

CHAPTER TWO

CELEBRATING THE VISION AND LEGACY OF ANNA CRAFT: AN ONGOING INSPIRATION

PAMELA BURNARD & TATJANA DRAGOVIC

When Anna Craft died on 11 August 2014, at the age of 52, a visionary light went out in the international community of creativity research. Anna's most powerful philosophical, conceptual and applied fields of research remain at the core of education for teachers and schools. Anna Craft viewed teachers as thinking professionals, rather than as technicians who merely comply with received views of "best practice". From coining the term "possibility thinking", to distinguishing big C and little c creativity, and the roles of teaching creatively and teaching *for* creativity, Anna saw creativity as an everyday and lifelong imperative. Anna also collaboratively explored how to nurture 'wise humanizing creativity', or good creativity in education, and how we might foster what creativity within education might come to mean.

Alongside Anna's multiple roles and appointments at the Exeter and Open Universities, Harvard University's Graduate School of Education, and many other visiting professorial responsibilities, she convened a zeitgeist-identifying symposium in Cambridge in April 2005, which was attended by two hundred researchers, practitioners and policymakers.

In this chapter we will describe our various relationships with Anna, as tireless colleague, as generous supervisor, and as compassionate friend. The huge contribution she made as an international scholar, in giving ideas about creativity a place in the academic study of education, are just part of her unique vision and legacy, which continues to inspire.

Introduction

*Like a lighthouse
your precious life gave us this paper-boat
world as
birthright.
Stand amidst our dark house.
In writing, we hear your heart¹.*

Anna's boundless passion, energy, optimism, and curiosity, and her tireless work in researching and problematizing creativity, both in practice and theory, was infectious. Her philosophical, concep-



1. Pamela Burnard authored the poems.

tual and applied scholarship gave us a firm ground to the work of enhancing creativity in the early years, in primary education, in teacher education and in higher education. We present here a summary of projects that Anna led and share with you how she challenged educational thinking and practices throughout her life. We also portray multiple ways Anna engaged in and promoted/performed inspirational ways of being an academic and engaging the multiple registers of voice and meaning creatively.

Perhaps more importantly, we also offer some vignettes as collaborators and close friends of Anna. Speaking for the self creates a site for voicing and illustrating the multiple ways that Anna inspired us. The personal voice featured in text boxes functions to communicate the inspirational and real Anna that we knew and will always remember. Anna worked tirelessly to celebrate being a “listening”, “empathic” and “authentic” academic whose voice was central to the extraordinary productive possibilities her research created, while opening us up to difference, to seeing differently, to being different. Anna’s friendship allowed us to emerge in the folds of creativities research, modelling how to move toward the as-yet-unknown as academics, doctoral students, and compassionate human beings.

Little c creativity

*You shared many ways to ask, “what if?”
An amber wheeze, a blood organ, can be
a flapping accordion? A motif.
In writing, we hear your heart.*

Anna advanced the concept of “little c creativity” (or ordinary creativity) (Craft, 1996, 1997a, 1997b; Craft & Lyons, 1996; Craft et al. 1997; Craft, 1998). She argued that this concept would be helpful in looking at the education of young children. And it was. Anna regarded “little c creativity” as distinct from “high creativity”, which she took to mean the extraordinary creativity of the genius. This was a paradigm-shifting and change-making innovation, and a break with past understandings or perspectives. She went on to refine and advance the framework which saw, at the heart of little c creativity, the notion of “possibility thinking” or asking, in a variety of ways, “What if?” This vision led to Anna theorizing “little c creativity” as the active, conscious and intentional taking of action, as a way of coping with everyday challenges, which may involve some form of innovation.

One legacy of Anna’s “little c creativity” (or everyday creativity) has been a Finnish project called “Everyday Creativity – Boosting Creative Resources with Finnish Models of Education” (Szabo et al., 2019). This project targeted in-service teachers from primary and secondary schools to involve them actively in their own and their colleagues’ professional development. Through systematic, instructed reflection on their own practices, a co-created blended course helped teachers to identify some of the good practices of their school community. Further, the course provided a dialogic learning environment and preparation for the role of trainer; that is, the participating teachers also organized workshops for their colleagues and thus contributed to locally

organized in-service teacher education. As result of the needs assessment process, the following development areas were identified for the course:

1. Learning space and multi-sensory teaching
2. Developing applicable skills through teaching
3. Organization of interaction and technology in the school
4. Connecting different subjects in learning and teaching (e.g. multi-disciplinary, interdisciplinary education).

This course offered opportunities for teachers from Romania, Hungary, Italy and the Netherlands to discover and create creative practices in their own school communities. Participating teachers also came to Finland to reflect on their own work in dialogue with Finnish teachers and education experts. A handbook was published, building on teacher participants' experiences, aiming to inspire other teachers to enhance creativity in and beyond their school communities.

Anna: My supervisor²

Equally excited and terrified, with my baby in one arm and my laptop in the other, I was standing in a rectanguloid room at the Open University waiting for a professional doctorate in education admission interview. What was I getting into? What had got into me? How would I juggle a doctoral study with constant business trips to, at least, four other European countries and, on top of that, first-time motherhood? What was I doing? Should I reconsider?

After the interview, I still felt torn between my strong desire to give a voice to teachers – not any teachers, but teachers like me who were teaching in critical situations, during a devastating civil war – and a realization that this would be a demanding and a rather tough journey.

And then I got an email informing me that my supervisor would be Anna Craft. First, I could not believe my luck. Anna Craft, whose book “Continuing professional development” (2000) I kept on my desk and used extensively for my study on continuing professional development of school leadership as part of my MA in education? Anna Craft, who is passionate about professional development of teachers and who is passionate about creativity, about “little c” creativity? And then I got scared.

And then I got an email informing me that my supervisor would be Anna Craft. First, I could not believe my luck. Anna Craft, whose book “Continuing professional development” (2000) I kept on my desk and used extensively for my study on continuing professional development of school leadership as part of my MA in education? Anna Craft, who is passionate about professional development of teachers and who is passionate about creativity, about “little c” creativity? And then I got scared.

Our first phone tutorial made me feel immediately comfortable and relaxed. Anna was patient, calm, kind, perceptive and at the same time focused, observant and an amazing listener.

2. Tatjana Dragovic authored the reflections in text boxes.

I have always thought that a real lady/gentleman makes other people around them feel as comfortable as possible. Anna made me feel comfortable. She laughed when I called her a lady. Many more face-to-face and phone tutorials followed and at each and every one Anna provided excellent conditions for me to learn, grow and develop. We had our tutorials while we were at different airports, in different cities, she in New York, I in Brussels, she in Iceland, I in Munich. Whenever it looked impossible to find any time slot due to our ongoing work commitments in different countries, we would think “outside the box” and come up with an innovative idea to overcome our challenges and then actively, consciously and intentionally take action: sending each other documents while on land and reading them while on the planes and then talking upon landing. It took me a while to realize that Anna is talking the talk and walking the walk: we were breathing, living and embodying “little c creativity”. Without realizing immediately how much I was modelling Anna, I started including elements of “little c creativity” in the continuing professional development modules I was delivering to educators and business leaders around Europe. Anna’s vision of “little c creativity” spread into the business world and led to a three-year professional and personal leadership development program/course for business and school leadership that, over the last 17 years, I have designed and delivered to more than 800 groups in ten European countries. Anna’s legacy lives on in every presentation of the leadership development program as well as in the higher education course on “Leadership Excellence” for undergraduate and postgraduate students in Slovenia. Anna’s legacy lives on ...

It is impossible for us to share the polyvocality of these generative and inspirational encounters with Anna. They do, however, offer a space to voice Anna’s legacy. Anna transformed the way we work with both theory and practice, through the concept of “creative learning”. Others who have followed in her footsteps privilege “creative learning” as a site of transformation by generating possibilities, as seen within Anna’s work. This forms just part of the assemblage of Anna Craft’s vision and legacy. Anna also opened up thought and new practices, rather than foreclosing, on “possibility thinking”.

A new pedagogy of “possibility thinking” (What if?)

Coming from the tradition of psychological research, opening up the question of how children develop as creative learners was another vision of Anna’s. She extended and developed the concept of possibility thinking and its role in creative learning and education as a whole (Burnard et al., 2006; Cremin et al., 2006, 2013; Craft et al., 2012). From an educational perspective, Anna considered “possibility thinking” as a particular dimension of and uniquely salient to “creative learning”. The question of “What if?” was, for Anna, implicit in the learner’s engagement with problems, as with the shift from “What is this and what does it do?” to “What can I do with this?” and to “What might it be?” Anna viewed everyday, or “little c”, creativity from the tripartite perspective of people or agents, processes and domains. Anna sug-

2. Tatjana Dragovic authored the reflections in text shaded boxes.

gested that nine features are necessary, which can be clustered into two overlapping sets of concepts; one being to do with the generative process itself, and the other to do with activity and outcomes. Following a validating study of “possibility thinking”, where observations allowed core areas to be identified in the context of children’s learning, Anna developed a model in which “possibility thinking” was theorized within the areas of process, process-outcomes and outcomes, as described in Figure 1.



Figure 1. Possibility thinking reconceptualized (Burnard et al., 2006)

The “What if?” question, which is central to possibility thinking, can only be formulated and answered by adopting new positions towards the problem at hand, by noticing not only how things *are* but also how they *can* or *should* be. Anna wrote “at the core of adaptability and flexibility, which the start of the twenty first century is demanding of people both young and old, is the notion of ‘possibility’” (Craft, 2001, p. 54). Another legacy of Anna’s was to identify and document not only *what* constitutes “possibility thinking” in the learning experiences of young children in the early years and primary education but *how* teachers foster “possibility thinking” as an aspect of creativity. By developing novel techniques of video-stimulated review and micro event analysis as revealing applications for pedagogic understanding, Anna and her research team were able to map the overlapping domains of

teaching and learning, seen in Figure 2 set within a wider circle. Here “possibility thinking” is set within the significance of the enabling context both in the classroom setting and in the wider school environment. These external and internal enabling factors clearly influenced and surrounded the playful endeavors of teachers and children.

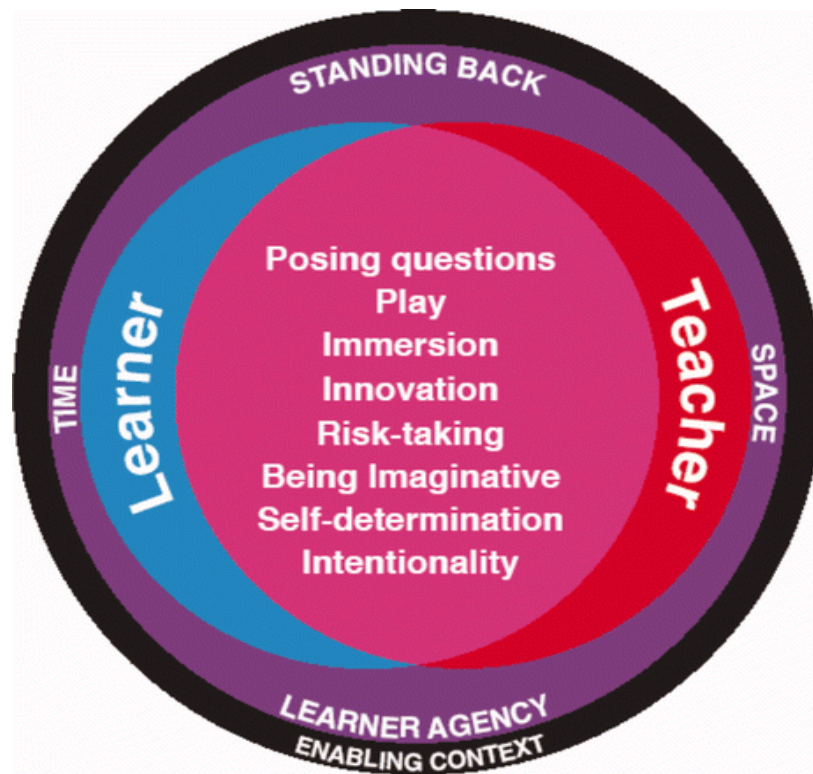


Figure 2: Pedagogy that nurtures “possibility thinking’ (Cremin et al., 2006)

In later studies the significant direction of Anna’s research on possibility thinking was further nuanced through evidence that pedagogy which fosters reciprocity between questioning, imaginative engagement and narrative during playful episodes foregrounds children’s perspectives, which have far more potency than those of adults. The potency of children’s perspectives in relation to question posing and narrative building was further evidenced in the European study Creative Little Scientists, exploring creativity in early science and mathematics. The first of two European projects, Creative Little Scientists (2011-14), looked at the potency of possibility thinking in enabling children to engage in social change that is both ethical and responsible. The EU project Creativity in Early Years Science Education (2014–17), which followed Creative Little Scientists, continued building on “little c creativity”,

defined as purposive, imaginative activity generating outcomes that are original and valuable in relation to the learner, and combined it with inquiry-based science education. Possibility thinking featured extensively in the training modules on fostering creativity delivered at three summer schools for 70 international teachers and teacher educators from 11 countries.

Anna Craft's conceptualization of "possibility thinking" was central to all of her work. What we still find illuminating and exciting about thinking with and practicing possibility thinking is how it makes visible the expression of creativity as a performative doing that constitutes ideas, question posing, and narrative building, and that seeks to undo rigid structures of how children and teachers engage in and are enabled through creativity.

Anna: From my supervisor to my colleague

I always looked forward to Anna's feedback on my "progress reports" as the Open University called them, i.e. our doctoral assignments. Every comment, every question Anna wrote made me think, made me want to go back to my assignment and elaborate, to re-read some articles, to expand and re-write my argumentation. Her tentative language patterns and gentle questions embodied curiosity, open-mindedness and flexibility, yet were stretching and sometimes challenging in a positive way. They always had a powerful immersive and inspiring effect on me and I would dive back into my writing and into reading additional literature. I asked Anna how she managed to strike the right balance between making me simultaneously feel safe and challenged so that I can stay in "flow", which Csikszentmihalyi (1990) defines as a state of deep absorption and immersion in an intrinsically enjoyable activity. She laughed. She said she modelled my coaching skills. I laughed. I did not think so.

Then she explained that all she did was pose open questions, become immersed in my study, take risks with some challenging comments and intentionally stretch my thinking, as she believed we are equal and can learn from each other. I was touched. Again, she made me think. I went back to all of my "progress reports" and re-read all Anna's comments and questions and discovered that she asked me "what if" questions multiple times, that she encouraged me to take risks in renaming some of the methodological approaches in my study, that she asked my opinion, that she stood back and let me decide what to do next and thus empowered me. Anna was using possibility thinking so elegantly and so spontaneously and I was blossoming as her student, as a researcher and as a practitioner. I wanted to know more, to experience more of possibility thinking, and to start using it as well. Anna invited me to become a member of the research team exploring phase 2 of possibility thinking. Together with Pam Burnard, Teresa Cremin, Kerry Chappell and Anna, we embarked on a wonderful collaboration.

And I got to know Anna as a colleague. She was humble and grateful, perceptive and focused, immersed and intentional. She listened and commented, she asked, "what if" and she was curious. She thanked us for our effort and for excellent work. I observed her in her role as a research team leader and I learned. I wished other leaders around the world had been like

that: driven yet filled with humility, determined yet open to listening. And I decided to include possibility thinking in my work as an educator, as a coach and as a team leader. I have been utilising it not only as a new pedagogy but also as a growth mindset (Claro et al., 2016). Anna's vision of possibility thinking being used and practiced in all educational settings and in wider society has been manifested in all 3500+ coaching hours I have carried out for educators, businesspeople, doctors and police around the world, as well as in accredited coaching training programs delivered in the last 15 years. Anna's legacy of possibility thinking is visible in the way I have been supporting undergraduate and postgraduate students in the UK, Finland, China and Slovenia since 2007. And I am only one of Anna's numerous doctoral students and only one of Anna's numerous research team members who have been touched and inspired by her. Imagine how many more are out there. Anna's legacy lives on ...

*You located,
removed us from finite,
folded a fixed map inside a bottle.
In writing, we hear your heart.*

Documenting progression in “creative learning” and creative pedagogies

Anna was an unrivalled possibility thinker when it came to researching the progression of children's creative learning. She was methodologically focused on her vision of creative learning and the assumptions implicit in the values and social purpose of creative learning. She was also concerned to address the challenge of documenting progression in creative learning and also to advance the continuing professional development opportunities for early years and primary educators. Anna furthered our understanding of creative learning from within and across primary and secondary curricula and classrooms. In this, Anna's work enabled the implementation of a creative curriculum that met the learning needs of all learners.

One study undertaken in four sites in England in 2005–06, funded by Creative Partnerships, a national development program, sought to explore how progression in creative learning could be described in two curriculum areas. The analytic framework which emerged from the study, and the key findings, focused on both learners and teachers. Here Anna and her research team advanced not only the concept and application of “creative learning” but its progression (Craft et al., 2006). Whilst some of this work built on her earlier conceptual accounts which explored possibility thinking as core to creativity (Craft, 2000, 2002; Burnard et al., 2006, Cremin et al., 2006), Anna identified that there had been little work focused on how *progression* (i.e. development over time of what children know, understand and can do) in creative learning might be conceptualized.

The progression in creative learning study investigated progression in musical and written composition and involved children aged four to fifteen

(in the language of the English education system, from what is known as ‘Foundation Stage’ to ‘Key Stage 4’³). The team of researchers, from the Open University, the University of Cambridge and Canterbury Christ Church University, in partnership with eight school-based practitioners in four school sites, three primary schools and one secondary school, worked in depth with a proportion of the children and a small number of teachers in each site. This study established new understandings of what constitutes “creative learning” through fine-grained analysis using a newly developed analytical framework that sought to understand, rather than to explain, how children’s learning journeys could be mapped and differentiated.

Also implicit in the study was a view of learning as increased competence, derived from the Harvard model of “teaching for understanding” (Wiske, 1998). At the heart of this model is the notion of learning/understanding as “performance”, meaning the capacity of a learner to go beyond reproducing knowledge, to applying it in new contexts. Thus, the view of learners implied in the Harvard model is increasingly competent persons. At this time, features of creativity had been conceptualized in the UK as shown in Table 1. It was Anna who took the emergent nature of the literature, as it was then, to further articulate the range of behaviours that characterize creative learning – particularly across key stages, with particular regard to the interrelationships between pupils’ and teachers’ stances. She shaped the Qualifications and Curriculum Authority’s (QCA) extension of the reach of creativities across the curriculum, as seen in the document *Creativity – Find it* (QCA, 2003), which presented creativity as a set of mental and attitudinal/behavioural qualities, identifiable in any learning activity and context (as shown in Table 1 in the following page).

This legacy has opened up some powerful new discourses of creativity with profound effects for practical implementation in education. The range of behaviours identified in Table 1 led to a more nuanced definition of creative learning:

significant imaginative achievement as evidenced in the creation of new knowledge as determined by the imaginative insight of the person or persons responsible and judged by appropriate observers to be both original and of value as situated in different domain contexts. (Craft et al. 2006, p, 77)

From here Anna continued expanding the vision of “creative learning” in school contexts, asking: What more could creative learning be and become? Anna saw that we needed a flexible and evolutionary definition that was rooted in stability (Craft, 2005, p. 5). The repeated themes included: 1. possibility thinking, 2. playfulness, 3 notions of identity and agency, and 4. the creation of something new. Anna continued to develop the concept of “creative learning” (Craft et al., 2008), saying: “creative learning involves significant imaginative achievement as evidenced in the creation of new knowledge” (p. 77).

Building on Anna’s legacy, Biddulph (2017, p. 261) provides detail of three children’s creative learning at home:

Creative learning manifests in diverse ways within diverse spaces in the communality of family life. It is rooted in difference and bound by cultural space. Within these spaces, diverse opportunities of uncertainty arise, through which children actively search for imaginative possibilities. These are informed by family culture and access to diverse resources.

<i>Imagination and purpose</i>	Imagination directed at achieving an objective	
<i>Originality</i>	Tackling questions, solving problems and having ideas that are new to the learner	
<i>Value</i>	Value in relation to purpose – judged through critical evaluation	
A range of behaviours		
<i>Questioning and challenging</i>	Asking why, how, what if? Responding to ideas, questions, tasks/problems in an unusual way	Asking unusual questions Challenging conventions and assumptions Thinking independently
<i>Making connections and seeing relationships</i>	Recognising the significance of knowledge or previous experience Generalising from information and experience, searching for trends and patterns	Using analogies and metaphor Reinterpreting and applying learning in new contexts Communicating ideas in novel or unexpected ways
<i>Envisaging what might be</i>	Imagining and seeing things in the mind's eye Asking "what if?" Visualising alternatives	Seeing possibilities, problems and challenges Looking at and thinking about things from different points of view
<i>Exploring ideas, keeping options open</i>	Playing with ideas, experimenting Responding intuitively, trusting intuition Keeping one's mind open, adapting/ modifying ideas with creative results	Trying alternatives and fresh approaches Anticipating and overcoming difficulties, following through ideas
<i>Reflecting critically on ideas, actions and outcomes</i>	Reviewing progress Inviting and incorporating feedback Making perceptive observations about originality and value	Asking "Is this good? Is this what's needed?" Putting forward constructive comments, ideas, explanations and ways of doing things

Table 1. Features associated with creativity (QCA 2003) and further advanced by Anna Craft (2006)

We easily identify Anna's legacy in Biddulph's new conceptual model which frames the vital importance of conceptualizing creative learning as situated

and culturally bound. In becoming more conscious of the migratory experiences of families and in knowing that there is often a disjuncture between home and school, Biddulph saw that creative learning attributes have synergies with intercultural learning. As such, creative learning can be pursued as intercultural by recognizing that, as children cross the spatial borders in their lives, there is creative learning.

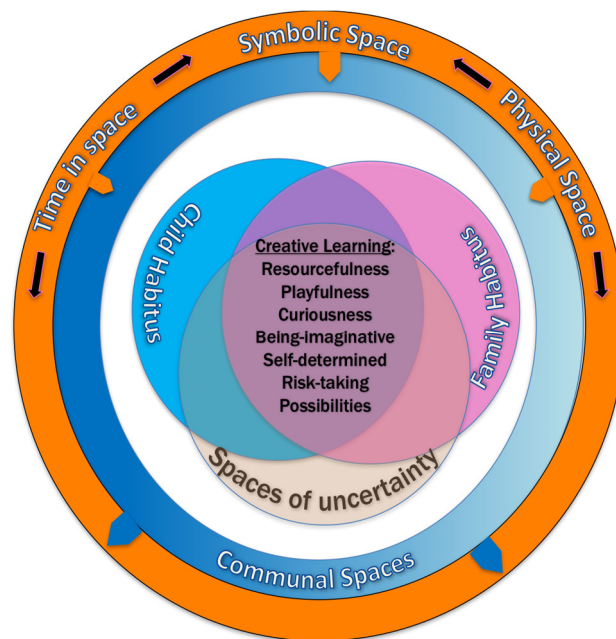


Figure 3: Conceptualizing creative learning in children's family homes (Biddulph, 2017, building on Anna Craft)

*Your wisdom in a glass bowl,
your 4 p's, the art,
the earth that joins us all.
In writing, we hear your heart.*

Wise creativity

Creative teaching, creative learning, and possibility thinking remain part of the assemblage of constructions in Anna's legacy of understanding creativity as a set of operational linkages. She also went on to describe ways of nurturing *creativity, wisdom and trusteeship* in education. This was the title of a book which Anna co-edited with Howard Gardner and Guy Claxton (Craft et al., 2007). The book has three points of departure: the concept of creativity, the concept of wisdom and the notion of trusteeship, each of which is set in the educational milieu of today and of the future.

Working with her close colleague and friend, Kerry Chappell, Anna further problematized the concept of “wise humanizing creativity” (WHC) as she emphasized the need for creativity which attends to the impact of actions and which is informed by empathy. WHC as a term was first coined and developed in a collaborative study called ‘Dance Partners for Creativity’. This project, led by Kerry Chappell, shed light on how the conflicting narratives of performativity and creativity may be navigated via wise, humanizing creativity which broadened the notion of what education is for and how it relates to society (Chappell, et al 2011, p. 158).

At the International Inclusive Education Conference held at the University of Zaragoza in 2014, Anna delivered a powerful keynote addressing the difference between wise, humanizing creativity and marketised creativity. Wise, humanizing creativity is focused on the collective, on ethics and on wider impact, whereas marketized creativity is more focused on competition/performativity (Craft, 2014). Drawing on the DPC research with Kerry (Chappell et al, 2011), Anna invited us all to think about how wise, humanizing creativity fuels quiet revolutions which are ethically driven and generated through shared identity and ownership, expression and empathy. Anna envisioned 21st-century classrooms as

spaces where multiple voice are both expressed and listened to. They are democratic and open spaces and therefore potent forces for quiet revolutions. They foster and enable trust, encourage and embrace uncertainty, generate empathy in co-construction. They are characterised by openness to diversity and dialogue, negotiative approaches and willingness to shift. (Craft, 2014, p. 12)

Anna: From my supervisor and colleague to my fellow human being

Anna asked “what if” I was to include a section titled “My personal account” into my thesis. I was hesitant. “It is personal, it is painful, it is intimate”, I said. “I know”, she said. “It is emotionally draining to even think about it, let alone write about it”, I said. “It is”, she said. “It is your experience, it is part of your study, and it is your participants’ experience”, she almost whispered. She was right. Yet, I was not certain I could do it. I was not certain academic rules would allow it to be included in the thesis. I was not certain I was ready to let go of it ... Deep down, I knew Anna was right. I was doing a professional doctorate in education because I wanted to achieve impact and improve my own professional context. I was a teacher in the midst of the Balkan civil war, my study participants were teachers in the midst of the Balkan civil war in another part of our former common country, and I knew I had to write “my personal account”. Anna fostered and enabled trust, encouraged me to embrace uncertainty and generated empathy. And I did it. I sent it to Anna. She called and we read it together and we cried together and we felt relief together. This was wise, humanizing possibility thinking in action. “Will they allow me to include it in the thesis?”, I asked. “What if you explain how vital this part is for

understanding your rationale?”, she added. “What if you explore that possibility?”, she smiled. Quiet revolution did happen and I kept “my personal account” in the thesis. There was “openness to diversity and dialogue, negotiative approaches and willingness to shift” (Craft, 2014, p. 12) at the Open University. We were both happy. We were two happy human beings. All I could think about was how much I would like my little boy, at any phase of his education, to be touched and inspired by someone with a big heart, someone like Anna.

Anna’s vision of wise, humanizing creativity and the 21st-century classroom is spreading around Europe through multiple conference presenters and presentations (the most recent ones were in March 2021 and again in June), our guest lectures on creativity for Spanish, Chinese and Slovene students, our work with the EdD (professional doctorate in education) students at the University of Cambridge, and my professional and personal development modules for teachers. Anna’s legacy is visible in the need for quiet revolutions in education, particularly in the current pandemic situation which exposed the lack of open and democratic spaces. Anna’s legacy lives on ...

*You cradled from shoulder to wrist,
the long flight after time,
nowhere far, nowhere near.
In writing, we hear your heart.*

Anna in multiple roles

Anna was the cofounder, along with Bob Jeffrey, of the British Educational Research Association Special Interest Group on Creativity and Education (later called Creativities in Education). Anna was the cofounder, along with Rupert Wegerif, of the *International Journal of Thinking Skills and Creativity*. Here contributors met with Anna’s inimitable ability to support, nurture, coach and encourage.

Anna was a key contributor to the Cambridge Primary Review Trust. Here we again met with Anna’s energy and commitment to improving the lives of children and redefining the role creativities play in the early years. She saw creativity as an everyday and lifelong dimension with problem finding, problem solving and possibility thinking at its heart.

Anna worked tirelessly balancing two appointments as professor of education at the Exeter and Open Universities, and as visiting professor at Harvard University’s Graduate School of Education. She came to define partnerships between schools, creative professionals and outside agencies from all subjects including science. One of her many successful bids was granted posthumously. The project Creativity in Early Years Science Education started less than a month after Anna passed away.

*You are a gift,
nowhere near, nowhere far,
a re-former, a transformer.
In writing, we hear your heart.*



Concluding thoughts on Anna Craft: An ongoing inspiration ...

Creative possible education futures and dialogic approaches were important to Anna, whose vision was to trigger seismic changes. She argued that classrooms of the future should be characterized by participation, playfulness, pluralities and possibilities (the 4 Ps), and that children and young people will bring to classrooms of the future the capacity to experiment and co-create, not only in response to change but also to catalyze it.

Anna wrote: “it is up to us as global citizens to work out when we really do need new solutions to new challenges, and what our own roles are in the seemingly unstopably shifting landscape of our interconnected lives” (Craft, 2015, p. 195). She also argued that creativity as a learning goal, as well as a desirable process through which learning may be conducted, is likely to remain a focus of research and a challenge for educators and researchers. Anna’s legacy is ongoing as it resounds in all of our work to develop wise creative educational futures and to nurture creative imagination toward what might be.

*Like a lighthouse
your precious life gave us this paper-boat world as birth-
right.
Stand amidst our dark house.
In writing, we hear your heart⁴.*

Notes

¹ Pamela Burnard authored the poems.

² Tatjana Dragovic authored the reflections in shaded text boxes.

³ The English education system, its curriculum, assessment and funding, is divided into five key stages:

- Foundation Stage (not compulsory): 3–5 year olds Key Stage 1 (compulsory): 5–7 year olds, or children Years 1 and 2
- Key Stage 2 (compulsory): 7–11 year olds, or children in Years 3, 4, 5 and 6
- Key Stage 3 (compulsory): 11–14 year olds, or children in Years 7, 8 and 9
- Key Stage 4 (compulsory): 14–16 year olds, or students in Years 10 and 11.

⁴ Pamela Burnard authored the poems.

References

- Biddulph, J. (2017). The diverse diversities of creative learning at home: Three case studies of ethnic minority immigrant children. PhD Dissertation. University of Cambridge.
- Burnard, P., Craft, A., Cremin, T., Duffy, B., Hanson, R., Keene, J., Haynes, L., & Burns, D. (2006). Documenting “possibility thinking”: A journey of collaborative enquiry. *International Journal of Early Years Education*, 14(3), 243–262. doi:10.1080/09669760600880001
- Chappell, K. and Craft, A. with Rolfe, L and Jobbins, V. (2011). Not just surviving but thriving. In Chappell, K., Rolfe, L., Craft, A., & Jobbins, V. (2011) *Close Encounters: Dance Partners for Creativity* (pp.143-160). Stoke on Trent: Trentham.
- Claro, S., Paunesku, D., & Dweck, C. S. (2016). Mindset tempers effects of poverty on achievement. *Proceedings of the National Academy of Sciences*, 113(31), 8664–8668. doi:10.1073/pnas.1608207113
- Craft, A. (1996). Nourishing Educator’s Creativity: a holistic approach to CPD, *British Journal of In-Service Education*, 22(3), 309-322
- Craft, A. (1997a). Identity and Creativity: educating for post-modernism? *Teacher Development: An International Journal of Teachers’ Professional Development*, 1(1), 83-96
- Craft, A. (1997b). Nourishing the Educator, Paper presented at the 7th International Conference on Thinking, Singapore, June
- Craft, A. (1998). UK educator perspectives on creativity, *Journal of Creative Behaviour*, 32(4), 244-57
- Craft, A. (2000). *Creativity Across the Primary Curriculum*. London: RoutledgeFalmer
- Craft, A. (2000). *Continuing professional development: A practical guide for teachers and schools*. RoutledgeFalmer.
- Craft, A. (2001). ‘Little c Creativity’ in A. Craft., B. Jeffrey, and M. Leibling (eds), *Creativity in Education*, London: Continuum (pp 45 – 61).
- Craft, A. (2002). *Creativity and Early Years Education*. London: Continuum.
- Craft, A. (2005). *Creativity in Schools: Tensions and Dilemmas*. Oxford: RoutledgeFalmer.

Craft, A. (2014). Wise humanizing creativity: A goal for inclusive education. *Revista nacional e internacional de educacioin inclusive*, 7(1), 3–15.

Craft, A. (2015). *Creativity, education and society: Writings of Anna Craft*. IOE Press.

Craft, A., Burnard, P., Grainger, T., Chappell, K. with Ball, A., Bettridge, A., Blake, P., Burns, D., Draper, V., James, D. and Keene, J. (2006). *Progression in Creative Learning Final Report: A study funded by Creative Partnerships*.

Craft, A., Cremin, T., Burnard, P., Dragovic, T. & Chappell, K. (2012): Possibility thinking: culminative studies of an evidence-based concept driving creativity?, *Education 3-13: International Journal of Primary, Elementary and Early Years Education*, DOI:10.1080/03004279.2012.656671

Craft, A., Gardner, H., & Claxton, G. (Eds.). (2007). *Creativity, wisdom, and trusteeship: Exploring the role of education*. Corwin Press.

Craft, A., and Lyons, T. (1996). *Nourishing the Educator*. Milton Keynes: The Open University Seminar Network Occasional Paper Series

Craft, A. with Dugal, J., Dyer, J., Jeffrey, B. and Lyons, T. (1997). *Can You Teach Creativity?* Notingham: Education Now

Craft, A., Burnard, P., Grainger, T., Chappell, K. with Ball, A., Bettridge, A., Blake, P., Burns, D., Draper, V., James, D. and Keene, J. (2006). *Progression in Creative Learning Final Report: A study funded by Creative Partnerships*.

Craft, A., Cremin, T. and Burnard, P. (Eds) (2008), *Creative Learning 3-11 and How We Document It*. Stoke on Trent: Trentham Books

Creative Partnerships (2006), <http://www.creative-partnerships.com/> (last accessed 7th August 2006).

Cremin, T., Burnard, P., & Craft, A. (2006). Pedagogy and possibility thinking in the early years. *Thinking Skills and Creativity*, 1(2), 108–119. doi:10.1016/j.tsc.2006.07.001

Cremin, T., Chappell, K. and Craft, A. (2013). Reciprocity between narrative, questioning and imagination in the early and primary years: examining the role of narrative in possibility thinking. *Thinking Skills and Creativity*, 9 pp. 135–151.

Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. London: Harper.

Qualifications and Curriculum Authority. (2003). *The National Curriculum*. <https://www.qca.org.uk>

Szabó, T. P., Fenyvesi, K., Soundararaj, G., & Kangasvieri, T. (Eds.). (2019). *Everyday Creativity: Boosting creative resources with Finnish models of Education*. Teachers' Handbook. Jyväskylä: University of Jyväskylä.

Wiske, M. S. (1998). *Teaching for Understanding*. Chicago, IL: The Jossey-Bass Education.