

A.N.D

A new direction for arts,
culture and young london

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RESEARCH REPORT
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MY CULTURE, MY *LONDON*

YOUNG LONDONERS' 'JOURNEY' TO
ENGAGEMENT WITH ARTS AND CULTURE

CONTENTS

01

Background

- Objectives

02

Methodology and sample

- Auto-ethnography
- Star participants
- Sample details

03

Executive Summary

04

Context

- Meet the participants
- Inner vs. Outer London
- Photomaps

05

Defining arts and culture

06

Identifying typologies

- The 'Specialists'
- The 'Embracers'
- The 'Participators'
- The 'Sociables'
- Floating participants

07

Barriers to engagement with arts and culture

- Barriers for the inner directed
- Barriers for the outer directed

08

Arts and culture in a period of transition

09

Sources

- Social sources – accessible and influential
- Specialist sources – less influential for younger participants

10

Pen portraits of star participants

11

Challenges and opportunities

- Challenges
- Opportunities

01/ BACKGROUND

A New Direction (AND) is committed to connecting children, young people and education with the best of London's arts and culture. Its aim is to make London the leading city in the world for young people's cultural and creative perspective.

Over the next three years AND wants to:

- 1. Improve the number of opportunities young people in London have to engage in a broad range of cultural and creative experiences.**
- 2. Ensure that these opportunities continue to improve and aspire to be the best in the world.**
- 3. Make sure that young people from all different backgrounds can progress with their cultural and creative interests.**

To do this AND needs to understand the extent to which young people already engage with the sector and what is motivating or preventing them from doing this.

In March *The Future Agenda* (<http://www.anewdirection.org.uk/programmes/future-agenda>) was launched, a document which looks at trends in the areas of school, home, community and work, and how they might be influencing engagement with the sector. It encouraged some key cultural organisations to reflect on the challenges and opportunities that these trends are bringing.

To support this, AND commissioned a quantitative survey of over 1,600 young Londoners, looking at their engagement with cultural opportunities in London, their motivations and barriers to engagement and the impact that school has on their decisions, compared to parents and friends.

Both of these studies have provided a rich source of insight into some of the key themes and patterns characterising young people's engagement with arts and culture in London, and formed a solid basis to build up a general picture of engagement.

Objectives

The task for this study is to build on the learning from *The Future Agenda* and AND's own survey, by exploring and adding texture to some of the issues that have emerged in a more qualitative fashion. In particular, there are two specific objectives that need to be addressed:

1. To further unpick some of the issues around young Londoners' engagement with arts and culture

Exploring favourite culture spots, triggers and barriers, motivators and influencers to engagement, and the role of geographic proximity to choices.

2. To bring to life some of the key themes around young Londoners' engagement with arts and culture

By giving a rich and textured picture of the findings, this study aims to be a powerful way to engage AND's audiences in a debate on how to help young people engage with the cultural scene in London.

02/ METHODOLOGY & SAMPLE

In order to get to grips with young people's engagement with arts and culture in London, an ethnographic approach was proposed.

The ethnographic spectrum is a broad one however. It runs from pure, unmediated approaches, whereby a participant is observed in their own context without researcher intervention, to more practical, task-based approaches, whereby participants are enrolled as 'barefoot researchers' to conduct certain tasks, reflect on their experiences and report back.

In order to encompass as many facets of the ethnographic spectrum as possible, auto-ethnography was recommended. This approach straddles both ends of the spectrum, allowing for unmediated behaviour to be recorded by participants, but also allowing for specific interventions put forward by researchers to be recorded as well.

Auto-ethnography

For this study 20 participants were recruited, representing a broad range of young Londoners who engage with arts and culture in the city (see the sample details on page 5 for AND's definition of what arts and culture encompasses). For a two-week period each participant signed up to an online platform, and loaded a corresponding app onto their smartphone. Nearly every day, instructions and questions were posted to the platform by researchers. Participants then carried out certain tasks and recorded their experiences, either online or via the mobile app.

Throughout the course of the first week, participants were asked to keep a daily diary of any activities they did that had a specific focus on arts and culture. Pictures and film, with the aim of bringing the activity to life for the observers, supported these diary entries. In the second week, participants were asked to change their behaviour and try out two activities from a list provided by AND that they wouldn't normally do – the first because they hadn't ever had the opportunity, and the second because the activity didn't appeal to them. Again, pictures and film supported these entries. Participants needed to have engaged with at

least three different arts and culture sectors within the past two months to qualify for the platform.

Young people who were less involved than this, or completely disengaged with arts and culture, were not included to ensure that learning was coming from current behaviour, rather than predicted future behaviour.

Additional questions and tasks were also posted by researchers throughout the two-week period to complement the diary entries. These included:

- How would they sell London as a place to live?
- How do they find out about activities related to art and culture in London?
- Pick a friend or family member who is interested in arts and culture and interview them about their interests.
- How would they describe 'arts and culture' in their own words?
- Create a photomap to illustrate where in London they do their arts and culture activities.

Eight 'star' participants were then selected from the online platform to meet with a researcher and professional photographer. These participants were chosen because the nature of their engagement with arts and culture was particularly interesting and varied – with some very immersed and others less engaged. Participants were visited at home, in their local area, or out and about in London – whichever location best suited their relationship to arts and culture. The focus of these visits was twofold: to capture some high-quality photographs of each person, as they participated in their particular interests, and to dig deeper into some of the insights uncovered on the platform.

Star participants

These eight star participants were then brought to life in pen portraits, which illustrate their interaction and engagement with art and culture in London through descriptions, verbatims, professional photographs and their own pictures that were uploaded to the online platform.

Sample details

The aim was to ensure the sample included as broad a range of young people who engage with arts and culture in London as possible. However, it is important to remember that, due to the qualitative nature of the study and the size of the sample, results are not intended to be representative of young Londoners as a whole, but rather to give flavour and texture to some of the key issues around their engagement with arts and culture. Nonetheless, the following requirements were ensured across the sample:

- A mix of gender
- A spread of ages between 11 and 25 years old
- An equal split of those living in inner and outer London boroughs
- A range of socio-demographic statuses
- A range of life-stages:
 - At school
 - At college/university
 - Working
 - Living at home
 - Living alone
 - Living with friends/a partner

- A spread of engagement across the sectors that AND's definition of arts and culture encompasses:

- Visual arts
- Music
- Dance
- Poetry
- Libraries
- Literature
- Heritage
- Museums
- Galleries
- Film and cinema
- Drama and theatre
- Digital arts
- Design
- Crafts
- Architecture
- The built environment

- A range of involvement from those who are deeply immersed, to those who only dabble in arts and culture
- A range of those who are 'active' participators (e.g. take part in a live performance) and 'passive' participators (e.g. watch a live performance).

To ensure effective participation on the online platform however, all participants had to have engaged in at least three of the areas outlined above in the last two months.

03/ EXECUTIVE SUMMARY

This is a short summary of the findings from the study, but the sections that follow outline these points in much greater detail and are illustrated by quotes from those that took part. The full report starts with some thoughts on how to define arts and culture from a young person's perspective and continues with three sections that identify some typologies of young people who engage with arts and culture, and explain the barriers they have to engagement. It finishes with an analysis of sources, the pen portraits, and a final section outlining the challenges and opportunities for the arts and culture sector.

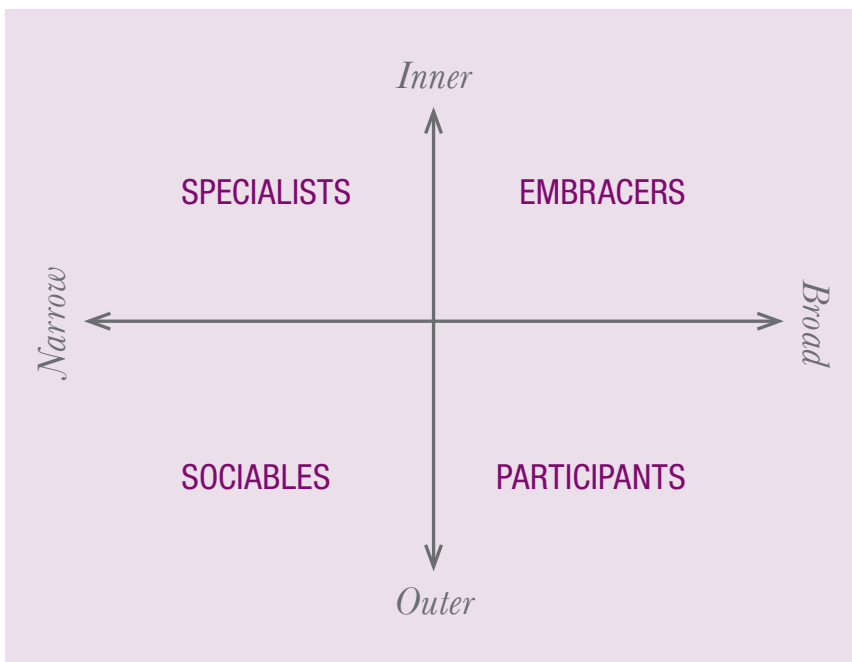
Twenty participants were recruited to take part in this study, representing a broad spectrum of young people living in London who engage with arts and

culture. They all took part in an online platform, recording any activities they took part in that are related to arts and culture, and trying out some activities that they hadn't done before. Eight of these participants were then chosen to be the subjects of 'pen portraits' that bring to life how young people engage with arts and culture in London.

Young people do not refer to these activities using the definition 'arts and culture' however, as this is too limiting, and linked to traditional art forms like ballet and theatre. It also suggests a specific type of person – intellectual, upmarket and boring – who they don't necessarily want to be associated with. Although there is no clear label for arts and culture activities, from a young person's point of view, 'creative activities' comes closest.

Uncovering a meaningful way in which to group the participants, when thinking about their relationship with arts and culture, is not straightforward. By looking at their attitudes and behaviours however, it is possible to create four typologies – which are essentially the four quadrants of a grid. The behavioural axis represents a young person's repertoire – whether they engage in a 'broad' or 'narrow' range of activities. The attitudinal axis represents the reward a young person receives from their involvement – whether this is 'inner' directed, something that is privately motivating and rewarding, or 'outer' directed, something that has a more external motivation, i.e. is largely influenced by other people.

THE FOUR TYPES



Specialists: tend to be interested in a smaller number of creative activities, which they are deeply passionate about. They are personally motivated to take part in their activities.

Embracers: tend to be interested in a broad range of creative activities, and are deeply passionate about arts and culture in general. They see life through a creative lens and may well envisage that they will make their future living in the creative arts. They are personally motivated to take part in these activities.

Participators: tend to take part in a broad range of creative activities, mainly with friends or family. They are motivated to take part by others, and feel rewarded because of the social interaction.

Sociables: tend to take part in one or two creative activities because their friends do. They are much more interested in the social interaction than the activity itself and do not come across as having a long-term commitment to the arts and culture sector.

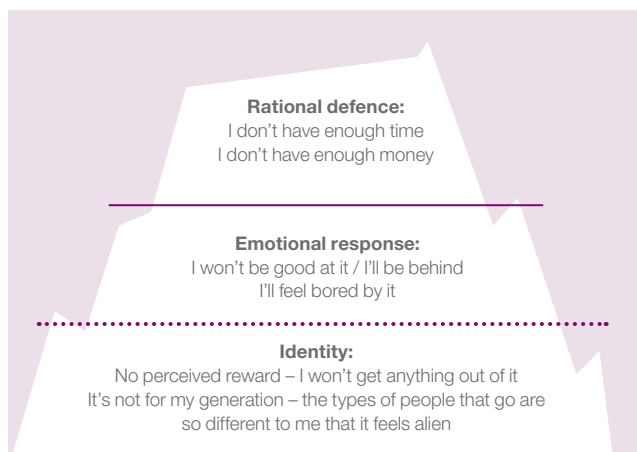
While most people can identify with one of these typologies, it is also quite possible that young people change as they transition through teenage years, or that they identify mostly with one quadrant but can also see themselves in relation to a very specific activity in another.

To explain the barriers that young people have to engaging with arts and culture, an 'iceberg' model can be

used to get to the crux of why people decide not take part in particular activities. Above the surface of the water are the rational barriers, which are 'top of mind' excuses; immediately below the surface of the water are the emotional barriers, which are all about how a person feels about an activity; and right at the bottom of the iceberg there is always an issue of identity that dictates whether an activity is 'for me' or 'not for me'.

When thinking about this in relation to the four typologies outlined above, it is the attitudinal (rather than the behavioural) relationship young people have with arts and culture that most affects the barriers they have. Therefore it is easier to look at two groups – the inner directed and the outer directed:

ICEBERG OF RESISTANCE – THE 'INNER DIRECTED'



ICEBERG OF RESISTANCE - THE 'OUTER DIRECTED'



There are some important enablers to engagement with arts and culture for young people as well. These include social sources, which make arts and culture feel more accessible and influential, such as parents, schools, friends and social media, and specialist sources, which tend to be less influential for the younger end of the spectrum, but include things like searching online, flyers and posters, and newspapers and magazines.

In order to overcome the barriers that young people have to engaging with arts and culture in London, there are some key challenges that need to be addressed:

1. Reassure young people of the democratic and contemporary nature of arts and culture
2. Demonstrate the interactive and dynamic nature of arts and culture
3. Give young people a voice in making arts and culture more relevant to them
4. Address the rational barriers head on
5. Give 'creative activities' a sense of cohesion

To help address these challenges and give some examples of how they might manifest, the following opportunities and ideas have been identified:

1. Build an app that is dedicated to arts and culture, which is accompanied by a membership card
2. Introduce 'behind the scenes' events for young people
3. Use the spaces around arts and culture institutions to draw young people in
4. Recruit a cohort of young people who can be arts and culture champions

04/ CONTEXT

Meet the participants

Twenty participants were recruited to take part in the auto-ethnography study, representing a broad spectrum of young people living within London. From these 20, eight 'star' participants were selected, who have been highlighted in purple.



Thurika, 17 yrs old
Lives in Croydon



Dahlia, 22 yrs old
Lives in Upper Holloway



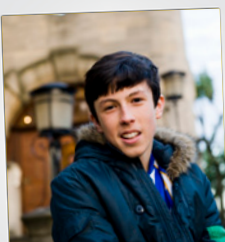
Abbey, 21 yrs old
Lives in Deptford



Olivia, 17 yrs old
Lives in St John's Wood



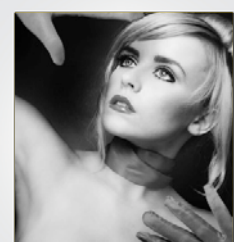
Imran, 13 yrs old
Lives in Richmond



Lawrence, 14 yrs old
Lives in Crystal Palace



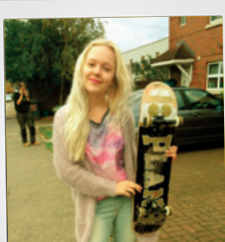
Danielle, 21 yrs old
Lives in Islington



Lucie, 19 yrs old
Lives in Wandsworth



Thalia, 20 yrs old
Lives in South ken



Ella, 16 yrs old
Lives in Brent



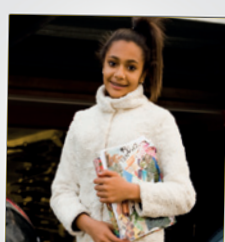
Amar, 25 yrs old
Lives in Enfield



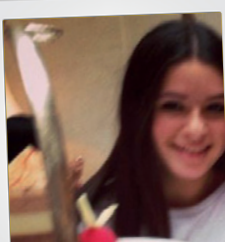
Aaran, 16 yrs old
Lives in Forrest Hill



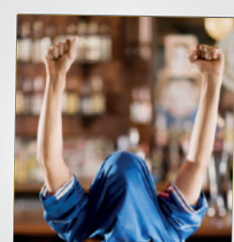
Sid, 18 yrs old
Lives in Barnet



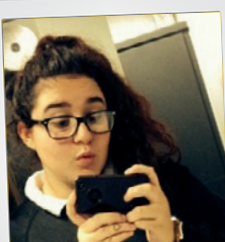
Paloma, 13 yrs old
Lives in Putney



Talia, 15 yrs old
Lives in Edgware



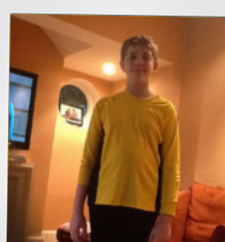
Daran, 25 yrs old
Lives in Streatham Hill



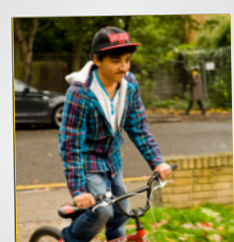
Talia, 15 yrs old
Lives in Finchley



Deborah, 25 yrs old
Lives in Crouch End



Joe, 11 yrs old
Lives in Hallington



Trey, 13 yrs old
Lives in Hounslow

INNER VS. OUTER LONDON

The participants were recruited from all across London with a spread of those from inner and outer boroughs. The following map illustrates this diversity.

At the end of the study participants were asked to create a photomap illustrating all the creative activities they had taken part in during the research process. Age and life stage, money and time are key factors which determine how far people are able to travel in London to take part in creative activities.

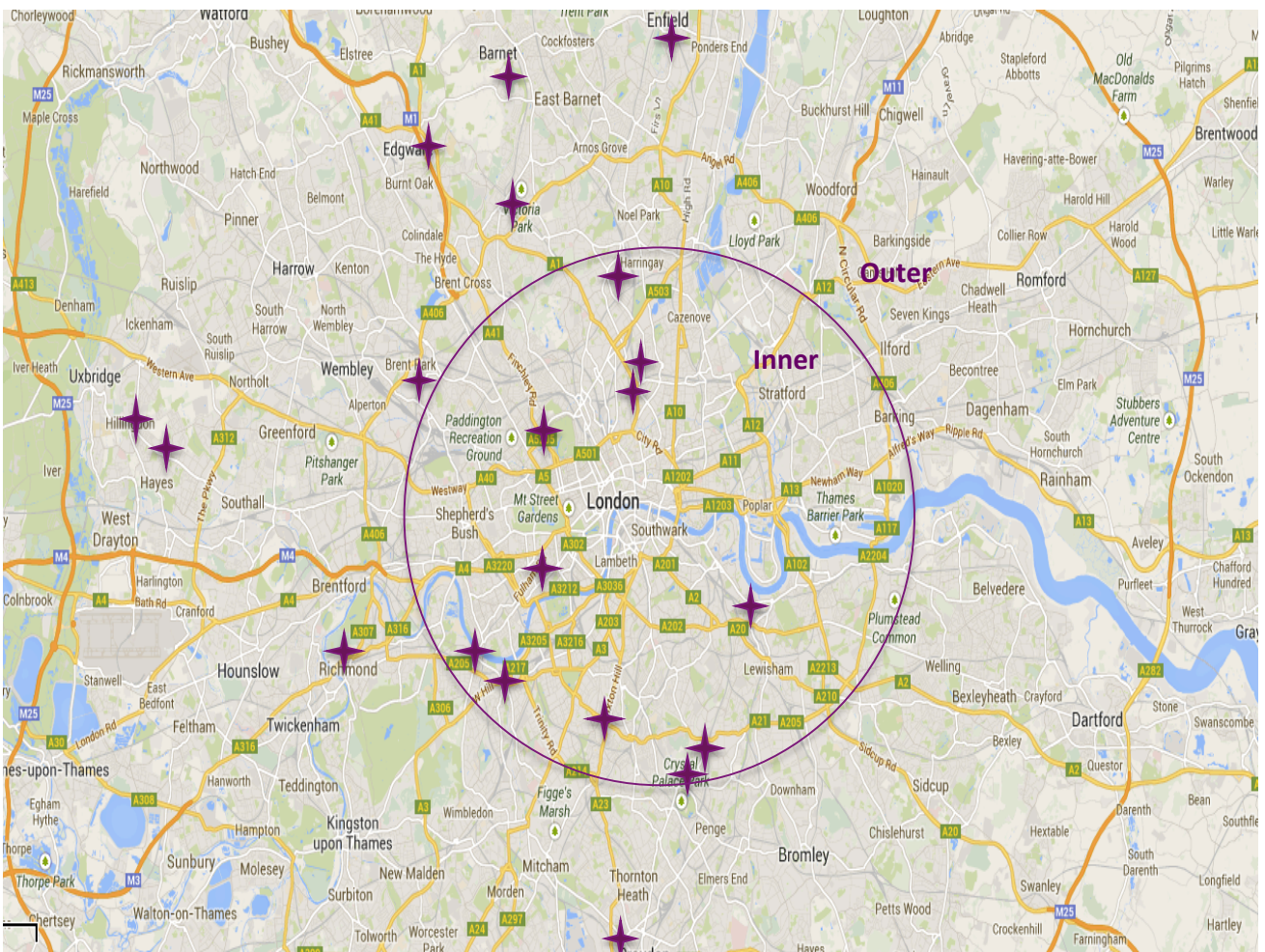
Younger participants have less freedom to venture far from home and so their maps of London tend to be

focused on their local area. Students and participants with less money tend to stay local as well, to avoid expensive travel. The greatest travel distances are often reserved for the weekend when young people have more time on their hands to travel further.

Engagement plays a part too. Participants that are more absorbed in arts and culture are also more likely to be prepared to travel further to take part in a particular activity. Their drive

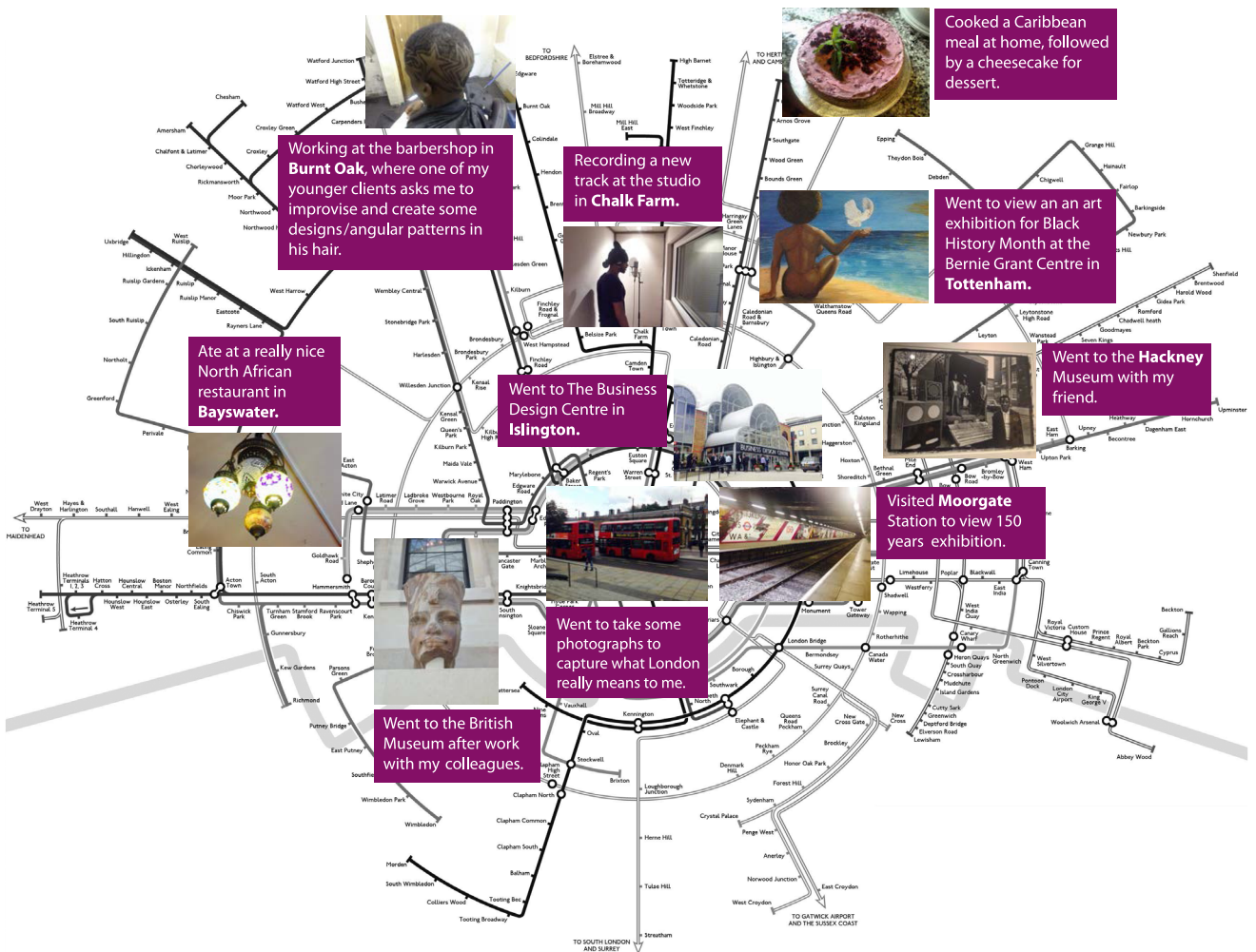
to pursue these activities can override the barriers created by life stage, lack of money and time – they will find a way to make it work.

On the next pages are photomaps from two of the participants, which illustrate their movements within London and the distance they are prepared to travel to engage with arts and culture.



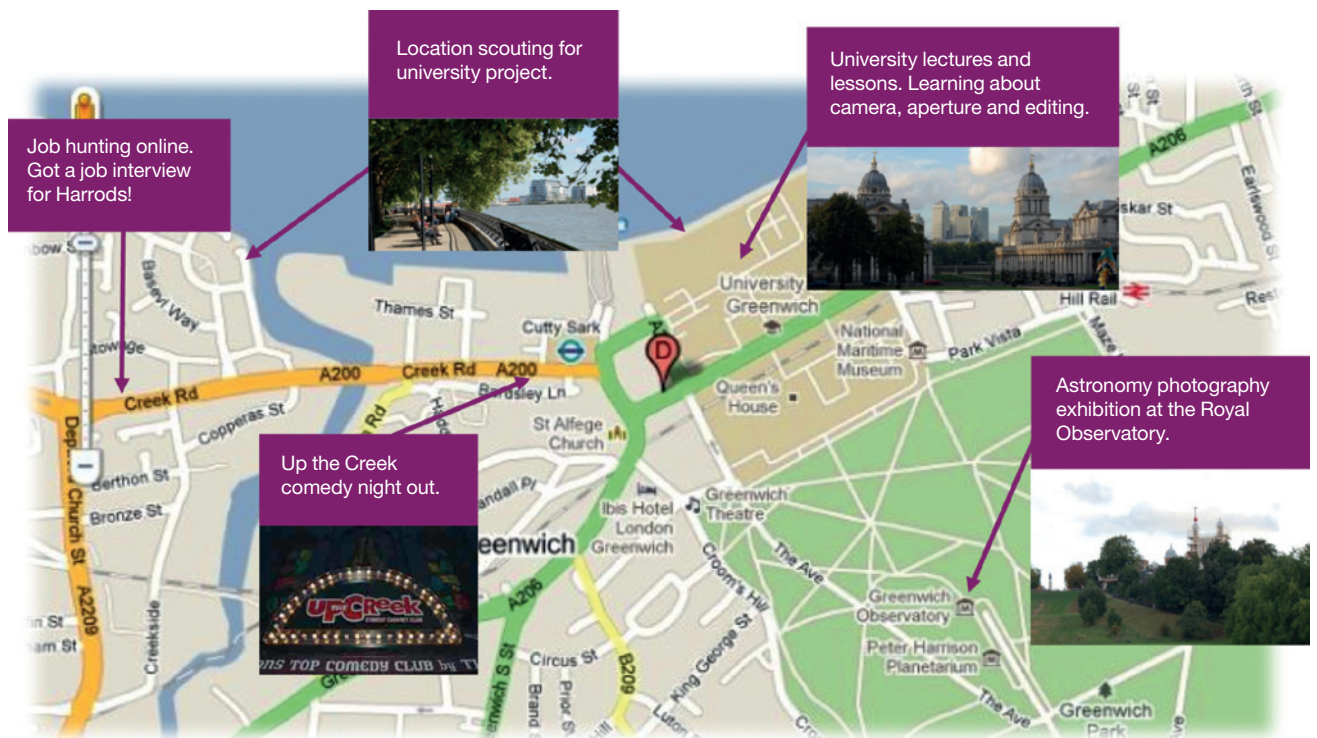
AMAR'S PHOTOMAP

Amar is 25 and takes part in lots of creative activities across London. He describes himself as creative and is dedicated to the world of arts and culture. His map illustrates that he is prepared to travel as far west as Bayswater and as far east as Hackney, while his home is in Enfield. He is engaging with a vast cross section of creative activities across the whole of London.



ABBEY'S PHOTOMAP

21-year-old, Abbey is studying at Greenwich University in East London. With a busy work schedule at university, creative activities are centred on her campus area. She has limited free time to travel further afield and also limited funds to spend on travel. With student discounts available in the local area, Abbey finds there are better deals to be had staying local.



05/ DEFINING ARTS & CULTURE

For young people ‘arts and culture’ is a very narrow definition, most strongly linked to classical arts, such as museums, ballet and theatre. This is also linked to history, a looking back, rather than a contemporary expression.

This is often because impressions are formed by school trips:

“I went to the National History Museum in London. It happened when I went on a school trip. I found the dinosaurs and creatures interesting but when it got to the fossils I didn’t find it too interesting.” (13yrs)

“We go to Hampton Court Palace sometimes – it’s where the Tudors used to live. I usually go with school. I’m not really interested in history.” (13yrs)

The perception of those who take part in these activities, from a young person’s point of view, is not appealing or flattering – old fashioned, stuffy, slow, intellectual, upmarket and boring. And this applies regardless of whether or not they themselves are participating in these activities. This is not an image that most want to be associated with – it is only those who are born into a more traditionally defined world of ‘arts and culture’ who are able to reconcile this image with their own activities with any confidence.

“The term arts and culture doesn’t alienate me personally but I think for a lot of teenagers in London it would and it’s not really seen as a ‘cool’ thing to do.” (18yrs)

The word ‘culture’ in particular has its own set of meanings and values. With London being so culturally diverse, young people are used to hearing about culture in this context, e.g. ‘multi-cultural’ or ‘culturally diverse’ which leads them to thinking about ‘culture’ in an entirely different way – anything from street festivals to farmers’ markets to cooking is associated with ‘culture’. These are all activities with an explicit nod to other contemporary cultures (rather than cultures of times gone by).

When asked to coin a term for these activities, a whole other world opens up that is free of these associations. It is exciting, dynamic, contemporary, interactive, creative and often involves technology. The stereotypes vanish. There is no clear ‘name’ with which to label these activities, though ‘creative activities’ comes closest. And within this, there are no limits to what can form a part of the landscape – it depends on the young person and their particular sphere of interest. It can embrace beauty and make-up, graphic design, street dancing, political demonstrations, writing poetry, computer animations and cookery. What this demonstrates is that young people don’t think of ‘creative activities’ as one category of events – the edges are very blurred and interpreted differently by different people.

The implication of this is that there is little value in holding on to the moniker of ‘arts and culture’ if there’s a desire to engage them further.

“I think I would classify them as ‘artistic events’ or ‘cultural events.’” (18yrs)

“Creative activities.” (13yrs)

“Multi-entertainment.” (13yrs)

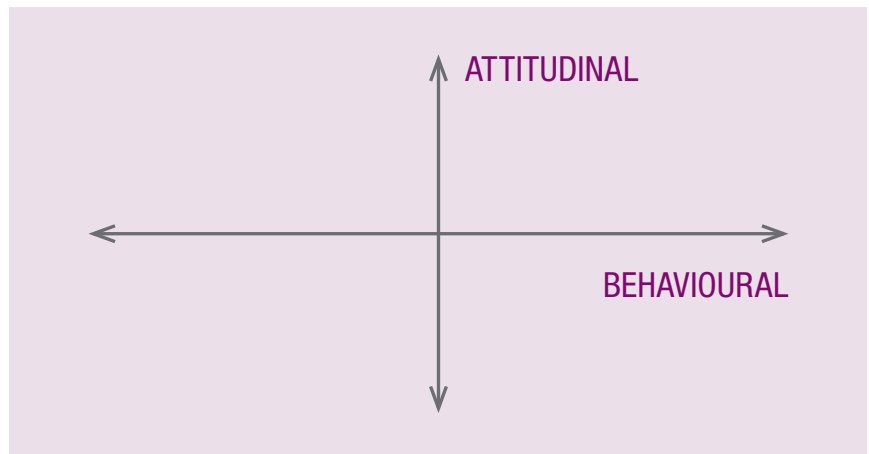
06/ IDENTIFYING TYPOLOGIES

Uncovering a meaningful way in which to group the participants and then look for patterns to define these groups is not straightforward.

To start with, as we've just discussed, 'arts and culture' is such a broad term, signifying and encompassing different activities and experiences to different people. Add to this the fact that the sample for this study comprises young people who are still developing, and who often haven't made up their minds on their future paths and where exactly arts and culture will fit in, and the complexity of the exercise becomes clear.

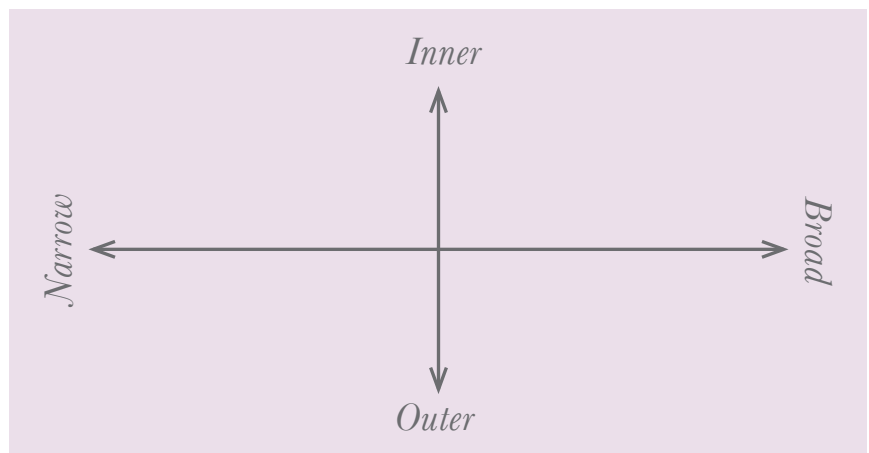
It became apparent that the best way to start to make sense of such a broad audience was to look at their behaviours and attitudes, and plot these on a grid. The grid splits participants into four quadrants or 'types' of relationship with arts and culture, each of which has its own set of barriers and triggers to engagement.

BEHAVIOURAL AND ATTITUDINAL AXES



The horizontal, behavioural axis represents a person's arts and culture repertoire – whether 'broad' (encompassing a large range of activities engaged in), or 'narrow' (encompassing a small range of activities, sometimes only one or two). The vertical, attitudinal axis sums up where arts and culture fits in with a person's identity, and what sort of reward they receive from their involvement. Is this 'inner' directed – something personal and privately rewarding, or is this 'outer' directed – something that has a more external motivation, e.g. is largely influenced by other people?

REPRESENTING REPERTOIRE AND REWARD



These axes, with their opposing poles, form a grid that outlines four different types of relationship with arts and culture. Since the grid is not strictly a segmentation, given the qualitative nature of the study, it makes sense to refer to these different groups as ‘types’, rather than segments. It is important to note that these types are not necessarily representative of all young Londoners, but only those represented in our sample.

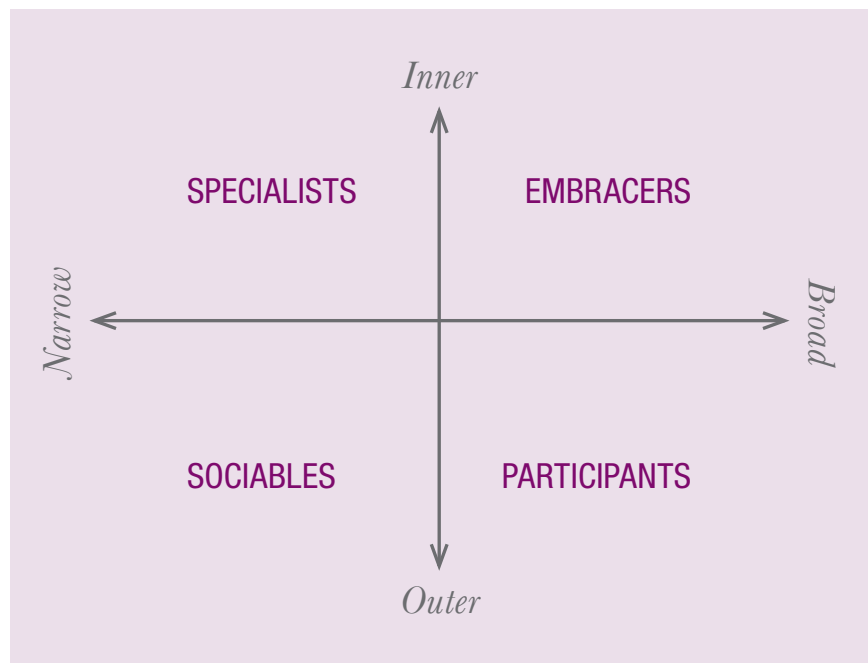
It is also important to note that as with all typologies, people can often identify with parts of more than one ‘type’ though they will usually be able to see one that is the closest reflection of who they are most of the time. This is particularly relevant here, where people are involved in a range of activities, and where the definition differs by individual.

The ‘Specialists’

This is the quadrant in the top left – ‘inner’ directed, with a ‘narrow’ repertoire – and can be summarised as follows:

- Interested in a smaller number of creative activities
- Deeply passionate about these activities
- Are personally motivated to take part in these activities

THE FOUR TYPES



Out of all the participants who took part in this study, Lucie is the person who embodies the essence of this type of relationship with arts and culture the best. She decided at the age of 12 to leave school and join a stage school, and she has never looked back. She is now looking for her first role in musical theatre and finds this all consuming. There isn’t really any space in her life for any other arts and culture activities.

“Performance was always something that I chose to be honest. I wanted to do it; I was the one that suggested it. I was the one that said to my mum at the age of about 12 that I wanted to be a dancer/singer, and I don’t want to be anything else, so yes, that was when I decided to go to stage school.” (19yrs)

“I try and go and see as much theatre as I can, it’s my chosen career.” (19yrs)

“I’ve never thought about looking up an art exhibition to go to. It would be something I would enjoy, but I know it’s something that I don’t need to do. Recently all I have been doing is focusing on my career and I don’t really explore things outside of that.” (19yrs)

The 'Embracers'

This is the quadrant in the top right – 'inner' directed with a 'broad' repertoire – and can be summarised as follows:

- Interested in a broad range of activities
- Deeply passionate about creative activities in general
- See life through a creative lens, and embrace a variety of artistic experiences
- May well envisage that they will make a future living in the creative arts
- Are personally motivated to take part in these activities

Amar would be a classic example of someone who embodies the essence of this type of relationship with arts and culture. He takes part in a huge range of creative activities, and is always looking for new things to try – he likes to push the boundaries and learn from these experiences, and it is in this way that he feels rewarded.

"I enjoy writing spoken word/poetry/rap music based on my own experiences and emotions. I have recorded some of my music, and have performed in various clubs and nightspots in London. I am currently learning to play the acoustic guitar, which would be a wonderful additional skill to have when producing music. I attend small gigs and big festivals (e.g. Wireless, Lovebox). I listen to a lot of reggae music, jazz and other 'older stuff'. Old is gold. I'm a firm believer of that. I have always enjoyed art. I love to capture tonal values when I draw portraits using pencil. I am currently in the process of designing a surreal piece for a tattoo. Continuously seeking inspiration from the world around me, I visit galleries and museums with like-minded friends e.g. Tate Modern. My friends and I regularly go to the cinema, but once a month we go to a Film Club in The Exhibit in Balham, London. Here they showcase underground films and at the end we debate/discuss issues raised in the film." (25yrs)

"To me anything creative should fit inside the definition [of arts and culture] as unconventional as it may be. Creativity has no limits." (25yrs)

The 'Participators'

This is the quadrant in the bottom right – 'outer' directed, with a 'broad repertoire' – and can be summarised as follows:

- Take part in a broad range of creative activities
- Generally participate in these activities with friends and family
- Are motivated by others who influence their choices and decisions
- Feel rewarded by the experience because of the social interaction

It is Paloma who really brings the essence of this type to life. Paloma has a busy life involving lots of different creative activities. Arts and culture is something she is very engaged with on a social level – she prefers to be with people, rather than on her own. Her mum and friends are both big influences when it comes to the activities she takes part in.

"My mum auditioned me for stagecoach and I got in, I didn't know anyone there, but I soon made friends." (13yrs)

"My friend Dahlia invited me to the Teen Awards where I saw about 10 live bands – Fun, One Direction, Little Mix, Justin Bieber, Tulisa, Conor Maynard, JLS. It was packed, the atmosphere was live and dark with a disco ball and flashing lights." (13yrs)

"I did my sketches at the dining room table whilst my mum was on her computer. Although she was in the room I still felt in my own zone but I like company." (13yrs)

"My mum does influence me now and then as I ask her opinions on certain pieces of my work and also she gives me advice on how I can improve something." (13yrs)

The 'Sociables'

This is the quadrant in the bottom left – 'outer' directed, with a 'narrow' repertoire – and can be summarised as follows:

- Take part in one or two creative activities
- Participate in these activities because their friends do
- More interested in the social interaction than the activity itself
- Do not come across as having a long-term commitment to arts activities

Daran is the person who best portrays the essence of the 'Sociables'. He likes activities that he can do with friends, like going to the cinema and to concerts, but he doesn't take part in anything regularly and would be unlikely to try anything new unless accompanied by friends.

"I tend to go to a lot of concerts and the cinema quite a lot with friends... I tend to do most of these types of [art and culture] activities with friends." (25yrs)

"My friend has suggested that we try going to this new exhibition at the Tate Modern, so I might go along with her." (25yrs)

"I really don't like the idea of going to a dance show, especially if I had to get up and participate. I doubt I would be able to convince any of my friends to go with me anyway." (25yrs)

The rest of the participants from the study can mostly be attributed to one of these segments. The breadth of their repertoire, and the nature of the reward they get from participating in arts and culture, mean they fit into one of the quadrants of the grid.

Floating participants

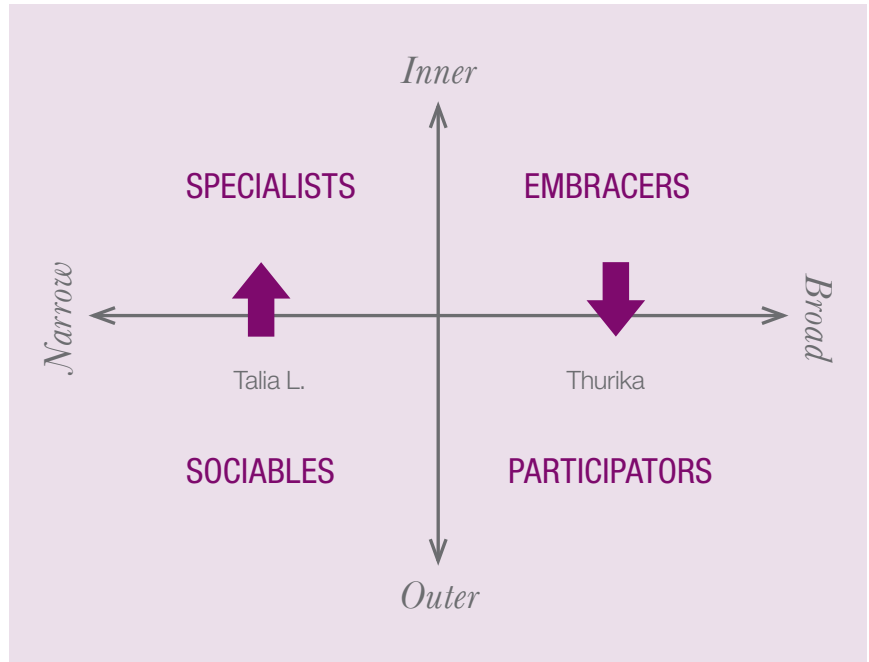
However, we need to go back to the point made earlier – not all participants are always fixed in one type. Many are still not fully formed in their relationship to arts and culture and also it's possible for a person to be, say, a Specialist in one activity (when they are passionate about it), and a Sociable in another (when it's about fitting into a friendship group).

The diagram right illustrates that two of the participants in the study are currently in motion, moving from one type to another.

Talia L. is obsessed with beauty, and in particular make-up. However, this obsession started because her friends are interested in this pursuit, and so she got caught up in it too. But as time has passed this activity has become increasingly important to Talia, to such an extent that she is now convinced that she wants to pursue a career in beauty when she finishes school. So, to begin with her participation was mainly fuelled by the fact that this was something her friends were doing, making her more of a 'Sociable'. Nowadays the rewards she gets from doing this activity are much more inner directed. If her friends were to lose interest in beauty, this would be unlikely to affect Talia's commitment, making the 'Specialist' type more appropriate for her now.

"I got into make-up with my friends about 10 months ago. I love it, it's inspiring and I really want to get into stage make-up. I now hope to study it at college." (15yrs)

FLOATING PARTICIPANTS



Thurika on the other hand is moving in the opposite direction. She still takes part in a broad range of creative activities – such as dance, arts and crafts and photography – but as she has made her A-Level and university course choices she has limited her focus and decided to dedicate herself to mathematics and computer science. She now has little time for her creative activities and is doing them less and less as a result. She does still make time for these pursuits however, but this is mainly to keep up with friends and make sure she is not missing out on what they are up to. The rewards she gets are therefore much more outer directed now, so she is becoming more of a 'Participator' than an 'Embracer'.

"I never got round to doing the Big Draw 2013, mainly because of the time that is available to me at the moment. I'm applying for university at the moment and need to focus on that. I'm really interested in topics to

do with maths that are outside what we learn at school. I'm just fascinated about the different things there are about maths and how everything can be explained, and how it all fits in like a puzzle." (17yrs)

The older participants get however, the more likely they are to remain in one type. Adults, for example, would very rarely move from one type to another, unless they change careers completely or uncover a passion they didn't know they had late in life. Young people, on the other hand, are still making important decisions that affect the trajectories of their lives, which can mean they may become more or less involved in art and culture as time goes by. This means they might broaden or narrow down their repertoire of activities, or find that the nature of the reward they get from doing these activities changes.

07/ BARRIERS TO ENGAGEMENT WITH ART AND CULTURE

What people say and what they do isn't always the same thing. Like an iceberg, much more lies beneath the surface of the water than one sees at first glance.

This is no different when people try to describe why they don't do something – whether this is something they don't do at all, or don't do more often. The barriers they are able to articulate are, more often than not, very rational – such as 'I don't have time', 'it's too expensive' or 'it's too far away'. AND's quantitative survey would support this – time and money were the top two (rational) barriers selected from a list of nine prompted barriers. But there is always an issue of identity that lies beneath

the surface that dictates whether an activity is 'for me' or 'not for me', and by understanding this issue of identity as well, it is easier to detect and ultimately start to overcome the true barriers to participation.

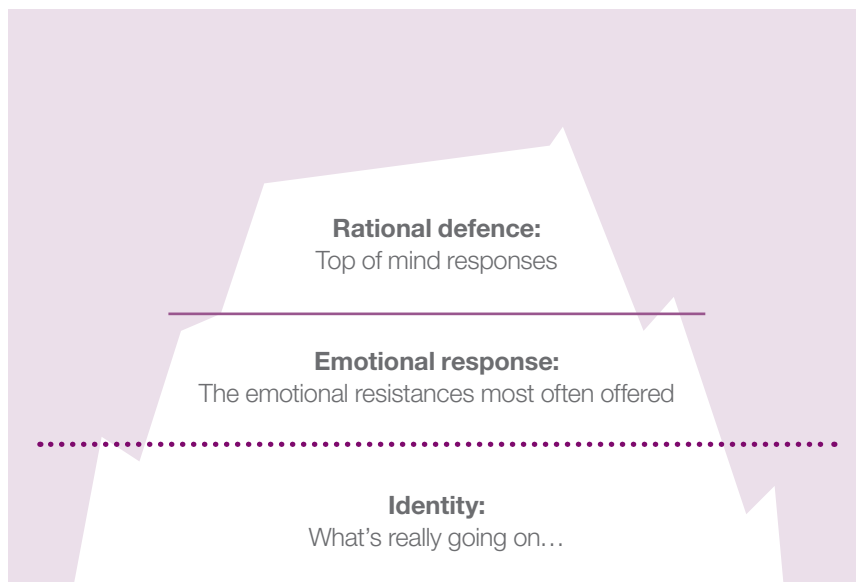
In this study therefore, the iceberg model below is used to identify the barriers different groups of young people have to engagement with arts and culture in London – separating them into rational, emotional and identity barriers:

In doing this it will be possible to make recommendations on how to overcome these barriers and encourage young Londoners to engage further with arts and culture.

Revisiting the four typologies identified in the previous section, we have seen two dominant 'icebergs' in operation, one for the inner directed and one for the outer directed. (The breadth or narrowness of a person's repertoire makes very little difference to the resistances they have to engaging with arts and culture, it's the nature of the reward that provides the distinction.)

This is not to say that, when it comes to arts and culture, inner directed young people don't have any barriers that overlap with outer directed young people. In fact, when it comes to the rational barriers in particular, they are very similar. But when the emotional and identity barriers are identified, this is where the differences become apparent.

THE 'ICEBERG OF RESISTANCE'



Barriers for the 'inner directed'

For the inner directed, the rational barrier that is always top of mind is 'time'. These participants claim that if they had more time, they would do more activities, more often; and since many are very busy people, on the surface this seems like a very plausible excuse. Ad hoc schedules and working patterns exacerbate this issue, making inflexible activities even more difficult to fit in.

"I work shifts, and practically every day, so my schedule just doesn't allow me commit to something that happens every Tuesday evening for example. Half the time I wouldn't be able to go." (22yrs)

Expense is another common rational barrier. Free or cheap activities often rise to the top for young people, as money is always in short supply. But in reality there is more to this resistance than meets the eye, as young people are prioritising some activities over others when it comes to spending what spare time and money they do have.

Just below the surface, the emotional barriers appear when participants start thinking about how they might actually feel in the moment. Inner directed young people have high expectations of both themselves and the activity itself, and if they feel that either might be found wanting, this can be a powerful barrier. For example, if they know that a certain activity might take them outside their comfort zone, they often feel a resistance to trying it – they might not be very good at it, or they might be behind other people in a group. Similarly, if they don't feel an activity will be as stimulating or fulfilling as another, it won't make it to the top of their to-do list.

"If I'm honest the thought of looking at an old statue and reading up on a description about it sounds incredibly boring." (19yrs)

Below the emotional barriers however, is the issue of identity. Although participants can rarely articulate this, when thinking about how they might feel when actually taking part in an activity they are also, subconsciously, deciding whether the activity is 'for me' or 'not for me'. For the inner directed, 'reward' is crucial; if they don't feel they will get anything out of the activity then they don't feel that it is for them. In the same way, if they don't feel they will fit in, the inner directed can come to the same conclusion. The other participants may seem too old, or too wise, or even too privileged, and as a result it feels like the activity is better suited to a different generation or cohort.

"Something like opera or ballet wouldn't really count for me. The people that go to those sorts of things... well, there's too much going on in their heads. My friends would describe them as 'la di dah' if you see what I mean." (22yrs)

In brief, the barriers for the inner directed can be summarised as follows:

ICEBERG OF RESISTANCE – THE 'INNER DIRECTED'



Barriers for the 'outer directed'

For the outer directed the rational barriers are the same, but with one addition – 'distance'. For the inner directed distance is less of an issue, if they really want to do something they will make the journey. The outer directed, however, will be more likely to opt for an activity that is closer to home and therefore more convenient for them.

"I haven't done that yet, because it's really far from my house. It would take me ages to get there and back, so it's not really worth it." (15yrs)

When thinking about how they will feel as they are taking part in an activity, and therefore what the emotional barriers might be, a social element is critical for the outer directed. Young people from this group will not feel motivated to participate if they will have to do an activity by themselves. Other people heavily influence the activities they do choose, so they are unlikely to consider something that won't involve interaction with other people.

In addition, the outer directed are often less confident in their own abilities than the inner directed, so activities that they feel they will find hard or that they won't be good at don't make the cut. Their image, and what other people think of them, really matters; the last thing they want is to look stupid.

"Ballet dancing! I really can't see myself doing ballet, it's far too delicate and pretty for me to even consider. I'd feel really silly doing it." (13yrs)

When looking below the emotional barriers to the issue of identity, for the outer directed this is ultimately about a fear of being judged. They want to be like their friends, and they want to look 'cool' in their eyes; so if their friends don't do certain activities then an outer directed person won't feel that the activities are 'for me'. Consequently, the outer directed would never consider taking part in an activity.

Sport is the single most important competitor, and therefore barrier, for this group – especially when considering the younger age groups. It is accessible, organised through school or the community and feels universal. It is a great way for young people who crave a social element to share experiences and activities, and is low risk when it comes to preserving your image.

In brief, the barriers for the outer directed can be summarised as follows:

ICEBERG OF RESISTANCE – THE 'OUTER DIRECTED'



08/ ARTS & CULTURE IN A PERIOD OF TRANSITION

It is important to note that while the resistances are a mix of identity, emotional and rational, there are also some key lifestage changes through young adulthood, where the world of arts and culture is more distant and less available. We call these vacuum points.

The first vacuum point is from primary to secondary school, and is probably the most marked. It is when young people abandon their early patterns of behaviour as they are given more freedom and gain more confidence to express themselves. Previously, museum, theatre visits etc were organised by others, now they are abandoned and social activities often fill their space – young people start to arrange their own social lives which might include activities like shopping or simply hanging out with their friends.

“I usually go through school to museums not with my friends. Me and my friends like to go to the cinema together and swimming. We go to the skateboard park.” (13 yrs)

This is also a period where definitions of ‘arts and culture’ change too – for example, theatre at this age is often associated with Christmas pantomimes and fairy tales, and museums like the Natural History Museum or the Science Museum become associated with primary school trips – they no longer hold any sense of excitement or discovery. But the point is, there is little that is obvious with which to replace

them, so a vacuum occurs, and quickly gets filled with more informal, unstructured social activities.

So while later in life this freedom that early teenagers are experiencing might be a way into arts and culture, in the early teenage years, it’s the exact opposite – arts and culture are a constraint that was previously imposed by schools, parents and adults. It was a ‘should’ activity.

“We went on school trips to the museums loads when I was younger. It’s quite boring when you’ve done them all.” (13yrs)

Another vacuum point that occurs when a young person is in their late teens is around the perceived content of traditional arts and culture. Heavyweight activities, such as opera, formal dance and theatre are essentially intimidating (as well as expensive), but also tend to create the frame through which arts and culture are perceived. Even some Embracers feel put off the traditional heavyweights because they perceive themes and issues addressed by these activities to be aimed at middle-aged people. As a result, activities such as street dance or youth theatre can fail to get emotional traction for young

people who would love them if they discovered them.

“I haven’t considered going to musicals, dance or theatre. Although there are certain musicals I’m sure I would enjoy seeing, like The Book of Mormon, in general it just doesn’t appeal to me that much. I kind of see all three of these activities as middle-aged pastimes.” (18yrs)

It is important to note that there are some activities, and this is often the case with some of the heavyweight activities listed above, that do require a certain level of maturity to be fully appreciated. If young people are not interested in them when they are young, this does not mean that they never will be – these are the types of activities and subject matters that a young person might grow into over time.

09/ SOURCES

There are a wide range of sources young people use to find out about arts and culture in London both online and offline. Sources have the ability to act as enablers to arts and culture for young people and can influence engagement positively.

Social sources – accessible and influential

Parents, carers and family members:

Parents are key influencers for younger children with limited freedom to venture out alone. They are capable of promoting arts and culture and therefore acting as enablers. AND's quantitative survey supports this, and suggests that this is particularly the case for young people from higher socioeconomic backgrounds.

School/further education institution /place of employment:

Schools that are engaged with arts and culture have the ability to promote activities e.g. school trips, extra curricular activities and teacher recommendations. Once again, AND's quantitative survey supports this. For young people now in employment and exposed to different social circles, new forms of arts and culture can be discovered through meeting new people.

Friends: Friends and social circles are key sources and enablers for arts and culture in London. Many of the participants we spoke to initially got involved in their creative interests by being influenced by a friend or accompanying a friend on a day out and finding out about something new they'd never experienced before.

Social media: Young people spend a vast amount of their time on social media both at home and out and about. The likes of Twitter and Facebook expose young people to an unlimited amount of events and activities taking place in London, be that keeping up with a favourite band's touring calendar or being up to date about the latest casting call for extras. Social media allows instant access and insight to a friend's engagement with arts and culture; word of mouth thrives. It also provides an engaging platform to bounce off ideas between friends and make plans together, therefore acting as an enabler.

“Well it is through my friends but we have this page on Facebook made for all the sixth formers in my year at school, and when anything is available for us to do they post it on that page and they leave a link to information about it, and if interested we check it out.” (17yrs)

Specialist sources – less influential for younger participants

Searching online: Online searches allow young people to home in on a particular interest with ease. This becomes useful when a rational barrier to arts and culture stands in the way of a young person. For example, participants use search engines to find free exhibitions in London or events taking place in their local area.

Flyers and posters: Flyers and posters are most often sources for arts and culture in a young person's local area and are used by those who tend to stay local.

Newspapers and magazines (online and offline): Young people more commonly use online magazines such as *Time Out*, rather than buy a newspaper or magazine in a shop. However, this is a less popular source, especially for the younger children who are far more likely to jump on social media for information, rather than visit *Time Out* online.

“Sometimes I find things in magazines but it's only if the magazine is lying there that I will read it. So I won't purposely go and buy a magazine.” (14yrs)

10/ PEN PORTRAITS OF STAR PARTICIPANTS



Sid



Thurika



Talia



Paloma



Lawrence



Danielle



Dahlia



Trey

SID

THE GRAPHIC NOVELIST

PROFILE /

Age: 18 years old / **Area:** Barnet / **Segment:** Embracer

Favourite Activities: Art galleries, creative media

Other Interests: Museums, film, cult TV, modern fiction, festivals, demonstrations, photography

Sid is 18 and lives in Barnet with his mother. He is currently at college studying creative media, with a view to ultimately doing a creative writing degree. He'd love this to be at Goldsmith's, because he loves London and doesn't want to leave it. He comes from a family where books and writing are in the blood, and enjoys the way that his course is teaching him formal skills in storytelling. He is using these to good effect in creating a graphic novel.

Beyond his course, his cultural life involves festivals, the cinema and fairly regular trips to museums and galleries, such as the Tate or the recent Australia exhibition at the Royal Academy.

Of course, being a student, money is always an issue, so beyond set piece events like those, he's always looking to find free activities, such as good films on TV, reading, and then everything that London offers:

"London is fun and exciting because there's always something happening and you don't have to travel far to find entertainment. And a lot of it is free. You can enjoy the street performers at Southbank or wander among the eccentrics in Camden Market. You can admire a Banksy on a wall or listen to buskers in the tube stations. And just wandering around the city is like visiting one huge museum. There is always something different going on, such as people practising tai chi in Piccadilly or demonstrations and marches. London is different from other places because of the huge mix of cultures, which creates the illusion that you are visiting different countries as you travel around the capital."

Despite openly embracing the term 'arts and culture' himself, some of the traditional art forms, such as theatre and dance, still feel remote and a bit alien to him. It's mostly because they seem to serve the needs of older people. This is partly because, on

the rare occasions he's been, the other theatregoers all seem old, but also the themes of the plays seem geared to older people too. It was a revelation therefore, when he went to see *One Man, Two Guvvners*, and realised how relevant and enjoyable theatre could actually be.

“ I HAVEN'T CONSIDERED GOING TO MUSICALS, DANCE OR THEATRE. IN GENERAL IT JUST DOESN'T APPEAL TO ME THAT MUCH. I KIND OF SEE ALL THREE OF THESE ACTIVITIES AS MIDDLE-AGED PASTIMES ”



Above: Sid at a demonstration in London

Barriers to engagement with arts and culture:

Rational: I don't have enough money
Emotional: I'll feel bored by it
Identity: It's not for my generation – the types of people that go are so different to be me that it feels alien

Sources for arts and culture activities



W
O
M



Family

THURIKA

THE CREATIVE MATHEMATICIAN

PROFILE /

Age: 17 years old / **Area:** Croydon

Segment: Embracer transitioning to Participator

Favourite Activities: Art and craft, textile design, dancing

Other Interests: Cooking and photography

Thurika's main passion in life is mathematics, and she is working hard to secure a place to study Maths with Computer Science at university next year. But her interests are not purely scientific; she possesses a deeply creative side as well and doesn't let this talent go to waste.

She loves designing clothes and accessories, from Japanese kimonos to African-inspired print dresses; she is part of her school's Sets & Props Design team, finding creative solutions for school productions; and she practices Barathanatyam, a south Indian classical dance, performing in programmes throughout the year. On top of all this, her father is a photographer, so she's been interested in this subject from an early age and takes great photographs herself.

She doesn't use the term 'art and culture' to describe these activities however. It brings to mind traditional,

British occasions that are aimed at older, more privileged individuals. Instead her creative interests are hobbies, things that she enjoys, but has to make time for and fit in around her exams and coursework. Arts and culture also suggests a more passive involvement to her – she prefers to be actively taking part in these activities, rather than watching from the sidelines. She doesn't have the time or the inclination to travel into the centre of town to visit exhibitions or go to the theatre.

"I'm not into museums, or opera or anything classical, mainly because they are not aimed at my age group. I'm more of a person who likes to be hands-on and do something, rather than just look and listen. I prefer a more lively atmosphere!"

Being with her friends is also really important to her. She'll be much more likely to take part in a creative activity if they can be there with her –

they are not just good company, but they build her confidence as well.

"I do most of these activities with my friends. It's more fun when they are there because we can chat and laugh about things, and I don't feel like I am missing out!"

“**THE BUSYNESS OF LONDON MAKES ME FEEL AT HOME AS THERE IS ALWAYS SOMETHING GOING ON...**”



Above: Thurika's textile designs for a school project

Barriers to engagement with arts and culture:

Rational: I don't have enough money

Emotional: I'll feel bored by it

Identity: It's not for my generation – the types of people that go are so different to be me that it feels alien

Sources for arts and culture activities



Friends

TALIA

THE ASPIRING MAKE-UP ARTIST

PROFILE /

Age: 15 years old / **Area:** Finchley

Segment: Sociable transitioning to Specialist

Favourite Activities: Make-up and being with friends

Other Interests: Musical theatre, shopping, listening to music and going to music concerts.

Talia, who lives with her parents and sister, is currently in year 11 studying for her GCSEs. She has always lived in London and thinks it's a fantastic place to be. Talia's favourite things to do, when she's not in school, include hanging out with her friends, listening to music, watching her favourite YouTube bloggers and going shopping.

Talia and her friends have a big influence on each other and in the last year they've become obsessed with make-up, which has resulted in other interests being sacrificed, such as sport and drawing at home. She dedicates a lot of time to make-up bloggers on YouTube, learning about different techniques and trends. She often travels at the weekend into Central London to meet famous bloggers at YouTube events. For Talia, make-up is a creative outlet and something that inspires her every day, so much so that she has also set her sights on a career in it.

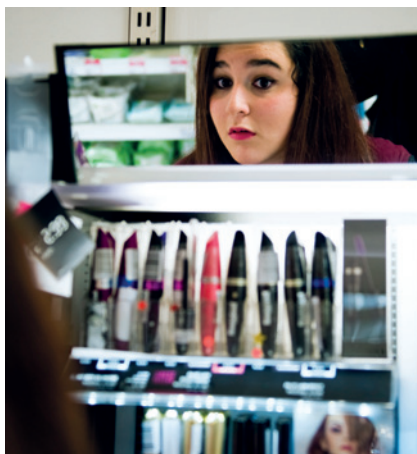
"I have many role models in the beauty world, who I have also come across from YouTube. They have inspired me to take an interest in many of my hobbies... I love how something can enhance the way you look; that really inspires me."

Aside from make-up, Talia's family's love of music has rubbed off on her – she loves to go to concerts and musical theatre, which is much more interactive than traditional theatre.

"I recently went to see *The Bodyguard* with my family in the theatre – it was very thrilling and enjoyable. I find the music makes people join in and is generally more entertaining."

She'd love to go more often but it's quite expensive and seen more as a treat and something to save up for, which is difficult when your other passion involves expensive make-up! Time is also an issue with Talia as she has to fit in school, homework and family events.

“ I AM A MASSIVE LOVER OF YOUTUBE, I LOVE LEARNING NEW TECHNIQUES FROM MY FAVOURITE MAKE-UP BLOGGERS ”



Above: Talia with Tanya Burr – make-up blogger and Talia's inspiration

Barriers to engagement with arts and culture:

Rational: I don't have enough time / I don't have enough money

Emotional: I'll look stupid / I won't be very good at it

Identity: This isn't cool – my friends don't do it and I want to be like them

Sources for arts and culture activities



PALOMA

THE ENERGETIC EXPLORER

PROFILE /

Age: 13 years old / **Area:** Putney / **Segment:** Participator
Favourite Activities: Acting at Stagecoach, being with friends / **Other Interests:** Playing on her iPad reading, netball, shopping

Paloma comes from a truly multi-cultural background. Her mother is half English, half Italian and her father is Nigerian. She's very aware of her heritage and enjoys London because it is so multi-cultural. Her parents are a huge influence on her – her mother's love of cooking has rubbed off on her, and her father's fearless pursuit of extreme sports, like the Tough Mudder, means that she's not shy to push herself out of her comfort zone. This has resulted in a varied portfolio of activities and hobbies throughout the years, from rowing to cheerleading to her current passion, Stagecoach, where she is currently rehearsing for a production of *Charlie and the Chocolate Factory*.

Paloma's sights are set on a career in the acting world though she also acknowledges that there are more demands on her time than there used to be. She's made a commitment to Stagecoach, although she's witnessed lots of her peers dropping

out recently. It's difficult when she knows that her friends are starting to hang out together at the weekends, going to Oxford Street or Westfield, and she's missing out. Most of the activities she has been involved in are because of a friend or with a friend so she'll need to be very committed indeed to last the course with acting, and she's not 100% confident that she will.

Paloma is inherently curious and energised by being exposed to new activities. She recently visited her local library for the first time and was amazed at what she found there – one book in particular, about fashion design, caught her imagination, resulting in a series of her own hand-drawn designs. More traditional arts and culture, however, are less inspiring – she associates museums and heritage sites with grannies and people who have lots of time on their hands. At her age, she wants any experience to deliver instant

gratification before she's willing to give it any more time.

"I personally wouldn't go to an English Heritage building of my own choice – I probably wouldn't be that interested because I wouldn't have that much fun.

"I am a book reader – I usually get my books as gifts or from the school library or we'll buy it. But having been to the library I'll definitely use it more often now."

“ LONDON IS THE BEST PLACE TO BE IN ENGLAND BECAUSE IT'S THE MOST CULTURALLY DIVERSE ”



Above: Paloma exploring her local library

Barriers to engagement with arts and culture:

Rational: I don't have enough time

Emotional: I don't want to do this by myself

Identity: This isn't cool – my friends don't do it and I want to be like them

Sources for arts and culture activities

W
O
M



Friends

Family

LAWRENCE

THE MUSEUM ENTHUSIAST

PROFILE /

Age: 15 years old / **Area:** Crystal Palace

Segment: Specialist / **Favourite Activities:** Visiting museums, going to the theatre

Other activities: Football and visiting heritage sites

Lawrence lives with his parents and sister and is currently studying for his GCSEs. Having always lived in London, Lawrence finds the city an intriguing place, full of things to be discovered. His favourite subjects at school are Geography and History, which explains his love for museums and heritage sites. His family are advocates and members of the Horniman Museum, which has also influenced him. Lawrence's other passion is going to the theatre, stemming from his past involvement with stage school when he was younger. Although he doesn't act anymore, he still appreciates the theatre.

"I like to go to the theatre because I used to do some acting and I just like to be involved with the show."

Part of the reason for giving up acting was due to the demands of school and needing more time. But Lawrence also recognises that it didn't appeal as much to him as

his other interests. It was no longer worth the commitment. Lawrence didn't have many friends his own age and it was often difficult to relate to people, which made it less fun socially.

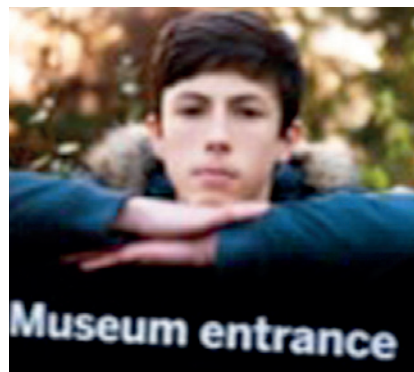
Lawrence describes these interests as "inspiring" activities, as opposed to 'arts and culture'. He can relate to them because he has a deep understanding of them. Being more of an expert in these fields gives him a sense of confidence but also ambition.

"When I look at things in museums (artefacts, paintings and shows) it gives me new ideas and it also makes me want to maybe do something like that."

In comparison, art galleries are boring to Lawrence because he never got the hang of art at school. He wasn't confident in the subject and finds it difficult to appreciate something he never fully grasped.

Of course, for Lawrence, there is one other great passion in his life competing for his time: football. Lawrence plays for his school's football club and usually has a match every weekend. Football eats into the time he can spend doing other things but he tries to keep a balance.

“ I LIKE MUSEUMS BECAUSE I AM DOING HISTORY AND GEOGRAPHY AND THEY GIVE ME EXTRA EDUCATION ”



Above: Lawrence at the Horniman Museum

Barriers to engagement with arts and culture:

Rational: I don't have enough time

Emotional: I won't be good at it / I'll feel bored by it

Identity: I won't get anything out of it

Sources for arts and culture activities



DANIELLE

THE CULTURAL MUM

PROFILE /

Age: 21 years old / **Area:** Islington / **Segment:** Embracer

Favourite Activities: Library trips, free museums, cinema, street festivals and listening to music

Other Interests: Everything animal-related: city farms and London Zoo

Danielle, 21, lives with her husband and her one-year-old daughter. Being heavily pregnant, Danielle is soon to welcome a fourth member to her family. As a born and bred Londoner, Danielle admires the city as a vast multi-cultural hub, with plenty of things to do and see around every corner. Arts and culture have always been important to Danielle; she developed an appreciation from a young age for art, literature and music and it's something she's very keen to pass on to her daughter.

"I want my daughter to be exposed to as much knowledge, creativeness and I guess culture as I can and even at a very young age you can see her enjoying it, which is fantastic."

Library trips, street festivals, free museums and visits to Corram's Fields are Danielle's idea of arts and culture in London. She makes the most of what the city has to offer and is always impressed by what new

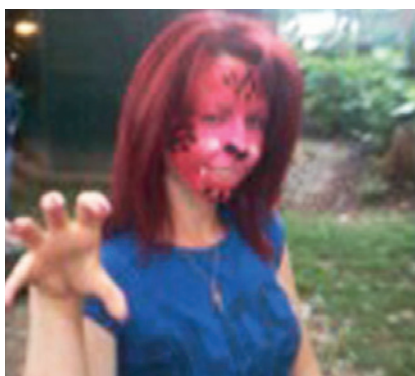
events pop up. Being a mother, these activities are always focused around the family and it's important that an activity is suitable for everyone.

"With the Southbank festival we were lucky and just stumbled across it on one of our little sightseeing days out. We liked it so much we returned numerous times while it was on (rain or shine). It was great because it has stuff for adults and children to do."

She'll find out about these activities, which she calls "cultural" and "family days out" through friends, family and the Internet but she's equally likely to find out about something on a flyer pinned up on a noticeboard or through leaflets at her local children's centre. Sometimes, she'll just stumble upon something; as a family, they like to jump on a bus and see what interesting things they can find. Of course, being a mother does limit her somewhat. She can't just go to a music festival or a gig in the

evening like she used to. And money can be an issue too. Some things in London are too expensive; she'd love to go the opera but hasn't been able to find cheap tickets. It's the reason a free museum takes preference over one with an entrance fee and a street festival is such a welcome find.

“ I LOVE THAT DIFFERENT PLACES HAVE DIFFERENT VIBES IN LONDON. THEY ALL BRING SOMETHING SPECIAL AND DIFFERENT TO THE EXPERIENCE ”



Above: Danielle at London Zoo to see her other passion – animals!

Barriers to engagement with arts and culture:

Rational: I don't have enough money

Emotional: I'll feel bored by it

Identity: I won't get anything out of it

Sources for arts and culture activities



Friends

Family

Flyers

DAHLIA

THE CREATIVE SPIRIT

PROFILE /

Age: 22 years old / **Area:** Upper Holloway

Segment: Embracer

Favourite Activities: Exhibitions, music gigs, going out with friends / **Other Interests:** Theatre, dancing, cinema, festivals

Dahlia was born and bred in London and wouldn't want to live anywhere else.

"When I was at uni I couldn't wait to get back to London, there's so much more going on here."

Growing up with a TV presenter in the family, she spent much of her formative years hanging out on production sets. Her ambition is to be behind the camera however, directing and producing documentary films. And she's on her way, having just secured her first job as a runner for a trendy East London production company.

Arts and culture are part of her identity – her job, her friends, her pastimes, where she hangs out, even what she wears reflect her passion for creativity. She'll give pretty much anything a go, but music and art play important roles. You'll find her dancing at LoveBox in Victoria Park, enjoying live music in a pub in Dalston, visiting art installations in

Kensington Gardens, admiring street art in Shoreditch or simply painting at home to relax.

If she had her way, she'd like all creative experiences to make her feel involved, otherwise they don't hold her attention for very long. Interactive experiences seem more worthwhile.

"I liked the fact that this installation actually involved the public. You could walk on it, or sit on it. It even had a café inside it!"

But with such a hectic and ad hoc work schedule it's not always easy for her to fit everything in. Activities that don't involve planning or a routine therefore tend to rise to the top. Spontaneity is the name of the game.

"I like to go to places that are open all the time, so I can just drop in and turn up when I like. That way if I don't like something, or I'm bad at it, it doesn't matter... I can just try things out."

“ I LIKE HANGING OUT IN EAST LONDON BECAUSE IT'S PRETTY ARTY, LAID-BACK, AND HAS A LOT OF THINGS TO DO SUCH AS NICE BARS, RESTAURANTS AND ART AND CRAFT SHOPS ”



Above: Visiting the Serpentine Gallery Pavilion on a Saturday with friends

Barriers to engagement with arts and culture:

Rational: I don't have enough money / I don't have enough time

Emotional: I'll feel bored by it

Identity: I won't get anything out of it

Sources for arts and culture activities



Friends

Family

Flyers

TREY

THE GRAPHIC DESIGNER

PROFILE /

Age: 13 years old / **Area:** Chiswick

Segment: Specialist

Favourite Activities: Football, outdoor adventure activities, graphic design and animation

Other Interests: Cinema and reading

Trey has lived in London all of his life, with his mum and older brother and sister. His mum loves to visit historical sites and enjoys the opportunity to make the most of what London has to offer; his dad is a former actor, turned DJ.

Trey loves football and outdoor adventure activities. He is also fascinated by graphic design and animation. He first became interested in it through playing Xbox but now enjoys creating designs on his computer – his most recent work of art is a logo for a friend who is making a gaming news website. His inspiration comes through games, gaming magazines and YouTube and he's recently bought tickets for the Gadget Show.

Trey lives in outer London, and spends most of his time locally rather than travelling into other areas of London – there's plenty to do on his doorstep, and with sport, the

shops and cinema all within reach there's not much call to go further afield. To Trey, art and culture is 'multi-entertainment' – he expects to interact with it, so anything that is digitally powered or enhanced is appealing. So too are the more informal arts, such as the street dancing he came across in the summer on the South Bank.

But at his age, he's in a bit of a vacuum – theatre is associated with Christmas pantomimes like *Jack and the Beanstalk* or *Cinderella*; museums like the Science Museum are fun but well worn for someone of his age and drama has stayed in the domain of primary school. Beyond this, museums and theatre are too adult and traditional – his recent visit to the National Portrait Gallery didn't inspire him, lacking contemporary appeal and feeling static and 'old-fashioned'. It's also not the sort of place that would appeal to his friends.

"I mainly do museums and historical places with school and I have been to most of them more than once, which can get pretty boring."

"I went to the National Gallery with my mum because I knew none of my friends would go."

"My mum took us to see a version of *Cinderella* where she lived on an estate. I didn't think I'd like it but it was good."

“ I GOT INTERESTED IN GRAPHIC DESIGN BECAUSE OF THE DIFFERENT GAMES I PLAY ON MY XBOX AND ALSO MY DAD LIKES THAT STUFF ”



Above: Trey on his bike near his home

Barriers to engagement with arts and culture:

Rational: I don't have enough money / It's too far away

Emotional: I'll feel bored by it

Identity: It's not for my generation – the types of people that go are so different to be me that it feels alien

Sources for arts and culture activities



Friends

11/ CHALLENGES & OPPORTUNITIES

In order to overcome the barriers that young people have to engaging with arts and culture in London, there are some key challenges that need to be addressed. These challenges have been outlined on the following pages, and are followed by some opportunities and ideas on how to address them.

CHALLENGES

CHALLENGE

01

Reassure young people of the democratic and contemporary nature of arts and culture.

This challenge taps into the identity barrier that inner-directed young people have when it comes to arts and culture. This is about the feeling that some activities are ‘not for me’ – the types of people that go are so different to me that it feels alien.

This challenge is about how arts and culture is defined, how places, events or activities are labelled, and straightforward awareness.

- The definition – consider replacing the term ‘arts and culture’ by something broader and more contemporary, that encompasses the idea of ‘creative activities’.
- Labelling – the names of activities and events in London need to be more contemporary and accessible to young people (e.g. the Tate Modern).
- Awareness – promote the less traditional forms of art and culture, and explain how they have informed the newer forms, to demonstrate modernity and breadth.

CHALLENGE

02

Demonstrate the interactive and dynamic nature of arts and culture.

This challenge taps into the emotional barrier of the outer-directed, about the potential to be bored by a creative activity. And it also reflects the deeper identity barrier that the inner directed face, where they are concerned that there will be no perceived reward from taking part.

Interactivity is a key part of overcoming this barrier. Traditional art forms are thought of as passive, two-dimensional activities, which is out of step with today’s culture of involvement. Because these associations are so entrenched, there is a need to over-emphasise the interactive nature of many of the activities available. The Science Museum currently does this very well – it is usually one of the first museums that young people are exposed to, either through school trips or visits with their family, and contemporises the feel of a traditional museum. The spaces encourage participation and feel very interactive.

CHALLENGE

03

Give young people a voice in making arts and culture more relevant to them.

This challenge taps into the emotional barrier that both the inner and outer directed have, about not being good enough to take part in certain activities. It also taps into the identity barrier of the outer directed that arts and culture isn’t ‘cool’, because their friends don’t do it.

Young people need to feel like they are on an equal footing with other people who are taking part in the same activities as them. They want to know that the arts and culture sector feels they are worth spending time on. This means moving from the perception of an adult-child relationship with the arts, to a peer-to-peer relationship where the ideas and thoughts of young people are at the centre of how the world of arts and culture evolves. This is a generation that embraces co-creation and interactivity – they expect to be part of making things happen.

This means considering initiatives such as enrolling young arts and culture champions to help attract others. It could also mean gathering a council of multi-disciplinary young people to help shape the sector in the future. The key is to involve them in the issues so that they can help direct the future.

CHALLENGES

CHALLENGE

04

Addressing the rational barriers head on.

While young people generally think of themselves as Londoners, many, particularly those at the youngest end of the spectrum, spend most of their time in their local areas.

While rational barriers (in this case, time, money and distance) are often used as plausible sounding post-rationalisations for not engaging in an activity, they are also very real – and are the difference between becoming involved or not.

Young people need to know about the range and flexibility of arts and culture in London. Activities take place both centrally and locally, events can be free or range in price, and can be flexible enough to fit most schedules. There is an opportunity for arts and culture to go to young people, rather than expecting young people to come to them. This would mean, for example, bringing some of the centrally located activities to local areas, so that young people can ‘taste and try’ in a low-cost, low-effort and low-risk (financially, emotionally, socially) way.

CHALLENGE

05

How to give ‘creative activities’ a sense of cohesion?

This challenge is about optimising the value of a plethora of individual and disconnected activities, thus making the whole add up to more than the sum of its parts. It is about cross-promoting different activities or exploring the notion of partnerships between different organisations and activities. In this way, an individual will be exposed to more opportunity than solely the event that they are taking part in at any given time.

OPPORTUNITIES

OPPORTUNITY

01

Build an app that is dedicated to arts and culture, which is accompanied by a membership card.

The app:

- A centralised listing space for anything creative going on in London, and designed to explain 'how to get the best out of London' from a creative perspective
- Exclusively for young people, and created and curated by young people, to give it a contemporary and democratic feel
- GPS-enabled to link young people to activities in their immediate vicinity (whether central or local), and organised by genre, price, group size and timeframe
- Users would be able to make recommendations, ask questions and write reviews for their peers

The membership card:

- Exclusively for young people – like a Young Persons Railcard
- Can be topped up with credit by the user themselves or someone else – like an Oyster card
- Used for admission to arts and culture sites and events, with associated discounts and offers

This idea will make the arts and culture sector feel more contemporary, modern, and designed for young people. This is exclusive in a good way – excluding older people and being just for them.

OPPORTUNITY

02

Introduce 'behind the scenes' events for young people.

This idea is all about reaching out to young people in particular and making them feel valued by the arts and culture sector. It could include things like:

- Tours of theatres – showing young people what everything looks like backstage, where rehearsals take place, etc.
- Meeting performers – giving young people the chance to interact with those involved in the industry, and see what they are like out of character
- Q&A sessions – allowing young people to ask questions and build up their understanding of different activities and events

By making the experiences bite-sized and informal, and open to all young people (not just school groups), these events can feel more accessible. In this way the formality associated with some activities can be broken down, so that when young people attend or take part in these activities the experience becomes more collaborative and they feel more confident.

OPPORTUNITIES

OPPORTUNITY

03

Use the public spaces around arts and culture institutions to draw young people in.

Many of the most famous buildings in London that are associated with arts and culture are imposing and intimidating. The opportunity lies in thinking from the outside in. By using the spaces around these buildings, it is possible to start to connect people with these buildings and possibly even invite them in.

These spaces could be used for:

- Pop-up events – temporary and social
- Secret events – which are shared via social media
- Street performances – spectacles to draw people in
- Festivals and markets – where people can browse and mingle

By doing this, the spaces around these buildings become more permeable and less intimidating. It also presents the patrons of these buildings as generous and inclusive, and will encourage young people to take another step and cross the threshold.

OPPORTUNITY

04

Recruit a cohort of young people who can be arts and culture champions.

These young people can act as role models for others and encourage participation in the arts and culture sector. Different champions could be selected for different types of activities, and a multi-disciplinary council could be set up to look after the interests of young people.

Young people are more likely to engage with and respond to a council of their peers, and the champions can help inform and shape the arts and culture landscape from the perspective of a young person.

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