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This book should be recommended to teachers who are willing to develop creative teaching practices and to take a constructivist teaching approach within their classrooms. It should also be recommended as a useful teachers' training handbook since it provides a key to successful creative teaching approaches that make the fixed structures of expertise productive within the everyday improvisation of classroom practices.

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The Routledge international handbook of creative learning, edited by Julian Sefton-Green, Pat Thomson, Ken Jones and Liora Bresler, London and New York, Routledge, 2011, 478 pp., $220.00 (hardback), ISBN 978-0-415-54889-2

The *International handbook of creative learning* claims to be the first single text to draw together the many dimensions and disciplines of creative learning into a single volume for students of education, academic researchers and policy specialists. The 59 contributors to this volume address a diverse range of topics including: the varied field of creative learning and teaching; evaluative case studies of educational practice and reform; arts learning traditions, including drama, music and visual art; the challenges of changing practices to support a creative learning agenda particularly assessment practice, and accomplishing change ranging from individual schools to national systems.

Chapters are informative, well signposted and punchy – most are under 10 pages long. The 44 contributions, together with editorial commentary, are organised in four parts. Part 1 examines conceptions and definitions of creativity, and contexts for creativity and creative learning. It provides a conceptual and theoretical foundation for later sections and introduces the place and nature of the arts in conceptualising creativity. Part 2 provides more concrete investigation of the concepts and principles elaborated in Part 1. Authors address more directly the concerns of schools and learning, focusing on arts subjects and arts more generally, early childhood education and policy frameworks to support creative learning. Part 3 adopts a more case study-based approach to creative pedagogy and curriculum, and considers how subjects, policies and assessment influence the creative development of children. Part 4 examines the ideas of creative schools and accomplishing small and large-scale change.

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In introducing the volume the editors tackle the challenge of framing a book on creativity in school's education that sets out to be both comprehensive and inclusive in its scope. We are told that 'creative learning' is used as shorthand to synthesise a wide range of interests that embrace the ideas of teaching creatively and teaching for students' creative development. But fundamentally it must also be about the students' responses to teachers' creative endeavours, and systems' responses to policies that promote these things.

Creating a book with a coherent form and message from so many diverse contributions can be a tricky task and there needs to be meaning making commentary, mapping, signposting and synthesis to help the reader build their own coherence. Overall, the editors do a good job in providing a big picture commentary at the start of each chapter to signpost the themes being developed in subsequent chapters. These commentaries also do an excellent job in connecting the contributions in different sections of the book.

One of the big issues with creativity is grappling with the multiplicity of perspectives and meanings that are conferred through what is a complex and sometimes confusing conceptual vocabulary. Pope's contribution (chapter 12) is particularly helpful in enabling me to understand 'creativity' as an 'ongoing project', formed within an evolving set of cultural and ideological contexts. Viewed from this perspective we can appreciate that rather than defining creativity, the whole book is in 'the business of creating definitions' (107) and conceptual understandings. Pope's descriptions of the origins and historical development of the meanings of the words used to talk about creativity are particularly useful.

Chapters in Part 1 tackle, in some detail, a range of contexts for creativity and the history of ideas about creativity and creative learning – Jones (chapters 2 and 9), Belfiore (chapter 3), Darras (chapter 10) and Abbs (chapter 11) examine some of the theoretical and philosophical underpinnings to creativity. In doing so they enable us to appreciate that our conceptions of creativity are strongly influenced by the social-political and economic contexts in which they grew. They also reveal the heritage of ideas on which we build going back to fifth century Athens (Belfioire, chapter 3) or the Enlightenment (Jones, chapter 2).

Critiques of contemporary policy abound. Drotner (chapter 8), Darras (chapter 10), Jones (chapter 2) and Pope (chapter 12) are all interested in why so much attention is being given to creativity now. These authors (and others elsewhere in the volume) draw attention to the way creativity and innovation have been positioned to serve the knowledge economy and the needs of a less stable more uncertain world in which the only certainty is change. Drotner (chapter 8) considers the positioning of creativity in socio-economic discourse marks a decisive shift in thinking about the relationship between creativity and learning. Creativity has become 'a key social demand' (74), and this has implications for the way we think about the relationship between creativity and learning. Coupled to this shift is a concern expressed by Banaji (chapter 4) that public discourse about creativity is characterised by a lack of clarity that allows participants to gain the benefits of aligning themselves with conflicting or mutually incompatible ideas and views without being seen to do so. She draws attention to what becomes a recurrent theme in the book, that interest in creativity in schools education is often driven by efforts to draw back from the perceived excesses of a highly regulated performance based culture. An idea that will resonate with many practitioners. And Belfiore (chapter 3, 29) reminds us that the driver behind the policy-making process is often not the available evidence, but rather values and beliefs. Furthermore, it's the belief that engagement with the arts will bring about deep personal change that motivates teachers in arts subjects, to engage in practice that they believe will promote these forms of learning.

Another common theme across chapters is how studies of creativity have shifted from a focus on exceptional and gifted people doing extraordinary things (Abbs, chapter 11) to

more democratic everyday creativity that we are all capable of (Jones, chapter 9 and Runco and Pagnani, chapter 7). The latter provide a succinct overview of psychological research on creativity using a framework of six categories – person, process, press, products, persuasion and interactions organised under two principles – creative potential and creative performance. This review of the psychological self is supplemented by notions of self as a creative identity (Drotner, chapter 8) and the role of creativity in the process of self-actualisation – becoming who we want or need to become (Darras, chapter 10).

Counterbalancing these essentially western views and traditions of thinking about creativity, Mantsunobu (chapter 5) and Leong (chapter 6) remind us that there is a very different creative tradition in the east. Matsunobu (chapter 5) opens our minds to the pedagogy of imitation and repetition which is the tradition in east Asian cultures that value personal fulfilment through acts of creative expression involving the mastery of perfect cultural reproduction (rather than originality). Such mastery is only attained through dedicated and disciplined preparation and only the most gifted are 'allowed' to go beyond accepted tradition. Leong extends these perspectives on creativity (chapter 6) by describing creativity and the arts in Chinese societies. Chinese ideals of creativity originate in Taoist and Buddhist traditions which are inspired by nature: while western divine creativity emphasises the production of new/original, Chinese 'natural creativity' emphasises continual transformation 'ever-renovating' (58). But given the internationalised and globalised and capitalistic nature of the world we live in, perhaps the boundaries between these traditions are becoming blurred.

In Part 2 authors focus on the interests of schools and learning in arts subjects and arts more generally. Kerlan (chapter 13) provides an analysis of the features of arts and aesthetic experience that can be used to underpin curriculum and learning in schools, building on ideas and arguments elaborated by Abbs (chapter 11). Kerlan argues that the intrinsic worth of art rests on aesthetic experience and behaviour and any extrinsic effects and educational benefit are rooted in this experience. He extrapolates a number of features from the aesthetic experience, such as attention, symbolic experience and understanding time, which have significance for creative learning and he provides a platform for some of the chapters which follow.

In chapter 14 Craft builds on critiques of policy offered in chapters 8, 9 and 10, and analyses the value and social purpose underlying concerns for creativity in policy reviews and top-down interventions over the last decade across the constituent parts of the UK. While acknowledging that multiple rhetoric's are utilised, she concludes that the ultimate purpose of creativity is to serve economic interests. She identifies five challenges for those involved in creativity and learning at both principle and practice levels namely: the reach of the economic, conflation of creative and cultural learning practice, the politics of change (i.e., current rejection of earlier creativity-rich policy for back to basics), role of creative partnerships and, as always, assessment.

While teachers often believe they can facilitate learners' creative development through the activities and experiences they create, they are often less certain about assessing such development, particularly in non-arts subjects. Burnard (chapter 15) focuses on this area of policy and practice, made all the more challenging by the explicit outcomes-based, performance-driven and audit-based system we have created for ourselves. She puts her finger on a central issue – we know how creative learning is perceived and expressed in policy and curriculum documents: we know far less about teacher and pupil perceptions of creative learning in and out of school. In spite of documenting a number of research studies I am left feeling that this is where rhetoric does not match practice, and this is the aspect of creative learning that needs most attention by both practitioners and researchers.

In sharp contrast to this UK view of creative learning, Tobin, Hayashi and Zhang (chapter 16) build on the principles and concepts of creativity developed in east Asian traditions

described in chapters 5 and 6, showing how some norms of creativity in Chinese and Japanese cultures are translated into expectations for children in pre-schools. This chapter raises some challenging questions about creativity in more disciplined/rule bound domains like mathematics compared to less constrained arts domains.

While the book does not set out to provide a comprehensive overview of art and arts education approaches to creativity it does include a number of chapters which address this theme. Flemming (chapter 19) draws out the distinction between art-based disciplinary approaches and more generic arts-based education, to help us appreciate the various ways in which specific arts and the arts more generally have been used in educational discourse. He also tackles one of the central conceptual themes of the book namely, the differences between learning 'about', 'in' and 'through' the arts, by examining different pedagogic traditions some of which use arts as the medium for learning, others where the Arts are the object of education. Costantino (chapter 17) and Neelands (chapter 18) help us compare and contrast thinking and practice in the visual arts and drama respectively. The latter drawing attention to some of the ways that experiences involving drama can facilitate creative learning by encouraging learners to deeply inhabit ways of 'being in' situations that are completely beyond their everyday experience.

Part 3 focuses on the curriculum, pedagogic and assessment practices to support and facilitate creative learning and achievement. Contributions are framed by the social and policy contexts described in earlier chapters. They reflect the constraints of particular policies and school learning environments, but also explore the possibility and potential of new or emerging affordances. Creative learning in these contributions is often bound up with learning that is relevant to real world situations and problems and to pedagogies and learning approaches that require enquiry, knowledge production and personal and collaborative meaning making. Beane's conceptual piece (chapter 20), examines the relationship between curriculum integration and the disciplines of knowledge arguing that a central focus for curriculum integration is the search for self- and social meaning. The central problem is not whether the disciplines of knowledge are useful, but how such knowledge might be appropriately brought into the lives of young people, and ultimately how such knowledge serves the search for self and social meanings? The organising principles he suggests are themes from real-life and issues emerging from the world around us, and the context for creative learning are learners' own enquiries and sense making of their life. Later, Nixon and Comber (chapter 27) consider new possibilities afforded by cross-curriculum planning integrated with place-based pedagogy and Thomson (chapter 31) provides an example of place-based curriculum which takes school children out of the classroom and into their local communities to become active citizens. She also highlights the importance for creative learning, of engaging students in activity that is personal, relevant and meaningful, and that produces tangible results that matter to them.

Several chapters highlight the challenges faced by teachers when trying to introduce new creative learning practices within a tradition of control. Teachers tend to adopt one of two positions either an expert source of knowledge with responsibility for connecting young people to their selected knowledge, or a knowledge broker in which their purpose is to facilitate learners' own knowledge production: more valuable educational effects are derived from the latter. Kress (chapter 22, 211) also argues that education is driven by an agenda to 'guarantee the requirements for authority and control', which educate for stability in terms of knowledge reproduction, skills for predictable situations and dispositions for dependable performance on familiar tasks. He advocates new forms of education that are more suited to the instabilities and uncertainties of living in the modern world in which the development

of creative capability is a necessity. For him 'creativity is not rare but is the usual condition of all social practices' (215).

Several contributions draw attention to resources and practices that exist in the wider world that can be productively integrated in students' learning experiences in arts-based education. Adams (chapter 23) describes 'Room 13', a learning movement that has grown from a single primary school into a social enterprise which encompasses an expanding network of linked studios worldwide. Surrounding these studios is an international community of artists, educators, thinkers and other professionals who share their work and their thinking. Adams considers that the 'community, collaborative, production model' (217) could be used more generally. Similarly, Hetland and Winner (chapter 24) have examined the practices of serious visual arts educators and identified eight 'studio habits of mind' (227) (general cognitive and attitudinal dispositions, which they believe could be used to support teacher training and professional development). The guidance they provide shows how these principles could inform curriculum and assessment design. Pringle (chapter 25) continues this theme with a rich description of what she calls 'Contemporary Gallery Education', which is usually facilitated by creative freelance practitioners and is characterised by intensive, experimental, open-ended collaborative teaching and learning.

The digital/new media revolution has done much to change the nature of individuals' creative engagement with the world and Sefton-Green (chapter 26) draws attention not only to the new affordances for creative enterprise but the way commercial interests are involved in this process. There are now a plethora of affordances and tools through which young people can and often do realise their creative potential, but how do teachers and students make sense of what is available is the question posed by McDougal and Trotman (chapter 29). Dezuanni and Jetnikoff (chapter 28) provide examples of the creative use of new media in Australian classrooms and draw attention to new literacies required to produce, play, and socialise in the digital world. Nixon and Comber (chapter 27) suggest that increasing difference between in- and out- of school literacies and students' investments in new and popular literacies reflect the lack of relevance of what school has to offer. They consider new possibilities afforded by cross-curriculum planning integrated with place-based pedagogy to enable students to produce 'imaginative, expansive and socially significant texts' (253). In doing so they highlight the tension between the opening up of what constitutes literacy at a time when governments are constraining what counts as literacy in school education.

There is no doubt that assessment or evaluation of creativity, either process or its effects, is the most difficult pedagogic challenge to creative learning. Sefton-Green (chapter 33) explores emerging debates about the evaluation of creative learning. She shows how key principles about judgement and authority that arise from the practices of arts education are developed in out of school cultures and through informal learning. Forms of evaluation for creative learning, she argues, need to be located in a different set of power relations to those that traditionally pertain in the school curriculum. Wiggins (chapter 34) puts his finger on the central issue for any pedagogy that hopes to promote creative learning, namely the necessity for constructive feedback that enables people to act in ways that will improve their performance or the effects of what they are doing. I am reminded that Professor John Cowan uses the term 'feedforward' for this form of formative feedback to draw attention to its purpose. Fuchs and White (chapter 32) draw attention to the role of self-judgement in any evaluation of creativity. They describe a set of tools developed in Germany for documenting the effects of cultural education on individuals – the Cultural Competency Record. In addition to recording achievements students are engaged in reflective processes to evaluate their own responses to cultural education raising their self-awareness of their own strengths and capabilities.

Part 4 focuses attention on accomplishing change that expands creative learning beyond a classroom to whole schools and school systems can be accomplished. This final section of the book gathers together research on change programmes, strategies and issues that promotes change that has creative learning as its objective.

Hargreaves (chapter 35) provides a rationale for why we need to invest effort in this form of change suggesting that the global economic and social turmoil that we currently face, provides the opportunity for new forms of order. His piece sets the scene for a series of articles which take the building of new capacity to accomplish desired change and the idea of partnerships feature in several contributions. Three chapters – Owen (chapter 36), Aprill, Burnaford and Cochrane (chapter 37) and Borgen (chapter 38) – all describe the challenges and benefits of partnerships involving musicians or artists, and schools in the UK, America and Norway.

We know that top-down change is endemic in school education but Gunzenhauser and Noblet (chapter 43) remind us that in the US, over 30 years of reform driven by 'instrumental logic', has failed to result in better achievement in US schools. The lesson they draw is that reform is something that must be done with educators and students rather than something that is done to them and several contributions echo this theme. Borgen (chapter 38) describes the Norwegian 'Cultural Rucksack' model of cultural education: an excellent example of bottom-up systemic change initiated and driven by passionate individuals. Lieberman and Wood (chapter 39) describe a well established networked community of professional interest in the USA, formed around the 'National Writing Project' and suggest the model could be utilised more generally. Holland (chapter 40) picks up the capacity-building theme using examples of collaboration promoted by the UK's Creative Partnership scheme. Hetcher (chapter 41) looks at how professional learning is, or isn't, shared with other teachers, within schools and the wider professional community arguing that professional development needs to be accorded high priority in any capacity building for systemic change. Using the Creative Partnerships programme as an example he identifies the main inhibitors in promoting professional development as the dominance of the standards agenda/outcomes-based assessment, and weak cultures of collaborative professional development in the school system. A further stumbling block is the classroom and Burke (chapter 42) reminds us that a creative curriculum sits uneasily in the traditional school building arranged as a series of identical spaces. Hume and Conroy (chapter 44) show that while the promotion of creativity across the curriculum has become more prominent in Scottish schools, teachers responses yet again reveal familiar fault lines between autonomy and central prescription.

Underlying this book is a sense that traditional school education:

> … as it is typically framed and experienced by students world-wide, rarely demands much creative learning at all. On the contrary, success in school requires neither a creative response nor genuine learning – if by 'genuine learning' we mean thoughtful understanding and effective transfer. (Wiggins, 320)

There is also widespread acknowledgement of the political and economic agendas that are causing teachers and schools to focus more attention on creative learning, and the tensions arising from educational systems whose values and practices are more comfortable with control, conformity and the explicit articulation of outcome standards. But there is also the sense of a struggle as those who care about students' creative development, are disturbed by what they see and seek to challenge the status quo.

The contributions in this book held my interest, although inevitably I found some chapters more appealing than others. I picked up much useful detail about the concepts of crea-

tivity, the origins of ideas and an appreciation of creative education in contexts with which I was not familiar. I had my views and beliefs challenged on numerous occasions and I felt inspired by new ideas I encountered.

There is a fundamental professional development challenge underlying many of the ideas in this volume; 'the demands [these readings] implicitly make of teachers – that they develop a knowledge of the lifeworlds of students, the modalities of contemporary arts practice, and of the value to pedagogy of ethnographic research methods' (Jones, 189). Not to mention the displacement of controlling with facilitative pedagogies that encourage learners to be independent thinking, autonomous and collaborative learners.

Given that this is a book about creativity and creative learning and many people are stimulated as much by visual representation as by text, perhaps more thought could have been given to engaging with the visual dimensions of literacy in the communication of ideas. Also, I felt that more attention could have been given to developments outside the school system which ultimately could feedback and forward into thinking and practice. Perhaps also the pedagogic focus on school education meant that other pedagogic and research contexts like work and other social environments for creative development, are not well represented. For example, there is no mention of Richard Greene's important work on multiple models of creativity and capability and their implication's for creative learning and education in school.

Like all good handbooks, a wealth of material is presented in a clear, concise and understandable way and this handbook will provide researchers with a reference starting point for understanding the research base for the field of creative learning and its application in education. This is a most valuable collection of writings on a subject that is crucial to the age we live in. Together, these articles make a useful and significant contribution to our understandings about where we have come from and show us the direction we are travelling.

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What are universities for?, by Stefan Collini, London, Penguin, 2012, xiii + 216 pp., £9.99, ISBN 978-1-846-14482-0

This is a deeply disappointing book. Stefan Collini is probably the leading intellectual historian of modern Britain. His *Absent minds* is a masterpiece, a landmark work both substantively and methodologically (Collini 2006). His *Common reading* is a valuable companion, including one of the pieces anthologised again here (Collini 2008, 317–38). At its best his work is characterised by breadth of sympathy, meticulous attention to detail, an engaging style, and deep, original insights. These qualities are almost all absent from the work under review.

I think the problem is the following. Collini writes brilliantly about what he knows, and there are things about which he knows more than anyone else. These include the interior life and times of some our most intriguing intellectual figures over the past two centuries. Another is what it is like to be a scholar in the humanities in one of our ancient universities today, as well as some of those university departments elsewhere which have set their caps at imitating them. That is why the best chapter here is on the 'character of the humanities'