

# Case studies and starting places for enquiry based practice

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## CapeUK | Creative Partnerships

### Learning to Enquire (L2E)

*CapeUK* is an independent organisation, which works nationally and internationally, with a large network of leading people in the field of creativity in education. We are dedicated to understanding, developing and promoting creativity for young people, both in the education system and beyond. We work with schools, teachers and other creative practitioners, and policy makers and academics, in research, project development and delivery, advice and professional development. L2E has grown out of our practice since 1996, which has creativity, partnership and enquiry at its heart. CapeUK has a reputation as one of the pre-eminent organisations in the country in this area of work.

*Creative Partnerships* is a large national organisation and is the Government's flagship creative learning programme, designed to develop the skills of young people across England, raising their aspirations and equipping them for their futures. Their world-leading programme is transforming learning practice across the curriculum. They support thousands of innovative, long-term partnerships in schools, which inspire teachers, creative professionals and young people to challenge how they work and experiment with new ideas in all subject areas. The Creativity Action Research Awards (CARA) programme was initiated and funded for three years by Creative Partnerships from 2004, with CapeUK leading and managing it.

## Introduction

The materials in this booklet support the L2E approach described in booklet 01 and are supported by booklet 02. This booklet looks at a few of the issues, ideas and practice that emerged from the Creativity Action Research Awards (CARA) programme - this is a tiny part of the total programme and the full set of project reports can be found on [www.capeuk.org](http://www.capeuk.org) or [www.creative-partnerships.com](http://www.creative-partnerships.com)

The booklet ends with some 'provocations', some of the issues that may be worth exploring further or may get you thinking about something similar that is of importance and interest to you and your school.

Included with this booklet is a dvd of two enquires - one in White Laith Primary School in Leeds (Year 6), investigating some relationships between dance and science - and how you can scaffold between them - and one at Doncaster Road School (Nursery) in Barnsley, looking at the role of the environment and pupil choice in young children's learning.

To reiterate briefly the approach: L2E is based on having an enquiry at the centre of some of aspect of your work as a form of professional development. The learning is as much for you as for your pupils and it is unlikely that you will find any definitive 'answers' to your enquiry. The aim is to help you get beneath the surface of your understanding of learning and teaching. At the heart of L2E is creativity and, ideally, partnership.

*Many thanks to the teachers, external partners and mentors from the CARA programme.*

**If you would like to carry on the conversation please contact us at:**  
**[learning2enquire@capeuk.org](mailto:learning2enquire@capeuk.org)**

# Case studies and starting places for enquiry based practice

## Diverse themes

### Notes & Remarks

Jot down your thoughts in the margin here...

Between 2005 and 2008, CapeUK supported around 240 partnerships of teachers and external practitioners to get to grips with the idea of creativity in the classroom, creative learning and enquiry-based work as professional development.

These partnerships were as diverse as the projects themselves but through careful collation of information, visiting projects, reading reports and working with partnerships, we have tried to pick out strands which cut across this diversity and seem to throw some light on how and why this type of approach can be successful. Some of these themes have been developed into overarching messages of what needs to be in place for this approach to be successful, others are best exemplified in case studies and vignettes. Either way this booklet attempts to bring the concepts of L2E to a more practical level which we hope will help you envisage what is possible and maybe give you some ideas of where and how to start your enquiry.

A consistent message from CARA partnerships was that the level of support provided within the school was of central importance. With the understanding and advocacy of the headteacher and other senior leadership, relatively small levels of funding had an impact on individuals and their colleagues that lasted over a significant period of time. This can even happen without any extra resource, as long as the underlying school ethos recognises the nature and potential of creativity, both as a function of deep-level learning and as a key to future success for children and adults. Where this is in place, then working in partnership on an enquiry-based project can lead to real transformational moments.

**Small changes at the centre of your thinking can make big differences to your practice: personal development that leads to professional development is a very powerful model.**

It seems that if the learning is grounded in personal ownership rather than a set of externally devised skills or competencies, then it has the power to change practice significantly. This is quite different from the training and cascade model of INSET that largely dominates professional development in education, with schemes of work, procedures and resources devised and developed by others for delivery by teachers in school. CPD in this context is often about developing the skills to deliver the imported product. The enquiry-based approach changes teachers' relationships with professional development by empowering them not only to improve how they teach, but also to consider what they teach and why. It is a dynamic and professionalising model of practice, rather than a training mechanism for the efficient delivery of the latest initiatives.

For this reason, the Action Research end of the professional development spectrum is sometimes described as a democratising practice, one that helps people to express their views and ideas and to contribute to, and change, the ongoing debate about the purposes and values of education in society.

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**The best 'solution' is no solution**

L2E emphasises and encourages deep reflection on how children learn and how, as an adult, you can best facilitate this - the exciting and endlessly complex conundrum at the core of teaching that can never be solved, but always needs to be thought about and worked at. L2E celebrates and relishes this complexity as a fundamental aspect of working with the infinitely variable permutations of 'learning' and 'people'. This approach chimes much more closely with the reality of practice in schools than the regular arrival of 'one size fits all' solutions that always have to be adapted to the individual school and are then quickly superseded by others.

**It is easier to say you offer creativity than actually to *do* it**

The routine conflation of creativity with the arts is misleading. Not only can all areas of learning develop creative thinking and provide exciting experiences for learners, but the arts can be as dull or overly adult-directed as any other area of the curriculum. Putting more arts on the timetable does not in itself provide creativity for pupils. You are much more likely to create the right climate for creativity if you offer opportunities and challenges for young people - and adults - to have ideas and realise them and encourage a culture in which adults have the support to try out new approaches and push themselves beyond their comfort zones. This is where L2E comes in. A culture which values 'what goes wrong and why' is the ideal context for enquiry-based learning and should provide you with the support you need to try new things and explore areas of your practice in greater depth. Flexibility within the school - both in terms of timetable and subject boundaries - is also important, and this is only possible with the support of senior management.

## Case Study 1

# Urmston Grammar School

## Manchester

**'Once they knew they could carry on into the next lesson and they were not constrained by the traditional school periods, they soon became more willing to try things out, explore, experiment and were not afraid of not getting things right first time.'** Teacher

Staff at this specialist science college were aware that, although their pupils were achieving well academically, they were relying very heavily on teacher input to direct their learning and held stereotypical views on creativity. They tended to pigeon-hole themselves and their skills into specific subject areas: as 'artistic and creative' on the one hand or 'scientific and logical' on the other. Jane Tancred (maths teacher) and Riffat Wall (science teacher) wanted to find out whether they could change their Year 8 pupils' perceptions of creativity in maths and science, blur the boundaries between the arts and sciences and develop more rounded, independent learners.

The enquiry team (Jane, Riffat, the artists Elaine Bennett and Kath Shackleton and Zane Whittingham from Zoom Animation) set about developing a questionnaire for Year 8 in which they asked pupils to highlight key elements of creativity and creative skills. Most pupils identified 'drawing' or 'playing an instrument' as creative activities, but failed to pick out 'investigating' or 'looking for more than one solution' as aspects of creative behaviour. Taking these views as a starting point, the team embarked on a project that explored

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the life and work of Leonardo da Vinci, a figure well known to the pupils as a creative genius who excelled in many areas and brought diverse subjects together in his work.

The adults split the class into two groups. Over the course of three days off timetable, one group examined the movement of joints through observational drawing and modelling, while the other used animation to bring the process of digestion to life.

In addition to supplying information in a questionnaire (which was repeated at the end of the project), the pupils kept journals and took part in interviews. The adults also observed them closely during the sessions. At the end of the project, it was the observations that people seemed to value the most, one teacher commenting, **'I wish we'd made more notes during the project days.'**

During the three days of the project, the pupils were encouraged to take charge of their own learning and make decisions for themselves about the development of the work. They were observed working in a determined manner with clear objectives and they used the time and resources available to them creatively to achieve these objectives. Maths teacher Jane Tancred clearly noticed the importance of using time more flexibly. **'Once they knew they could carry on into the next lesson and they were not constrained by the traditional school periods, they soon became more willing to try things out, explore, experiment and were not afraid of not getting things right first time'**. Pupils were taking breaks at natural points in the process rather than being interrupted by the artificial structure of the school day, and this independence and engagement was seen to increase as the project progressed.

As the pupils' confidence developed, the cooperation and discussion within the groups also increased noticeably. Pupils asked each other for advice and adapted their ideas. One pupil commented, **'We had different qualities**

**which helped us achieve our goal. It's always good to have a helping hand!** Adaptability and planning in rough were seen as indicators of working creatively.

In terms of the adults' learning, all members of the enquiry team valued the collaboration and the usefulness of the research question, because it allowed individual teachers and the school as a whole to focus on a specific issue and meant that they could really own the learning that came out of it. As one of the teachers put it:

**'Action Research has allowed us to take on the proactive role of gathering and interpreting educational research rather than passively consuming it. There has been an inherent empowering quality to the process and the outcomes have been immediate and concrete... We have gained much by working in collaboration with one another and with a wider group of colleagues and external partners. We have worked on collaborative projects before but the research question gave the project a clear focus, it set the agenda from the beginning and ensured that we were clear about our aims and objectives.'**

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**Translating ideas into action can be difficult**

Translating ideas into action can be difficult, even when the school's values and ethos are sympathetic to creativity. Policies and plans may contain the relevant 'creative' language, but there is an enormous pressure on schools to raise or maintain standards, mainly in the core subjects, and it is not always obvious how this can be achieved through 'creativity'. The widespread use of 'creativity equals arts' rhetoric does not help this debate. Equally, the view that the arts should somehow cure the ills of other curriculum areas by enlivening school life can deflect attention from the real task: enabling children to be creative throughout the curriculum and the rest of their lives is the fundamental aim, with the arts playing an important and complex part in the process.

It is often argued that standards and creativity are both sides of the same coin. However, understanding the relationship between the two is not straightforward. How one supports the other, how learners and schools move in and out of these different modes of working and how this interaction is managed in the long-term is a complex challenge. There is certainly something to be explored around pedagogy and the position of the learner in the equation. A pedagogy that views the young learner as the recipient of adult knowledge does not sit easily with the creativity agenda, which places pupil agency and the construction of new knowledge at the centre of learning. L2E seeks to bring these tensions to the surface and wrestle with

their complexities. There may be no definitive way of doing things, but engaging with the contradictions of different approaches, looking for balances and testing out pragmatic solutions is a key part of the professional development in L2E. Although projects may appear to be short-term interventions, their impact on individual teachers can be long-term and sustainable, particularly when school leadership is inclusive, open and supportive. Where this is the case, it gives a strong message that can help transform words into action.

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### Thinking is not driven by answers but by questions...

A great deal has been written on the use of questioning as a key part of effective teaching - open and closed questions, questions that elicit ideas, opinions or information, questions that stimulate a train of thinking, questions that test knowledge and recall, and so on. In L2E questioning is at the heart of the approach and the main criterion is that questions should be genuine - i.e. that the person actually wants to find out and does not already know the answer, or wants to test out and explore a working or provisional answer. The spirit of genuine questioning in L2E needs to run through both the content and the process, allowing the space and time for ongoing reflection and the mental space for moments of insight to occur.

## Case Study 2

### Little Ridge Primary School

#### East Sussex

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After successfully applying for a CARA 2 award, teacher Margaret Williams from Little Ridge Primary in East Sussex and radio broadcaster Gudrun Dalibor began to hone their enquiry question into something they could investigate in the context of a small project. Margaret was committed to delivering a creative curriculum which put children at the centre of learning - an ethos shared by the school and prioritised in the School Improvement Plan.

Unlike many other projects, the team had agreed outcomes for the children before the enquiry was fully focussed: **'We decided on the outcome of the project which would use Gudrun's considerable experience in audio broadcasting, i.e. a radio programme by Year 2 children for Year 2 children, through which they could communicate their learning about Forces to their peers. This gave the project a real life application, which we all felt to be a crucial element in lending validity to the project in the eyes of the children.'**

It was agreed that the overall aim of the project would be to embed a more curious and questioning disposition in the Year 2 classroom, by investigating the nature of children's questions and the impact of the adults' own questioning outlook on the pupils. Although the project started out with an end product in mind, it was the unexpected outcomes that led to the most powerful learning for children and adults alike.

Starting from the premise that **'curiosity and the posing of questions are widely recognised as significant elements in creative learning and a core component in possibility thinking'**, the adults modelled open and closed questioning and worked to establish a genuine climate of enquiry in the classroom.

The project itself was based around the curriculum area of 'Forces' and took place with a mixed ability Year 2 class of 28 pupils. The children's learning journey over 10 weeks was mapped with audio recording.

One of the 'critical moments' of the project came on day three, on a visit to the Observatory Science Centre at Herstmanceux, East Sussex. The children were developing an understanding of different forces - pushes, pulls, friction, gravity, upthrust etc. - and were working on ways of communicating their learning to different audiences. Stuart from the Science Centre gave them an introduction to the facilities and more information about different kinds of force.

**'Then came a moment, electrifying in its intensity, because it connected two things which none of us had thought about until that moment. He asked the question: 'Do you know that radio is a force?' Many of the children looked at each other (as did the adults). There was an unspoken recognition in that moment that in hearing that question we had all become learners.'**

This shared moment of learning seemed to consolidate the children's understanding and created a sense of 'enquiring together' which engaged them and eventually made it possible for them to understand concepts usually considered very advanced for their age. And it was all stimulated by the questioning and curiosity which began at the Observatory.

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**Are there stages and different types of creativity?  
What are the differences and similarities between creativity  
in different age groups and subjects? How can this be recognised  
and catered for in provision?**

Understanding if and how creativity changes over time, both in terms of age and stage and whether different subjects bring out significantly different forms of creativity, may be worth exploring. Creative scientific exploration in a Nursery setting would be very different from a Year 6 class. But what are the differences, where are the overlaps and how does a school help children move between these two points and how is it structured into planning? Howard Gardner has famously described a range of intelligences; is there also a range of creativities? Subject coverage and achievement and progression in curriculum areas are major issues for schools  
- why not in creativity?

## Case Study 3

# Windsor Nursery School

## Birmingham

Following training about the work of Ferre Laevers (an educationalist based at the University of Leuven, who is particularly known for his work on assessing children's involvement in learning and their emotional well-being), practitioners at this Birmingham-based Early Years centre became concerned about a link between emotional well-being and a child's capacity to participate and learn effectively. The enquiry process essentially began a year before the CARA project with the headteacher's explorations of the relationship between creativity in its widest sense and young children's engagement in learning. She began to feel that children's deep involvement in creative experiences could improve well-being by blotting out negative life factors and enabling them to express themselves, even at an age when their verbal skills were limited. This belief inspired the enquiry question that lay at the heart of the CARA work: **'Does real involvement in creative projects contribute to raising levels of emotional well-being and self-esteem, and promote emotional literacy?'**

The headteacher, Angela Marshall, developed a relationship with local community artist Ruth Spaak, who was interested in committing to a long-term investigative project. Ruth had a great deal of experience of working in nursery settings with children and parents, and initial discussions revealed a shared belief in the most appropriate way of working with young children. They would have the freedom and time to make a mess, with no expectations of finished artwork or an end product: process and exploration would be paramount. Although the pair had not worked together before, they quickly

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established a rapport through open dialogue and an understanding and respect of each other's expertise. They were from two very different backgrounds, but that in itself prevented prescriptive ways of working and encouraged deep reflection. **'We developed a mutual respect for each other and appreciation of the range of skills each brought to the project. Our differences have helped and the project would have been less successful without this diversity. We both felt a sense of ownership and responsibility and a desire to make the project work.'**

Each week Ruth brought a selection of materials and laid them out as a visual enticement for the children to use, either inside the nursery or outside in the playground, depending on the weather. The activities were open to everyone, but special attention was paid to the target children. They offered a range of activities; some active and vigorous, others more considered and careful. Materials were arranged simply and included different options that could be used in a variety of ways. No instructions were given, only encouragement and dialogue. Some technical information was offered if required, such as how to use a cable tie. This was supplied when and if children needed it to further their investigation. Dialogue was established at the child's level through verbal models, gestures and praise, sometimes involving a practitioner who spoke the child's home language. The children led the learning and the adults learned to expect the unexpected, for the children never worked in a predictable way.

At first, some children only engaged for extremely short periods and flitted from activity to activity. However, the periods of concentration lengthened considerably thanks to a combination of strategies, including allowing the child to move away for a while and then inviting him/her back. One-to-one working gave the adults a better understanding of the individual child and enabled them to devise activities that they would find absorbing.

Alongside these activities with the children, the partnership also worked with a group of parents. The original intention was for parents to work alongside their children on various creative activities, but it soon became clear that the parent/child dynamic would in many cases become an obstacle to effective working. Observation of, and discussion with, parents, indicated that their self esteem and emotional well-being were an important factor in the parent/child relationship.

Working with their mentor, Iona Towler-Evans, Angela and Ruth reached the conclusion that the parents and children were on a similar emotional journey through the project, developing confidence in their own abilities, with many displaying latent artistic talent! The group became more ready to talk about their skills and achievements, becoming more supportive and encouraging towards each other and this was reflected in their relationships with their children.

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L2E would suggest that 'less is more', that less teaching can lead to more learning.

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**Whose creativity are we talking about?**

Step back from telling that child...

A distinction is often made between 'creative teaching' and 'teaching for creativity'. Too much emphasis on the former can overshadow the latter, at the expense of the pupils. This is not to underplay the constant need for teachers to devise ways of making the curriculum interesting and challenging, which makes life stimulating for both teachers and pupils. But the real prize is when pupils take the lead. Knowing when to lead, follow, intervene or step back is a key skill in helping others to learn, and too much 'teaching' can inadvertently restrict pupils' creative thinking. Developing a wide repertoire of teaching strategies and skills and judging when to use them was an important feature of the CARA programme for both teachers and external partners.

L2E would suggest that 'less is more', that less teaching can lead to more learning. A particularly successful Early Years teacher frequently responded to queries from her children with 'I don't know, what do you think?' Children learned to become more independent and quickly moved to positions of equal partnership in the learning process. By the end of the Reception year, they were initiating interesting discussions about their learning with their teacher, bringing their own ideas and opinions to it, often based on their own,

self-generated experiences and explorations. The teacher's role became more responsive, with a more subtle element of challenge, orchestration and direction, and less concerned with the straightforward transmission of a body of skills and knowledge.

A surprising and unusual starting place or a charismatic teacher or external partner may grab pupils' attention and inspire them, but the challenge is to move quickly on from there, to build on that interest and to help children become the instigators and architects of their own learning and production. External partners can often bring excitement and novelty to school, with skills, expertise and knowledge that differ from and complements what the school itself can offer. However, the challenge remains the same, and for some external partners who have developed a very specific style or type of practice, they too may need to move out of their comfort zone and this will need negotiating carefully.

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## Case Study 4

# Buxton Primary School

## Derbyshire

### Notes & Remarks

At Buxton Primary School, Alison Maskrey, a Year 5/6 teacher, and Kate Wilde, a business and enterprise consultant, worked with Alison's class to investigate the impact of a project with real outcomes on pupils' writing. Their project involved running a business. The children set up a company called 'Spuds' to sell food and make a profit, with proper business planning and start-up funding from the local High School. This generated great interest in the school and the local community, including a feature on the BBC's 'Breakfast Time' and a 'Business Oscars Night' for the children.

Alison and Kate, both award-winners in business and enterprise promotion, helped children to design the business, agree roles and responsibilities, come up with a marketing and sales strategy and make it a reality on the ground. Their approach challenged children to be both responsible and accountable for their contributions:

**'... we're all equally important because if we don't all do our jobs, the company will collapse.'**

**'We'd have fallen apart without Kate's expertise. When she first came in, we didn't know what to do, because we didn't know enough about business, so we really needed her help. She's guided us through. It's not too much of a take-over style. It's a more give us advice and then tell us what our next steps could be and then we make the decision. If it goes wrong, then we have to learn from it, like when the colouring competition went wrong. Sometimes it's good if things go wrong because then you have to learn from that.'**

**How can success in one area of learning transfer to others - is there a range of strategies for scaffolding across subject boundaries?**

Whether learning should be a seamless and holistic process or a series of discrete experiences in different disciplines is an ongoing debate. Cross-curricular working, the re-emergence of 'topics and projects', the development of competence-based curricula (e.g. the Royal Society of Arts' Opening Minds programme) and the advent of wide-ranging courses (e.g. 14-19 diplomas) would suggest the former, whilst the enduring primacy of a hierarchy of subjects, taught largely through a linear learning ladder (National Curriculum levels and SATs) and still dominant in school thinking, particularly in the later stages of primary and secondary school, would point to the latter. Engaging with the complexity of learning, in particular how it can be used and transferred to other situations, is a rich seam to mine. Although it may be difficult to reach conclusions, this question of how you transfer learning can be a useful lens for looking at achievement and progress and will undoubtedly stimulate some fascinating professional dialogue.

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## Case Study 5

### Baybrook and Bushfield Schools

#### Peterborough







#### Notes & Remarks

Vicki Redhead from Braybrook School and Andy Thorpe from Bushfield Community Secondary school in Peterborough worked with Vicki's Year 4 class to investigate the relationship between the creative processes in dance and writing, through focusing on storytelling. They identified elements in both disciplines that had a similarity or correspondence:

In writing: VCOP (Vocabulary choices, Connectives, Openers and Punctuation), and

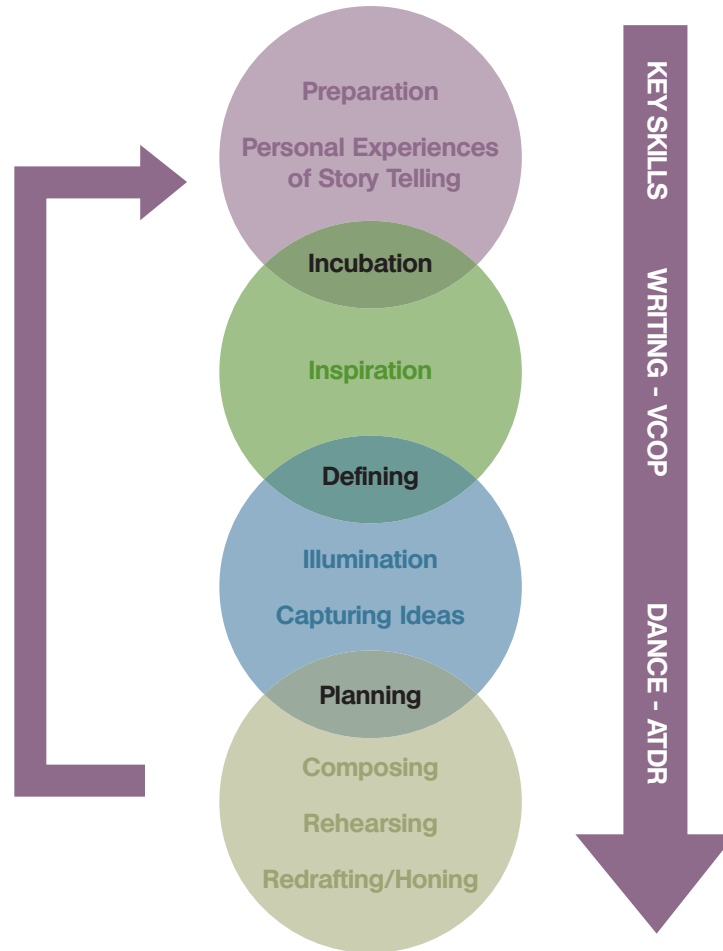
In dance: ATDR (Actions, Transitions, Dynamics and Rhythms).

After carefully observing children dancing and writing, both partners realised that the VCOP and ATDR elements they had identified focused on *how they taught* writing and dance rather than *how children learn* in each subject. They realised that they would need to think differently if they were to capture and understand that learning process. They decided to represent their impression of the learning process graphically and track this over time:

Writing	Dance	Notes & Remarks
		
		
		

Quite different patterns began to emerge in their visual descriptions and it helped them to look carefully at the similarities and differences, highlighting the difficulty in comparing such different disciplines and the importance of developing basic skills in both. They usefully characterised this as overlapping sets of processes.

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Their resulting diagram provides a fascinating and personalised version of the long held version of creativity has having four stages - preparation, incubation, inspiration and verification, first described by Graham Wallas in 1926.

### Some starting places

Below are some themes that may be relevant to you and could suggest a question or area of enquiry for you to consider. This is not a definitive list, rather some ideas that were of interest to teachers on the CARA (and other) programmes. Your own circumstances will suggest particular foci that are relevant to you. Sharpening a broad theme to a specific question will help you centre your enquiry and provide a core 'throughline' for your thinking. Sharing it with others will help extend your thinking and empower you, both as an ongoing learner and as a professional educator.

Some enquiry themes highlighted by the CARA programme and other national agendas:

### Pupils

- The impact of pupil agency on learning (i.e. with them taking more, rather than less, responsibility for their learning)
- Understanding pupil motivation, confidence and independence
- Understanding the importance of ownership of learning and innovation
- Self-assessment in creativity
- Transfer of creative learning between subjects
- Creativity and recognition - what is the impact of awards, exhibitions, publications etc. on the creative process?
- The impact of risk-taking on learning and how it can be encouraged and supported without negating its inherent difficulty

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**Adults**

- How to develop a school ethos, provision and organisation that promotes creativity
- Enquiry and reflection as professional development
- Teaching methods that promote creative learning
- The nature of partnership and its impact on creativity
- The impact of external support, e.g. a colleague or mentor
- Materials, resources and environments that promote creative learning
- The impact of creative teaching (with the focus on the adult) on creative learning (with the focus on the learner) - are they mutually supportive or mutually exclusive?
- The impact on pupils, of adults modelling creativity and partnership working
- The learning and development for external partners - how this work impacts on their thinking and practice

## Curriculum

- Curriculum design that encourages creativity
- The relationship between freedom and structure in the creative process - is there an ideal balance?
- Transfer of learning from one area to another
- The role of talk and language in creativity
- Creativity, the wider curriculum and cross-curricular working
- Creativity in core subjects
- Creativity in different art forms
- Differences and similarities in creativity between subjects - are there different types of creativity and are some subjects off limits?
- What the sciences have to learn from the arts and what the arts have to learn from the sciences
- How special events and experiences grounded in the 'real world' impact on creative learning
- The impact of the outcome or product on the process of learning
- The relationship between new technologies and creative thinking/production
- The relationship between creativity and culture(s) - where does culture begin and end and is creativity different in different cultures?

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**Standards**

- Progression and achievement in creativity: the relationship between age, stage and creativity and how does it change over time?
- Progression and achievement through creativity: can a creative approach raise standards in individual subjects?
- Progression and achievement for different groups: how creativity is linked to different types of intelligence, gender, behaviour and ethnicity
- The role of Assessment for Learning in creativity: self, peer and adult assessment - how it helps or hinders the creative process

**Also Available**

**Learning to Enquire 01**

Professional development through enquiry based practice

**Learning to Enquire 02**

Resources to support enquiry based practice



## About CapeUK

CapeUK is an incubator for the development of ideas and practice in creativity and learning. A research and development agency, our focus is children and young people and those organisations and individuals who work with them.

We are both a research and a practical organisation - our approaches are firmly rooted in experience.

- We try out ideas
- We make meaning
- We support change processes
- We influence policy and strategy

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## Also Available

### Learning to Enquire 01

Professional development through enquiry based practice

### Learning to Enquire 02

Resources to support enquiry based practice

**These materials support enquiry based practice through processes that are compatible with the General Teaching Council's Teacher Learning Academy (TLA)**



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