



Rialtas na hÉireann
Government of Ireland

Creative Youth

Creative Youth Plan
2023-2027



Clár Éire Ildánach
Creative Ireland
Programme



Creative

Youth

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Foreword

There is no end to the richness and potential of creativity for our children and young people. Creativity allows young people a myriad of opportunities to express themselves, to approach the world in a new way, and to experiment with new means and methods to solve problems. It allows children and young people to think critically and conceptually, to develop a sense of imagination and wonder, and to work collaboratively with one another. It contributes to both their wellbeing and their everyday experience.

Five years ago, in 2017, the first five-year Creative Youth Plan was launched. It was founded on a recognition that the wellbeing and success of our children and young people depends increasingly on their ability to identify and solve problems, to work collaboratively and experimentally, to think conceptually and imaginatively – in short, to be creative. The success of that first Creative Youth Plan can be measured by the extraordinary innovative and diverse range of activities and programmes that followed. Five years on, the belief is now widely shared that wellbeing and achievement are inherently bound up with creative engagement and experience for all children and young people.

Under the first Creative Youth Plan, new cultural and creative initiatives have been established and existing initiatives have been bolstered and enhanced. Today, the Government supports many key initiatives such as Creative Schools, Creative Clusters and the BLAST programme (Bringing Live Artists to Teachers and Schools). Music Generation has become a national music education programme. Education and Training Boards are piloting Local Creative Youth Partnerships.

Our local authorities have been mobilised through Culture and Creativity Strategies. Sectoral organisations are being supported to deliver youth theatre and creative writing skills to thousands of young people. Communities and voluntary groups all around the country are developing arts and creativity initiatives. Ireland, as a result of Creative Youth, is the only country in the world with an annual day dedicated to the creativity of children and young people, Cruinniú na nÓg.

Creativity is moving from the fringes to the centre; however, there is a great deal more to be done. The Creative Youth Plan 2023-2027 is a creative blueprint for children and young people over the next five years. The Plan is clear in its commitment to give children and young people, in particular those who are seldom heard, the means to express their voice and their creativity. Creative Youth recognises that children are born creative, and will support early years educators and school age practitioners to nurture babies' and young children's creativity through professional development. Throughout the entire education system, students, school leaders and teachers will be encouraged and supported to have an integral role in cultivating creative school communities for the wellbeing of all students.

As Creative Youth will extend to Further and Higher Education and Training and Research, it will bridge creative interests and career opportunities to highlight the wide array of career options available. This work will enhance opportunities for artists, creative practitioners, and organisations by supporting and demonstrating the key role of creativity in a sustainable, innovative society.

Such progress and collaboration will develop a deeper understanding of the linkages between creativity and wellbeing, and to devise a clear lexicon of creativity. In the past number of years, we have benefited so significantly from the enthusiasm, commitment and intuition of the entire education, arts and creativity community. We are committed to continued progress and building the robust evidence-base that will drive future policy making and investment for the benefit of our children, young people and society.

With this Creative Youth Plan 2023-2027, our shared ambition remains nothing less than to embed creativity at the heart of children and young peoples' lives.



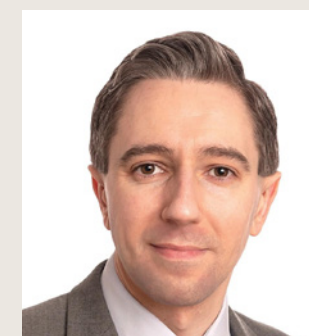
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Acknowledgments

The four Departments would like to extend thanks to all those that contributed to the Creative Youth Plan 2023-2027, including:

- The children and young people who voiced their opinion to inform the Plan.
- The Creative Youth Expert Advisory Group who contributed their time and expertise during the development of this Plan.
- Partners, collaborators and consultees as they have helped to shape the structure of this next phase.
- Government colleagues for their support of the strategic objectives and for the resources to implement them.



Introduction

From birth, young children are active, competent and creative individuals and members of society, with their own distinctive interests, experiences, challenges and points of view. Ireland recognises the rights of every child and young person, enshrined in Irish law and in the United Nations Convention on the Rights of the Child (UNCRC), including the right to a healthy and safe environment, education, play and participation in the arts and culture. The scope of this Creative Youth Plan relates to children and young people from birth up to the age of 24 years.

Children’s creativity should be nurtured across all aspects of their lives from birth – at home and in the community, through all stages of their formal education and in the many informal ways in which children play, develop and learn throughout their lives. As young adults in higher and further education, in the world of work, and in their free time, these creative capacities should continue to be nurtured and valued.

Creativity supports the development of resilience, critical imagination and the ability to develop novel solutions which will be key to sustainable, cohesive societies over the next challenging decades.

Substantial work has been ongoing to enable the creative potential of every child and young person – both inside and outside of schools. This includes through the implementation of the first Creative Youth Plan (2017-2022) and provides a concrete platform in which to build on for this new Creative Youth Plan throughout the period 2023-2027.

The core proposition of the Creative Ireland Programme is that participation in cultural and creative activity promotes individual, community and national wellbeing. Working across a number of government departments and their agencies, as well as in partnership with the voluntary and creative sectors, the Creative Ireland Programme has to date enabled investments which have focused on supporting direct engagement with, and access to, creative activities across education, institutions, industry, local government, and communities. The Programme has also made significant progress to mainstream creativity into public policy across government departments. As well as creativity featuring prominently in the Programme for Government, creativity is increasingly recognised in a range of policies including culture, community development, enterprise, climate action, health and wellbeing, education and further training, innovation, national and regional development.

Nurturing the creativity of children and young people as a core element of their personal and civic development and as part of their education in its widest sense is central to the overall aims of the Creative Ireland Programme. The approach to implementation of Creative Youth actions to date reflects government policy which places particular emphasis on the value of culture and creativity to the individual and society, as well as the importance of supporting creative practice and cultural participation. This approach also reflects current international trends, recognising the increased benefits and instrumental value of participation in creative activities, as well as rights recognised under the UNCRC to participation in the arts and cultural life.

Context

Ireland has made enormous progress as a society in the areas of social, education and economic policies over the past number of decades. Looking ahead however, it is apparent that a key determinant of success will be the ability to apply knowledge and expertise in previously-unimagined ways. Being creative and inventive, working collaboratively and experimentally, and thinking conceptually are key skills for our future success.

The Creative Youth Plan continues to focus on providing young people with opportunities to learn and develop the key skills and competencies of collaboration, critical thinking, problem-solving, and innovation. These skills are encouraged through engagement with creativity and through access to a creative education in a range of formal and informal settings. There are also a number of out-of-school, community-based programmes and initiatives. Children and young people who wish to develop their skills in the arts and creativity currently rely heavily on community-based provision.

Over the course of three events in April and May 2021, *The Creative Youth Conference 2021*¹ provided an opportunity for reflection on the impact of the Creative Youth Plan to date, and to consider next steps to ensure that provision for young people's access to creative activities and creative learning is inclusive and impactful. There was broad agreement on the positive impact that a renewed focus on creativity has had through the Creative Ireland Programme. A consensus emerged in relation to priorities for the next phase of the Creative Youth programme.

Some of the key themes brought to the fore during the conference discussions were:

- the connection between creativity and wellbeing;
- creativity and inclusion – in particular the role of creativity in developing the voice of children and young people, including seldom heard children and young people;
- the role of creativity in the classroom – through the curriculum, through teaching creatively, fostering, supporting and enabling creativity;
- the respective roles of professionals in the sector as well as young people;
- the future economy and the skills required to succeed; and
- the implementation of this new Creative Youth Plan will require a renewed focus on supporting engagement in Early Learning and Care and School-Age Childcare and early adulthood.

¹ <https://www.creativeireland.gov.ie/en/news/creative-youth-conference-provides-valuable-insights-to-the-creative-needs-of-young-people/>



The vision of the Creative Youth Plan is:

“an Ireland where creativity is at the heart of children and young peoples’ lives, where creativity can contribute greatly to their happiness, wellbeing and personal development and, in recognition of their right to a voice in decision-making, children and young people will be heard and will inform all aspects of this work.”

This vision will be enabled by:

Policy

Ensuring that policies to support the experiences and outcomes across all aspects of children and young peoples’ lives reflect the importance and value of creativity. Specifically, in seeking to embed creativity and creative engagement as a core element of the wider education ecosystem, the Plan will support education and training policies at all levels, from Early Learning and Care to Further and Higher education, incorporate creativity. In addition, the Plan will continue to make a substantial contribution to the delivery of arts and cultural policy. A programme of research will assemble a knowledge base, build research capacity, including through partnerships across academic, community and creative settings, support evaluation and provide evidence and insight for future policy direction;

Practice

Working with stakeholders at all levels to ensure that all children and young people in their homes, formal and other settings are supported in developing their creative competencies and engaging in authentic creative encounters. This Plan recognises the need to sustain a curriculum that scaffolds imagination, culture, the arts, creativity, technology, innovation, wellbeing, sustainability and critical thinking. It also recognises the importance of developing creative competencies through co-curricular and cross-curricular projects and activities and through programmes in community and out-of-school settings. Implementation of this Plan will facilitate collaboration amongst Early Years Educators and leaders, School-Age Practitioners and teachers across mainstream and special settings, school management, Further and Higher Education, youth and community workers, artists and other creative practitioners, parents & caregivers, role-models and mentors, and appropriate support services, to develop the innate creativity of children and young people.

Participation

Ensuring universal access for all children and young people to creative experiences, inside and outside of formal education. Implementation of this plan will provide opportunities for all children and young people to engage with creativity within their home, early learning and care and school-age childcare, school, Further and Higher Education and community environments. At the same time, the Plan will ensure that children and young people are provided with enhanced opportunities to engage with creative activities in a way that supports greater equity of access. Building on the previous good work of Creative Youth in this area, the Plan will prioritise seldom heard children and young people who currently experience low levels of participation in creativity, culture and the arts, by implementing specific equity, diversity and inclusion measures. A key element of this provision will be to ensure that elements of the Creative Youth Plan continue to be developed in consultation with children and young people, drawing on the *National Framework for Children and Young People’s Participation in Decision-Making*.²

Partnership

Shared ambition and collaborative effort is essential to ensuring the success of any initiative. Creative Ireland as an all-of-government Programme has enabled initiatives to operate with a strategic focus. The implementation of this Plan will be centred on continued, strategic collaboration among all Creative Youth stakeholders – between government departments and agencies; between public, creative and voluntary/community sectors; between educators and their students; and between children and young people themselves. Working in partnership will increase the impact of individual efforts and achieve the best possible outcomes for children and young people.

² <https://hubnagog.ie/participation-framework/>

Defining Creativity

Creativity involves innate human abilities and learned skills. Everyone has the capacity for creative engagement and expression; and this experience is an act of personal fulfilment. Creativity can be nurtured and developed, as humans grow and learn, drawing on experience, environment and imagination. As expressed by children and young people, it has no limits and is creating ideas from one's own mind to share with others. At the heart of creativity, is the freedom to take risks, to use imagination and the potential to evoke a sense of fun, wonder and happiness. Creative thinking can result in ideas, artefacts and approaches that are original or that have novel application. Creativity can have very positive impacts on the wellbeing, social cohesion and economic development of individuals and society, and this has been successfully demonstrated through the Creative Ireland Programme to date.

Creativity has been studied by psychologists since the 1950s and has more recently become a major focus for university research and academic publishing. At the same time, the nurturing of skills and behaviours associated with creativity have become an important priority and educational outcome within many education systems, both within Ireland and around the world. Furthermore, employers are increasingly seeking the same skills and behaviours in their recruitment of new employees.

³ <https://www.winchester.ac.uk/research/our-impactful-research/research-in-education/centres-networks-and-institutes/centre-for-real-world-learning/>

⁴ <https://www.gov.ie/en/publication/611873-chief-inspector-reports/>

⁵ <https://assets.gov.ie/24445/0517ed21ab3a49c7be88576ab334e2bc.pdf>

There remains much debate, and often differences of opinion, regarding definitions of creativity, however many of these differences can be explained by the different contexts in which creative skills are being deployed. What is commonly agreed is that creativity is a way of thinking, a set of interrelated cognitive skills which when used in combination allows the generation of ideas, solutions and artefacts which are often novel or original.

For the purposes of the Creative Youth plan, the most appropriate skills and behaviours are those which support development and learning such as curiosity, resilience, imagination, discipline, and collaboration.

Winchester University's *Centre for Real World Learning* (CRWL)³ developed these ideas into the following rubric which has been widely adopted internationally.



► Figure 1 Five Habits of Learning, Winchester University's Centre for Real World Learning (CRWL)

“In education, creativity is children’s and young people’s use of their imaginative capabilities to transform their thinking and produce original and innovative ideas and solutions to problems. It involves children and young people engaging with others to investigate and hypothesise about existing knowledge, challenge assumptions, play with possibilities and take risks. The creative process results in products and outcomes in the form of original and innovative ideas, perspectives and artefacts, that are of benefit to the learner themselves and to others in wider society. The creative process in education is iterative and involves the growth and acquisition of competencies, such as crafting, demonstrating, improving and persisting.” [DE Inspectorate, 2021]⁴

Indeed, these same definitions have formed a significant element of the basis on which existing Creative Youth initiatives in formal education (such as Creative Schools, Creative Clusters and Teacher CPD) have been developed, and consequently have formed part of the reflection by the DE Inspectorate on the question of creativity and learning: It is clear that the DE Inspectorate’s thinking remains closely aligned to the CRWL version. The arts provide a unique platform within which artistic innovation and creativity can flourish, while creativity can and should be a feature of all disciplines and in all learning environments. Ensuring high quality arts education for children is a fundamental pillar of a creative society, while play and imagination should permeate all domains of the curriculum, at all levels from early learning and childcare to higher education.

There are opportunities for learners to develop their imaginative, creative and innovative capacities in their play; in music, singing, drama, visual arts, literature and dance; as they write and as they learn and acquire language; in mathematics and in the sciences; as they design and make; when they work with food or when they engage in innovation and entrepreneurial activities.

All learning provides opportunities for creativity to be nurtured and developed. *The Arts in Education Charter (2012)*⁵ presents the view that creativity is neither a skill nor a stand-alone intellectual process, but an aptitude whose presence, or absence, has profound implications for personal well-being.

It is acknowledged that the Five Habits of Learning rubric includes elements (specifically under ‘persistent’ and ‘disciplined’) that are not applicable within certain contexts such as Early Learning and Care, where creativity is centred around play and discovery for babies and young children.

The Creative Youth Plan also includes a range of community-based programmes and other initiatives designed to expand children and young people’s access to creative activities. By providing a wide range of opportunities in diverse setting, children and young people will acquire new skills and build confidence as they become active and contributing members of their community and wider society. To do so, they too should be encouraged to challenge assumptions, play with possibilities, and take risks.

Principles

The guiding principles of the Creative Ireland Creative Youth Plan 2023-2027 are:

- 1** Children and young people must have agency and a voice in decision-making on the implementation of the Creative Youth Plan 2023-2027.
- 2** All children and young people must have opportunities to be creative and develop their creative skills.
- 3** Both the intrinsic, and instrumental or transferable value of creative pursuits can be supported and developed simultaneously.
- 4** Parents & caregivers, educators, artists, and creative practitioners need to be supported to recognise the centrality and value of creativity to children and young people.





The Kabin Music Generation — Photo by Dave Keegan

Strategic Objective 1

Facilitate and provide creative opportunities for children and young people.

- Prioritise the voice of children and young people in articulating their diverse understandings of creativity and in making informed decisions about the creative engagements and opportunities that they can access in all initiatives under the Creative Youth plan.
- Ensure school-time and school-space to enable educators, children and young people to embed creativity across all aspects of the formal education curriculum: this will involve liaison with national policy bodies and other relevant stakeholders.
- Provide opportunities for creative expression and response that reflect the totality of children and young people's engagement with their world. Ensure the continued and expanded provision of wide and varied creative opportunities for children and young people in communities, outside of formal education settings: this will involve liaison with national and local agencies and services.
- Support parents & caregivers to provide and encourage opportunities for creativity in the home and outside the home.
- Connect creative activities and organisations, with schools and community spaces through both new and existing channels to serve children and young people: Creative Youth will seek out and facilitate structured engagements so that young people can have their creative needs fulfilled and find encouragement for their creative talents.
- Actively engage the use of technology to facilitate young people's creative needs, as they explore their own potential and as an endeavour in and of itself. Placing technology in the hands of young people and encouraging accessibility is key to securing Ireland's place as a world leader in the creative industries and encourages exploration and expression of children and young people.
- The Creative Youth Plan will work alongside the Creative Ireland Programme's Creative Climate Action and Sustainability initiative, to ensure the potential and/or need to engage and collaborate with children and young people is fulfilled.

Strategic Objective 2

Strengthen equity of access to creative activities for the most seldom heard children and young people.

Prioritise seldom heard children and young people who currently experience low levels of participation in creativity, culture and the arts, by implementing equity, diversity and inclusion measures, including:

- A commitment to develop an equity monitoring framework for Creative Youth which ensures that every programme reports on how equity is enabled;
- Identifying and naming priority target groups for 2023-27 (based on the data we already have e.g. ESRI data) and monitoring the impact on these groups; and
- Making it clear throughout the plan the balance between programmes which have universal access and those which are targeted provision.

Encouraging a level of flexibility in the delivery of programmes in local communities can deepen the response to the specific needs of local children and young people. In addition, Creative Youth programmes and initiatives should seek to be accessible across the spectrum of additional and special needs.

Strategic Objective 3

Supporting the implementation of Aistear, the Early Childhood Curriculum Framework.

- Creative work is central to *Síolta, the Quality Framework*⁶ and *Aistear, the Early Childhood Curriculum Framework*.⁷ The Draft Principles for Facilitating the Arts in Promoting Play and Creativity in Early Learning and Care were developed under the 2017-2022 Plan. With a view to finalising the Principles throughout the next phase of Creative Ireland programme, arts-based approaches embedding the Principles in early learning and care will be promoted through CPD and policy initiatives.
- This work will support the implementation of the government's strategy for babies, young children and their families, *First 5*⁸, in its objectives for positive play-based early learning.
- Identify opportunities to engage widely with creativity in ELC settings, for example through STEM.

⁶ <https://www.siolta.ie/>

⁷ <https://www.ncn.ie/index.php/information-resources/aistear>

⁸ <https://first5.gov.ie/>

Strategic Objective 4

Promoting the value of creativity across the Education system and supporting Curriculum Frameworks in schools.

- School leaders and teachers will be supported in developing creative approaches to teaching and learning, ensuring the commitment and engagement of school leadership, reflecting their integral role in the design, development and implementation of Creative Youth in-school initiatives.
- Initial Teacher Education providers will be supported in fulfilling the *Céim Standards*⁹ (2020) requirement in respect of creativity.
- Continuing professional development will be provided through national support programmes and through local and regional initiatives. This should include the provision of CPD for creative practitioners working in schools.
- Future curriculum development should consider how creativity can complement each subject, so that creative approaches and practices can be embedded in all aspects of teaching, learning and assessment.
- National curriculum frameworks will facilitate local interpretation and schools will have freedom to design programmes to meet the identified needs of their learners.
- DE Inspectorate, as an improvement-focused and enabling element of the ecosystem supporting best practices in creativity, innovation and cultural engagements by Early Learning and Care settings and schools, is committed to promoting and embedding creativity and critical thinking in all educational settings within its remit.
- Learners will be given opportunities to engage with, and develop their creativity across the curriculum. This should include opportunities in cross cutting areas, for example under the *STEM Education Policy Statement*.¹⁰
- The creative and innovative use of technology should be encouraged, aligning to the *Digital Strategy for Schools to 2027*.¹¹
- Opportunities will be explored for wider collaboration and policy alignment in relation to creativity and sustainability, for example under the *National Strategy on Education for Sustainable Development to 2030*,¹² noting that target 4.7 of the UN Sustainable Development Goals aims to ensure that by 2030, all learners acquire knowledge and skills needed to promote sustainable development.
- Further opportunities will be identified to ensure that creativity across the education system is identified as integral to the holistic development of the individual and placed at the centre of learning in schools.

Strategic Objective 5

Further promote and nurture the development of creative skills in Further and Higher Education, including apprenticeships.

- Transversal skills are globally recognised as essential for living in tomorrow's world. It is important that skills associated with creativity, such as critical thinking, creative writing, design thinking, curiosity, persistence, resilience, imagination, agency, and collaboration are further developed across the full range of higher and further education programmes, apprenticeship and training programmes and in adult and community education.
- Opportunities will be explored to give particular support to education for the creative industries, the arts and technologies, honouring the traditional and contemporary achievements of Irish people in these fields.

⁹ <https://www.teachingcouncil.ie/website/en/teacher-education/initial-teacher-education/>

¹⁰ <https://www.gov.ie/en/policy-information/4d40d5-stem-education-policy/>

¹¹ <https://www.gov.ie/en/publication/69fb88-digital-strategy-for-schools/>

¹² <https://www.gov.ie/en/publication/02952d-national-strategy-on-education-for-sustainable-development-in-ireland/>

Strategic Objective 6

Supporting the enhanced wellbeing of children and young people.

- Under the Creative Youth Plan, a renewed and extended rationale that embraces creativity, innovation and critical thinking in all its forms should underpin all creative experiences for children and young people.
- Develop the child or young person’s mental, creative and interpersonal capacities to equip them to understand feelings, to develop personal skills, to acquire knowledge and to understand themselves and others fostering the capacity for empathy. Creative Youth initiatives should foster the capacity for growth through the development of supportive and responsive initiatives.
- Support the HSE and Department of Health (through the Healthy Ireland Framework) in their commitments to strengthen the role of arts and creativity in the promotion of mental health and wellbeing, including those under the *HSE Mental Health Promotion Plan 2022-2027*¹³ and *Healthy Ireland’s Strategic Action Plan 2021–2025*.¹⁴
- Creative engagement should be encouraged due to its many positive impacts on health and wellbeing, and not put added pressure on children and young people.
- The actions in the Creative Youth Plan should complement the aims of the successor Framework to *Better Outcomes Brighter Futures: The National Policy Framework for Children and Young People, 2014-2020* so that the rights of children and young people, including their wellbeing, are supported in community and other settings.
- The actions in the Creative Youth Plan should align with DE’s *Wellbeing Policy Statement and Framework for Practice (2019)*¹⁵. The policy describes how schools can best promote wellbeing through the provision of a whole-school, multi-component and preventative approach, with interventions at both universal and targeted levels.

¹³ Stronger Together: The HSE Mental Health Promotion Plan 2022–2027

¹⁴ <https://www.gov.ie/en/publication/441c8-healthy-ireland-strategic-action-plan-2021-2025/>

¹⁵ <https://www.gov.ie/en/campaigns/851a8e-wellbeing-in-education/>

Strategic Objective 7

Establish a programme of research.

- Initiate a sustained programme of research to generate data, evidence and insight; this research should include systematic reviews of existing international and national studies as well as new inquiry into the opportunities and engagements provided within the ambit of Creative Youth.
- Informed by such research, establish a framework, criteria and guidelines for the evaluation of all Creative Youth initiatives to provide ongoing monitoring and development, as well as summative evaluation.
- Develop a systematic programme of capacity-building among researchers in the field of creativity, enhance and expand existing resources such as the ACERR Research Repository and support a culture of engagement in and with research among creative practitioners, across the creative, culture and arts sectors.
- Commission a systematic macro-evaluation of Creative Youth for the duration of the next phase, including the commencement of a longitudinal 10/20 year study.

The Creative Youth Plan is:

An ambitious plan that will amplify work currently being done across various areas of government, and will help to facilitate joint actions for the benefit of children and young people.

Actions: Strategic Objective 1

Facilitate and provide creative opportunities for children and young people.

Dept./Agency

Access to creativity for all children and young people will continue to be celebrated annually, through *Cruinniú na nÓg*, the national day of free creativity for children and young people.

DTCAGSM

Continue to promote outdoor creative play through *National Play Day* and *National Recreation Week*.

DCEDIY

Expand the provision of creative activities, with a focus on new opportunities and forms of creativity. This will be facilitated through an open, competitive process, taking into account feedback of children and young people.

DTCAGSM

In support of the government's Shared Island initiative, explore all opportunities to strategically stretch the reach of existing Creative Youth programmes into Northern Ireland. Explore the opportunity to develop a new cross-community, flagship initiative on a shared island basis.

DTCAGSM, DE

The delivery of *Creative Schools* will continue to give children and young people the opportunity to experience creativity as an integral part of their education.

AC, DE

Creative Schools Week will provide an annual opportunity for all schools to celebrate creativity in their school community.

AC

Facilitate and provide creative opportunities for children and young people.

	Dept./Agency		Dept./Agency
The delivery and expansion of <i>Creative Clusters</i> will continue to give children and young people the opportunity to experience creativity and to facilitate creative collaboration between schools.	DE	School-age childcare settings will be involved in the action research and consultation on the Draft Principles for Facilitating the Arts in Promoting Play and Creativity in Early Learning and Care, to explore relevance to school-age childcare and to develop appropriate supports.	DCEDIY, DTCAGSM, AC
The <i>Creative Engagement Programme</i> by NAPD will continue to facilitate further opportunities for post-primary schools to engage in creativity.	DTCAGSM, DE	Online creative resources will be identified and added to the Supporting Children and Parents information platform, to support parents to encourage creativity in the home.	DCEDIY
Arts in education residencies will be supported across schools giving students the opportunity to work with a professional artist on creative projects through BLAST.	DE	Continue to engage and provide funding at existing levels to theatre, music and other arts related youth organisations under the relevant funding schemes supporting youth organisations, clubs, and young people's participation.	DCEDIY, DTCAGSM
Continue to expand the Local Creative Youth Partnerships (LCYP) to provide creative opportunities in non-formal and community settings nationally in a coordinated and sustainable manner.	DE, DTCAGSM, DCEDIY, AC	Further provision for arts related activities that enhance programmes organised by youth organisations will be considered in light of relevant research and evaluation outcomes that become available through the Creative Ireland research programme.	DCEDIY
Support will be provided to ensure access to creative writing for children and young people.	DTCAGSM	Explore opportunities for Creative Youth Programmes to further extend beyond the arts, to all forms of creativity, including STEM, creative technology and design thinking.	DTCAGSM, DE, DCEDIY, DFHERIS, AC
The provision of a clear mapping and overview of creative opportunities in education which signposts Creative Youth initiatives available to all schools. This will include continuing to provide support and input into the Arts in Education Portal under its new strategy and the rollout of Creative Youth information sessions.	DTCAGSM, DE, DCEDIY, DFHERIS, AC	Explore opportunities for Creative Youth initiatives to contribute to the aim of ensuring learners acquire the knowledge, skills, values and dispositions needed to promote and advance sustainable development.	DE, DTCAGSM
Training will be provided and available across all programmes on a common understanding of creativity, the value of creativity and creative facilitation.	DTCAGSM, DE, DCEDIY, DFHERIS, AC	Support creative ways to engage children and young people on Climate Action and Sustainability.	DTCAGSM
Include training on the Participation Framework in all Creative Ireland programmes.	DCEDIY		

Actions: Strategic Objective 2

Strengthen equity of access to creative activities for the most seldom heard children and young people.

Dept./Agency

The LCYPs will continue to use networks and local infrastructure to focus the provision of creative opportunities to seldom heard children and young people in non-formal and community settings.

DE, DTCAGSM, DCEDIY, AC

Priority target groups for 2023-27 will be identified and named based on available data and the impact on these groups will be monitored.

DTCAGSM, DE, DCEDIY, DFHERIS, AC

With the assistance of the available data, strategic partnerships for creative engagement under Creative Youth should incorporate targeted provision to seldom heard children and young people.

DTCAGSM, DE, DCEDIY, DFHERIS, AC

With the assistance of the available data, delivery of in school programmes under the plan will provide targeted access to seldom heard children and young people, for example priority will be given for DEIS schools and special schools.

DE, DTCAGSM, AC

An equity monitoring framework for Creative Youth will be developed which ensures that every programme reports on how equity is enabled.

DTCAGSM, DE, DCEDIY, DFHERIS, AC

Creative Schools will engage with targeted schools in non-mainstream settings with a tailored programme approach.

AC, DE



Actions: Strategic Objective 3

Supporting the implementation of Aistear, the Early Childhood Curriculum Framework.

Dept./Agency

The draft Principles for Facilitating the Arts in Promoting Play and Creativity in Early Learning and Care will be considered through consultation and action research, with a view to finalising the Principles in 2023.

DCEDIY,
DTCAGSM, AC

Building on the foundations the principles provided, work with Early Years Educators and School-Age Childcare Practitioners and with artists and other creative practitioners who specialise in early learning and care, to develop a substantial programme of CPD and related resources, which may include online CPD. The CPD will enhance the facilitation of creativity in early learning and care, and support the wider *First 5*¹⁶ strategy. This will include a focus on practice-based learning involving collaboration between children, creative practitioners and educators.

DCEDIY,
DTCAGSM, DE, AC

Through the process of updating the Aistear curriculum framework, and building on the Principles, the scope to further enhance creativity within Aistear will be considered.

DCEDIY, DE,
DTCAGSM

Creativity supports will be developed within ELC and SAC support services.

DCEDIY

Professional development opportunities for early years educators and school-age childcare practitioners will be supported including training to support the implementation of the Participation Framework to ensure the full participation of all children in arts and creativity.

DCEDIY, DE, AC

¹⁶ https://first5.gov.ie/userfiles/pdf/5223_4966_DCYA_EarlyYears_INTERACTIVE_Booklet_280x215_v1.pdf#view=fit

Actions: Strategic Objective 4

Promoting the value of creativity across the Education system and supporting Curriculum Frameworks in schools.

Dept./Agency

The Inspectorate will develop its inspection processes and resources to take account of and promote creativity and enhance how it evaluates, give recognition to and reports on creative and innovative practice in school.

DE

The Inspectorate will ensure that the quality frameworks for schools articulate expectations and make provision for the promotion of creativity in teaching and learning.

DE

The Inspectorate will conduct a thematic evaluation of provision for creativity in which it will collaboratively engage with leaders, with practitioners/teachers and with learners to identify and report on examples of positive practice encountered in early learning and care settings, and across schools.

DE

Support will continue to deliver, expand and enhance TAP (Teacher Artist Partnership & Residency Programme).

DE, DTCAGSM

To support schools in the implementation of the redeveloped Primary Curriculum, including the 'being creative' competency.

DE

Continue to support, enhance and expand Arts in Junior Cycle delivered by JCT.

DE, DTCAGSM

Promoting the value of creativity across the Education system and supporting Curriculum Frameworks in schools.

	Dept./Agency
DE will work closely with the NCCA to ensure that creativity will continue to have a central role in the new Senior Cycle curriculum.	DE
Continued engagement with NCCA on work in developing curriculum including in the area of key skills such as being creative.	AC
Explore ways to ensure that creativity is captured as a key skill in relation to topics in schools such as entrepreneurship and enterprise. This will also be facilitated and enhanced through Physical Literacy development which promotes a holistic, life-long approach that enables pupils to use the body as an instrument of expression and creativity.	DE
PDST will continue to support schools by providing them with CPD which draws on playful pedagogies to support implementation of the PLC (Primary Languages Curriculum/ Curaclam Teanga na Bunscoile).	DE
Continue use of active learning methodologies, as the cornerstone of in-school CPD for SPHE and PE (lesson modelling), to support teaching and learning in all aspects of SPHE. These methodologies affirm the value of creativity and include drama, play, story, collaboration and cooperation, music, visual arts, talk and discussion.	DE

	Dept./Agency
Links will be identified and developed between the DE's <i>Digital Strategy for Schools</i> and the Creative Youth Plan.	DE
School design process: The design process associated with the building of school infrastructure has potential as an opportunity to ignite the creativity of student, teacher and school leaders to think about the design of internal and external spaces and furniture. Organise, in partnership with the Irish Architecture Foundation, a conference on the school design process and schools as creative learning spaces.	DE, DTCAGSM, AC
Support will continue for CPD for STEM, drawing on creativity and creating links with STEM across the curriculum.	DE
Continue to support artist residencies in Initial Teacher Education, including those expanded to institutions offering a Level 7 or 8 qualification in Early Learning and Care.	AC
Continue to support Music Generation in empowering children and young people to realise their full potential through access to, and participation in, high quality performance music education.	DE



Actions: Strategic Objective 5

Further promote and nurture the development of creative skills in Further and Higher Education, including apprenticeships

Dept./Agency

Support the range of education and training opportunities to ensure that young people are provided with suitable pathways to employment in the creative industries.

DFHERIS

Increasing awareness for young people on the connection between creative interests and career opportunities to broaden perceptions about the wide array of career options, from Post Primary School career guidance to Further and Higher Education and collaboration with professional bodies. This should also target children and young people in non-formal education settings.

DTCAGSM,
DFHERIS, DE, AC

Explore possible new approaches to support young people from diverse backgrounds to practice and develop the technical and creative skills that will enable them to excel in the arts and creative industries.

AC, DFHERIS,
DTCAGSM

Identify aims, principles and features of a creative campus, in collaboration with further and higher education institutions, the creative sectors and communities.

DFHERIS,
DTCAGSM

Actions: Strategic Objective 6

Supporting the enhanced wellbeing of children and young people

Dept./Agency

Ensure that the link between creativity and wellbeing is clearly articulated in the CPD delivered for and in schools.	DE
Implement relevant actions in the <i>Wellbeing Policy Statement and Framework for Practice</i> .	DE
Support the rollout to schools of CPD on the use of the School Self Evaluation (SSE) process to initiate a wellbeing promotion review and development cycle.	DE
Support the commitment under the <i>HSE Mental Health Promotion Plan 2022-2027</i> to strengthen the role of arts and creativity in the promotion of mental health and wellbeing within the HSE and HSE-funded agencies.	DTCAGSM
Align with the work of Creative Health and Wellbeing, including collaboration with Healthy Ireland, to support creative programming for national health and wellbeing outcomes for children and young people.	DTCAGSM
The impact on the wellbeing of children and young people should be incorporated into evaluations of Creative Youth Programmes.	DTCAGSM, DE, DCEDIY, DFHERIS, AC

Actions: Strategic Objective 7

Establish a programme of research

Dept./Agency

Appropriately embed evaluation/research into Creative Youth initiatives from the outset, including examining them with respect to equity, diversity and inclusion.	DTCAGSM, DE, DCEDIY, DFHERIS, AC
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Appendices

Appendix 1 – Definitions

Table 1: Acronyms

Acronym	Definition
ACERR Ireland	The Arts and Culture in Education Research Repository for Ireland
ALM	Active Learning Methodologies
APeD	Action Plan for Education
Arts in JC	Arts in Junior Cycle CPD
AC	The Arts Council
ASD	Autism Spectrum Disorders
CAP	Curriculum and Assessment Policy Unit
CIP	Creative Ireland Programme
CPD	Continuing Professional Development
CRWL	Centre for Real World Learning (Winchester University)
CY	Creative Youth
DCEDIY	Department of Children, Equality, Disability, Integration and Youth
DEIS	Delivering Equality of Opportunity In Schools
DFHERIS	Department of Further and Higher Education, Research, Innovation and Science
DE	Department of Education
DTCAGSM	Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media
ELC	Early Learning and Care
ESD	Education for Sustainable Development
ESRI	Economic and Social Research Institute
ETB	Education and Training Board

Table 1: Acronyms

Acronym	Definition
FET	Further Education and Training
HSE	Health Service Executive
ITE	Initial Teacher Education
JCT	Junior Cycle for Teachers
LCYP	Local Creative Youth Partnerships
NAPD	National Association of Principals and Deputy Principals
NCCA	National Council for Curriculum and Assessment
NCSE	National Council for Special Education
NEPS	National Educational Psychological Service
PDST	Professional Development Service for Teachers
PE	Physical Education
PfG	Programme for Government
PLC	Primary Languages Curriculum
SAC	School Age Childcare
SEN	Special Education Needs
SNA	Special Needs Assistant
SPHE	Social Personal and Health Education
STEM	Science, Technology, Engineering and Mathematics
TAP	Teacher Artist Partnership CPD and Residency Programme
UNCRC	United Nations Convention on the Rights of the Child
USI	Union of Students in Ireland
YTI	Youth Theatre Ireland

Table 2: Glossary

Term	Definition
Aistear	The early childhood curriculum framework for all children from birth to 6 years in Ireland
AONTAS	The National Adult Learning Organisation
BLAST	Bringing Live Arts to Students and Teachers
Creative Youth Plan	The current Creative Youth Plan 2023-2027
Creative Youth Plan 2017-2022	The previous Creative Youth Plan published in 2017
Children and Young People	All children and young people living in Ireland spanning the age range from birth to 24 years
Creativity	<p>Arts: As per the Arts Act (2003) “Arts” means any creative or interpretative expression (whether traditional or contemporary) in whatever form, and includes, in particular, visual arts, theatre, literature, music, dance, opera, film, circus and architecture, and includes any medium when used for those purposes.</p> <p>Culture: Culture includes the National Cultural Institutions, festivals, cultural heritage, libraries, venues and museums.</p> <p>Creative Industries: per the European Union (EU) classification of the creative industries, includes advertising, design, software, animation and games, architecture, the audiovisual sector, publishing and press, music, fashion, and the wider arts sector.</p>

Table 2: Glossary

Term	Definition
DEIS Schools	<p>Delivering Equality of Opportunity in Schools is the main policy initiative to address educational disadvantage at school level. The DEIS Plan 2017, contains two specific actions around supporting Arts in Education.</p> <p>In the 2022/23 school year there will be 1,194 schools in the DEIS Programme serving over 240,000 students. The DEIS programme provides additional supports to schools with high concentrations of students from socio-economically disadvantaged background.</p>
Seldom Heard Children and Young People	<p>Term used to describe children and young people who have fewer opportunities and more obstacles in their lives. They may include those children and young people who are:</p> <ul style="list-style-type: none"> — Children in care; — Engaged with the youth justice system/ incarcerated persons and ex-offenders; — Experiencing domestic violence; — From a minority ethnic background; — Homeless or at risk of losing their home / living in temporary / unsuitable accommodation; — In hospital (including those with mental health issues); — Lesbian, gay, bisexual, transgender, intersex + (LGBTI+); — Living in poverty; — Living in rural isolation; — Living with mental health issues; — Living with parental addiction; — Living with strained family relationships; — Not in school; — Living with physical and intellectual disabilities; — Have special education needs; — Refugees and asylum-seekers; — Traveller and Roma; — Unemployed; — Young carers; — Young people heading up a one parent/caregiver family; — International protection applications; — Low paid employees; — Long term unemployed; and — Those at risk of social isolation.

Table 2: Glossary

Term	Definition
Siolta	The National Quality Framework for Early Childhood Education
Schools	References to schools in this document should be taken to include primary schools, post-primary schools, DEIS schools and special schools, unless otherwise specified.
Special Schools	There are over 140 special schools in Ireland. Special schools provide support for students who have more significant additional or special educational needs, and who require the support of more specialised education settings. Students in special schools access a differentiated curriculum and experience learning experiences that are broad, balanced and meaningful to their individual needs.
Representative cohort of schools	In the context of the Creative Youth Plan a representative cohort of schools would include primary and post-primary schools, special schools, DEIS schools, single sex and mixed schools, urban and rural schools, Gaelscoileanna and Gaeltacht schools.

Appendix 2

Creative Youth Expert Advisory Group

An Expert Advisory Group (EAG) was co-appointed in 2018 by the then Minister for Culture, Heritage & the Gaeltacht, Minister for Education & Skills and Minister for Children & Youth Affairs. The EAG was established to advise on the development and implementation of the Creative Youth pillar within the Creative Ireland Programme. The EAG, whose members are experienced in working with children and young people, in education, in the arts and creative industries and in related fields, commissioned a systematic review of outcomes and trends of the Creative Youth Plan 2017-2022. An interim report of this review was published in May 2022. The EAG has been an active agent in the formulation of the next Creative Youth Plan, stressing in particular the need to promote the voice of children and young people in decision-making; the need to ensure that creativity, in both formal, informal and community settings, is not confined to the arts but extends to all areas of young people's lives; and the need to draw up a high level and ongoing research programme in order to fully understand and address the complexities of creativity.

During the period 2018-2022, membership of the EAG was:

Anne O'Donnell Training, facilitation, child and youth rights consultant: Member 2018-2022, Chair 2021-2022

Aideen Howard The Ark: Member 2018-2022

Prof. Anne Looney DCU: Member 2018-2022

Prof. Carmel O'Sullivan TCD: Member 2018-2022

Dan Colley Facilitator of young people's theatre: Member 2018-2022

Gary Ó Donnchadha DE Inspectorate: Member 2018-2022

Prof. Gary Granville National College of Arts and Design: Member 2018-2022

Nigel Flegg National Concert Hall: Member 2018-2022

Nora Twomey Cartoon Saloon: Member 2018-2022

Past Members:

Prof. Ciarán Benson BA, MA (Sussex), PhD (NUI), FPsSI: Chair 2018-2021

Martin Drury Arts Practitioner: Member 2018-2021



Appendix 3

What have we achieved Creative Youth Plan 2017-2022

Actions of the 2017 Creative Youth Plan

Current Position

Strategy 1:

Supporting collaboration between Formal and Non-Formal approaches to Creativity in Education

- Creative Schools, Creative Clusters, CPD & other initiatives being rolled out to develop, recognise & celebrate creativity & its benefits
- Local Creative Youth Partnerships established on a pilot basis
- Creative Tech project – cross-over to support ETBs, school completion etc.

Strategy 2:

Extending the Range of Creative Activities for our Young People

- Supporting YTI, Sing Ireland and Fighting Words
- 6 LCYPs established
- Cruinniú na nÓg embedded

Strategy 3:

Embedding the Creative Process

- Schools – Creative Schools and Creative Clusters ongoing; working with DE Inspectorate to develop new policy on creativity as part of school inspection
- Community – LCYPs piloted & theatre, singing & writing initiatives supported

Strategy 4:

Continuing Professional Development (CPD)

- Schools CPD being funded at Primary and Post Primary level
- Early years – work ongoing to develop principles & model

- | | |
|--|--|
| <p>1. Scoileanna Ildánaca/Creative Schools initiative will be implemented.</p> | <ul style="list-style-type: none"> — 5 rounds to date – significant interest among schools; scope being increased — Commitment to mainstream in 2020 PfG — Evaluation completed |
| <p>2. Music Generation will be extended to provide nationwide coverage within the lifetime of the CIP.</p> | <ul style="list-style-type: none"> — Phase 3 commenced; — Approaching nationwide coverage — Evaluation underway |
| <p>3. A Creative Clusters Scheme will be piloted and implemented.</p> | <ul style="list-style-type: none"> — 5 rounds to date. Significant increase in applications in 2021 — Commitment to increased funding in 2020 PfG — Research & Evaluation completed Dec 2021 |
| <p>4. An Early Years CPD Project will be developed.</p> | <ul style="list-style-type: none"> — Principles drafted after initial research & consultation process — Testing being undertaken |
| <p>5. A Primary Schools CPD Project will be mainstreamed.</p> | <ul style="list-style-type: none"> — Teacher Artist Partnership CPD & Residency Programme being supported, maintained & funded by CIP and DE. — Now in F2F and Online format. — Process underway to expand to broader creativity areas. |
| <p>6. A Post-Primary Schools CPD Project will be mainstreamed.</p> | <ul style="list-style-type: none"> — Arts in Junior Cycle CPD programmes being supported — Initial prep of new “whole school” offering underway |

Actions of the 2017 Creative Youth Plan

Current Position

7. There will be increased opportunities for schools to offer coding and computational thinking.	<ul style="list-style-type: none"> — Phased introduction of Leaving Certificate Computer Science commenced in Sept 2018 — NCCA piloted coding in primary schools initiative — Examining expansion of Creative Technologies project to formal settings
8. Measures will be developed to expand participation in drama/theatre outside of school.	<ul style="list-style-type: none"> — New resources & structures to support establishment of additional groups in place (3 already established) — Expansion of new training programme underway — Supports for ASD in place
9. A strategy to develop and extend choral singing will be developed.	<ul style="list-style-type: none"> — Action research project conducted — Developed model for Sing Spaces and CPD resources
10. A once-off Early-Years Bursary Project for Early Year Settings will be developed.	<ul style="list-style-type: none"> — Awarded to 4 organisations
11. Cruinniú (formerly Cruinniú na Cásca) will be redesigned and developed as a national creativity day for children and young people.	<ul style="list-style-type: none"> — Fifth iteration took place in 2022 — Embedded within LAs — Process to engage with additional development and delivery partners commenced in 2020
12. A Youth Consultation Initiative will be developed.	<ul style="list-style-type: none"> — Voice of the child and young person woven into CY initiatives

13. Creativity programmes for young people in disadvantaged communities will be developed.	<ul style="list-style-type: none"> — LCYPs – although not exclusive to disadvantaged communities — High proportion of DEIS schools in Creative Schools & Creative Cluster programmes — Creative Technologies project targeted in these areas
14. Local Creative Youth Partnerships will be established on a pilot basis.	<ul style="list-style-type: none"> — 6 Pilots in place (expansion commenced in 2021) — Evaluation process completed
15. A National Creativity Fund will be established.	<ul style="list-style-type: none"> — Completed but was not solely re Creative Youth — 50% of supported projects were youth focused
16. Implementation of additional elements of the Arts in Education Charter.	<ul style="list-style-type: none"> — Most actions implemented and ongoing — Outstanding actions to be considered in development of future CY actions
17. A national creativity-mapping project will be developed and implemented.	<ul style="list-style-type: none"> — Underway through Digital Mapping by DE — Arts Council and Arts in Education Portal work
18. A Creative Ireland research project will be resourced and initiated in 2018.	<ul style="list-style-type: none"> — 2 research projects initiated in partnership with IRC — Results to be considered as part of future strategic planning

Appendix 4

Creative Youth Plan 2017-2022 Consultation Process

The development of the Creative Youth Plan incorporated a number of wide-ranging consultations led by DE, DFHERIS, DCEDIY and the Arts Council. These included consultations with key sectoral organisations and representative bodies, Boards of Management and leadership of schools, the arts community, and public sector bodies. The consultation of children and young people was facilitated by Hub na nÓg, with the feedback augmented by the Arts Council's YPOE (Young People, Children and Education) policy development.

The following summarises each of the consultation reports. The full consultation reports are available online.

The Department of Education Stakeholder and Schools Consultation on Creative Youth Plan 2023-2027

H2 Learning

DE's Curriculum and Assessment Policy Unit engaged H2 Learning to help deliver their consultation. An Internal Steering Group and a short-term Creative Youth Consultative Stakeholder Group were established consisting of relevant internal and external stakeholders comprising both education and creative organisations. Participation was over a six-week period and consisted of a series of meetings, two online focus groups and organisations were invited to submit a written submission. Focus Group 1 concentrated on partnerships between formal and non-formal approaches to creativity in schools. In Focus Group 2, discussion focused on extending the range of creative activities for our young people. In addition, DE issued an online schools consultation.

- 28 stakeholder organisations participated in the consultation.
- 24 participants attended Focus Group 1.
- 17 participants attended Focus Group 2.
- 17 written submissions were received from stakeholder organisations.
- 303 schools responded to the online primary and special schools survey, representing 9% of all such schools.
- 130 schools responded to the online post-primary schools' survey, representing 17.5% of all such schools.

The primary and post-primary schools that responded to the survey reported a high level of satisfaction with the Creative Youth initiatives. They highlighted a wide range of benefits arising from their participation.

The top 5 benefits for primary and special schools were:

1. Arts and Creative Skills
2. Collaborative learning for pupils
3. Developing learning relationships with professionals outside the school
4. Well-being enhanced and valued
5. Social and emotional learning

The top 5 benefits for post primary schools were:

1. Arts and Creative Skills
2. Well-being enhanced and valued
3. Collaborative learning for pupils
4. Developing learning relationships with professionals outside the school
5. Social and emotional learning

The top 5 main barriers to Creative Practice in primary/special schools were:

1. Curriculum overload
2. Lack of time
3. Lack of funding
4. Systemic pressure - SEN supports, sub-cover, release time
5. Lack of training / CPD

The top 5 main barriers to Creative Practice in post-primary schools were:

1. Lack of time
2. Curriculum overload
3. Lack of funding
4. Lack of awareness of creative initiative opportunities
5. Increased paperwork

Summary of Key Findings

— The Creative Youth Plan should support the promotion and prioritisation of a broader understanding of creative expression.

— There is a need to consider creativity as a mind-set or as a way of being and a process rather than seeing it as something additional and extra in schools (particularly at Senior Cycle). Additional consultation is required across all educational settings on the role and importance of creativity to our wellbeing and flourishing as a people.

— Provision of CPD opportunities for teachers prior to, and throughout their engagement in Creative Youth initiatives is both critical and essential to embed creativity in schools and in education at every level.

— There is a need to harness the skills of teachers (and other educators), as creative practitioners and inter-agency collaborators in Creative Youth to ensure progression through the education system, and to provide CPD for other teachers and for creative practitioners working in, and with schools.

— Teachers need to have a strong voice in the design of school based Creative Youth initiatives

— Provision of CPD for all creative practitioners working (or who wish to work) in schools needs to be designed and offered as part of all creative programmes.

— Provision of CPD for SNAs to develop their own creative skills and practice with children.

— Protected time and training given to creative/ external practitioners to develop an understanding of specific physical or learning disabilities especially when working in a special school or class. In these cases, there is a need for inbuilt induction in creative programmes where learning is exchanged between artists, Teachers and SNAs.

— Fundamental to embedding creativity in education is the integration of creativity through the provision of Teacher CPD and enhanced Initial Teacher Education.

— There should be an acknowledgement of, and provision for, the central role that schools and teachers have in ensuring that all young people can be guaranteed access to creativity.

— Future curriculum development should consider how creativity can complement each subject, so that creative approaches and practices can be embedded in all aspects of teaching, learning and assessment.

— Diverse forms of assessment should be encouraged that reflect both the varied creative practice in schools and the diverse forms of creative expression that will result from a more flexible and creativity-focused curricular approach.

— The Education Centre Network, supported by the Arts in Education base in Tralee Education Centre and through national coordination, has played a key role in Creative Youth initiatives to date and has reduced the administration and financial management burden for schools.

— The Creative Youth Plan 2023-2027 needs to put more emphasis on embedding a research dimension in all Creative Youth initiatives from the outset, as well as alongside their development. Evaluation and research initiatives can be used to document excellence and to examine creative initiatives with respect to equality, diversity and inclusion and impact on young people's holistic development and general wellbeing.

— Future Creative Youth developments need to build on the significant good practice already happening in schools and be underpinned by the expertise of the Irish educational research community.

— School leaders should be supported to empower all school staff to be creative in their work with children through CPD, providing time for teachers to develop their own skills and focus on embedding creativity within the curriculum.

— Important to acknowledge that creative learning takes place first and foremost in the home; therefore, it is important to recognise and encourage the role parents can play in fostering creativity.

— Creative Youth initiatives such as Creative Clusters, Creative Schools and BLAST, Teacher Artist Partnership Residency Programme, Arts in Junior Cycle and NAPD Creative Engagement, are positive examples of initiatives that showcase the impact of creativity on children and young people's learning, development and wellbeing in the formal school setting.

— There is a need to increase the length of time in trained artist in residency opportunities and at Post Primary level to develop a range of professional learning activities for teachers to support such activity

— Local Creative Youth Partnerships have been very important in identifying the needs of young people at the local level in communities and should be expanded nationally.

— It is important that connections are developed with the draft Roadmap for the Creative Industries, in consultation with the Department of Enterprise Trade and Employment, focusing on design-based, digital creative and content creation industries.

— The possibilities for including creativity in new curricula should be fully explored when new specifications are being developed and piloted.

The Department of Children, Equality, Disability, Integration and Youth Creative Ireland Stakeholder Consultation

DCEDIY identified organisations as potential stakeholders through various units across the Department, including Early Years, National Strategy for Women and Girls, Youth Affairs, Migrant Integration Strategy and Ireland’s UN ‘Decade for People of African Descent’ Steering Group. A short questionnaire was created and sent to 180 different individuals and organisations. Questions were split into two sections; one for organisations that had previous involvement in Creative Ireland Programmes and one for those that have had no previous involvement, and distribution contained an even mix of each type of stakeholder.

28 responses were received representing a 17% response rate.

Summary of Key Findings

- Feedback on the consortium approach, collaboration between departments and with various stakeholders was found to have worked well under the 2017 Creative Youth Plan.
- In addition, the benefit of having a national strategy for guidance and the assistance with strategic planning was noted.
- Other positives include the impact of funding to address a particular need, and the freedom and flexibility to try new initiatives.
- Ongoing support from Hub na nÓg is a crucial element in ensuring a youth led approach to all creative programmes and policies.
- An increase in time and capacity could help to develop projects, build relationships or roll out something new.
- Within school programmes, teachers and schools should be involved in their design and delivery and the school leaders should be closely involved.
- Programmes should be strategic and complementary to existing funding and programme supports.
- Barriers to creativity include language, accessibility to the programmes, and technology.
- LCYP’s build networks locally and is well placed to support those who are hardest to reach. Well placed in ETB’s, it is suggested they should have an increase in funding on a long term basis.
- The Creative Youth Plan could have more of a link with the outdoors, family events and youth work in the non-formal sectors.
- Steering groups would be welcome on how the various departments involved with the programmes can work together rather than independently.
- There should be more training for those involved in Creative Youth initiatives.
- There is a need for a communications approach across Creative Youth.
- Cruinniú na nÓg could be a strong vehicle for increasing access.
- Young people with disabilities should be included in all aspects of their lives.
- Early Years has a great role to play within Creative Ireland.
- Perception of in school programmes was positive, with suggestions for increased funding for certain initiatives.



The Department of Children, Equality, Disability, Integration and Youth Consultations with Primary School Children and Young People in Comhairle Na nÓg for the Creative Youth Plan 2023-2027 — Dr Angela Palmer

DCEDIY, through the Youth Reform, Strategy & Participation Unit alongside Hub na nÓg, developed and delivered a consultation process with children and young people to provide an opportunity for them to participate in and contribute to the development of the Creative Youth Plan.

Consultations with school children for the Creative Youth Plan 2023-2027 (Primary School Aged Children)

For primary school aged children, a questionnaire was developed and delivered in person to a number of schools. The consultations took place with children from 1st to 6th class in three schools in three counties in Ireland – Dublin, Galway and Kerry. The total number of participants was 78. The school children consulted were grouped into three categories: 1st and 2nd class, 3rd and 4th class, and 5th and 6th class.

Two participation officers facilitated the consultations in the school setting and a note taker was also present. Following a ten minute ice breaker, consultations with the children in each of the three schools focused on a total of three exercises across two parts.

Summary of Key Findings

Part One

Exercise 1: Pupils were asked by Participant Officers what creativity means to them in a conversational format.

The 5th and 6th class pupils defined creativity as coming up with solutions which not everyone would think of, using your imagination and ‘thinking outside the box’, not copying from others but

listening and creating your own ideas to share with others. They spoke about creativity being ‘based in your mind’ citing examples such as:

- Photography through ‘taking pictures from different angles’;
- Situations where ‘you don’t have all the materials to build something and you extrapolate what you need’;
- Do what comes to mind and bring my ideas to life;
- Trying a new trick, pass, or position in sports; and
- Mistakes can be creative. If you spill paint on a painting, it can still be creative.

The 3rd and 4th class pupils also defined creativity as something you make in your own mind, ‘through your own wits’, and that in your ‘imagination, you can go wild’. They cited creativity as something which:

- Has ‘no limits, you can think of something and can make it’;
- Your creation. It’s unique and original and;
- Something people will be wowed by.

The 1st and 2nd class pupils held similar meanings of creativity, stating that ‘imagine something pops into your head and you make it’ or ‘having an idea’, ‘something you make in your mind’. They talked about creativity in terms of:

- Anything that you can make up;
- Re-using things like cardboard, toilet rolls, paper and;
- Something that you make by yourself.

Exercise 2: Pupils were divided into pairs and given a blank sheet of paper. Participant Officers then asked about the meaning of creativity within their communities and also some follow-up questions.

For 5th and 6th class pupils, community is, ‘a town or an online community or a group of people...

any and all of these’. As regards having more creativity in the community these students suggested a number of things some of which are:

- More local art to give inspiration (graffiti, creative art installations, colourful bridges and art posters, cleaner buildings);
- More sports pitches and outdoor green space (community planting, different sports and art clubs, parks with skateboarding, basketball and football, etc.).

The 3rd and 4th class pupils spoke about creativity as something ‘different and unique’ which had ‘not been created before’ but was ‘magical’ and ‘original’. For these pupils, creativity in the community could be enhanced through greater access to sports pitches, town architecture, with one pupil commenting on the importance of more disabled friendly shops in the town. This group described a number of cultural and activity based ideas which would bring more creativity to the community, which were:

- Culture and the Arts: Local cinema; Local art gallery and more museums; Music studio (learning to become a DJ, play the violin, didgeridoo, piano, trumpet, guitar, etc.); Art studio (to create art pieces for everyone to enjoy, spray-painting walls); Minecraft or Lego building centre; and Cleaner streets and buildings.
- Community Activities: Bowling ring; Community centres with kids’ gym; Nature cycle paths and walkways (without traffic); Building workshops (to make things such as bow and arrows, treehouses, clothes, books, weapons); Waterpark (other towns have these); Games arcade; A place to meditate, fairy trails, a reading tree and coloured lanterns in the local park; A petting zoo, aquariums, dog parks, horse stables; and More martial arts training centres (Kung Fu, Karate, Jiu Jitsu).

For 1st and 2nd class pupils, community is ‘surroundings’ and ‘people who work together’ as a team. Creativity was centred on ‘learning new

things’ and ‘anything you can make up’. Creativity in the community could be improved for this group through:

- More play facilities for Lego and building; A local pool and swimming; More sports pitches and green spaces for playing; Art centre with art clubs; Horticulture centre (for planting flowers and vegetables); More clean green spaces in parks (hide and seek, trampoline, kid size maze, picnic areas, rope bridge); and Nice posters around the town saying “Be kind, be creative, be whoever you want.”

Part Two

Exercise 3: This exercise was performed by having individual participants in the three groups draw or write what their ideal school and afterschool would look like. Common themes across the responses were:

- More green space - Bigger grass yard, trees to climb, free play, swings, slides, monkey bars, climbing frames etc.
- Artistic creativity - Encourage creativity, building, free drawing, exhibitions, competitions, sculpture, woodwork, carpentry, dancing, theatre, acting, etc.
- Sensory/ Chill out room - Stress toys, games, music, sofa’s, snacks, books, etc.
- Swimming/ school pool - Lessons and free play.
- Animals - Bring your pet to school day, petting zoo, bird feeders, a class dog, animal welfare education.
- More technology - Teaching through use of iPads, computers, laptops, gaming and Virtual Reality.
- No homework - Enough work completed in school. No, or less homework. School clubs – Sports, acting, art, coding, Lego, Minecraft, gaming, etc.

- Diversity in sport activities and larger pitches: Tennis, basketball, golf, running tracks, obstacle course, tag, manhandle, bulldog.
- School library: Book exchange system, newer books.
- Subject diversity: Psychology, well-being, science, music, horticulture, astronomy, robotics, coding, cooking/ baking.
- Structure and environment: Rotating teachers and different classrooms for each subject. Cleaner schools with more colourful buildings, internally and externally.

Comhairle na nÓg Creative Youth Workshops (Secondary School Aged Young People)

For secondary school aged young people, a number of workshops were held at Annual Comhairle na nÓg Networking Events in Sligo, Limerick and Dublin. These are held for Comhairle na nÓg members from each of the 31 Comhairle na nÓg Youth Councils across Ireland. The core principle of Comhairle na nÓg centres on young people identifying, prioritising and progressing topics important to them. Workshops are held on specific issues to try to influence local decision-makers to achieve young people's desired outcome, impact or change. The workshops outlined below were facilitated by the Comhairle na nÓg National Participation Team and discussed the issue of creativity and expression of creativity within these young people's community. The consultations took place with 150 young people aged between 12 and 17 years. Although no specific gender groups were collected, facilitators' noted an approximate equal split of males and females attending each of the three workshop consultations.

Summary of Key Findings

Question: What are the things that help young people be creative in Ireland?

Example of Answers from Report:

- Creative campus, street art and murals around towns and cities for inspiration.
- Arts programmes, music groups, theatre/acting groups and youth programmes.
- Nature walks.
- Clothing, parents, accessible cultural and travel festivals, community shows/fairs.
- Local competitions for art, writing and poetry, etc.
- Raise awareness and more choices to be creative.
- Irish made art such as the Wolf Walkers or Songs of the Sea movies.
- Summer camps and sheltered outdoor youth spaces
- Social media – online communities, photography, videos, influence from creators
- Young people sharing their thoughts
- Transition Year activities.
- Youth Art Display where teenagers can display and sell artworks
- Support and encouragement from those around you and lack of judgement.
- More career opportunities in the Arts.
- Creativity in school through subject choices, more youth groups, musicals, well-being



Creative Technology, Kinia — Photo by Peter Houlihan

week, art completion, baking, music, ISSU (Irish Second-Level Students' Union), cultural events, workshops.

Question: What should be improved for young people to help them to be more creative in Ireland?

Example of Answers from Report:

- Advertise the creative youth groups and youth summits that exist so young people know what's out there.
- Fibre Art classes clubs (knitting, pattern design, crochet, weaving etc.) and drawing/painting, film/photography classes.
- Reduce stigma around boys being creative.
- More options/spaces for young people to create in school and in community (creative, fun events and activities).
- Public and legal graffiti spaces and safe spaces to be creative.
- More creative subjects in school than just memory games.
- More galleries and free- of-charge spaces to express yourself.
- Teaching people to express themselves instead of trying to fit in.
- Free clubs in and after school.
- Better awareness of mental health and how a young person thinks.



Creative Clusters — Photo by Emma Kavanagh

- More art and colours on and in buildings.
- Easier access to creative supplies and lessons.
- Less judgment of kids based on looks, age, sexual orientation.
- Encourage diversity in schools from young age.
- Talk about Irish artists in all forms of art.
- Drama, writing clubs and outdoor groups.
- Better art programmes at school.
- Listen to young people when organising art events.
- Less pressure put on young people so they can be creative and don't suppress youth creativity.
- Better spaces for young people to mix and share ideas/ intergeneration with different communities to share ideas/experiences.
- Lower priced public transport and more transport links to make going places easier.
- To have youth members on Committees for programmes like this.
- Opportunity to express critical thinking in the Arts.
- Stop genderisation of creativity.
- Music lessons are expensive and there should be opportunities to play different musical instruments.
- Appreciating creativity in the STEM environment.
- Clubs for older age groups.
- A network connecting Comhairle, ISSU, Youth Work Ireland, organisations and clubs

(including sport) together to make them all more accessible to the public.

- More emphasis and education on creative career opportunities.
- School curriculum.

Example of Additional Comments by Young People:

- Rather than all of the homework and school work being written, they could make it more visual, and creative (theatre, singing, dance, drama could all be part of normal subjects like Science or English).
- There is a stigma that Art and Music are not academic, so they don't get as much attention in schools.
- In school there's great opportunity to be creative in Transition Year, but that can be expensive for young people and their families (it can be prohibitive).

The Department of Further and Higher Education, Research, Innovation and Science Stakeholder Survey and Learner Survey

A stakeholder survey was issued to nine DFHERIS Stakeholders.

In addition, the DFHERIS Learners Survey was disseminated to further and higher education learners through AONTAS (FET Learner Voice) and the USI (Union of Students re Higher Education). The learner survey was also shared on the DFHERIS website, with notifications also sent out via DFHERIS social media platforms.

Of the respondents to the Learner Survey, 6.3% were under 18 years, 23% were between 18 and 25 years and 68% were over 25 years, with responses split almost 50/50 between further and higher education learners.

Summary of Key Findings

- A greater awareness of the Creative Youth Plan is needed within the further and higher education sector. 60% of stakeholders, and 87.5% of learners have no awareness of the Creative Youth Plan. As the new Creative Youth Plan will now include further and higher education, it would be expected that this awareness will rise over the duration of the new Plan.
- However, it should be noted that feedback from stakeholders and learners who had knowledge of, and involvement in, creative youth programmes/initiatives was largely positive.
- The consultation clearly highlighted the main barriers to participation for young people in creativity. These include:
 - Lack of awareness of the benefits of participating in creativity for young people;
 - Lack of national communication in relation to benefits of engaging in creativity for young people and of the options that are available to people;
 - A certain stigma appears to be associated with engaging in creativity as it may not be clear that it can result in a sustainable career in the creative industries; and
 - A perceived lack of equitable access to engage with creativity based on a person's socio-economic status.
- A number of areas should be explored in the new Creative Youth Plan to encourage young people to engage with creativity. These include:
 - Bringing awareness to the benefits of engaging in creativity for young people, which could be done through a national awareness campaign rolled out across social media;

- Ensuring that clear career pathways in relation to creative industries are available to people to show that there are valuable and sustainable career options for people in this area;
- Explore the opportunity to link clear career pathways with a communication campaign aimed at parents to alleviate the perceived stigma associated with a career in creativity/creative industries;
- Ensure inclusive and accessible creative options for all when designing/updating creative youth programmes/initiatives; and
- Ensure that the learner voice is captured with designing creative programmes/initiatives.

Arts Council's Young People, Children and Education (YPCE) Policy Consultation

The Arts Council carried out a consultation process to inform how they will plan and provide for children and young people over the remainder of their strategy, Making Great Art Work, which runs to 2025. The feedback it generated was also taken into consideration for the development of the Creative Youth Plan 2023-2027. They distributed an online consultation survey for professional and other adult stakeholders. In addition, they consulted with children and young people through workshops and focus groups, and through two surveys disseminated through schools and youth groups; one aimed at children aged 8-12 years and one survey aimed at young people aged 12-18 years.

Professional Stakeholder Consultation

The consultation survey was shared with a range of key adult stakeholders, including funded arts organisations, government partners, national agencies, local authority partners, higher education partners, and a range of individual artists, teachers, and Creative Associates. 40 responses were received, with employees in arts organisations

representing the highest number of responses, followed by independent artists/arts facilitators/arts workers.

Summary of Key Findings

- When asked what actions could Arts Council take to nurture and support an environment in which children's arts can thrive, main themes from respondents included:
 - Increasing long-term investment and funding in artists; formal education; arts centres nationwide; skill development at all levels; research; and development of high-quality programmes.
 - Strengthening practitioner and community networks.
 - Building partnerships across the sector and targeting areas where participation is low.
 - Training and mentoring support for emerging artists on working with young people.
- When asked what actions could Arts Council take to support arts experiences that are inclusive of all children, and remove barriers to participation where these exist, main themes from respondents included:
 - Identify the barriers that exist and invest in a long-term strategy to overcome them.
 - Focus on inclusive youth arts practice. Target minority and marginalised groups directly with customised programmes that tackle barriers to participation. Engage with the systems and structures (community leaders, advocacy groups, family services, youth workers etc.) that support marginalised communities to overcome participation barriers. Invest in outreach officers to reach these communities.

- Continue to develop and invest in arts programmes as part of the main formal education system in a more structured way and support teachers to execute them to an excellent standard. Ensure all educational bodies include inclusivity in their arts programmes.
- One comment referred to the "normalisation" of provision of the arts through Irish.
- When asked what actions could Arts Council take to support and promote quality engagement in children and young people's arts, main themes from respondents included:
 - Provide clear strategic guidance on youth arts programming for long term funding
 - Prioritise funding for high quality children and young people programming
 - Increase funding to develop skills and competencies of artists and art organisations that meet best practice.
 - Provide opportunities for shared learning of successful programmes across professional networks.
 - Customise programmes and activities for marginalised groups.
 - Expand Creative Schools for non-formal education.

Age Priority – The majority of respondents felt that each age-group should be given equal priority to others. 43% of respondents noted that Early Childhood (0-6) should be the highest priority, 43% of respondents noted 13-17 age group should be the highest priority, while 42% of respondents also felt that children aged 7-12 should be the highest priority.

In order of agreement by respondents (i.e. % 'Agreed Strongly'), the top 5 features of quality in children and young people's arts were as follows:

- Are in a welcoming and safe environment
- Have opportunities to express themselves through the arts
- Feel included and supported to participate
- Enjoy themselves (art can make us feel lots of different things –but overall the experience should be positive and rewarding)
- Have opportunities to try different things, and experience different kinds of art (e.g. different kinds of dance, music)

Consultations with Children and Young People about the Arts and Creative Activities on behalf of the Arts Council — Sandra Roe Research

A total of 663 children and young people were consulted using various research methods.

A number of different research methods were used to consult with children and young people.

Methods used included:

- Storytelling method with young children aged 3 – 5 years.
- Drawing and writing method with young children aged 3 – 5 years.

- Focus group method with children aged 5 – 7 years.
- Observational research and drawing and writing method with children with Autism aged 6 – 13 years.
- Survey aimed at children aged 8 – 12 years.
- Survey aimed at young people aged 12 – 18 years.

Summary of Key Findings

Findings of Consultations with Children aged 3 – 5 years

- 17 pre-school children aged 2 – 5 years were consulted in a childcare setting as part of the research.
- The children had previously engaged in singing, playing musical instruments, storytelling and imaginary play in their childcare setting.
- The most common places where children engaged with the arts and creative activities was in their homes, in their gardens, on the roads where they live and in relation's homes.
- The most common types of arts and creative activities children liked to engage in was music and singing followed by dancing; painting, drawing and colouring; listening to stories; imaginary play and Lego.
- The most common feelings children had when taking part in creative activities were feeling happy, good, excited, calm and fun.
- In their childcare setting, the children engaged in arts and creative activities most frequently with their friends, childcare workers and visiting artists and they most frequently engaged in arts creative activities at home with their siblings, parents and grandparents.

Findings of Consultations with Children aged 5 – 7 years

- A total of 48 children in Junior and Senior Infants in a rural primary school were consulted as part of the research.
- A focus group method was used to consult with the children about the creative activities they like engaging in.
- The most common arts and creative activities the children liked to engage in was singing, dancing, drama, e.g. imaginary play and making things.
- The most frequently mentioned feelings children have when participating in arts and creative activities were happy, good, nice, fun, excited, proud and cosy.
- Children were most likely to engage with the arts and creative activities in school, at home, outside and in their gardens.
- The most frequently mentioned arts and creative activities children would like to do more were making and building, drama, dancing, painting, clay and sculpting and crafting.

Findings of Consultations with Children with Autism

- Eight children with Autism aged 6 – 13 years were consulted in two separate workshops.
- One workshop was with younger children aged 6 – 7 years and one workshop was with children aged 8 -13 years.
- The children engage with arts and creative activities in their school with their art teacher and visiting artists, on school trips, in a local secondary school and at home.



Creative Schools, Athenry Boys National School

- The arts and creative activities children like engaging in included singing, music, playing instruments, dancing, imaginary play, film, going to the cinema, learning circus tricks, making and building, creating things and coding.
- The children with Autism enjoyed arts and creative activities that included sensory experiences. Some of the sensory experiences had a calming and relaxing effect on the children e.g., playing soft and relaxing music, using fans, lights, materials and textures etc.
- The children enjoyed creative experiences that included movement, e.g., chasing paper airplanes.

Findings of Children's Survey

- Overall, 424 children aged 8 – 13 years completed the children's survey.
- 8.5% of respondents were in 1st class, 4.6% were in 2nd class, 56.6% were in 3rd class, 7% were in 4th class, 3.9% were in 5th class and 19.4% were in 6th class.
- All respondents were from co-educational schools, 200 (47.6%) respondents were from Gaelscoileanna, 63 (15%) were from DEIS schools, 208 (49.5%) were from schools located in rural areas and 162 (38.6%) were from schools located in urban areas.
- The most commonly identified arts and creative activity that children would like to try or do more of was painting/colouring (30%) following by drawing/sketching (25%); drama/acting (25%); clay (22.2%); music/singing (17.2%); construction/building (12.3%); cooking, baking and decorating (11.1%); dancing (10.1%) and animation/digital animation (9.7%).
- The most frequently identified feeling among children when doing arts or creative activities was feeling happy (67.9%) followed by feeling relaxed/calm (19.3%); good/great/amazing

(16.7%); excited (10.8%); stressed/frustrated/under pressure (10.3%); creative (9.4%) and nervous/afraid/worried (5.2%).

- The most common location where children like to do arts or creative activities was in school (73.8%) followed by at home (47.2%); outside (29.5%); friend's/relative's houses (5.2%); anywhere/everywhere (3.8%) and quiet spaces (1.7%).
- The most common recommendations made by children were more art and creative activities in schools (39.2%); consulting with children about the arts (34.3%); free art classes, workshops, camps and supplies (10.8%); giving more money to the arts (7.8%); more arts facilities (6.1%); helping/encouraging children to participate (5.7%) and more fun activities (5.7%).

Findings of Young People's Survey

- A total of 166 young people aged 12 – 19 years were consulted through a survey which was completed by young people in secondary schools and youth work settings.
- Of those who completed the survey in schools, 8.5% of were in 1st year, 4.6% were in 2nd year, 56.6% were in 3rd year, 7% were in 4th year, 3.9% were in 5th year and 19.4% were in 6th year.
- As regards the type of schools, 78.5% of respondents were from co-educational schools, 21.5% were from all-boys schools, 17.7% were from DEIS schools, 52.3% were from schools located in rural areas and 47.7% were from schools located in urban areas.
- The most common feelings identified by young people when they are taking part in the arts and creative activities were feeling happy (30.7%); relaxed and calm (25.3%); good/great (19.9%); creative (15.7%); enjoyment/fun (11.4%); focused (8.4%) and expressive/imaginative (7.2%).

- Young people were most likely to engage in the arts and creative activities in school (64.5%); at home (47.6%); outside (11.4%); with friends (7.2%); in youth clubs (6.6%); anywhere/everywhere (4.8%); in theatres (4.2%) and in quiet spaces (4.2%).
- The most frequently identified arts and creative activities young people would like to do more of were painting (29.5%); music (27.7%); drama/acting (25.9%); drawing/sketching (19.9%); clay, sculpting and pottery (16.9%); dancing (7.8%) and animation (6%)
- The most commonly identified barriers to participation in the arts and creative activities for young people were embarrassment, peer pressure and bullying (24.1%); followed by school, study and homework (22.3%); lack of time (14.5%); lack of access to the arts (14.5%); cost (13.9%); lack of confidence (12.7%); lack of interest (12.7%); fear of failure/nervousness (11.4%); sport and extra-curricular activities (9%) and parents/lack of encouragement (7.2%).

- Recommendations made by young people if they were in charge of the arts included more school-based arts activities (31.3%); more arts funding (26.5%); more arts facilities (20.5%); more arts groups/projects (15.7%); more promotion/advertisement of the arts (8.4%) and help/support for young people to participate in the arts and creative activities including vulnerable young people.

