



department for
**culture, media
and sport**

Government Response to Paul Roberts' Report on Nurturing Creativity in Young People

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department for
education and skills

improving
the quality
of life for all

DCMS's aim is to improve the quality of life for all through cultural and sporting activities, support the pursuit of excellence, and champion the tourism, creative and leisure industries.

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Foreword

By David Lammy and Andrew Adonis

In June 2005, the Department for Culture, Media and Sport (DCMS) and the Department for Education and Skills (DfES) asked Paul Roberts, one of our leading educationalists and current Director of Strategy at the Improvement and Development Agency, to lead an independent review of creativity in schools.

Creativity is something we do well. Our creative industries are internationally renowned and amongst the fastest growing sectors of our economy, accounting for more than 8% of our GDP and more than 4% of our export income. They provide jobs for two million people.

We know that if Britain is to retain its competitive advantage in the future, then it will need a creative workforce. That is as true of science and engineering as it is of broadcasting and design. So we need to ensure that our education system continues to do all it can to give children and young people the creative skills they need.

Our education system, with the involvement of a wide range of partners in the Arts and Cultural sectors, already enables creativity to flourish. As our education policies develop we need to do all we can to ensure that fostering children and young people's creativity continues to remain a priority within our schools.

More and more young people are finding ways of exploring their own creativity outside of formal education settings – not just through traditional forms of arts and culture but increasingly through the use of new technology, which allows them to shape their own creative experiences. This interest and enthusiasm needs to be harnessed and translated into the school setting. Engagement can boost self-confidence and motivation and helps young people to achieve their goals, especially those who for whatever reason are disengaged from the learning process.

In carrying out this Review, Paul Roberts was asked to provide a clear set of assumptions on which to base future policy in this area. We welcome his report, *Nurturing Creativity in Young People* published on 19 July 2006, and are extremely grateful to him, to the team of writers that contributed to the report and to the numerous people who shared their thoughts, knowledge and expertise.

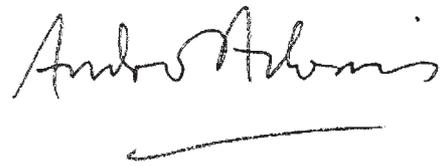
This publication is a response to that report. It demonstrates the importance that we place on creativity; shows how we believe creativity can contribute to other key agendas and highlights the main actions that we will be taking to ensure that creativity can flourish.

In order to meet the challenges of the policy agenda that Paul's report presents it is vital that our two departments continue to work together. In addition, the Creative Economy Programme, launched in November 2005 to support the innovation, growth and productivity of the Creative Industries has identified education and skills as one of the main drivers to the productivity and growth of the creative economy. We need to build strong and sustainable connections between the creative and educational

sectors. That is why one of the first new actions we intend to take is to set up a joint DCMS / DfES Advisory Board for Creative and Cultural Education. It will be the responsibility of this Board – chaired by Paul Roberts – to ensure that we drive forward this agenda together and continue to develop the creative potential of our young people and the future workforce.



David Lammy



Andrew Adonis

Government Response to Paul Roberts' Report on Nurturing Creativity in Young People

WHAT IS CREATIVITY?

In order to be clear about the action that needs to be taken it is first necessary to clarify exactly what it is we are trying to achieve. To do that there needs to be a clearly stated and widely accepted definition of what we mean by creativity. *Nurturing Creativity in Young People* took a lead from the National Advisory Committee for Creative and Cultural Education (NACCCE) 'All Our Futures' report and from the work produced by Qualifications and Curriculum Authority (QCA).

We believe, as QCA makes clear, that:

- Creativity involves thinking or behaving **imaginatively**;
- This imaginative activity is **purposeful**: that is, it is directed to achieving an objective;
- These processes must generate something **original**;
- The outcome must be of **value** in relation to the objective.

Creativity is not limited to the arts but should be embedded across the whole curriculum. Creativity is not at odds with raising standards or an end in itself but should produce outcomes of real value.

WHY IS IT IMPORTANT?

It is important that young people gain the creative skills that will help them excel in their studies and their future working life. The QCA's "Creativity: Find it, promote it", part of the National Curriculum in action website, highlighted why creativity is important and what fostering creativity can do for young people:

"Pupils who are creative will be prepared for a rapidly changing world, where they may have to adapt to several careers in a lifetime. Many employers want people who see connections, have bright ideas, are innovative, communicate and work well with others and are able to solve problems. In other words, they need creative people.

By promoting creativity, teachers can give all pupils the opportunity to discover and pursue their particular interests and talents. We are all, or can be, creative to some degree. Creative pupils lead richer lives and, in the longer term, make a valuable contribution to society."

WHERE DOES IT THRIVE?

Creativity thrives where:

- It is embedded in the ethos of the school and a range of creative experiences within and beyond the national curriculum is a normal expectation of teachers and young people.
- Teachers are supported through Continuing Professional Development (CPD) and peer mentoring to adapt their teaching styles to improve teaching and learning and to encourage and reward creative responses from their pupils.
- Successful partnerships are established with creative professionals to enrich the experiences of young people, to nurture their talents and interests, and to challenge established thinking and ways of working.
- Young people experience a range of creative opportunities and ways of working individually and in teams, with space to think, support to take risks without fear of failure, and to review critically the outcomes of their work.

Evidence from the Ofsted review of Creative Partnerships shows the impact that enterprising head teachers and school leadership teams can have when harnessing creative approaches to achieve priorities in their school improvement plans. All head teachers and teachers should feel able to take the risks that may be involved in taking a fresh or unconventional look at school management challenges and priorities.

Creativity and Standards

Creativity and standards go hand in hand. Basic literacy and numeracy skills are a fundamental building block: without these children do not have the skills to

express themselves fully or to access material and activities that will stimulate their creativity. However, creativity is also a key component of English and many other curriculum subjects – for example, good spelling and grammar alone are not sufficient to achieve a good grade in English Language GCSE.

Creative thinking and behaviour encourage the development of young people's personal, learning and thinking skills which underpin the characteristics of a successful learner and enable them to produce independent, thoughtful and original work. Creativity can also re-engage young people at risk of opting out of learning and benefit those with Special Educational Needs (SEN) so that they fulfil their potential.

Creative thinking and behaviour in school management, workforce deployment and curriculum delivery can help a school overcome its challenging circumstances; encourage a coasting school to refresh its mission and targets and be the step change for turning a good school into an excellent school.

Creativity and Personalised Learning

Like creativity, personalising learning must have a clear purpose. It is about maintaining a focus on individual progress, in order to maximise all children and young people's capacity to learn, achieve and participate. It means involving children and young people as partners in their education, increasingly taking responsibility for their own learning. It means using resources within and outside the school flexibly to support and challenge young people to achieve high standards and gain the skills they need to thrive and succeed throughout their lives.

Personalised learning requires creative approaches to curriculum planning and teaching if it is to become a reality for every pupil. Personalised learning is about having clear and ambitious expectations of what all young people should achieve, identifying any barriers to their learning, and then employing a range of approaches to help them reach those expectations.

Schools that are already working to personalise learning are using creative approaches within the classroom and at a whole-school level to help them to design new ways of working. Thinking creatively helps young people, teachers and schools to find new ways of approaching learning, with the aim of supporting everyone to achieve their potential.

As the Ofsted report on Creative Partnerships illustrated, creative activity & inventive cross-curricular links and connections can engage learners who struggle to access the full curriculum or who are at risk of becoming disengaged from learning. Creative activity can also stretch young people who demonstrate particular talents or interests.

Creativity and Every Child Matters

Creativity can be a powerful contributing factor to achieving each of the five outcomes in **Every Child Matters**:

- **Be Healthy** – Creativity can improve young people's self-esteem and contribute to their emotional well-being. Young people with severe and complex SEN and Emotional and Behavioural Difficulties (EBD) may respond positively to different stimulation and creative approaches to teaching and learning.
- **Stay Safe** – A variety of media can help young people to judge risks, negotiate relationships that threaten their safety and to feel able to seek help to stop bullying or abusive treatment (e.g. role play, communicating through drawing and story-telling).
- **Enjoy and Achieve** – Creativity enriches young people's lives in school, beyond the school day and through informal learning and leisure activities. It develops critical thinking and problem solving skills which can be applied across the curriculum and it promotes artistic development and appreciation.
- **Make a Positive Contribution** – Involvement in creative activities can enrich the lives of others (e.g. taking part in a live performance).

- Achieve Economic Well-Being – Creativity is a key employability skill within the creative industries and other sectors such as science, technology, communications, catering and even policy making.

WHAT WE WILL DO TO PROMOTE CREATIVITY

The commissioning of the review of creativity in schools sprang from a genuine belief that creativity is important and that, from a position of strength, it is vital that we continue to build on those things that make creativity thrive in this country.

It is important to recognise that we are not starting from scratch. There are already many initiatives underway as highlighted in *Nurturing Creativity in Young People* and as featured across the work of both departments. For example, all schools with Key Stage 4 students received funding in September 2005 for a new focus on enterprise education, including the development of innovation, creativity, and the drive to make ideas happen. Both departments sponsor the Creative Partnerships programme to which we have committed funding up to 2008. We also sponsor the Music Manifesto – the campaign for improvement in music education – and are working on a project called Engaging Places (with the Commission for Architecture and the Built Environment and English Heritage) to help schools access learning opportunities in their local built environment.

In order for it to flourish we need to ensure that creativity is embedded in our developing education policies and not a bolt-on set of activities.

Through the Comprehensive Spending Review we will continue to make the case for fostering creativity and for the means to continue to support important work in this area.

KEY ACTIONS

Nurturing Creativity in Young People focussed on eight areas in which action needed to be taken in order to ensure that creativity was fostered amongst children and young people. A new Advisory Board, the terms of reference of which are attached at **Annex A**, will oversee action against each of those areas and will monitor progress on the following specific deliverables.

Creative Portfolios

The principles of a Creative Portfolio fit with other policy developments such as the Arts Award run by Arts Council England and the developing 14 – 19 Creative and Media Diploma. For example, the Arts Award already offers many of the features of the proposed portfolio, including the opportunity for work to be peer reviewed. The 14 – 19 Creative and Media Diploma will provide stretching and relevant programmes of learning consisting of different pathways to accommodate a wide range of aspirations and will be rooted in the needs of the Creative Industries. **We will build on these developments and ensure that the relationships between them have been fully explored. We will consider the potential of expanding the Arts Award so it can be offered in more settings and inclusive of a full range of creative industries related activities.**

Early Years

Current Government policies offer unprecedented opportunities for creativity to be at the heart of Early Years provision. The *Early Learning Goals* within the current *Foundation Stage Curriculum Guidance* clearly state that creativity is fundamental to successful learning. The Guidance adds that to give all children the best opportunity for effective creative development, practitioners should give particular attention to establishing: "a stimulating environment in which creativity, originality and expressiveness are valued." **We will ensure that creativity continues to**

be of fundamental importance in the Early Years Foundation Stage. We will also examine ways of recognising and rewarding practitioners and settings which demonstrate particularly effective creative practice.

Extended Schools

The Government's vision is that all schools will be providing access to a core offer of extended services by 2010. Extended schools offer increased opportunities for young people and those working with them to be creative in more informal learning environments where risk taking and imaginative responses can be encouraged (i.e. pupils designing their own experiments in science clubs). However, this will only be successful if creative behaviour and ways of working are also encouraged within formal school time. **We will encourage schools to offer extended activities and services within and beyond the school day that give children and young people the chance to develop their creativity. We will work with TDA-Development and other partners to look at what support schools may require in developing this. We will also support the work of Arts Council England on a pilot programme testing the potential role of arts and cultural organisations in delivering rich and varied extended provision at local level.**

Building Schools for the Future (BSF)

Building Schools for the Future is an opportunity to provide inspirational learning environments that foster creativity by enabling a range of teaching and learning styles. It is also an opportunity to increase pupil participation in the school design process. A great deal has already been done to encourage good design and, through stakeholder participation projects, to involve young people in school design. **Building on these projects we will further encourage pupil participation through 'Engaging Places', a project to improve the delivery of built environment education services to schools, part of a wider**

partnership to promote out of classroom learning. We will also ensure that our design guidance promotes not only inspirational design but also a holistic approach to the learning environment; and we will continue to publicise good design examples, ensuring that we reach young people and teachers, not just design professionals.

Leading Creative Learning

Head teachers and other school leaders can raise the priority of creative education and can regard every subject as a creative subject, in which young people are encouraged to think and work creatively, supporting the development and provision of personalised learning. The cultural sector already works closely in partnership with the teaching profession to develop activities and learning materials which enrich the national curriculum. We are also supporting Initial Teacher Training (ITT) and sustained CPD provision for teachers through a variety of programmes, such as Creative Partnerships, the National Gallery's work with providers of initial teacher education and MLA's Learning Links programme of short term secondments for teachers into museums. **We will build on this experience, working with partners such as head teachers, TDA-Development and the QCA through our joint Advisory board for Creative and Cultural education. We will explore the feasibility of a national placement programme for student teachers in creative, non-school settings. We will encourage the sharing of good practice in embedding creativity through school improvement plans. A review of the National Professional Qualification for Headship is currently in progress, and we will revisit the principles that inform the design of training programmes for school leaders in partnership with the National College for School Leadership.**

Practitioner Partnerships

Nurturing Creativity in Young People highlighted the importance of such partnerships in providing relevant

enrichment and challenge and increased understanding of the importance of the creative industries. It suggested that there is rich array of partnerships between schools and creative industries and practitioners but that coverage is patchy and that more needs to be done to rationalise current arrangements. **Both Departments will therefore work together to encourage and support all schools to develop such partnerships including, for example, through the current proposals for Trust schools. We will also consider the future of the Creative Partnerships programme in light of the emerging evidence from evaluation reports on its effectiveness, and will agree a sustainable and value for money delivery model which maintains the programme's unique contribution to schools.**

Pathways to Creative Industries

We believe that there needs to be universal equality of access and progression pathways for gifted and talented young people in specific creative disciplines so that this is no longer a lottery dependant upon geographical location and parental support. Although fostering creativity in schools is not solely focussed on producing employees for the creative industries, it is important that all children and young people have access to experiences that will provide them with the skills and knowledge that are required for a future in those industries. Colleges and schools need to work with Creative Industries to offer opportunities for young people to acquire relevant skills. This includes initiatives such as new Apprenticeship frameworks and Diplomas that will help break the barriers to entry to the Creative Industries for under-represented groups. **We will map current access and progression routes in creative disciplines, reviewing links to, and the capacity of, provision that supports all who would benefit, especially talented young people, young people with SEN and those at risk of becoming disengaged from learning. We will work in partnership with Sector Skills Councils, the Learning and Skills Council and others to develop**

Creative Apprenticeships and ensure the Creative and Media Diploma at foundation, intermediate and advanced level meets the needs of the sector, has high credibility and is implemented successfully.

Frameworks and Regulation

The Primary and Secondary National Strategies promote creativity by providing teachers with a basis for new and innovative approaches to teaching. Teachers who inspire creativity have a clear understanding of what it means to be creative and develop creativity in all young people, whatever their ability. The notion of creativity which underpins the work of the Strategies is enquiry based and promotes collaborative learning. When implemented well, creativity permeates all lessons, leading to whole school improvement. This approach to teaching and learning is exemplified in Strategies' materials. **We will make more explicit that schools and teachers should undertake activity that fosters creativity. From 2007-2008, creativity will be a theme which is incorporated in and picked up as part of all Ofsted subject surveys and we will work with them as they develop the details of the surveys.**

Annex A: Terms of Reference for Creative and Cultural Education Advisory Board

BACKGROUND

The 1999 National Advisory Committee for Creative and Cultural Education (NACCCE) report 'All Our Futures' emphasised the importance of 'developing the creative abilities of young people' and the power of culture to do this. This was re-emphasised by Paul Roberts' July 2006 report *Nurturing Creativity in Young People*. His review suggested there is a wide range of creative and cultural provision but that coverage is patchy and more needs to be done to broker a co-ordinated 'offer'. As part of the Government's response to this report, the DCMS and DfES have decided to set up a joint board with senior representation from all key stakeholders to take this forward.

AIM & OBJECTIVES

Building on "Nurturing Creativity in Young People", the principal focus will be to construct a more coherent creativity & culture offer that builds strong connections between existing work and the emerging policy contexts.

The main objectives of the group will be to:

- Ensure that the actions agreed in the Government's response to the Roberts Review are implemented;
- Obtain stakeholder buy in to plans for the Creative Partnerships programme beyond 2008;
- Discuss the future and development of:
 - creative and cultural activities connected to formal education (including the Music Manifesto, the Dance Review, the Engaging Places strategic framework for learning and education in the built environment and the education strand of Renaissance in the Regions) and
 - the place of creativity in other current policies of relevance (including Extended Schools, Education Outside the Classroom, Gifted and Talented provision, and the Youth Offer).

STRATEGIC FIT

The objectives of the group are central to DCMS' strategic priorities (Children and Young People, Communities, Economy, Modernising Delivery). The links between creativity and DfES' key priorities (standards, personalised learning and Every Child Matters) are set out in the response to the Creativity Review.

STAKEHOLDERS

The programme board's major stakeholders include:

- Children, Young People and parents
- Schools
- Education organisations (including, but not limited to, QCA, TDA Development, Specialist Schools and Academies Trust, Ofsted)
- Cultural Sector (including the arts, museums and galleries, libraries and the heritage and built environment.)
- Creative Industries and the Sector Skills organisations
- Local Government
- Other Government Departments

The Programme Board needs to have an awareness of the work of, amongst others, the following individual project groups:

- Engaging Places Steering Group,
- The Creative Partnerships Development Group
- The Music Manifesto Steering Group
- Renaissance in the Regions Steering Group
- Enquire strategic commissioning project
- Youth Offer board
- Learning Outside the Classroom Council

MEMBERSHIP

The group will have a core membership that can represent all of the major stakeholders effectively. This will be a small group but there will be scope for guest members to be invited with regard to specific discussions.

Paul Roberts has agreed to Chair the group and act as overall Project Director. Officials from the DCMS and DfES will provide secretariat support.

DURATION

The Board will run initially for one year and will meet four times during that year. We expect the first meeting of the group to take place in January 2007.

We also provide documents to meet the specific requirements of people with disabilities. Please call 0207 211 6200 or email enquiries@culture.gov.uk

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