consistent principles to adhere to, some rules of thumb whereby the openness and unpredictability of the times might be confidently, rather than fearfully, faced'.[46] The arts, culture and creative production occupy 'a primary place within a play-centred society':

> *A play culture regards the arts as* creating the good player. *It promotes the arts as a*

means of developing one's subjective agency, emotional literacy and aliveness to forms of expression. By producing or consuming culture, individuals face the information age with renewed vitality and imagination. For players, art is not a private pleasure, but an input into the daily practices of collective living.[47]

As much as the production and consumption of cultural and creative activity enable us to read meaning, they enable us to create it, too. This makes the values associated with them much more open-ended. Cultural and creative organisations have had to respond to this changing environment, and this has reinforced the trend towards individual preference. Funding demands have stipulated that more diverse audiences are attracted and so new, more personalised means of engaging people have been developed. Museums use digitised displays that are more open to personalisation and aligned as much with the PlayStations in our homes as with

the cabinets of Sir Hans Sloane. The Royal Opera House now broadcasts ballets and operas on big screens and in the open air, free to be enjoyed sitting on the pavement rather than having to pay for a seat at Covent Garden. Cultural practitioners are having to respond to wider audiences and in more diverse ways. It's not that people are engaging in culture less, it's that they are engaging differently in ways that are more in tune with the creative contexts of their lives. Gamers, for instance, can now download exhibitions from London's Institute of Contemporary Art straight to their handheld games machines.[48] Put simply, no longer confined to opening hours, cultural production is well on its way to becoming as plug and play as Lara Croft.

These changes are far more than simple market response and this has particular relevance for education. Young people are growing up with very different conceptions of cultural and creative forms from those that existed even a decade ago. They have scales of value and judgement that older generations simply would not think to

relate to cultural and creative products. Increasingly, our culture is determined less by the traditional experts, and more by applicability to the self. In 2005, we voted for the 'nation's favourite painting', and we voted for which heritage site a TV programme would help to save. Formerly, such decisions would have unquestionably been the reserve of professionals. Now, it's down to all of us.

The very ethos of cultural and creative *production* is also changing, and along similar lines. In 2006, over 10 million people voted for Shayne Ward to win *X-Factor* and three million voted for Chantelle Houghton to win *Celebrity Big Brother*. For the first time, in 2006 the decision between nominees for the Turner Prize was influenced by an online public vote.[49] At the same time, Charles Saatchi and the *Guardian* offered readers the chance to curate their own exhibition. Websites like steve.museum and others – for instance, that of the Cleveland Museum of Art – have experimented in folksonomies and social tagging software.[50] These

modern forms of engaging in cultural and creative activities give us increased confidence in asserting our own opinion. Shayne Ward and other participants in reality TV talent shows perform and they win or lose because *we* want them to: given the freedom to curate collections online, we are also given confidence in our own preferences and likings. Sample categorisations from the Cleveland Museum include not only conventional art historical terms like 'impressionist', 'pre-Raphaelite' or 'Mannerist', but also 'brown hair' and other user-defined keywords. If this trend continues, soon it will no longer be so easy to dismiss the winners of the Turner Prize as elected by the privileged few and speaking to none but the cognoscenti of Hoxton and Millbank.

All this means that the very idea of creative and cultural production is changing. Young people are growing up in a climate of performance and peer critique that is shaping the world around them. Shows like *Pop Idol* tie creative production closely to the self: they rely on performance and appeals

for approval. It is an environment in which individuals seek advancement by taking creative risks. At heart, this is the creative economy. Day in, day out, millions of people young and old watch as young creatives try to 'make it' and face either the praise or the criticism – often harsh and personal – that they receive. Young people are fluent in forms of critique and judgement that prime them for the use of creative talents in the wider world. On one level, this gives them the capacity to see wider and later use of their creative production. On another, it gives them a means of validation based on their own opinion and peer values.

Young people bring to their work a more creative outlook, reinforced by the popular cultures that they see around them – as much as learning from the professionals, they will seek to shape the work that they do. However, this is not at the expense of the more traditional values that are associated with professional opinion. The knowledge and skills of the professional are valued, and so the recognition that they give to

young people's work has relevance. So, too, is recognition by teachers and others who make up the work's public. We need to recognise that young people can assess quality in a range of ways, each of which associates new meaning with their creative work and that of others. The ways that they engage with cultural and creative forms outside their education can augment the learning that professional practitioners and teachers can provide. New ways of incorporating and combining these values offer a model of thinking about the quality of young people's creative production that both puts creativity at the heart of their education and runs with the grain of the ways that they lead their lives.

10. Developing the skills base

Cultural and creative critique

Tim Bailey is an architect who has worked with young people on several projects. In his assessment, 'one level of production is promoted by pre-imposed structures, another by the structures you allow to evolve'.[51] Some values are determined by the judgement of teachers, professional practitioners and others; some grow around the product and are influenced by the young person's own experience, judgement and perceptions, many of which develop through their experience of working on the project.

This draws attention to an important aspect of young people's creative production: creative products have different values in different

contexts. As young people work, so the values outlined in the previous chapter will come to have bearing on their work. The challenge lies in accommodating these in the learning process. The answer lies less in factoring these into means of validation, and more in developing young people's skills of self-assessment from the full range of sources and critical reflection.

In one of Tim Bailey's projects, he worked with young people to design a skate park. Although the designs were hypothetical, the point of the work was to enable young people to cooperate and create a design that could fit the requirements of planning and sustainability: the young people, for instance, had to consider and meet the requirements of the local council. The project was also an opportunity for young people to experience and learn how to impart their own views and considerations through a creative process. What Tim learned as he worked with the young people on plans for the skate park was that, as they progressed, the values that the young people brought to the work were vital in defining the

success of the project. Rather than the application of those values being the purpose of the work as might be seen from an educational perspective, the young people came to define and judge the success of their own creativity by the values themselves.

Such projects have implications for wider society in the future because, for it to work, the cultural democracy outlined by David Lammy demands the recognition of a new set of values associated with creative production. The democratic element of creativity hinges on the individuality and opinions that the work produced represents. Creative work is both a means of expression and a means of reading the expression of others.

As we have seen, the growing emphasis on creativity in work, in society in general and in our everyday lives means that these forms of expression are both vital to getting ahead, and are encountered more and more frequently. We need to develop young people's skills in reflecting and critiquing product in ways that respond to both

of these changes. How is it that young people will come to learn the value of creative expression, and how will they come to accommodate the expression of others? We need to provide now for a future in which people can recognise in the objects, images, sounds, performances and choices that they encounter the opinions, outlooks, preferences, concerns and personalities of others.

As Tim Bailey has put it, 'product is a result, something to see, touch, show off and use. Product is the end of a journey of learning, experimentation and creativity and the beginning of a sense of ownership.'[52] Creative Partnerships has developed a way of thinking about this (figure 1). It allows for a more open discussion of quality of product. As we have seen, *All Our Futures* provided a means of recognising, defining and potentially assessing creativity. However, young people must be encouraged to do this for themselves.

Product remains the key element of the process, but within a wider arena. It is the stage at

Figure 1 Creative Partnerships' model of creative learning
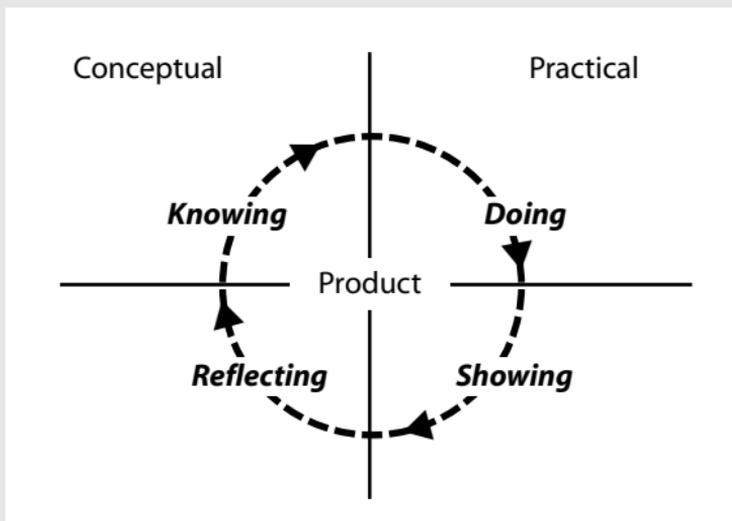
which the meaning that has been created is brought to life by exposure to an audience. It is the end point of one cycle of learning, and the beginning of another.

○ *Knowing* refers to the articulation of

purpose. Knowledge gives direction to the work, and relates to the ends that are to be pursued and the conceptualisation of a product that will meet those ends.

○ *Doing* refers to the practical manufacture and design of the product, and incorporates the social skills that must be used to achieve the ends.

○ *Showing* is the exhibition of the product, the stage at which its meaning gains voice and its success as a creative expression of the young person's meaning becomes apparent. It is also the stage at which the reactions of those around the young person become integral in shaping the values of the product.

○ *Reflecting* is the process by which the young person can develop both his or her practice and his or her potential to make expressive contributions in the

contexts of different domains. By reacting to the response to the product at the point of exhibition, he or she is able to develop a sense of the capacity of product as a means of expression and articulation. This sense feeds back as the knowledge that will provide the basis for future enterprise and engagement.

All these components are important in shaping how creative production can be used as a means of interpretation and expression. The creative process is cyclical and iterative. On one level, reflecting back on work gives creative processes the scope for improvement and, when done from the point of view of the individual, it allows for the inflection of personal and particular values on a given piece of work.

Over and above this, thinking of the model as outlined above reinforces the values associated with process. Writing in a different context, Jake Chapman has said that:

> *Systemic learning involves practice and reflection on one's own experience; as such it is often an essential complement to acquiring new skills and knowledge. Systemic learning requires people to be willing to work jointly with those who have other perspectives, but most importantly it requires those involved to reflect on outcomes of their actions and modify their behaviours, beliefs and interventions on the basis of that reflection. This type of learning is a continuous, on-the-job process and is distinct from the skills and knowledge learning that require instructors and attendance at relevant courses.*[53]

Chapman was writing more widely of the successful management of organisations, policy-making and public services. However, his definition of 'systems thinking' – the management of complex organisations in which 'introducing new policies without considering their impact on the whole system' can lead to 'unintended and

often bizarre consequences'[54] – connects with the wider understanding of cultural and creative production that we must now have. Focusing on the product, and encouraging reflection back on that product, is crucial in how young people see their work as sitting within wider contexts and how it has value. Thinking in these terms is also vital to the learning process. It enables young people to relate skills to purpose and thus animate creative production in the representative and expressive ways that we have outlined. As we shall see in the next chapter, alongside audiences like teachers, the professionals with whom they collaborate and, as in the case of Theatre Cap-a-Pie, public audiences, this representation and expression also draws on values that young people themselves bring to their work. In light of the developed expectation that we now have of being able to shape, influence and comment on the culture with which we engage, this will become increasingly important.

11. Respecting the young person and the creative process

Ken Robinson has said that 'we have wasted or destroyed a great deal of what people had to offer because we couldn't see the value of it'.[55] The value of looking at the process outlined in the previous chapter is that, although it centres on the creative product, the stages it describes are defined from the perspective of the young person and their reaction to the domains in which the product sits. As a result, it incorporates both values that they learn from education and the experience of working on a project and the values that they bring from other contexts.

Each of these is fed by reflection. By reflecting

on their own work, young people can assess value and make judgements of its practicability, suitability to purpose and applicability to contexts. Reflecting in this way on their own work is also a vital part of the democratic role of creative engagement because it allows for similar judgements and contextualisation in relation to the work of others.

Reflection, however, is a skill, and young people have to learn how to look at their work in different ways. In part, this is the consideration of audience that was mentioned earlier. However, just like the recognition of value in relation to the work of others, reflection is also a vital part of the democratic potential of creativity. In a very practical way, if creativity is to be given recognition, its results must be communicated to the external world.[56] By understanding how others will relate to your work and accommodating the perspectives that they will bring, young people will develop the skills with which they can participate in what is a creative conversation.

Conversations are about negotiating identity and relating to the position and standpoint of others.[57] In a democratic culture, this is essential. The process of reflecting on your own creative production in relation to the viewpoint of those around you and similarly seeing and recognising the meaning in the creative products that they encounter will be vital to a cultural and creative democracy.

Young people must therefore be given the opportunity to experience and learn to recognise the different judgements that might be made on their work and accept, reject and accommodate them accordingly. As the director of a commissioning agency for collaborative projects has written, 'from the beginning, the intention is to prioritise the integrity of the artwork and to protect and maximise the way it would resonate in the world'.[58]

In several ways, respect is vital in maximising this resonance. Not only must we learn to respect young people's creative production in different ways, but young people must also learn to respect

the creativity of others as a form of expressing identity. The sociologist Richard Sennett defines respect as the capacity to treat the fact of another's autonomy as being equal to your own.[59] He builds his argument from his own experiences as a talented young cellist, whose musical career was cut short by an injury to his left hand. One of his conclusions is that 'performing arts like music reveal the collaborative elements in the expressive practice of mutual respect'.[60]

The respect paid to young people in relation to their creative work and collaboration with professionals is important in developing the concept of their own identity, both as creators and as members of society expressing their own opinions. Respect is central to the development of their creative practice and literacy. By reflecting on the recognition and respect given to their work, they are able to develop both their skills in expressing meaning, and their willingness to take risks in future production.

Sennett also mentions the collaborative element of creative production and the respect

due to it. It is like the conversations on which society is based and, as we have just seen, which are also so important to a democratic culture. The young person's meaning is in part shaped by the way that others react to it. The symbolism of that meaning is derived from the understanding that the young people have of these other parties. There is respect from the point of view of:

- ○ the pedagogical context in which the work is produced: established figures of authority in the young person's educational life, like teachers and – in learning contexts – parents and other adults
- ○ the professional environment that makes up the domain of activity: practitioners with whom the young person is collaborating
- ○ the peer group whose members' opinions and judgements will shape the young person's view of their work: within the classroom and their

schools, and other young people
whose creative work they encounter,
or who encounter their work

○ the public context that is addressed by
the work: the general public who
might see the work on display.

Each of these parties will bring very different
expectations and approaches. An overall sense of
quality must draw on all of them. Rather than
striving for a model of creative learning that will
meet all the questions put forward by the
different domains in which creativity plays out, it
is better to see it as the capacity to negotiate
between all those values. Figure 2 shows how the
creative process relates to young people and how
different parties can bring different perspectives.

Pedagogy is essential to the process. Initially, it
gives the young person a touchpoint for the
values that can be associated with creative work.
These are the values that relate to the conventions
of education. They relate to the expectations of a
project as stated and defined by teachers. In more

Figure 2 Critical reflection from multiple audiences
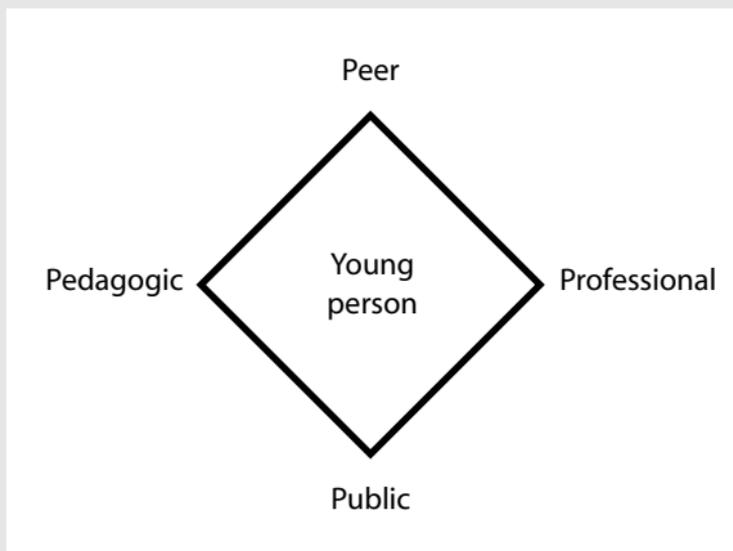
corporate terms, these are the 'hygiene' factors: qualities that relate to practice, process and so forth.

On the other side of the equation are 'professional' values. In creative collaboration with practitioners in a particular creative field, young

people learn to recognise values that are applied to creative products in general life. In the case of *Mary Lou*, for instance, young people came to recognise that their work had to meet the expectations and demands of a ticket-buying audience. From the young person's point of view, professional recognition of their work can also provide a significant and meaningful validation. If a professional gallerist thinks that a young person's work is worthy of sale, just as if a professional dance company is prepared to stage young people's work as did Wayne MacGregor when he produced *Amu* at Durham Cathedral with the young people of Wolsingham School, then it provides recognition of their creativity in terms that apply to the general world and from a recognised authority outside school. In the context of the creative economy, creativity can be defined by professionals as being the set of skills particular to that domain. Tim Bailey, for instance, encouraged young people to think both in their own terms and in the professional contexts of practicality and planning.

Dancing at Durham Cathedral or watching their play performed on stage at Theatre Cap-a-Pie, young people are also conscious of the way that their peers see their work. As we have seen, young people today grow up in a culture of performance. From the nightly experience of reality TV and voting to judge stars and members of the public alike, skating, singing, dancing and performing, through to the self-exposure of YouTube, MySpace and Bebo, young people are accustomed to a culture in which performance and production are tied to identity and the creation and staging of the self. Values particular to that peer group will have bearing on judgements that they make, and the capacity to apply and respond to these must be factored in to the way that production is seen in creative education. In the world in which young people are leading their lives, creativity is used far more to speak to peer groups than to teachers.

The fourth audience for young people's creative work is the public. Like the professional, this audience can provide a significant degree of

recognition and validation. The pupils at Bexhill Primary School said that they 'would have been sad if the people watching did not laugh' at *Mary Lou and the Ice Cream Pirates*. Such human levels of recognition are important to young people in gauging the impact of their production. From the genuine response that their work prompts, they are able to see that their contribution is recognised on level terms. The opportunity for young people to see their work produce such reaction is important in their development. It enables them to take further risks. One participant in the Bexhill production of *Mary Lou* said that, next time around, he would like to produce a play 'for really big adults'. His confidence and ambition were born of the enjoyment he had seen in the reception of his work. At Peases West, a pupil of a similar age said that he would want to produce another play, this time without adult supervision. In this way, the success of the product in contexts beyond conventional learning structures enables young people to take risks in future production.

12. Recommendations

Towards a more creative education

This pamphlet seeks to describe the different values that relate to the value of young people's creative production and how they might be supported in working creatively along the lines we have identified. During the research in Durham Sunderland, we also developed a series of specific recommendations that would help practice reflect the shifts in emphasis and perspective described above. Respectively, our recommendations focus on policy and practice in specific areas.

Policy

There may be a potential mismatch between

Ofsted's observation of Creative Partnerships' practice that 'pupils are often unclear about how to apply these qualities independently to develop original ideas and outcomes'[61] and the findings of *Their Space* that young people are increasingly engaged in origination and creative acts in their lives outside formal education: 'We have to get used to it, accept that the flow of knowledge moves both ways and do our best to ensure that no one is left behind.'[62] The question for creative education is how to combine multiple perspectives on value and give young people the essential reflective and editorial skills to navigate, arbitrate and learn to make more from these.

Two recent policy initiatives indicate a direction for development. First, the *Roberts' Review of Creativity*[63] suggested the development of 'Creative Portfolios' for young people to hold and validate their creative practice both within and without the formal education system, including the possibility for peer review. Second, the Gilbert Review of teaching and learning in 2020[64] recommended further work on 'assess-

ment for learning' including the establishment of a group to look at teachers' use of summative assessment for diagnostic purposes, metrics for non-cognitive skills and moves towards pupils taking more ownership of their own learning.

We suggest that for these initiatives to cohere alongside the development of a new policy impetus for the creative economy, we need to find a mechanism to combine teacher (pedagogical), peer, public and professional practice summative judgements of the quality of creative production in a way that enables young people to reflect and make their own formative assessments. Bringing together the development of the Creative Portfolio with development of assessment for learning and opportunities for public and professional review is now entirely possible. Creative Partnerships is in an ideal position to act as a catalyst to make this possibility a reality for young people.

Practice

During the research in Durham Sunderland, we observed several practices that could inform

creative collaborations and projects with young people more generally. Although many are in wider practice, they should be looked to as a touchstone in all creative work with young people in learning contexts. Many relate to the significance and recognition that are given to the creative product and also the different ways that it is seen and how this is related to the learning process. Primarily, young practitioners must be able to have or experience the final product, first to provide tangibility to the work that they have done, and second as a stimulus to subsequent learning. Doing so is central to the reflection that this pamphlet has identified.

The projects that worked particularly well, like *Mary Lou and the Ice Cream Pirates*, were those in which practitioners and teachers working with young people were conscious to respect and ensure the integrity of the young people's authorship: work should be a matter of negotiation. This is particularly important because, for young people to recognise the value of the product in their own terms, realising its potential

as a way of articulating meaning in wider social and democratic contexts, the end product must reflect their purpose and ends.

To reinforce this, the methods of the teacher and the practitioner should also encourage the young people to see their work in relation to the creative learning model of knowing, doing, showing and reflecting, and encourage them to see the product as reflecting their purpose, and as a means of making public the intentions that lie behind the work. In this way, there is an obligation on practitioners and teachers working with young people to open the young people's work to critique beyond the curriculum. This can lead to greater expectations on the part of the young people, and also provide recognition in the form of respect paid to their work.

Finally, and in line with the move to a Creative Portfolio, means should be used to maintain the biography of product and artefact after the 'project' has finished. One such could be a portfolio or place to 'hold' work, first as a memento and touchstone to the product,

providing the stimulus for subsequent development and learning, and second as a record that could be valuable to the young person in the sense of being useful as a record of achievement.

Appendix:
The research

This work is based primarily on a series of research visits undertaken to schools in the north east in 2005/06. It was undertaken in association with Creative Partnerships Durham Sunderland, which operates over a large geographical area, covering urban and rural schools.

The schools are located in high-density urban areas, mainly in Sunderland, and isolated rural areas around the south and west of Durham County. There are two infant schools, two special schools, eight primary schools and six secondary schools. Each has its own distinct qualities and challenges, and they are all equally varied in their experience, expectations and ambitions. However, they share a commitment and drive to change how they approach teaching and learning within their school, and an enthusiasm to work with

each other and the creative sector to achieve that change.

We spoke to young people who had worked with their teachers and professional practitioners to create work that they had displayed, exhibited, performed or kept. In writing the pamphlet we have drawn on a wide range of work; table 2 is an overview of the main pieces of collaborative work studied.

Table 2 Schools and projects looked at in fieldwork

Project	Medium	Age/Year group	Schools	Practitioners
The Hare Witch Project	Animation	Age 4–19	Glendene Primary School	Anhima
Mary Lou and the Ice Cream Pirates	Performance piece, written and directed by young people, performed by the practitioners	Year 2	Bexhill Primary School	Cap-a-Pie Theatre Company
I am a Critic	Exhibition	Year 5	Broadway Primary School	Simon Woolham, visual artist

Table 2 continued

Project	Medium	Age/Year group	Schools	Practitioners
My Den	Visual and multimedia	Year 5	Broadway Primary School	Simon Woolham, visual artist
Exodus 20	Film, produced on DVD and shown at Tyneside Cinema	Age 5–18	10 CP schools	Airship Productions
Amu	Dance performance at Durham Cathedral	Years 3–10	4 CP schools	Random Dance Company
Britain's best bird-box	Architecture	Age 5–11	Wearhead Primary School	De Matos Storey Ryan

Table 2 *continued*

Project	Medium	Age/Year group	Schools	Practitioners
Mesostics	Published book of mesostic poetry	Age 4–16	8 CP schools	Alec Finlay
Writer in residence	Creative writing	Age 5–11	Peases West Primary School	Carina Rodney
Skate park	Architectural plan	Year 11	Shotton Hall School	Tim Bailey

CP, Creative Partnerships

Notes

1. GA Fine, *Everyday Genius: Self-taught art and the culture of authenticity* (Chicago: Chicago University Press, 2004).
2. This is according to the census of May 2001; see www.sunderland.gov.uk/Public/Editable/Themes/theCity/Key-Statistics-Environment/census-intro.asp (accessed 19 Mar 2007).
3. For further details see www.londoncouncils.gov.uk/upload/public/attachments/261/App1_Revisions_to_IMD_2004.doc (accessed 19 Mar 2007).
4. The work of the young people of Bexhill and the professionals of Theatre Cap-a-Pie on *Mary Lou and the Ice Cream Pirates* is the focus of S Wolf, *A Playwright's Life for Me: Young children's language and learning through drama* (Sunderland: Creative Partnerships Durham Sunderland, 2006).
5. S Brice Heath and S Wolf, 'It's up to you: drama for emotional health', in *Dramatic Learning in the Primary School* (London, Creative Partnerships, 2005).
6. J Craig, 'Production values: building shared autonomy' in J Craig (ed), *Production Values: Futures for professionalism* (London: Demos, 2006).

7. J Stilgoe, A Irwin and K Jones, *The Received Wisdom: Opening up expert advice* (London: Demos, 2006).

8. Craig, 'Production values'.

9. S Banaji, A Burn and D Buckingham, *The Rhetorics of Creativity: A review of the literature* (London: Creative Partnerships, 2006).

10. A Gell, *Art and Agency* (Oxford: Clarendon Press, 1998).

11. For details of the research from which this work developed see the appendix to this pamphlet.

12. As they are used in this pamphlet, the terms 'creative practice', 'creative economy', 'creative learning' and so on are used to refer to this capacity to connect between the different values of creativity as they are used in the wider contexts discussed in the following chapters.

13. Gell, *Art and Agency*.

14. J Holden, *Cultural Value and the Crisis of Legitimacy* (London: Demos, 2006).

15. R Phillips and H Brown, *Design UK* (Tokyo: British Embassy Tokyo & British Council Tokyo Publication, 2005).

16. Ibid.

17. For more details see F Magee, *The Floors Should be Made of Chocolate* (London: Unicorn Theatre Report, 2005).

18. In 2007, a project supported by Creative Partnerships Durham Sunderland at Broadway School enabled pupils who had since left to return to see work that they had produced exhibited.

19. Ofsted, *Creative Partnerships: Initiative and impact* (London: Ofsted Report, 2006).
20. Gell, *Art and Agency*.
21. National Advisory Committee on Creative and Cultural Education, *All Our Futures: Creativity, culture and education* (London: NACCCE report to DfEE, 1999).
22. Ibid.
23. R Florida, *The Rise of the Creative Class* (New York: Basic Books, 2002).
24. Gell, *Art and Agency*.
25. NACCCE, *All Our Futures*.
26. S Gillinson and D O'Leary, *Working Progress: How to reconnect young people and organisations* (London: Demos, 2005).
27. P Miller and P Skidmore, *Disorganisation: Why future organisations must 'loosen up'* (London: Demos, 2004).
28. T Malone, *The Future of Work* (Cambridge, MA: Harvard University Press, 2003).
29. K Seltzer and T Bentley, *The Creative Age: Knowledge and skills for the new economy* (London: Demos, 1997).
30. See the Creative Economy Programme website, www.cep.culture.gov.uk/index.cfm?fuseaction=main.viewSection&intSectionID=334 (accessed 10 May 2007).
31. E Crighton-Miller, 'Interview with James Purnell', *Prospect Quarterly*, Spring 2006.
32. Figures are drawn from Office of National Statistics data, cited in M Prowse, 'Creation myths?', *Prospect Quarterly*, Spring 2006.
33. AK Chowdhury, UN Under-Secretary-General and High Representative for the Least Developed

Countries, Landlocked Developing Countries and Small Island Developing States, statement to the Shanghai Symposium on the Creative Economy, 15 Dec 2005, Shanghai, China; see www.un.org/special-rep/ohrlls/Statements/15%20dec%2005%20-%20 creative%20economies.pdf (accessed 10 May 2007).

34.   These statistics are drawn from the National Endowment for Science, Technology and the Arts, *Creating Growth: How the UK can develop world class creative businesses* (London: NESTA, 2006).

35.   G Cox, *Cox Review of Creativity in Business: Building on the UK's strengths* (London, HM Treasury, 2005).

36.   P Roberts, *The Roberts' Review of Creativity: Nurturing creativity in young people* (London: Department for Culture, Media and Sport, 2006).

37.   K Robinson, *Out of our Minds: Learning to be creative* (Oxford: Capstone, 2001).

38.   T Bentley, *Learning Beyond the Classroom* (London: Routledge, 1998).

39.   See, for example, AJ Cropper, *Creativity in Education and Learning: A guide for teachers and education* (London: Kogan Page, 2003); for earlier discussion see V Lowenfeld, *Creative and Mental Growth* (New York: Macmillan and Co, 1947); JS Bruner, 'The act of discovery', *Harvard Educational Review* 31, Winter 1961; and EW Eisner, 'Evaluating children's art', *School Arts Magazine* 63, no 1, Sep 1963.

40.   M Csikszentmihalyi, *Creativity* (New York: HarperCollins, 1996).

41.   M Csikszentmihalyi, *Good Business: Leadership, flow,*

and the making of meaning (London: Penguin, 2003).

42.   D Lammy, 'Cultural democracy', speech to Demos, 29 Mar 2006.

43.   Holden, *Cultural Value and the Crisis of Legitimacy*; and S Jones, 'The new cultural professionals' in Craig, *Production Values.*

44.   Lammy, 'Cultural democracy'.

45.   H Green and C Hannon, *Their Space: Education for a digital generation* (London: Demos, 2007).

46.   P Kane, *The Play Ethic: A manifesto for a different way of living* (London: Macmillan, 2005).

47.   Ibid.

48.   M Brown, 'Art world takes new show to PlayStation generation', *Guardian*, 3 Apr 2006.

49.   For further details see www.tate.org.uk/britain/ turnerprize/ (accessed online 15 May 2006).

50.   See www.steve.museum and www.clevelandart.org/ explore/collectionLogin.asp? (both accessed 10 May 2007).

51.   Interview with Demos researchers, Nov 2005.

52.   T Bailey, 'Seeing forward' in J McGagh and G Sweeny (eds), *How Big is the Sky?* (London: Creative Partnerships, 2006).

53.   J Chapman, *System Failure: Why governments must learn to think differently* (London: Demos, 2004).

54.   Ibid.

55.   Robinson, *Out of our Minds.*

56.   AJ Cropley, *Creativity in Education and Learning: A guide for teachers and educators* (London: Kogan Page, 2001).

57.   S Jones, *Talk Us Into It: Putting conversation at the heart of the public realm* (London: Demos, 2006).

58.   J Bewley, 'Clarity of purpose' in McGagh and Sweeny, *How Big is the Sky?*

59.   R Sennett, *Respect: The formation of character in an age of inequality* (Harmondsworth: Penguin, 2004).

60.   Ibid.

61.   Ofsted, *Creative Partnerships: Initiative and impact* (London: Ofsted Report, 2006).

62.   Green and Hannon, *Their Space.*

63.   *Roberts' Review.*

64   C Gilbert, *2020 Vision: Report of the Teaching and Learning in 2020 Review Group* (Nottingham, Department for Education and Skills, 2006).

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