Creative Teachers
for Creative Learners
IMPLICATIONS FOR TEACHER EDUCATION

SCoTENS

**THE STANDING CONFERENCE
ON TEACHER EDUCATION,
NORTH AND SOUTH**

2012 Conference and Annual Reports
Secretariat provided by The Centre for Cross Border Studies

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The Standing Conference on Teacher Education, North and South (SCoTENS)

CREATIVE TEACHERS
FOR CREATIVE LEARNERS
Implications for Teacher Education

Members of the SCoTENS Committee and Secretariat 2012: from left to right front row: Dr Aidan Mulkeen, Professor Teresa O'Doherty, Professor Linda Clarke, Dr Tom Hesketh, middle row: Dr Billy McClune, Mr Eugene Toolan, Professor Marie Parker-Jenkins, Professor Kathy Hall, Dr Deirbhille Nic Craith, Dr Carmel Gallagher, Ms Patricia McAllister, Mr Andy Pollak, back row: Dr Noel Purdy, Dr Geraldine Magennis and Mr Tomás Ó Ruairc

2012 CONFERENCE AND ANNUAL REPORTS

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MEMBERS OF THE SCoTENS COMMITTEE 2013

Professor Linda Clarke (co-chair)	Head of School of Education, University of Ulster, Coleraine
Mr Tomás Ó Ruairc (co-chair)	Director, The Teaching Council (Ireland)
Dr Noel Purdy	Stranmillis University College
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Chairperson's introduction

Professor Linda Clarke   Mr Tomás Ó Ruairc

Welcome to the 2012 annual report of SCoTENS (the Standing Conference on Teacher Education, North and South). This report incorporates the proceedings of our tenth annual conference as well as a financial statement and reports on the other conferences, networks and research activities supported by SCoTENS. Together they provide evidence of the significant progress of our various activities during the year under review, and the impact which these have had on teaching and learning in schools, North and South.

In addition, this year we publish herin the conclusions of the report on the external evaluation the work of SCoTENS 2003-2011 which was carried out by a team led by Professor John Furlong, Professor of Educational Studies, University of Oxford. Professor Furlong has paid SCoTENS a very considerable compliment in stating that,

Taken over all, the findings of our evaluation are overwhelmingly positive. Despite limited and precarious funding, significant dependence on the goodwill of volunteers and the support of a paid secretariat with myriad other responsibilities, it has achieved an enormous amount.

The full report can be found on the SCoTENS website. The SCoTENS Committee have had the opportunity to meet with Professor Furlong to discuss the report and are already starting to act on its recommendations. The 2012 SCoTENS conference included a discussion forum on future plans. Evidence of early change is clear in the extension and clarification of the criteria for selection of research projects for seed funding and the inclusion of a Seed Funding Training Workshop in the programme of the 2013 conference.

The annual SCoTENS conference provides a forum where teacher educators across the island of Ireland can engage in open, critical and constructive analysis of current issues in education with a view to promoting a collaborative response to these issues. In addition SCoTENS promotes and funds a range of research-based initiatives with a view to establishing sustainable North-South partnerships and projects.

Our tenth annual conference, held in Cavan in October 2012, titled *Creative Teachers for Creative Learners: Implications for Teacher Education* brought together local and international expertise in classroom creativity. The conference was officially opened by Irish Minister of Education and Skills, Mr Ruairi Quinn TD, and the NI Minister for Education, Mr John O'Dowd MLA. Both Ministers emphasised the importance of digital technologies

for teaching learning and assessment. In launching *Approaches to Creativity: A Guide for Teachers,* by Orison Carlile and Anne Jordan (McGraw-Hill/Open University Press), Minister Quinn emphasised his support for teachers in their role of *unlocking young peoples' creativity.* These themes were strongly echoed by the next three speakers. Professor Teresa Cremin, Professor of Education (Literacy), The Open University addressed the role of teachers in *Inspiring passion, possibility and creativity in teaching and learning.* Both Dr Anne Looney, Chief Executive, National Council for Curriculum and Assessment (NCCA), Dublin and Mr Richard Hanna Interim Chief Executive, NI Council for the Curriculum, Examinations and Assessment (CCEA) examined the ways in which both of these key curriculum and assessment organizations can support teaching and learning for creativity.

The parallel workshop sessions on Thursday afternoon provided an opportunity for both teachers and researchers to illustrate the creativity of a range of projects, programmes and practice which are being designed and implemented in both jurisdictions. Two of the workshops engaged participants in hands-on creativity, in drama and in the use of iPads whist the third provided research evidence of primary teachers' perspectives on creativity, imagination and innovation.

On Friday morning we maintained the local/global approach beginning with a video conversation with one of the world's most well-known advocates of creative learning, Sir Ken Robinson. Ken's inspiring contribution called upon teachers to teach creatively and to inspire creatively right across the curriculum. A local perspective was introduced by Sacha Abercorn, the Duchess of Abercorn who spoke about the educational the work of the Pushkin Trust, together with Anne McErlane, Regional Leader, the Pushkin Trust, and two participating head teachers, Siobhan Smith and Carmel McKeownw who also described the impacts of the Puskin projects on pupils in Northern Ireland. Professor Lisbeth Goodman, Chair of Creative Technology and Professor of Education, spoke about the SMARTlab which is an innovator incubation space for academic staff, practice-based PhD students and interdisciplinary teams of artists and technologists, scholars and education experts, community workers and industry representatives within University College Dublin.

One of the co-founders of SCoTENS, Emeritus Professor, Harry McMahon, former Head of the School of Education at the University of Ulster, launched the first SCoTENS report in a new compilation format. The report drew together a diverse range of projects: *Exploring Japanese Lesson Study as a Model of Peer-to-Peer Professional Learning; Effective Mentoring in Physical Education Teacher* Education*, and Domestic Abuse: Using Arts-based Education to help Student Teachers Learn about the Context and Impact on Children.* Ms Brigid McManus, former Secretary General, Department of Education and Skills launched the SCoTENS 2011 Conference and Annual Reports on *Promoting Literacy and Numeracy through Teacher Education*. These SCoTENS publications reflect just a small selection of the many collaborative research projects completed during 2011-2012 with the assistance of SCoTENS seed funding. SCoTENS is funded by the Departments of Education, North and South, and through the subscriptions of our affiliated institutions. We are indebted to the generosity of these departments and organisations for their continuing sponsorship of the work of SCoTENS.

Finally, we would like to express our gratitude and appreciation to the staff of the Centre for Cross Border Studies who provide administrative support for SCoTENS, especially Patricia

McAllister and Andy Pollak for their constant and highly professional support. We send our very best wishes to Andy for a long and blissful retirement and welcome Ruth Taillon as the incoming Director of the Centre for Cross Border Studies. We would also like to pay tribute to our predecessors as Co-Chairs of SCoTENS, Dr. Tom Hesketh of the RTU, Prof. Aidan Mulkeen of NUIM, and Prof. Theresa O'Doherty of Mary Immaculate College, Limerick. Finally we thank our fellow members of the SCoTENS committee who give most generously both of their expertise and time.

Professor Linda Clarke   **Mr Tomás Ó Ruairc**

Creative Teachers for Creative Learners
IMPLICATIONS FOR TEACHER EDUCATION

Annual Conference

THE RADISSON BLUE FARNHAM ESTATE HOTEL, CAVAN
11-12 OCTOBER 2012

Pictured at the 2012 Annual SCoTENS Conference: From left to right: Professor Teresa O'Doherty, Mr John O'Dowd MLA, Dr Anne Looney, Mr Ruairi Quinn TD, Professor Teresa Cremin, Mr Gavin Boyd and Dr Tom Hesketh

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DAY ONE

OPENING ADDRESS (1)
Mr Ruairi Quinn TD
Irish Minister of Education and Skills

Thank you very much for that somewhat embarrassing introduction. It is very dangerous John, (Minister John O'Dowd) I think you will agree, to leave a public trail of an autobiography that people can resurrect and reconstruct and put to you. But since you did talk about the autobiography, let me share with you, because I am a very strong fan of this cross border initiative that is manifested here to-day.

I have a mixed background, like most people on these two islands, and my father's family came from a small hill farm in a place called Attical which is a place between Newcastle and Kilkeel, County Down. My grandfather emigrated to Liverpool, which was the biggest Irish city in the world in those days – this would have been about 1880, and my father was born in Bootle in 1903. My grandfather was one of the successful immigrants we have right across Europe. He made enough money in a place which enabled him to return back to the place where he wanted to be – which ended up to be Newry, which is where I know you were educated. And for a long time I had an uncle who came for a weekend, and as my mother famously stated stayed for 10 years, until he finally got married. (I think she had a hand in that to get him out of the house). But I travelled up and down to Newry every fortnight from about the age of 3 until I was 13 or 14. I now live in Dublin, and some of my family are living in Spain, and living in Latin America and living in Canada.

That is, I think, not an abnormal island experience for all of us, and for that normality we have to transfer into the political settlement on this island and on these islands. And I think one of the great places for that settlement to embed itself is within the classroom, within the education system. First and foremost to inform people of our rich background, our diverse background, and the potential it has for the future. And we are going to be entering into both in Northern Ireland and in Southern Ireland and on these islands a decade of centennial celebrations, events, remembrances etc., which will tell us an awful lot about ourselves. And I think that the teaching dimension of all of that provides the opportunity for exploring it in a way that celebrates diversity and at the same time recognises the unity that we have in this rapidly globalising world.

European unity is the only politically entity in the world that external countries actually want to join. I don't know of anybody who wants to become the 51st state of the United States, or the 16th state of the Russian Federation or the next province of China. But there is a queue of people wanting to join the European Union. To me this English speaking set of islands on the North West coast of the European Union share an awful lot in common. And as we go further into this extraordinary political project, whose final destination has never been defined, we need to look at the strengths we possess together and explore the depths of those strengths, so as to ensure that our children and our grandchildren have a secure and comfortable place in that new political entity that is still evolving.

We all know what school we went to, but I certainly, and I suspect it is true for most of you, will never forget the teachers who opened our minds. You will never forget that moment

when, as a youngster you felt, 'yes, I get this; yes, I now understand this'. Whether it is quadratic equations, or literature, or your sense of your own self's worth – and creative teachers have the ability to unlock that in every young person.

Now I don't know how you can teach creativity, and I have looked at the book that is being launched in conjunction with this conference here today, and it actually is an extraordinary book in many ways. But it is amazing as to how you can start to systematise the things that people do intuitively and the systemisation of it may vary from one person's perception to another, but trying to systematise things like teaching and creativity are absolutely essential for the following reason. This is my view.

Learning, the transfer of knowledge, the transfer experience, the assistance to ensure that people do not repeat the mistakes that others have made, has been with us since the dawn of civilisation. Its perhaps, most poetic moment, was the dramatisation of it on the Parthenon, and the Acropolis: the dialogue and discourse nature of exchanging knowledge, pursuing the boundaries of what you know and what you think, and how you think. And it was constant in terms of human history, which most historians would say is about 14,000 years. That is as far back as we can go in terms of measuring when human consciousness as far as we understand it can be measured. 500 years ago it transformed. 500 years ago we had an absolute radical transformation, in that 13,500 years of learning and discourse – I call it the Gutenberg moment.

Up until that time, you could only carry in your head what you could remember. Learning was confined by the limits of your brain. Which is why Seanachaí, the story teller, the oral history was so important. And the person who carried that folk memory, that living history for the tribe, for the family, for the nation, for the community was so revered. And the Gutenberg moment made that person redundant, because you could now store the memory, the memory man mystery, into books; and you could park stuff that you knew was important, but that you didn't have to carry around in your head all the time.

We are now in the middle of a new Gutenberg moment. The Chinese, as you know actually invented printing in the thirteenth century, but we have the European arrogance to pretend that we invented that along with the compass and a whole lot of other things which we borrowed from other cultures. But the Gutenberg moment, was not a moment – we don't know for how long it actually lasted – probably at least three or four or five decades. But there was a certain tipping point when it suddenly shifted the balance, and I think technology and electronic devices and everything else that we now have are going to do something similar for education and for society.

We know it has happened in society. But we don't yet know, and David Puttman has talked about this on numerous occasions, we don't know exactly how it is going to affect education. But we do know it is going to transform it. And therefore the potential to harness creativity among students and young people is now being given a canvas which never existed before. It now has the possibility to unlock all sorts of intelligences and also bits of instinct which previously could not be captured by the chalk and talk system of transferring knowledge, or the discourse system that was limited by how much you could remember.

And this brings me to my last point. The kind of economy that this island has to produce, North and South, in a world that has been transformed by the emergence and re-emergence

of China and India (and re-emergence is a better word that emergence, because they were there long before we were, the Europeans. Just think of it for a moment, where we were when St. Patrick arrived, and where they were in 432 AD). The kind of economy, the kind of society and the kind of place that we need to be in and have to move towards will be determined by the boundaries of the creativity of the young people of this country. How we can unlock that creativity, I think is the challenge for people like yourselves.

So I want to wish you well, it's a great topic. I would love to stay for the rest of the day and listen in on it, I will get reports of it, but I know on behalf of John and myself, and John will no doubt speak after me, we have a good working relationship. We want to make this an all-island centre of education; we want to remove barriers, and suspicions and the threats that are there. I certainly have no reservations about going as far as we can go together to explore with mutual respect for all communities on this island, what it is we need to do to make this a better place in which to learn and what it is we need to do to unlock the creativity so many kids have in the classroom, and never get a chance to express it.

Thank you very much indeed.

OPENING ADDRESS (2)

Mr John O'Dowd MLA
Northern Ireland Minister for Education

Fáilte as Gaeilge

Good morning everyone it is a pleasure to be here to open the conference along with my colleague Minister Quinn in relation to SCoTENS and North South education.

After listening to Minister Quinn's profile, my own makes me realise I am not as interesting a person as I thought I was, and I was once accused by a former comrade of suffering from arrogance. He said that once I was promoted to the Assembly, I had become arrogant – my brother pointed out that I was always arrogant. So I suppose it points out that we are in a life-long learning journey, and I welcome the fact that we are here to-day at the SCoTENS conference, that we are learning from each other's experiences, as educationalists.

There was some reflection in Minister Quinn's artistic pathways, and he referred to me as being creative as a chef and we have a lot to continue to learn, and I think that Ruairi's presentation was very interesting in the sense that we are on a life-long learning journey, and experiences from our past advise us that there are seminal moments which we have to grasp, and we have to learn very quickly if we are to allow our young people to achieve everything they can, and digital technology is clearly one of those.

There is also another aspect of a chef on occasions – chefs are not renowned now for their patience, and I am not renowned for my patience, and I am very supportive of cross-border initiatives, but I also want to see results. I want to see out-workings of conferences, I want to see out-workings of policy makers, I want to see out-workings of reports. And I think at times, perhaps the political journey has allowed us to stall on some of these things, but as Minister Quinn has said there is a very good working relationship between both of our Departments. There is a very good working relationship between us as Ministers, and I think that has to be reflected down through the system. We are keen, and we have shown through our actions, through the North South Ministerial Council that we are keen to see progress being made across a number of sectors, and we want that to be spread out among the various bodies that now operate on a cross-border basis. We need to show results from our work, and the reasons why we need to show results from our work is because results from that work will improve the daily lives of the young people we serve.

I have recently launched a campaign targeting outside the schools, talking to the communities and the parents of our young people. Because despite the best efforts of our teachers in the classroom, teachers cannot make this journey on their own. We need to re-engage communities and parents in relation to education. In a western society with the gift of free education, up until the age of 18, I think the community has become disengaged with it. And it is those communities that most need the educational gift that have become disengaged from it. And I don't necessarily point the finger of blame at those communities. There is a variety of reasons we can become disengaged. Maybe their individual experiences,

or experience of education was not a good one, so therefore they have been turned off from it. Or perhaps historical reasons had pointed towards the fact that they did not require a good education to achieve employment. So therefore why would you have a good education if you are not required to achieve it for employment? But all of those things have changed, for us to be successful individuals, for us to be in a successful society, we require education. I have to, and we have to re-engage those communities, re-engage people we have turned away from education for whatever reason and we have to bring them back to it.

Now the campaign that I am involved in at the minute is only at the start of where we are seeking through the media, through an advertising campaign to parents, re-engaging them back into that education debate. Now it is not going to work with an advertising campaign, it is not going to work with collaborative tv ad, or radio ad, or a powerful poster on its own, that is just part of it. And in the weeks and months to years ahead, we will continue to roll out that programme of engagement, particularly with those individuals and communities who have disengaged from education.

And there is a role for political leadership in this. There is a role for political leaders to speak plainly with their communities, with parents and with families and reinstate the gift of education to them. We will continue to work in the education sector – I will continue to work with teachers and educationalists on how we deliver education in the classroom and in the school, and we have recently in relation to the digital world, I have recently visited a school in West Belfast – St. Oliver Plunkett's in West Belfast, in a socially deprived area where the school from its own resources has provided the entire school with i-pads. And the entire school during various parts of their school work, will work on those i-pads, introducing those children to digital technology. Not to fear digital technology, but to learn from digital technology, because it is the way forward. As Minister Quinn has said, we have to grasp this moment, and use digital technology to the best of our ability. And ensure that with restricted budgets that we do everything we can.

I have recently invested somewhere in the region of £170,000,000 over 5 years in digital assessment in schools. But it appears to me that the more you spend on computer systems, the more problems you buy. But I intend to rectify that problem. Well I intend to ensure that somebody rectifies that problem, for going into the future, because computer based assessment in principle is a good idea. Yes, we will iron out the difficulties around technology, we will iron out the difficulties around the concerns from some of the teachers as well. We will deal with all of those matters, but increasingly, more and more digital technology, and computer bases will be in our schools, will be in our classrooms, and we have to keep a pace with that. And we have to learn from both jurisdictions, we have to learn to share software and technology to move forward to do that.

I too unfortunately have to leave before the conference ends to-day. I wish you a very successful conference, I wish you a productive conference and I hope that you continue to work closely together as Minister Quinn has said, I can assure you that at senior levels in education on this island we are working closely together to produce a world class education system of which we can all justifiably be proud.

Thank you very much.

INSPIRING PASSION, POSSIBILITY AND CREATIVITY IN TEACHING AND LEARNING

Professor Teresa Cremin,
Professor of Education (Literacy)
The Open University

Colleagues, I am honoured to be here at this august occasion, I am also delighted, because quite frankly the theme of your conference is one of the utmost importance, not only in the context of global uncertainty and shifts in technology, (to which the Ministers were referring), but also because, as Ken Robinson says, 'being creative is part of being human'. I believe we may need to foster our own as well as others creativity in order to take education forward at this time. In planning my address this morning, I drew on a number of colleagues' work, and I want to touch on a list of these now just to give you a sense of my theoretical frame. Some of these colleagues are working conceptually, others empirically. I am indebted; we all are, to the work of Margaret Boden, Anna Craft, Mihaly Czikszentmihalyi, as well as Ken Robinson, now working in the US and our US colleagues Keith Sawyer and Robert Sternberg.

I am also linking to the work of colleagues researching with their student teachers in different Higher Education institutions – exploring ways to foster creative teachers for tomorrow. Indeed I was fortunate recently at the BERA Conference in Manchester, (I am co-convenor of the Creativity Special Interest Group); to listen to some excellent presentations on research into creativity in Intel Teacher Education (ITE) – so with their permission, I will be sharing some of the insights from Elton-Challcraft and Mills, and Lofthouse, Cole and Thomas. I am also drawing on my own research which over the years has focused not only on creativity and creative teaching in ITE, but also on early years primary and secondary classrooms, and the kinds of practices that creative teachers employ. With my colleagues Jonathon Barnes and Stephen Scoffham, we explored what was common about such creative practitioners' pedagogy. What kind of practices do creative teachers of mathematics in the sixth form, or in the early years employ? What were the features that were manifest in this interesting and disparate group's practice?

Currently I am involved in an EU project called 'Creative Little Scientists 'with eight European partners and Anna Craft from the OU. We are looking at creativity in maths and science with children aged three – eight years, not only to explore the synergies but to consider the consequences for ITE. After our final piece of work in 2014, we will be making recommendations to ITE using curriculum design principles in relation to the teaching of maths and science under the frame of creativity.

Now as you can probably tell, I speak pretty fast, especially on subjects that I am passionate about! So I thought I had better give you a sense of my trajectory, the issues that I want to explore in the next hour. I want to pick up on these four strands: What do we conceive creativity to be? (And what are the drivers and tensions?) What are student teachers' conceptualisations of creativity? And indeed what are some of the issues around our own creativity? If we are going to foster creativity in our pre-service teachers and in on-going

CPD we need to be conscious not only of the nature of creativity ourselves, and its role in our own lives, but also how we might foster it in others. I want to close by looking at the principles of creative teaching and learning, drawing on a number of projects in which I have been involved in order to do so. I intend to share some video vignettes of colleagues' work and examples from primary classrooms, as I think there are parallels with the integrated way in which young people learn and are enabled to learn and the ways we can foster creative learning in ITE.

What is creativity?

In relation to the wider context as the Ministers commented, the European Year of Creativity and Innovation back in 2009 has led to new expectations. They noted too the interesting relationship between creativity and innovation, which often reside in each other's company; creativity is usually related to the construction of new and useful ideas, whereas innovation is more commonly associated with the way these ideas are brought to market to a profitable conclusion. So whilst there is an overlap in relation to their source and impetus, they are nonetheless distinctive. For the rest of my talk I am going to focus on creativity, whilst recognising that innovation is one of its drivers in terms of the economic context. In order to foster creativity, whether in a primary school, or in an Education College, we need a common understanding of the concept and need to avoid being vague about it. Vagueness tends to foster a sense of anything goes in the profession – such that 'being creative', comes to equal 'being flexible', 'tweaking tedious curriculum plans',' doing what I want, rather than doing what Government want me to do' and so forth. This rapidly leads to a weak enactment of teaching creatively in the classroom.

Before we move onward I want to take us back twenty years to 1992. If you were drawing schooling in 1992, I wonder what your drawing would include? One of the projects I was involved in invited young people to do just that and a typical response from these youngsters in the South of London schools is shown in this visual. We see the kind of pressure that a young eight year old pupil was experiencing: the pace and pressure, tests and targets, accountability and assessment: 'We must move on' – 'we must learn more' – 'you silly boy' – 'get a move on' – and so on. It is in this pressured 'performativity' culture as Ball (1998) describes it, that we can see the drivers of creativity. The economic drivers, to develop more innovative thinking and new creatives; the role of creativity in relation to citizenship, the changes in technology, not only act as drivers but also provide new opportunities for creativity and the recognition of children's capabilities and the importance of building on experiences and promoting positive skills and dispositions. Epistemologically, creativity in education is often framed in one of two ways (Gibson, 2005). Firstly, it can be seen through an instrumentalist perspective which views creativity as a skill that should be developed as a route towards innovation and building a 'knowledge economy'. The second way that creativity is often interpreted in education is through the notion of romantic 'self-actualisation' and is tied in with a democratic ideal of creativity – that creativity is something that we are all capable of and that creativity is an important part of childhood development.

Let us look at some of the tensions in policy and practice that emerge from these kinds of conceptions of creativity. In the EU Creative Little Scientists project we documented how creativity is framed in the policies of the nine partner countries – in some, creativity is contextualised as a skill, within Personal Learning and Social Education for example, and in others it is seen as an aim, mostly related to creativity and innovation. In yet other countries, the word creativity is simply not in policy or guidance material at all. It is completely absent.

It is important as educators that we try to model the medium, and try to afford space for meaning making. Czikszentmihalyi argues that creativity is a central source of meaning in our lives – a way of making sense, of understanding. Although it is a very slippery elusive term, I think that as educators in the context of our ITE work we need to make choices about what we are deeming creativity to be in St Patrick's, Stranmillis, or the University of Cork, for example. And what do we mean by 'creative teachers'? The National Advisory Committee on Creative and Cultural Education (NACCCE) Report (1999) which Ken Robinson led back in the late 90's you will remember, argued that creativity is imaginative activity, fashioned so as to produce outcomes that are original and of value in the given context. We need to also remember that there is a spectrum between what many call 'big c' creativity, that is evidenced in creators such as Einstein and Picasso for example and 'little c', creativity, the more democratic form of creativity that Craft (2001) describes as life-wide and every day. Personally I adopt this conception, though I think Margaret Boden's (2001, 2004) terminology is also useful. She refers to historical creativity being 'the big C' and personal creativity 'the little c'. Today I am focused on personal creativity – on enabling student teachers and through them children and young people – to make meanings, to express themselves, develop new imaginative understandings and contributions. In Boden's (2001) terms, being personally creative involves exploration, combination and transformation.

If you want to develop creative teachers for tomorrow then you will wish to be sure of the justification for this potential transformation. Are you as deans, lecturers and independent consultants responding to the EU and following through their directives? Is this no more than the flavour of the month? Or are you doing it to enrich and deepen young people's learning? The title of your conference implies a desire to develop creative learners in schools through exploring how to foster creative teachers for tomorrow; although your own institution's underlying rationale and commitment to creativity in education is worth pondering upon.

Certainly in England a lot of money has been put into Creative Partnerships and the evidence suggests from the National Foundation for Educational Research (NFER) (Lamont et al, 2011), suggests that working alongside artists, teachers provide opportunities for young people to take risks and improvise and that such partnerships contribute to raised confidence and aspirations. Indeed, Maurice Galton's (2010) recent work highlighted that creative partnerships can positively influence the well-being of students too. This was more marked in secondary than it was in primary which is interesting, because Sternberg's (1999) argument is that the older youngsters get, the less creatively engaged they are in their learning. In the early years multiple opportunities for creativity are manifest, but as the young travel through schooling there is decreasing evidence of creativity. It is not that they have less creative capacity, but that it is not encouraged as much, and afforded less space in the curriculum.

It seems to me that in England the focus in ITE is on competencies and compliance; getting the student teachers through all the required Teacher Education elements that have to be checked and triple-evidenced and that this can drive out our sense of passion, possibility and playfulness. We tend to focus on the knowledge, the competencies and the checklists students need to get through and step away from a more open reflective and playful dispositional frame. I wonder if it is time for us to seek more balance in this regard? 'Does that tune in with you?' I saw one or two heads nodding, so at least two people in the room think there is a connection! It is difficult, because whilst we may wish to develop creativity, we are positioned with very little time. Six two hour sessions are all you may be given to

teach history on a PGCE primary for example, so are tutors really going to give up several hours to work creatively with other tutors?

Student teachers' creativity

Moving now to look at student teachers and their creativity, we need to find out about their conceptualisations of creativity, their sense of identity as creative individuals and their experience of creativity in schools. These are a vital concern in Teacher Education because they are the basis of their meaning making. In doing so, we also need to recognise that professional identity is not a stable entity – not fixed or unitary, but relational and situated. Some of my colleagues from Chester, from John Moore's University, Liverpool Hope and the University of Cumbria have been working together under the banner of the Teacher Education Achievement Network (TEAN) to explore with 1,500 students – through an initial survey, and then follow-up case studies – what student teachers understand creativity to be. Theirs is a good example of what can be achieved through cross-university collaborative endeavours. When the Minister was talking earlier about productivity and outcomes in relation to SCOTENS, I was struck by the opportunities available to you all to work together, so I thought I might offer you, with my colleagues' permission, a few examples of the ways they have begun to do so.

Led by Barbra Walsh at Liverpool John Moore's University, the TEAN team have established through their student surveys that their pre-service teachers have very diverse views of creativity,   For example,'It's like being a creative genius isn't it' and 'I don't see myself as creative, I never have been, I'm not the arts type'. Listening to the voices of our students may require us to challenge some of their myths and misconceptions. As the Minister recognized, we need to dispel myths about creativity being related to the arts only, and about it only being the capacity of certain individuals. If we adopt a more ubiquitous life-wide conception of creativity, (Craft, 2005) little 'c' problem-solving creativity, then we may also want to find creative research methods that allow student teachers' multiple perspectives to be voiced. One of the strategies TEAN members used was to invite their students to develop a Bayeux tapestry reflecting their own understandings and adding to this over time. Another was a strategy which they called 'Visual Metaphors' – giving students the chance to go out and find visuals, mostly from magazines and photographs to reflect their understanding of creativity. One group chose a camper van and commented they'd chosen it, 'so that we could pretend that the van was the instrument for the journey to creativity, and we could take the children with us'. The discussions of their visual metaphors revealed some of the students' difficulties, for example two PGCE trainees noted 'there is a large amount of information and lesson delivery to get on top of – to consider creative teaching at this point is to sandwich too much in at the same time'. Another thought that creativity was an optional extra: she commented, 'I can't take it on, you are offering me all the stuff about basic lesson organisation and discipline, and I can't take creative teaching as well.'

Such comments should challenge us to integrate creativity rather than label or separate it and be mindful of our own implicit practices. Certainly there is plenty of research evidence to suggest that students' constructions of creativity are limited and confused (Newton and Beverton, 2012; Walsh et al, 2012). Also that student teachers want more open spaces within their courses. As educators in ITE, we are often caught; whilst we need to provide assessment opportunities, these rarely offer possibilities for the unexpected or for student-determined outcomes. Yet we know that creativity is often inhibited by predictive, outcome

based course designs. Thomson et al's (2006) research highlights that creative artists tend to use a more 'competence oriented' pedagogy (in Bernstein's terms), whereas teachers tend to use a more 'performance oriented' pedagogy focused on outcomes. This outcome driven pedagogy is perhaps also too often a reflection of our own work with student teachers.

Additionally, I wonder whether we render visible our reasons for seeking to develop our students' capacity creativity. Do our students understand the role of risk taking in creativity, for example? How do we take this forward? At the University of Cumbria's Tower Hamlets site they run annual enrichment days when all the PGCE and SKIP scheme students take part in core and foundation workshops on creativity run by non-staff members. I do not wish to suggest that the staff themselves are not highly creative individuals but that they value novelty and risk taking and so bring in visitors – classroom teachers and advisors – to lead sessions. Staff also attend and take part alongside their students, often prompting reflective conversations as they engage creatively together. In another example, as part of M level module on the creative curriculum, large numbers of students go out to schools to work in teams on creative projects with primary-aged learners. There can be 50-60 students in any given school working together in groups and being assessed both individually and collectively on their work plans, the execution of the project and its evaluation.

Maybe there are examples like these in your own institutions where colleagues are working to explore students' understanding of creativity, or indeed working to expand students' experiences of creativity? If not then perhaps it is an interesting issue to consider why this is the case? Is it because you don't have a creative champion? You have someone I am sure who runs the English team, the maths team, a lead geographer perhaps but what about creativity? Is this a role issue?

Lecturers' creativity

Now I want to move to my third focus and turn the lens backwards as it were, onto ourselves. If we are going to develop creative teachers for tomorrow then we certainly need to recognise our own creativity – as indeed your two Ministers did. We need, I would argue, to model our own passion and foster possibilities by engaging creatively and recognising the funds of knowledge our students bring. Many of us have come into Higher Education because we embraced teaching with a passion. How can we share that passion in a way that renders visible its creative edge? How can we highlight the possibilities inherent within our subject discipline that can foster creativity?   I want now to explore some strategies in this regard.

In terms of student's funds of knowledge, I led a project a couple of years back, called 'Building our Communities – Researching Literacy Lives' (Cremin et al. 2012). This was not overtly about creativity but offers a parallel example. We invited teachers to enter homes and undertake Learner Visits to find out about the contemporary literacy practices of 21st Century children. The teachers created an asset blanket of all the multiple, richly nuanced literacy practices that were going on in the children's homes – most of which surprised them. For example, one highlighted how a boy named Lee spends much time on his DSI – he will play even when he has been told he cannot, he will play it under the duvet, when he is supposed to be sleeping! His teacher found out about his personal passions, his interests and love of Pizza Hut, and his favourite games - Super Mario, Star Wars and Lego. She found out much more besides. What I am trying to highlight here is – What do we know about our student's funds of knowledge? Those 21-year-olds who come to do a PGCE with us and who

work with us for nine short months and then leave as accredited teachers. In Canterbury on the PGCE one year, I worked with an ambulance driver, a multilingual Italian student (who spoke English as her fourth language!), a librarian and several colleagues who had previously worked in theatre in education. We need to consider how we can tap into the creativity of these trainees, who are passionate about theatre and education or librarianship for example. Some of the teachers in the Building Communities project noted that finding out about their children challenged their assumptions about them as individuals and as learners and that this raised their expectations of them. If we parallel this in a student teacher context, we are likely to find passion, commitment, energy and enterprise on offer and ways we can draw on this to profile their well-being and sense of flow (Czikszentmihalyi, 1999) in the classroom. We can also then foster their dispositions and develop their creative identities. We must not forget the mentors, link tutors or whatever you call them. How are they helping our students develop their funds of knowledge and passions in the context of the classroom?

We may wish to foreground creativity as one of the values that underpins our work. We were discussing last night at dinner the gap between students' values and our own. It is difficult with external demands and performance and accountability to find the space for philosophical analysis and consideration of values. But without such space we may not be able to take our students forward. As Prentice (2000) argues, 'Creative teachers continue to be self-motivated learners – they value the creative dimensions of their own lives and they understand how these creative connections can be made between their personal responses to experiences and their teaching'. This was made really evident to me in a project I did in Canterbury. There were three of us, Jonathan, Stephen and I, we taught Music, Geography and Literacy respectively (Grainger et al., 2004). We watched each other as lecturers, went into each other's sessions, workshops, seminars, lectures and so on, and explored the extent to which we were creative professionals. We also interviewed each other's students about their views of us as creative practitioners. It opened my eyes. I thought of Stephen as a Geographer. It never occurred to me that I could discuss creativity with him; he was just 'Mr. Geography'. The student voices were very telling. For example, they typically noted things like, 'he doesn't put up professional barriers'; 'He is relaxed'; 'She is very playful'; 'She is always asking questions'; 'He kind of like joins in, he is like one of us.' In the interviews, and indeed in our observations of one another, we began to tease out what it might be to be a creative practitioner in ITE. I am not sure if we got it right, but we took this further in our later creativity research (Cremin, Barnes and Scoffham, 2006). Certainly we tried to demonstrate the provisional nature of knowledge, since as Poulson (2005) argues, student teachers have a very psychological orientation to knowledge. They see knowledge as located in the mind of the knower, yet we wanted to share a more socio-cultural understanding; that cognition is distributed and contextualised, and we tried to help them realise – as I am sure you do too – that in Boden's (2001) words, creativity and knowledge are two sides of the same coin.

Now let us turn to our subject specialisms.

Let me show you a picture of a pile of books by my bed! Not a very recent picture actually, I have been trying to take a picture on the last Sunday of every month for the last few years just as a way of tracking what I am reading, and what is going on in my thinking and so forth. Anyhow, I could take that pile of books or the photo to show to students in order to open up a discussion around what counts as 'reading' at home and in school, and to explore how our identities as readers, history enthusiasts or whatever are shared. I am sure in

different ways you share your passion for your subject. I am sure in different ways you share your passion for your subject.

I think too we could involve our students in subject associations much more. They will meet many committed, energetic, creative practitioners through such involvement. Last year for example, at the United Kingdom Literacy Association annual conference, one lecturer from the University of Greenwich brought 11 students with him (the University part funded their attendance) and they went away empowered. They met lots of scholars whose work they had read, and found they too were committed to the enterprise of fostering learning. Certainly we can run extra curricula activities. I was very fortunate when I did a PGCE at Cambridge. Morag Styles who was the English Tutor then, ran a poetry club. It involved poets and children coming in and I developed my passion for literacy and love of poetry at that time. It wasn't just open to the PGCE course, I might add, and several of us who attended are still in contact. I wonder what extracurricular work you and your staff run?

Principles of creative teaching and learning
Finally, to explore my last focus – the principles of creative teaching and learning. Drawing on multiple studies I would suggest these include: co-construction, agency and autonomy; curiosity and a questioning stance; collaboration and problem solving; teacher as facilitator/ meddler (McWilliam, 2008) and an open ethos.

I do not have time to exemplify each, but will share an example from Higher Education. In Canterbury Christchurch University at the beginning of the Higher Education and the Arts project (HEArts) the course tutors, of which I was one, were displaced as co-learners on the BA Ed for 2 days each year. We engaged in a more open and integrated way of working, working alongside our students on cross-curricula enquiries and visitors came in to lead our learning. As tutors, many of us were working out of our comfort zones, so we weren't able – or indeed confident – to lead, and students didn't turn to us. In a way this work challenged the orthodoxy of the apparently authoritative expert and as tutors we worked collaboratively with students in various ways. I recall visiting Hythe on a trip with perhaps 50 student teachers and 200 young people from local schools. We worked in small mixed groups and had to respond to the challenges set about the environment and return to college later to present our understandings in alternative ways.. The HEArts project showed us that journeying alongside our student teachers (and indeed school children) was very powerful, enabling them to see us differently, and enabling us to see them differently too. It involved lecturers, teachers, IT students and secondary/primary-aged learners – co-constructing the curriculum – rather than simply delivering or receiving it – and to a certain extent taking ownership of it too.

This is possible in the 'normal' ITE curriculum also. We can shape the curriculum in responsive ways, plan for space, set open-ended questions as directed activities, and expect students to return a fortnight later say – ready to share what they have collaboratively found out about a given area. As one primary head teacher noted about her young learners' relationship to the curriculum, 'It has to be their curriculum, relevant and interesting to them, so that they can take ownership of it'. It is possible to foster curriculum ownership in ITE too, though there is need for planning, structure, support and dialogue along the way. We may want to engage our students as researchers and invite them – not as individuals, but as collectives – to identify areas for enquiry so that their reserach question is a shared one and they journey together, and learn through collaboration and problem-solving.

In the Building Communities research I mentioned, we supported the teachers as researchers going into homes, not to talk about Imran or Jo, but to listen and learn about their practices in the home. This involved them being repositioned, not as 'knowers', but as 'learners' who needed to find out. This is possible in ITE also. There is a super example in a paper on on the TEAN website of Art and Geography PGCE students at the University of Newcastle working together to create an 'urban stories' exhibition (Lofthouse et al, 2011). They were engaged in workshops with artists and writers – indeed their tutors were also engaged – and at the end of the unit of work they had to make presentations together on how this new urban stories exhibition might look. They presented their plans to each other and to the gallery staff and offered their views, which reflected their learning. As you can see from some of these, the work challenged them. For example some noted: 'We thought that we the art students, are the creative ones, but it was interesting to share that role,' and 'We have learned about how the geographers work in their problem solving ability' and   'If you have taken on the role of expert, you have to talk confidently, and everybody has to become a team leader, in their specific professional area, and that has pushed us on.'

So I am suggesting putting aside curriculum constraints, and planning that for one week or more, sets of students and tutors might give up some of their separate curriculum time and work together. As tutors at Christchurch we had to give up literacy time to take part in the HEArts project – there was a huge row about the value of the work beforehand and I recall Jonathan Barnes who led it urging us to take the risk and find out whether it was worth it. Many years later, the team are still engaged in such open-ended and integrated work, though now it is a whole week's work, without funding, but with pleasure, commitment and creative outcomes. There is much value in tutors and students collaborating, asking questions and learning together and in this way we model both creative teaching, (which has a teacher-focused orientation) and teaching for creativity (which has a learner-focused one).

Incidentally, I happened to notice on the websites at Cork and St. Patrick's you have Matthew Sweeney and Claire Keegan coming as writers-in-residence in your English Departments. Wonderful! I wonder though what kind of extended residencies are they offering your education students? What kind of opportunities exist? Not for single stand-alone lectures, but for creative writing sessions perhaps, for new collaborations, workshops in schools observed and engaged with by student teachers? As Sawyer (2004) argues, children's creativity is best nurtured in contexts in which adults are also creatively engaged, where creative practitioners are fellow artists and co-collaborators in the process of meaning construction. Working with creative partners can move us as educators away from being the 'sage on the stage', or the 'guide on the side', in order to become 'the meddler in the middle' (McWilliam, 2008a,b) who take a full part in enterprise of learning. Positioned as meddlers, McWilliam (2008a) posits, practitioners become co-workers, experimenters, risk takers, designers, editors, collaborative critics and authentic evaluators.

So looking back, I hope I have raised some questions and possibilities and shared my passion for creativity with you. My final question is simple – 'What kind of teachers do the children of tomorrow need? Do the children of tomorrow deserve? Do they need curriculum deliverers who can convey the given curriculum? Concept builders to take them forwards or do they need and indeed deserve creative practitioners, possibility thinkers, who are passionate principled pedagogues? Of course these are not mutually exclusive, but institutions have to make choices and ask themselves, 'What kind of teachers are we seeking

to develop in this University College, will they be creative teachers of tomorrow? If so what can we do today to ensure this?'

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INNOVATION AND CREATIVE CLASSROOMS – HOW NCCA AND CCEA WORK CAN SUPPORT CREATIVE TEACHING AND LEARNING (1)

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I have to say how much I enjoyed Teresa's presentation on creativity, I am sure everybody did and we are all going to remember the 'meddler in the middle'. And actually in the course of my 20 minutes, you might keep that image in your mind because to remind colleagues who may not know, the NCCA advises government on curriculum assessment for early childhood, primary and post-primary education, so we do deal with the full continuum.

In some ways, those who are in the policy space can be tempted into the delivery mechanism, and so therefore it is possible for us as an organisation to produce a really excellent publication on creativity. It is possible for us too, to send this report to every school – we might even send a poster with it and God knows, we might even tweet about it. Effectively we could tick the box – our work is done, we have put creativity in the curriculum. It is a very tempting place to be, and to be fair, looking back over my own work over the last decade there are times when I think it is a very seductive proposition as a policy maker; and even from a Ministerial perspective it is very good to have a product and a document, and the guidance has been produced. But of course policy makers should want to 'meddle in the middle'. I think the real trick is to get into the space between teachers and learners, teachers and other teachers, teachers and head teachers, so that you can find out what are their questions. Because unless you actually empower them to make the changes, ask the questions, interrogate the practice, I think you do end up with a really good publication but very little else. And in fact it can work against the interests of the publication, because the publication becomes part of the weight of stuff to do, and innovation becomes – I think the phrase that Theresa used 'innovation becomes the potential for performativity'. 'I have done it. This school is a creative school because we have a policy on it and it says so over the door'. And therefore when an inspector comes in, we can produce the evidence of creativity, and we can put all of our energy into producing the evidence of creativity without actually having any creative engagement. So, I am sure many of you will sit there and go, 'if she thinks that, why is she producing so many of those documents?'. But it is always the tension between the space.

I am going to talk about four principles and three examples of how we work, and I think it is about how we have learned to help teachers and schools be more creative and be more innovative in themselves rather than just responding to the rhetoric. I think we have learned that we need to provide schools and settings with the tools for the right questions. One of the things we have found about all kinds of innovation in the curriculum and assessment, is the importance of the question:

What is not working for me as a teacher?
What is working well for me as a teacher?
What are the students learning as a result of what we are doing?

We need to give schools, teachers and practitioners tools to develop the solution when they have identified what their problem is. There is little point from an NCCA perspective in suggesting, publishing, writing that 'we have a problem with rote learning', or 'we have a problem with underachievement in mathematics' because if you as a teacher or a practitioner don't believe that the problem is yours than the problem will always be mine. You will just be carrying out and enacting the solutions for somebody else's problem and of course, immediately you are taking all the power and creative energy out of the place where it really matters. We need to give you tools to evaluate progress. We are very good at developing tools to evaluate system-wide progress, but teachers and practitioners – those who work in schools – need the tools to check and see how progress is happening. Students need some of these tools as well. That is part of what we try to do. To be puzzling and empowering.

We did publish a document – it wasn't too glossy – about leading and supporting change in schools that underpinned the last strategic plan and those two principles worked well. Puzzle – get people past the questions, and power – give them the tools and what they need to answer the questions. As the process goes on, communication and engagement with multiple audiences becomes really important. How you do that, how you give teachers and students the things that they need to engage with, whatever the innovation is, that becomes extremely important. Because in the business of creativity, in the messiness around the edges of any kind of innovation, it is important that people have a clear sense of what was the question we were trying to answer here. And I think you do need to sustain that. In NCCA we try to do that, and to give schools the potential to do that. And not to forget about parents in the space of creativity, because parents send their children to school with a range of expectations and their expectations are around innovation and creativity can often be different from educators' expectations around innovation and creativity. While parents will buy into the idea of innovation, creativity and something new, at one level they are always more comfortable if it is for other people's children. That is a very natural reaction –because I think of the very varied expectations of schools. I don't mean to be generic with the parent body, but I am just saying that they can often be forgotten in the engagement piece.

Evidence at all levels goes back to the tools used to evaluate progress. We are very strong in the policy making space around evidence – the importance of using evidence, knowing what the evidence is telling us. Actually we don't really need evidence – the people who need the evidence are the people who are asking the question. So the people at school level need the possibility to access evidence and to generate evidence. You mention reflective practitioners being bendy at the edges, I love that idea, because it is a very slippery concept. Everybody wants to reflect on their practice but to really interrogate it means that you need the questions, you need the tools and you also need the ability to look at the evidence.

Above all else, our fourth principle is about momentum. To avoid reset – reset: that concept where you change all the settings on your computer, but when you open it the next time, it is back to Times New Roman. The ability of an education system to reset itself, to work against creativity, to return to the default setting, is incredibly strong for all kinds of reasons about the process of schooling that I won't go into in my twenty minutes, but it is a very powerful default setting. There is a real tendency when you get any kind of innovation and

creativity going, to default back – or to resort to the 'Christmas tree effect', and if Argos can mention Christmas, then so can I. Michael Fullen uses the term the 'Christmas tree effect' and it is a nice way of describing performativity. I have got all the decorations. I have every initiative on in my school, we are coming down with technology – ipads, iphones, gizmos, gadgets, policies, projects – we have everything. We are heavily decorated as a school, but underneath it all, we are still the same basic tree. I think that is a powerful piece from Michael Fullen.

So there are the four principles we will be trying to work with at the moment. And I am going to give you three examples – two of them are from the junior cycle changes that have been announced recently, and one of them is from early years. And maybe we will have an opportunity to think about some of these. You will know that the set of reforms around Junior Cycle have a focus on learning, curriculum assessment, and qualification – so the basic building blocks of what schools do – and there is change associated with each one of those. Let's go back to the building blocks of tools to ask the questions, tools to try and address them and tools to focus on progress.

I want to give you an example of one of the tools and this is the first case study.

We have a network of 49 post primary schools working with the NCCA for the last number of months. With these schools we have created a network based on NING – now one of the teachers described it as 'a bit like Facebook without the kids'. Effectively it is an online network for the teachers in those 49 schools. We simply created the network – showed teachers how to access it and use it, and then got out of their way. Initially, we thought it would be a tool where the teachers in the network would be able to communicate with each other, so if there was a session in an education centre about something they would be able to spread the word. But it has become a tool for something else; where teachers have connected with each other and formed their own groups. Unsurprisingly, the post-primary teachers connected with their own subject areas, so there is a history teachers' group and an art teachers' group. But the history teachers and the art teachers have never met each other except in this space. So they can 'like' each other, they can comment on each other – they cannot 'unfriend' we have not given them that option, but you will see how they have begun to use it. So currently out of the 49 schools, there are almost 750 teachers active on this network and quite an amount of the comments happen out of school hours. The comments are about teaching and learning, and the participants have begun to share things. They have begun to share videos that they have come across, they have begun to share material – now this doesn't sound like rocket science, but it as an example as to how the principles around giving people the tools they can use themselves work. it is a space for teacher creativity and I think it is extremely important. I also think it is interesting to see how a technology that has effectively been consigned to something that students use has begun to be used by the teachers themselves. They connect with each other, and they message with each other. It is a set of tools around change that teachers are using to connect with each other.

The second example has to do with a more specific development in the junior cycle, which was the introduction of a new curriculum component called, rather unimaginatively, 'short courses'. Short courses are simply that – short courses, but they can be school-designed. We are developing some in NCCA and there is an example of three of them.

What has really been striking in the past eight months, has been the incredible pent up energy in the teachers in these 49 schools – and obviously they are early adapters – to do some of the design work themselves. These courses that are going to be assessed by the schools turned out to be an invitation to innovation in quite unexpected ways. In other words it was a tool, it was an approach that created the time and the space, and perhaps gave schools the authority to begin to be creative, and of course there are lots of NGOs and organisations developing short courses for schools but it is some of the ones that are being introduced by schools themselves, that I think are particularly interesting.

So this is a school in Limerick – Plays short film **https://www.dropbox.com/s/ qg5cn3m1e84v2vp/JC%202.mov**

So what is interesting about that is that they renamed the innovation themselves – 'super options' and if you look at the list they are a combination of the fact that they are located close to the University of Limerick who are partnering them in this project, and are clearly related to either learner passion or teacher passion. Somewhere on that staff there is a teacher who speaks Italian – you can see the list. Somewhere on the staff there is somebody who has already done work on animal and equine care, maybe through transition year, maybe through other work that they have been doing, and they have begun to offer these. It is quite interesting to see the school and the film was made by students and teachers to explain the 'super options' to parents; I think that is quite an interesting piece of school creativity when they were given the authority and the space to just think differently about what they were doing.

The second and final example, which is quite short, comes from early years education. We have a framework for early years education called 'Aistear' or 'the Journey'. A key part of that framework with which infant teachers are currently engaged is the role of play. Something I have learned from Arlene Foster and her early years team at NCCA is the importance of reciprocity in play in the early years. Sometimes the teacher leads, and sometimes the very young child has to take the lead. The clip is about giving us clarity and space to teachers to ask questions about what they were doing. **http://vimeo.com/ncca/ review/44944213/c6f0fd7d57.** This teacher, who is from Waterford, has Junior Infants and Senior Infants in the same year; so that is P1 and P2 in the same group. There are twenty-seven four and five year olds in her class. Janet is an infant teacher, and she had described herself before she got engaged with Aistear as a strong infant teacher but when she shares her mode of engagement with the students with other infant teachers they can all recognize it. You will see there is a little cartoon there of a teacher overwhelmed by a large number of students. Her mode of engagement tended to be about the pedagogy of the gap – 'to-day the sun is sh…' and they would all go, 'shining', and she would say, 'to-day the sun is shining and we will talk about the weather'. It was a pedagogy that was very focussed on the teacher. Introducing play has asked Janet to reposition herself, even geographically, which very much connects up with what Teresa was talking about – about locating yourself in the learning process. Now with infants in an Irish context, this has traditionally been quite formal, so introducing play into the infant classroom is a quite novel development. This is about travel and transport and previously she would have described how she generally would have had a conversation with the students about how they came to school. 'Did you come by?' 'A car,' and instead the exercise is about being travel agents. So as the rest of the class fills a metaphorical suitcase – they are drawing pictures of what they would put in their suitcase – she is working with a small group on being travel agents. Now what I want you

to watch out for is reciprocity – who takes the lead, and who steps back at different stages in this very short clip. The filming is by the special needs assistant in the classroom, and therefore it is a little bit different. Part of what we do is to give the infant teachers the tools to document and capture their own practice, and be able to share it with others, and this tiny clip is on the NCCA website. **http://vimeo.com/ncca/review/44944213/ c6f0fd7d57** and you can have a look at it. You do need to look at it several times to work out the highly sophisticated approach the teacher is taking to those students' learning. When I saw it first, I thought that what is going on in the classroom is complete chaos, but notice the reciprocity, the space given to the children to lead on the learning. The fact that you couldn't take a ship to Iceland, and that wearing your dressing gown probably isn't the wisest thing to do in Iceland was left unchallenged by the teacher because she was attempting to give the students the lead. You can also hear the practicalities, the racket going on in the background when you attempt to work with those students; so think about a passion for a particular type of pedagogy and the classroom realities of a large group of students that you have to manage in the meantime. Think about the degree of planning needed to have that kind of activity in a classroom. What Aistear has taught us, I think more than anything else, is that potential when you are given those tools. When you are given the questions to ask, when you are given the authority to do that, very dramatic changes can happen in teacher practice and we are seeing that now in the infant classrooms.

The NCCA website has several clips from Aistear in action that are really useful for teacher education, showing and demonstrating what it looks like when teachers try to innovate when they are given the space and the tools to do so. I hope you find them useful as well, and thank you very much.

INNOVATION AND CREATIVE CLASSROOMS – HOW NCCA AND CCEA WORK CAN SUPPORT CREATIVE TEACHING AND LEARNING (2)

Mr Richard Hanna
Interim Chief Executive NI Council for the Curriculum, Examinations and Assessment (CCEA)

I trained as a teacher of art, science and technology and from my perspective the relationship between science and art is fascinating. I have a keen interest in both. One of the exciting things about being a practitioner in science and technology is constant change. So there was a necessity, in my experience, to be creative in teaching and learning and one of the great privileges that I have had in my career is to be the 'meddler in the middle' often learning with very talented and enthusiastic students.

Many of you will be aware that CCEA has a range of responsibilities, with curriculum assessment, and examinations, and in to-day's context I would like to speak briefly about aspects of innovation and creativity using a very small number of examples; a few snapshots. I agree completely with the comments that Anne made, you cannot legislate for innovation or creativity, you can't write and publish the manual, dispatch it to schools, and expect it to become the custom and practice in our system. I believe that authorities such as CCEA can help create the conditions and prepare teachers at the beginning of their careers, and also support them with CPD to help it to become an established feature of our system.

Questions for us include, how can we create the right environment for innovation and creativity to exist and flourish? How can we support teachers to be creative and innovative? And finally, what are the results, and how do we measure the impact?

How do we create that vision and articulate it for teachers? Revision of the Northern Ireland curriculum introduced from 2007 provided the opportunity to embed creativity at the heart of the statutory curriculum. First we have to value creativity and give it its place. In our curriculum thinking skills such as problem solving are explicitly defined within a skills framework, and have been made part of the entitlement for all children from age four to sixteen. While these skills are explicitly taught that doesn't mean that they are a discreet aspect of the curriculum. On the contrary, they are actually delivered and embedded across the entire curriculum and in every subject context. Developing these skills is the responsibility of every teacher.

Secondly we have to create the space in the curriculum for innovation and creativity to take place. A characteristic of our curriculum is that prescribed content is kept to a minimum core entitlement. In doing so space was created to allow teachers and school leaders develop curriculum experiences in their own contexts that best meet the needs of their pupils. Subjects are grouped together in areas of learning encouraging connections to be made in learning and where appropriate, artificial boundaries between subjects.

We have introduced a new area of learning, for eleven – sixteen year olds, called Learning for Life and Work, which is important in helping young people to develop skills and knowledge, qualities and dispositions they really need for lifelong learning and operating effectively in our society. For pupils aged four to six, a new foundation stage has been introduced to provide a learning environment which best meets the needs of our young children. Flexibility can be daunting, scary even, from a regulatory perspective. On the one level, because it means giving ownership to schools, and to teachers, to create their own curriculum tailored to the needs of their own pupils, and their own contexts. It can be daunting to shift to a context where there is local responsibility to ensure a broad and balanced curriculum rather than that being a centralised responsibility.

It is therefore important to ensure that teachers are provided with supported flexibility. That they are not given nor rely on an instruction manual, but rather the toolbox to support them doing this.

My second question was 'How can we support teachers to be innovative and creative?' It may be stating the obvious that teachers need both quality training and quality resources. Creative teachers, for creative learners. Implicit in this assumption is that there is a link between the two. We can encourage creativity in pupils by being creative ourselves – by providing opportunities for creativity. In other words creativity rubs off. This means that we should practice what we preach, and this applies to curriculum authorities too. We have to consider what support is provided to schools. An example of this is the approach that we have taken to supporting the introduction of the new assessment arrangements. Whenever the curriculum was introduced in 2006 and prior to the introduction of the curriculum in 2007, the CPD approach was quite intrusive. It involved teachers going to out of schools venues, often to one day training events, with support materials provided. Often that is a one-off opportunity, sometimes events may be missed by a teacher who happens to be absent, or perhaps is on leave for other reasons. So we took the decision to develop our own online training environment for teachers. It wasn't without its risks – there were those who said, 'teachers are too conservative, they won't like this' and 'it won't work, technology will let you down'. None of those things happened. We have now trained almost 9,000 primary teachers in new assessment arrangements. The online training courses have actually been very popular. We have satisfaction ratings of well over 90%. But what is important for us is that it is not just a question of directing teachers to a website to train themselves, it is similar to the comments Anne had made. What we have found, is that the community of practice has developed over the last 18 months. Teachers have been collaborating with each other, not just during school time, but also during staff development days, and at other times as well. They are collaborating with their colleagues within their own schools, between schools, and one of the most interesting aspects for us is the collaboration between phases – that is between primary and post primary. We've had very positive feedback about that.

We were asked by many teachers for exemplars of assessment tasks for them to use. We were also asked by teachers if there might be an opportunity for them to develop their own tasks, and to be able to submit them to CCEA for validation. The flexibility to use tasks that have been developed by us or by using those that have been developed by teachers has been extremely important. My third question was 'what are the results – what is the impact of this work?' We constantly seek feedback through consultation and evaluations so that we know our support is considered valuable by teachers and they tell us what they make of the impact that it has upon the classroom. Our materials have been requested by teachers

and colleagues in other jurisdictions. We receive requests for materials from as far away as California and New Zealand, and although they have been developed for the Northern Ireland context, they have been transferrable in many instances. The aim of the Northern Ireland curriculum is to empower young people to achieve their potential and to make informed responsible decisions throughout their lives. So the full impact of the approaches that we put in place can only be evident in the longer term. Children develop into young adults and take their place in society and our economy and it is really important that those transferable skills that are developed within the curriculum help them lead valuable and fulfilling lives.

I was struck with some of the comments earlier about teacher education, and indeed one of the earlier speakers made reference to the fact that a creative pupil can often present as the non- compliant one, or the one with behavioural difficulties. I can relate from that from a personal perspective. I decided to be a teacher at age 16. I was taking public examination courses but the relevance of what I was doing was not entirely obvious to me at the time. I came to the realisation that if I really wanted to be successful in getting into teacher training college, to become a teacher, I needed to be compliant, that is, compliant with the (exams) system. In the subjects that I was studying at school 30 years ago – there wasn't an awful lot of room for creativity. So I was compliant, I succeeded in achieving exam results necessary for entry to teacher training. I saw how effective the recruitment process had been for the institution selecting people with the same values, outlook, aspirations and in many ways, similar personality types. There was a high degree of compliance; were we creative risk takers? I don't believe that we were. Some of the comments that we heard earlier this morning resonate with me. I do believe that it is extremely important that we give consideration to how we select undergraduates to train as teachers. Is compliance the most important attribute? Or is it the kind of creativity and innovation that we have been talking about this morning. Teacher education and continuing professional development should be anything but uniform, at times challenge established practice and always encourage creativity.

Thank you very much.

WORKSHOP 1

Dr Michael Finneran and Ms Dorothy Morrissey
Mary Immaculate College, Limerick

Noticing deeply: exploring the borderlands and tensions between imagination and subversion in teacher education

In this workshop we explored how we used an approach to aesthetic education, devised by the Lincoln Center Institute (LCI), with a cohort of initial (primary) teacher education students on a graduate programme. Premised on the work of Maxine Greene, LCI's approach to aesthetic education involves engagement with a live work of art (a painting, a play, a musical recital, a poem, a dance work or a film) in context. It focusses on developing what LCI has identified (after Greene) as the capacities for imaginative learning: noticing deeply, embodying, questioning, identifying patterns, making connections, exhibiting empathy, creating meaning, living with ambiguity, taking action and reflecting/assessing. LCI's

approach to aesthetic education is inquiry-based and involves reflection, art making and dialogue, prior to and after viewing the work of art.

The art work investigated with the students was a short film: *Little Red Riding Hood* (1996), directed by David Kaplan. In the film, Red Riding Hood playfully and capably seduces the wolf; she also eats the flesh and drinks the blood of her dead grandmother. The film thus subverts the familiar narrative of the literary fairy tale. And it subverts the literary fairy tale's normalised versions of femininity and masculinity (the wolf is played by a dancer who is alternatively seduced and seducer).

In the conference workshop, we replicated (though in a condensed format) the inquiry into *Little Red Riding Hood* undertaken with the students. The first part of the workshop involved participants in drama making activities based on the traditional literary fairy tale, and engaging, unknowingly, with some motifs and ideas from the film. Then, after viewing Kaplan's film, participants shared their responses to it; both cultural and personal.

The film provoked strong reactions. We explained that it had provoked strong reactions in our students too. Our use of LCI's methodology (or the confluence of the film and the methodology) had also provoked strong student reaction. It had positioned students, in the first instance, as students of drama and film rather that as student teachers and was thus at odds with their positioning on the rest of the programme. Furthermore, teaching about drama and film rather than teaching (we wanted the students to experience the methodology before exploring how they might use it as future teachers), we were subverting their expectations of us as teacher educators. And, in contrast to other courses, we were not providing a lesson plan that could be replicated on future teaching practice placements.

In the workshop, we sought to foreground for participants two core themes: the potential educative power of disrupting the 'taken for granted'; and also the power of expectations placed upon us as teacher educators by student teachers. Disruption and dissonance are perhaps provocative ideas within the context of initial teacher education. However, we have found that they open spaces for dialogue around teacher identity and the potential of the arts 'to leave us somehow ill at ease or to prod us beyond acquiescence' (Greene 1995, p.135). In the workshop, as in our experiences in the field, some participants were clearly 'consonant', in that they showed an openness and philosophical relatedness to the work, while others were 'dissonant', going so far as to verbalise that position strongly (Marsh 2004). With the students, dissonance was not always expressed in explicit resistance to the methodological approach but often to the content of the film itself, particularly in terms of its suitability for use with children.

Our work with student teachers suggests that they often hold quite strongly to narrow ideas as to what a pedagogy course should consist of and seek to achieve. If those expectations remain unfulfilled, we have experienced a distinct sense of student dissatisfaction; a feeling that our part of the transaction has been unfulfilled. We are also aware that as lecturers, we sometimes don't communicate effectively why we choose not to focus solely on pedagogical, planning and organisational skills, but rather seek to engage students critically in broader critical and philosophical issues that might include the nature of learning in the arts, the place of the arts in schools and indeed the importance of the broader dispositional learning that the arts can facilitate.

With the workshop participants, as with our students, it was interesting to frame these differences, not as problems, but as tensions. As educators we seek to challenge ourselves and others as to how we think about the pedagogical process. This, inevitably, involves challenging our students to do likewise. It also involves taking risks and moving ourselves and our students beyond our comfort zones. As educators with a specific agenda in educating for creativity, we believe that negotiating such tensions is, as described by Csikszentmihalyi (1996), essential for creative activity.

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WORKSHOP 2

Ms Majella Dempsey and Ms Angela Rickard
NUI Maynooth

Critical reflection in science teaching and learning: a creative approach to the introduction to teaching practice

This workshop outlined a module developed for the BSc Science Education course in NUIM. The development of this module arose from a concern to find creative ways to enable student teachers to deepen their personal practical knowledge of the teaching process and to help them develop agency and openness to the critique of their own and others' practice. Practical and experiential in design, the model uses video as one medium among others to give students the opportunity to encounter their own nascent personae as teachers. Working in teams the process set out to create a 'safe-place' for them to encounter reciprocal peer-observation (Gosling 2002) and cultivate among them positive dispositions in relation to collaborative practice for future their professional and pedagogical settings.

That student teachers need opportunities for discussion that probes their personal and practical knowledge landscapes (Clandinin & Connelly, 2000) is widely accepted. Finding ways to enable them appreciate the complexities involved in teaching and learning is less obvious. According to Schuck et al (2008) processes to support this should include at least the following: a willingness to take risks, a respect for another's expertise in teaching and an ability to reflect collaboratively on teaching and learning. Schuck and her colleagues also discuss how intensely personal professional learning is for teachers: opening our practice up to others provides insight into our teaching personae as well as our teaching practices (Schuck *et al.* 2008: 225). *The Learning to Teach Study* (LETS) report reminds us that teachers 'come into teaching with well-formed initial teacher identities, teacher education involves re-negotiation of those cultural scripts' (Conway et al. 2011: 29). Such re-negotiation is a difficult and complex task. An increasingly popular way to foster critical

reflection and self- as well as peer-analysis of teaching is through the affordances of video technology (Rickard *et al.* 2009, Harford and MacRuaric 2008).

Initiated in Autumn 2011 and entitled CRiSTaL (Critical Reflection in Science Teaching and Learning) the initiative that we developed to address these concerns was introduced into the second year undergraduate BSc Science Education programme in our institution in advance of them undertaking their first teaching practice placement. It coincided with their initial period of observation in schools. Our aim was to position the students to reflect on the teaching they would see in these contexts, to experience working closely with each other at an early stage in their development as teachers and also to enable them to engage directly in the planning and delivering stimulating and engaging lessons of a student-centred collaborative kind.

Student teachers' conceptualisation of teaching and their reflection on collaboration in teaching and learning needs to happen in the university context before it is possible to explore it in the classroom level. This engagement is about both absorbing and being absorbed in a culture of practice (Lave and Wenger 1991).

Methodology

The methodology consisted of a reflection on the process designed for and undertaken by the students and rolled out over a 12 week period in the first semester in 2011/12 and 2012/13. This centred around students working in four-member teams to plan, deliver and reflect on short lessons based on the second level curriculum and role-played to their peers. The students' undertook a first cycle of collaborative lesson planning, team-teaching, video-recording, discussion/analysis, presentation and reflection. In it they received detailed feedback from other students' critical observations, from their tutors and arising from their own critical discussions and presented their findings in a group based oral presentation. Further feedback on this presentation (without a grade) was given to students by the three-member panel of tutors. A second cycle of the same process, informed by the critique and reflections from the first five to six weeks' work, was repeated where different team members rotated the roles of 'teachers', 'observer' and 'video-recorder' for each of their mini-lessons. The second cycle culminated in weeks 11 and 12 in an end-of-module group presentation where team members were awarded a team grade without individual grading.

Our findings were based on data gathered at key points in this process for the first two iterations of the module. These included video recordings, questionnaires and focus group discussions with the participating student teachers from two cohorts (equal numbers in both years and 64 students in total). We have also drawn on our own reflections, observations, critical conversations to support the tentative claims we made concerning the effectiveness of this module.

Conclusions

Although data analysis is as yet incomplete we can attest to the success of the model in terms of students' openness to engaging in and reflecting on their practice. Although students' initial reactions to the process were dominated by feelings of fear and apprehension about both working in teams and about teaching 'in front of their peers' such feelings gave way to overwhelmingly positive testimonials of increased confidence in both respects.

The evidence suggests that students have developed flexibility, openness and willingness to engage in professional conversations, to begin to develop the vocabulary needed to participate in professional learning communities and to demonstrate the creative capacities that show promise for dynamic and student-centred teaching approaches when they take on responsibility for teaching a class on their own.

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WORKSHOP 3

Dr Michael Flannery
Marino Institute of Education

Online CPD: analysing primary teachers' perspectives on creativity, imagination and innovation

A key aim of the workshop was to highlight the rich data potential of computer-mediated communication for grounded educational research. Workshop participants examined and discussed primary teachers' perspectives regarding creativity and innovation in relation to the curriculum and teaching. Forty-four primary teachers emailed these perspectives via asynchronous discussion fora while they completed an online CPD summer course in 2012. Workshops participants examined anonymous versions of these postings. Another aim of the

workshop was to reflect on some of the principal skills, dispositions and steps associated with innovation and where they reside within the visual arts primary curriculum.

Figure 1: Sky sculptural forms by Janet Ecelman

The first part of the workshop entailed a presentation that reflected upon innovation within the world of visual arts. It addressed three contemporary artists whose work and arts practice embrace originality and invention. It asserted how their artwork manifested particular traits, entailed flexible thinking and use of emergent technology associated mainly with scientific or industrial innovation. Each of three artists in question, Janet Echelman (see Figure 1), David Hockney and Theo Jansen engaged in the kind of malleable thinking, risk taking and meeting of minds from other disciplines which culminated in sculptural forms, digital landscapes and kinetic Anamari' constructions which underpin any other kind of innovative work (see Figure 2).

Akin to scientific breakthroughs, their artwork pushes the boundaries and further complicates the definitions, de-definitions and redefinitions of what constitutes as visual art. Their innovative thinking extends the domain or field of knowledge in which they work. As a consequence, new theories of art emerge in order to better explain, appreciate and evaluate such emergent art forms. Older criteria for appraising often no longer suit the avant-garde. However, unlike the world of industry and commerce, innovation in the world of visual arts does not necessarily replace older modes of creative expression. One of the guiding principles of maturing postmodernist art world is a sense of relativism whereby the traditional and the experimental are both appreciated. Innovation in art extends rather than replaces the older repertoire. Perhaps this is something industry and commerce could learn from the arts?

Innovative?	Echelman	Jansen	Hockney
Idea	Sky sculptures	Anamari	I-pad painting
Problem solving	✓	✓	✓
Experimentation	✓	✓	✓
Flexible thinking	✓	✓	✓
Meeting of minds	✓	✓	✓
Involvement of technology	✓	✓	✓
Risk taking	✓	✓	✓
Confidence	✓	✓	✓
originality	✓	✓	✓
Newness	✓	✓	✓

(Figure 2)

The second part of the presentation paralleled the stimulus activity and evaluation stages of a visual arts lesson (NCCA, 1999) with the stages of ideation, creation and validation often attributed to innovation. When the creative process is fully enacted, children are enabled to explore and practice ideation and creation. Similarly, facilitating children's looking at, and talking about their final individual or collaborative piece entails peer validation and appraisal. While the visual arts curriculum has been embraced very much by primary teachers, curriculum reviews to date find that the 'looking and responding' strand unit(s) needs to be enacted more in the primary classroom. In truth, the implemented as opposed to the envisaged visual arts curriculum still emphasises production [creation] mostly and less so on reflection [validation and ideation].

During the discourse analysis activity, participants engaged in a type 'open coded' (seeing anything) analysis of primary teachers' responses to questions concerning creativity and innovation. As a prelude to this activity, the group was presented with emergent findings in relation to this sample's perspectives regarding imagination. More than half of these respondents (56%) associated imagination with a particular type of perception or 'seeing' while 90% (n39) perceived it to be a cognitive enterprise. One interesting outcome was the diverse range of descriptions that the respondents used to describe imagining (see Figure 3). Imagining for many included a visceral and sensory dimension entailing the visual mode. Interestingly and somewhat alarmingly, while 54% (n24) believed the primary curriculum developed children's imagination, 46% (n20) wrote that children do not engage in risk taking. Forty percent (n17) believed children's engagement in or disposition towards risk taking was teacher-dependent.

This engendered some interesting discussion of risk taking and learning from mistakes. Risk taking is such an important part of the creative process. Therefore, their perception regarding children's reluctance to risk take or not to perceive mistakes as learning experiences should be a concern with respect to cultivating creativity and innovation. In order for children to be creative or innovative, they ought to be afforded opportunities to take creative risks and appreciate mistake making as part of any creative or learning process. Interestingly, one of the known benefits of technology-based creativity is its capacity to allow children 'undo'

mistakes very easily. Repeating doing, undoing and redoing leave no residue or tarnish in the final creative work which cannot be said about more traditional media and tools.

Some respondents noted that children must see risk taking being modelled as well. It should be encouraged, rewarded, facilitated, orchestrated or mediated. Not doing so permits children to reside within the boundaries of the safe and familiar only metaphorically speaking. If children are to engage in genuine ideation, creation and validation as reflected in Echelman's, Hockney's and Jansen's artworks, they need to step into a zone of challenge and uncertainty.

Imagination seeing

- 56% (24)

- looking beyond your eyes/ forming imagery/visualisation/ reconstructing representation/ creating pictures/ picturing/ developing/ seeing in your mind   mental imagining / visualising an idea/ see a vision of what you want to create/ seeing opportunities/ imagining/picturing yourself in different contexts/ visioning/ dreaming/ conjuring up images/ creating a mental image/ forming a still or movie/ images and thoughts/creating an image in your mind in response to a stimulus/giving form to something that we cannot see/ seeing something without actually seeing it/ forming mental images of what is not actually present

M Flannery PhD SCOTENS 2012

(Figure 3)

Once they completed their analysis of ten respondents' postings concerning perceptions of creativity and innovation in relation the curriculum and teaching, they divided into groups of four. They could then ascertain whether there were any emerging patterns of shared thinking among forty respondents. Previous to the workshop, I completed discourse analysis of the complete sample of forty-four so that they could compare their findings with mine. Sixty-five per cent of the complete sample (n28) believed that all children have the potential to be creative, but that creativity must be fostered, nurtured or encouraged. Fifty-nine percent (n24) felt it was the primary teacher's responsibility within the classroom setting to undertake this fostering through modeling, facilitation or encouragement. Sixty-seven per cent (n29) believed that the primary curriculum does foster creativity, but cited that there were impediments to its development. These constraints included curriculum overcrowding; a lack of time and too much focus on testing and assessment (see Figure 4). Ironically, time was the key constraint that prevented deep discussion or debate about the workshop group's findings. From a grounded theoretical perspective, this is too small a sample to claim saturation or develop theory. Hopefully, there will be opportunities to compare and contrast perspectives with other sample groupings as this modest piece of research suggests some storylines worthy of further investigation.

(Figure 4)

WORKSHOP 4

Ms Lorraine Cheadle and Ms Grainne Doherty
St Oliver Plunkett Primary School Belfast

Ms Sara Liddell and Ms Claire Caughey
Tor Bank School

Primary 1 iPads – children's creativity

DAY TWO

OPTIMISING CREATIVITY IN TEACHERS AND STUDENTS: THE IMPLICATIONS FOR TEACHER EDUCATORS
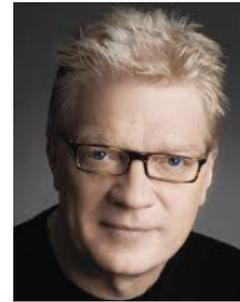
Sir Ken Robinson

Tom Hesketh: *Well good morning Sir Ken. Before beginning could I express our thanks to the Duchess of Abercorn for allowing us to use the inspirational Pushkin House in the Baronscourt estate as the backdrop to our conversation about creativity and its importance to teacher educators.*

As you know the theme of our SCoTENS conference this autumn is 'Creative Teachers; Creative Learners: the implications for teacher education'. Our aim this morning is to have a conversation around this theme and for the content of our discussions to be used by the many teacher educators across the island of Ireland who will attend the SCoTENS conference. Our thanks to you for this.

So let us begin at the beginning. Why is creativity an important topic for teacher educators?

Sir Ken Robinson: Well to me it is absolutely essential to teacher education in so far as it should be seen as lying at the heart of education itself. The roles of teachers are absolutely critical. There was a great book published about 25 years ago – The Empty Space – by Peter Brook, the theatre director. He is devoted to theatre – the power of theatre – and to ensuring that theatre is the most powerful experience it can be. His view is that most theatre is not that at all, it is almost a waste of time, you know it passes the evening, but it would have passed anyway. He says that if we are really interested in making theatre the most vibrant experience possible we need to be clear what we are talking about. And so, what is theatre exactly? And to answer his own question he performs a sort of thought experiment and his thought experiment is what can you remove from a theatre performance and still have theatre? What is the irreducible core of the experience? So he says you can take away the curtain, you can take away the script – a lot of theatre is not scripted. You can take away the lighting as long as you can see it, even if you can't. You can get rid of the stage crew, you can get rid of the costumes the stage itself – a lot of theatre does not have a stage, you don't need it. You can get rid of the building – you don't need any of that. He said the only thing that you need essentially for theatre is an actor, in a space and an audience. And that audience can be one other person – because theatre is the relationship between the audience and the actor. The actor may be performing a drama but it is the fact of it being witnessed that creates the relationship that is theatre. That is the heart of it. And he said that in his view anyway, you should never add anything to that relationship unless it helps. If it doesn't then take it out. Well to me the analogy with teaching is exact – that at the heart of education is the relationship between a teacher and a learner – that's it. You can get rid of everything else – you can get rid of national standards, curricula, building, building codes,

union negotiating positions, subject disciplines, departments, timetables, schedules – all of those things have been added to the relationship. You would like to think, to facilitate it, but as often as not they actually get in the way and in fact you can hear people talking all day long about education without ever discussing the relationship between teachers and learners.

But if that is wrong, there is no education going on, there may be something else happening, but it is not education. So for me the professionalism of teachers is at the heart of educational transformation and particularly the idea that teaching is an art form. You know it is one thing for teachers to know their material – they should, but knowing your discipline does not make you a great teacher – that just makes you a great scholar of your own material. And there are plenty of great scholars who are not great teachers. Teaching is the process of enabling people to learn and that involves engaging their imagination, their interests and their energies, and stimulating their creativity, so in so far as creativity is a priority for education – we might talk more about that, and I believe that it is – the roles of teachers can't really be exaggerated. The thing is that you can't expect anybody to teach something that they themselves don't feel, or understand. You can't I believe, expect teachers to enable creative development amongst students if they themselves don't feel the process, if they haven't experienced it. It would be like expecting someone to teach Hungarian who doesn't speak it. Sort of, 'We would like you to take the fourth years for Hungarian after break.' 'But I don't speak Hungarian.' 'Oh go on, have a go, see how you get on with it'. So the implication to me is we would need to re-establish the art form of teaching, and to recognise that to enable creative development has implications for pedagogy, and therefore we ought to be providing the pedagogical training and development in initial teacher education and professional development programmes to enable teachers themselves to understand and feel the experiences we want them to promote amongst their students.

Tom Hesketh: *You bring the education function down to its essential core, as a means of highlighting the centrality of the teacher and pupil (above all other mediating factors) in optimising learning. What are the implications of this in terms of what happens in teacher education. Indeed, if creativity is to be an essential output of learning, what are the elements of good teacher education?*

Sir Ken Robinson: Good teachers need several skill sets, one of them is the knowledge of their own field, their own discipline, and another is the process of pedagogy – the thing they have to practice. The third thing that they need, I believe, is a knowledge of the traditions in which they stand. I don't think they need to be confined by them, but I think it is often forgotten, that education as a profession has a long and noble history. There have been great pioneers always. Many of the questions that people struggle with right now have been at the heart of educational debate for generations. It is like what John Dewey once said, 'Every generation rediscovered democracy for itself'. You have to feel these practices and these principles in action. And many of the things that people currently struggle with have been at the heart of the debate about education – really since the beginning of formal education and beyond that. The truth is that we know what works in education – I really believe that, and the centre of it is this relationship, and the need to personalise education. So the elements of good teacher education are sustained practical experience, hands on, doing it. It is at the end a practical profession, like medicine in its way. The reason that I make that comparison is that if you visit a doctor or a consultant of any sort, or a lawyer, you want them to be really well informed in their field of practice and you want them to have a whole repertory

of practical experiences to draw from. But what you also want them to do, is to apply all of that expertise selectively in your case. It is like if you go to a good restaurant you ask the advice of the sommelier – there may be racks and racks of wines, but their job is to work out using their judgment and connoisseurship what is appropriate here and now. At the heart of teaching is this process of connoisseurship of refined judgment about knowing what the right thing is. It is why I constantly say that the job of teaching is to teach students and not subjects. Because you are drawing from what you need them to know, but applying it to them, and seeing what difficulties they may be having or what the point of entry is for them. So the heart of good teacher education is sustained practice – but there is also an important place for theory because this division that has often been made between theory and practice is very ill conceived, I mean good practice is always informed by clear thinking, and a knowledge of principles and tradition and there is a very long tradition here to draw from. So the problem as I see it in many forms of teacher education at the moment is that teaching is too often seen politically as some form of a delivery system. I really don't like this language, and I don't know when it crept into our lexicon – people talk about delivering the curriculum, and the students are the hapless people to whom it is actually being delivered. And a lot of education reform is content driven and assessment driven. All of those things matter, but they only matter in relation to this process of facilitating learning in the first place.

Tom Hesketh: *You seem to be suggesting that due to many factors education reformers whether at the system level or at institutional level have lost their way. Lost focus on what is important. How can teacher educators avoid this trap of losing sight of what is important? What is it as teacher educators that we must focus on?*

Sir Ken Robinson: I think what has happened in education over the years and that therefore it gets projected to teacher education, is that we have lost the focus of our attention. The focus has shifted onto things that should be subsidiary. Our attention has become focused on particular sorts of standards on content of various sorts, and it is often at the expense on the quality of learning. So my hope is that we will see forms of teacher education that will get the balance back in the right proportion, that there will be a more effective balance between theory and practice and that the art of pedagogy would be central.

Tom Hesketh: *I get a sense that amidst the trials and tribulations of education reform as it has been erstwhile promoted that the importance of creativity as an educational/learning agenda in its own right has yet to move to centre stage. A missing link perhaps in what up to now has been attempted under the banner of education reform and transformation? Given your passionate belief in creativity as at least part of the solution to these challenges, and – for the teacher educators listening – is it possible to teach, create, develop, nurture a creative teacher?*

Sir Ken Robinson: Absolutely yes, the thing is you have to define it – you have to define creativity. I can remember when I was chairing the National Advisory Committee on creative and cultural education, the report became the foundation for unlocking creativity in Northern Ireland – I remember talking to one of the Ministers at the time who had commissioned the report, and the background for it was that the government at the time in the late 90s was talking a huge amount of the time about creativity and the importance of promoting it. I was delighted, you know I thought this was great – at long last we have a government who gets its, and then they presided over a series of measures in education which were indistinguishable from the administration that they had replaced. Whatever else they might

have been trying to achieve, the education reform movement could never have been accused of promoting creativity. On the contrary. So I was in touch with the government of the time and I said, 'look if you are serious about promoting creativity let's be serious about it, because what you are doing is rushing it, and if you are not serious about it, then stop talking about it because this is confusing everybody'. And my point was that you can teach creativity, systematically.

There is an interesting analogy for me with literacy – nobody questions that you can teach people to be literate, and that you can do that strategically and systematically. We want people to be able to read and write, but we don't leave it to chance – we don't think wouldn't that be great, let's hope they do – we'll leave some books around and see if anybody shows an interest in them, or we will leave some calculators in the classroom and see who picks one up. There is a strategy to it, and my point is that the analogy is direct, you could do that. I remember one of the Ministers saying to me of course 'the trouble is of course that you can't define creativity', and I said, 'no the trouble is you can't because you haven't thought about it'. And this is one of the problems – people think they know what creativity is, but in fact they don't. They haven't thought about it, and what they have is a set of assumptions they haven't questioned for years and they run something like this; I mean people think that creativity is something to do with free expression – that it is just doing whatever you think; relieving the pressure from yourself and letting it happen. Or it's associated only with the arts, so when people say they are not creative, and most adults will say that, what they really mean is they are not artistic – by which they mean, I haven't learned to play an instrument, or I haven't been taught to draw, or I have never had any experience dancing properly, in other words I have never developed any artistic expertise. But I am a tireless advocate of the arts in schools, but creativity is not the same thing.

You can be creative in maths, in science, in technology, or people think that creativity is about special people, you know only a select few are really creative, and that is so not true. We are all born with immense creative capacities. So I wanted to present a case to show that it's about everybody and it's about everything but you have to define it, so we did define it, and we defined it as the process of having original ideas that have value. Now the point about this is that you can't be creative in the abstract – I think there is that view that there are some people who are just creative. Well, you can be creative at anything, but you have to be creative at something. You can't be creative if you don't do anything, so creativity is a practical process of applying your imagination to a set of images or challenges and it could be anything – it could be working on a mathematical puzzle, it could be creating a building like this, it could be designing a camera like that, it could be writing a poem. What you are looking at is a process of people who have come up with original ideas that have value. So assessment at that point for example becomes feasible – I mean people say you can't assess creativity – well not in the abstract no, but you can as soon as you recognise that it is the function of something particular. So if you want to judge whether someone is being creative the first question is – well, what are they doing? Is this a creative piece of architecture? Is this an original piece of music? Is this an original mathematical theorem? Is this an original design? Is this an original movie? And then you apply criteria that are relevant to the field that you are looking at. In just that same way that I know that you can assess creativity, you can teach it. But, again the reason people think that you can't teach it is because they often work from a very limited perception of teaching. They think of teaching often as instruction. You know I can't teach you to be creative, like I can teach you how to dismantle that camera and put it back together again. There is much more to teaching than instruction – it is why I

was saying earlier that the job of teaching is to facilitate learning to enable it. What you can do is facilitate creative development.

Tom Hesketh: *Sir Ken in your much celebrated – justifiably so –* All Our Futures *you made what I think is a very crucial even profound distinction between teachers teaching creatively and teachers teaching for creativity. What is the difference between these two key themes?*

Sir Ken Robinson: The difference is that great teachers are very creative themselves in the design of lessons and encounters and forms of experience that engage the interests and imaginations of their students. They don't just look to instruction, they look to create situations where people will want to learn. I started out in education as a drama teacher and drama teachers are at their best and are tremendously good at creating situations that engage the imagination of their students, and students with each other. So teaching creatively is, I think the joy and the passion of all great teachers. But then there is teaching for creativity where you are trying to create the conditions where people develop their own creative skills; and that is a related set of pedagogies too. So as soon as you define what you are talking about – as soon as we recognise that creativity is related to practical things then these questions that seem puzzling in the abstract – Can you teach it? Can you assess it? – simply resolve themselves fairly quickly.

Tom Hesketh: *This juxaposition between teachers teaching creatively and teachers teaching for creativity. Can we focus on this a little longer? In terms of the implications of such for teacher education? Any practical examples of what these teaching modes (if I might so describe them?) might look like?*

Sir Ken Robinson: Well, I think that the implications are that students need to be helped to understand the pedagogies that are entailed in both these approaches. They need to be encouraged, helped and facilitated to develop creative teaching strategies of their own. I will give you an example. A good friend of mine called Richard Gerver ran a very successful school in Derbyshire – a school that was failing but that he was able with his teachers to turn around. I remember that he told me about a series of lessons that he did as part of the National Literacy Strategy where he had to teach paragraphing. Well you know how exciting that can be, learning all about paragraphs. One way of teaching paragraphing would be to tell the kids at the beginning of the week that this is what a paragraph is, these are the circumstances in which we create paragraphs, these are the reasons for having paragraphs – analyse these pieces of writing and tell me how many of these paragraphs meet these criteria and at the end of the week we will have a test. You know you can invent that lesson – the conventional instruction method. What he actually did was he went into this group of kids – they were nine-year-olds on the Monday morning, and asked them if any of them knew the series *Eastenders* on television and of course they all did. And he said, 'would you like to watch an episode?' and they said 'What now?' and he said 'Yes', so he played them an episode of *Eastenders* and he got them to tell him all about it, you know the characters, the situation, he said he didn't know about it, which in fact he didn't, and they all did. And then he said to them, 'Just tell me while we are looking at this, why do they keep moving the camera round?' And the kids looked at him as if he had lost it and said 'Well because it is a different scene – that was at the pub, this is in the café, the other was somebody's house'. So he said, 'well I know that, but even within the café they keep moving the camera around'. So they said, looking at him as if he was half-witted 'because somebody is speaking

and they are showing their reaction to it'. So they explained what they had probably never articulated before, but had absorbed over the years, the basic principles of editing a movie and of camera shots. So the next lesson, he went in with some printed pages from a book that he liked and he said, 'We looked at *Eastenders* yesterday, I'd like to look at this example for this book, which is a story I like. So he sat down, and they indulged him, and he read this story and they had the pages in from of them, and they loved it, and then he said to them, 'Why do you think the page is broken up like this?' And they had not noticed, and said 'what do you mean?', so he said 'If you look at the page, some of the lines start a bit in, they are not all the same length, and the end at different points, it is jagged, and they looked at it and they started to describe the different reasons why that might happen – they speculated, and they came up with all kinds of possibilities and they said, well this is because somebody is speaking here, or this is a description of what is happening or somebody is thinking, and then one of the kids said, because the penny had dropped 'is it like a camera shot?' and he said, exactly, that is exactly what it is, because if you have got a camera, you can move it, but if you are a writer with a page, you can't keep moving the book, but what you can do is move the words around. And they got the analogy exactly that paragraphing is like editing a movie. So he got them to say how many different reasons they thought there could be for having different paragraphs, and they came up with a whole list of them. So the third lesson was, he gave them unformatted text from the same book, and got them into groups, and said 'ok, edit these pages in the way that you think makes the very best sense, or the most impact, and he said within a few minutes the kids were on their feet shouting at each other, saying 'that is ridiculous, you would never put a paragraph there' or 'why would you put a paragraph in the middle of somebody speaking?'. Well the thing is, they will never forget the purpose of paragraphing. They got it artistically, grammatically, functionally, and it happened because he bridged and crossed something that they knew already. Now I just think that it is a brilliant piece of creative teaching. Far more effective than giving them a list of paragraphs and getting them to do some dry analytical study of the page in front of them – it engaged their imaginations and engaged them creatively. It is just one example of many, but the teachers I remember are the ones like that who gave you something challenging and interesting to do, that is what great drama is about, it is what great mathematics teaching is about – it is not just giving people information and hoping that they will absorb it, it is creating challenges in a situation that their imaginations are engaged and where they want to learn and feel the challenge of doing that. So part of the implication for teacher education is to expose the students teachers to that sort of pedagogy and to give them the challenges to come up with creative ways of mediating their own material, and to watch other people do it, and to learn from each other.

The other is that teaching for creativity for me has two distinct but related strands. I think of this as personal creativity and general creativity. What I mean is that there are certain skills, processes, procedures that anybody can learn to think more productively. People like Edward de Bono, groups like Semantix have come up with methods – you know like six thinking hats and the techniques of brain storming and the rest, where you can apply techniques in any situation which will help you to free your own thinking up, to break your own habitual modes of thought – to generate ideas more quickly, more easily. You see in any creative process there are two related strands. One of them is to generate ideas, and the other is to act critically upon them. So there are techniques that help you to generate more ideas. And as I have said, there are lots of methods out there – there are all kinds of books that are addressed to that. These are general skills of creative thinking. And I think students should learn them. They should be encouraged to practice them, to have them in their repertory of

teaching techniques, and they should pass them on to their children. We should be teaching the skills of creative thinking at a general level.

But there is also personal creativity, which is really implicit in the book I published a couple of years ago called *The Element – How finding your passion changes everything.* What I mean is that in addition to and beyond general thinking skills that we can all learn, we all have very particular talents and interests, very different styles of learning, which are particular and peculiar to us. For some people they come alive in music, and maybe not music in general, but say the flute. They come alive in sport, and not all sports maybe, but perhaps football, or whatever it is they play. For some people, they come alive when they are doing mathematics, because they are in their element, it is their medium. So part of teaching for creativity, is teaching general skills of creative thinking, but the other is being alert to the different ways in which students learn, and the different ways in which they in particular light up if they work with a particular medium or materials. That level of personal creativity has big implications for the curriculum as a whole, but my general point here is that as soon as you start to break it down there are whole repertories of techniques, of skills that teaches if we are interested in creativity in classrooms and schools, that teachers should be exposed to and should be helped to practice during the process of their initial training and development and subsequently in service training.

Tom Hesketh: *If I understand you correctly, you seem to be suggesting the need for deliberateness in all of this. A consciously thought out intention on the part of the teacher to develop the competences /skill sets of pupils in creativity?*

Sir Ken Robinson: I would encourage the specific intention – yes that is right, that we should be teaching these things deliberately, in just the same way that we teach literacy, deliberately. And literacy isn't again an abstract set of ideas, it is a set of practical competencies. You know there are words on the page that you are trying to decode, there are processes through which you are trying to encode your own thoughts. I remember one of the great revelations to me as a student was when I encountered the work of people like Vygotsky and Sapir and Piaget and Benjamin Wharf and the rest who in their various ways worked in the fields of language and thought and applied linguistics, people like James Britten and Howard Rosen at the London Institute that I worked with eventually. And their core idea, the ideas that they gathered around in different ways, which I found was such a revelation was that language isn't just the way in which we express our ideas, it is how we have them. It is one of the ways in which we formulate ideas. Many of the ideas come into being through our attempts to frame them in words. And consequently the words that we have at our disposal, the words we speak have a dynamic relationship with the thoughts that we eventually formulate, that we can only think in certain ways if we have language available to us. I mean at the very practical level, if you look at a table or a chair, well all languages have words for those sorts of things, and the object is there anyhow, but when you start to move into more conceptual fields, and talk about relationships and principles, philosophies and modes and attitudes and feelings, the ideas that we have to frame those conceptual understandings are very different between languages. And some languages have words that have no equivalent in another language, and so that whole relationship I always find very intriguing. So literacy turns out to be both a series of conceptual skills and practical skills of production and coordination, and it is what I am saying about creativity: that to be creative in any field also involves a mastery of various sorts. You can't be a creative mathematician if you are innumerate. You can't be a creative musician without some competence on the

instrument you are playing. Now I don't mean to say that therefore you have to learn the instrument in order to be creative, you can start right away. I mean, I always think of the Beatles as a great example of that, when they started out they had two or three chords, actually two, they found the third one eventually from a friend of theirs in Liverpool, but they did a lot with it; but as they went on creative ambition fuelled the growth of their disciplinary control. It is that kind of dialogue between discipline and imagination that really is the engine of creative development. So yes, I think there should be a deliberate intention to do that. That if we are serious about creativity, and we should be, in all forms of education then teachers need to learn the skills, the concepts, the processes they want the children to know and in addition they need to be helped to develop the pedagogical skills to make those things possible in their classroom, absolutely.

Tom Hesketh: *How optimistic are you for the creativity agenda in terms of its take-up into the future? You have accepted that the backcloth against which it resides is not very conducive. A schooling system still dominated by standardisation, prescription and league tables. A generation of young folk who have come through a system so dominated and yet it is to these same young folk that we seek to replenish the teaching profession. So, how optimistic would you be that the creativity agenda can be moved forward more substantively than ever before?*

Sir Ken Robinson: Well, firstly I am a natural optimist, so I am not the right person to ask. But you have to be optimistic, or pack up and do something else. But I am optimistic, I am optimistic for good reasons, I have great faith in people, I have great faith in teachers, I have spent my life around them, and among them and being one of them, and I mean there are bad teachers, of course there are, there are bad employers, bad accountants, bad chefs. They are not bad people, they are just bad teachers, and I think they should do something else and not make themselves miserable. But in my experience most people who are devoted to teaching do it vocationally and they do it out of a love for children, and they do it because they could not imagine doing anything else, and the great frustration we have all felt, I think, is that the attempts by successive governments to reduce education to a delivery system and teachers to functionaries has been both counter-productive and insulting. The answer is not to de-skill teachers. It is to re-skill them and to reinvest in them. It is an old military maxim – a great general does not fire on his own troops. You can't revitalise education, you can't transform it, you can't make education the great success it desperately needs to be by demoralising and demeaning the people responsible for it – you simply can't do it. Well if you try that, we know what happens and you can see the results of that everywhere. So I have great confidence in the power of great teachers, and our job I think is to invest in that development, which is why education is so critically important. But I don't minimize the pressures that we all face – we are living through one of the worst recessions in living memory – the axe of budget cuts isn't just falling on education it's falling on the health sector, it is falling on every area of the public sector. That is not the fault of teachers either, but there is a need to take a fair share of it I am sure. But there are other forces here that make this imperative – you see I talk a lot about creativity, but creativity is just one part of a much bigger argument. It's a portal into a bigger labyrinth of issues, the fact is that we face challenges now globally that are without precedent. We face them from strains on the environment, population growth, there are cultural challenges, economic challenges, political challenges fuelled and driven by new technology – the world is in a state of tumultuous change and education is the only way in which we can engage people in these changes and see our way through it. I don't mean to be apocalyptic, but I feel that way. There is a very

shrewd comment by H G Wells in the early part of the 20th Century, one of the few people who seem to have been good in the end at making predictions – not the only one, but one of them. He once said that civilisation is a race between education and catastrophe – I think that is right. It is almost hard to feel that when you sit in a nice comfortable place like this, but there are really very far-reaching changes afoot and the issues that we are talking about are not unique to the island of Ireland – they are global in character. I live in America now, I travel right across America, I travel internationally to Asia, Europe, well you know where I mean, I travel round that world we all live in. I know that these are issues that are of global significance everywhere, and everywhere politicians I think are misunderstanding the challenge. They have a natural tendency to go into command and control mode. They think they know better because they were elected, and actually when it comes to education they often don't. And they don't seem to grasp, I think, very often – I am not speaking about every politician everywhere, but a trend that you notice as you go around, that you can't bring about the changes that are necessary in education by trying to control it all from the centre. You need a national framework of accountability but you then need to let people get on with the job. It is like in catering, and I often talk about that – you can produce standards in catering and accountability and good standards of hygiene, that is great – but don't start selling recipes to restaurants and telling them what to cook, or what ingredients exactly to be using or what time to be serving. Let them get on a do their job within that framework. And in schools I see great work, but it is normally in spite of the dominant culture, and not because of it.

But the reason that I feel optimistic, is because I am optimistic about people generally. Kids always give me a reason to be optimistic, and also because I think history is on our side. The current system is simply not tenable. It was designed for other times, for other purposes and the attempt to control is not tenable, you see that everywhere with political systems, across the Middle East just now. The real success stories in education are where there is a general devolution of responsibility to people who are in the end responsible.

There are many changes that you see, many social movements, that at the time seemed improbable but which eventually came to be. I am thinking for example of the Green Movement. You know it is only 25 or so years since green politics were some eccentric activities from the boards of the European Parliaments. Some activities that was peculiar to Greenpeace or the Rainbow Warrior, and nowadays world corporations are struggling with each other to say which is the most sustainable. People get it now, I don't mean we have got it enough, we may not have got it quickly enough, but on the whole there is a level of consciousness about ecology that was not evident 25 years ago. When I was growing up everybody smoked, and now certainly in the developed economies – the old industrial economies – some people smoke, but most people don't. The tobacco companies are pushing all the advertising now onto the emerging economies and trying to hook the kids there, but on the whole people have made the connection in a way that when I was younger my parents' generation never did make.

Social changes do happen and great movements happen and I think that one of the benefits of the internet is that people are becoming more and more aware of what is happening in other parts of the world. And of course the technologies themselves are making available firstly access to ideas and information and tools for creative development which are unprecedented and secondly they are also creating the circumstances for the personalisation of education which have never existed before. It is now perfectly possible for every child to

have an individualised curriculum, their own tools to work on, and for the roles of teachers to be changed from the dominant instructional model that we all grew up with, to one which is about enabling and facilitating because kids have got access to this information, to these tools now in a way that goes beyond the skills of their own teachers. It does not mean that we don't need teachers any more, but that their roles are changing – they are mentors, and guides and facilitators in a way that I think is closer to the true vocation of teachers.

So it would be wrong, I think, to believe that this is a stable situation and that all the power lines are at the top. It's a volatile situation and there is a lot happening that is bubbling up from the bottom and in the end revolutions always come up from the bottom, and sensible governments recognise that is what is happening and say it was their idea – well that is alright, let them have that. But I do thing the changes will come from the bottom or from the ground level and I always encourage schools and teachers and people who work in institutions to explore the limits of their own freedom. Very often, schools operate within imaginary constraints, self-imposed constraints. I don't think we should abandon them to the bigger struggle, I mean I am engaged in it every day, but in every school there is freedom to innovate. For example there isn't anywhere in the legislation that I know that currently governs schools that says you have to divide the day into 45 minute periods – that is just a convention that people have got used to. There is nowhere that says you have to ring a bell, there is nowhere that says you have to have a mid-morning break at the same time for everybody, there is nowhere that says the school staff have to belong to different subject departments, there is nowhere that says you have to educate kids by age group – why – these are just constraints that we have come to live with. It is like opening the door to a birdcage and the bird just sitting there rather than saying, we could get out of here now. So there are constraints and there are many. Creativity often benefits from constraints and while we should be pushing forward for the larger change, I always want to say to schools as well, explore the limits of your own freedom – if you can find a better way of doing things within the school try it out – see – and I think people will surprise themselves with how much creative energy already is in the system that could be released.

Tom Hesketh: *Sir Ken Robinson on that compellingly persuasive and optimistic note, can I thank you on behalf of the Teacher Education community across the island of Ireland for giving us your time this morning as well as your wonderful wisdom and insights.*

INSPIRING EDUCATORS: THE WORK OF THE PUSHKIN TRUST

Sacha Abercorn – the Duchess of Abercorn

Well good morning everyone and firstly on behalf of my colleagues and myself from Pushkin I would like to thank Tom and Theresa and everybody at SCoTENS for inviting us to be here with you for a very fascinating day yesterday, a very informative day; a day of great questioning. A day where I feel we are all here together for the same intention and that is we are concerned about the child in our midst.

So if I might, just for a few minutes introduce what Pushkin is and has been over the past twenty five years and why it came into being in the very first instance. But rather more importantly it will be my colleagues Anne McErlane, Carmel and Siobhan who are the key teachers in our programmes and who will really, truly be able to tell you from the coal face what is happening in Pushkin, and why is it still working twenty five years along the road.

It is a very organic story. It is something that grew like a tiny seed – from a seed of potential that landed in the ground in 1987, which was the ground of schoolrooms in Ireland North and South. Gradually it grew from this tiny seed of potential into a young sapling, into a young tree which started branching out into many different directions. Then into the flowering of the tree and over the last few years we have really seen an amazing flowering. I will focus today on: what is that flower? What does that really mean? What is the underpinning of the work that we have been doing? So I will spend a little more time on trying to open up this flower image.

Twenty five years on our tree has in a sense got fruit on it, and there is something there that is almost exportable. There is something there that could be packaged up and sent around the place to whoever would like to eat of it. Anne McErlane will tell us a lot about the 'Inspiring Educator Programme' which at the moment, I would say is the most important bit of fruit on the Pushkin tree.

But let's just go back to how this began in 1987. At that point in time we had been through nearly twenty years of severe violence in Northern Ireland. I came to live in Northern Ireland in 1966 and in 1969 the troubles began. My children were born and brought up in County Tyrone, but it was my daughter, Sophie who really suffered from nightmares – deep, deep trauma and anxiety and fear. A feeling of attack, invasion and all the auful things that were happening at the time, but this young child was feeling it in her soul. It was a very worrying thing – but I realised that not just Sophie was suffering. Many, many thousands of children were probably going through the same trauma and who was addressing it? How were we listening to the child at that time? Education as we know education was learning our facts and figures, getting those exam results, moving on, pushing on – but what happened to the feelings? What happened to our feelings at that time? What really concerned me was that if we didn't transform feeling, if we didn't do something about it at that time, that child and all those children would start to carry this endemic fear, anger whatever the word is for these things on into the future; and we would continue to see bombs and bullets because that is the result of people having no voice. Actually in hindsight too, I have been looking at

the child in myself. I didn't realise this at the time, when this project started, but I truly feel that it was my own child that I was listening to, it was also the cry of the child within myself. At a point in time in my adult life, when I was faced with a major crisis of another sort, it wasn't my education that helped me find my way forward. That had no way of showing me how to move forward in this crisis of the moment. I found myself going into the depths of psychology. I believe now that my Pushkin work is built so much on the deep mappings of psychology; the mappings of wholeness, of who we are as human beings, in the wholeness of our beings.

So first of all I have to explain how Pushkin came into this story, because Alexander Pushkin as I am sure some of you may know was a famour Russion poet, and it just so happens that he was my great, great, great grandfather. I was at a commemoration of his life at my grandmother's home in Luton where I saw people comning together from very different backgrounds and ideologies. There were the Soviet block people, the white emigree people, all kinds of people who simply found a voice through Pushkin. We were all welded together, we were all lifted out of our tribal divisions and separations into the land of the universal, the land of the great voice. And I thought my goodness, I may be able to take a tiny seed of an idea out of this, back to Northern Ireland, back to County Tyrone to the Education Board. So, I went to see Michael Murphy who was Chief Executive at the time, and I said 'do you think we would ever find a way to bring Catholic and Protestant schools together in our area to help children express feelings by writing stories and poems?'. And he thought pretty fast and he said, 'Yes, I think this is an idea, I will help you and support you to find the schools in Northern Ireland, but how are we going to find the schools across the border, because our jurisdictions are not really very connected'. But as the creative spirit seems to work in things we found the key man, Harry Cheevers from Letterkenny. He and Michael Murphy in Tyrone came together and we devised a programme. But Michael said, 'This programme will only work if the teachers like it. The teachers are already overburdened with so many things, that unless it speaks to them in some way it will be just one of those things. It will happen once and then it will be dropped'.

Well it was amazing, because somehow or another, the minute the children were given a chance to find a voice – not to have a pen going through every gramatical error – when suddenly they felt that they had an audience, that they had their own peer group to tell the story to and they noticed that others were listening to them, they suddenly felt valued, felt motivated, they wanted to write. They wanted to find out how to spell properly, it wasn't the teacher asking them to do it. And this enthusiasm touched the teachers, and they felt that this project was definitely going to go somewhere. So we found writers, we found poets, and Pushkin enabled these writers and poets to go into the classrooms and to get the creative spirit moving.

We also noticed something interesting with the teachers. On some occasions, in some schools, the teachers would sit in the corner of the room, not wanting to see what was going on, trying to correct books and do things in the corner, and not be part of this whole process. They felt very challenged. They were not happy; they were not pleased with it. So we realised that there was a slight problem which we didn't know quite how to address. In other schools we noticed that teachers were so open that they would sit down as if they were a child, they would have that empty page in front of them. They would have that pen or that pencil and they would start writing alongside their children, and a new relationship started to develop between the teacher and the pupil. The young one realised that the older

one was having just as much difficulty as he or she was, and somehow this new friendship evolved – a very creative friendship.

In Pushkin, we realised that we had to address the teachers next, and so we started something called a November Conference. We invited the key teachers who were going to be a part of the School's programme for January the next year to come to a lovely hotel and we would go through the entire programme. So the teacher became the child for a whole weekend. First of all they had a rest, they offloaded the great burden that teachers carry. They were able to drop the load for a little longer than 24 hours. Then with environmentalists and artists they went through the programme of becoming a Pushkinist. Of course the environment is a very important part of the work that we do. We realise that sometimes it was very hard to find the ideas, to find the inspiration for this story. So rather than sitting them down at the desk with a bit of paper to try to find these ideas, we would go out into nature. We would not do a nature study, but we would go out with our feelings, with our five senses; we would go around, feeling, listening, hearing, tasting, touching and smelling. The children's receptivity was so sensitive – they would come back absolutely flooded with ideas from the world of nature. Now that is the fundamental world of creativity. That is the great creation. I believe that our children have such possibilities, here in this beautiful land of Ireland. We have everything here at our fingertips, but how much are we really using it? So that for us in Pushkin was very, very important.

The second thing was the artists working with the child in the classroom, through the arts, this was another way. But thirdly, we believe that the teacher is an artist. That is now the programme that we are moving into, whereby the teacher is not just teaching a subject, but they are opening up this realm of creativity and they are opening up the four-petal flower.

This four-petal flower is the map of perhaps trying to explain what it means. Now it is a map, taken out of depth psychology from the world of Karl Jung. Jung talked about individuation, about how we evolve into who we are by going deeper into ourselves, by going into the depth of our being. But first and foremost we need to know the parts that make up the whole. So depth psychology talks about the mind, which is the northern-most petal, and directly opposite it should be the emotions. Now that is an absolute pair of opposites. Then the other exact opposite is the body, sensation, function and the intuition. Now just for a moment if each of us were to feel that we were holding this small flower, these four petals in our hands can you think for yourself – which of those four petals you major in yourself? Is it your mind that assesses the world? How do you see the world? Is it through your feelings, your emotions? Or are you a physical person? Or do you intuite and feel things through your intuition? So just for one or two seconds, try and see where you fit into this, and think about where you major in, which of the four sections is your strongest. Then if you could take that pattern of wholeness into the classroom, how would you apply that? How would you see that working in the classrooms and in the world of education? Would you say that the mind petal has the most emphasis? Would you think about how much nurturing the emotional petal gets? How much does the body, the physical side get? And what about intuition? Where does that come into education? The tricky part of all this is that it is the non-rational functions which are the intuitions, the emotions, the instincts, the imagination, that are very hard to mark, to evaluate, and they have become the second-class citizens in our being. We are lopsided human beings, and we are only truly valued for the rational stuff that you can see written before you.

But that is not good enough now for the 21st Century. We have simply got to get the whole thing together. We will do that, if we can see that it is balanced upon the core at the centre which is the creative spirit. Now that is a big word and that needs a lot of unpacking, but there are two aspects to it. There is the personal creative part of it, which attaches itself very much to how we operate through our four petals. As Ken was saying, we are practical human beings and we work through all these different petals, but there is also a trans-personal side to this, which means that there is a transcendent function. This is something that I don't know that education talks about, but it is the realm of the universal spirit – the realm of the great artist, the one who has the voice that speaks for us all. It is the world of connection – it is where there are no borders at all. We are human beings, and we are connected, deeply, deeply. I think we could spend hours on this sort of map, and it would be a wonderful chance maybe to one day get together and try and do this; to try and pick these things to bits and re-shape them, and perhaps make a new map of wholeness for the 21st Century here in Ireland. So I think I will leave it at that because we now need to move on to how the fruit on the tree is going, and I think Anne will take us forward into that.

Ms Anne McErlaine

Good morning, Sacha has opened by trying to give you an idea of the underpinning ethos of Pushkin and her thinking behind founding the Pushkin Trust. For many years we worked in schools for our schools programme, worked with our teachers, worked with our partners in teachers training colleges, I suppose we were challenged in 2008-2009 to re-frame our work given - just like everyone else - the financial restrains that faced us as an organisation. So at that time we launched what we call the Pushkin Inspiring Educators Programme. We centred our focus on working with our teachers because we felt we couldn't bring as many children out of the classroom; or even in the classroom we couldn't provide as many experiences as we wanted to. We focused on the teacher, because we hoped that what we did with them, would impact on all of the classes that they would teach for the rest of their career.

So in September 2010 the Pushkin Trust launched the 'Inspiring Educators' Programme as a new element of our existing work across Ireland. At that time we also invited a small number of schools in Moscow to connect with the schools in Ireland. We tentatively began a new and exciting partnership with schools in the homeland of our inspirational namesake Alexander Pushkin. The underpining idea of the 'Inspiring Educators' programme was very simple. It was to deepen the experience with our teachers that we had been giving to their children so successfully and to help them – like their children, really begin to develop creativity.

Through primarily personal and professional development, the idea of the programme is to help teachers connect with and develop their creative potential. I suppose we give them time, and we give them permission to engage with their own creativity. Through creative workshops, workshops on the environment, we give them time to connect with other teachers, time to share with those teachers – their colleagues north and south - we give them time just to be themselves. Time, which is such a rare luxury as any teacher or teacher educator will appreciate.

The programme is based on five key principles and those principles are:
- To inspire
- To engage
- To empower

- To inform
- To impact

To *inspire* teachers we bring our teachers together, usually at Baronscourt to experience facilitated workshops with Pushkin artists, musicians, writers, dancers – whoever. During these workshops teachers are able to unlock and explore and enhance their personal creativity.

To *engage* teachers we work together in professional learning communities and creative partnerships, sharing practice, communicating ideas, developing and sharing resources. Projects involve teachers using all the modern technologies available to them in their classrooms. They can connect not just with teachers within the island of Ireland, but across into Russia as well. We *empower* teachers, we hope, by giving them renewed confidence to motivate the knowledge, the skills, the understanding that they gain through the workshops, the sessions that we have together and the residentials. We hope to *inform* teachers and that they in turn then will use what they have unlocked or unleashed at Pushkin to enhance their practice and inform their thinking. The *impact* of all of this work, of course, we hope will improve pupil learning; and we hope, will improve the experience for not just the learner, but also for the teacher. Hopefully resulting in learning opportunities for all that are much more creative. Importantly, however, the Pushkin Trust and the experience that teachers have there impacts their lives – inspiring their own creativity – and their collaboration and connectedness with other teachers.

Currently there are four parts to the Pushkin 'Inspiring Educators' Programme. The first is the creative partnerships and the learning communities. As Etienne Wenger says 'Learning traditionally gets measured – there is an assumption that it is the posession of individuals. That it can be found inside their heads'. With learning communities – and this is true of the learning communities at Pushkin – learning is in the relationships between people. Learning doesn't belong to individual persons but to the various conversations of which they are part. The purpose of our creative partnerships and learning communities is to connect teachers who can come together and take part in these learning conversations. We hope then that through those learning conversations they are helped among other things to find creativity in education and in their own practice; to identify how the creative subjects can be used as a vehicle to promote the voice of the individual teacher and child, but also to promote the use of the environment as a stimulus for the activity and for creative work.

As part of the creative partnership programme, participating teachers and principals come to a residential at Baronscourt, Newtownstewart. They explore the Pushkin theme for the year, themes such as 'Roots', 'Source', 'The Fire Within'; those are the types of themes we take for the year. So the teachers come and we have either creative workshops, or environmental workshops, and the theme permeates everything that they do. So the teachers work there with facilitators. They meet up with colleagues from across the community, across the border and they establish contact with at least one partner school, who they will work with to promote creativity together in their schools. The participating schools are funded by the Trust to allow them to employ facilitators, artists, writers, dancers, whoever they may wish, to come into the classroom, and to support the teacher and the learning. So the teacher and the artist become co-creators with the children. The participating class from each school comes to Baronscourt for a day's work with their partner class. There in the beautiful setting of the Baronscourt Estate they work together. We also provide the schools who participate

with a small amount of funding so that at the end of the whole project they can celebrate – which is such an important part of what the schools do together – what the children have achieved, together during the year. That celebration is a community of celebration within the school, which allows everyone from the school community to come and engage in the whole creative process. So participation in this element of the programme is designed to engage teachers in personal development foremost, and it is focussed on unlocking their creativity as well as that of the children.

The second element then of the 'Inspiring Educators' programme is the rewarding creativity mark. The award mark is ultimately given to schools where unlocking creativity can be defined and identified as work central to the school's ethos. Sir Ken aluded to the National Advisory Committee on Creative and Cultural Education (NACCCE) report and in that report the authors state that young peoples' creative abilities are most likely to be developed in an atmosphere in which the teachers creative abilities are properly engaged. To put it another way, teachers cannot develop the creative abilities of the pupils if their own creative abilities are supressed. At Pushkin, we believe that creativity is inspired by the example of creative teachers.

When we looked at the schools who had taken part in our programmes over the years, the outcomes of their work with the Pushkin Trust, we realised that many of these schools were extending the impact of their Pushkin experience beyond the classroom. Principals and teachers were drawing on the creative spirit that they had developed working with Pushkin and they were drawing on it to help them manage their schools. Creative thinking and creativity was in fact permeating all aspects of the school life and the school community. We saw how the work of the Trust was bearing fruit in our schools in ways that we had never imagined. So we piloted this new Rewarding Creativity Mark to recognise and to reward, these inspirational schools. the Rewarding Creativity Mark has been given in its pilot year to five schools in Northern Ireland; in recognition of their commitment to the programme of creativity and the Pushkin ethos, and the development of the personal creativity, not only of the children in the school which is so crucial, but also the personal creativity of the teachers in the school.

We get more school across Ireland now – this year we have four schools from County Longford as well as four from the North – to take part towards the gaining of this Pushkin award. The Pushkin Trust will support those participating schools by providing facilitators, training, workshops and residential staff development days. Children from the participating schools will attend Baronscourt, and again we will provide the opportunity for a celebration day to engage the whole school community in the work of the programme. Sir Ken, when he was here, did us the honour of presenting the five schools with their awards. On speaking to the Principals about the impact of working with the Pushkin Trust and achieving the award, he said that what had happened in those schools was transformational: in the life of the schools, the life of the pupils, the life of the teachers who were there. We will shortly hear from Carmel, who is the Principal of one of the five schools who have already achieved the reward, and from Siobhan who is the Principal of one of the schools working towards the award this year.

The third element of the 'Inspiring Educators' programme is working with our partners in the teacher training colleges. From the beginning we have been working with the teacher training colleges, and we hope to work further with them. Much great work has already

been done, but we hope to design and pilot a Pushkin model for students focusing on personal and professional development creativity. The purpose of the module would be to allow students to enhance their own potential creatively and to understand the importance of developing and nurturing the creative abilities of their pupils.

As is evident from this conference, much work is already being done in our teacher training colleges to this end. Michael Flannery from Marino, has devised and put in place a wonderful module which looks very, very exciting. We hope that the Pushkin element of the that will be successful and will bear fruit, and hopefully it will be the beginnings of a new module that will bring together both elements. Together we hope to continue the work to devise programmes for student teachers to help them to become the inspiring educators of the future.

Our work with the teacher training colleges here has also been developed through our formal link with the teacher training unit at the university of Moscow. It is part of the fourth element of the programme, which is our collaboration between schools in Northern Ireland, in Ireland and in Russia, particularly in Moscow. The strategic aim of our work there was exactly the same – to enhance the teachers and pupils creativity and potential and to develop and engage children and teachers in more creative learning and thinking. This is always the base of what we do, to help our teachers become more reflective practitioners. We also have the desuire there to promote the history and culture of Ireland and Russia and to help keep alive the voice of Alexander Pushkin.

We are beginning to provide trainee teachers from Moscow with opportunities to come here and to engage with students from colleges in Ireland; to work together, developing their creativity in the spirit of collaboration. This year, we will have twelve students from Moscow who will be taking part in the Baronscourt days and then going to schools to help support the work of the teachers who are participating in the Pushkin project.

All in all we have quite a lot going on, but ultimately what we set out to achieve is quite simple and quite basic: we want each individual – the pupil, the trainee teacher, teacher – whoever, comes in contact with us at Pushkin to be inspired, to be the unique creative beings that they are and that is basically our aim.

To finish, I would say that for me to work with the Pushkin Trust is a privilege – I am constantly inspired by the people I meet there. It is an experience that has been transformational in my life, and also I believe in the lives of everyone who comes to work with us.

Siobhan Smith

Good morning, my name is Siobhan Smith and I am Principal in Aughnagarran National School in Granard, County Longford. I am originally from Cavan, and I was trained as a teacher in Mary Immaculate College, in Limerick. I have been teaching since 1999 and this is my fourth year as Principal. Our school is situated on the Cavan - Longford border and we have eighty-seven pupils. We are a five-teacher school, with four mainstream class teachers and one shared learning support, based with us.

During this presentation, I hope to take you on a little journey, a journey very special to me. The aim is to demonstrate the support of the Pushkin Trust, to highlight the importance of the continued influence of Pushkin as the facilitators of creativity and the ability to teach creativity, firstly for myself and secondly for those on our teaching staff who are relatively new to this Pushkin process.

I teach now in the school where I was taught as a child. My mother was a teacher in that school and when I qualified I returned to teach there under my former Principal. In my second year our school became involved in Pushkin for the first time. I must admit that as a newly qualified teacher with a class of twenty-nine children from Junior Infants to First Class, I was very sceptical of their ability to contribute to the creative and imaginative dynamic of the project. After all, they were unable to read or write sufficiently well enough to produce anything concrete or measurable. We as a class adoped the more scientific and research based aspect of the programme – the worksheets and teacher designed tasks. The project was entitled 'The river of life' and we endeavoured to trace the river from its source – to identify various flora and fauna found on its banks, and to examine the life supported by the river itself. We found fish in the river, and one child turned to me and asked 'Where do the fish go'? A discussion then ensued and in the typical imaginative language of a four, five and six year olds they proclaimed a myriad of scenarios. It was at that point that I was humbled to recognise that I had misjudged their capabilities and under-estimated their power to think creatively.

What followed was the production of an art work in book form, representative of where they thought fish would go, from places in their locality to the realms of outer space and practically everywhere in between. That year we took part only in the project element and in the celebration day, and when a few years later the opportunity arose for us to take part in the full Pushkin programme, we jumped at the chance.

Facilitators were provided to the school, and we availed of dancers, musicians, artists, poets and story-tellers. In 2005, the 18th birthday of the Pushkin Trust, a group of children from our school were among the twelve schools who developed our creative writing into stage performaces. These were performed in the Waterfront Hall in Belfast. It was especially gratifying to see how different children had developed, shone, gained confidence in their writing, performing and musical prowess. The children learned to work collaboratively and we the teachers became the facilitators, and the empowerers.

Last year, for my first experience as principal we were invited to participate again. I attended Baronscourt and met with other teachers and principals. We participated in the workshops to get a feel for the new theme and returned to our schools to enthuse our staff, colleagues and pupils. 'Roots' proved one of the most challenging yet rewarding themes that we have undertaken.

And so to the point where I am currently. I have journeyed from the sceptic, to the willing participant, to the driving force behind Pushkin in my school. The people who inspired creativity in me – my former principal and the facilitators, Anne and Denise who were always present at the end of the phone, and most significantly Her Grace, Sacha who opened her home and more importantly her ears – must be credited with this personal development. I know that I have only opened the door on this personal journey for the staff in our

school. Teachers have embraced the Pushkin programme fully and thoroughly enjoyed the transormation evident in the children under their care.

'I am not a teacher but an awakener'. This quotation from Robert Frost encompasses the aspirations of all who teach. The Pushkin Trust has been the embodiment of this statement for twenty five years. Throughout this time the Trust has facilitated the kindling of the fire of the imagination, provided the inspiration, pushed the boundaries, evoked the thought process and in truth lived up to its mission statement in every way.

It is amazing to see how the influence of the Pushkin Trust permeates the teaching and learning in our school, from 'the River of Life' and 'Blowing in the Wind' to 'the Tree of Life' and most recently 'Roots'. It is difficult to explain the influence of Pushkin on the many children who have been lucky enough to have participated in Pushkin. Baronscourt days became a highlight of the accademic calendar and we learned a truly invaluable way to think outside the box. Through the medium of music, art, dance, drama and of course creative writing, we harnessed the true potential of the children in our care. We worked in tandem with the many facilitators provided to us, and we found that the children have benefitted immensely from their shared experiences with children from other schools. They made friends, shared ideas, worked collaboratively and learned to respect the thoughts and ideas of others, all in an environment where each individual experience was valued and thoroughly explored.

We participated in the summer camp of the imagination, a week-long residential camp at Baronscourt where the evolution in each child was out of this world, yet each child remained truly unique in their own development. Children and teachers explore their environment as a starting point for their self expression. As teachers, we have learned the value of process, rather than product. Learned to tap into the creativity and inspirations that are innate in our children. We take the tools that are given us and use them in every aspect of our teaching. We allow the murmur in the classroom as children discuss the many posibilities, and we are truly delighted when the idea discussed becomes a piece of art, drama, the song or the written word.

As I have already said, the theme for Pushkin last year was 'Roots'. Our connection with Pushkin has its own roots, like the delicate first roots of a plant that has been cared for down the years. We now have the strength that is the young tree, which is firmly rooted in the soil. We will continue to foster the growth and development of the creativity embodied in this tree, as the roots we develop in our teachers will be strong enough and deep enough to support the beauty and diversity of our children above. Our sincere gratitude to Her Grace, Sacha and to the Pushkin Trust for the inspiration, for the opportunity, for the huge support, for the constant drive and challenge. The resources and support provided to the children, to the staff and to myself have ensured that the future of creativity and self expression in our school is safe.

Carmel McKeown

Good morning, my name is Carmel McKeown and I am Principal of St Anne's Primary School, Corkey, Ballymena. The school is located on the site of a windfarm in an area of outstanding

beauty on the Antrim plateau. We are a four-teacher school with approximately seventy pupils and this is my story.

My teaching career has seen many changes and none more so than the introduction of the Northern Ireland revised curriculum document. This document is less perscriptive than its delivery and allows more scope for innovation. The idea of more freedom puts an onus on the teachers to become more creative in their lesson plans and on principals to become more creative in their management. I remember looking at the document and trying to list the challenges emerging from the revised curriculum. I came up with the following condensed statements for actions.

Firstly, the document requires the profession to design lessons to equip our pupils with skills for life in an increasingly interdependent world, catering also for inclusion and diversity of needs. This interdependent world is expanding and changing and technological advances mean that ICT skills and Creativity for problem solving are necessities. Also, the revised curriculum requires us to become reflective practitioners; assessing and making judgements of new teaching approaches; and to identify successes in our teaching in order to raise standards. Well I sat down and I thought, just like ourselves here today, 'where do we start?' It was overwhelming. But it had to be at the chalk face, where every teacher would have their role to play and in order to do so, they had to become more creative in their approaches. And then the next question – how?

With these thoughts in my mind, I was delighted by chance to have met Anne McErlane who introduced me to the Pushkin project. After an informal twenty minute chat with Anne the whole notion of the creative teacher was unleashed, and this was the turning point for our school. And so, our journey began.

The staff were invited by the Duchess of Abercorn and the founder of the Pushkin Trust to a three day residential in Baronscourt. We took part in various creative workshops – we had art, music, dance, creative writing, environmental walks and most importantly we had times for reflection all built into schedule. We were given the opportunity to step out of the school environment and become the child inside ourselves again. The responses from staff and their gratification for being given this opportunity was overwhelming. Staff felt valued, confident and most of all inspired by the awakening of their own creativity. This new feeling ignited a passion to inspire creativity in their own pupils. Our lesson planning began to change and reflection became part of our management structure. Back in school there was a wall display which celebrated the staff 's works of art – poetry, pieces of creative writing and our reflective summaries.

Later in the year, day trips to Baronscourt for the pupils were arranged, so they could experience the same creative workshops and as before there were numerous wall displays exhibiting examples of the pupil's work. During the summer, the parents, Board of Governors, teachers and pupils were invited to Baronscourt for a week's residential on creativity, again all funded by the Duchess – or Sacha, as we now know her, and thank you to Sacha – for without your support this project would never have happened in our school.

The results of these experiences has been evidenced by an increase in our NFER scores at the end of June 2012, across all of the school year groups involved with Pushkin. The school

development plan for the past two years had highlighted that literacy is a core element needing improvement. Though improvement in scores is good, it is not all that we strive for. As a result of inspiring creativity in the school, parents, governors, principals, staff and pupils have become engaged in the teaching and learning process. Teachers are motivated and active, and drive the process through fun learning and inspirational teaching. We as a team nurture all the pupils to be the best they can be. Our inspection report commented on the outstanding culture of self-evaluation throughout the school and the associated action to promote improvement. And all thanks to inspiring creativity. Our school now has a methodology and passion for ensuring improvement and in an enjoyable context. Again my thanks to Anne and the Duchess for such a memorable and lasting project. Pushkin has transformed my school and revolutionised my thinking.

Thank you

CREATIVE TECHNOLOGY INNOVATION AND CREATIVE PEDAGOGY – THE SMART BOTTOM LINE:

Professor Lisbeth Goodman
Chair of Creative Technology and Professor of Education, University College Dublin

The SMARTlab mission is to bring together teams of artists, scholars, technologists and policy makers to share a commitment to creative technology innovation for real social change.

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[For the full text of Professor Goodman's speech please got to http://www.esags. tv/rtu/scotens-conference-2012/lizbeth-goodman/]

PROGRAMME

Thursday 11th September 2012
Redwood Suite, Radisson Blu Farnham Estate Hotel, Cavan

Chair:	**Professor Teresa O'Doherty**, Head of Education, Mary Immaculate College, Limerick (Co-Chair SCoTENS)
9.30 am	Registration and refreshment, Redwood Suite Reception Area
10.00 am	Official Opening by Irish Minister of Education and Skills, **Mr Ruairi Quinn TD**, and the NI Minister for Education, **Mr John O'Dowd MLA**
10.30 am	Launch of book *'Approaches to Creativity: A guide for Teachers'* by **Minister Ruairi Quinn** with a short afterword by co-author **Professor Orison Carlile**
11.00 am	**Professor Teresa Cremin**, Professor of Education (Literacy), The Open University: **'Inspiring passion, possibility and creativity in teaching and learning'** followed by questions and discussion
12.00 noon	**Dr Anne Looney**, Chief Executive, National Council for Curriculum and Assessment, Dublin **Mr Richard Hanna**, Interim Chief Executive Belfast Education and Library Board and Chief Executive designate Education and Skills Authority, Belfast **'Innovation and creative classrooms; how NCCA and CCEA work can support creative teaching and learning'**
12.40 pm	Round Table discussion
1.30 pm	Lunch
2.45	**Parallel workshops – Teacher Educator Perspectives:** (participants can choose to participate in two of these four workshops)

Workshop 1 - Aspen Suite 1
facilitated by: **Dr Michael Finneran** and **Ms Dorothy Morrissey**, Mary Immaculate College, Limerick.
Noticing deeply: Exploring the borderlands and tensions between imagination and subversion in teacher education.
This workshop will explore an approach to aesthetic education devised in the Lincoln Centre Institute in New York and premised on the work of Maxine Greene in which students develop their capacities for imaginative learning by engaging with a live work of art: a painting, play, musical recital, poem or film.

Workshop 2 - Aspen Suite 2
facilitated by **Ms Majella Dempsey** and **Ms Angela Rickard**, NUI Maynooth.
Critical reflection in Science teaching and learning: a creative approach to the introduction to teaching practice.
This presentation/workshop will introduce an innovative, social constructivist approach –

CriSTaL (Critical Reflection in Science Teaching and Learning) – designed to support second year BSc Science Education students to observe, analyse and construct lessons before beginning their teaching practice in second level schools.

Workshop 3 - Redwood Suite
facilitated by **Dr Michael Flannery**, Marino Institute of Education.
Online CPD: analysing primary teachers' perspectives on creativity, imagination and innovation
This workshop will present and examine perspectives on Creativity, Imagination and Innovation as communicated by primary teachers while participating in online continuing professional development, and comparing viewpoints expressed in online discourse with workshop discussions and other sources.

Workshop 4 - Hazel Suite
Facilitated by **Ms Lorraine Cheadle**, and **Ms Grainne Doherty**, St. Oliver Plunkett Primary School, Belfast and **Ms Sara Liddell** and **Ms Clare Caughey**, Tor Bank School Dundonald, Co. Down
Primary 1 i-pads – children's creativity
This seminar will focus on the use of iPads within a Severe Learning Disability setting and in a main stream Primary School. The facilitators will be exploring the use of iPads for assessment and how they can be used to support pupils with ASD and in a mainstream classroom.

4.30 pm   Plenary feedback session from workshops

5.15 pm   **Dr Tom Hesketh** and **Prof Teresa O'Doherty**, SCoTENS Co-Chairs: **The future of SCoTENS 10 years:** a session to discuss SCoTENS' future plans, following a very positive external evaluation by a team from Oxford University's Department of Education.

4.45 pm   Close for evening

7.15 pm   Launch of Reports in Redwood Suite Reception Area
             Promoting Literacy and Numeracy through Teacher Education: SCoTENS 2011 Conference and Annual Reports, launched by Ms Brigid McManus, former Secretary General, Department of Education and Skills
             The compilation report: 'Exploring Japanese Lesson Study as a Model of Peer-to-Peer Professional Learning';
             'Effective Mentoring in Physical Education Teacher Education' and 'Domestic Abuse: Using Arts-based Education to help Student Teachers learn about the Context and Impact on Children', launched by Professor Harry McMahon, formerly of University of Ulster, co-founder of SCoTENS

8.00 pm   Dinner in Redwood Suite

Friday 12th October 2012
Redwood Suite, Radisson Blu Farnham Estate Hotel, Cavan

Chair: **Dr Tom Hesketh**, Director Regional Training Unit (Co-Chair SCoTENS)

8.45 am   **Sir Ken Robinson**, keynote address (on video from the US) **Optimising Creativity in Teachers and Students: the implications for Teacher Educators** followed by plenary discussion

9.45 am   **Sacha Abercorn, the Duchess of Abercorn**.
             Inspiring Educators: the work of the Pushkin Trust with **Anne McErlane**, Regional Leader, the Pushkin Trust and two participating head teachers, **Siobhan Smith** and **Carmel McKeown**

10.45 am   Refreshments,

11.15 am   **Professor Lisbeth Goodman**, Chair of Creative Technology and Professor of Education, University College Dublin.
             Creative Technology Innovation and Creative Pedagogy – the SMART bottom line.

11.45 am   Plenary discussion

12.30 pm   **Sir Ken Robinson**, closing address (on video from the US) – **A call to action**

1.00 pm   Lunch and close of conference

Pictured at the 2012 Annual SCoTENS Conference: From left to right: Dr Tom Hesketh, Ms Brigid McManus and Professor Teresa O'Doherty

LIST OF CONFERENCE DELEGATES

Sacha Abercorn	Duchess of Abercorn	
Prof. John Anderson	Managing Inspector	Department of Education
Ms. Patsey Bodkin	Lecturer in Education	National College of Art and Design
Ms Sally Bonner	Director	Donegal Education Centre
Dr. Andrew Burke	Research	St Patrick's College, Drumcondra
Mr. Clive Byrne	Director	NAPD
Ms. Clare Caughey	Teacher	Tor Bank School
Dr. Fiona Chambers	Director of Sports Studies	University College Cork
Ms. Lorraine Cheadle	Teacher	St Oliver Plunkett Primary School
Prof. Linda Clarke	Head of School of Education	University of Ulster
Dr. Marie Clarke	Lecturer & Head of School	University College Dublin
Ms. Andrea Cleary	Lecturer	St Patrick's College, Drumcondra
Mr Aidan Clifford	Director	CDU, City of Dublin VEC
Ms. Sonya Coffey	Lecturer	St Angela's College
Dr. Tracey Connolly	Lecturer	University College Cork
Prof. Teresa Cremin	Professor of Education	The Open University
Ms. Caitriona Crilly	Teacher Fellow	Queen's University Belfast
Ms. Yvonne Croskery	Head of FE Policy	DEL
Mr. Diarmuid de Paor	Deputy General Secretary	ASTI
Ms. Tanya De Paor	Lecturer	Mary Immaculate College
Ms. Majella Dempsey	Course Leader	NUI Maynooth
Mr. Gerry Devlin	Senior Education Officer	General Teaching Council for NI
Mr. John Devlin	Northern Ireland President	NASUWT
Ms. Sinead Dinneen	Lecturer	Mary Immaculate College
Ms. Amanda Diver	Teacher	Loreto College
Ms. Grainne Doherty	Teacher	St Oliver Plunkett Primary School
Ms. Mary Dorman	Chair of Northern Committee	INTO
Ms. Anne Marie Duffy	Director of Qualifications	CCEA
Dr. Patricia Eaton	Head of Continuing Education	Stranmillis University College
Mr. Jim Enright	Director	Laois Education Centre
Mr. Michael Finneran	Acting Assistant Dean	Mary Immaculate College
Dr. Michael Flannery	Head	Marino Institute of Education
Dr. Carmel Gallagher	Registrar	General Teaching Council
Dr Conor Galvin	Lecturer and Course Director	University College Dublin
Dr. Ken Gibson	Principal Lecturer	Stranmillis University College
Prof. Lizbeth Goodman	Chair of Creative Technology	University College Dublin
Mr. Paul Gunning	Sectoral Manager	North South Ministerial Council
Prof. Kathy Hall	Head of School	University College Cork
Dr. Tony Hall	Asst. Head of the School	NUI, Galway

Ms. Dolores Hamill	Director	Kildare Education Centre
Ms. Lucy Hamilton-Turley	Lecturer	CICE
Mr. Richard Hanna	Interim Chief Executive	CCEA
Mr. Brian Hanratty	Senior Lecturer in English	St Mary's University College
Mr. Brendan Harron	Senior Official	INTO
Dr. Deirdre Harvey	Lecturer	St Angela's College
Ms. Vine Haugh	Creative Facilitator	University of Ulster
Dr. Céline Healy	Lecturer in Education	NUI Maynooth
Dr. Tom Hesketh	Director	Regional Training Unit
Dr. Ivor Hickey	Principal Lecturer	St Mary's University College
Ms. Mary Hough	Director	Sligo Education Centre
Dr. Michael Ievers	Senior Lecturer – Technology	Stranmillis University College
Dr. Sharon Jones	GTCNI Fellow	Stranmillis University College
Ms. Bernie Judge	Education and Research Officer	Teachers' Union of Ireland
Ms. Mary Kelly	Lecturer	Hibernia College
Dr. Treasa Kirk	Divisional/Senior Inspector	Department of Education and Skills
Mr. Harry Knox	Director	Waterford Teachers' Centre
Ms. Moira Leydon	Assistant General Secretary	ASTI
Ms. Sara Liddell	Teacher	Tor Bank School
Dr. Anne Looney	Chief Executive	NCCA
Dr. Seán Mac Corraidh	PCGE co-ordinator	St Mary's University College
Dr. Brendan MacMahon	Lecturer	NUI Galway
Dr. Mary Magee	Lecturer	St Angela's College Sligo
Dr. Geraldine Magennis	Senior Lecturer in Education	St Mary's University College
Ms. Clare Majury	President	NAHT
Mr. Anthony Malone	Lecturer	NUI, Maynooth
Ms. Catherine Martin	Director	Carrick on Shannon Ed. Centre
Ms. Deirdre Mathews	Assistant Chief Inspector	Department of Education and Skills
Ms. Patricia McAllister	Administrator	SCoTENS
Ms. Amanda McCloat	Head of Home Ec.	St Angela's College of Education
Dr. Billy McClune	Lecturer	Queen's University Belfast
Ms. Liz McCrystal	Staff Tutor (Education)	Open University in Ireland
Dr. Elaine McDonald	Lecturer in Education	Mater Dei Institute of Education
Ms. Anne McErlane	Programme Manager	The Pushkin Trust
Mr. Kieran McGeown	Senior Lecturer, Technology	St Mary's University College, Belfast
Dr. Sam McGuinness	Lecturer	University of Ulster
Ms. Bernadette McHugh	Director	Navan Education Centre
Mr. Gerard McHugh	Director	Dublin West Education Centre
Dr. Bronagh McKee	Senior Lecturer	Stranmillis University College
Ms. Carmel McKeown	Principal	St Anne's Primary School
Ms. Marie McLoughlin	President	Froebel College of Education

Prof. Harry McMahon	Emeritus Professor	Ms. Brigid McManus
Ms. Anne McMorrough	Lecturer	Marino Institute of Education
Ms. Roisin McPhilemy	Staff Tutor (PGCE)	The Open University in Ireland
Ms. Miriam Miskelly	Principal	Department of Education
Mr. Eamonn Mitchell	Assistant Lecturer	Mary Immaculate College
Ms. Dorothy Morrissey	Lecturer	Mary Immaculate College
Dr Aidan Mulkeen	Head of Department	NUI, Maynooth
Dr. Isobel Mullaney	Lecturer in Education	National College of Art and Design
Ms. Regina Murphy	Director of Inservice Education	St Patrick's College, Drumcondra
Mr. Terry Murphy	Head of Ed. Standards	Down and Connor Dioc. Ed. Office
Ms. Louise Mylotte	Lecturer	St Angela's College
Ms. Maire Ni Bhroin	Lecturer	St Patrick's College, Drumcondra
Ms. Deirdre Ni Chonghaile	Lecturer	CICE
Ms. Sinéad Ni Ghuidhir	Lecturer	NUI Galway
Ms. Deirbhile Nic Craith	Senior Official	INTO
Ms. Diane Nugent	President	Ulster Teachers' Union
Ms. Orla Nugent	Senior Lecturer	St. Mary's University College
Mr. Tomás Ó Ruairc	Director	The Teaching Council
Mr. Arrt Ó Súilleabháin	Director	Mayo Education Centre
Ms. Geraldine O'Connor	Director of School Placement	CICE
Prof. Teresa O'Doherty	Head of Education	Mary Immaculate College
Ms. Miriam O'Donoghue	Deputy Director	CDU Curriculum Development Unit
Mr. John O'Dowd	Minister	Department of Education
Dr. Maurice O'Reilly	Head of Department	St Patrick's College, Drumcondra
Ms. Jennifer O'Sullivan	Lecturer in Education	Marino Institute of Education
Prof. Mary O'Sullivan	Dean	University of Limerick
Prof. Marie Parker-Jenkins	Professor of Education	University of Limerick
Mr. Andy Pollak	Director	Centre for Cross Border Studies
Mr. John Pollock	President ATL NI	Association of Teachers & Lecturers
Dr. Noel Purdy	Senior Lecturer	Stranmillis University College
Mr Ruairi Quinn	Minister	Department of Education & Skills
Ms. Joyce Rainey	Coordinator	University of Ulster
Prof. Alona Raukiene	Director of Academic Affairs	Lithuanian University of Ed.Sciences
Ms. Angela Rickard	Lecturer	NUI, Maynooth
Mr. Seamus Searson	Northern Ireland Organisor	NAS/UWT
Dr. PJ Sexton	Co-ordinator of Masters Degree	Mater Dei Institute of Education
Mr. Peter Simpson	North Eastern Board TV	

Ms. Patricia Slevin	Director of Teaching Practice	Marino Institute of Education
Ms. Siobhan Smith	Principal	Aughnagarron Primary School
Mr. Peter Stevenson	Senior Lecturer in Business	St Mary's University College
Mr. Shay Sweetnan	North Eastern Board TV	
Mr. Eugene Toolan	Head of Education	St Angela's College Sligo
Mr. Eddie Ward	Principal officer	Department of Education and Skills
Ms. Irene White	Lecturer	Dublin City University
Ms. Angela Whiteside	Quality Improvement Advisor	DEL
Dr. Derick Wilson	Reader	University of Ulster

EXTERNAL EVALUATION OF SCoTENS

During 2011 an external evaluation of the work of SCoTENS 2003-2011 was carried out by a team led by **Professor John Furlong, Professor of Educational Studies, University of Oxford** *(September 2011). The Conclusions of the report are shared below and the full report can be found on the SCoTENS website.* For full report go to **http://www.scotens.org/wp-content/uploads/2011-scotens-evaluation.pdf**

Conclusions
The overall findings of this report are in the Executive Summary (p. 1-2) and the Conclusion (p. 34-35).

Taken over all, the findings of our evaluation are overwhelmingly positive. Despite limited and precarious funding, significant dependence on the goodwill of volunteers and the support of a paid secretariat with myriad other responsibilities, it has achieved an enormous amount. For those aware of and involved in its work, there is substantial evidence that SCoTENS is highly valued across Ireland. Many of those we spoke to believed that the majority of the initiatives SCoTENS has led – conferences, research projects, the student exchange programme – would simply not have happened without the organisation; its leadership and administration were vital.

Our evidence makes clear that SCoTENS has enabled the development of networks and encouraged communication and contacts between significant numbers of teacher educators in the North and South of Ireland. Many respondents felt that through SCoTENS they had developed a greater knowledge and understanding of the educational systems and practices across the island of Ireland. The forms of collaboration encouraged by SCoTENS have, we found, stimulated genuine professional and personal development; they have also, many of our respondents believed, contributed to the peace process by helping to normalise relationships within and between North and South. There was widespread belief that despite its achievements, without SCoTENS' continued existence, those achievements would rapidly fade.

Contribution to Policy
A number of respondents commented how SCoTENS had strategically positioned itself to support the work of the Departments of Education, North and South, and as a result it was regarded very positively by those Departments. One senior academic said (p. 11):

Perhaps SCoTENS' greatest achievement has been a more direct alignment between the interest and actions of the teacher education community and the education reform priorities of government departments, north and south. One indicator of departmental acknowledgement of such has been the continuation of central funding despite a vast change in the economic circumstances. Another has been the generous and pointed endorsement of the work of SCoTENS by Ministers and their officials including a consideration of our work as part of a North South Ministerial Council meeting in 2010.

Leadership and Organisation
SCoTENS organisational capacity from a very small funding and staff base (around €150,000

per annum and no full-time employees) was praised by several respondents. The evaluation noted (p. 31):

Since its inception, SCoTENS has had the benefit of three very significant figures working for it – Professor John Coolahan, as one of the two initial academics who helped to establish the organisation, Mr Andy Pollak, Director of the Centre for Cross Border Studies and Secretary of SCoTENS and Ms Patricia McAllister, SCoTENS Administrator. Professor Coolahan, although now formally retired, continues to play a key role in the organisation, particularly in terms of its links with political leaders and senior officials especially in the Republic. Of the senior academics we met, it was clear that Professor Coolahan was the most sensitive and skilful in understanding and negotiating the complex political terrain that an organisation, such as SCoTENS, has to face. The fact that the organisation has thrived so successfully for eight years, we felt, was in no small part due to his expert leadership.

The report also praised the quality of administrative support provided by Ms McAllister, which was 'universally acknowledged'. It said

"*Mr Pollak's vision in relation to the broader politics of cross border work and his ability to develop appropriate networks beyond the teacher education community were widely recognised.*"

Research and Conferences
The evaluation said that all the completed research projects seed funded by SCoTENS (receiving £2000-£6000 each) were

generally judged to be very good value for money by, for example: developing sizeable teams involved in research projects; preparing extensive reports; organising highly topical conferences; building networks; developing toolkits or resources

(p. 18). Respondents argued that of particular value were the North-South processes and networks enabled by this seed funding.

The annual SCoTENS conferences were very highly regarded:

an overwhelming majority of respondents who had attended them thought that they offered them good opportunities for professional dialogue, helped them learn about education elsewhere in Ireland, helped them develop their informal contacts and networks across the island and their own professional practice (p. 20).

One respondent summed up the overall view as follows:

SCoTENS conferences have proven immensely enriching and valued added to the professional lives of teacher educators across the island and across the different organisations involved in teacher education. This enrichment touches all aspects of the work of teacher educators in terms of their academic development, research, networks and, most important of all, the quality of their engagement with their clients: trainee teachers, qualified teachers, the school community generally and their schools, and the policy makers.(p. 21).

Student Exchange Programme and Website

There was 'strong agreement' among a number of respondents that the North-South Student Exchange Programme organised under SCoTENS auspices was one of its most significant contributions to the peace process.

> *By giving the next generation of teachers the opportunity first hand to experience a very different educational, social and political setting, the scheme was actively promoting the objectives of peace and reconciliation* (p. 25-26)

The report notes that the SCoTENS website is

> "*a rich resource and contains much helpful and highly informative material which is, in many cases, of a very high quality*" (p. 21).

Future Challenges

The evaluation report summarises the challenges facing SCoTENS as follows (p. 2):

> *Not surprisingly, after eight years of extensive activity, and now operating in a changed political, economic and educational landscape, the evaluation team were able to identify challenges for the future. Among these were: the 'reach' of the organisation; the consistency of the quality of some aspects of its work – particularly the research projects; issues of succession planning; the challenges of future finance. None of these will come as any great surprise to those most involved in SCoTENS, and although each presents a serious issue for the leadership to address, none should be seen as undermining the very strongly positive findings of our evaluation.*

Creative Teachers for Creative Learners
IMPLICATIONS FOR TEACHER EDUCATION

Research and
Conference Reports

Understanding the Potential for Research Capacity Building in Initial Teacher Education Programmes

Jim Gleeson, University of Limerick
Ruth Leitch, Queen's University Belfast
Ciaran Sugrue, University College Dublin
Robin McRoberts, Gr8 Consultancy

A full report of this project will be launched at the October 2013 conference.

Executive Summary

- The aims of the study of research capacity-building in initial teacher education programmes in Northern Ireland (NI) and the Republic of Ireland (RoI) were two-fold: (i) to provide an analysis of the experience, perspectives and resources of teacher educators with regard to the factors that support and/or inhibit research capacity-building in the initial phase of teacher education programmes in order to determine future directions. (ii) to create a comprehensive baseline understanding of how research awareness, understanding and skills are incorporated and developed during the initial stages of teacher education.

- The study takes research capacity-building to embrace all attempts to enhance individual and collective research expertise in pre-service teachers through critical understanding of educational research purposes, methods, skills and application and the capacity of educators to critically inquire into practice.

- There were three inter-related phases to the study which combine both quantitative and qualitative data sets. Phase 1 comprised exploratory interviews with four ITE course directors (CDs) in NI and the RoI; Phase 2 involved the design of an online survey and its dissemination to teacher educators in both jurisdictions; Phase 3 developed themes with subsamples of NI (n=4) and RoI (n=4) participant volunteers through in-depth interviews.

- The online questionnaire-based survey was disseminated to 420 professional ITE colleagues located in 25 ITE institutions throughout Northern Ireland and the Republic of Ireland.

- 187 individuals responded to the online invitation to complete the survey (46.1%). The response rates were RoI (50%) and NI (32.9%). Overall 83% of respondents were from the RoI and 17% from NI. 58% of respondents were female, 42% male.

- Almost 100% of survey respondents in both NI and RoI thought it was 'very important' or 'important' to develop students' research capacity in ITE. Only 3% of respondents in the RoI (and none in NI) did not regard engaging in research as part of their role/brief as teacher educators. Interviewees felt that student teachers should be enabled to become critical thinkers, reflective practitioners and to engage with testing and other current policy developments in the education environment.

- Most respondents, particularly in RoI, feel that student teachers are not 'well/very well' prepared across a range of research activities. While opportunities for research training during ITE have been very limited in RoI up to now, NI interviewees indicated that their ITE programmes have been addressing research capacity-building for some time.

- While 87% of survey respondents in the RoI and 90% in NI viewed reflective practice as a form of research this was not always presented as such to ITE students. They regarded reflective practice, preparation for teaching and specialist subject methods as the most important research activities for student teachers (rather than, e.g,. policy or foundations).

- There was identifiable tension between teacher educators' identity as 'teacher educator' and that of 'educational researcher' and interviewees in both jurisdictions identified the need to critically unpack the meaning of ITE-based education research.

- The majority of survey respondents recognised that there was a relationship between levels of research activity on the part of teacher education staff and the likelihood that research would underpin and be developed in ITE programmes.

- A significant minority of ITE faculty rated their own research experience as satisfactory or poor. While most had studied research methods, they were considerably more familiar with qualitative and mixed methods and action research than with quantitative methods, while they respected the need for balance between quantitative and qualitative approaches.

- 87% of respondents in both jurisdictions desired to have more time to devote to educational research activity. The main inhibitors identified were teaching workload, the demands of administration, the audit culture and the associated paperwork, student supervision, student assessment and lack of resources.

- Teacher educator interviewees in Northern Ireland experienced pressure from within their institutions to be research active (e.g., complete Ed. D, publish). Their southern counterparts also experienced pressure to publish, emanating primarily from competitive individualism. Some RoI faculty noted the influence and increasing importance being attached to research profiles both for academic appointments and subsequent promotions.

- The most popular research topics were subject-related including STEM, and literacy (with occasional mentions of numeracy). Other areas of common interest included ICT in education (including e-learning), as well as in the generic areas of curriculum, pedagogy, teaching, learning and assessment. Teacher education and reflective practice were particularly popular areas of research in RoI as well as school improvement/leadership, CPD and education policy/ foundation disciplines. Other areas of general interest included education in divided societies (NI), SEN, educational disadvantage, cultural integration, pluralism, Human Rights/Children's Rights, student voice and student agency.

- Reflecting their particular policy environments, ITE faculty in Northern Ireland had published more refereed journal papers than those in RoI while the latter had published more book chapters, edited books and reports.

- There was a strong emphasis on collaborative research in NI with RoI respondents being more likely to engage in individual research.

- Respondents generally were unenthusiastic about the extent of institutional support for a collaborative approach to educational research and there was a general sense that ITE students are not involved in the research culture of their institutions. According to Course Directors however most ITE students in both jurisdictions are required to undertake a dissertation, normally with 1:1 supervision.

- It is expected that the extension of the concurrent primary and the consecutive primary and post-primary programmes in RoI will facilitate the building of research capacity during ITE in that jurisdiction.

- While almost two-thirds of ITE survey respondents thought that educational research is very important for teachers in schools, there was a general sense that practicing teachers were rather sceptical about the relevance of educational research.

- Interview data reinforced and illuminated patterns of response determined by the survey. They demonstrated that there was no coherent policy or approach to research in ITE and that finding time to publish was problematic along with pressure to publish.

- Some of the main suggestions for building research capacity included incorporating research as a core aspect of ITE programmes, increased resources including time and finance and increased levels of collaboration and network building.

Assessment in Teacher Education North and South (ATENS)

Dr Tracey Connolly, University College, Cork
Dr Geraldine Magennis, St Mary's University College, Belfast
Dr Alicia Curtin, Research Assistant University College, Cork

Executive Summary

Central to any successful learning and teaching is assessment in its many forms. Therefore, this cross-border research project investigates the assessment of school-based placements as experienced by a sample of both primary and post-primary students. Those studying at either degree or post-graduate level in seven Initial Teacher Education institutions (four Northern/three Southern) were sampled. Specifically, the project explores various teaching practice assessment techniques and the extent to which these are found to be satisfactory in the opinions of a selection of tutors and students. The resultant connections between such professional practices and subsequent planning, teaching and learning are also examined.

The findings are situated and critically discussed with particular reference to current thinking on formative modes of assessment. In an attempt to help inform the enhancement of practice, Rogoff's (1995) socio-cultural writings have been chosen as a suitable theoretical framework on which to hang this project. It is particularly relevant to the experience of pre-service teachers, in that it explores the balance between personal, interpersonal and cultural factors in learning as the student teacher journeys toward newly-qualified status. Due to the 'lived' nature of this research project, an interpretative approach is taken in the form of descriptive, thematic analysis in order to interrogate the data.

The findings of the project illuminate the reduced time and space students have in order to explore their teaching, integrate theory and pedagogy, reflect on practice and have professional, collegial conversations. These appear at times to be superseded by what students see as extraneous and repetitive college paperwork. Some student teachers claim that such pressures cause them to feel excluded from the community of practice within their schools, while others stated that they were simply not regarded as fully-paid up members of the profession as yet. Current assessment methods are seen as being subjective and somewhat non-representative of teaching practice placement especially in terms of relationships forged and learning completed.

The research found that, in the main, student teachers pre-empt how they are being assessed and work towards what they perceive as their respective tutor's personality. Although assessment for learning is a journey that both tutors and students largely endorse, those students taking degrees and post-graduate certificates/diplomas that award grades tend to create a formula in order to gain as high a grade as possible, sometimes to the detriment of the feedback given. In other words, they attempt to formulize a formative process and so assessment is negating the process it is supposed to be measuring. In the research, students discuss a disconnect between the reality of practice that occurs within individual, engrained school cultures and systems of operating and college provision. Consequently, students sometimes feel conflicted between what is encouraged at college and what they are able to put into practice in the school setting. Perhaps more disturbingly, there were few if any

linkages made by the students between their own experiences of being assessed and their subsequent planning, teaching and assessment of their pupils.

For full report go to **http://scotens.org/wp-content/uploads/ATENS-final-report1.pdf**

Science Enhancement and Learning Through Exchange and Collaboration among Teachers (SELECT)

Dr John McCullagh. Stranmillis
Dr Colette Murphy, QUB
Dr Cliona Murphy St Patrick's Drumcondra
Mr Greg Smith, St Patrick's Drumcondra

Executive Summary

This report describes the Science Enhancement and Learning through Exchange and Collaboration among Teachers (SELECT) project. The SELECT project was carried out between 2011 and 2012 and worked with teachers from Dublin and Belfast to disseminate and share best practice in science teaching and learning.

The report presents the background to the study, the context in which it was carried out, and analyses and evaluates teacher responses to the project.

The SELECT project aimed to promote the use of video and video-based technologies to aid collaboration between teachers. At the end of the project questionnaires and interviews were completed to gather teacher responses to the project. After the collation of the data, researchers worked collectively to analyse and interpret the findings. Teachers identified video and video-based technologies as useful for their own professional development and for the promotion of child learning. However, they claimed that direct social interaction was the most effective means of dissemination. Video and video-based technologies cannot replace social contact but can be used effectively alongside, to boost the dissemination process.

For full report go to **http://scotens.org/wp-content/uploads/SELECT-final-report.pdf**

Developing Effective Mentor Pedagogies to Support Pre-service Teachers on Teaching Practice

Dr. Fiona C. Chambers, School of Education, University College Cork
Mr. Frank Herold, School of Education, University of Birmingham
Mr. Paul McFlynn, School of Education, University of Ulster at Coleraine
Prof. Deirdre Brennan, School of Education, University of Ulster at Coleraine
Prof. Kathleen Armour, School of Education, University of Birmingham

Executive Summary

Introduction

The primary aim of this one-year research project was to prepare a detailed Charter of Mentor Competencies in Physical Education Teacher Education (PETE) by interrogating current mentoring practice in three PETE programmes: University College Cork, Ireland (UCC), University of Ulster at Coleraine, Northern Ireland (UUC) and University of Birmingham, England (UB). It moved one step beyond this remit by creating a dual-purpose Capability Maturity Model for Mentor Teachers, which may serve as both a diagnostic and design tool for Mentor Training. This work built upon our previous 2011 SCoTENS funded project which produced a Position Statement on Effective Physical Education Teacher Education (PETE) Mentoring across the Island of Ireland.

Methods

Research participants comprised three University tutors (UTs) and sixteen PE mentor teachers across three research sites (UCC, UUC and UB). This study employed a mixed method approach to data collection (focus groups and a survey). Data were either analysed thematically using a constructivist version of grounded theory as a framework for data analysis (Strauss and Corbin, 1998, p.141, Charmaz, 2000) or using Excel.

Key Findings

This study has produced a Capability Maturity Model for Mentor Teachers (CM3T) across a new Mentor Career Cycle framework. The research has also designed a simplified CM3T Barometer. The CM3T can be used as both (a) a diagnostic tool to ascertain mentor training needs within the Mentor Career Cycle and (b) a planning tool for designing bespoke training programmes for mentors at each phase of the Mentor Career Cycle. The mentor competencies are assigned to Bloom et al's (1956): (i) cognitive domain, (ii) affective domain or (iii) hybrid cognitive/affective domains. The CM3T also shows the level with each domain taxonomy using a colour-coding system. A CM3T Barometer is also provided which serves as an '*at a glance*' tool for mentor trainers to gauge competency levels required at each phase of the Mentor Career Cycle. The CM3T can therefore be used as both (a) a diagnostic tool to ascertain mentor training needs within the Mentor Career Cycle and (b) a planning tool for designing bespoke training programmes for mentors at each phase of the Mentor Career Cycle.

Conclusion

'Mentoring programs enjoy sustainability over time when mentoring is embedded in an organisational cultural that values continuous learning' (Zachary, 2000, p.167). This study seeks to draw on the lived experiences of research participants and to articulate a Capability Maturity Model for Mentor Teachers (CM3T) which acts as a diagnostic and planning tool for mentor training across the Mentor Career Cycle. The recommendations of this research project should therefore be of importance to all teacher educators on the island of Ireland and beyond.

Dissemination

On 5th July 2013, the researchers presented the findings of this project at the 2013 AIESEP Conference (Association Internationale des Ecoles Supérieures d'Education Physique - International Association for Physical Education in Higher Education) at the University of Warsaw, Poland. The author is currently preparing an article for Mentoring and Tutoring and the European Physical Education Review. Articles for Teacher Professional journals in each jurisdiction will follow, including presentations at other conferences, e.g. the 2014 AIESEP in Auckland, New Zealand. The author will distribute this report to the Teaching Council of Ireland, General Teaching Council of Northern Ireland and General Teaching Council (England).

Recommendations

In order to build upon and extend this research, the author recommends future studies which centre on the following:

1. Validating the CM3T as a diagnostic and design tool for effective training of mentors across the Mentor Career Cycle.
2. An evaluation of the impact of effective mentor pedagogical strategies on pre-service teacher learning across Bloom et al's taxonomy (1956).
3. Research on the impact of effective mentoring pedagogies on pupil learning.
4. An analysis of the how, when and why mentor teachers transition from simple to more complex mentor pedagogies.

A Cross Border Conference for promoting Doctoral Research in Education – Expanding the Horizons of Doctoral Research in Education: comparing, adapting, advancing

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Final Report on All – Ireland Doctoral Conference May 2012

The Organising Team

A joint committee was established between the Schools of Education within Queens University Belfast and University College Dublin to plan and prepare for the conference. The

Schools of Education at the University of Ulster and National University of Ireland, Galway also helped with the organisation of the conference. The team consisted of academic leaders Dr Patrick Walsh QUB, Dr Dympna Devine UCD, Dr Josephine Boland, NUIG and Dr Jackie Reilly UU along with a conference organising committee of eleven doctoral students from Queens University working with doctoral student representatives from UCD, UU and NUIG.

Planning the conference: Collaboration

Two main meetings were held in January 2012 in QUB and March 2012 in UCD.   The structure of the conference was planned jointly, including allocating responsibilities for roles related to it, decision on conference theme and securing a keynote speaker. There was considerable liaison through email between committee members throughout the time from the first meeting in January up to the conference.

A poster to advertise the conference was designed by the students in UCD and this was circulated to all higher education institutions in the north and south of Ireland through the doctoral programme directors and school managers/administrators in each of the institutions. Participation in the committee was a learning experience for the students as they sorted and selected abstracts and organised the layout and timing of the conference itself. The joint nature of the co-operation between the lead institutions also helped to consolidate links. In the make-up of the committee, we included students from UCD and QUB who had each been involved in the organisation of the conference the previous year. This ensured transfer of learning and building of capacity across the two schools in hosting and organising the conference. We were also glad to welcome students from UU and NUIG to help with the tasks involved in the organisation.

As it was the turn of QUB to host this year's conference, doctoral students from QUB were responsible for organising the main logistics of the conference, including hire of the venue, securing funding, organising the schedule for the conference, the catering, entertainment and the conference dinner. For the two-day duration of the conference, the students from QUB were also required to welcome and register delegates, chair the parallel sessions and generally ensure the smooth running of the conference. Students from UCD designed the poster for this year's conference, collated the book of abstracts, communicated with the delegates prior to the conference via email and also were on hand to chair sessions and help throughout the conference where needed.

Planning the conference: Developing a Theme

The theme was decided by a team of students and staff from QUB, UCD and UU who took part in a 'brainstorming' session in an attempt to isolate a title that would capture the heart of the conference. After much consideration the team decided the conference should be titled *'Expanding the Horizons of Doctoral Research in Education – comparing, adapting, advancing'.* It was felt that this title encompassed what were some of the central aspirations of this endeavour, two of which are outlined below.

First, education remains, in terms of policy, research and practice, divided between Northern Ireland and the Republic of Ireland. One of the chief aims of the conference is to encourage regular and substantial communication and collaboration between those operating in education research on both sides of the border. That the conference is even organised is an explicit call for both institutions and doctoral students within either jurisdiction to cooperate.

Second, the title also represents the journey of each individual doctoral student as they attempt to contribute to the education discipline, uncovering what is currently unknown and unravelling what currently confounds. In this sense all delegates are united in the one purpose and the conference is a symbolic assembling of many peers with a shared task. The subtitle of the conference 'comparing, adapting, advancing' captures the spirit of the conference as doctoral students come together to share stories of successes and failures and to encouragingly exhort one another towards methodological innovation, indefatigable pursuit of knowledge and excellence in the writing and presentation of their findings.

The Conference: Delegates and the Key Note Presentation

The conference was held in the Students' Union at Queen's University, Belfast on May 18th and 19th 2012. It consisted of presentations by a combination of part-time and full-time students at varying stages of doctoral study from six higher education institutions across the island of Ireland: University College Dublin, University of Ulster, Queen's University Belfast, the Open University, National University of Ireland, Galway, and All Hallows College, Dublin City University.

Please see the conference programme **http://scotens.org/wp-content/uploads/Final-Report11.pdf** for details of the presentations (and the affiliations of student presenters); parallel roundtable sessions; and the key-note address by Professor Emer Smyth of ESRI engaging with the theme of the conference *Expanding the Horizons of Doctoral Research in Education.* The conference booklet was produced giving full details of programme, abstracts and participant details. The paper sessions were clustered into three parallel sessions in each time slot and covered themes broadly related to 'Evaluation and Intervention'; 'Higher Education and Lifelong Learning'; 'Curriculum Policy and Practice'; 'Arts/Design Based Methodologies'; 'Inclusion'; 'Language Learning'; 'Rights and Equality'; 'Leadership and Education Policy'; 'Teacher Education and CPD'; 'Pedagogy'; 'Research Methodologies'; 'Post-Primary Education'; 'Emotion in Education'; 'Religion in Education' and 'Cross-Community Links.' First year doctoral students from QUB designed poster presentations of their research projects which were displayed for the duration of the conference. Roundtable discussions covered topics drawn from students' own suggestions in the lead-up to the conference and students were clustered into topics of their choice by signing up at the conference registration. The topics were related to 'How to Get Published'; 'Preparing for the Viva'; 'Challenges in Conducting Fieldwork'; Challenges with Writing at Doctoral Level.'

The conference invited abstracts and delegates from all post-doctoral students who were studying in a School of Education in a higher education institution in Ireland, regardless of their year of study, subject matter, or approach to research. This inclusive approach meant that students were not only able to share ideas and learning experiences across institutions, but invaluable advice, experience and encouragement was offered to those embarking on the initial stages of their research by those who were, for example, in the final write-up stages, or preparing for their vivas. The representation of members of staff from various institutions provided another level of expertise.

Organising the conference, while involving infinitely more time and energy than was initially expected, was a thoroughly rewarding and invaluable experience for all the students involved. Most student members of the organising committee had limited or no experience of setting up an academic conference, and therefore found the process of organising and managing the conference to be challenging and involved a steep learning curve! However,

the success of the conference, the learning acquired by ourselves and all delegates, and the positive relationships emanating from the event ultimately made the experience a fulfilling one.

The Conference: an academic and social event

Throughout the conference time was scheduled in for regular breaks over tea, coffee and tray bakes. This was more than a chance to get refreshment and relaxation between sessions; it proved to be a valuable opportunity to chat informally to fellow delegates about the everyday experiences of life as a doctoral student. Conversations were had about our own particular topics and the trials they presented, and more generally about the ups and downs of the journey of research. The atmosphere during these coffee breaks was particularly noted as being friendly, welcoming and relaxed, and the feedback from delegates has been almost unanimously positive on their value for setting the atmosphere of the conference as a whole.

A wine and cheese reception for all delegates followed the keynote speech on Friday afternoon, with live acoustic music provided by a local band, Scorpion Jack. This was an extremely well attended and much enjoyed part of the day, and the music provided a great ambiance in the room. Feedback received noted the 'very good choice of wine available' and the great atmosphere and opportunity to get to know fellow delegates during this part of the conference. The band not only set a wonderful ambiance but also provided a talking point and conversation starter for people, and gave a 'taster' of Belfast's local music scene.

The conference dinner was held at a local restaurant 'Made In Belfast' on Friday evening. The chosen venue for the conference dinner provided delegates the chance to try the best seasonal, local produce from Northern Ireland, in a unique and relaxed setting. A wide choice of three courses was on offer for a very reasonable price, and the restaurant also provided good wheelchair access and easy accessibility from Queen's University. This was a very important event within the conference as it provided a forum to expand on earlier connections and conversations, and to form new friendships. It proved to be an extremely successful evening with many new links being made and in-depth discussions had, as well as plenty of fun and laughter. The food was deemed a huge success and a plethora of informal feedback was given on Saturday morning as to what an enjoyable anduseful evening it had been.

Feedback from Delegates: Criticisms and areas of opportunity

The conference was indeed a huge success, however there are certainly points for improvement that need to be addressed for next year. One negative criticism of the evening was that there was not much chance to move around during dinner to talk with different groups of people. A buffet style dinner in future years may be a way to overcome this. Some suggestions for next year's conference included providing more time and space for delegates to integrate and talk with students from other universities rather than remaining in groups with people from their own university. This lack of time and space to mingle not only alienates delegates who travel on their own from a university but it also prevents good interaction and discussion of research. This might be improved in future years by having the conference dinner in a venue which allows free movement, or by providing a buffet style dinner.

Also more time for facilitated discussion could be assigned in the conference timetable as currently the only time for this is during the round table discussions. While there were tea

and coffee breaks, these times were not felt to be sufficiently structured to allow for the type of discussion sought by some of the delegates. This is another point for consideration by next year's committee. A number of other improvements suggested were that students presenting posters should stand by their posters for questions at an allocated time; conference proceedings detailing presenters' full papers should be produced; presentations should run on time and more time should be given for movement from one presentation to another; and more institutions should be involved.

It was felt by some delegates that the communication between the organising committee and the delegates could be improved upon. The conference was planned at a relatively late stage which explains why some delegates commented that next time there should be more advanced notice. Some delegates expressed their desire for several calls for papers rather that just one, which would be a helpful reminder for students who have busy work schedules and many different dates to consider. Several delegates felt that important information they requested from the committee, asked via the committee email, was slow to come, if at all, and that a more rigorous process could be established that would ensure that delegates' questions would be answered in a more effective and timely manner.

Some delegates suggested that an opportunity exists to have more universities involved in an organisational capacity and that this would aid further and more deliberate collaboration between all of the education faculties within universities on the island of Ireland.

Feedback from Delegates: approbation and laudation
A week after the conference a survey was sent by email to all in attendance. Thirty-six out of the 53 attendees (68%) gave feedback through an online Survey Monkey questionnaire. As there was a great deal of organisation for the committee on both days, it was not feasible to give out a paper questionnaire to obtain feedback from the students while they were still present.

In relation to the importance of the conference each year for doctoral students, a large majority of the respondents, almost 80%, stated that they found the conference a useful forum for developing networking and presentation skills, as well as their confidence and knowledge. Other comments in relation to this were that participating in the conference provided a fresh perspective about their own research. This was highly valued as it gave the students a renewed sense of the importance of their study and also it allowed students to gauge what stage they should be at in their own research.

The round table discussions have been a vital part of the conference for the last three years and this year's discussions did not cease to be an important time to learn together. The majority of the delegates found the roundtable session useful; describing it as participative, engaging and informative. Conference delegates were divided up into groups of approximately six students, and an academic lecturer from Queen's University, University College Dublin or the University of Ulster chaired each group. The contribution of each of the chairs was extremely valuable as they gave their insights on various issues facing PhD students such as learning to adapt to academic writing and preparing for the viva. This time is particularly important for students to share difficulties and worries and to realise that they are not alone in the struggle of doing a PhD.

When faced with the question about what they enjoyed most about the conference, responses centred on the relationships and networking opportunities made available by such an event. Students felt that the collaboration of ideas, the mutual support in your PhD journey and the relaxed atmosphere that the conference presents, all contribute to what makes it a successful event each year. Other comments were that they received valuable feedback on their research in a non-intimidating environment and that the hospitality they received was much appreciated. The students at Queen's University worked hard to ensure that the delegates were able to enjoy the opportunity and that it would be a constructive and supportive environment to share and learn.

It is very encouraging to note that the majority of the respondents stated they will come back to next year's conference and many of them would recommend it to others. Two students said they would not be attending it again as they were in their final year and will have completed their studies by next May. We hope that the conference will continue to provide such an interactive and enjoyable forum where educational research can be shared by all doctoral students across the island of Ireland.

Creative Teachers for Creative Learners
IMPLICATIONS FOR TEACHER EDUCATION

Research and Conference Reports

Early Number Concepts: key vocabulary and supporting strategies

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Interim Report

Introduction

Numeracy is a crucial life skill necessary to develop fully as an individual and to ensure full participation in society. However, recent research reports have indicated that many children in the North and South of Ireland are not developing numeracy skills to the best of their abilities (Eivers et al., 2009; PISA, 2009, DES 2011; NIAO, 2006; PAC, 2006). Numeracy is highlighted in national strategies north and south of the border (DES, 2011; DENI, 2011) and is defined as 'the ability to use mathematics to solve problems and meet the demands of day-to-day living' (DES, 2011, p.8) or 'the ability to apply appropriate mathematical skills and knowledge in familiar and unfamiliar contexts and in a range of settings throughout life, including the workplace' (DENI, 2011, p.3). The importance of infusing language, thought and meaning into mathematics teaching is highlighted.

The aim of this research project is to develop a resource of key vocabulary and terminology for teachers in supporting their planning and teaching in early number. It will also provide teachers with a variety of teaching and learning strategies to complement the development of the key vocabulary. The project relates to the development of number concepts in the early primary mathematics curriculum with particular reference to Infant classes (Republic of Ireland) and the Foundation Stage (Northern Ireland). A language-based resource of this nature has a role in supporting the teaching of early number concept vocabulary and could be used in initial teacher education, continuing professional development and in schools.

The research questions related to this project incorporate the following:
- What is the core vocabulary children require to understand, communicate and apply early number concepts?
- What approaches/strategies could assist teachers in their planning and teaching of the language of early number?

The research methodology utilised in the project to date is documentary analysis. This has involved reviewing and consulting books, peer reviewed papers, research reports and policy documents using library and internet sources. The areas of focus include children's development of number, mathematical language and intervention techniques/strategies used to support the development of number and language. The research aims to review relevant studies, compare them where possible and draw conclusions about the nature of early number concepts and language. Documents have been evaluated and critiqued on four criteria: namely, authenticity (genuineness); credibility (accurate, free from bias and errors); representativeness (typical of its type), and meaning (clear and unambiguous) (Denscombe, 2004). The findings of the documentary analysis are being used to develop a resource in early number concepts for teachers.

Consideration of ethical issues in social research is a core element of any research project and these have been taken into account at all stages of the project. Ethical approval was sought from the Research and Ethics Committees of St. Angela's College and Stranmillis University College and the ethical guidelines of both institutions have been adhered to. For example, issues considered have included: plagiarism, dependability and objectivity of sources, and the need to be mindful of bias in the selection, analysis and presentation of findings.

Progress Summary

To date, relevant literature has been sourced and critiqued, and the pertinent corresponding sections have been written for the final narrative report. The first draft of this report was completed in May 2013 and it is envisaged that the final draft will be completed by October 2013 when the final section of the resource has been piloted and evaluated.

The first two sections of the resource have been researched and written. The first section has been piloted with four teachers: two in junior/senior infant classes in the Republic of Ireland) and two in Foundation Stage classes in Northern Ireland). The second section is currently being piloted with six teachers (three in each jurisdiction). The third and final section will be completed over the summer period and piloted in September 2013 with six teachers and subsequent amendments will follow. Final proofing of this resource will be completed in October 2013 with a view to publication in December 2013.

Initial enquires have been made about publishing the resource and the process of obtaining quotations in terms of value for money are in train. It is the researchers' intention to submit the final narrative report and resource to SCoTENS by the 31st December 2013.

Managing Early Years Inclusive Transition Practices

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Interim Report

Background

This study seeks to investigate the transition practices of schools in Northern Ireland (NI) and in the Republic of Ireland (RoI) for young children with special needs. Here, the term 'special needs' (SEN) is employed to denote a broad spectrum of additional needs, defined in the Education for Persons with Special Educational Needs Act 2004 (Republic of Ireland) as 'a restriction in the capacity of the person to participate in and benefit from education on account of an enduring physical, sensory, mental health or learning disability or any other condition which results in a person learning differently from a person without that condition…' Here the word 'transition' is understood as children's passage or movement from preschool setting or home into formal education.

The start to school for almost any child is 'a highly valued and celebratory event' (Ramey and Ramey, 1998, p.292-295). It represents a major shift in a child's social context as they

enter an 'educational casbah full of a rich variety of materials, activities, staff and fellow pupils,' a move into the unknown that fills children with 'fear, hope, anticipation, anxiety and excitement' (Jackson and Warin, 2000, p.381). It marks a significant period of change and adjustment during which the child is transformed and new capacities and abilities emerge such as literacy, social competence and independence. The transition period can also prove confusing and difficult as children move from a smaller setting staffed by larger numbers of adults to larger school with its own rules and protocols where they receive less adult attention. Although most children adapt well to the transition to school, even the most competent child has been shown to experience a significant dip in confidence during the first weeks and months of schooling (Dunlop, 2007). For others, the start to school is so difficult that 'each day brings too many challenges of the wrong sort' (Brostram 2000, p.3).

International studies suggest the risks associated with poor adjustment are greater for certain groups of children including very young children, children from disadvantaged families and children with additional needs (McInnes, 2002; Brostram, 2000). In identifying the factors that might affect a successful transition process for at-risk children, researchers have focused on the 'readiness of the child to start school' (Dockett and Perry 2003, 2007), on the role of parents in preparing their child for school (Brooker 2003; Peters 2007), on the role of the preschool setting (Mahoney and Hayes, 2005) and more recently on the transition practices or strategies and procedures that the school employ to make the start to school for the child easier. In Iceland the pre-school class might visit the primary school or the primary school might extend an invitation to the pre-school class to participate in primary school events (Einarsdottir et al., 2008). In Sweden a pre-school class often exists for children aged between six and seven which promotes active and experiential learning and is intended to act as a bridge into formal schooling (Newman 2001). Whilst a study in Australia found that children who had access to a high number of transition activities which helped familiarise the children and their parents with the school environment had a better start to school (Margetts, 1999). Developing the role of the school in facilitating the transition process, Fabian (2002) advises schools to adopt a child-centred approach, including staggered start dates, shorter school days in the initial phase and circle time to ensure children have an opportunity to meet and learn a little about their peers.

Yet despite the plethora of research undertaken to explore almost every facet of the transition process, and in spite of the fact that children with additional needs are particularly at risk, there remains a dearth of literature on the processes undertaken by schools to smooth the transition of this ever increasing group of children. On this premise, this study seeks to compare the transition policies and practices employed by mainstream schools for young children with special needs in NI and RoI.

Research Aims
Specifically, it aims to document the policies (at government, local authority and school level) that direct and influence the transition process; to explore the differing practices and strategies employed by schools to support the transition process in both jurisdictions; to establish how teachers interpret these policies at classroom level; to identify the factors that support or impede successful transitions; and to identify the importance of parental involvement in the transition process and the role of other agencies.

At this point the research team have begun a review of all government policies and educational practices in both jurisdictions in terms of:

- the inclusion of young children in mainstream education in both jurisdictions;
- the management of education transitions;
- the involvement of children, parents and multi-agency support agencies in the transition process.

Research Questionnaire Survey

A questionnaire survey (see Appendix 1) was completed after a very thorough review of the literature. Areas of focus include:

- The school transition policy;
- The management of the transition process for children with special needs at school level;
- The management of the transition process at classroom level;
- The activities and strategies employed to facilitate their transition to mainstream school;
- Factors that impede a child's successful transition; and
- The involvement of children, parents and multi-agency support groups in the transition process.

The survey comprised a total of 25 questions organised to offer quantifiable and qualitative responses. For example, questions requiring demographic information on the respondent's age, gender and position in school, school size, location (urban, semi-urban, rural) and number of children with special needs required quantifiable responses. Where closed ended responses (Yes/No) were required, respondents were invited to expand on their responses using the lines provided e.g.

Are you aware of guidelines produced by any other agency relating to the transition to school of children with a SEN? (e.g. health service, charity, an early childhood organization, education board)

                                                            Yes   No

If yes, please specify: _____

_____

An oppositional scale was also employed to offer insight into respondents' views.
How satisfied are you with the support you receive in relation to the transition of young children from early years' settings to formal schooling in terms of the following?

	Very Satisfied	Satisfied	Undecided	Unsatisfied	Very Unsatisfied
A. Guidance from outside bodies (eg. Health service,					
Early years organisations, Education board)					
B. Internal collaboration with colleagues					
C. Classroom support					
D. Resources provided					
E. Specific teacher training					
Other form of support. Please specify: _____					

Several versions of the survey were constructed before it was agreed by the team in NI and the RoI. It was reviewed and piloted using a group (n=25) of Special Educational Coordinators attending a continuing professional development course at Stranmillis University College in April 2013. Comments were utilised to make the final changes and adaptations to the survey.

Interview Schedule

Eight interview questions (see Appendix 2) were developed to explore the areas included in the questionnaire in greater depth. The questions were open-ended to encourage a sharing of ideas e.g.

What do you believe are the hallmarks of good practice in terms of aiding the transition of pupils with a special educational need?

Two focus groups were conducted in the RoI comprising four participants in each (n=8) and three small group interviews were conducted in NI comprising three members in each (n=9). Participants were drawn from an opportunity sample of year 1/early infant teachers and the school special education needs coordinators/ key learning support/ resource teachers (KLS) (see procedure below).

Participants

A one in three sample of schools in the Southern and Western Education Library Boards (n=210) was selected on the basis of location (urban, semi-urban and rural), area demographics (disadvantaged, middle-income, affluent) and school size. A similar approach was employed to identify schools in the greater Dublin and Cork area (n=300).

Interviewees

Interviews in N. Ireland were drawn from a sample of respondents who completed the information required (name and contact details) to enter them into a prize draw. A telephone call was made to each of the respondents enquiring if they would like to participate in a brief interview session. Six indicated their willingness to participate and a date and time was arranged to suit the interviewees. In the RoI two focus groups comprising six infant teachers in each (n=12) were arranged using contacts known to the research team. In each jurisdiction every effort was made to ensure the groups comprised teachers from small, medium and large schools in differing locations and catchment areas.

Ethical consideration

Prior to commencing the study permission was sought from the research ethics committees in both Colleges. A copy of the research proposal, questionnaire survey and interview questions were furnished to inform the committee about the aims and objectives of the study, the proposed methodology and the participant groups. Permission was granted by both Colleges.

Procedure

Having designed and developed the questionnaire survey, a letter for schools (see Appendix 3) and an incentive in the form of inclusion in a prize draw for the completion and return of the survey was offered in the form of entry to a prize draw for £50 in NI and €50 in the RoI to be used to buy classroom resources was included (see Appendices 4 and 5). It was initially

proposed to complete the draw in early June, however a low response rate to the survey meant that follow-up to maximise the response rate was undertaken (see below).

It was decided to send the questionnaire at the time of year when schools are preparing for their new intake and transitions procedures and strategies would have begun or been well advanced. Therefore the survey was sent in early May with a closing date of May 13th. Nonetheless, the response rate was disappointing and yielded a total of 94 returns: 68% (n= 64) were from Northern Ireland and 32% (n=30) from the Republic of Ireland.

Two incomplete surveys were returned with the following comments included:

Sorry but our school doesn't see transition pre-or post-school as important, we have two feeder nursery classes and can't take all the pupils who apply so we are getting something right and we do have an open day for parents but that's about it.

Another said, I think schools don't want to admit they don't have a policy or any strategies in place and completing the survey might leave them open to criticism, therefore best not to complete it at all.

Follow-up (RoI): to increase this disappointingly low response, it is intended that a further 75 surveys were distributed to infant teachers in the RoI through Childcare Ireland who organise training sessions for infant teachers in the month of July to support their efforts in developing techniques for teachers in the successful transition of young pupils into formal education.

Follow-up NI: a further 75 surveys were distributed to SENCOs taking additional training at Stranmillis University College in the month of August.

In summary

The literature review is almost complete and is in the process of being written up in full. The survey and interview questions were designed, piloted and employed to gain some insight into the transition practices of schools for pupils with special needs. At this point the study is on-going, although delayed slightly by ill-health on the part of the principal investigator in NI and because of the unexpectedly low response rate to the questionnaire survey.

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Appendix 1

Transition Practices in the Early Years

This study seeks to compare the transition policies and practices employed by mainstream schools for young children particularly young children with special educational needs (SEN). We appreciate your participation as it will help highlight important aspects of provision particularly for young children with a SEN. Names included for the draw will be removed prior to analysis, with responses treated in strictest confidence.

The term SEN denotes a broad spectrum of additional needs, defined in the Education for Persons with Special Educational Needs Act 2004 as, 'a restriction in the capacity of the person to participate in and benefit from education on account of an enduring physical, sensory, mental health or learning disability or any other condition which results in a person learning differently from a person without that condition… ' Transitions is understood as children's passage or movement from preschool setting or home into formal education.

Background Details

1. Age: 29 or under   30-39   40-49   50 or over
2. Gender: Male   Female
3. How long have you been teaching? _____
4. How long have you worked in your current setting? _____
5. Please indicate the position you currently hold: _____
6. Please state briefly any specific education or training you have received in the area of SEN?

_____

_____

_____

7. The area my school is located in is mainly: Urban   Semi-urban   Rural
8. The area my school is located in is mainly: Disadvantaged   Middle-income   Affluent
9. Please include numbers in the table below:

	Your School	Your Class (or caseload)
A. Number of pupils:		
A. Number of pupils with a SEN		
A. Pupils with a suspected SEN in diagnostic process		
A. Number of pupils with English as additional language:		
A. Number of special needs assistants		
A. Number of classroom assistants		

Your School's SEN and Transition Policies

10. Are you aware of any government policy relating to the transition to school of children with a SEN?

Yes   No

If yes, please specify _____

_____

11. Are you aware of guidelines produced by any other agency relating to the transition to school of children with a SEN? (e.g. health service, charity, an early childhood organization, education board)

Yes   No

If yes, please specify _____

_____

12. Does your school have specific policies in place in relation to:
A. SEN?

Yes   No

If yes, please specify _____

_____

B. Early years' transitions?   Yes   No

If yes, please specify _____

_____

C. Transitions for Children with SEN specifically?   Yes   No

If yes, Please specify _____

_____

13. Does your school have a member of staff responsible   Yes   No
for transitions?

If Yes, please specify _____

_____

Your views and practices

14. Please read each of the following statements and select the response that most closely reflects policies and practices at your school.

	Never	Almost never	Sometimes	Almost always	Always
A. Receive the child's records from preschool					
B. Receive other relevant information from the preschool service					
C. Visit the child's previous settings					
D. Communicate with staff of child's pre-school setting					
E. Phone the child's parents					
F. Visit to the child's home					
G. Meet with parents at school					
H. Have contact with outside agencies (e.g. Health service, Education board)					

15. Briefly outline any other activities you undertake to involve the family, pre-school service or outside agencies in the transition process _____
_____
_____

16. What transition practices do you employ for children with a SEN who have not attended pre-school? _____
_____
_____

17. Are there any aspects of supporting SEN children during the transition process in which you would welcome further training? _____
_____
_____

18. How important do you believe the development of effective transitions strategies for young children with a SEN is for your school?
Very important   Important   Not very important   Not at all important

19. Briefly state what you believe are the hallmarks of an effective transition strategy for young children with SEN _____
_____
_____

20. Please rate how important you believe each of the following factors is in terms of the transition of children with SEN from pre-school to a school setting

	Very Important	Important	Somewhat Important	Not Very Important	Not at all Important
A. Developing child–specific strategies					
B. Evaluating the child's progress					
C. Exchanging information with family					
D. Exchanging information with pre-school					
E. Receiving relevant training					
F. Developing a specific school policy					
G. Receiving classroom support (from classroom assistants, special needs assistants)					
H. Support from outside agencies (eg. HSE, Early years organisations, ELB's)					
I. Curriculum continuity from early years to school					
J. Access to relevant resources (e.g occupational therapy)					
k. Other factor. Please specify _____					

21. Which of the factors listed in the table above do you believe to be most important?

_____

_____

_____

22. How satisfied are you with the support you receive in relation to the transition of young children from early years' settings to formal schooling in terms of the following?

	Very Satisfied	Satisfied	Undecided	Unsatisfied	Very Unsatisfied
A. Guidance from outside bodies (eg. Health service, Early years organisations, Education board)					
B. Internal collaboration with colleagues					
C. Classroom support					
D. Resources provided					
E. Specific teacher training					
Other form of support. Please specify: _____					

23. Have you adapted your classroom environment for young children with a SEN?   Yes   No

If yes, in what way?   _____
_____
_____

24. How appropriate are the resources and materials to which you have access? _____
_____
_____

25. What do you think are the main barriers to effective practice that exist in this area?
_____
_____
_____

Please include in the box provided any further comments you wish to make in relation to how best to support children with a SEN through the transition process from the early years' setting to formal education.

Thank you for completing and returning this short survey

Appendix 2

Transition Practices in the Early Years

This study seeks to compare the transition policies and practices employed by mainstream schools for young children with special educational needs (SEN). The term SEN denotes a broad spectrum of additional needs, defined in the Education for Persons with Special Educational Needs Act 2004 as, 'a restriction in the capacity of the person to participate in and benefit from education on account of an enduring physical, sensory, mental health or learning disability or any other condition which results in a person learning differently from a person without that condition… ' Transitions is understood as children's passage or movement from preschool setting or home into formal education.

Ask Participants to introduce themselves and briefly state their role in the school

1. What do you believe are the hallmarks of good practice in terms of aiding the transition of pupils with a special educational need?

2. Could you explain your school policies in this area?

3. In terms of your current practice, could you explain your approach to:
   A. Evaluating the child's progress
   B. Communicating with parents
   C. Obtaining information from the preschool setting
   D. Engaging with outside agencies (e.g HSE, Early years organisations, etc)

4. Could you give examples of how you have adapted your classroom practice to aid a pupil's transition? Strategies you have used?

5. Are there any areas of your current practice or current practice at your school you would like to improve on?

6. How appropriate is the level of support you receive?
   • Documentation and guidance
   • Classroom resources
   • Support from fellow teachers
   • Classroom assistance

7. What do you believe is the main barrier to effective practice in this area?

8. Would you like to make any additional comments?

Thank you for your participation

Appendix 3

Dear Principal

Starting school represents the first major transition point in a young child's life. As academics at Stranmillis University College, Belfast and St Patrick's College, Drumcondra working with student teachers we hope to gain insight into the strategies employed by primary schools to aid children's transition to primary school, particularly young children with a diagnosed or suspected special educational need.

To gather as wide a perspective on this topic as possible we enclose a questionnaire survey which should take no longer than 10 minutes to complete with a SAE envelope for return by Monday 13th of May 2013. The survey will take less than 10 minutes to complete.

In recognition of the importance of the research, we are offering all participating schools the opportunity to enter a prize draw. The successful winners [one in the Republic of Ireland and one in the North of Ireland] will each receive a cheque for €50/ £50 respectively which may be used to support the purchase of classroom resources. The draw will take place on Monday 3rd June with the names of the winning schools school published on the Stranmillis University College and St Patrick's College websites. Please note, all names and identifiers will be removed prior to analysis and reporting and are required only for entry into the draw.

If you have any questions regarding any aspect of the research then please don't hesitate to contact either of the principal investigators Dr Colette Gray (NI) at c.gray @stran.ac.uk or Dr Anita Prunty (ROI) at Anita.Prunty@spd.dcu.ie.

Yours Sincerely,

Dr Colette Gray & Dr Anita Prunty, Dr Anna Logan, Dr Geraldine Hayes
Principal Investigators.

Nuns in Education, North and South: historical sources and interpretations on Sacred Heart Convent Schools

Dr Deirdre Raftery, University College Dublin
Dr Micheal Martin, St Mary's University College, Belfast

The project NuNS examines the contribution of nuns from Ireland, North and South, to education in the nineteenth and early twentieth Centuries, with particular reference to the Society of the Sacred Heart (RSCJs). This French order arrived in Ireland in 1842, when it made a foundation in Roscrea; it founded a convent in Armagh in 1851, and made subsequent foundations in Dublin. The order recruited over 1600 women from Ireland, North and South. The research examined records of all of these RSCJs, and developed data on a selection of them, with which to explore how these women built schools, made significant contributions to teaching, and left a legacy to education in Ireland, North and South, and internationally.

Original sources were examined at the RSCJ archives at St Louis, MO., USA, and at the Provincial Archives of the Society of the Sacred Heart, Ireland. Primary sources written in French were translated to English. Relevant records and images were scanned and digitally edited for inclusion in a permanent exhibition to be launched at the International Conference of the Sacred Heart Network of Schools, Dublin, October 2013. The SCoTENS award facilitated some of the research process, and supported the dissemination via the delivery of two academic papers at international conferences (USA and UK), and via two academic articles successfully submitted for publication in the two leading international journals in the field, Paedagogica Historica, and History of Education. These articles and papers bring to an international audience the unique contribution of Irish nuns to teaching, while commenting also on issues of national identity, and cultural transfer. SCoTENS has been acknowledged in both articles, in the paper abstracts within conference catalogues, and in the exhibition forthcoming.

Cyber-bullying and the Law: what schools know and what they really need to know

Dr Noel Purdy, Stranmillis University College, Belfast
Dr Conor Mc Guckin, School of Education, Trinity College, Dublin

Introduction
The right to an education free from harassment is enshrined in the United Nations Convention on the Rights of the Child (1989). One form of harassment that directly affects the educational, psychological, social, and emotional development of children and young people is involvement in bully/victim problems. Bullying is an international problem (see Smith et al., 1999). It is also a local problem, in both Northern Ireland and the Republic of Ireland (Mc Guckin, 2013; Mc Guckin & Corcoran, 2013; Mc Guckin, Cummins, & Lewis, 2013). Whilst much focus is rightly on traditional, or face-to-face (f2f) bullying (McGuckin, Cummins, & Lewis, 2010), attention has recently been directed to other, less researched areas (e.g., disablist bullying: Purdy & Mc Guckin, 2011), as well as emerging areas, such

as alterophobia – prejudice directed towards members of 'alternative' sub-cultures (Minton, 2012). While the prevalence and effects of f2f bully/victim problems are well known (Rigby & Smith, 2011) and intervention and prevention programmes (Farrington & Ttofi, 2009) are well advanced, there is an emerging form of bullying that has required detailed investigation and understanding – cyberbullying.

Perhaps the most comprehensive definition of cyberbullying to date is that provided by Tokunaga (2010). Analysing and building upon existing definitions (Belsey, 2006; Juvonen & Gross, 2008; Li, 2008; Patchin & Hinduja, 2006; Slonje & Smith, 2008; Smith, et al., 2008; Willard, 2007; Ybarra & Mitchell, 2004), Tokunaga (2010) defines cyberbullying as '...any behavior performed through electronic or digital media by individuals or groups that repeatedly communicates hostile or aggressive messages intended to inflict harm or discomfort on others' (p. 278). Therefore, it seems that in order for behaviour to meet the criteria for cyberbullying, it must be communicated using electronic media, it must be repeated, it must be aggressive in nature, and it must carry intent to cause harm to the recipient.

Many cross-national policies (e.g., Välimäki et al., 2013) and recent research efforts (e.g., Völlink, Dehue, & Mc Guckin, 2014; Smith & Steffgen, 2013; Mora-Merchan & Jäger, 2010; COST Action IS0801 [http://sites.google.com/site/costis0801], CyberTraining [http://cybertraining-project.org], Cybertraining for Parents [http://cybertraining4parents .org/aboutct4p]) have added greatly to our understanding of this issue. Detailed knowledge regarding the issues that confront schools on a daily basis in respect of cyberbullying is also gradually emerging. Despite the obvious benefits of new technology (e.g., access to information, entertainment and leisure, creative outputs, social contact, development of ICT skills: Costabile and Spears, 2012), of particular concern to schools are the negative consequences of the technology and the characteristics of cyberbullying that distinguishes it from f2f bullying – for example, flame mail, pictures / video clips, SMS messages, anonymity (Juvonen & Gross, 2008). Indeed, in contrast to f2f bullying, cyberbullying can take place 24/7, can take place outside schools, can be anonymous, and can have a (potentially) worldwide (Internet) audience (Dooley, Pyżalski, & Cross, 2009). Given these differences, the typical 'whole school approach' (Rigby, Smith, & Pepler, 2004) for addressing traditional f2f bully/victim problems in educational contexts (Samara & Smith, 2008) is considered insufficient for dealing with this newest form of bully/victim problems (del Rey, Elipe, & Ortega, 2012).

When discussing cyberbullying, the predominant issue that school principals refer to is the issue of the law, and to what extent the school has a duty of care in cases of cyberbullying, where, for example, the actual bullying behaviour may be occurring outside of the school premises.

The report begins by reviewing the current legal context in both Northern Ireland (NI) and the Republic of Ireland (RoI) in relation to cyberbullying, noting that there are several relevant pieces of legislation in both jurisdictions rather than one single all-encompassing statute. The report notes that the most recent legal development is the Education (Welfare) (Amendment) (No. 2) Bill 2012 in the Republic of Ireland which will make it the responsibility of the Board of Management of a school to record incidents of bullying, to implement anti-bullying procedures and to respond in writing to parents/guardians within five working days,

outlining the response taken by the school. In this amendment, bullying behaviour is defined as 'repeated, intentional aggression, verbal, psychological or physical, including by electronic forms of contact, conducted by an individual or group against others, against someone who is not able to defend himself or herself in that situation.' (§2.1)

Methodology

Having established the legal context in both jurisdictions, this project set out to explore the knowledge, attitudes, and perceptions of school principals and teachers from Northern Ireland and the Republic of Ireland regarding cyberbullying and the legal issues that emanate from the problem. A mixed methodological approach incorporating both quantitative and qualitative data collection and analysis was utilized. A staged process began with qualitative analysis of focus group discussions, followed by questionnaires providing a descriptive overview of knowledge and attitudes, which served to supplement the qualitative data. Ethical approval for the research was granted by the Ethics Committees of Stranmillis University College, Belfast and the School of Education at Trinity College, Dublin. All schools and individuals invited to take part in the research were informed that they would not be identified individually, and that all data collected would be aggregated for the purpose of analysis and reporting. Two centres for Education, one in each jurisdiction, were selected for recruitment of participants. Stranmillis University College (SUC) provided the sample of educators from Northern Ireland. The School of Education at Trinity College, Dublin (TCD), provided the sample for the Republic of Ireland.

Two focus group interviews were conducted in Northern Ireland, the first comprising primary school principals and senior staff (n=4), the second comprising post-primary senior pastoral staff from both selective and non-selective schools (n=5). In the Republic of Ireland one focus group was conducted with a mix of primary and post-primary teachers (n=5). In addition paper questionnaires were sent to 125 primary and 125 post-primary schools in Northern Ireland and 125 primary and 125 post-primary schools in the Republic of Ireland. The sample was stratified according to geographical location, school management type and school size. In total there were 143 questionnaires returned, representing a response rate of 28.6%. Further detail of the sample is provided in Table 1 (below).

Table 1: Survey responses by phase and jurisdiction

			Primary	Post-Primary	
Location	Northern Ireland	Count	34	45	79
		% within Location	43.0%	57.0%	100.0%
	Republic of Ireland	Count	33	31	64
		% within Location	51.6%	48.4%	100.0%
Total		Count	67	76	143
		% within Location	46.9%	53.1%	100.0%

The questionnaire consisted of a range of question types, including questions based on Likert rating scales, multiple choice questions, and open ended questions. In both the focus groups and the questionnaires, questions focused on teachers' experiences of dealing with

cyberbullying in schools, the extent of the training and guidance they had received, and the measures they would recommend to help schools tackle cyberbullying more effectively.

Results

The results highlighted a number of main issues in relation to the reported incidence and nature of cyberbullying in schools; the relationship between home and school; school responses; the guidance available to schools, especially in relation to the issue of cyberbullying and the law; and recommendations to improve practice in the future.

(i) First, when asked how many incidents of bullying had come to their attention in the past couple of months, 15.8% (n=22) of school leaders reported more than 5 incidents of *traditional* bullying while 8.7% (n=12) reported more than 5 incidents of *cyber*bullying, showing that more traditional forms of bullying are still more commonly reported in schools in both Northern Ireland and the Republic of Ireland. However, three quarters (74.3%, n=104) of school leaders were aware of at least one incident of cyberbullying in their school to date, and, alarmingly, more than half of the respondents (55%, n=77) to the questionnaire 'agreed' or 'strongly agreed' that cyberbullying was a growing problem in their school (61.6%, n=48 in NI, compared to 46.8%, n=29 in RoI). When analysed further, there is a highly statistically significant difference between primary and post-primary responses: 73.6% (n=56) of post-primary school leaders 'agreed' or 'strongly agreed' that cyberbullying was a growing problem in their school, compared to 32.8% (n=21) of primary school leaders. However the growing incidence of cyberbullying and its rapid expansion into even the lower classes in primary schools is confirmed through the focus group interviews, as one primary principal explained:

> *Certainly the tablet technology – which is rapidly and exponentially accelerated – has created a broadening problem of cyberbullying. There's no doubt about that. It was rare for children to have a mobile phone coming into school, but that increased quite quickly – see, every time you had a birthday or Christmas, another swathe of children have a tablet...Smartphones, iPads, iPad Minis, Samsung tablets as well… That's the stuff children are getting for presents....I was talking to a P1 last Wednesday and she got an iPad Mini for her birthday, at 4 and half, 5 years of age...it's beyond belief, and therefore social networking stuff, the text and instant messaging, is rapidly increasing as a problem.* (NI – primary principal)

(ii) A second theme to emerge from the research was the relationship between home and school, and the role of the parents in particular. The survey confirmed that while 55% (n=76) of schools had provided training for parents to help prevent or deal with traditional (i.e. non-cyber) forms of bullying, fewer schools (49.6%, n=68) had provided training in relation to cyberbullying. Such training for parents is more likely to be offered by post-primary schools (55.4%, n=41) than by primary schools (42.9%, n=27).

In the focus groups teachers remarked on the variation or 'different standards' (RoI, teacher) of different parents, many of whom 'don't seem to have enough of an understanding' (RoI, teacher) of the dangers associated with buying their children mobile phones and tablets with internet access. One primary principal even suggested that parents who are under pressure see tablets as a convenient form of entertainment and a means to 'keep kids out of parents' hair' (NI, primary principal). Several teachers also remarked on how some parents are increasingly getting involved in online incidents, at times exacerbating a situation

through comments which they post on a social networking site ('They're throwing in their tuppence worth about what they think' – NI post-primary teacher). However there seems to be less interest shown by parents in attending training sessions offered by the school, and some teachers felt that parents unfairly see it as the school's responsibility to deal with any cyberbullying incidents which might occur, no matter how complex and time-consuming. One teacher referred to this as a parental 'abdication of responsibility' (NI – post-primary teacher), while another concluded that 'there's a big education programme that's required for parents' (NI – primary principal).

(iii) The third area which emerged from the research study concerns school responses to cyberbullying. The survey revealed that all respondent schools had an anti-bullying policy, the vast majority of which (79.6%, n=109) were stand-alone policies. However schools in Northern Ireland were much more likely to have anti-bullying policies which referred to cyber-bullying than schools in the Republic of Ireland (NI: 89%, n=65; RoI: 67.2%, n=41). There was also a highly significant difference between the two jurisdictions in terms of the training received by teachers in schools: in Northern Ireland the majority of respondents noted that teaching staff in their schools had received training on cyber safety (73%, n=56) and procedures for dealing with cyberbullying incidents (52.6%, n=40), while in the Republic of Ireland these figures were much lower (cyber safety: 39%, n=25; cyberbullying incidents: 31.7%, n=20). Further highly significant differences emerged in relation to the extent of pupil training on cybersafety (NI: 92%, n=72; RoI 79%, n=49) and preventing/dealing with cyberbullying (NI: 85%, n=66; RoI: 73%, n=47). Northern Irish schools are much more likely to have a designated member of staff to deal with incidents of cyberbullying (NI: 61%, n=47; RoI: 39%, n=24), and this member of staff is almost three times more likely to have received training for this position in Northern Ireland (58%, n=33) than in the Republic of Ireland (23%, n=10).

A level of frustration among school leaders emerged from the focus groups in both jurisdictions. This frustration resulted in part from the perception that parents and society in general are increasingly expecting them to sort out their problems, when they as educators want to get on with the business of teaching ('with all these issues, teaching could nearly become your part-time job' – NI Primary principal). In addition, teachers in post-primary schools explained that responding to the complex nature of cyberbullying incidents compared to other more traditional forms of bullying was very time consuming:

> *A fight is easy now. You know, a fight between two boys is easy, whereas when there's someone in your reception who says that their daughter has been cyberbullied, you don't know where this will disappear, and how far do we get involved? And again, especially if it's a Monday, if it's happened at the weekend…You don't get to teach for the first three periods probably!* (NI – post-primary teacher)

The teachers also expressed varying levels of knowledge and confidence in using technology and in understanding the nature of online cyberbullying. One teacher remarked that 'it's all very new, so adults are constantly playing catch up' (RoI, teacher), while several others remarked that the senior management of schools often don't understand how social media sites work and had been slow to respond to cyberbullying until the principal himself was targeted. The following extract from a focus group illustrates the divide between the younger pupil generation of digital natives and the older generation of teachers:

Researcher: OK - where would you pitch yourself?

Teacher: Naïve.

Researcher: Naïve – have you got a mobile phone?

Teacher: Yeah, I do indeed.

Researcher: Does it have buttons or...?

Teacher: It has, but I shy away from a lot buttons, do you know what I mean – I would say what a kid – like even to post a message on my phone… it is a, what do you call it…

Researcher: A Smart Phone.

Teacher: A Smart Phone but I can log on to Facebook but even to post a message on it, I would have to think. I probably just about would, but I wouldn't be sure where this is going, who is going to see it…

Researcher: OK.

Teacher: No, I am not great. I am not up to speed where I should be at all.

Researcher: 3 out of 10, 5 out of 10?

Teacher: Yeah 3, 4 - 4 yeah.' (RoI, focus group)

(iv) School leaders in the focus groups expressed a strong desire for more guidance from their respective government departments of education. ('You get nothing. And that's not being critical. It's like zero' – NI primary principal). Principals and school leaders explained that they relied on each other for support instead, based on their knowledge of which neighbouring schools had recently dealt with similar incidents ('We literally have nothing except each other' – NI primary principal).

In particular, school leaders expressed confusion regarding the legal parameters of their responsibility in relation to cyberbullying incidents involving their pupils which take place outside school hours. For many, the nature of such cyberbullying incidents 'blurs the line' between home and school. There appeared to be variations between schools, some of which were firmly refusing to deal with cases which began out of school, and others which felt a moral duty to respond to all reported cases, even though at times a very direct response is required with parents:

> *Sometimes the parents have had an awful weekend, they've seen their child go through dear knows what – they need us. You know, the hope that we're going to do something. And you can't just chase them. Definitely not. But there has to be a stage where you turn round and say 'Realistically – your child's on Facebook, she'd befriended X amount of people. Are they her friends?' You know? Delete them. Remove them. Job done. And sometimes you have to be blunt.* (NI – post-primary teacher).

One of the participants in the Northern Ireland focus groups was a senior barrister (QC). His response was first to note that 'These things are developing way ahead of the law, and the law can't keep up' and he added that there was not one single law or crime, but instead individual cases which require individual responses which depend not least on the age of the child involved. In terms of the boundaries of responsibility, his legal opinion suggested that schools should consider carefully the extent of their involvement in cases which take place outside the school:

I think when it spills in to the school, and becomes an issue there, then that's specifically when you get involved. Otherwise you're becoming like a police force…. But it is the issue. When it spills into the school, when it comes to your attention within the school context, then you're duty bound in my view to take action. Now you may take action in other circumstances, but you're going further than you need to. (QC)

(v) Finally, school leaders were asked to make recommendations as to how the situation could be improved in the future. The vast majority of school leaders (91.5%, n=129) 'agreed' or 'strongly agreed' that schools need more guidance in tackling cyberbullying, while 96.5% (n=137) 'agreed' or 'strongly agreed' that it is important that all teachers are taught about how to prevent/tackle cases of cyberbullying. When school leaders were offered a list of options which might help them as they address cyberbullying, the most popular choices were 'More information on the legal position of schools' (84%, n=119), 'More information for parents on preventing/tackling cyberbullying' (82%, n=117), and 'More practical strategies for dealing with incidents of cyberbullying' (82%, n=116).

There were many different suggestions offered in the focus groups, but several teachers referred to the need for more training for themselves, for pupils and for parents, as well as more guidance from government which would help alleviate the current situation where school leaders 'tend to run around in a cloud of uncertainty' (NI – primary principal).

Conclusion

This research project has highlighted a previously unreported level of frustration on the part of school leaders in both Northern Ireland and the Republic of Ireland in their struggle to deal with the growing and very complex problem of cyberbullying, especially in the absence of clear and up-to-date guidance from respective government departments. Confusion surrounding the legal responsibilities of schools is common in both jurisdictions. Rather than relying on evidence-based strategies and procedures proposed by government, school leaders are resorting to ad hoc solutions, at best consulting neighbouring schools, while trying to unravel intricate webs of interpersonal online aggressive acts, many of which have taken place outside of school and outside of school hours.

The report makes a number of recommendations in relation to the development and dissemination of training and resources for schools in both jurisdictions, but concludes with an urgent call on government to provide the legal and policy framework which will guide school leaders out of the 'cloud of uncertainty' and towards clarity of understanding and effective responses to cyberbullying in schools throughout Northern Ireland and the Republic of Ireland.

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Threshold Concepts in Language Teacher Education

Dr Ann Devitt, School of Education, Trinity College, Dublin
Dr Eugene McKendry, School of Education,
Queen's University, Belfast

SCoTENS Project Update: July 2013

Threshold Concepts (TCs) have emerged over the last ten years as a useful metaphor and tool for curriculum design and research with work conducted in higher education settings. TCs are defined as those without which it is not possible to engage in the practices and discourse of a discipline, in this case language teaching. This project aims to identify threshold concepts for language teacher education and the conditions that facilitate the learning of these concepts. The project incorporates the voice of professionals in the field articulating key moments of learning in their careers and the voice of the student teacher articulating their learning over the course of their initial teacher education programmes. The project aims to draw on the broad experience of language teachers North and South to identify threshold concepts for language teaching and to examine the degree and manner of integration of threshold concepts within ITE programmes North and South.

To date, interviews have been conducted with 18 language teachers in a range of schools North and South. On the basis of this, a survey will be conducted with recent Initial Teacher Education (ITE) graduates in languages to explore further the contexts and conditions for learning of concepts identified. The analysis of survey results and a documentary analysis of ITE curricula will investigate the degree and nature of the integration of the concepts identified at ITE. A detailed thematic analysis of interviews with practising language teachers North and South has yielded some interesting findings to date:

- real language use is identified as the single most important concept for language teaching by practicing teachers;
- while concepts identified are very similar North and South, articulation of these concepts is influenced by the policy context within which language teachers work;
- respondents stated that their understanding of most threshold concepts of modern language teaching have been integrated since ITE or in some cases before that;
- in both jurisdictions teachers feel that the assessment regime, for different reasons, negates the principles of what they consider good language teaching;
- policy change, in particular curricular change, is viewed as both a catalyst for and a barrier to professional change by teachers.

These issues will be explored further with ITE graduates in the coming months.

The Creative Education Infrastructure of Ireland

Patrick Collins, NUI Galway
Professor Nola Hewitt-Dundas, Queen's University Belfast

SCoTENS Project Update: July 2013

The purpose of this project is to examine the performance of creative education in terms of its ability to supply the estimated future potential growth of the creative economy.

Core research question:

How is our current creative education infrastructure supplying the creative economy?

Completed:

A comprehensive database of all courses offered in the area of creative education across the island of Ireland. This is a dataset of over 350 courses offered at FETAC level 5 and above that feed directly into the creative economy across the island of Ireland. Information on each course such as entry requirements, places offered, portfolio, interview etc have been captured. We have categoried these courses according to industry and have also looked at the demand deviations over the past five years.

Database:

1. This question will be addressed by analysing the quantitative secondary data completed on available courses i.e. the compilation of available data on courses and qualifications offered for the Creative sector.

2. The changing levels of demand in relation to creative industry courses is being examined by looking at the CAO and UCAS offers over the last 10 years – what courses have increased in demand and what courses have decreased in demand. This extension to the original database is complete in terms of ROI courses, and is awaiting data from UCAS to complete the N.I. picture.

Destination Statistics:

3. The question of the career pathway of creative education graduates is being examined by drawing on the relevant institutions' First Destination survey of graduates (FDR) in order to determine the area in which creative education graduates gain employment. This Higher Education Authority (HEA) were approached for this data but were unable to provide detailed breakdowns of FDR statistics that we required, instead they have provided an aggregated percentage of employment for certain destination sectors. It was thus necessary to contact each individual higher education institution in ROI. This request is in the process of being completed by ROI institutions. It has been found that many career development centres that conduct the FDR surveys do not maintain their data in the format we require and most are on annual leave, or maintain minimum personnel over the summer months. That said, data has been gathered where possible and has provided for sufficient analysis of the destination of graduates.

4. In relation to graduate destinations in N.I., the Higher Education Statistics Authority (HESA) are currently providing a detailed database on our requested courses.

Proposed Interviews:

5. Education profiles of employees from the Top 20 companies in Ireland will be compared and analysed with the education profiles of employees from the Top 20 creative companies in Ireland. This comparison will glean insight as to the skills that gain the attention of, or are of particular attraction for, creative industry employers in comparison to other industry employers.

6. A contact list of the top 20 companies in Ireland together with the top 20 Creative companies has been prepared. This is the next phase of the project: to contact the listed companies in relation to the education profiles of their employees. Moreover, it is intended to carry out at least five interviews with HR personnel from creative companies to understand the profile of creative employees.

Readings:

This research is informed by readings in relation to the Creative Economy, Creative Industry, Creative Cities, and Creative Policy such as:

Atton, C. (2008). Creative Futures: Building the creative economy through Universities. [online]:http://researchrepository.napier.ac.uk/2486/ accessed on: 22/02/13.

Buekers, M. And Nugteren, B. (2012). Creative Arts and Research-Intensive Universities: A Crucial Partnership. Briefing paper no. 2 [online] Available at: http://www.leru.org/index.php/public/news/creative-arts-and-research-intensive-universities-a-crucial-partnership/.

Department of Culture, Arts and Leisure (2011). *Creative Industries Economic Estimates for Northern Ireland: Experimental Statistics 2011*[online] Available at: http://blueprintfiles.s3.amazonaws.com/1321204746-creative_industries_economic_estimates_2011.pdf.

European Commission. (2010). Green Paper: Unlocking the potential of cultural and creative industries. [online] Available at: http://ec.europa.eu/culture/our-policy-development/consultation-on-green-paper_en.htm.

Florida, Richard. (2006). Regions and Universities Together Can Foster a Creative Economy. *Chronicle of Higher Education* 53:4 p.55.

Hesmondhalgh, D. (2008). The Cultural Industries, 2nd Edition, Sage, London.

Hesmondhalgh, D. & Pratt, Andy C. (2005). Cultural industries and cultural policy. *International Journal of Cultural Policy* 11:1 p.1-13.

Indecon. (2012). Assessment of the Economic Impact of the Arts in Ireland. [online] Available at: http://www.artscouncil.ie/Publications/Assessment-of-the-Economic-Impact-of-the-Arts-in-Ireland-An-Update-Report-2012.doc.

Pratt, Andy C. (2011). The cultural contradictions of the creative city. *City, Culture and Society* 2:123-130.

Scott, A. J. (1997). The Cultural Economy of Cities. *International Journal of Urban and Regional Research* 21:2 p.323-339.

Scott, A. J. (2006). Creative Cities: Conceptual Issues and Policy Questions. *Journal of Urban Affairs* 28:1 p.1-17.

Western Development Commission (2011). Economic Impact Assessment: The Creative Sector in the Western Region. [online] Available at: http://www.wdc.ie/wp-content/uploads/EIA-report-full.pdf.

Wood, P. and Landry, C. (2008). The Intercultural City: Planning for Diversity Advantage. Earthscan: London.

Student Teacher Exchange Project 2013

The exchange programme involving student teachers from Dublin and Belfast carrying out their teaching practice in primary schools in the host jurisdiction has once more been a huge success in 2013. The initiative has retained all the energy and commitment of earlier years, but with each passing year there is an embedding and consolidation that were absent in the years when the project was establishing itself as a worthwhile education initiative in the calendars of the participating Colleges. Those involved in the project met in Stranmillis University College, in Belfast on April 19th, 2013 to share their views and evaluations of the 2013 process. This occasion allowed the students and their Directors of Teaching Practice time to reflect on and to share their experiences of the 2013 exchange. As in previous years, it was heartening to listen to young future teachers, still in the process of formation in their chosen career, talk so eloquently and so insightfully about how they had grown and developed both personally and professionally through the exchange experience. A striking feature of the discussion on the day was the constructive approach adopted by the students. They appeared to have a sense of privilege and good fortune at being involved in a worthwhile project. They described their engagement as an enriching learning experience that surpassed any prior teaching practice placement. There was no carping, no focusing on obstacles—rather a mature assessment of the exchange project, its immediate impact on them, and positive suggestions on why the project should be retained.

One of the many attractive features of the student teacher exchange project is the collaboration that it represents between the Colleges, north and south. In this spirit of collaboration the Orientation Day which now forms an integral part of the project took place in Church of Ireland College of Education in Dublin, in early Spring 2013. The Debriefing Day, also an embedded feature of the project, took place in Stranmillis University College, and forms the basis of this short report.

On arrival in Belfast, the group of students and their Directors of Teaching Practice from the Dublin colleges joined up in Stranmillis with their Belfast colleagues. The assembled group was welcomed by Ms Audrey Curry, Assistant Vice Principal of Stranmillis University College. In her address to the group, Ms Curry paid tribute to all who contributed to the project and its implementation. She spoke from her experience as a teacher of young children and reflected on the capacity of the project to strengthen links among members of the education community north and south. Ms Curry referred to the opportunity created by the project to extend the student teachers' repertoire of skills and to extend their horizons beyond the local. With a warm welcome from the host college and affirming remarks from Ms Curry, the work of the day got underway.

The student teachers formed in to two groups of eight, including their Directors of Teaching Practice. In their groups they discussed aspects of the exchange, and made constructive suggestions about how the project could be improved and even where some savings could be made. The students were of the view that the main benefits of the exchange were as follows:
• It introduced them to new curricular areas and to different schemes of work;
• It introduced them to different teaching methodologies and new ways of enacting the curriculum;
• It introduced them to new ways of assessment of learning and to ways of self- assessment;

- It helped to hone their skills of differentiation;
- It led to a need for adaptation and flexibility in their work that might not be the case in the home jurisdiction;
- It led to different forms of feedback from their mentors;
- It led to an appreciation of the value of detailed preparation and access to resources; and
- It made for a growth in confidence and self esteem.

These are excellent gains, and picking up on the opening remarks in the welcoming address of Ms Curry, what was acquired by the student group in the course of the exchange would take a life time in the career path of a teacher not involved in the exchange. The students are determined to take the lessons learned back in to their classrooms. The capacity created by the exchange is far reaching, and will inevitably impact the lives of more than the exchange group of students. Apart from the professional gains outlined above, the students had opportunities to experience the culture of the host jurisdiction. Many spoke of stereotypes that they had before their visits north and south. Through the experience of the exchange they had changed perceptions, and they spoke with enthusiasm about the people and the culture of the new environment.

With regard to improving the exchange, the students recommended that they be offered more time to observe and plan for their days' teaching. This is a frequent message for the project, but the reality is that neither the budget nor the timeframe within which the project operates allow for this. The organisers and the Directors of Teaching Practice are aware of the student concerns, but they work collaboratively within certain parameters and configure the exchange in the best way that is possible given the scope of the project. The students showed sensitivity to the limited funding that the project enjoys, and made some suggestions re bus tickets, meal allowances, telephone cards, and resources where savings might be made. Like the students, the Directors of Teaching Practice are aware of the funding restraints that influence the project. Were more funds available, then more students could participate in this wonderful experience. One college had 120 interested applicants for the exchange, and could only award 2 students a place.

The Directors of Teaching Practice continue to work with commitment and goodwill towards the successful implementation of the project. It is their view that the demands that the project entails are outweighed by the gains that accrue from the work. They have recorded their appreciation of the help that they receive from the Centre for Cross Border Studies in Armagh, in particular from Eimear Donnelly who looks after the logistics of the project. The Directors point up the following points as valuable and characteristic of the project:

- The opportunity to share expertise and to discuss ideas of professional interest;
- The opportunity to see students flourish personally and professionally throughout the project;
- The opportunity to collaborate at inter-college level; and
- The opportunity to network with people of like mind and to link in to the education community north and south.

A view was expressed that the project should enjoy a higher profile in the media. It is now an annual feature in the calendar of the Colleges of Education. It would be interesting if it could form the basis of an article in the national press, or be the basis of a documentary on national television. The voice of the pupils warrants being heard telling of their experiences of being taught by a teacher from another culture. These ideas seem worthy of consideration,

and may lead to a wider dissemination of the north-south project. There was also a suggestion that the project become part of a module in post-graduate programmes that deals with student-teacher placements. Students who have participated in the project could present on the project to undergraduate and post-graduate students alike. The Directors would like increased exposure of the project as it is such a worthwhile initiative. Some of the ideas outlined above could contribute to bringing this about. There was also the view that the Directors too might exchange with each other and carry out their supervising and mentoring roles in the 'other' host culture. The findings from both students and Directors indicate that the project is vibrant and of significance. It represents an admirable example of north–south collaboration alongside inter-college collaboration in the spirit of the Belfast Agreement of 1998 which first gave impetus to the project.

Both students and college personnel wish to acknowledge the continued support of the Standing Conference on Teacher Education North and South (SCoTENS) for the student teacher exchange. Without SCoTENS the project simply would not happen. Their loyalty and genuine interest in the project have served it well, and they can be assured that it is worthy of their investment, both financial and professional. Thank you on behalf of the project. All who participated in the 2013 exchange expressed the view that the project should be continued in the years ahead. In the words of one student *'Yes, it should be retained—it was the experience of a lifetime. It was immensely beneficial for my future career. It shows the participants another side/view of education and allows them to experience how teaching in a different country/situation could be'. One Director of Teaching Practice wrote 'the gains for the students are exceptional. The programme is so worthwhile—it opens up experiences that are valuable. SCoTENS have kindly funded it over the last 9 years; it is worth continuing to do so'.*

The debriefing day was an enjoyable and informative day for all involved. Special thanks go to Stranmillis University College for hosting the day, and especially to Gail Eason who made the detailed arrangements for what turned out to be a fitting capstone to yet another excellent north-south student teacher exchange.

Maeve Martin
Facilitator, Summer 2013.

Creative Teachers for Creative Learners
IMPLICATIONS FOR TEACHER EDUCATION

New Research

AND SECTORAL CONFERENCE PROJECTS
funded or co-funded by SCoTENS 2013

Navigating the Continuum: from Student Teacher to professional practitioner

Dr Fionnuala Waldron, St. Patrick's College, Drumcondra
Dr Richard Greenwood, Stranmillis University College
Dr Maeve Liston, Mary Immaculate College, Limerick

This project aims to examine the interaction between Pedagogical Content Knowledge (PCK) and school and classroom setting with a view to identifying the factors that support or inhibit teachers in the implementation and development of the methodologies and approaches introduced during Initial Teacher Education (ITE)

SCoTENS grant awarded £3,290

The Programming Studio

Dr Pamela Cowan, Queen's University Belfast
Dr Elizabeth Oldham, Trinity College Dublin
Dr Ann Fitzgibbon, Trinity College Dublin

The Programming Studio, a virtual learning environment hosted by QUB will offer a pilot group of post-primary school ICT teachers an opportunity to experience programming as a 'digital literacy' by mastering the programming language(s) identified above through games-based learning. The wider skill of 'computational thinking' at the heart of computer programming will be embedded in the Programming Studio game plan.

SCoTENS grant awarded £5,500

All-Ireland Doctoral Student Research Conference

Dr Dympna Devine, University College Dublin
Prof. Jannette Elwood, Queens University Belfast

This project will organise an all-Ireland conference in the School of Education in University College Dublin for doctoral students in education on the island of Ireland.

SCoTENS grant awarded £4,000

Teaching Political History at Primary Level

**Dr Fionnuala Waldron, St Patrick's College , Drumcondra
Dr Alan McCully, University of Ulster**

This project aims to explore the role of primary education in the teaching of political history, with particular emphasis on teaching contested or controversial history in the context of the decade of commemorations

SCoTENS grant awarded £1,400

Creative Classrooms: Insights from Imaginative and innovative Teaching in Ireland North and South

**Dr. Anne McMorrough, Marino Institute of Education
Ms. Nicola Marlow, University of Ulster**

This project is a direct result of the 2012 Annual SCoTENS Conference, and aims to (a) Identify, investigate and case-report the nature and detail of teaching and learning activities within a number of creative classrooms, north and south and (b) contribute to developing better international understanding of the issue of creativity in the classroom and so to a more complete definition of the creative classroom itself and the learning experiences this affords.

SCoTENS grant awarded £5,000

Addressing Fundamental Movement Skill Training, Learning to Move, Moving to Learn

**Dr Susan Crawford, University College Cork
Dr David McKee, Stranmillis University College**

This project will:
(a) Prepare a summary of existing research on best practice in effective fundamental movement skill development in the work place (within and beyond education);
(b) analyse different models of fundamental movement skill training in physical education teacher education in two research sites, and to compare them with each other and the existing literature on effective fundamental movement skill training;
(c) Provide an opportunity for researchers/teachers/lecturers in contact with the two research sites to comment on current practice and to identify gaps in their training and preparation for becoming an effective fundamental movement skill teacher; and
(d) Prepare a position statement on effective fundamental movement skill training in physical education teacher education that can inform practice in the two researc sites, underpin joint research publications and provide a rationale for further collaborative research funding.

SCoTENS grant awarded £5,000

3 Ply – Exploring the Potential for Transformative Workplace Learning for and by Teachers

Dr Annelies Kamp, Dublin City University
Ms Dorothy Black, University of Ulster

The aim of the project is to test the theory that, in the context of what has been argued to be a new educational settlement (Vickers 2008) where education and employment now overlap, the transformative possibilities for workplace learning for young people are created, or not, by the learning ethos of the workplaces in which they engage and that this learning ethos is in part created by the presence of young people. Yet attention to the relevance of this dimension is in itself framed by the learning ethos of schools and teachers.

SCoTENS grant awarded £5,300

Dyslexia in Ireland: views regarding the provision for pupils with Dyslexia since the publication of the Task Force Reports, North and South (2002)

Dr Therese McPhillips, St. Patrick's College, Drumcondra
Dr Ann Marie Casserly, St Angela's College, Sligo
Mrs Donna Hazzard, St Mary's University College, Belfast
Mrs Gillian Beck, Stranmillis University College, Belfast
Dr Bairbre Tiernan, St Angela's College, Sligo

The aim of this project is to:
(a) Consult with members of the Dyslexia Task Force groups, North and South (DENI, DES) and ascertain their views and perspectives on the provision of support for pupils with dyslexia ten years on;
(b) Consult with key stakeholders, North and South and to ascertain their views and perspectives on the provision of support for pupils with dyslexia; and
(c) Clarify present policy in the area of dyslexia support, North and South and to identify strategic policy which informs good practice.

SCoTENS grant awarded £5,000

RESEARCH AND CONFERENCE PROJECTS FUNDED IN THE AREAS OF SPECIAL EDUCATION AND INCLUSION				
No	Title	Date	Author/Organiser Project leaders	Institutions
1	Special Education Needs and Initial Teacher Education in Ireland	2003-2004	Mr Hugh Kearns Dr Michael Shevlin	Stranmillis University College, Belfast Trinity College Dublin
2	Preliminary evaluation of a teaching package for children with Profound and Multiple Learning Difficulties	2003-2004	Dr Jean Ware Dr Colette Gray	St Patrick's College Drumcondra Stranmillis University College
3	Together Towards Inclusion: a toolkit for trainers (1)	2004-2005	Ms Mary Yarr Ms Barbara Simpson Prof. David Little	Southern Education & Library Board Trinity College Dublin Trinity College Dublin
4	Teacher Education for Special Educational Needs in the North and South of Ireland	2005-2006	Mr Hugh Kearns Dr Michael Shevlin	Stranmillis University College Trinity College Dublin
5	Together Towards Inclusion: a toolkit for trainers (2)	2005-2006	Ms Mary Yarr Ms Barbara Simpson Prof. David Little	Southern Education & Library Board Trinity College Dublin Trinity College Dublin
6	The Professional Development Needs of teachers working in Special Educational Needs	2007-2008	Ms Elizabeth O'Gorman Ms Mairin Barry Professor Sheelagh Drudy Ms Eileen Winter Dr Ron Smith	University College Dublin University College Dublin University College Dublin Queen's University Belfast Queen's University Belfast
7	Consulting pupils on the assessment and remediation of their Specific Literacy Difficulties	2008-2009	Ms Louise Long Dr Michael Shevlin	St Mary's University College, Belfast Trinity College Dublin

8	Student Teachers' perceptions of their competence to meet the needs of pupils with Autistic Spectrum Disorder in mainstream primary schools	2008-2009	Ms Mary Greenwood Dr Patricia Daly Ms Anne O'Byrne	St Mary's University College Mary Immaculate College, Limerick Mary Immaculate College, Limerick
9	Facing Autism Ireland Conference	2009-2010	Dr Karola Dillenburger Dr Geraldine Leader	Queen's University Belfast NUI Galway
10	Conference: Dyslexia, Literacy and Inclusion	2009-2010	Ms Louise Long Dr Therese McPhillips	St Mary's University College St Patrick's College, Drumcondra
11	Development of North/South cast studies identifying key features of good practice in the teaching of pupils from ethnic minorities	2009-2010	Mr Ken Wylie Dr Mark Morgan	Stranmillis University College St Patrick's College, Drumcondra
12	Dyslexia in Ireland: Views regarding the provision for pupils with dyslexia since the publication of the Task force Reports, North and south (2002)	2013-2014	Dr Therese McPhillips Dr Ann Marie Casserly Mrs Donna Hazzard Mrs Gillian Beck Dr Bairbre Tiernan	St Patrick's College, Drumcondra St Angela's College, Sligo St Mary's University College Stranmillis University College St Angela's College, Sligo

RESEARCH AND CONFERENCE PROJECTS FUNDED IN THE AREA OF CITIZENSHIP AND DIVERSITY				
No	Title	Date	Author/Organiser Project leaders	Institutions
13	North/South Conference on Education for Diversity and Citizenship (1)	2003-2004	Ms Una O'Connor Mr Gerry Jeffers	University of Ulster NUI Maynooth
14	North/South Conference on Education for Diversity and Citizenship (2)	2005-2006	Ms Una O'Connor Mr Gerry Jeffers	University of Ulster NUI Maynooth
15	Bringing School Communities together to promote education for diversity	2007-2007	Dr Ron Smith Prof. Keith Sullivan	Queen's University Belfast NUI Galway

No	Title	Date	Author/Organiser Project leaders	Institutions
16	Inclusion and Diversity Service post primary initiative	2008-2009	Ms Mary Yarr Ms Barbara Simpson	NEELB Trinity College Dublin

RESEARCH AND CONFERENCE PROJECTS FUNDED IN THE AREA OF TECHNOLOGY AND MATHS				
No	Title	Date	Author/Organiser Project leaders	Institutions
17	Current Practice in ICT within teacher education	2005-2006	Dr Roger S P Austin Ms Deirdre Graffin Dr Paul Conway Dr Joe O'Hara	University of Ulster University of Ulster University College Cork Dublin City University
18	Digital Video as a tool for changing ICT learning in schools and teacher education	2006-2007	Dr Roger S P Austin Ms Deirdre Graffin Dr Paul Conway Dr Joe O'Hara Dr Linda Clarke	University of Ulster University of Ulster University College Cork Dublin City University University of Ulster
19	Measuring the value of Education Technologies in Ireland North and South (MVET – Ireland)	2008-2009	Dr Conor Galvin Prof John Gardner	University College Dublin Queen's University Belfast
20	A cross-border comparison of student teachers' identities relating to Mathematics	2008-2009	Dr Patricia T Eaton Dr Maurice O'Reilly	Stranmillis University College St Patrick's College, Drumcondra
21	Evaluation of the implementation of Realistic Mathematics Education (RME) within primary schools in the North and South of Ireland	2010-2011	Dr Pamela Moffett Dr Dolores Corcoran	Stranmillis University College St Patrick's College, Drumcondra
22	An exploration of mathematical identity using narrative as a tool (MINT)	2011-2012	Dr Maurice O'Reilly Dr Patricia Eaton	St Patrick's College, Drumcondra Stranmillis University College
23	Early number concepts: Key vocabulary and supporting strategies	2012-2013	Dr Ann Marie Casserly Dr Bairbre Tiernan Dr Pamela Moffett	St Angela's College, Sligo St Angela's College, Sligo Stranmillis University College

| 24 | Navigating the Continuum: from student teacher to professional practitioner | 2013-2014 | Dr Fionnuala Waldron Dr Richard Greenwood Dr Maeve Liston | St Patrick's College, Drumcondra Stranmillis University College Mary Immaculate College, Limerick |
| 25 | The Programming Studio | 2013-2014 | Dr Pamela Cowan Dr Elizabeth Oldham Dr Ann Fitzgibbon | Queen's University Belfast Trinity College Dublin Trinity College Dublin |

RESEARCH AND CONFERENCE PROJECTS FUNDED IN THE PEDAGOGY OF SCIENCE, HISTORY AND GEOGRAPHY				
No	Title	Date	Author/Organiser Project leaders	Institutions
26	All-Ireland survey of student perceptions of History, Geography and Science (1)	2004-2005	Dr Colette Murphy Ms Fionnuala Waldron	Queen's University Belfast St Patrick's College, Drumcondra
27	All-Ireland survey of student perceptions of History, Geography and Science (2)	2005-2006	Dr Colette Murphy Ms Fionnuala Waldron Dr Janet Varley	Queen's University Belfast St Patrick's College, Drumcondra St Patrick's College, Drumcondra
28	All-Ireland survey of student perceptions of History, Geography and Science (3)	2006-2007	Ms Susan Pike Mr Richard Greenwood	St Patrick's College, Drumcondra Stranmillis University College
29	Conference on findings of all-Ireland survey of student perceptions of History, Geography and Science	2008-2009	Ms Colette Murphy Mr Neil O'Conaill Ms Susan Pike	Queen's University Belfast Mary Immaculate College St Patrick's College, Drumcondra
30	Teaching controversial history: a symposium on the teaching of 1916 and the battle of the Somme	2011-2012	Dr Fionnuala Waldron Dr Pauric Travers Dr Alan McCully	St Patrick's College, Drumcondra St Patrick's College, Drumcondra University of Ulster
31	Science enhancement and learning through exchange and collaboration among teachers (SELECT)	2011-2012	Dr John McCullagh Dr Colette Murphy Dr Cliona Murphy Mr Greg Smith	Stranmillis University College Queen's University Belfast St Patrick's College, Drumcondra St Patrick's College, Drumcondra

32	Teaching Political History at Primary level	2013-2014	Dr Fionnuala Waldron Dr Alan McCully	St Patrick's College, Drumcondra University of Ulster
RESEARCH AND CONFERENCE PROJECTS FUNDED IN THE AREA OF TEACHER EDUCATION				
No	Title	Date	Author/Organiser Project leaders	Institutions
33	North/South Directors of Teaching Practice Study Group	2004-2005	Mr Paraig Cannon Ms Sandra McWilliams Ms Margaret Farrar	Coláiste Mhuire, Marino Stranmillis University College Church of Ireland College of Education, Dublin
34	Diversity in Early Years Education North and South: Implications for teacher education	2005-2006	Dr Barbara McConnell Dr Philomena Donnelly Ms Louise Quinn	Stranmillis University College St Patrick's College, Drumcondra Stranmillis University College
35	North-South Conference on initial teacher education: The Competences Approach to Teacher Professional Development	2005-2006	Mr Barry Burgess Dr Andy Burke Ms Claire Connolly Ms Rose Dolan	University of Ulster St Patrick's College, Drumcondra St Mary's University College NUI Maynooth
36	Developing Reflective Skills in Student Teachers	2006-2007	Dr Gerry MacRuairc Dr Juidith Harford Mr Dermot MacCartan	University College Dublin University College Dublin St Mary's University College
37	Cross border exploration of CPD needs of heads of year in a sample of comprehensive and integrated schools	2006-2007	Mr Patrick McNamara Prof. Tom Geary Ms Caryl Sibbett	University of Limerick University of Limerick Queen's University Belfast
38	School based work in the North and South of Ireland: a review of policy and practice	2006-2007	Dr Brian Cummins Ms Bernadette Ni Aingleis	Stranmillis University College St Patrick's College, Drumcondra

39	A study of work based learning models and partnerships in support of post-compulsory programmes of teacher education	2008-2009	Prof. Gerry McAleavey	University of Ulster
			Mrs Celia O'Hagan	University of Ulster
			Mr Walter Bleakley	University of Ulster
			Ms Sylvia Alexander	University of Ulster
			Mr Harry McCarry	Belfast Metropolitan College
			Dr Ted Fleming	NUI Maynooth
40	Peer Mentoring in post-compulsory teacher education	2009-2010	Ms Celia O'Hagan	University of Ulster
			Dr Ted Fleming	NUI Maynooth
41	Directors of Teaching Practice research group for CPD for teacher practice supervisors	2010-2011	Ms Claire Connolly	St Mary's University College
			Mr Séamie Ó Néill	Froebel College of Education
42	Comparative study into further education North and South: towards a framework for FE teaching qualifications	2010-2011	Mrs Celia O'Hagan	University of Ulster
			Prof. Gerry McAleavey	University of Ulster
			Ms Violet Toland	University of Ulster
			Dr Jennifer Cornyn	University of Ulster
			Dr Ted Fleming	NUI Maynooth
43	Understanding the potential for capacity-building in Initial Teacher Education programmes. North and South: a baseline comparative study, Phase 1	2010-2011	Dr Jim Gleeson	University of Limerick
			Dr Ruth Leitch	Queen's University Belfast
			Dr Ciaran Sugrue	Cambridge University
44	Assessment in teacher education north and south (ATENS)	2011-2012	Dr Tracey Connelly	University College Cork
			Dr Geraldine Magennis	St Mary's University College
45	Teachers' views on the factors influencing their professional development: perceptions, experiences and motivation	2011-2012	Dr Helen O'Sullivan	Trinity College Dublin
			Dr Barbara McConnell	Stranmillis University College
			Dr Dorothy McMillan	Stranmillis University College

46	Developing effective mentor pedagogies to support pre-service teacher on teaching practice	2012-2013	Ms Fiona Chambers	University College Cork
			Mr Walter Bleakley	University of Ulster
			Prof Kathleen Armour	University of Birmingham
47	Managing early years inclusive transition practice	2012-2013	Dr Colette Gray	Stranmillis University College
			Ms Anita Prunty	St Patrick's College, Drumcondra
			Dr Anna Logan	St Patrick's College, Drumcondra
			Dr Geraldine Hayes	St Patrick's College, Drumcondra
48	3 PLY- Exploring the potential for transformative workplace learning for and by teachers	2013-2014	Dr Annelies Kamp	Dublin City University
			Ms Dorothy Black	University of Ulster

RESEARCH AND CONFERENCE PROJECTS FUNDED IN THE AREA OF LANGUAGE LEARNING

No	Title	Date	Author/Organiser Project leaders	Institutions
49	English as an Additional Language in undergraduate teacher education programme in Ireland	2008-2009	Mr Frank Quinn	St Mary's University College
			Mr Martin Hagan	St Mary's University College
			Dr Anne Ryan	Marino Institute of Education, Dublin
50	North-South Language Educators Conference	2008-2009	Dr Eugene McKendry	Queen's University Belfast
			Mr Patrick Farren	NUI Galway
51	The spoken Irish of pupils in Irish-Medium Schools	2009-2010	Mr Pádraig Ó Duibhir	St Patrick's College, Drumcondra
			Ms Jill Garland	St Mary's University College
52	Lift off Literacy programme for the Irish-Medium School	2009-2010	Dr Gabrielle Nig Uidhir	St Mary's University College
			Sr Elizabeth Connolly	Monaghan Education Centre
53	Threshold concepts in language teacher education	2012-2013	Dr Anne Devitt	Trinity College Dublin
			Dr Eugene McKendry	Queen's University Belfast

RESEARCH AND CONFERENCE PROJECTS FUNDED IN OTHER AREAS				
No	Title	Date	Author/Organiser Project leaders	Institutions
54	Art and Science in Education: Moving towards creativity	2006-2007	Mr Ivor Hickey Ms Deirdre Robson Mr Donal O'Donaghue	St Mary's University College St Mary's University College Mary Immaculate College
55	Building Effective Science Outreach Strategies North and South	2006-2007	Dr V McCauley Dr C Domegan Dr Kevin Davison Dr Sally Montgomery Ms Eileen Martin Ms Emma McKenna Dr Billy McClure Dr Ruth Jarman	NUI Galway NUI Galway NUI Galway W5 Interactive Discovery Belfast Queen's University Belfast Queen's University Belfast Queen's University Belfast Queen's University Belfast
56	Social Justice Education in Initial Teacher Education: a cross border perspective	2006-2007	Dr Marie Clarke Dr Audrey Bryan Prof Tony Gallagher Dr Margaret Reynolds Dr Ken Wylie	University College Dublin University College Dublin Queen's University Belfast St Mary's University College Stranmillis University College
57	Investigation into the experiences of primary school teachers with regard to their teaching of healthy eating guidelines within the curriculum	2008-2009	Ms Elaine Mooney Ms Eileen Kelly-Blakeney Ms Amanda McCloat Ms Dorothy Black	St Angela's College, Sligo St Angela's College, Sligo St Angela's College, Sligo University of Ulster
58	Building North-South links in whole college initiatives in global justice education	2008-2009	Mr Brian Ruane Dr Gerard McCann	St Patrick's College, Drumcondra St Mary's University College
59	Contribution of Primary School Physical Education to health enhancing physical activity	2009-2010	Dr David McKee Dr Elaine Murtagh	Stranmillis University College Mary Immaculate College, Limerick

60	Developing all-Ireland research capacity in Arts-based Educational Research	2009-2010	Dr Ruth Leitch	Queen's University Belfast
			Ms Shelley Tracey	Queen's University Belfast
			Ms Caryl Sibbett	Queen's University Belfast
			Dr Mary Shine Thompson	St Patrick's College Drumcondra
61	Digitisation of three volumes of Irish Education Documents	2009-2010	Prof Áine Hyland	Church of Ireland College of Education, Dublin
			Prof Tony Gallagher	Queen's University Belfast
62	Sixth form/sixth year religion in Northern Ireland and Republic of Ireland	2009-2010	Dr Andrew McGrady	Mater Dei Institute of Education
			Dr Christopher Lewis	University of Ulster
63	Disablist Bullying: an investigation into teachers' knowledge and confidence	2010-2011	Dr Noel Purdy	Stranmillis University College
			Dr Conor McGuckin	Trinity College Dublin
64	Images and Identity (collaborative art and design education project within teacher education)	2010-2011	Ms Dervil Jordan	National College of Art and Design
			Dr Jacqueline Lambe	University of Ulster
65	Effective Mentoring within Physical Education Teacher Education	2010-2011	Dr Fiona Chambers	University College Cork
			Mr Walter Bleakley	University of Ulster
66	Exploring Japanese Research Lesson Study (RLS) as a model of peer to peer professional learning	2010-2011	Prof John Gardner	Queen's University Belfast
			Mr Gerard Devlin	Queen's University Belfast
			Dr Debie Galanouli	Queen's University Belfast
			Dr Mary Magee	St Angela's College, Sligo
			Ms Kathryn McSweeney	St Angela's College, Sligo
67	Children exposed to Domestic Abuse: helping student teachers understand their role in a primary school setting	2010-2011	Dr Bronagh McKee	Stranmillis University College
			Dr Stephanie Holt	Trinity College Dublin

68	Exploring and developing spaces among adult education practitioners for online and arts based reflection	2011-2012	Ms Shelley Tracey	Queen's University Belfast
			Mr Jim Mullan	Queen's University Belfast
			Ms Irene Bell	Stranmillis University College
			Ms Geraldine Mernagh	Waterford IT
			Ms Margaret McBrien	Waterford IT
69	A critical analysis of north-south educational partnerships in development contexts	2011-2012	Prof Peadar Cremin	Mary Immaculate College
			Prof Peter B Finn	St Mary's University College
70	Spiritual education: new challenge, new opportunity	2011-2012	Dr Anne O'Gara	Marino Institute of Education, Dublin
			Dr Bernadette Flanagan	Marino Institute of Education, Dublin
			Mr James Nelson	Stranmillis University College
71	Writing as a professional development activity in ITE	2011-2012	Ms Rose Dolan	NUI Maynooth
			Dr Judith Harford	University College Dublin
			Mr Billy McClune	Queen's University Belfast
72	Nuns in education, North and south: historical sources and interpretations on Sacred Heart convent schools	2012-2013	Dr Deirdre Raftery	University College Dublin
			Dr Michéal Mairtín	St Mary's University College
73	Cyber-bullying and the law: What schools know and what they really need to know	2012-2013	Dr Noel Purdy	Stranmillis University College
			Dr Conor McGuckin	Trinity College Dublin
74	The creative education infrastructure of Ireland	2012-2013	Dr Patrick Collins	NUI Galway
			Prof. Nola Hewitt-Dundas	Queen's University Belfast
75	Creative Classrooms: Insights from imaginative and innovative teaching in Ireland North and South	2013-2014	Dr Anne McMorrough	Marino Institute of Education
			Dr Nicola Marlow	University of Ulster

No	Title	Date	Author/Organiser Project leaders	Institutions
76	Addressing fundamental movement skill training: Learning to move, moving to learn	2013-2014	Dr Susan Crawford Dr David McKee	University College Cork Stranmillis University College
PROMOTION AND DISSEMINATION OF RESEARCH				
No	Title	Date	Author/Organiser Project leaders	Institutions
77	Irish Association of Social Scientific and Environmental Education (IASSEE) Conference (1)	2003-2004	Dr Janet Varley Dr Colette Murphy	St Patrick's College, Drumcondra Queen's University Belfast
78	Educational Studies of Ireland(ESAI)/British Education Research Association (BERA) joint conference (1)	2004-2005	Mr Denis Bates Prof John Gardner	University of Limerick Queen's University Belfast
79	IASSEE Conference (2)	2004-2005	Dr Janet Varley Dr Colette Murphy	St Patrick's College, Drumcondra Queen's University Belfast
80	ESAI and BERA joint conference (2)	2005-2006	Dr Anne Lodge Prof John Gardner	NUI Maynooth Queen's University Belfast
81	Doctoral Research in Education North and South conference – links, challenges and opportunities (1)	2008-2009	Dr Dympna Devine Prof Jeanette Ellwood	University College Dublin Queen's University Belfast
82	Doctoral Research in Education North and South conference – links, challenges and opportunities (2)	2009-2010	Dr Caitlin Donnelly Dr Dympna Devine	Queen's University Belfast University College Dublin
83	Cross-border conference on Integration of Academic and Personal Learning in Post-Primary Religious Education	2010-2011	Mr Vincent Murray Mr Norman Richardson	St Angela's College, Sligo Stranmillis University College
84	Doctoral Research in Education North and South conference – links, challenges and opportunities (3)	2010-2011	Dr Caitlin Donnelly Dr Dympna Devine	Queen's University Belfast University College Dublin

85	Cross Border Conference for Promoting Doctoral Research in Education: Expanding the horizons of Doctoral Research in Education: Comparing, Adapting, Advancing	2012-2013	Dr Patrick Walsh Dr Dympna Devine	Queen's University Belfast University College Dublin
86	All Ireland Doctoral Student Research Conferene	2013-2014	Dr Dympna Devine Professor Jannette Elwood	University College Dublin Queen's University Belfast

Published Reports

No	Title	Date	Edited by Authors and/or editors
1	SCoTENS Annual Report	2003	Andy Pollak and Patricia McAllister
2	SCoTENS Annual Report	2004	Andy Pollak and Patricia McAllister
3	Teacher Education for Citizenship in Diverse Societies: Conference and annual reports	2005	Andy Pollak and Patricia McAllister
4	Teacher Education and Schools: Together towards improvement: Conference and annual reports	2006	Andy Pollak and Patricia McAllister
5	Together Towards Inclusion: Toolkit for Diversity in the Primary School (published out of SCoTENS project by Southern Education and Library Board and Integrate Ireland Language and Training	2007	Mary Yarr, Barbara Simpson and David Little
6	The Competences Approach to Teacher Professional Development: Current Practice and Future Prospects	2007	Rose Dolan and Jim Gleeson,
7	Teaching in the Knowledge Society: Conference and annual reports	2007	Andy Pollak and Patricia McAllister

No	Title	Date	Edited by Authors and/or editors
8	Education for Citizenship and Diversity in Irish Contexts (published out of SCoTENS conference report by Institute of Public Administration, Dublin)	2008	Una O'Connor and Gerry Jeffers
9	A review of Science Outreach Strategies, North and South	2008	Kevin Davison, Veronica McCauley, Christine Domegan, William McClune, Eileen Martin & Emma McKenna, Sally Montgomery
10	School Leadership Policy and Practice, North and South: Conference and annual reports	2008	Andy Pollak and Patricia McAllister
11	Becoming a Teacher: Primary Student Teachers as learners and teachers of History, Geography and Science – an all-Ireland study	2009	Fionnuala Waldron, Susan Pike, Richard Greenwood, Cliona Murphy, Geraldine O'Connor, Anne Dolan, Karen Kerr
12	Professional Development for Post-Primary Special Education Needs in Northern Ireland and the Republic of Ireland	2009	Elizabeth O'Gorman, Mairín Barry, Sheelagh Drudy, Eileen Winter, Ron Smith
13	Valuing Education Technology in Schools in Ireland, North and South	2010	Conor Galvin, John Anderson, John Gardner, Anne McMorrough, Stephanie Mitchell, Kathryn Moyle,
14	Reflective Practice: Challenges for Teacher Education North and South: Conference and Annual Report	2010	Andy Pollak and Patricia McAllister
15	Disablist Bullying: an investigation of student teachers' confidence and knowledge	2011	Noel Purdy, Conor McGuckin
16	An investigation into the experiences of primary school teachers with regard to their teaching of healthy eating guidelines within the curriculum	2011	Elaine Mooney, Eileen Kelly-Blakeney, Amanda Mc Cloat, Dorothy Black

No	Title	Date	Edited by Authors and/or editors
17	Teacher Education for Inclusion: Conference and Annual Report	2011	Andy Pollak and Patricia McAllister
18	Three reports for the Standing Conference on Teacher Education North and South (SCoTENS) - Effective mentoring within physical education teacher education; Domestic abuse – using arts based education to help student teachers learn about the context and impact on children; Exploring Japanese lesson study as a model of peer-to-peer professional learning	2012	John Gardner, Debie Galanouli, Gerry Devlin, Mary Magee, Kathryn McSweeney, Mary McHenry, Ita McVeigh, Stephanie Mitchell, Fiona Chambers, Sinead Luttrell, Kathleen Armour, Walter Bleakley, Deirdre Brennan, Frank Herold, Bronagh McKee, Steph Holt
19	Promoting Literacy and Numeracy through Teacher Education: Conference and Annual Reports	2012	Andy Pollak and Patricia McAllister
20	Creative Teachers for Creative Learners: Implications for Teacher Education and Annual Reports	2013	Ruth Taillon and Patricia McAllister
21	The role of research capacity-building in initial teacher education (ITE) in the North and South of Ireland	2013	Dr Jim Gleeson, Dr Ruth Leitch, Dr Ciaran Sugrue, Mr Robin McRoberts