TAA and Stage Directions are working with the 5 creative habits of mind to monitor the progression of CYPs. The habits have been assigned to the different outcomes where they align. A glossary of how each of the habits is defined can be found at the end of this document.

Data for these two outcomes has so far been collected in two ways. Firstly by TAA researchers through observations and intercept interviews, once towards the beginning of the process. The intention was to repeat this data collection again towards the end of the process in each setting, however this hasn't been possible due to the pandemic.

The second method of collection was through evaluations carried out by Ensemble Leaders in a standardised template lesson plan that aligned activities with one or more of the 5 creative habits of mind. Again, this data is incomplete, and largely absent for the Walkden setting.

Therefore the data submitted here shows only the start of the story for each setting that is working on an 'Onstage' project. Offstage projects had begun for Stage Directions but data had not been collected yet.

Most of the evidence shown comes from the evaluations collected from Ensemble Leaders, where this isn't the case this is indicated as being collected via TAA observations or intercept interviews.

Activities have taken place across 7 settings in Salford to include CYPs of different age groups and in different ways. Each group collectively selected a theatre type they would work in which would eventually culminate in a play of that type. These are set out below and coded so that comments from CYPs in different groups can be identified.

Code	Location	Setting type	Theatre type chosen
EComCom	Eccles	Community	Comedy
BHighMus	Buile Hill	High School	Musical
GPrimCom	St George's	Primary School	Comedy
LPrimCirc	Lark Hill	Primary School	Circus
OComCom	Ordsall	Community	Comedy

WComPup	Walkden	Community	Puppetry
AHighPhys	Albion Academy	High School	Physical

What are your observations or findings in relation to the outcome: young people improve their transferable, performance and performance making skills?

(5CHM – Inquisitive, Disciplined)

Inquisitive

- There appeared to be less data on the habit than others, and overall this habit seemed to have lower scores. Arguably this is an advanced habit, particularly where people are expected to negotiate the behaviours associated with this habit while working in a large group to co-create a theatre production. Most likely it is a habit that will come more to the fore later on in the process.
- There was some evidence, however, of participants being encouraged to, and duly showing aptitude with skills such as debate, critical analysis of professional performances they had seen, exploring themes for their own performances and showing curiosity in the characters they are creating.

The YPs really got into this activity and did well with interacting with other YP's in the room but I feel like they very much staying in their comfort zone and need pushing a bit further in exercises like these. (OComCom- wk4, move around the room as)

Ensemble excelled at this activity, showing interest, imagination and discovering a formula together. When asked at the end of exercise, 'who is right', group responded with 'nobody', an excellent lesson in perspectives and debating. (AHighPhys- wk 4, perspective/POV circle)

Group showed growing skills of critical analysis and were able to offer reasons as to why they specifically enjoyed the performance, as opposed to 'I liked the show' - with also showing signs of understanding techniques used in the show which made it so engaging. (AHighPhys- wk 8)

Group created some great mind maps and showed good ability to work in small groups when generating ideas. Have begun focusing on a theme for the show and developing a series of ideas around it. (AHighPhys- wk 9)

They are genuinely curious about characters they want to investigate. Some still need support from peers in making decisions, but can then imagine. (BHighMus-wk4, devising exercise)

The group really enjoyed this task. They all wanted to learn more about the carriers and followed lines of questioning well. (BHighMus- wk4, hot seating exercise)

We sat in a circle, I asked the question and we went around the circle giving everyone the chance to answer, based on themes we have previously discussed from their interests. Some of them were hesitant, some even were not able to offer a response. They seemed to be answering as if they thought there were right and wrong answers. (GPrimCom- wk3, question of the week)

Walkden- The artist encouraged CYPS to be inquisitive, to question and explore, for example 'what does a puppet do when it is surprised?'. CYPs came up with numerous and varied responses. (Data from observations)

Disciplined

- There is evidence from Ensemble Leaders' evaluations of the development of techniques specific to theatre making. One of the key elements of this was the adopting the appropriate behaviour when called upon to act as either the performer or the audience. As an audience member, listening respectfully and without bias, and reflecting critically on performances was emphasised. Some groups struggled with this more than others, and some showed development across the weeks in this technique.
- Participants improved in specific stagecraft skills such as characterisation, vocal projection.
- They were also beginning to show skills in techniques that related to their specific theatre type e.g. physicality or puppetry.

As a group they are very good at giving positive and critical feedback and they are very vocal as a group which is really nice, they are supportive in their comments and always find something nice to say about a piece. (OComCom- wk5, redevelop scenes and perform)

I gave them the sheets to have as handouts but the group were very anxious and not with it so we changed tack and went with a funner approach which worked on skills to help them as an ensemble, and how to work backstage to get them to be quiet. These exercises they absolutely loved and the room had a lovely energy

about it as they really started to work together as a team, they are really starting to get the ensemble mentality. (OComCom- wk10, working on ensemble)

Their imagination was brilliant but there is a struggle between the ideas and listening to each other to create something coherent. (EComCom- wk3, work in small groups to show the effects of bullying)

Group showed growing skills of critical analysis and were able to offer reasons as to why they specifically enjoyed the performance, as opposed to 'I liked the show' - with also showing signs of understanding techniques used in the show which made it so engaging. (AHighPhys- wk 8, Refresh on Knotted Project Session and A Monster Calls)

Found it harder to hear each other's contributions. (BHighMus- wk2, developing the behaviour contract)

They worked well in friendship groups to achieve this. They are still less considerate about other people's work. (BHighMus- wk4, group devising)

Again, some took this really seriously and produced rich narrative. Those that struggled with the visualisation continued to avoid focusing on any depth of characterisation. (BHighMus- wk5, characteristation)

They focused really well on the modelled activity. Volunteers were thoughtful and responsive. Starting with a scene works really well for them at this point. (BHighMus- wk6, modelling activity)

They were able to find relationships between characters well. (BHighMus- wk6, devising)

It was lovely to see the disciplined 'physical' work displayed here, it's interesting to me that the 2 exercises in my plans so far which have covered all 5 of the 'Creative habits of Mind' have been exercises developed by the same Theatre Practitioner Augusto Boal- They often serve as 'exercises' which are both fun and 'developmental', there are many 'layers' to this exercise and the group took to it well. (LPrimCirc- wk2, wooden swords of Paris)

There is plenty to work on in relation to 'Stage-craft', and the continuing discipline this process will undoubtedly take as we move closer to performance. (LPrimCirc- wk5, building the narrative and staging)

The ensemble was able to both perform and identify as audience members great physical characterisation skills that we had developed at over the session. (GPrimCom- wk6, perform 'unexpected situations' and reflect)

After constructive criticism and encouragement, they displayed improved vocal projection. There was a lot of commitment to the characterisation which was brilliant to see. (GPrimCom- wk7, musical statues party)

Walkden: CYPs in the Walkden setting have selected Puppetry as their theatre type. TAA observed them in their setting during week 8, the second session they had had with the artist. The artist demanded a huge amount of discipline from the group while they listened to, carried out and practised the different puppetry techniques required to make their puppets come alive in a way that would convince the audience. Almost every task was followed with a performance from some or all of the groups who were then critiqued by their fellow participants and the artist. This practice, critique and repetition seemed a rigorous approach and one that CYPs responded to very positively. These are some of the things they reported learning:

"Always hold the puppets head." (intercept interview)

"Make sure your puppet interacts with the audience before they do something." (intercept interview)

"How to make the puppet breathe and be more relatable." (intercept interview)

What are your observations or findings in relation to the outcome: develop self-expression, agency and self-efficacy through artistic development and performance?

(5CHM – Imaginative, Collaborative, Persistent)

Imaginative

- Participants across onstage settings have been given opportunities almost every week to create their own short performances, tableaus or freeze frames to brief, where they can stretch their imaginations and use their creativity. These appear to be exercises the majority of participants really enjoy because of the freedom they have develop their self-expression.

- Early on participants in a number of groups hesitated in showing their imaginative abilities but this seemed to resolve across the majority of the settings. Some needed to be persuaded that thinking outside the box was

encouraged. In observations at Eccles, the Ensemble Leader set the example in exercises by being very outlandish in her own responses, and showing participants it was 'allowed', they need not put restrictions on themselves.

- One of the key restrictions to stretching their imaginations was fear of being embarrassed in front of their peers, this was especially evident for older participants, where arguably the need to conform in stronger
- One setting indicated that some participants were better at stretching their imagination than others but didn't speculate on why that might be.

I wanted to encourage them to work very quickly together to create images of the given topic/ themes. They did create some basic, good images, they seemed to struggle under the time limit. A lot of the them were quite similar and lacked a bit of imagination. However, perhaps the titles we came up with earlier in the session were a bit broad and similar for them given the time. (GPrimCom- wk3, 20 seconds to come up with a Tableau)

They are all very imaginative and support each other and can come up with work quite quickly when working in this way. They often have lots of ideas which is slightly easier to manage in pairs. (GPrimCom- wk7, characterisation)

On first instruction they were quite tame with the ideas they were offering when given the brief to think outside the box they really pushed themselves to use their imagination. (EcomCom- wk4, imaginative response to 'what are you doing?')

Lack of trust in using their imagination in the telling of stories. (AHighPhys- wk1, map the floor)

A mixed room of ideas, some groups contributing excellent themes and using imaginative scenarios to source cool ideas. Other groups struggling to produce content. (AHighPhys- wk7, exploring themes)

This exercise intrigued the group and I feel as a whole we scratched the surface with this task, we sat in a circle for this activity and made two full circles with this activity to try and push their imagination, interaction, speed and confidence with the exercise. (OComCom– wk 3)

They were very imaginative with their characters and why they were in the scene and who they were and hit the 5Ws well, they are a very creative group. (OComCom– wk 5)

Individuals could come up with something, but felt very much like they were giving expected answers. (BHighMus- wk2, warm-ups)

The group was pretty 50/50 on this. Some of the younger ones clearly loved working on their own and playing out. Some of the older ones found it harder – I think because of embarrassment due to the presence of their peers. One particular child engaged with this more than any other activity she has so far. She seemed completely transported. (BHighMus- wk5, visualisation)

They all kept to the form very clearly. The majority of the group then developed the stories in very imaginative ways which were usefully divergent. (BHighMus- wk9, devising)

Really encouraged by the response to this activity and the imaginative play which was displayed by the whole group. (LPrimCirc- wk1, discovery box)

Walkden: Imagination was explored through creating scenes with the puppets. One group used a puppet in a surprising way: part of the puppet consisted of red theatre gels- they used this on the overhead projector to make the background of the shadow puppet scene for dramatic effect. The artist put limits on the ways in which the group could play with possibilities by e.g. limiting the number of puppets they could use and putting parameters on the way they should interact. CYPs responded positively to this and they appeared to need these boundaries, further session observations will show whether these boundaries are freeing or constricting and/or it will be interesting to see how the artists' approach might change. (Data gathered from observations)

Persistent

- This habit is closely aligned with confidence and in many cases, this was about being willing to perform in from of others, to make mistakes and to take creative risks
- Seeing individual games or tasks through to the end was achievable for most participants, but not all so far in the process.
- The group in Eccles in particular seemed to lack the focus to really persist in tasks and needed a lot of help from facilitators.
- Buile Hill showed progression through the weeks in focussing on tasks and taking control of the performance.

- For the group at St George's, we see how the habits can rub against each other. The lack of confidence in their ideas intially, and the lack of willingness to risk embarrassment in front of others meant they were less able to demonstrate their imaginations.
- For the group at Lark Hill there was a lack of confidence, but this was offset by a positive attitude that the Ensemble Leader hoped to build upon.

Group seem to excel when set with a task that has a performance outcome. Some very interesting techniques coming out here and a readiness to 'have a go'. (AHighPhys- wk3, flash performance)

This exercise was more successful the longer we played with it. Some young people showed great ability to focus on movement, performativity and intention, other members struggled to maintain a strong focus until the end (or cheated by speeding up a bit). (AHighPhys- wk4, slow motion race)

Becky and Cat helped both groups to keep the focused, however, they all decided easily on which 3 to choose and worked quickly to create something. (EComCom- wk2, pick 3 issues to explore physically)

From working with this group last week, there is a real lack of focus for things that they are not familiar with. (EComCom- wk3, zip zap boing)

They still aren't as persistent as them when it comes to staying on task to make something. (EComCom- wk4, revisiting performances about bullying)

The group struggled to hold focus and make space for each other. (BHighMus- wk2, warm-ups)

They are starting to enjoy this game more and so are able to work more fluently across these skills. Some are still shrinking back. (BHighMus- wk5, warm-ups)

Really impressive. As the work becomes more tangible, they are really stepping up to take control of their work. (BHighMus- wk8, plot development)

The group are still getting to know eachother and the majority are quite shy in volume but not in confidence. It is really good they are starting to come out of their shells. (OComCom- wk 3, warm-ups)

Really seeing these YPs get more confident in their abilities. (OComCom, wk9, warm-ups)

They worked really well as a group and now that they are more confident in their abilities they were quick and happy to make mistakes. (OComCom- wk10, warm up)

They were all very disciplined in listening, paid good attention and mostly all put 100% effort in warming up their voices. (GPrimCom, wk6, vocal warm-ups)

I split them into two big groups – audience/performers. They could then as a group pick an idea created earlier in the session. They managed to create some pretty good performance ideas, some of them ended up copying or doing very similar things to each other. This is likely a confidence thing. (GPrimCom- wk4, scenarios improv)

I think asking them to work in pairs is a technique that works as a starting point to get lots of ideas together. They have the support of each other in the idea itself thus sharing the idea to the whole group becomes less intimidating for the quiet members. (GPrimCom- wk5, yes and…)

I do think following on from Ali's session that putting them in pairs does give them all confidence to express their ideas with each other and then confidently present them to the whole ensemble; we can continue this technique moving forward. (GPrimCom- wk6, experimenting with movements)

Most of them were able to confidently walk across the space with innovative expression, some of them struggle a bit when they are asked to perform individually in front of the whole group. We can work on confidence building in future workshops and potentially arrange choral/ group scenes for them going forward, perhaps for the final festival piece. (LPrimCirc- wk5, ministry of funny walks)

We began our first section of 'staging', taking our narrative story so far and 'putting it into the space' and up 'on its feet'. This was a long section of rehearsal essentially, so it requires a lot of persistence, discipline and collaboration. I was pleased and impressed by the groups attitude. (LPrimCirc- wk5)

Walkden: There was a high level of focus with almost all interaction related to the session. This was a comparatively quiet session with participants listening to the artist who had a lot of information to impart. (This data was collected through observations)

Collaboration

- Ensemble Leaders encountered a series of barriers to effective collaboration early on in the process. There was lack of willingness for some to mix outside of their friendship groups. This persisted as an issue for some of the settings but seemed to resolve for others. Mixing between age groups was a challenge in one setting in particular, Buile Hill. There appeared to be a lack of patience and understanding from older participants for younger ones. Over the weeks there were positives to having mixed ages, for example younger ones began to learn and 'act up' in response to the example set by older ones.

- Collaboration spills over into effective co-creation in this project, there's a need to listen effectively to one another, and respect others' ideas and opinions, which isn't always present. One Ensemble Leader has discovered that pair work, in this case, at a primary school, means that close collaboration ensures pairs mutual support of ideas while allowing quieter groups members to feel confident to share ideas with the group.

- There were examples of some good collaboration early on in some settings e.g. in Walkden and Albion.

In the first set of freeze frames it seemed that a great amount of CYP were in groups with people who they were already friends with. In the second set of freeze frames they got into groups with people they hadn't really talked to or people they weren't really aquatinted with. It was nice to see them mixing and working with peers they wouldn't usually. (WComPup- wk5, freeze frames)

The YP's were keen to hear more about each other after I started questioning. This lead them to making one up of their own [questions] and asking the whole group. It was brilliant to see for a first session. They were very keen to know about each other. (EComCom- wk 2, warm-up)

There was some resistance in this activity with working with new people. YP's were eager to stay with same pair and not mix up at all. I had to ensure that they were continuing to swap and that they were talking to each other, not just making things up on the spot. (EComCom- wk 2, warm-up)

Creating a scene this week worked well for one group and not so well for another. The older group easily worked together…The group of younger members were less able to…Cat had to step in to work with them in order to ensure they were working towards the goal. Their imagination was brilliant but there is a

struggle between the ideas and listening to each other to create something coherent. NOTE: Mix the groups more in future. (EComCom- wk 3, warm-up)

The group with the older girls in it worked well and quickly to create something of a high standard. The positive of this is the younger ones are learning from them and are more on task. (EComCom- wk 4, warm-up)

This exercise was rather chaotic so we cut it short as the participants kept shouting over each other, for the time being I feel they need more structure till they have more of a company feel about them before they will work collaboratively effectively. Next time I would do this exercise in pairs and I would mix up participants to work with others they do not work with often. (OComCom- wk 3, Yes Let's)

M made AM cry again with lack of caring for the other participants - he is a show-boater and does like to make any moment the 'M' show and threw the group under the bus and made it the 'M' show. This is an ongoing situation with 'M' which we are still trying to figure out. (OComCom- wk 7, something goes wrong exercise, Boal technique)

They were mostly able to reach a decision on the character to collaborate on, largely within existing friendship groups. (BHighMus- wk2, image based devising)

The introduction activity was difficult for them. They didn't want to talk to people they didn't know well and weren't interested in finding out about them. (BHighMus- wk3, warm-up)

They worked well in friendship groups to achieve this. They are still less considerate about other people's work. (BHighMus- wk4, group devising)

'When I say my point I think that everyone listens to what I want to say, but because I am older, the smaller ones need to realise that their ideas aren't always going to be picked, and then they need to not kick off about it.' (BHighMus- wk4- intercept interview)

'I like working in a big group, because I get to be with my friends. In lesson I work with people who don't like drama, so its embarrassing when I have to work with them, but everybody here likes drama.' (BHighMus- wk4- intercept interview)

Get into it more when there is a bigger group, it is good to work with people from different years. I feel happy working in groups. (BHighMus- wk4- intercept interview)

I was impressed with them all, they are showing tangible development and progress. The group of more dominant ensemble members still struggle sometimes to compromise on their ideas. We can again work on these skills going forward in the progress. (GPrimCom- wk5, unexpected situations exercise)

A brilliant exercise to encourage working collaboratively, creatively and being accepting of all ideas. They were asked to improvise in the same pairs with the starting point of organising 'the best party in the world' It was interesting to see a lot of them actually came up with similar ideas and also to see them working very imaginatively and openly with each other. I think asking them to work in pairs is a technique that works as a starting point to get lots of ideas together. They have the support of each other in the idea itself thus sharing the idea to the whole group becomes less intimidating for the quiet members. (GPrimCom- wk5, Yes and…)

They all worked well collaboratively. The pair work is a successful technique with this ensemble. They often have lots of ideas which is slightly easier to manage in pairs. (GPrimCom- wk6, pairs characterisation improv)

Some groups found the collaborative element of the exercise a little more challenging than others. Being placed in groups with those whom they may not usually work with was quite a step for some of the participants but after some gentle encouragement the groups became more cohesive. (LPrimCirc- wk3, image as stimulus)

Ensemble excelled at this activity, showing interest, imagination and discovering a formula together. (AHighPhys- wk4, perspective pov)

Group created some great mind maps and showed good ability to work in small groups when generating ideas. (AHighPhys- wk8, mind map)

Walkden: Being a good audience was emphasised by the artist, this meant standing in the right place (in front of the performers) and clapping at the end of the performance. (Data from observations)

Intercept interviews with participants- making decisions as a group

- In school settings in particular the opportunity to make decisions, put forward opinions and have them taken into account was seen as quite the sea change and massively empowering based on the responses of participants in the intercept interviews. Older participants understood that this kind if collaboration could lead to disagreement, but so far felt it would be worth it, nonetheless. CYPs of primary school age felt similarly positive, feeling that group decisions meant they could show their teamworking abilities. A sense of fairness and parity across the group in taking all opinions into account was also seen as a good thing.

"We decided on puppetry together. I like it because we don't usually get to decide." (WComPup)

"I like deciding" (LPrimCirc)

'It's exciting.' (AHighPhys)

'Sometimes people won't agree, and sometimes things might go wrong, but sometimes they'll go well' (AHighPhys)

'It shows we can work as a team together and put all our ideas together.' (GPrimCom)

'Everyone gets to do something instead of just one person.' (GPrimCom)

"It's been fair to everyone." (WComPup)

Intercept interviews with participants - Changing attitudes to theatre making and play

CYPs were asked to think about how they looked at drama and the business of making plays now, in comparison to their thoughts before Stage Directions. A number of CYPs describe overcoming perceived difficulties in order to perform, with one participant relishing the challenge of puppetry that was put before her. Some participants are already looking ahead positively to a possible career in performance or the theatre.

There is evidence already that some CYPs are developing their practice, learning the language of theatre, have a better understanding of what they are capable of, and expanding their preferences.

'You get to show who you are and what you can do. At first I was shy but now I'm building confidence that it doesn't matter what you do' (EComCom)

"Really excited. It's nerve-wracking too. I'm really good at it but it's still a bit scary.' (GPrimCom)

"I thought it would be easy but it's hard [pleased about this]" (WComPup)

'Acting is my dream job' (EComCom)

'Before, [working in theatre] was a maybe, but now I feel I can do it.' (EComCom)

'I thought comedy might be something I didn't like. I didn't vote for it - I voted for the puppetry - but it's better than I thought.' (GPrimCom)

"I always thought of puppets as something with a head, but you can use anything, random objects." (WComPup)

"I've learned new words." (WComPup)

Ensemble Leaders' evaluation

Each session involved some prescribed activities as well as activities that included the freedom to be more creative. Ensemble leaders evaluated their group's performance in the 5CHM mind based on a four-point scale (below). The group were evaluated as a whole for each activity they carried out.

1. Awakening- very little
2. Accelerating- a bit
3. Advancer- a fair amount
4. Adept- a lot

An analysis of the modal average for each of the 5CHM across all activities each week can provide an indication of the progression of CYPs in each of the habits in each of the settings.

Eccles	13-Jan	20-Jan	27-Jan	03-Feb	10-Feb	18-Feb	24-Feb	02-Mar	09-Mar	16-Mar
Collaboration	3	2	3							
Disciplined		1	2							
Imaginative	3	2	3							
Inquisitive	2		3							
Persistent		1	2							

Buile Hill	13-Jan	20-Jan	27-Jan	03-Feb	10-Feb	18-Feb	24-Feb	02-Mar	09-Mar	16-Mar
Collaboration	2	2	2	3	3			3	3	
Disciplined	2	3	3	2	3			3	3	
Imaginative	2	2	3	3	3			4		
Inquisitive	3	3	3	2	3			4	3	
Persistent	3	3	3	3	3			3	3	

St George's	13-Jan	20-Jan	27-Jan	03-Feb	10-Feb	18-Feb	24-Feb	02-Mar	09-Mar	16-Mar
Collaboration			3	3	2	3	3			
Disciplined			3	2	3	3		4		
Imaginative			2	3	3	3	4			
Inquisitive			2	2	2	2	3			
Persistent			3	3	3	3	4			

Ordsall	13-Jan	20-Jan	27-Jan	03-Feb	10-Feb	18-Feb	24-Feb	02-Mar	09-Mar	16-Mar
Collaboration			2	2	2		2	2	2	3
Disciplined			2	2	2		2	3	2	3
Imaginative			2	2	2		2	2	2	
Inquisitive			2	1	2		2	2	2	3
Persistent							2	2	2	

Lark Hill	13-Jan	20-Jan	27-Jan	03-Feb	10-Feb	18-Feb	24-Feb	02-Mar	09-Mar	16-Mar
Collaboration	3	3	3	3	3					
Disciplined	3	3	3	3	3					
Imaginative	3	3	3	3	3					
Inquisitive	3	3	3	3	3					
Persistent	3	3	3	3	3					

Albion	13-Jan	20-Jan	27-Jan	03-Feb	10-Feb	18-Feb	24-Feb	02-Mar	09-Mar	16-Mar
Collaboration		2	2					2	2	
Disciplined		1	2					1	1	
Imaginative		3	3					2	2	
Inquisitive		3	3					1	2	
Persistent		2	2					2	2	

the audience agency

Collaborative

- <u>Giving and receiving feedback</u>- wanting to contribute to the ideas of others and hear how one's own ideas can be improved

- <u>Sharing the 'product'</u>- creative outputs matter to have impact beyond the creator

- <u>Co-operating in a way appropriate to the situation</u>- meaning working collaboratively when needed, not necessarily all the time

Inquisitive

- <u>Wondering and questioning</u>- beyond simply being curious, posing concrete questions to help them think through and develop new ideas

- <u>Exploring and investigating</u>- acting on responses/outcomes to questioning to find out more

- <u>Challenging assumption</u>- appropriate scepticism, not taking things at face value with examination

Disciplined

- <u>Developing techniques</u>- whether skills acquired are new or established the creative individual will practice in order to improve.

- <u>Reflecting critically</u>- after ideas are generated, evaluation is important, using decision-making skills to act on the evaluation

- <u>Crafting and improving</u>- taking pride in work, attending to details and correcting errors

Persistent

- <u>Tolerating uncertainty</u>- important when actions or goals are not fully set out

- <u>Sticking with difficulty</u>- tenacity, helping to get beyond familiar ideas and come up with new ones

- <u>Daring to be different</u>- a level of self-confidence as a pre-requisite to sensible risk taking

Imaginative

- <u>Playing with possibilities</u>- manipulating, trying out and improving ideas

- <u>Making connections</u>- seeing patterns and bringing together ideas, reflections and observations from different places

- <u>Using intuition</u>- making connections that may not happen through analytical thinking alone