Skills for the creative industries

Report of the UNESCO-UNEVOC virtual conference
29 September to 10 October 2014

Moderated by Paul Collard

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Foreword

The virtual link of creative industries to youth employment, the preservation of indigenous knowledge and technical and vocational skills has not been significantly articulated so far. TVET skills development is often seen as being limited to meeting the demands of technical and industry-based occupations, or handicrafts. However, the development of TVET skills for the creative and cultural sector has not been well understood in the context of the knowledge-based economy and the creative industries.

In order to gauge the interest of the UNEVOC Network and UNEVOC partners in this topic, UNESCO-UNEVOC hosted an e-forum discussion on technical and vocational education and training (TVET) for creative industries from 29 September to 10 October 2014.

The online conference aimed to increase our knowledge and understanding of the place of TVET in the creative industries, and to foster ideas for further activities in this area. It aimed to stimulate debate on the needs for creative skills in TVET and provided an opportunity for UNESCO-UNEVOC to explore linkages between skilled labour and the cultural sector, one of UNESCO's flagship programmes.

I am pleased to announce that the online debate has informed an event on training and skills provision for the heritage sector organized by UNESCO-UNEVOC during the 39th Session of the World Heritage Committee (WHC) that convened in Bonn, Germany, in July 2015.

This virtual conference was the tenth in a series of moderated discussions on the UNEVOC e-Forum – a global online community of over 4000 members. Guided by an expert in the field, these discussions provide a platform for sharing of experiences, expertise and feedback and wish to inspire people to take further action.

We would like to thank Paul Collard for sharing his expertise on the creative economy with the wider TVET community and for developing this report. We also extend our sincere gratitude to all participants who took their precious time to share their experiences on the topic and contributed to the development of this report.

Shyamal Majumdar
Head of UNESCO-UNEVOC International Centre

Introduction

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Between 29 September and 10 October 2014, UNEVOC hosted an on line forum on creativity and the creative industries. The forum set out to explore the following questions:

- What are creative industries and what are the needs for skills?

- How can we turn the expansion of creative economies into an advantage for TVET and, in turn, what can TVET and skills development do to support the growth of the creative sector?

- What is the role of creativity in TVET?

- What are the different vocational pathways to creative jobs?

- What do we know about the creative industries and what do we still need to learn?

The forum was facilitated by Paul Collard, the Chief Executive of Creativity Culture and Education (CCE), the International Foundation for Creative Learning based in Newcastle in the United Kingdom. CCE has been responsible for the design and delivery of programmes designed to nurture creativity and link young people with the creative industries, most recently in Lithuania, Norway, Sweden, Germany, the Czech Republic, Hungary, Pakistan, Scotland and Wales.

The forum attracted 153 participants from 64 different countries. However the rate of active participation was relatively low and hence many of the questions remained unresolved. As a consequence, this report not only summarizes the evidence considered in the discussions and the conclusions reached, but has included additional information drawing

on international research to answer some of the questions. Also, for reasons of clarity, this report has addressed the questions raised at the beginning in a slightly different order.

1. What is the role of creativity in TVET?

To answer this question, we need to start by defining what we mean by creativity. Creativity is a complex and multi-faceted phenomenon, which evades narrow definition. It occurs in many domains, including school, work, the wider world, and home. It is comparable to intelligence in a number of ways: every individual has it to some degree (Csikszentmihalyi, 1996)[1] it can be developed; it has levels, so that we can ask 'how creative' an individual is (Treffinger et al., 2002)[2]; it can be expressed in many ways; and it can be viewed as both a domain specific and a general ability.

Creativity has much in common with both 'learning' and 'intelligence' and once broken down into its component elements, it often ends up being included within the bundle of wider skills that policymakers throughout the developed world believe all individuals must acquire if they are going to experience both economic and social success and fulfilment in life.

To understand creativity better, CCE has commissioned a number of literature reviews over the last decade. The latest, completed in the summer of 2011, was produced by Guy Claxton, Ellen Spencer and Bill Lucas at the Centre for Real World Learning at Winchester University [3]. This drew on other meta-analytical reviews of the creativity literature including that of Treffinger et al. (2002) which contains a systematic review of

120 definitions of creativity. This latter study located definitions of creativity in academic papers over many years exploring the traits, characteristics, and other personal attributes distinguishing highly creative individuals from their peers. Claxton et al narrowed these down to fourteen key definitions to represent the breadth of variety in emphasis, focus, and implications for assessment of the definitions.

Claxton et al also highlighted the work of Beattie (2000) [4] whose review shows that, since 1950, creativity has been analysed from nine different perspectives, which are: cognitive; social-personality; psychometric; psychodynamic; mystical; pragmatic or commercial and, latterly, more postmodern approaches: biological or neuroscientific; computational; and context, systems or confluent approaches. Beattie also notes the extraordinary range of approaches to the study of creativity, picking up on different themes explored through research including women and creativity; politics and creativity; and levels and types of creativity, either generally, or within specific subjects such as art education.

Despite the multidimensional nature of creativity, and the complexity of the

4 Beattie, D. (2000). Creativity in Art: The feasibility of assessing current conceptions in the school context. Assessment in Education, Vol. 7, No. 2, 2000.

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1 Csikszentmihalyi, M. (1996). Creativity: Flow and the psychology of discovery and invention, New York, HarperCollins.
2 Treffinger, D., Young, G., Selby, E. & Shepardson, C. (2002). Assessing Creativity: A guide for educators. Connecticut: The National Research Centre on the Gifted and Talented.
3 Claxton, G and Lucas, W (2011) Literature Review: Progression in Creativity; developing new forms of assessment, Newcastle, CCE
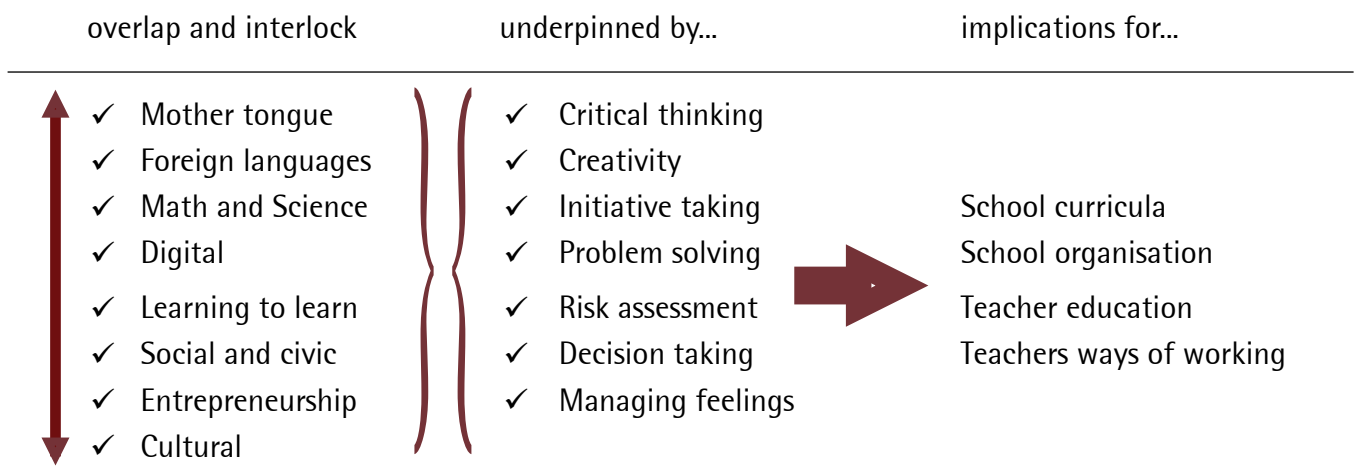
debate that surrounds it, Claxton and Lucas concluded that creativity comprises a number of observable attributes which could serve as indicators of the presence of creativity in individuals. They argue that these key observable attributes can be contained within 5 'habits of mind' each possessing three 'sub-habits'. These are:

Habit of Mind	Sub-Habits of Mind
1. Inquisitive	Wondering and questioning Exploring and investigating Challenging assumptions
2. Persistent	Tolerating uncertainty Sticking with difficulty Daring to be different
3. Imaginative	Playing with possibilities Making connections Using intuition
4. Disciplined	Drafting and improving Developing techniques Reflecting critically
5. Collaborative	Cooperating appropriately Giving and receiving feedback Sharing the 'product'

It is also worth noting that the creative 'habits of mind' described above, correlate strongly with the core transversal competencies identified by the EU as underpinning successful learning as shown below:

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But why is something as apparently complex and elusive as creativity seen as being fundamental to success and fulfilment in life?

Five main arguments are usually put forward. Firstly, the 'habits of mind' described above unlock access to most aspects of modern life including both the arts and science and underpin success in most areas important to

Key Competences – traditional and traversal

overlap and interlock	underpinned by...	implications for...
✓ Mother tongue ✓ Foreign languages ✓ Math and Science ✓ Digital ✓ Learning to learn ✓ Social and civic ✓ Entrepreneurship ✓ Cultural	✓ Critical thinking ✓ Creativity ✓ Initiative taking ✓ Problem solving ✓ Risk assessment ✓ Decision taking ✓ Managing feelings	School curricula School organisation Teacher education Teachers ways of working

http://ec.europa.eu/education/policies/2010/objectives_en.html#basic

human beings including relationships and employment. Secondly, the unlocking of creative potential in everyone is central to the modern democratic narrative. It appears to equalize the promise of individual fulfilment in ways in which traditional education and the redistribution of wealth is perceived to have failed. Thirdly, creativity is seen as a vital ingredient in the future economic success of the developed economies, where innovation is considered to depend 'on individuality and being open to thinking in ways that involve challenging social and other norms' (Craft, 2008b) [5]. In this sense, creativity is seen as a means to ensure that individuals, and thus, nations remain competitive and that businesses are successful. Finally, creative skills appear to be central to nearly all gainful employment in the developed economies, where jobs that do not require these skills are becoming increasingly rare.

How persuasive are these arguments?

It is certainly true that the developed economies are losing their traditional modes of employment. Resource extraction and manufacturing, which generated the vast

majority of employment during the industrial era, are no longer central to the creation of jobs in developed economies. Generally, these economies have neither the minerals nor the cost base to compete in these sectors internationally. In the UK, the two largest sectors of the economy are now financial services and the creative industries, the latter being the fastest growing. So if economies are going to survive, it will be because the service and creative sectors continue to grow, replacing employment lost elsewhere. There may not be a strong evidence base to prove that the creative and service sectors have the capacity to grow to fill such a large gap, but for most economists and politicians there is nowhere else to look for new engines to drive growth in employment.

It is also true that in those areas where the UK and the USA's creative industries have been most successful globally, such as in fashion, pop music, design, architecture, television, film making and other digital media, the success has been derived from an individuality and openness of mind combined with a willingness to challenge social and other norms. For this reason, this brand of creativity is highly regarded elsewhere in the world.

5 Craft, A. (2008b). Tensions in Creativity and Education: Enter wisdom and trusteeship? In: Craft, A., Gardner, H. & Claxton, G. (eds.) Creativity, Wisdom, and Trusteeship: Exploring the Role of Education. Thousand Oaks, CA: Corwin Press.
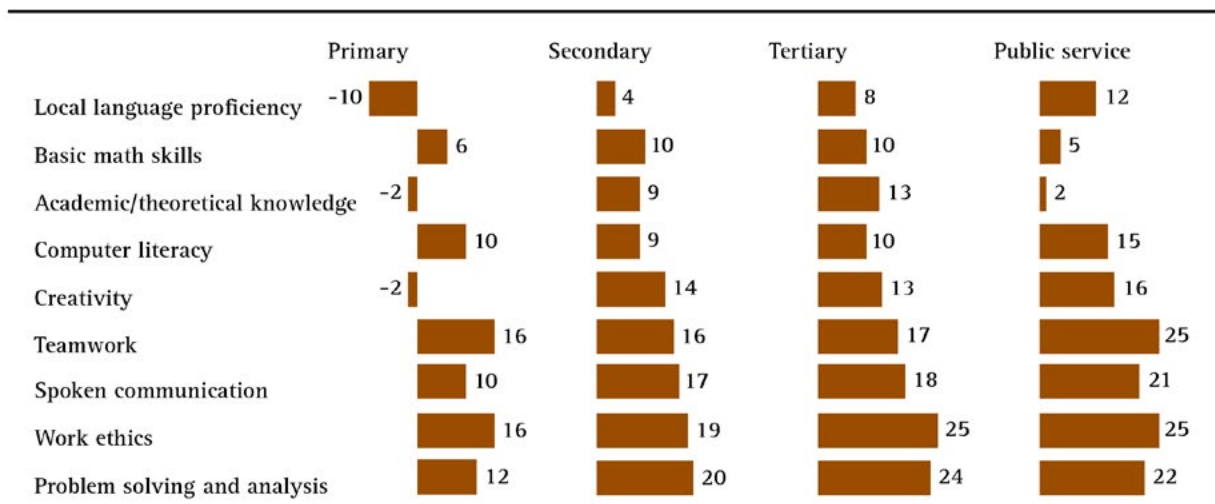

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There can also be little doubt that contemporary employers have very different expectations of their workforce. The demands of the modern workplace change rapidly and employers now need employees who combine numeracy and literacy with an aptitude for learning, a flexibility of mind, an ability to handle change and a developed inquisitiveness, more than they need employees who have mastered the knowledge required to pass exams in traditional academic subjects. It is also important to stress that many of the jobs in the new economies of the developed world will not be in traditional forms of employment. Portfolio working – where workers combine a variety of part time jobs - short term contracts and long periods of self-employment will be typical of work in the 21st century. This will require greater self-motivation, self-reliance and an enhanced ability to work independently and without supervision. In addition, young people coming out of school will be expected to be capable of inventing their own jobs as the world is now looking for job creators rather than job seekers.

The fact that these creative skills are sought by employers can be seen clearly in a recent report by McKinsey. Employers across Europe were asked which skills they were find hard to find in prospective employees and their views are summarized in the chart below:

The titles of the horizontal axis indicate the sector of the economy that the employers were grouped in: primary indicates mining and agriculture, secondary is manufacturing, while tertiary is the service industries, the fastest growing sectors of the economy in terms of employment. Here it is clear that the skills that employers find it hardest to find are indeed the creative skills identified by Claxton et al, where discipline and resilience correlates to work ethic, collaboration to team work and spoken communication, and curiosity and imagination to problem solving. 25% of employers in the same report admit to keeping posts vacant, during times of high youth unemployment, because of their inability to find the skills required.

It seems clear therefore, that the creative 'habits of mind' established by Claxton and Lucas in their recent work, will be necessary to succeed in employment in the 21st century and they do underpin success in many areas of life. Creative people are driving the fastest growing sectors in many of developed world's economies and hence more creative people can be assumed to stimulate more growth. Since creative skills will be so central to employment, it is essential that these are developed across society or the current social and economic inequities will grow. So a focus on nurturing creativity through education would seem to deserve the priority it is receiving.

Difference between importance of skills and youth competence, split by type of industry,[1] %

	Primary	Secondary	Tertiary	Public service
Local language proficiency	-10	4	8	12
Basic math skills	6	10	10	5
Academic/theoretical knowledge	-2	9	13	2
Computer literacy	10	9	10	15
Creativity	-2	14	13	16
Teamwork	16	16	17	25
Spoken communication	10	17	18	21
Work ethics	16	19	25	25
Problem solving and analysis	12	20	24	22

1 Primary industries are agriculture and mining, secondary industries are manufacturing, tertiarty industries ar services
Source: McKinsey survey, Aug-Sept 2012, 2013

For TVET providers, therefore, it is essential to nurture creative skills within all the vocational training they offer. Without them, in almost all forms of employment, young people will only be partially prepared for employment. It is not therefore that TVET should focus on creative skills in order to allow young people to gain access to employment in the creative industries but, in reality to get employment anywhere.

This was strongly supported in a number of the contributions from participants in the UNEVOC online forum. This was particularly evident in contributions from participants outside Europe who stressed that the priority was to develop creative skills in a wide range of workers, such as automotive workers and electronic watch repairers, who fall well outside the usual definitions of creative industries.

Participants in the forum also argued that the development of creative skills in workers outside Europe would also serve another important purpose. Rafa Lapuente made the important point that the globalization

of markets and free movement of capital has meant that many products do not have a national identity but are often conceived in one country, designed in another and manufactured in a third. The highest paid work however lies in the conception of new products but the capacity to innovate is not equitable distributed. For this reason it is important to develop strategies to promote training in creativity as only in this way will the high value jobs be more equally distributed and become accessible to workers in the developing economies.

Helen Mahoney supported this argument pointing out that computer games, animation, and mobile apps are everywhere but unless we create suitable education and training programmes in developing countries then young people there will be consumers only rather than the creators of such products.

Kamljeet Kaur was able to provide evidence that this was already beginning to take place, drawing participants attention to an

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Indian government initiative, the National Urban Livelihood Mission (NULM)[6]. This programme facilitates varied skill training providers to conduct short term programmes for economically underprivileged youngsters giving practical training in particular creative industries skills, thus enabling them to be employed. The skills vary; for instance Kamljeet's institute, the Day & Night Media Institute, trains students in television journalism, camera work and video editing. The trained students are supported to get placements in television news channels, production houses, newspaper offices and photo studios. Some even set up their own video editing studios or freelance. The government agency overlooks the entire training programme and keeps a check on quality.

6 For further information look at http://mhupa. gov.in/NULM_Mission/nulm_mission.htm

2. What are the different vocational pathways to creative jobs?

To understand how to develop creativity in young people, so that they are equipped to succeed in creative jobs, it is important to understand how creative skills are developed in education generally.

The most comprehensive evidence on how to nurture creativity in young people is probably available in the UK. This is because, under the last Labour Government in (1997 to 2010), there was a sustained effort to nurture creativity in pupils in the English school system. This was reflected in the commissioning of the Ken Robinson report 'All our Futures' [7], which was published in 1999, in the revision of the national curriculum in 2005, in a number of reports by the school inspection service, Ofsted, in an enquiry by the British Parliament's Select Committee on Education in 2007, the Government's response to the enquiry in 2008 and in initiatives by the Qualifications and Curriculum Authority, the National College for School Leadership and the Teacher Development Agency. This led to a variety of approaches such as Building Learning Power, the Campaign for Learning's work on learning to learn, the Learning Outside the Classroom alliance, the RSA's Opening Minds, the Paul Hamlyn Foundation's Musical Futures, and the Philosophy for Children movement. The biggest and most sustained approach was through the establishment of the Creative Partnerships programme in England. From the research and evaluation that all these initiatives were subject to a great deal can be learnt about the learning environments in which creativity is best developed.

The principles that made most of these approaches effective were best defined

7 National Advisory Committee on Creative and Cultural Education. (1999). All our Futures: Creative and Cultural and Education. London: DFEE

by the QCA's (2005) Creativity: Find it, promote it which argued that schools that were effective in stimulating creativity:

• Value and celebrate creativity; the process as well as the outcome

• Develop creative pedagogies by encouraging professional collaboration, within and beyond the school

• Provide opportunities for pupils to experience a stimulating physical environment and to engage with creative people

• Manage time effectively, providing opportunities for pupils to explore, concentrate for extended periods of time, reflect, discuss and review.

These attributes were central to the design and delivery of CCE's Creative Partnerships programme.

Elsewhere in Europe, there have been similar attempt to focus on the development of creativity. However, in general, mainstream education has failed to adopt such approaches and continues to deliver a fairly traditional approach to education, where the focus remains on the acquisition of knowledge. This even remains true of arts education. So, for instance, the Norwegian Cultural Rucksack programme pays for performers to give occasional performances in schools, the Swedish Creative Schools programme provides schools with funds to employ the occasional artist, the Dutch Fonds voor Cultuurparticipatie encourages the provision of new cultural opportunities for disadvataged communities, the German Kulturagenten für Kreative Schulen programme pays artists to work in schools building relationships between the schools and cultural institutions and KulturKontact does similar work in Austria. But the main aim of all these programmes is to instill an interest in the arts, and the majority lack a theoretical and practical connection with the development of children and young people or a solid rooting in creative pedagogies. They are programmes conceived as being in addition to school work, not as being

central to education. In particular, they lack a systematic approach to teacher development, which should focus on developing an understanding in teachers of creativity, how to nurture it in the classroom and how to allow for its incorporation in lesson planning.

Meanwhile in North America, where within key universities there is substantial research into the nature and character of creativity, there is very little focus on its development in the classroom. There are exceptions. Creative Oklahoma, an initiative within the State of Oklahoma, supports a programme called A+ Schools, and the Lincoln Centre has adopted a school which it uses to model some of its ideas for a sustained impact on education. North of the border in Canada, the Royal Conservatory of Music runs a programme entitled Learning through the Arts, which delivers a one academic year model of activity

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for teachers in a number of Canadian schools. All of them share a commitment to providing sustained support for teachers, who ultimately will have to embed a new practice in their classrooms if it is to have the sustained impact on children and young people that is required.

Elsewhere in the major economies, there is a growing awareness of the problems but few system level programmes to address them. Students in Beijing, Shanghai and Hong Kong rank highly in the PISA tables in science and maths but suffer from a considerable disparity between high achievements and low engagement of students. Student performance is amongst the very best in the world but results in enjoyment, competence and interest in the subject are among the lowest. The situation is very similar in Korea and Singapore. Currently, the issue is perceived to be one of teacher competence and experience, and all three countries are exploring teacher exchange programmes to give teachers the opportunity to experience other approaches.

However, this approach does not represent a significant attempt to challenge some of the underlying cultural issues which make unlocking creativity in Chinese, Korean and Singaporean classrooms such a challenge.

So despite a widespread acceptance that education in its current form is failing to deliver on its objectives and even though the importance of nurturing creativity in the classroom is widely accepted, there are few examples of a systematic approach to the implementation of creative education strategies within the OECD countries. It is for this reason that CCE's Creative Partnership programme has attracted so much international interest.

CCE's approach to education, particularly in Creative Partnerships, is underpinned by a theoretical pedagogical base which has been thoroughly researched and analysed. Particularly influential in our thinking has been the work of Charles Leadbeater,

a leading authority on innovation and creativity. He has advised companies, cities and governments around the world on innovation strategy and was one of Tony Blair's closest advisors while he was Prime Minister. Charles Leadbeater developed the diagram below which illustrates how the Creative Partnerships programme changes schools.

Some educational establishments provide opportunities for pupils to have access to cultural and creative activities. While they provide a good counterpoint to the didactic way in which the rest of the curriculum operates, and the pupils greatly enjoy taking part, they are rarely structured in such a way that they can have a long term
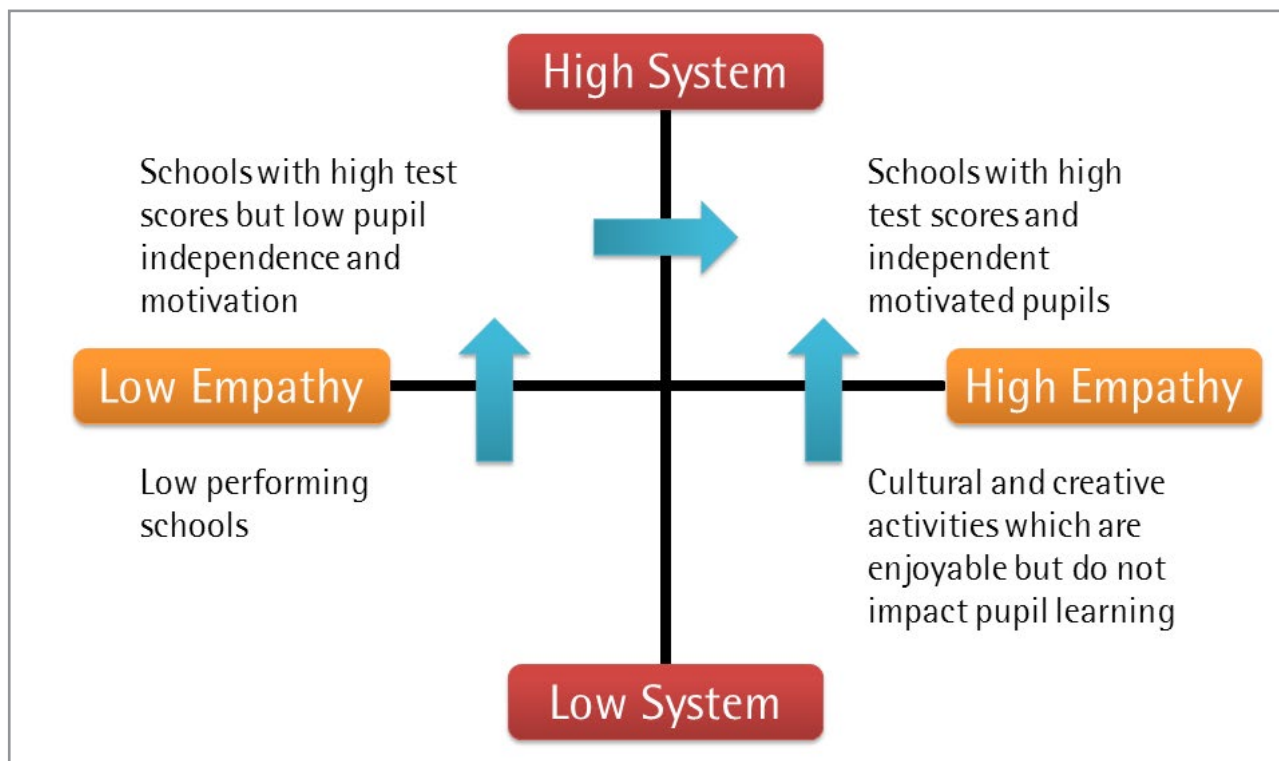
In the bottom left of the quadrant lie under performing educational settings. They tend to have low morale, staff relate poorly to pupils, and there are weak or non-existent structures and systems. Leadbeater would describe them as low system, low empathy educational settings. Education authorities trying to improve standards, tend to focus on putting in place appropriate structures and systems to underpin teaching and learning, and these approaches are often successful in improving test results. However, these interventions are often unsympathetic and do little to improve morale, motivation, interest or pupil-teacher relations. In the meantime, pupils remain highly dependent on teachers for academic progress. These settings are located in the upper left hand side of the quadrant and Leadbeater describes these as low empathy, high system settings.

impact on pupil learning and attainment. These activities lie in the bottom right hand quadrant of the chart and are generally high empathy, low system programmes.

Creative Partnerships develops creative and cultural projects into the top right hand quadrant. Approaches to education located in this section of the quadrant remain structured with clear systems for monitoring, evaluation and reflection, but are far more empathetic. In such settings, there is a greater focus on personalisation, pupils are more independent and confident, the approach to the curriculum more flexible. These we would describe as high empathy, high system educational environments. TVET settings should aspire to model this approach.

Why is this important? The arguments in favour of a less directive and controlling pedagogy are well laid out in The Impact of Creative Partnerships on the Well-Being of Children and Young People by Ros McLellan, Maurice Galton, Susan Steward & Charlotte Page. The study includes an extensive review of prevailing pedagogical theory and draws particularly on self-determination theory (SDT) which argues in favour of enabling pupils to develop real expertise and come to be able to understand learning:

> SDT suggests that people's innate needs include competence (feeling effective in one's on-going interactions with the social environment) autonomy (being the perceived origin or source of one's behaviour) and relatedness (having a sense of belongingness with other individuals

and one's community) and these are the very qualities that underpin the central aim of the Creative Partnership programmes.

The relevance of this to creativity and the creative industries was well illustrated by forum participant Toyin Oshaniwa, a researcher and developer working presently on sustainable community development projects in Lagos, Nigeria. He pointed out the link between creative industries and indigenous knowledge. The creative industries provide the opportunity to convert indigenous knowledge and craft skills into sustainable employment for young people, thus providing income while simultaneously reinforcing the value of traditional culture. This allows the creative workers to see themselves as being the source of their economic success while reinforcing their sense of belongingness to

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their own community. In this way the creative industries root employment and progress more firmly in local culture rather than replacing them with imported values and systems.

However, as forum participant Jutta Mohamed-Ali pointed out, the default pedagogy in many TVET settings remains one of transmission – often of imported knowledge and expertise.

We must encourage teachers to teach in more creative ways. Creativity cannot be developed by just repeating what the teacher says to the class. There must be solution oriented task where pupils must find their own ways for the solution. Teachers must be encourage to accept ideas of new ways of learning, even if they come from students and not to feel personally attacked.

And the same you'll find in Schools (VET, Colleges, Universities etc.) AND in companies: if you find traditionally a very authoritarian hierachy and somehow a very authoritarian thinking this is not empowering creativity amongst the students and employees. [8]

So in TVET you will find an approach which tends to plan lessons around the acquisition of knowledge from the teacher, books or other materials and largely relies on testing to ensure that the lesson goal had been achieved. Once this has become the dominant practice in the classroom, teachers are quick to devise strategies which guide the students to the correct answer. As 'guided discussions' become the predominant method of teaching it impacts students negatively in two ways. The less able students become highly dependent on the teacher to provide the clues to the answers, and are therefore unable to replicate the process without the structure the teacher has created around their learning. The more able students are de-motivated as there is little satisfaction in getting the right answer. As the teacher will eventually give sufficient clues for the right answer to become obvious, there

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is little point making an effort. This approach undermines a pupil's sense of autonomy because they do not experience their behaviour as being self-determined. Rather, they come to experience their behaviour as being externally directed not driven by personal interest, curiosity or enjoyment. As a consequence, curiosity, interest and enjoyment are consistently suppressed, until they become absent from the learning experience.

The discussion during the UNEVOC on line forum highlighted the concern that there are low levels of motivation and engagement by students in many vocational settings. The literature cited in this paper would argue that the root cause of this lies in the pedagogy being deployed, one which is largely transmissive and for the reasons cited alienating. For this reason the quality of learning is poor.

The fact that a highly directed approach leads to decreases in student motivation is now regularly acknowledged. Recently, Sir Michael Barber, who was the advisor to the Ministry of Education under the Labour Government underlined that this problem was a key factor in problems that arose in schools after a highly transmissive approach to literacy and numeracy teaching was introduced by the British Government between 2000 and 2010. He admitted in an interview in 2011 that this had led to reductions in motivation and increases in behavioural problems. As a result schools in England were encouraged to

8 http://www.unevoc.unesco.org/go.php?q=e-Forum+-+Messag e+Board&skin=efor&lang=en&action=threadlist&thread=2727

look for ways to stimulate pupil interest with topics that allowed more pupil participation based on content that more closely related to children's experiences in their everyday lives.

This approach is the one taken by Creative Partnerships. It has encouraged the development of a classroom practice:

which affords choice, provides opportunities for self-direction, provides feedback which is informing (helps pupils self-regulate) rather than corrective (demonstrates the right answer), enhances intrinsic motivation and promote feelings of autonomy and self-efficacy.

This approach is modelled by creative professionals that CCE brings into the classroom:

So, in Creative Partnerships, and in accordance with SDT, students are encouraged to become risk-taking, autonomous learners who exercise considerable choice, not only on the content, but on their working methods and the form of their final presentations. Motivation is then largely intrinsic and the outcomes have been largely as the theory predicted. What McLellan et al found was:

Improved self-confidence, greater capacity for self-regulation, a strong feeling of belonging to a community and increasing evidence of resilience demonstrated by pupils' ability to cope with setbacks.

But for this approach is to have a lasting impact, the ways of working need to be adopted by teachers. Initially this requires teachers to focus more on processes than on outcomes, on the ways the school is organized and the ways that teachers teach, rather than test results. .

What changes in teaching practice are observable? A useful way of defining the changes that Creative Partnerships brings about it to use a model developed by Claxton, Lucas and Hodgkinson in their study of studio

schools and reproduced below. If you apply Leadbeater's terminology of high and low functioning to the model, you can see that the emphasis in classroom practice within the Creative Partnerships programme is to shift the teacher's approach from the low functioning set of practices listed on the right to the high functioning set of practices on the left.

Creative Partnerships was developing, so that these pedagogies could be understood, learnt and replicated by teachers wishing to achieve the improvements in pupil performance described above.

This paper recognizes the same default pedagogy as the one described by Thomson et

| Low functioning		High functioning
Guided ←	Role of the teacher	→ Challenging
Contrived ←	Nature of activities	→ Authentic
Bellbound ←	Organisation of time	→ Flexible
Classroom ←	Organisation of space	→ Workshop
Individual ←	Approach to tasks	→ Group
Hidden ←	Visibility of processes	→ High
Static ←	Location of activities	→ Mobile
Ignored ←	Self as learning resource	→ Central
Ignored ←	Emotion	→ Acknowledge
Some ←	Inclusiveness	→ All
Directed ←	Role of learner	→ Self managing
Limited ←	Reflection	→ Continuous

There will always remain some need for a didactic, contrived, bell-bound, individually oriented, hidden and directed approach to teaching. However this approach is currently completely dominant in education settings and needs to be balanced by an approach that is far more facilitative, authentic, extended, group oriented, and highly visible which is able to develop self-managing students.

Another important publication which has researched and analysed this form of teaching practice, is Signature Pedagogies, by Pat Thomson, Christine Hall, Ken Jones and Julian Sefton Green. This report was specifically commissioned by CCE, to define the characteristics of the pedagogy

al and characterized by the 'low-functioning' approach to teaching illustrated in the chart above. Thomson et al also point to the significant body of research which now addresses this default pedagogy and its effects, not only in England but also elsewhere. They however connect this body of research to two important theoretical ideas:

The first is the notion of a non-place (Auge, 1995) – a locale in which people are institutionally stripped of their humanity. A non-place is an airport where people are merely passengers identifiable by their flight number and boarding pass. Supermarkets are also non-places - people are merely shoppers whose
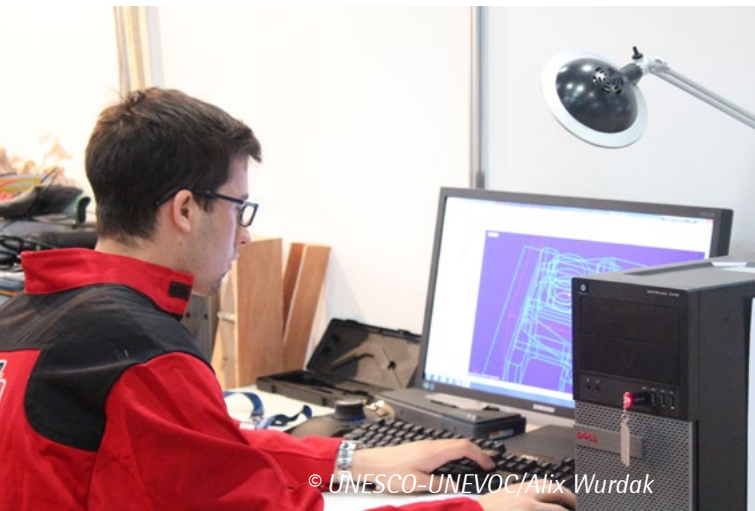
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weekly preferences can be tabulated, anticipated and tempted. In modern hospitals people are more often than not simply illnesses with case notes, waiting times and a place on a triage list.....The notion of a non-place then is a way of describing a de-humanising trend. It is one in which the sociality of a place – let us now say a school - is eroded through processes which make people in them less important than data about them. The default pedagogy promotes the non-place tendency – children and young people come to be seen primarily as outcomes and levels, a curriculum is something to be delivered in order to produce this data.

The other key concept they introduce is the notion of sociality, by which they mean the ways in which people live together and find a place in a community. They argue that an institution which has sociality at its heart is the polar opposite of a non-place. And quote extensively from the work of Wexler. Crichlow, Kern and Martusewicz (1992) to pinpoint the value of institutional sociality.

The main thing about educational settings is that they are one of the few public spaces in which people are engaged with each other in the interaction of making meaning. These are places for making the CORE meaning, of self or identity among young people.

In their own words, students are trying to 'become somebody'. They want to be somebody,

a real and presentable self, anchored in the verifying eyes of friends whom they come to school to meet. While they are aware of a life after education, in the occupational world of work, and in varying degrees acknowledge interest and attention to the learning of their subjects, their central and defining activity is to establish at least the image of an identity. 'Becoming somebody' is action in the public sphere.

So in their formulation, Thomson et al see the creative learning programmes as institutional initiatives which set out to disrupt the default pedagogy deliberately to create the space in which children and young people could begin to develop identity.

It is important to note that there are many 'disruption' initiatives available to educational settings. In the UK alone there has been the Inquiring Minds curriculum development project, Eco-schools, Forest Schools, the Philosophy for Children movement. Elsewhere there are impressive models of child development, most notably in Italian and Danish approaches to early childhood education. However, it is important to note that the most successful of these projects bring a substantive new workforce of adults, with very different ways of being, doing and knowing, into schools. This is an important aspect of educational development that vocational settings need to consider.

As a consequence, Thomson et al set out to identify the key pedagogical characteristics of the 'outsider' workforce. What is it that external non-teaching professionals bring into the learning environment? They found that the quest to resist dehumanizing trends within education, and a belief in the value of 'becoming somebody' was strong among all of them and became an attribute of teachers who worked with them. This was manifest in commitments to giving students a say in what happened, and to building the kind of educational ethos in which sociality was central.

'We would argue that [these external professionals] had the capacity to provide particular affordances – events, activities, associations, conversations, processes of making meaning – which allowed students to choose to act in ways which allowed them to gain a new embodied understanding of who they were, what they could do now, and what they might do in the future. This kind of learning was profoundly social and highly dependent on the ways in which creative practitioners and teachers came together to produce temporary and fragile space/times where it was possible to be/do/know/live together differently'.

To achieve this, the researchers found that successful programmes established a 'space' within the educational environment in which alternative ways of being and relating could be practiced. These spaces could be the dedication of a physical space – inside a building or sometimes in the grounds - in which alternative learning programmes took place. Sometimes they were temporary, a dedicated day or week for projects to take place. Sometimes, they were a specific project which took place alongside the traditional curriculum. While they existed, these time/spaces had relative autonomy from the ways

in which the rest of the college/learning environment operated and they were relatively free to experiment with new ways of talking, teaching, learning and assessing. New connections were also established with the wider community. Generally, these experiences were able to be transferred back into college or learning environment once the time/space had closed down. Where creative practices were more embedded, these ways of working found more permanent space/times – within and between subject areas, across a year level, in regular extra-curricular activities where both teachers and learners worked in ways profoundly different from the default.

From this research a number of overarching themes emerged. Firstly, there were always observable changes in how the learning environment was organized and teaching practiced. For instance,

• There was hybridity. External professionals generally did not do what they did in their own practice. They all 'taught'- that is they had thought about and developed, through experience and in dialogues with teachers, ways to make important aspects of their practice pedagogical. These practices were also not the same as those which occurred routinely in classrooms

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- Colleges became more permeable than other learning environments. They were willing and more able to let the outside world in through information and communication technologies, through external practitioners, through community and family partnerships, and through the curriculum

- These programmes programmes involved mobility – students and teachers moved around the classroom, they went out of the classroom and out of college, students were trusted to work in groups in non-supervised places, to leave lessons routinely if what they were doing required them to go somewhere else

- There was also considerable time-flexibility. Not only were large blocks of time carved out of the regular timetable, but very often there was no definite end point. While a project did have a beginning and an end, a 'session', as opposed to a lesson, took as long as it took.

Secondly there emerged a consistent set of principles that were applied to almost all teaching approaches:

- External professionals had a different approach to inclusion. Rather than see that some students had special needs that had to be taken into account and therefore that teaching approaches had to be adjusted for them in some way (usually via reduction of difficulty), external professionals begin with the view that all students were capable of having ideas, making meanings, and participating

- Generally, the activities observed offered students opportunities to make meaningful choices. There was a strong improvisational basis which required students to contribute ideas. They negotiated activities. These pedagogies often offered students real choices not only about what they did individually, but also what a group or the whole class might do

- Approaches to teaching and learning were marked by their boldness. Students were encouraged to work on big projects, with imposing objects and difficult materials, for longer periods of time, with highly regarded professionals, in grand performance and exhibition spaces, to audiences with the capacity for sophisticated judgements. Students attached great importance to achieving things they had thought beyond their reach. The importance of being enabled to think big, to be writ large, and to be supported to develop the necessary skills and knowledge to achieve this, was the foundation for building new notions of what-I-can-do and who-I-might-be

- External professionals quite often dressed and behaved differently. They were quite often 'larger than life' and brought with their very presence a light-hearted disruption to the generally conservative learning environs. A lot of creative practice was accompanied by much laughter, jokes, play and satire. The researchers have argued that the kinds of activity that they observed, while apparently light hearted, were profoundly serious in their intent and effect. Tinkering, experimenting, generating and trying out ideas with humour, disruptive intent, questioning and gentle mocking can accompany learning every bit as meaningful as that acquired through quiet contemplation.

These characteristics, introduced into educational processes by external professional, become embedded in the college organization and teacher practice as the projects evolve and are completed. Such approaches are successful in bringing change because the experiments take place within the learning environment, where their impact on students can be observed by teachers, and because the reflection that takes place with all involved ensures that the processes are properly understood and absorbed.

And all these practices are successful because they directly impact on student's sense of competency, autonomy and relatedness, which in turn give them the sense of agency and motivation which underpins successful creative learning.

What is significant about this analysis is that many of the a characteristics of such learning environments are present in TVET to a greater extent than other forms of education – but the approach needs to be considerably extended.

3. What are creative industries and what are the needs for skills?

How can we turn the expansion of creative economies into an advantage for TVET and, in turn, what can TVET and skills development do to support the growth of the creative sector?

To answer this question we need to begin by defining what we mean by the creative industries. Alix Wurdak from UNESCO-UNEVOC helpfully pointed participants in the online forum to the key literature from which definitions of the Creative Industries can be drawn. For instance, UNESCO's Framework for Cultural Statistics, lists the following set of culturally productive industries, activities and practices:

- cultural and natural heritage,
- performance and celebration,
- visual arts and crafts,
- books and press,
- audio-visual and interactive media,
- design and creative services,
- intangible cultural heritage (transversal domain), and
- tourism,
- sports and recreation (related domains)

In addition, the UNESCO model includes education and training, archiving and

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preservation, and equipment as they play a key role in the culture cycle for the production and transmission of culture. However, she stressed that reading across the literature it is clear that these definitions are used in a fluid and flexible way in different contexts, cultures and markets. For this reason, it was perhaps more important for workers to define themselves, as many participants in the forum also suggested.

Secondly, understanding the training needs of this diverse range of industries is complex, and requires research. David Parker, as Director of Research for CCSkills, the UK agency with responsibility for developing skills in the creative and cultural industries, pointed participants to his research which indicated that the vast majority of employers in the sector are Small to Medium Sized Enterprises or Microbusinesses (less than 10 people). The training budgets for such organizations tend to be relatively small, and so the market

for formal professional development offers is limited and the 'route to market' in such a fragmented environment is complex and expensive. Allied to this, in the UK, is the flow of money through the education system, where the student market is almost completely disconnected from the employer market. This leads to an oversupply of courses that appeal directly to students, and the emergence of skills gaps when it comes to the immediate needs of employers. So, for example, we have more and more young people studying performing arts, but an urgent shortage of riggers and lighting technicians. CCSkills have addressed the issue by establishing a network of Skills Academy Managers who work across the country to help fine tune their understanding of each sub-sector's needs. This has proven to be a valuable way of ensuring there are no mixed messages or crossed wires when interpreting questions of supply and demand. Participants in the forum welcomed this approach because it was a clear strategy for addressing the importance all participants saw in ensuring effective dialogue between employers and TVET.

Some participants from outside Europe were concerned that the dialogue with employers in their own countries was less productive as employers often had little understanding of the skills required by their employees. In this context, it was felt that learning providers would benefit from more 'north/south' dialogue between learning providers so that the understanding of the skills needs of a particular sector can be transferred into the developing economies. However, Helen Mahoney stressed that building these dialogues through partnership takes time, shared values and vision, commitment and resources and it is essential that they are based on equality. Her college, Ballyfermont College in Ireland, had entered such a partnership with Evelyn Hone College (Zambia). Starting with music, journalism and human rights projects with students in the two colleges, they established a strong relationship. They built on this to acquire funding from Irish Aid for a major project to support the development of a three year creative digital media programme

in EHC. Both colleges have benefitted. Staff and students in BCFE are far more engaged with development issues, their curriculum and college is richer, and it is similar in EHC which now also has introduced the first programme in digital media in the formal education sector in Zambia. This programme was developed with TEVETA and is now available to all colleges in Zambia in line with TEVETA regulations. While recommending that there should be far more such partnerships, she highlighted the enormous challenge of getting them funded.

Another means of strengthening the relationship between TVET providers and the creative industries they support is to bring professionals from the relevant industry into schools and colleges as experts. Annick Janson shared the experience in New Zealand of creating 'expert' posts to import the necessary understanding into the design of appropriate training. In New Zealand he reported, they have clusters of networks making inroads into the Creative Industries. For instance, New Zealand Trade and Enterprise has Regional Directors in global centres that have expertise in the Creative Sectors (see for instance: https://www.nzte.govt.nz/en/ about-us/our-people/international-directors/ michelle-templer) and national initiatives such as "Better by Design" (see http://www. betterbydesign.org.nz) to enhance design thinking within their local industries.

Helen Mahoney took this further by arguing that people from the creative and cultural sector should come into the colleges to teach creative subjects. She described how in Ireland the most important developments in training programmes relating to the creative industries was pioneered within the Further Education sector by musicians, artists, web designers, animators and others working part-time in the education sector. An open and fluid relationship between the cultural and creative sector and education benefits both. However, she was concerned that this approach was being undermined by increasingly bureaucratic regulations relating to teacher registration. In effect, Helen is arguing for an extension of the Creative

Partnerships approach into TVET, showing that where it has been tried it has significantly improved the quality of learning and hence engagement and motivation of students.

Professor Stuart Macdonald also showed that an important way of strengthening the relationships between education and the creative industries is to map creative networks. He pointed to the following Scottish report:

> *This new report on mapping creative networks in Scotland raises the issue of the importance of sector-led initiatives and collaboration in terms of capacity building, especially at the regional/city level. See: http://www.creativescotland. com/resources/professional-resources / research/creative-scotland-research/ mapping-three-city-networks*

Another important issue that was raised by participants related to the question of gender equality in TVET. Ensuring more equitable access to employment for women is, quite rightly, a major concern right across TVET. The creative industries offer particularly good opportunities for women to be skilled and succeed and indeed the creative industries will not realize their potential internationally without harnessing the powerful contribution of women.

As Jennifer Mudge pointed out in raising this issue, broad numbers mask imbalances. Even where women participate in significant proportions, they tend to be clustered in saturated, lower-paying and often lower-status sectors not targeted for growth - the beauty sector versus, say, mining. Generally, jobs in the creative industries are both high value and high status and therefore ensuring an equitable gender balance in access to training and employment is of particular importance. It is of vital importance therefore that the design and implementation of appropriate training takes into account their needs and requirements. Requests for further information on how this was being achieved were made and a number of links were provided which warrant further study. These included:

- Arthur Shears pointed participants to the web pages for the TVET reform project in Bangladesh which can be found at www.ilo.org/tvet.

- Damian Boyle suggested the following radio broadcast had useful advice on how to design TVET facilities is such a way as to address these issues. The broadcast can be found at Claiming Space, Ideas Program, CBC Radio http://www.cbc.ca/ideas/episodes/2014/10/07/claiming-space/

- Madeleine Decker referred participants to the following links from Canada, She suggested that at the bottom of the page http://cva-acfp.org/ enter the keyword gender and then click on the link giving you the number of articles orgo directly by clicking here http://cva-acfp.org/article-tag/gender-equity/

Finally, Awoumou Manga André Marie from Nigeria raised the important issue of copyright. The effective management of intellectual property rights sits at the heart of the economic value of many creative industries and this is very often poorly understood by wrkers in these sectors. Therefore, ensuring that those wishing to work in the relevant sectors of the creative industries are fully trained in the workings of copyright must be given great priority.

Conclusions

Participants in the on line forum clearly valued creative skills and wanted them to be nurtured across all industries. They saw them as been central to the skill set of almost all workers in contemporary employment. Participants also understood that the developing of such skills in students will require significant changes in how learning is managed and teaching practiced in TVET settings. This was particularly important outside Europe where more had to be done nurture skills which would generate the most high value employment opportunities. This would not be achieved easily. Finally, they were able to identify ways in which TVET providers might work more closely with the creative industries they wished to support.

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Participation

Overview

Number of participants: 153
Number of countries from which
participants came: 64

Network Members: 27 (18%)
Male: 81
Female: 72

List of Participants

Name	Institution	Country
AB. Rutayuga	NACTE, Dar es Salaam	Tanzania, United Republic of
Abdul Rahman Jamel	Sana'a	Yemen
Abiola Abioye-Yusuff	Cummins, Lagos	Nigeria
Ahmed Loqman Mustafa Yousify	University of Zakho, Zakho	Iraq
Akanbi Olufemi	Ofaent Africa Ent, Ibadan	Nigeria
Alfred Lopez		Philippines
Ali Mohammad Basheir Abdullah Falath	TVTC, Makkah	Saudi Arabia
Alix Wurdak	UNESCO-UNEVOC	Germany
Amina Idris	NATIONAL BOARD FOR TECHNICAL EDUCATION, Kaduna	Nigeria
Andrew P. Smith	University of Technology, Jamaica, Kingston	Jamaica
Angie Mingazova	University of Management \"TISBI\", Kazan	Russian Federation
Annastacia Nzau	Green Households Initiatives, Machakos	Kenya
Annick Janson	Victoria University of Wellington, Wellington	New Zealand
Arden Grant	IVETA, Kingston 5	Jamaica
Artur Gomes de Oliveira	Sergipe Federal Institute od Education, Science and Technology, Aracaju	Brazil
Artur Gomes de Oliveira	Sergipe Federal Institute od Education, Science and Technology, Aracaju	Brazil
Augustine Kojo Acheampong	Institute of advanced college education , Accra	Ghana
Awoumou Manga André Marie	Intellectual Property Solutions in Africa (IPSA, Yaoundé)	Cameroon
Ayo Akingbulu	Lagos	Nigeria
Balaji Shri Kamala Kannan.S	College of Applied Sciences - Ibri	Oman
Barbieri Cecilia	UNESCO Windhoek, Windhoek	Namibia
Bozena Kossakowska		Poland
Caitlin Williscroft		Canada
Cheryll Stewart	HEART Trust/NTA, Kingston	Jamaica
Czarina S. Martinez	Food and Nutrition Research Institute, DOST, Taguig	Philippines
Dagmar Winzier	UNESCO-UNEVOC	Germany

Name	Institution	Country
Daniela Reimann	Karlsruhe Institute of Technology KIT, Institute of Vocational and General Educa, Karlsruhe	Germany
Dara Agatiana	Indonesia University of Education, Bandung	Indonesia
David Parker	Cretaive and Cultural Skills, London	United Kingdom
David Paul Roberts	CCE	United Kingdom
Dee Keane		United Kingdom
Diane Fisher-Naylor	Creativity, Culture & Education, Newcastle upon Tyne	United Kingdom
Donna Scoon-Moses	YTEPP Lmited, Chaguanas	Trinidad and Tobago
Eddison Henry	Dominica TVET Council, Roseau	Dominica
Esteban Gonzalez Sanchez	MEDUCA, OCU	Panama
Eva Fabry	European Centre for Women and Technology - ECWT, Drammen	Norway
Famida Moosa	Esayidi TVET College, Port Shepstone	South Africa
Fatoumata Kebe	UPMC/IMCCE, Paris	France
Fernando Ubal	UTU, Montevideo	Uruguay
Fitzroy Wilkin	Basseterre	Saint Kitts and Nevis
Freddy González	Zona Educatriva del Estado Monagas, Venezuela, Maturín	Venezuela
Gabriel Konayuma	Ministry of Science Technology & Vocational Training, Lusaka	Zambia
Ghulam Ali	Save the Children, Islamabad	Pakistan
Grace Dimaranan	Top Peg Animation & Creative Studios, Manila	Philippines
Helen Cristina Araújo de Oliveira	FAETEC, Rio de Janeiro	Brazil
Helen Mahony	Ballyfermot College of Further Education	Ireland
Helen Obrien	Perth & Kinross Council, Perth	United Kingdom
Hugo A Bahamon	Inter American Development Bank, Washington	United States of America
I Wayan Ratnata	Indonesia Univesy of Education , Bandung	Indonesia
Ibrahim Al-Safi	UNEVOC, currently Amman	Iraq
Imma Samuel Romano	College of Technical Vocational Education for Teachers[TVET]Malakal -South Sudan	South Sudan
Issam Abi Nader	Directorate General of Technical and Vocational Education, Higher Industrial Tec, Dekwaneh - Technical City	Lebanon
Jagannath Prasad Tegar	NITTTR, BHOPAL, Bhopal	India
Janaka Jayalath	Tertiary and Vocational Education Commission, Colombo 05	Sri Lanka
Janis McKeag		United Kingdom
Javier Bonilla Herrera	Instituto Nacional de Aprendizaje , San Jose	Costa Rica
Jean Hautier	UNESCO-UNEVOC, Bonn	Germany
Jidapa Meepien	Thailand Development Research Institute, Bangkok	Thailand
Joan Parr	Creative Scotland, Edinburgh	United Kingdom

Name	Institution	Country
Joe Gallagher		United Kingdom
John Okewole	Yaba College of Technology, Yaba Lagos	Nigeria
José Fabio Dávila Escobar	Instituto Técnico Central , Bogotá	Colombia
Joy Meyer		South Africa
Jutta Mohamed-Ali	Consulting Agency for International Vocational Education & Training, Riedstadt-Goddelau	Germany
Kamaljeet Kaur	Day & Night News, Chandigarh	India
Kamran qayyum		Pakistan
Katerina Ananiadou	UNESCO-UNEVOC	Germany
Keith Murphy	Education Scotland, Edinburgh	United Kingdom
Kelsey Jubin	Scottish Borders Council	United Kingdom
Kent Brewer	Kildonan East Collegiate School, Winnipeg	Canada
Kinuthia Mugi	Meru University College, Meru	Kenya
Laura Pearce	Beacon Arts Centre, Glasgow	United Kingdom
Lisa Freiburg		Ghana
Loreto Cofre	Educacion 2020, Santiago	Chile
Madhu Singh	UNESCO Institute for Lifelong Learning, 20148 Hamburg	Germany
MAHESH C VERMA	SARED, NEW DELHI	India
Maria Soledad Pedrosa	Instituo Universitario Nacional de Arte, Buenos Aires	Argentina
Max Ehlers	UNESCO-UNEVOC International Centre, Bonn	Germany
Mayowa Abiodun Peter-Cookey	Prince of Songkla University, Hat Yai	Thailand
Md. Abdullah Al Mamun	Muslim Aid-UK Bangladesh Field office, Chittagong	Bangladesh
Md. Faruk Reza	Bangladesh Technical Education Board-BTEB, Dhaka	Bangladesh
Mettang Ng	Kepala Batas Community College	Malaysia
MIGAN G. GILBERT	Ministère en charge de l\'EFTP, COTONOU	Benin
Miguel Angel Elkoroberezibar	Donostia	Spain
Mihaela Iovu		Sweden
Misato Aonami		Timor-Leste
Misheck kalungulungu	TVTC, Luanshya	Zambia
Moeketsi Mmamosa	TYT Trading, Johannesburg	South Africa
Mohamed Elsayed Refat Abd Elaziz	language Center (El Shark - Vostok), Hurgada	Egypt
Mohamed Maladwala		United Arab Emirates
Mohammad Ben Salamah	The High Institute of Energy, Kuwait	Kuwait
Mohammad Ghasemi		Iran, Islamic Republic of
Mohammed Mahbubul Kabir	BRAC, Dhaka	Bangladesh
Momoh, John	The Federal Polytechnic, Ado-Ekiti, Ado-Ekiti, Ekiti State, Nigeria	Nigeria
Monica Porter Lewis	HEART TRUST NTA, KINGSTON	Jamaica

Name	Institution	Country
Montasser Suliman Tahat	Al-Huson University College, Irbid	Jordan
Muhammad S. Abubakar	National Board for Technical Education (NBTE), Kaduna	Nigeria
Munyaneza Jean de Dieu	IPRC WEST, Kigali	Rwanda
Musharraf Tansen	Save the Children, Dhaka	Bangladesh
Nagham Nagdy		Egypt
Nancy Weiss		United States of America
Nguyen Thanh Van		Viet Nam
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Rochelle Roca Hachem		France
Roma Mercado	Olongapo city	Philippines
Rónán Haughey	The Rónán Haughey Development Partnership, Sligo	Ireland
Rosemarie Diamonon	SUNAS- TESDA	Philippines
Salikh Shukurovich Tashpulatov		Uzbekistan
Santhana krishnan	PSGR Krishnamal college, Coimbatore	India
Sarah Brathwaite		Argentina
Shakespeare Vaidya		Canada
Shyamal Majumdar	UNEVOC, Bonn	Germany

Name	Institution	Country
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Simon Madugu Yalams	University of Technology Jamaica, Kingston 6	Jamaica
Sinapi Moli	Samoa Qualifications Authority	Samoa
Stephen Bullock	Education Scotland, Glasgow	United Kingdom
Steve Kariuki Gachie	Nyandarua Institute of Science and Technology, Nyahururu	Kenya
Stuart MacDonald	Robert Gordon University, Aberdeen	United Kingdom
Sue Archbold	Creativity, Culture and Education, Newcastle upon Tyne	United Kingdom
Sunday Jeremiah Zedomi	Yaba College of Technology, Yaba, Lagos	Nigeria
Syed Asif Munir	Benazir Income Support Programme Pakistan(BISP), Islamabad	Pakistan
Syed Iqbal Ahmad	Oxfam Novib , Islamabad	Pakistan
Tim Loblaw	University of Nottingham, Calgary	Canada
Tom Fraser	Getenergy Ltd.	United Kingdom
V.K.Shukla		India
Viktor Mylashenko		Ukraine
Vinay Swarup Mehrotra	PSS Central Institute of Vocational Education	India
Xoliswa Mavis Phillips	Correctional Services, Pretoria	South Africa
YP Chawla	Joint Electricity Regulatory Commission for Goa & UTs, Gurgaon	India
Yu Han	Zhejiang Normal University, Hangzhou	China
Ziad Jweiles	Ramallah	Palestine
Zillmann Julio Chaupis Caqui	IET Peruano Suizo, Lima	Peru

About the moderator

Paul Collard is Chief Executive at Creativity, Culture and Education (CCE), an international foundation dedicated to unlocking the creativity of children and young people in and out of formal education, based in Newcastle upon Tyne, United Kingdom.

He has over 30 years' experience of working in the arts and is an expert in delivering programmes that use creativity and culture as drivers of social and economic change. He works internationally as advisor to governments, regional authorities and cities on their work with children and young people.

Paul also has a particular interest in the role of arts and culture in urban regeneration. Some of the recommendations contained in his 1987 report for the UK Government are now commonplace in culturally led urban regeneration projects.

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