Pearson

Creative Futures

The Shape of Music and Creative Education in the UK



Welcome to our Creative Futures Report

With Creative Futures, we are celebrating the power of creative education - spanning art & design, drama, design & technology, and music - fuelled by the belief that every young person should be equipped with the fundamental knowledge and skills to be successful in life.

A national conversation

This report brings together the views of almost 10,000 people across the UK: students, secondary school teachers, college tutors, and members of the general public. We asked them to share what creativity and the arts mean to them, the real-world impact creative learning has in our schools and colleges, and how we can collectively widen access for every young person.

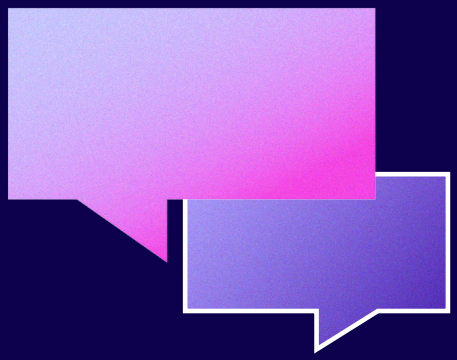
Their answers tell a clear story. Creative subjects cultivate uniquely human skills, such as communication, teamwork, problem-solving, confidence, focus, and discipline, that young people rely on far beyond the classroom. Outside of academic performance, engaging in creative learning supports mental health, nurtures self-expression, and builds a vital sense of identity and belonging.

The future of the creative economy

The UK's creative sector makes up 10% of all UK businesses, and employer demand for creative thinking is projected to grow by 73% in the coming years, outpacing demand for analytical skills. Yet the long-term preservation of this economic engine depends partly on ensuring young people have equitable access to high-quality creative education.

Music as a window and proof point

Throughout this report, we examine conditions across the entire creative curriculum while using music as a primary empirical lens. Music offers a clear window into broader creative learning, demonstrating both the profound wellbeing benefits of the arts and the systemic barriers currently facing UK education.



Let's start here

In this report, we examine creative education as it stands today while looking ahead to what needs to change. Our hope in sharing these findings is to expand what we collectively know about creative subjects and ensure that creativity is treated not as an optional extra, but as a foundational right for every child. Your voice is vital in this discussion, so read on, explore the evidence, and join us as we shape creative futures together.

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About the research

Pearson commissioned a nationally representative external survey of secondary classroom teachers, middle leaders, school leaders and headteachers working in schools in England on the 18th November 2025. Between 3,522 and 4,660 teachers responded to the questions. Responses were collected by the polling organisation Teacher Tapp and weighted to reflect national teacher and school demographics.

In November 2025, Censuswide conducted research among a sample of 1000 (aged 20+) college tutors and 2,003 students aged between 11–19. The data was collected between 13.11.2025 - 25.11.2025. Censuswide abides by and employs members of the Market Research Society and follows the MRS code of conduct and ESOMAR principles. Censuswide is also a member of the British Polling Council. In parallel, Opinium polled 2,000 members of the general public.

When we refer to 'teachers', this represents the views of those working in secondary schools. 'Tutors' reflects the views of those working in colleges. We use 'colleges' as an overarching term for all colleges, including sixth-form colleges.

For this report, 'agree' represents a combination of 'strongly agree' and 'somewhat agree' responses.

Part One

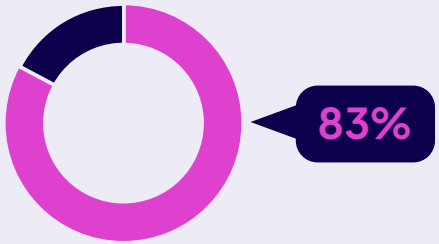
The power of music

In our schools, colleges and daily life, music has an impact on many of us. It can be the soundtrack to our emotions and experiences. It can also be a major source of support for young people and their mental health.

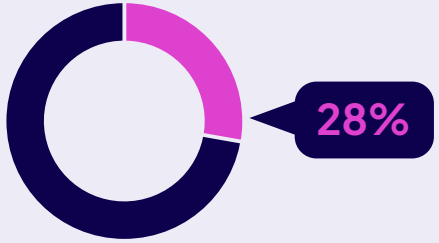


What's the score?

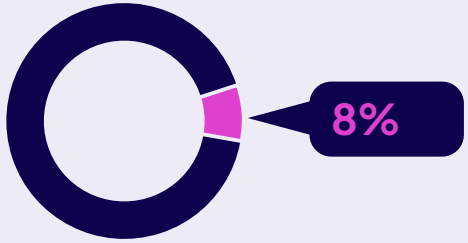
More than **6 million** secondary and college students **take part in a music activity at least once a week**, with **2 million** of them doing so **every day.**



take part in music activity **at least once a week**



take part in music activity **every day**



fewer than 1 in 10 **never take part in music activity**

"I just enjoy being around music. All my worries disappear when music is playing."
Student

Music and the mind

When students shared their thoughts about what music does for them, one of the biggest areas of impact was the benefits to their mental health.



More than **7 in 10** 11–19 year olds **(71%)** say **listening to music has a positive impact on their mental health.**

More than a **third** say **singing** (**35%**) and **sharing music with family** (**34%**) **positively impacts this**.

These beliefs are seen nationwide.

Music education supports the **mental health and wellbeing of young people.**

say **69%** of teachers

say **40%** of the general public

Music education supports **self-expression** of young people.

say **68%** of teachers

say **47%** of the general public

Music education builds young people's **confidence**.

say **57%** of teachers

say **41%** of the general public

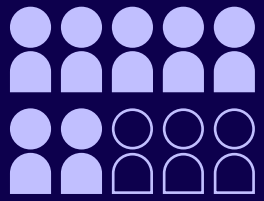
Discussion point

Across all three statements, teachers are consistently more positive about the impact of music education than the general public. If this gap is driven by proximity - with educators witnessing daily benefits that the public only views conceptually, such as increased engagement, confidence, and a sense of belonging - how can we better bridge this gap to help the wider public see the real-time value of music education in schools?

But the power of music extends beyond this and helps young people find their place in the world.

In what three ways do you think music education in schools/colleges benefits young people, if at all?

General public		Secondary school teachers		College tutors	
Encourages self-expression	47%	Encourages self-expression	68%	Helps students feel a sense of identity	27%
Builds their confidence	41%	Builds their confidence	57%	Helps students feel they belong	26%
Helps students feel a sense of identity	16%	Helps students feel a sense of identity	26%	Develops life skills (e.g. problem-solving)	26%
Improves learning in other subjects	15%	Helps students feel they belong	19%	Encourages self-expression	24%
Helps students feel they belong	15%	Develops life skills (e.g. problem-solving)	15%	Improves learning in other subjects	24%
Develops life skills (e.g. problem-solving)	14%	Improves learning in other subjects	13%	Leads to career opportunities	24%
Leads to career opportunities	13%	Leads to career opportunities	5%	Builds their confidence	18%



7 in 10 students (71%) believe "music is an important part of who I am…"

"Music was a powerful catalyst for my personal growth and wellbeing, providing solace, motivation and emotional release during a challenging time."

Student

"During a stressful exam period, I started listening to calming instrumental music while studying. It helped me stay focused and reduced my anxiety. Over time, it became part of my routine and improved both my academic performance and overall wellbeing. It showed me how powerful music can be in managing emotions and creating balance."

Student

"I like listening to music if I am feeling down or tired. I find it can really improve my mood and motivation."

Student

"I am autistic so it helps me calm down."

Student



"I love being involved in concerts or musical theatre and having time to immerse myself in all aspects of the music, history and event."

Student

"It really helped me during Covid when we played music remotely."

Student

"It's made me realign myself when [I've] felt really low."

Student

"Learning to play a song and sing it to my tutor helped build my confidence and also helped me learn to be patient and not give up."

Student

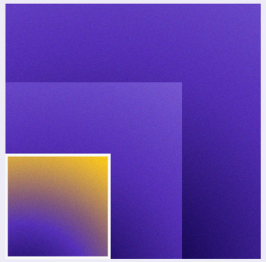


Where life skills and music meet

We asked which life skills matter most to students, teachers and the general public, and considered where they meet the skills developed by music education.

Which skills do you think are the most important…

…in your day-to-day life (including your career)?		…for students to develop at school?		…for students to develop at college?		…to develop at school for your future?	
General public		**Secondary school teachers**		**College tutors**		**Students**	
Human skills (e.g. communication / teamwork)	47%	Human skills (e.g. communication / teamwork)	67%	Human skills (e.g. communication / teamwork)	26%	Confidence	49%
Problem-solving	47%	Critical thinking	53%	Focus and discipline	26%	Problem-solving	44%
Confidence	39%	Problem-solving	51%	Experimentation	25%	Human skills (e.g. communication / teamwork)	40%
Focus and discipline	35%	Confidence	43%	Problem-solving	25%	Focus and discipline	34%
Critical thinking	32%	Focus and discipline	42%	Critical thinking	24%	Critical thinking	34%
Imagination	15%	Curiosity	27%	Confidence	21%	Imagination	20%
Curiosity	13%	Imagination	7%	Imagination	20%	Originality	14%
Originality	8%	Experimentation	3%	Curiosity	18%	Curiosity	13%
Experimentation	5%	Originality	2%	Originality	17%	Experimentation	13%



A number of these **priority skills** can be identified as qualities that come from learning music.

> "Listening to the lyrics helps me actually understand and annotate properly, it's definitely helped with my English skills as well."
>
> Student

Teamwork and communication can be developed through ensemble playing, choirs and group performances, where students must listen, respond, collaborate and take shared responsibility.

Focus and discipline can be built through regular practice, repetition, refinement and perseverance.

Problem-solving and critical thinking can be developed when students interpret music, analyse structure, adapt performances and respond to feedback.

Confidence grows through performance, self-expression and the experience of mastering a skill over time.

Skills perception

Whilst the broader benefit of music on skills can be applied, its specific role as a tool for developing skills for life often goes unnoticed.

"Music education develops life skills, such as problem-solving."

Say **26%** of college tutors, **15%** of school teachers and **14%** of the general public.

Is this evidence of a **perception gap**, where many aren't seeing the skills that music can offer?

For one student: **"I've just started doing my A-levels and [creative subjects] are not subjects I would want to do because I don't think it would help me get a career."**

Student

While for another:

"Creativity isn't just about making art, it's solving problems, imagining possibilities and finding your own voice."

Student

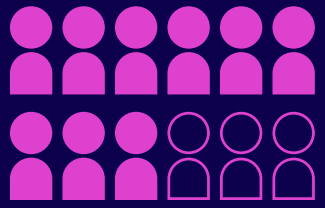
Bridging this gap in perceptions by clearly articulating **how music builds transferable skills** is essential if creative subjects like music are to be recognised not as optional extras, but as a powerful foundation for young people's futures.





Music matters

Despite the different perceptions we found around music and life skills, **we heard widespread agreement that music matters**.

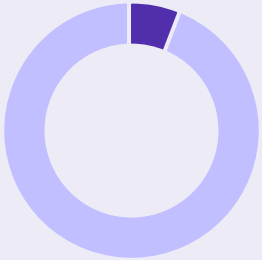


More than **three-quarters (76%)** of students agree that it's important for ALL young people **to have music education access.**

Only **6%** disagree.

Just **2% of teachers** feel music education offers no benefits beyond its intrinsic value.

Only **one college tutor out of 1,000** thinks the same.



Just **6% of the general public** believes music education doesn't benefit young people at all.

So how can the sector help more students access music equitably in schools and colleges?

Part Two

Making way for music

Despite the reported benefits of music education, many students are choosing not to pursue it as a subject.





Today's top challenges

Overall, music uptake has been going through a decline, which reflects a complex mix of structural, financial and curriculum pressures facing schools and colleges.

Between 2010 and 2023, **GCSE music entries fell below 5,000.**

In the same period, **A level music entries also decreased.**



Both experienced a **decline of 43%.**

Cultural Learning Alliance, Report Card, 2024

Educators told us more about what they see as the challenges.

What are the biggest challenges your school/college faces in providing high-quality music education?

Secondary school teachers

Perception that music is less important than other subjects	39%
Limited time in the timetable	33%
Low student take-up	29%
Lack of funding	26%
Recruitment or retention of specialist teachers	26%
Not seen as a priority by senior leadership	21%
Lack of access to instruments	18%
Inequalities in access between schools or student groups	14%
Limited understanding of music career pathways	11%

College tutors

Limited understanding of music career pathways	24%
Perception that music is less important than other subjects	23%
Inequalities in access between schools or student groups	22%
Recruitment or retention of specialist teachers	20%
Not seen as a priority by senior leadership	19%
Limited time in the timetable	18%
Lack of access to instruments	16%
Low student take-up	15%
Lack of funding	14%

Comparing answers between state-funded and independent schools brings out some key areas of difference:

- **Lack of instruments** is **more than twice as likely** to be a challenge for state schools (**19%**) than their private counterparts (**9%**).
- **Specialist teacher recruitment** is a **bigger challenge** for state-funded schools (**27%**) compared to private schools (**14%**).
- **Lack of funding** is almost **four times as likely to be a challenge** for state schools (**28%**) as it is for private schools (**8%**).

This highlights the varied contexts in which schools are working, rather than differing levels of commitment to music education.

These challenges are echoed by sector voices calling attention to long-term access and equity issues.

> **“ In 2024, 42% of state schools – which educate 93% of the country’s young people – did not enter any pupils for music GCSE.”**
>
> Cultural Learning Alliance, 2024



Recognition of music

Despite most agreeing that music has much to offer, its perceived level of importance differs.

39% of school educators say that **"the perception that music is less important than other subjects"** is the biggest challenge they face.

More than half (**53%**) of students say creative subjects, including music, **aren't seen to be as important** as other subjects.



For some respondents, perceptions of priority-setting may reflect the difficult decisions school leaders are sometimes required to make:



A quarter **(25%)** of secondary classroom teachers and **22%** of middle leaders say one of their biggest challenges is that **senior leadership does not see music as a priority.**



In colleges, **1 in 5 tutors (19%)** agree.



However, only **9%** of senior leaders relate to this. For them, **low student uptake (41%)** is the primary concern.

> "Given the recognised social gradient and inequalities in access to cultural engagement, schools can be vital in ensuring these educational and wellbeing outcomes are available to all".
>
> Creativity for Health and Wellbeing in the Education System, The National Centre for Creative Health, 2025

Discussion point

Could music education be stuck in a loop? When school leaders have to focus on enrolment numbers to decide where resources go, it creates a tough cycle: low student numbers can lead to less support for the department, which in turn makes it even harder to grow the subject. This raises important questions about how value is measured and how the wider benefits of music might be recognised.

Reflecting and representing

For a number of students, the music they encounter in education doesn't always fully reflect who they are.



48% agree that the music they hear/learn about at school **reflects their culture**. **18%** disagree.



53% say it **reflects their interests**. **19%** disagree.



49% say they feel **represented** by the music they hear/learn about at school/college. **16%** disagree.

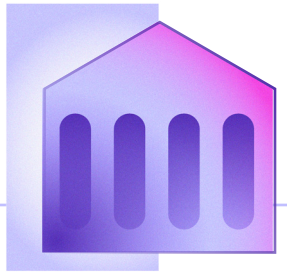
> **" What would make music more appealing? More racial diversity."**
>
> Student



When students don't see themselves - their cultures, genres or lived experiences - reflected in the curriculum, **engagement and uptake can be harder to maintain**.

Perceptions of pathways

Emphasising the connection between music in the classroom and future careers could be key to uptake.



Among **students:**

- Almost **two-thirds (62%)** say the skills developed in music qualifications are r**elevant to future music careers**.
- ...only **half (50%)** think music qualifications are **relevant to future jobs outside the music industry**.

Among students who told us they **do not/will not study music**:

- **More than a quarter (29%)** say it doesn't/didn't **feel relevant to their future**.

Among **educators**:

- More than **1 in 10** teachers **(11%)** say a **limited understanding of music career pathways** is one of the biggest challenges their school faces in music provision.
- Around **1 in 4** college tutors **(24%) say the same**, making this the **top challenge for post-16 educators.**

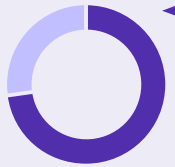


"Playing an instrument is just a hobby for me."

Student

Music and accessibility

With music forming a central part of everyday life for most UK students, we asked them how they can get involved in schools.



73% of students agree that **everyone has the opportunity to study music**.



63% say students at their school or college have **equal access to music education** compared to others.

Alongside both of these positive responses, more than **1 in 10 (11%) disagree**, including **9%** of **students who study music** themselves.

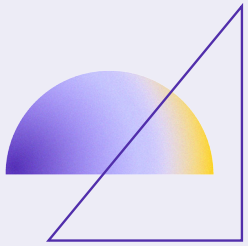
Although most students report having access to music classes, it seems not everyone feels they are getting the same level of resources or support.

Among students who **do not study music**:

9% say this is because they did not or do not **have access to instruments or resources**.

5% say their school does **not offer music at all**.





Music and the education system

The structure of the curriculum is another issue in the conversation around equitable music access.

> "Why didn't I choose to study music? [It] conflicted with another course."
>
> Student

1 in 5 students (**20%**) say **more opportunities in the timetable** would make it appealing for more students to study music in their school or college.

3 in 10 (**29%**) say their school **does not offer all the creative subjects** of music, drama, art and design & technology.

Among educators, a **third** (**33%**) of all secondary teachers and almost a **fifth** (**18%**) of all college tutors identified **limited time in the timetable for music** as one of the biggest challenges their school or college faces when it comes to teaching the subject at a high-quality level.

Their answers point to the practical challenges that can prevent students from experiencing its benefits.

> "I thought I was only allowed to choose one subject."
>
> Student

> "It was in the same column as drama so I couldn't pick both."
>
> Student

Beyond the classroom

Outside of the school gates, there is a general agreement that access to music education today is not universal.

Just **31%** agree with the statement: **"All children and young people, regardless of background, currently have equal access to music education in the UK."**

"[Children] with genuine talent and passion for music are being denied the opportunity to gain skills and find meaning."

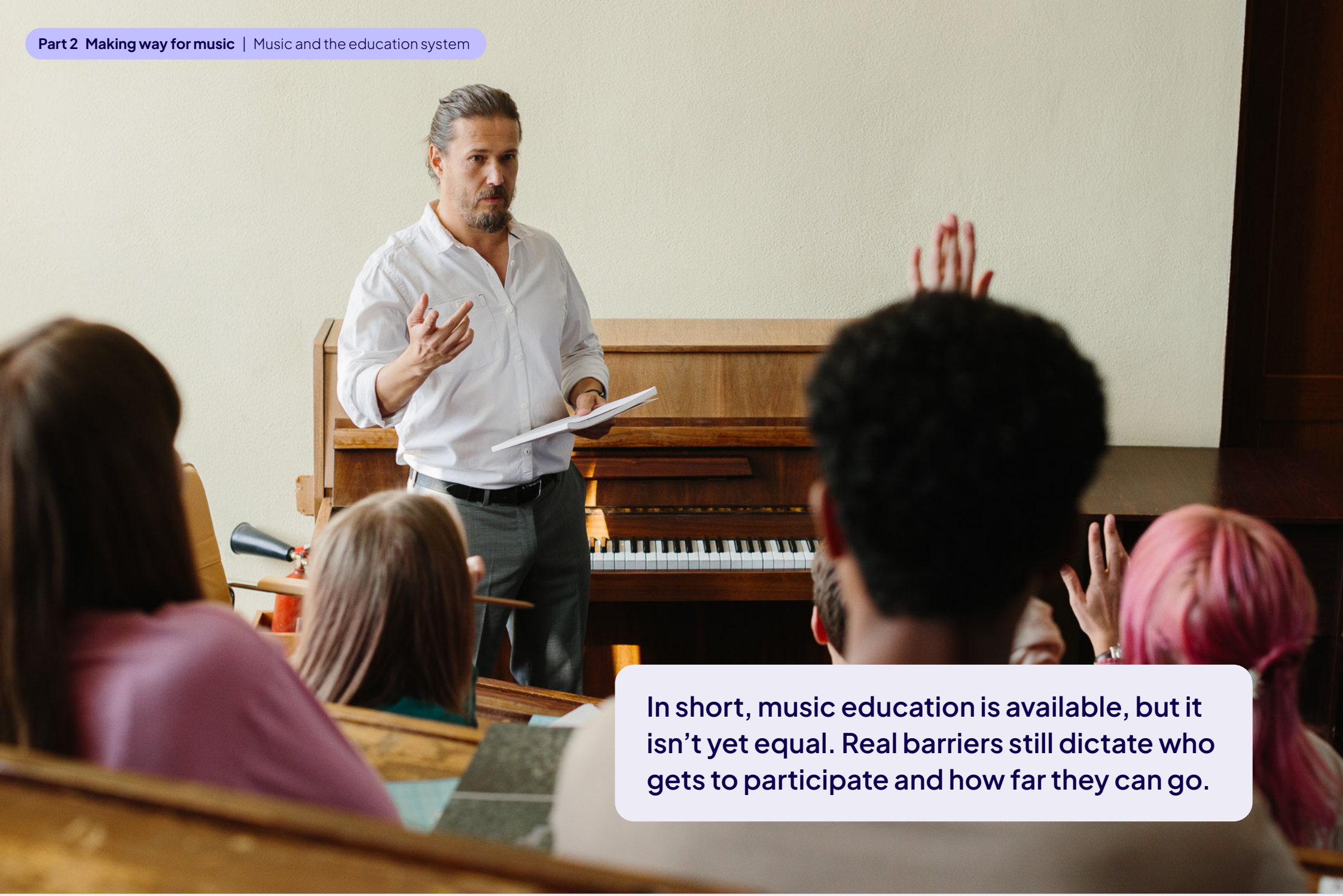
Public respondent

"All children should have access to music."

Public Respondent

While the public clearly recognises this gap in access, they may not always see the uphill battle and challenges schools face in keeping music alive.





In short, music education is available, but it isn't yet equal. Real barriers still dictate who gets to participate and how far they can go.

Part Three

The creative context

The challenges facing music education do not exist in isolation. Instead, they reflect broader pressures affecting creative subjects across the curriculum, including art, drama and design & technology.

Together, these subjects play a distinctive role in young people's education. They provide space for expression, experimentation and collaboration, and support the development of skills that extend far beyond the classroom.



Creativity and human skills

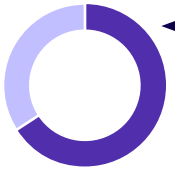
When asked what matters most for life, learning and future careers, there is strong alignment between students, educators and the public.

As we've seen earlier in this report, across all groups, the skills rated most important are those often described as "human skills" - including communication and teamwork.

Creative subjects are closely associated with the development of these skills, with most students seeing their **value at school and beyond**.



64% of students say that the skills they learn in creative subjects **help them perform better in other, non-creative classes.**



While **66%** say that creative subjects help them build **skills that will be useful in future jobs**.

Students who engage in creative subjects are also more likely to recognise their impact on personal development. **Almost half** (49%) that have studied creative subjects say they have developed imagination, compared with **41%** of students who do not study them.

These findings echo what we see in music education specifically: that **most see value in creative subjects beyond pure enjoyment.**

> "Creativity has to do with bringing to life what you have on the inside."
>
> Student

Careers and choices

While students mostly recognise that creative subjects like music help build skills that are **useful for future jobs,** fewer and fewer of them actually plan to pursue a creative career as they move through school.





Over 6 in 10 11–year-olds (**61%**) see themselves having a **career in the creative industries** in the future.



Less than half of 16–year-olds (**46%**) say the same.



While **nearly half** of 14–year-olds express a preference for the arts, only **1 in 25** is working in the creative sector by their early thirties.

University of Cambridge, Creative Subject Choices: Student Pathways through Education and into Employment, 2026

A growing perception gap

Like music, creative subjects face a shared challenge: a perception that they matter less than other areas of the curriculum.

More than half of students (53%) say creative subjects are **not seen as being as important** as other subjects at their school or college.

This perception appears to intensify over time. While **76% of 11-year-olds feel creative subjects are valued**...

...this falls to just **56% by age 19**.

This matters because **perception shapes participation**.

Although **58%** of students say they **understand the transferable skills they gain from creative subjects**, fewer see these subjects as relevant to their future choices.

The proportion of students who imagine themselves pursuing a career in the creative industries declines from **61% at age 11...**

...to 46% by age 16.

As with music, this suggests a lack of long-term understanding: while the outcomes of creative education are appreciated, **the pathways they open up are not always clear to students**.

Yet across the sector more widely, creativity has been flagged again and again as essential for today's workplaces, and for future workplaces too.

> "So many jobs would benefit from the skills developed in [creative] subjects."
>
> Public respondent

Supporting statistics



The **creative industries** make up **10% of UK businesses**.

UK Government, Creative industries: Growth, Jobs and Productivity, 2025



The **top five skills** that employers want most are **human skills**. This **trend will continue** past 2026.

Pearson Skills Outlook Research, 2022



Creative thinking is a key skill for workers. Demand for this skill is expected to grow faster than for analytical thinking. It is projected to **increase by about 73%** in the next five years.

World Economic Forum, The Future of Jobs Report, 2023

Many teachers and tutors feel the same way and want to see a change in the provision of creative education that supports students' long-term outcomes.

Teachers tell us

- The **education system should focus more on creative skills (49%)**.

  Pearson School Report, 2025

- Integrating creative activities into lessons **significantly improves student wellbeing and engagement (82%)**.

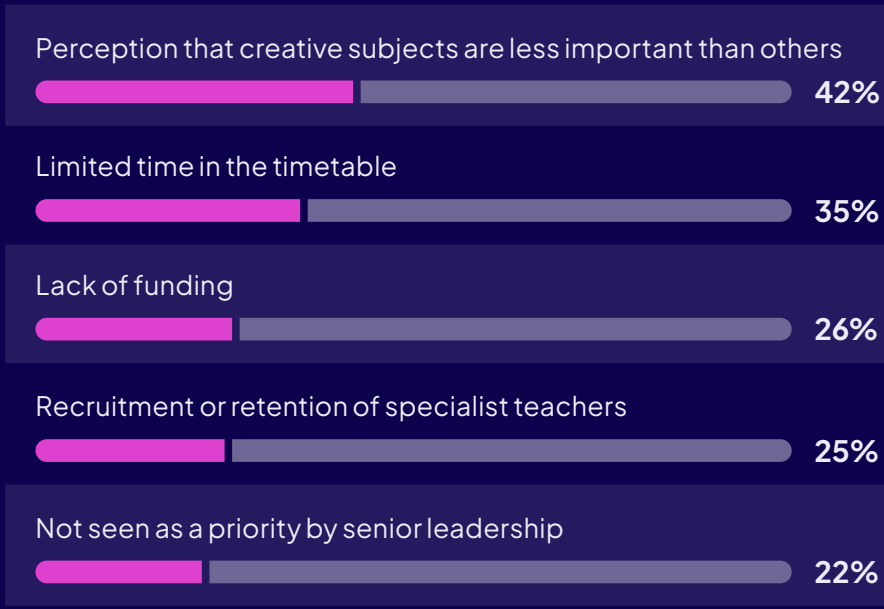
  Adobe for Education Study, 2023

Shared barriers

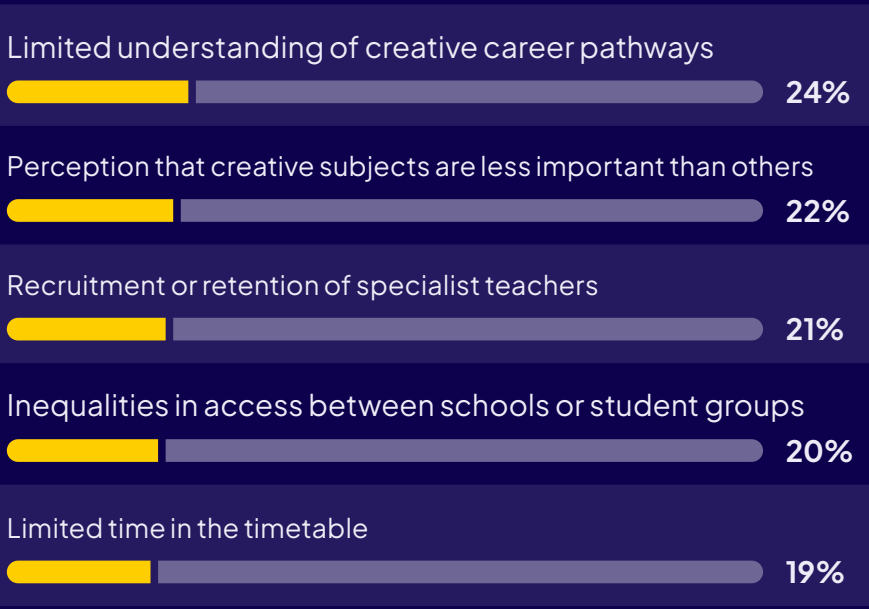
The challenges faced in providing high-quality creative education differ between schools and colleges, reflecting distinct pressures at each stage. Many of them closely mirror the challenges identified for music.

What, if any, are the biggest challenges your school/college faces in providing high-quality creative education?

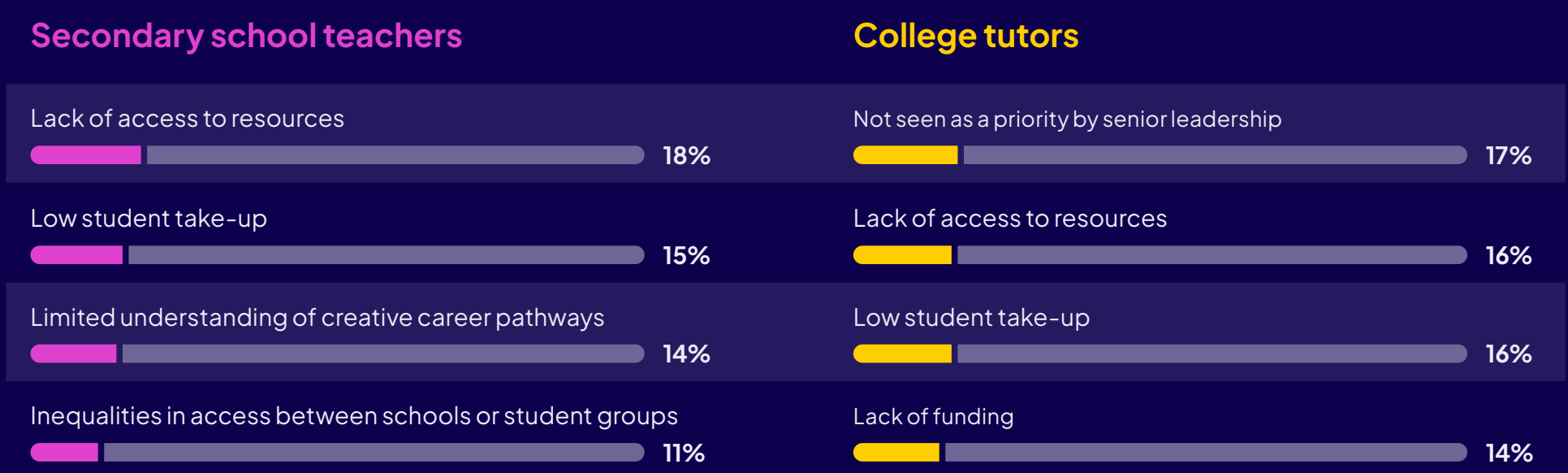
Secondary school teachers



College tutors



What, if any, are the biggest challenges your school/college faces in providing high-quality creative education?



In schools, teachers most commonly point to **structural and cultural barriers**. In colleges, tutors highlight pressures linked more closely to **progression and access**.

Students' experiences reflect this. More than **4 in 10 (42%)** say there are simply **not enough opportunities to participate in creative subjects** at their school or college.

> "I can do [creative subjects] better outside of school."
>
> Student

Young people on creativity

For students themselves, creativity is not limited to particular subjects or activities. Instead, when we asked them to tell us what creativity means to them, they described it as a way of thinking and being that supports both their learning and identity.

"Creativity is a way to express my true self and my interests."

Student

"Being open to experiment and get things wrong."

Student

"Creativity is problem-solving with a personal touch. It's not just art; it's finding new ways to fix problems and make things better."

Student

"Creativity means the freedom to express yourself without limitations or judgment."

Student

"To me, creativity is like a fun little superpower in my brain for making something brand new that's all my own."

Student



Having heard the value that people place in music and creativity – and the wish from many to improve how students access it – **how can we support the schools and colleges to reshape creativity in education?**

Part Four

Moving forward with creativity

Improving the integration of creative subjects in our schools and colleges isn't something that will happen overnight. Just like an orchestral symphony or a Matisse-inspired masterpiece, the transition to a fully equitable creative education system depends on many parts: different subjects, different settings and many people working together.

In this section, we shine a light on the schools and colleges that are already tackling the barriers we explored earlier in the report with innovative and forward-thinking ideas.





Bridging the gap between classroom and career

For those students who don't study any creative subjects in school, nearly a third (**29%**) say it's because the subjects don't feel relevant to their future.

Wildern School is tackling this barrier head-on. Through early engagement and a curriculum that reframes Design & Technology (D&T) as a high-ambition career pathway, they have transformed student confidence and relevance into sustained growth (and are bucking the national downward trend in D&T uptake in the process).

Read their case study

Framing creativity as a professional powerhouse

Similarly, Newcastle Stafford College Group uses a **"career-first" approach**, treating creative projects as a vehicle for **high-value transferable skills.** Their Digital Content Creation programme is set up so that when students graduate, they are more than capable of working on a huge range of projects.

Read their case study

If students see creative subjects as hobbies rather than pathways, they are less likely to study them. Highlighting **real-world applications, role models and transferable skills** is crucial to boosting uptake.

> **"What would make music more appealing? More job opportunities."**
>
> **Student**

Creative Careers

Creative skills don't just open doors to unique opportunities; they underpin almost every imaginable role. See how creative subjects have played a crucial role in a wide range of careers on our **Creative Careers** page.

How can creative subjects be part of a wellbeing strategy?

We know there is a striking gap between the impact of music and how it is valued. But what if creativity were viewed **not just as curriculum content**, but as a **wellbeing strategy?**

From music and drama clubs to visual arts, performance, movement and creative spaces, creative subjects already play a **vital role in helping students manage stress, express emotions and feel connected**.

Framing these experiences as **proactive mental health support, rather than optional extras**, could help schools and colleges integrate creativity more meaningfully into their wellbeing approaches.

This would not replace subject teaching, but reinforce its value, positioning creativity as part of a **whole-institution commitment to mental health, belonging and student voice.**



Music as the heartbeat of school wellbeing

Windsor Boys' School proves that when music is positioned as a central part of student wellbeing rather than a peripheral activity, it transforms school culture. By removing auditions and focusing on belonging, their programme has become a vital driver for attendance, mental health support, and student confidence.

Read their case study

> "What does creativity mean to me? Helping with confidence, mental health and expressing yourself."
>
> Student

Representation as a driver for growth

Earlier, we saw that less than half of students agree that the music they hear/ learn about in school reflects their culture. But it doesn't have to be that way.

Varndean School asked itself the question: how can the arts help students see themselves reflected in their education? From climate-themed dance to exploring local Black history through drama, the school demonstrates how a deliberate strategy of representation can double music uptake and exceed national attainment averages.

Read their case study



The role of education reform

When we asked the general public what changes they would make to ensure all young people could experience a creative education that includes music, their answers frequently referred to curriculum reform.

> **"I would ensure all schools receive dedicated funding and time in the curriculum specifically for creative subjects, making them as valued as core academic ones."**
>
> Public Respondent

After our respondents shared their answers, the government revealed its own aims to reform the system.

The ***Curriculum and Assessment Review***, published in November 2025, explicitly redefines creative subjects like music as an entitlement rather than an optional extra.

Under the review, music and other arts subjects will hold equal weight to humanities and languages in school performance tables. Creative skills will also be incorporated into the Ofsted framework.

In addition, the review introduces a "core enrichment entitlement". This guarantees that every student has access to arts and culture - including trips, performances, and creative projects.

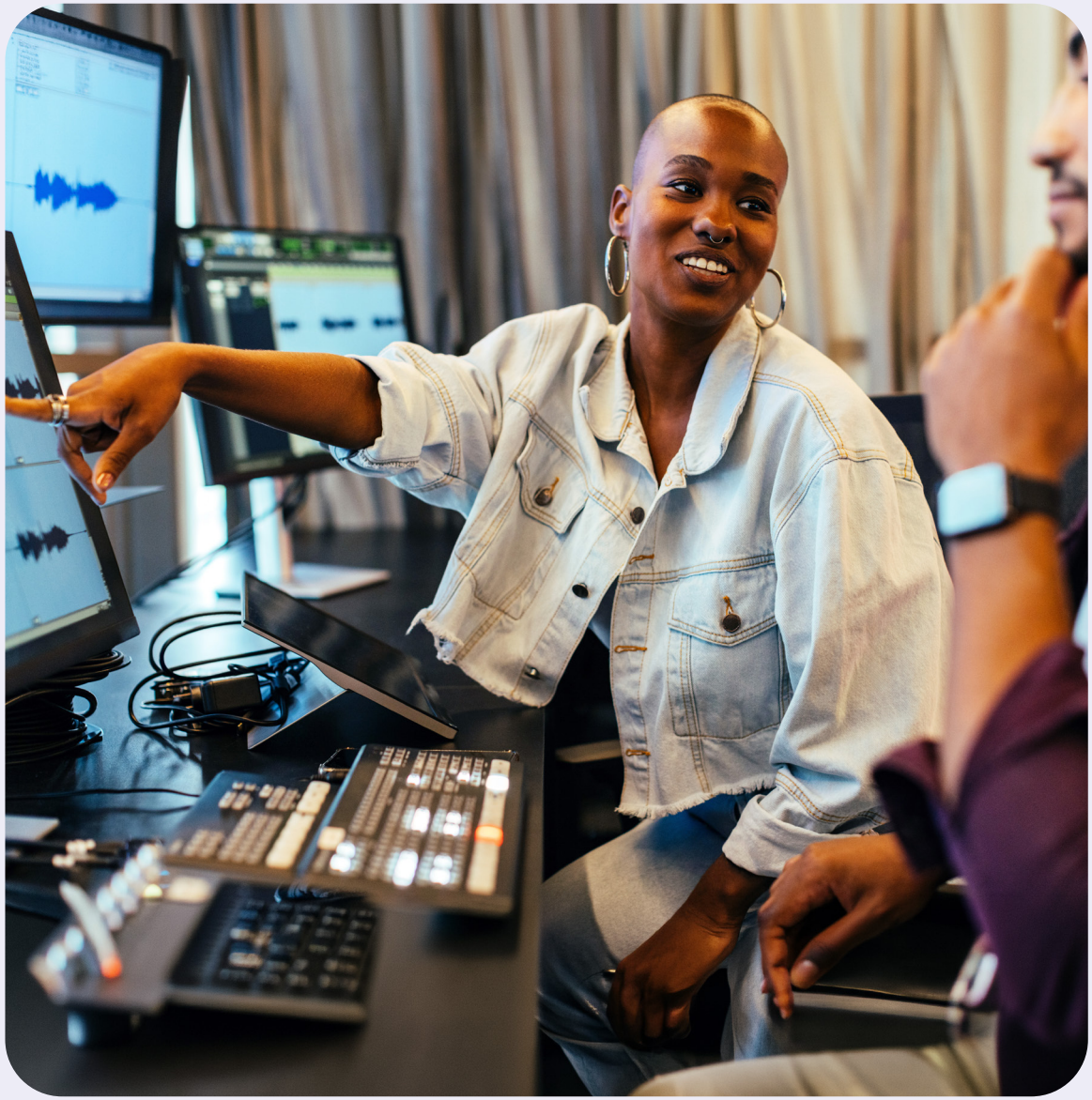


Reform in Post-16 settings

The government's plans for reform extend into further education too.

The ***Post-16 Education and Skills White Paper*** (2025) sees the arts as a growth-driving sector within the UK's Industrial Strategy.

New qualification pathways will allow students to mix and match vocational creative modules with academic subjects. This ensures that a student can combine, for example, an A level in Business with a V level in Digital Music Production, creating a bespoke pathway into the high-growth creative industries.



Our vision for the future of creatives

Creativity is a core skill. Tapping into our creative selves and learning to accentuate what we find there is fundamental to student success in education and beyond. It's about nurturing what's human and unique about each of us, and seeing the difference it makes when we bring those qualities together.

We believe every learner deserves the **time, confidence, and opportunity to create.** Creative subjects should be relevant and future-focused. They should open up lifelong opportunities, lead to specialist careers for students who want them, and develop transferable skills for a wide range of career pathways across the modern economy.

Co-creating the curriculum of tomorrow

By pairing flexibility with experience, ideas, and knowledge, we're building creative qualifications that are accessible and designed around every learner's strengths and aspirations. Co-created alongside teachers, students, and subject specialists, our vision is for a creative curriculum that excels and adapts to whatever the future holds, whilst building confident, resilient students.



Our goal

Our aim is simple: to sculpt a future for art and design, design and technology, drama, and music that offers all students the chance to form an unshakable sense of achievement and self-worth, illuminating what's possible for them now and in their lives to come.

To find out more about our vision for the future of creative education, visit go.pearson.com/creatives