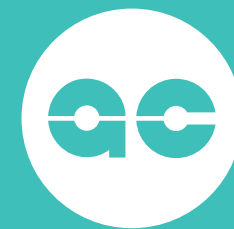




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ENGLAND**



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Young People's Cultural Journeys

Arts Connect
June 2018



Young People's Cultural Journeys

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This report shares **rich and robust insight** into the lives of **digitally native young people**, their journeys and attitudes to arts and culture – as they define it – and its place in their lives.

Commissioned by **Arts Connect, the Bridge Organisation for West Midlands**, the research was undertaken by **Morris Hargreaves McIntyre**, the largest cultural strategy agency in the UK, and one of the UK's most creative, participatory arts organisation, **We are Frilly**.

The data was gathered through creative **peer-led qualitative research** with 207 young people and a **demographically representative survey** of 1,607 young people.

The research aims to provoke arts and cultural organisations into **challenging their existing programming and engagement strategies**, to provide young people with the most meaningful and highest quality **arts and cultural engagement**.

Front cover image: St Mary's and St Margaret's School, Arts Award © Jack Spicer Adams

Connecting young people with culture

Arts Connect's aim is that **all children and young people in the West Midlands can access and enjoy** a rich and meaningful **arts and cultural** life. Arts Connect believe that meaningful engagement with the arts and culture contributes to a thriving childhood and impacts on **learning, achievement, attainment, wellbeing, health, creativity, career options, progression into higher education and wider benefits to participating in society.**

At Arts Connect we feel it is important for us to understand what motivates today's young people to take part in culture. Since the development of digital technologies, the how and why young people, with access to these technologies, engage in culture is constantly evolving. Online communities provide young people with a cultural environment of which many of our leading arts and cultural organisations are not fully aware or accessing.

The research objectives

The research was commissioned to provide:

Deep and wide-ranging knowledge of young people and their lives, illustrating the extent and range of their current engagement in culture.

Understanding of the varied journeys to engagement with culture, the decision influencers and decision-making processes and key trigger points for engagement including the influence of families, schools, arts and cultural organisations and any significant others.

Insight into the perceptions of, attitudes towards and motivations for engaging in culture, the barriers to engagement and how these might be overcome.

Examine the impact of rapidly evolving digital technologies in how and why young people engage in culture.

The aim of this research is to provide the cultural sector with actionable data and intelligence with which to increase the level of engagement and the quality of cultural experience for young people in the West Midlands.

What happens next?

We will work alongside our partners to interpret the findings in this report, to explore what they mean for our work as Arts Connect in providing a strong foundation for the cultural and education sectors to authentically engage young people on their terms.

We see this as an on-going process which will involve us all in paying more attention to the globally connected, technology enabled lives young people are living today so we can understand their own world-views, needs, motivations, expectations and desired outcomes.

We will do this by providing seminars and workshops for Arts Council National Portfolio Organisations, arts organisations, individual artists, schools and cultural organisations to examine the findings, to share their knowledge and experience and to undertake further action research to explore new ways of working.

Susan Goodwin
Associate Director
Cultural Sector Partnerships

Executive summary

Commissioned by **Arts Connect**, this report shares rich and robust **insight** into the lives of **digitally native young people**, their **journeys** and **attitudes to arts and culture** – as they define it – and its place in their lives.

Arts Connect's aim is that **all young people** in the **West Midlands** region can access and enjoy a rich and meaningful **arts and cultural life** which will **impact** on learning, achievement, attainment, wellbeing, health, creativity, career options, progression into higher education and wider **benefits** to participating in society.

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The research aims to provoke arts and cultural organisations into challenging their existing programming and engagement strategies, to provide young people with the most meaningful and highest quality arts and cultural engagement.

The research provides:

Deep and wide-ranging knowledge of young people and their lives, illustrating the extent and range of their current engagement in culture.

- Understanding of the decision influencers and decision-making processes and key trigger points for engagement in culture, including the influence of families, schools, arts and cultural organisations and any significant others.
- The perceptions of, attitudes towards and motivations for engaging in culture and the barriers to engagement and how these might be overcome.
- The impact of rapidly evolving digital technologies in how and why young people engage in culture.

- Implications for the cultural and education sectors.

Multi-method research gathering robust data and deep insight

Multi-method research was undertaken, encompassing:

- Socio-demographic, geo-demographic and cultural context mapping.
- A review of previous research into young people's cultural engagement.
- Formative qualitative research with 59 young people through creative participatory methods, undertaken by 22 peer researchers aged 11-19.
- Qualitative research using arts-based methods with 207 young people.
- A demographically, representative survey of 1,607 young people aged 11-18.

The research was guided by a comprehensive ethics framework and a steering group of ten representatives of the cultural sector in the West Midlands, to ensure the study could harness the expertise of the sector.

Fluid identities and interconnected lives

Self-definition through positive personal attributes

Young people tend to define themselves through their personality traits and positive personal attributes rather than through 'group' identities. When asked to complete the phrase "I am..." nearly half the answers (45%) were positive or neutral personal qualities. 16% of the answers were creative interests, suggesting that these interests form an integral part of how many young people see themselves, as well as what 16% of them do. Identity based on nationality and language is more important to those in multi-cultural areas.

'Tribes' have been replaced by a range of interests and identities

There was lack of self-identification to any one 'tribe' throughout the research. Rather, young people's social circles exist both locally and online, through the opening up of online networks which connect them to other young people and influencers globally, connected to their interests.

Passions are varied, but arts / culture / creative / digital engagement and sport dominate

When asked to describe their 'passions' in the qualitative research, consuming and creating culture accounted for 43% of all answers across 10 different categories, followed only by sport at 22% of all answers.

Digital technology is interwoven in their lives

Technology can't be considered in isolation

Digital connectivity and its impact was woven throughout the data. Young people experience innate, instant and constant connectivity. The impact of rapidly evolving technology should be a filter through which all of the data is viewed.

Social circles and digital access are intertwined

Understanding young people's social circles in isolation from technology is now impossible, with

boundaries between home, school and other realms blurred through constant online access.

Unless explicitly asked, young people didn't often mention their social media platforms, considering them as an enabler of everything else they do, rather than a discrete activity. Snapchat (61% engaging at least twice a week) and Instagram (59%) dominate, followed by YouTube (41%), Facebook (22%) and WhatsApp (22%). YouTube is however core for content sharing.

Use of social media platforms is not universal

Young people from different socio-demographic backgrounds engage differently with digital media. There is higher use of WhatsApp amongst those from less affluent NS-SEC 5-8 but lower use of the two main broadcast platforms Snapchat and Instagram. Gender differences also exist – with girls more likely to use Snapchat and Instagram and boys more likely to use YouTube. Younger age groups are also significantly more likely to use YouTube.

Immediate influencers remain vital

Family remain influential

Despite the fact that family now only form part of a huge range of voices that young people have access to, they remain influential throughout young people's lives. Young people are four times more likely to consume culture with family members than through school and 50% cited family as the main inspiration to engage in cultural activities and remains important for 16+ at 43%.

No longer a trend for universal influencers

The wide range of celebrities who young people can see, particularly online, is reflected in the varied range of wider influencers referenced. The accessibility of media and the volume of choice in content through online and streaming services mean that there is no longer a trend for universal influencers. In the qualitative research, a total of 283 different celebrity influencers were cited by 207 respondents, reflecting the diversity of reference points that digital connectivity enables.

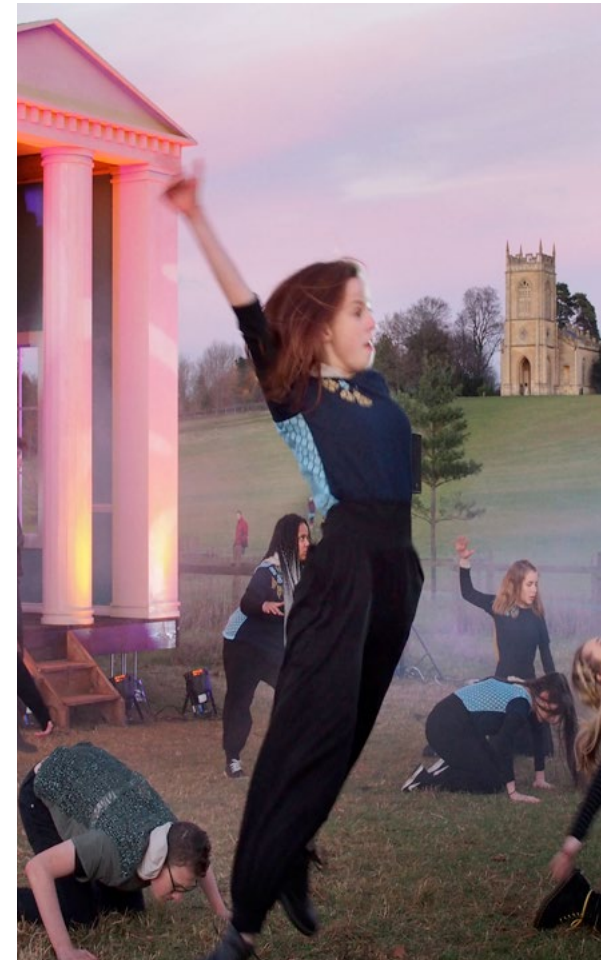
Hyper-local and busy lives

Most activities that young people are involved in are home-based or could be carried out flexibly or portably.

Unsurprisingly, school work dominates their free time. Where young people are engaging in free-time activities that require travel, they tend to be private classes or sports. While this is universal, the area in which they live and the schools they attend impact on the way in which they spend the little free time they have.

When considering young people's free time outside of school, consuming and participating in what young people define as arts and culture is hugely important. In the qualitative research, a third of cited answers when young people were asked to map out their week fell into this category. This most frequently took the form of watching TV, watching YouTube, playing computer games, reading and watching Netflix.

**Gymnast, journalist,
private detective, artist,
fashion designer'** Year 6 girl



Adam Speaks Tree House Dance, Nov 2017 – Nov 2018, Croome, National Trust © Peter Young

Simultaneously aspirational and realistic

Many young people are looking for their lives to be fulfilling in a range of ways, and reluctant to limit their options at this stage.

Flexible approach to self-defining has fed into a generation of 'slashies'

As jobs for life become an increasingly abstract concept, an approach to careers based on flexible skills development, rather than fixed routes, was apparent in the data. The range of subcultures, styles and interests with which the young people identified feeds into the ongoing 'slashies' trend: an approach to careers based on multiple roles, so that they work simultaneously (e.g. as "Manga creator / engineer") requiring flexible skills development, as identified in wider societal trends.

Careers are still important

Despite this flexible skills approach, jobs and careers are still the main focus when it comes to young people's future visions. Of the huge range of (731) different answers young people gave to



Motionhouse Youth Company Rehearsal for U Dance West Midlands 2017 © Leanne Vincent

a question about their future dreams, a quarter were career ideas.

When asked specifically what they want to be when they grow up, 27% identified creative careers (arts, drama, photography, dance, music, design); 13% health/caring careers (dentist, doctor, nurse, carer, optician, midwife) and 10% STEM related.

Sector definitions of culture don't resonate

There is a disconnect between funded sector definitions of arts and culture and those of young people. Even defining them may prove problematic for an age range where there is a huge variety of available activities that may not be perceived to need categorisation.

'Graffiti is culture, and art, skateboarding'

Peer researcher

'Arts' was associated strongly with creating visual arts

Arts is predominantly associated with visual arts but arts also includes graffiti, fashion, animation, and tattooing/piercing - all of which were more widely defined as art than novels, poetry and opera.

Culture is broader and includes identity

Definitions of culture include sector recognised forms such as festivals, historic sites, carnivals and museums but also wider forms such as fashion and TV and is also related to identity, including learning a language and food.

'Multiculture - lots of different people from different backgrounds. Food, buildings, religion, art, music, movies/drama and theatre, colour, textiles' Golden Valley North in Herefordshire, Y11

Definitions of arts and culture aren't universal

Definitions of arts and culture are influenced by age, socio-demographics and levels of

participation in arts/culture activities. Younger ages from less affluent areas (higher NS-SEC 5-8) reference a narrower range of arts and culture, while those from schools with a strong cultural offer, reference a broader range of forms.

Young people are engaging with arts and culture flexibly

Arts and culture dominates young people's free time, accounting for a third of all activities undertaken in their free time, followed by sport. Much of this reflects young people's own definition of culture as it includes listening to music, watching TV, watching YouTube, playing computer games, reading and watching Netflix.

YouTube and other platforms are changing cultural and arts consumption

Digital technologies are re-shaping cultural consumption and blurring the boundaries. YouTube was the most referenced platform in the qualitative areas for cultural consumption. The boundaries have been blurred between traditionally distinct categories, particularly of watching TV and films, listening to music and

interacting with both peers and celebrities, with many of these things done on the same platforms with little perceived difference between them.

Flexible/portable cultural consumption is the norm

Mobile technology means that content is accessed instantly and constantly. Four of the five most common forms of cultural consumption carried out in free time were flexible/potentially portable activities (listening to music 98%, watching TV 96%, playing computer games 88% and reading a book 75%).

For participation/creation, non-digital activities were more prevalent

Painting and drawing topped the list of participatory/creative activities that young people engage in, with 84% saying that they had done this. With the second activity being creating art on a computer (68% cited), we can say that visual arts are the most common creative activity that young people do. However, limited time means engagement drops with age with performance based and digital creative activities. Participation in performance based activities amongst those

aged 16 to 19 dropped by around 55% compared to those aged 10 to 11.

Exposure to culture through school broadens perceptions and increases engagement

Engagement through schools is key due to there being little time for independent pursuits outside of school hours. There is evidence that exposure through school broadens perceptions of arts and culture and increases engagement, both through and out of school.

Art exhibitions was one of only three forms of culture or art that was consumed more through school than in young people's spare time (28% vs 24%). The other two were attendance at poetry and spoken word events (17% vs 11%) and science festivals (13% vs 10%).

Strong school cultural offer overcomes constraints from deprivation

Young people attending schools with a high cultural offer in areas of higher deprivation (NS-SEC 5-8) are significantly more likely to consume a range of arts / cultural / creative activities both through school and in their free time, compared to

young people attending school with a low cultural offer in areas of higher deprivation. On average, young people attending a school with a high cultural provision in an area of higher deprivation consumed 11 out of the 27 activities, whereas those at a school with a low cultural offer in an area of higher deprivation consumed 8 of the tested activities.

Some gender differences in cultural engagement

There are few gender disparities in the amount of culture engaged in but differences in young people of culture. Girls are more likely to be involved in (consuming and participating in) dance, drama, music, literature, and fashion. They are also creating more visual arts and crafts. Boys are much more likely to be involved in computers, computer games and film making. For music they are involved but in a more 'behind the scenes' capacity: preferring to write, edit and record over perform.

Over a third post creative or cultural content online

Shareability is important to young people. 35% of young people are posting about arts and culture

or being creative in their general online posting, primarily through Instagram (46%), Snapchat (45%), WhatsApp (29%) and YouTube (24%). The qualitative research suggests that this may include not only sharing of creative content but also posting about arts / culture / creative activities and being creative in other posts, not necessarily related to arts and culture. Propensity to share creative/cultural content online increases with age, with Snapchat and Instagram more used as creative outlets for older young people (16+) and YouTube, WhatsApp and Musical.ly favoured by those younger.

Online sharing is influenced by socio-demographics

Snapchat and Instagram - the most used broadcast platforms - are less likely used to share arts/ culture/creative content by those in more deprived (NS-SEC5-8) areas. Girls are significantly more likely to share information about events that they have been to (46% vs 31% of boys). Girls are also more likely to share creative content online (41% vs 30%).

Social outcomes are important but spiritual, intellectual and emotional outcomes are also desired

Social and spiritual outcomes are desired from cultural consumption

For cultural consumption 50% of young people identify their main desired outcomes to be social, which includes fun, enjoyment, time with friends and meeting other people. More spiritual outcomes (defined in a broad non-religious way), including relaxation, escapism and inspiration account for another 32% of desired outcomes and these desired spiritual outcomes increase significantly for those aged 16+, possibly reflecting reported increases in life pressures.

Environment matters. The qualitative research demonstrated how music, food, social spaces and wifi are key to engaging young people in having enjoyable experiences with their family and friends.

Intellectual and emotional outcomes are more desired from participation and creation

Intellectual outcomes such as learning new skills, feeling challenged and help to get a job become more desired for cultural participation/creation (22% of desired outcomes) as do emotional outcomes such as feeling good about something, contributing to a sense of identity and increased confidence (23%).

‘It is relaxing and allows me to escape reality. I enjoy reading as it widens my imagination.’

Shireland Collegiate Academy, girl: on reading

Gender differences in desired outcomes

Desiring relaxation, inspiration and increased confidence were higher for girls than boys. Boys were more likely to cite development of skills as a desired outcome than girls. However, while skills

development is important, there is little emphasis on how this might impact on future jobs.

‘I play everyday. I play tactical games so keeps me thinking and adapting all the time.’ Stoke on Trent Sixth Form, Year 12 boy

An appetite for event attendance and creative skills development

Despite the lack of attendance at more formal arts and culture events outside the home, there is the desire to get out and about and consume arts and culture ‘live’, or through attendance, rather than through technology. When asked about what they weren’t currently doing but would like to, the desire is mainly for events and performances such as music festivals (18%), comedy performances (13%), concerts (10%), circus 8% and fashion shows/events 8%.

In terms of participation and creation, there is a clear interest in both creative practice and skills development. Key among these activities are designing/programming computer games (13%), Vlogging (10%), designing/making fashion items

(8%) and uploading films to YouTube (8%). Vlogging was particularly desired by the younger 10-11 age group.

‘I really enjoy making my own clothes but I haven’t had the opportunity to do this especially because A Level Textiles wasn’t available.’ Aylestone Hill, Y13

Barriers to culture are complicated

The main barrier to engagement with arts and culture cited by young people is lack of opportunity or a perceived lack of provision. “I’ve not had the chance” was cited as the main barrier for both consumption (25%) and participation/creation (17%).

Functional barriers were most cited for **consumption** of arts and culture, including lack of awareness (18%), too expensive (14%) and lack of time (12%).

For **participation/creation**, lack of time was also a barrier (15%). Emotional barriers were

significantly more prevalent for participation/creation, particularly not feeling they would be good enough (11%) or being too shy (11%). Qualitative feedback confirmed this with descriptions of times participants felt they had been laughed at or made to feel embarrassed about their ability or performance.

Low school cultural provision deters cultural engagement

Young people attending schools with a low cultural offer are significantly more likely than average to cite barriers deterring them from both consuming and participating in / creating culture. This is true for areas of higher deprivation where 40% say there is no cultural provision near them, but also for areas of lower deprivation (35%), compared to an average of 29%.

Girls identify more and different barriers than boys

Girls identify a greater number of barriers to both consumption and participation/creation than boys. This is partly due to gender differences in desired activities, with girls more likely to want to engage with fashion and performing – which require out-of-home engagement – while boys desire

more online and therefore more easily accessed activities such as computer game designing and programming. Boys are more likely to cite lack of opportunity or awareness, inability to get to activities and expense.

‘Because I feel like I can sing but I don’t have the confidence to do so.’

Bridgnorth East and Astley Abbots, Y13

Cultural influencers lie close to home

Mirroring young people’s influencers in other parts of their lives, arts and cultural influences tend to come from those closest to home. Family influence is crucial (50% main influencer) but friends (17%) and school (14%) also play important roles as main influencers.

Three key influencers of family, school and friends are interrelated

Around half of those who chose family as an influence also chose friends and/or school, demonstrating the importance of these realms working together to inspire and deliver young people's cultural experiences.

Family maintains the dominant influence across all ages (50%+), although decreasing to 43% for 16-19 year olds. The influence of friends (20% main influencer) and celebrities (12%) increases for 16-19 year olds.

School influence, while 16% overall, is highest for the older (19% for 16-19) and younger (17% for 10-11 years), dropping to 15% for 11-14 and 14% for 14-16 year olds.

Influencers provide encouragement and support rather than inspiration. When asked how they were inspired, young people mainly discussed words of encouragement and being supported in their endeavours. They also talked about being told that they were capable of taking part.

'They inspire me by telling to follow my heart and they support me with my decisions.'

Soho and Victoria in Sandwell, Y9 female

Boys aged 14-16 may particularly lack arts and culture inspiration

When asked how they were inspired, boys of this age group were more likely to say 'I don't know' or say that they were their own inspiration.

Very few cultural trips happen without external organising

Very few formal encounters with arts and culture (those that take place at a specified location or on a trip) happen spontaneously, with interventions from school and family being central to creating these opportunities for involvement from young people.

Schools tend to facilitate more cultural encounters

Despite the importance of family in inspiring engagement with culture and arts, it is schools that play the dominant role in facilitating these encounters. 40% of young people said their school had organised their most memorable trip relating to culture or arts.

Access in early years influences participation later in life

Passion development starts early – all age groups peak before the age of 7 years when asked about the starting age for their favourite activity, although 14-16 year olds identify a further spike in starting age at 12-15.

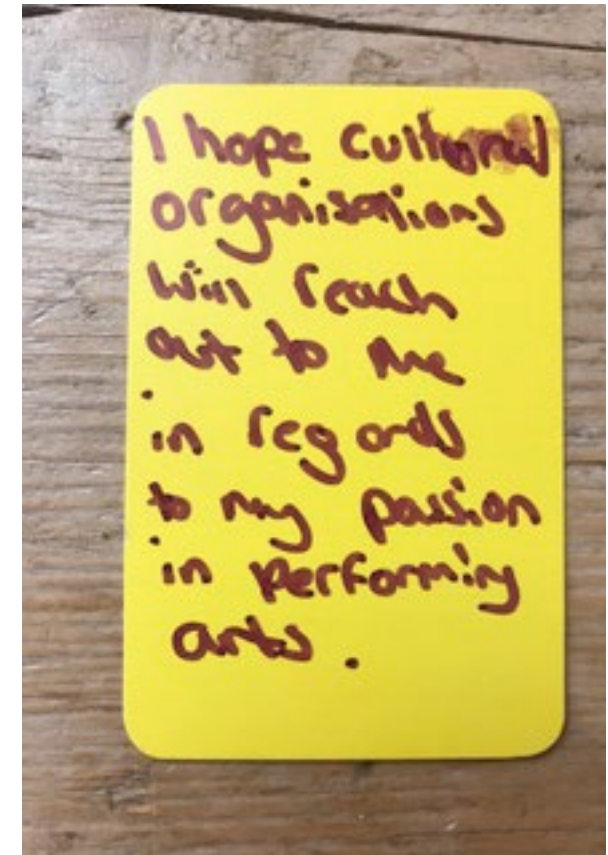
Arts and cultural organisations are not significant influencers on their own

This study finds that in terms of cultural influence, the cultural sector does get overlooked by young people. 8% mentioned arts / cultural organisations as an influencer at all and just 1% as a main influencer.

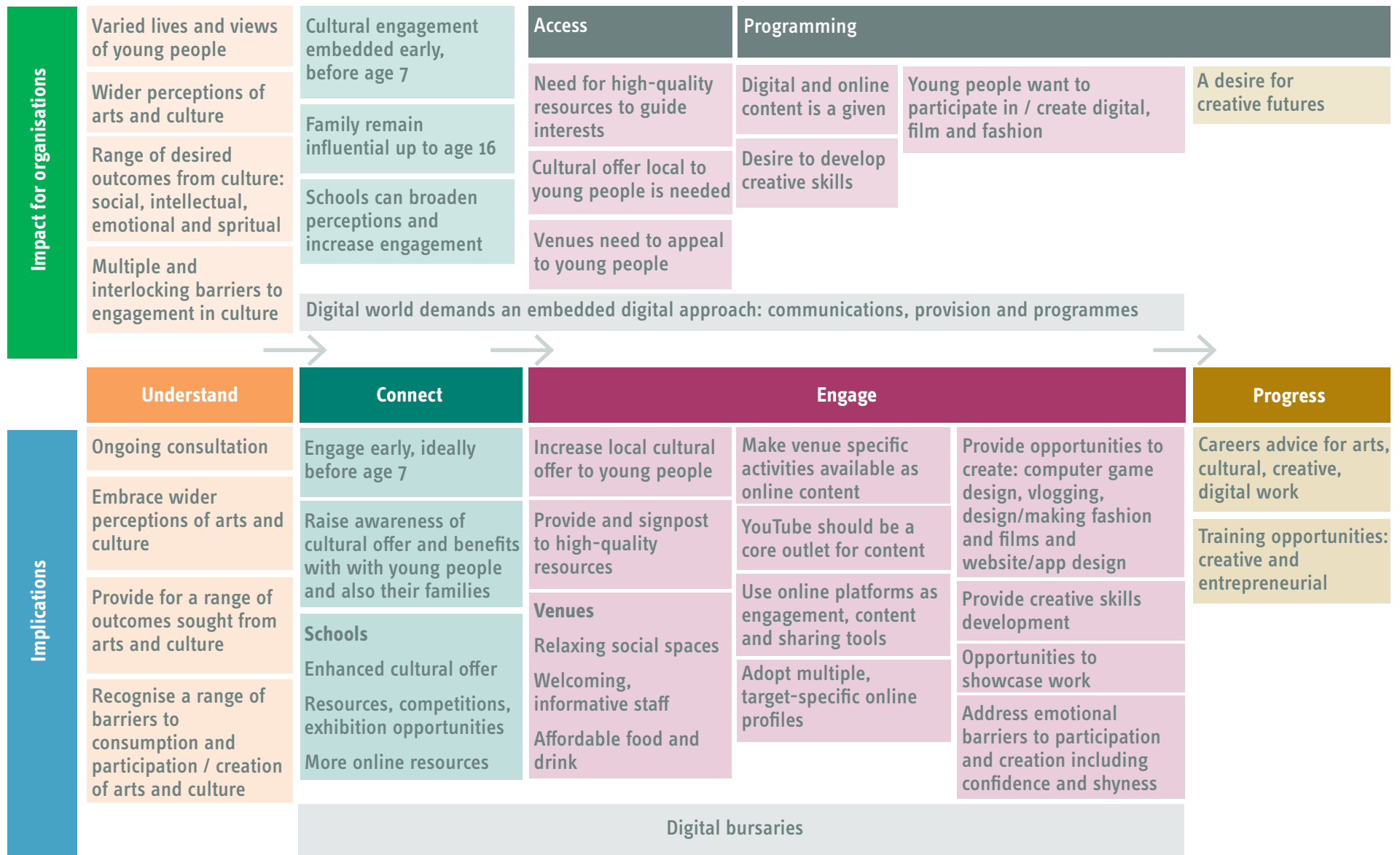
16 recommendations for the cultural and education sectors

Recommendations for the cultural and education sectors to increase and broaden young people's engagement with arts, culture and creative activities include:

- Engage young people in the context of their own world-views, needs, motivations, expectations and desired outcomes
 - Embrace young people's wider perceptions of arts and culture
 - Engage with young people as young as possible and appropriate for the activities
 - Engage family who remain influential throughout young people's lives
 - Engage through schools to broaden perceptions of arts and culture and increase engagement
 - Provide and signpost young people to high-quality resources which reflect their interests
 - Provide for the range of social, intellectual, emotional and spiritual outcomes desired at different ages, from both programming and the wider wrap-around experience.
 - Ensure that venues are welcoming to young people in their ambience, social spaces, provision of affordable food and drink and free WiFi
- Create an embedded digital approach recognising that (most) young people are constantly connected but acknowledge pockets of lower digital engagement
 - Utilise YouTube as a core content provider for high quality cultural content
 - Provide comprehensive digital content
 - Address multiple and interlocking barriers around price, awareness and perception of provision which constrain greater consumption of arts and culture
 - Increase cultural offer local to young people
 - Provide young people with opportunities to pursue their desired development of creative practice and skills in digital and fashion, including computer game design, vlogging, design / making fashion and films and website / app design
 - Provide creative skills development opportunities and opportunities to showcase work
 - Offer advice and provide training for creative futures and careers



The route to cultural engagement: impact for organisations



Robust and insightful peer-led research

To explore the lives of young people aged 10 to 19, their routes to engagement with, and outcomes from culture, in collaboration with **We are Frilly**, MHM designed a thirteen-stage, **multi-method** study in collaboration with encompassing both **secondary and primary** research, formative **qualitative** research and a region-wide **quantitative** survey.

Stages of the study process



Half Term Holiday Class Motionhouse Studio © Nathan Samuels

A sector steering group

Ten representatives of the cultural sector in the West Midlands formed a steering group to provide the study with knowledge and experience of those working with young people in the sector.

Ensuring a representative sample

Mapping the context

To provide a representative sample and context for the analysis, MHM undertook secondary research into the geodemographic profile of, and provision within the West Midlands.

Regionally diverse sampling through schools and colleges

The research was undertaken in six areas across the West Midlands: Birmingham, Coventry, Herefordshire, Sandwell, Shropshire and Stoke-on-Trent, chosen to provide the study with an optimal sample which represented the diversity of the West Midlands in terms of National Statistics Socio-

Economic Classification (NS-SEC), ethnicity and rural/urban localities, to enable us to extrapolate the results to the West Midlands as a whole.

The research was undertaken through primary and secondary schools, sixth-forms and colleges to ensure that the sample included the widest range of young people.

Peer-led qualitative research

A core tenet of the research method was a peer research programme, to ensure that the voices heard in the research were as authentically those of young people in the West Midlands as possible. Peer research uses researchers of a similar age and background to those being researched to overcome barriers that might arise due to perceived power imbalances between the young people involved in the study and older / professional researchers. Talking to other young people was intended to create a more empathetic environment for discussion due to a greater likelihood of common ground through insider knowledge and shared experience.



St Mary's and St Margaret's School, Arts Award © Jack Spicer Adams

WAF recruited and trained 22 peer researchers, aged 11-19 (KS3-KS5) and worked with them to design and test a range of creative methods to gather the qualitative data.

WAF undertook pilot workshops with young people, and the peer researchers then carried out research with 59 total friends and associates within their age bracket.

Peer researchers were paid £50 for their involvement. Other workshops were facilitated in-school.

While the respondents were not asked directly regarding age, ethnicity, disability and religion, the young people were enabled to self-identify repeatedly throughout the activities.

Creative qualitative methods

The formative qualitative research was designed to explore young people's lives, their perceptions of and engagement with culture from their own perspective, and in as open-ended a way as possible, using a range of enabling techniques.

The final qualitative research activities, created in collaboration with the peers, consisted of the following activities: a zine, an influence mapping, a free-time weekly planner and a location map.

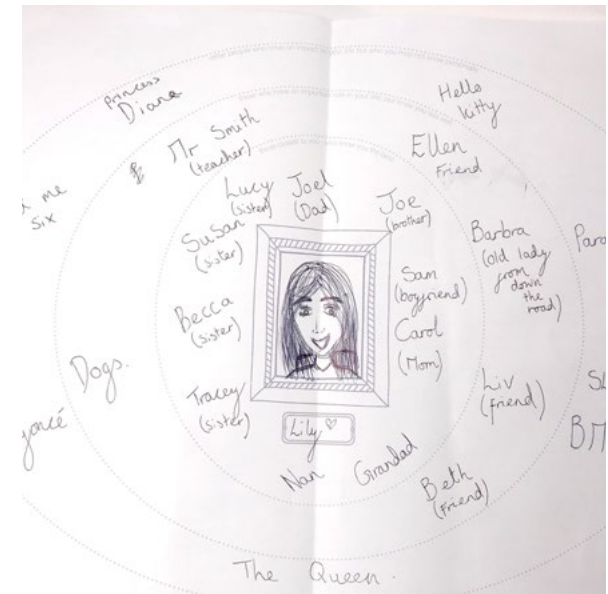
Zine

A one page zine with questions on each page. This covered most of the research questions and themes. It also enabled the young people to self identify personal characteristics.



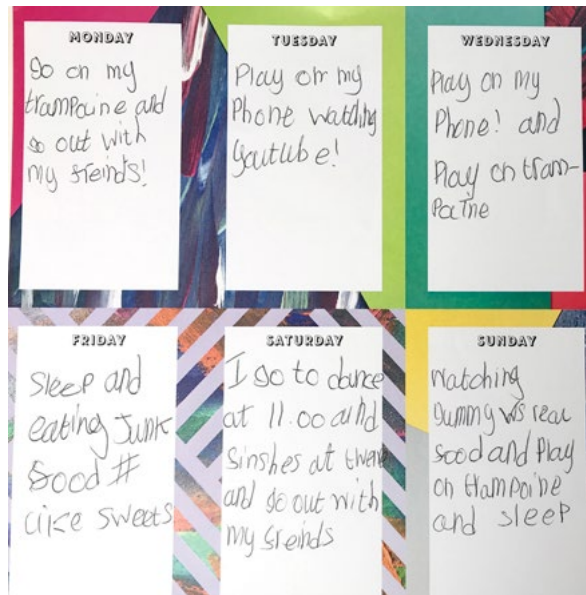
Influencer map

An influencer map, with a simple self portrait in the centre. This explored those who have an influence on the young people's lives, as well as the opportunity to draw and doodle more freely on the larger format paper.



Free-time planner

A seven day planner activity looking at how an average week is spent outside of school hours. This gave us a really clear picture of what free time they have and what they do with it.



Location map

A mapping activity looking at where they spend time locally, and what kind of venues and activities they frequent. This helped us see what organisations they would engage with, and what kinds of distances they would travel.



Ethics framework

A comprehensive ethics framework was developed to guide all stages of the research. This encompassed informed consent, voluntary participation, confidentiality and anonymity, the avoidance of harm to and exploitation of participants, the involvement of gatekeepers, assessment of competence to participate and acknowledgement of the potential for power imbalances between researchers and participants, appropriate and inappropriate subject matter, suitable research venues, age-appropriate research techniques and suitable incentives and rewards.

Multi-format survey

The survey content was designed after much of the qualitative analysis had taken place, to ensure that the phrasing of the questions and responses was age-appropriate for the respondents. The 50-question survey was tailored for four different key stages (KS2 (10-11), KS3 (11-14), KS4 (14-16) and KS5 (16-19)) and utilised both closed and open-ended questions. The survey was piloted by peer researchers from some of the secondary schools, and through one of the participating primary school. It was offered in either online or paper formats.

Table 1: Survey format

Survey	Sample	Proportion
Paper	1077	67%
Online	530	33%
Total	1,607	100%

Robust and thorough analysis

Thematic qualitative analysis

The qualitative data analysis utilised an inductive thematic analysis approach. This involved detailed open-ended analysis of the data to look for codes that identified important facets of the data and then reviewing these to identify broader categories of data and overarching themes.

Six key lenses for quantitative analysis

The quantitative data was analysed through six lenses which reflect the socio-demographic and cultural contexts of the young people researched. These included age; gender; socio-economic classification (NS-SEC) based on the ward in which the school was located; ethnicity; urban/rural location and the level of cultural provision within the school.

In addition, we looked at the potential impact of some further protected characteristics; disability and religion.

The profile of the sample in terms of these characteristics is explored in the section Setting our Findings in Context.

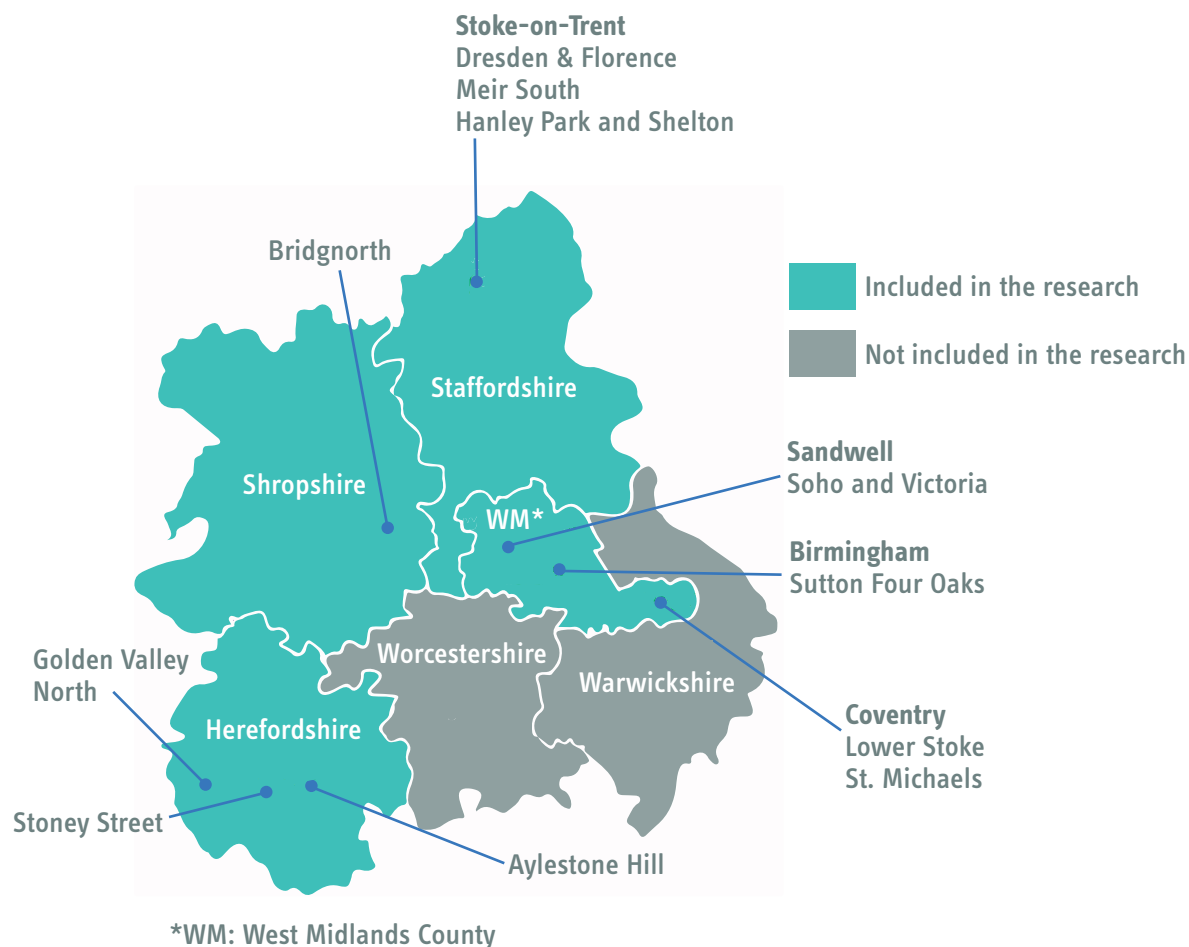
Interpretation and reporting

The data was explored in a series of insight workshops within the project team and with the steering group. This meant that the analysis was interrogated by the research team for accuracy and meaning and informed by the knowledge and experience of the cultural sector.

Representing the West Midlands

The research was undertaken in **11** different **wards** across the **West Midlands**, selected to reflect the diversity of the population in terms of **socio-economic** classification, **ethnicity** and **urban / rural** locations.

Survey data was weighted to ensure that the final sample was **representative** of the West Midlands across these characteristics, the four target **age-groups**, **gender** and **ethnicity** and further analysed in the context of the extent of the cultural offer within each of the schools represented.



Please see Appendix 1 for information about the schools and colleges that took part in the research.

A region-wide sample

The survey was undertaken through 14 schools/colleges in 11 wards across the West Midlands, selected to offer a range of urban/rural locations, and a spectrum of deprivation/affluence and ethnic diversity.

While we didn't preclude young people with specific educational, social or physical needs, the data was collected through mainstream schools and colleges, meaning that children in more specialist educational institutions were not included in the qualitative or quantitative parts of this research project.

14 schools and colleges

Provided a 207 qualitative and 1,607 quantitative sample. All respondents were from mainstream, mixed, state-funded schools and colleges.

Table 2: Sampled schools and colleges by location

	Primary	Secondary	Secondary/ Sixth Form	Sixth Form/ College	Total
Total institutions	6	2	4	2	14
Total quantitative sample	259	330	918	100	1,607
Total qualitative sample	47	22	116	22	207

Arts and cultural engagement lower among lower socio-economic groups

A number of studies with adults in England have shown that there are differences in cultural engagement between different demographic groups. The DCMS Taking Part survey, undertaken annually since 2005/06 to monitor cultural engagement has consistently shown that engagement with the **arts** is higher for adults in more affluent socio-economic groups, with arts engagement also significantly lower for BAME groups. These differences have persisted since the start of the survey in 2005/06.

Engagement levels with **heritage** are higher for White ethnic groups, more affluent socio-economic groups and those with no longstanding illness or disability. Whilst there have been significant increases in adults' engagement with **museums and galleries** for all demographic groups and in all regions since 2005/06, engagement levels with museums and galleries are still higher for those in upper socio-economic groups.

Public library use has decreased for all demographic groups and in all regions since 2005/06. This decline has been greatest for the White ethnic group, the upper socio-economic group, and adults with no disability. Public library use is higher for black and minority ethnic groups.

Childhood activity impacts on future engagement

There are also a number of studies which have analysed data from national surveys which have considered childhood exposure to arts and culture.

Analysis of Taking Part survey data has found that there was a connection between attendance and participation as a child in arts events and participation as an adult. The findings from the first Taking Part survey in 2005/06 showed that being taken to arts events and being encouraged to participate in activities as a child made it more likely that an individual will be involved in arts activities as an adult.

The Taking Part study also found that frequency of exposure had an impact on adult attendance. Those who attended arts events more frequently as children were more likely to go to arts events as

adults than those who went less frequently or not at all as children. The study showed that children whose parents were of higher socio-economic status attended arts events when growing up much more than those who were disadvantaged. Girls were more likely to attend events than boys. Those from black and minority ethnic groups were also less likely to have been encouraged to participate in arts events. Younger children were more likely to be involved in these activities than older young people.

The Taking Part survey identified a number of reasons why engaging with the arts as a child might have an impact on adult engagement including the familiarity with the experience of participating and attending arts events and knowing how to behave. In addition, being exposed to the arts as a child means that the arts are viewed as an accepted activity in adulthood; support from parents adds to the impact of this childhood exposure.

Given therefore the impact of both ethnicity and socio-economic status on adult and child engagement with arts and culture, these characteristics formed a key part of our sampling criteria.

Our key sampling criteria

Schools were selected for the research to ensure that survey respondents (and weighted final data) were representative of young people aged 10-19 across the West Midlands. The key sampling criteria for the research were:

- Gender
- Age
- NS-SEC - National Statistics Socio-economic Classification – as a measure of affluence/ deprivation
- Ethnicity
- Urban/rural - to include urban major conurbations, urban towns/cities and rural locations

In addition, we also looked at disability and religion in our sampling criteria.

Religion/belief

The sample were asked about their religion or beliefs. 41% **considered themselves to be religious** and 55% **regularly attend a place of worship**. This compares against reported 2011 Census data

Table 3. Research sample compared to West Midlands data

Ward sampling criteria		Quant sample	West Midlands
Age	10 to 14 years	48%	41%
	15 years	10%	10%
	16 to 17 years	23%	21%
	18 to 19 years	19%	21%
NS-SEC 5 to 8	Low	40%	47% (overall NS-SEC 5-8)
	Medium	26%	
	High	35%	
BAME		29%	26%
Rurality	Urban major conurbation	48%	47%
	Urban city and town	38%	33%
	Rural	14%	20%
Gender	Female	51%	49%
	Male	49%	51%
	Other	0%	-
	Prefer not to say	0%	-

for the West Midlands, where 65% of 10-19 year olds had some religious affiliation (including 53% Christian, 10% Muslim and 3% Sikh).

Disability

We also asked whether they **considered themselves to have a disability**, giving the option for the young people to say they did not know or that they'd prefer not to say. 4% said they did consider themselves to have a disability. 2011 Census data for the West Midlands indicated that 4% of 0-15 year olds and 5% of 16-24 year olds had a disability which limited their day-to-day activities. 4% said they did consider themselves to have a disability.

Self-definition of sensitive characteristics

The research objectives requested acknowledgement of the nine protected characteristics. Due to the age groups for this research, the four more sensitive characteristics were not explicitly asked about at any stage of

the research but we offered space through the qualitative research for the children/young people to self-define, asking them to complete an open-ended sentence ‘I am...’

Table 4. The nine protected characteristics

The nine protected characteristics	Data collected
Age	•
Disability	•
Gender reassignment	
Marriage or civil partnership	
Pregnancy and maternity	
Race	•
Religion or belief	•
Sex	•
Sexual orientation	

Different levels of school cultural provision represented

In addition to the socio-demographic profile of the West Midlands overall and the wards in which the participating schools were located, we also collated data on the cultural provision within each local authority in the West Midlands.

This provided further context to our analysis of young people’s engagement with arts and culture based on the nature, volume and proximity of cultural provision. This analysis incorporated the following building-based activity (we did not include touring provision in the analysis):

- Museums
- Art galleries
- Arts centres
- Theatres
- Cinemas
- Heritage sites and attractions
- Live music venues
- Libraries

Not surprisingly, across the West Midlands, there is significant variation in the volume of provision within each local authority. For the schools participating in this study for example, Birmingham local authority accounted for 26% of the cultural provision in the West Midlands compared to 3% in Stoke-on-Trent.

See Appendix 2 for more information on cultural provision in the West Midlands.

Reading this report

The data gathered was analysed in the context of the **socio-demographic** and **cultural profiles** described earlier. This means there are multiple ‘lenses’ through which the data gathered in this research should be viewed, as described below.

Defining and categorising arts and culture

The sector definitions of arts and culture within this report came from the Department for Digital, Culture, Media and Sport’s Taking Part survey, which includes arts, museums and galleries, archives, libraries, heritage and sport. Excluding sport, these were combined into ‘arts and culture’ for the purposes of this research.

In understanding what young people considered arts and culture we wanted to be as unrestrictive as possible, and so used the qualitative stage of the research to explore any additional definitions

that the young people had of themselves. We also offered space in the survey for the respondents to provide definitions of arts and culture.

However, to ensure that the findings were useful to the arts and cultural sector, many quantitative survey questions were from the categories found in table 5.

Understanding levels of engagement

The artform and culture categories in this report have been split into consumption and then deeper engagement through participation or creation seen in table 5. Some further analysis within this report has been carried out by whether or not the arts and culture can be consumed in a portable way, or whether it requires attendance. Forms of art and culture that can be consumed in a portable way have been highlighted.

We recognise that grouping together participation and creation doesn’t necessarily acknowledge different levels of engagement with arts and culture (for example, the difference between composing music and singing in a choir).

The multi-method approach to this research has allowed us to quantify in this way while leaving space for the respondents to talk about their own arts and cultural engagement in a more nuanced way.

Table 5. Arts and culture categories

Artform/culture	Cultural consumption	Participation/creation
Carnival	Attending a carnival	
Circus	Attending a circus	Learning or practicing circus skills
Comedy	Attending a comedy performance	Performing comedy
Computing	Playing computer games*	Using a computer to make animations
		Using a computer to make visual art
		Designing or programming computer games
		Designing or programming apps/websites
Crafts		Craft
Dance	Attending a dance performance	Performing ballet or dance
Fashion	Attending a fashion show or event	Designing or making fashion items
Film and TV	Watching a film*	Making films or videos
	Watching TV *	Uploading films to YouTube
		Vlogging
Heritage	Visiting a historic building or site	

Further details on the Taking Part survey can be found here: <https://www.gov.uk/guidance/taking-part-survey>

Taking Part survey categories *Potentially portable forms of arts or culture

Table 5 continued. Arts and culture categories

Artform/culture	Cultural consumption	Participation/creation
Literature	Visiting a library	Writing stories, plays or poetry
	Reading a book for pleasure*	Performing poems or spoken word
	Attending a poetry or spoken word event	
Museums and archive	Visiting a museum	
	Visiting an archive or record office	
Music	Listening to music*	Playing an instrument for pleasure
	Going to a concert	Writing, editing or recording music
	Attending a music festival	Playing an instrument for an audience
		Singing to an audience
Opera	Attending an opera	
Other	Attending a culturally-specific festival	
	Attending an arts festival	
	Attending a science festival	
	Attending a country show/agricultural fair	
Theatre	Watching a play	Rehearsing for or performing in a play
	Watching a musical	

Taking Part survey categories

*Potentially portable forms of arts or culture

Socio-economic position

Socio-economic position was coded by NS-SEC categories 1-8. This was then grouped into three levels depending on the proportion of NS-SEC 5-8 in the ward as this had a significant impact on differentiating data. In many instances, there was overlap in the wards in which there was a high percentage of NS SEC 5-8, a high percentage BAME and on the urban/rural make up. We pulled out findings for where these differ.

Table 6. NS-SEC classifications

NS-SEC classifications	
1.	Higher managerial and professional occupations
2.	Lower managerial and professional occupations
3.	Intermediate occupations (clerical, sales, service)
4.	Small employers and own account workers
5.	Lower supervisory and technical occupations
6.	Semi-routine occupations
7.	Routine occupations
8.	Never worked or long-term unemployed

Table 7. Low, medium and high sampling criteria

Ward sampling criteria	Low	Medium	High
NS-SEC 5-8	<30%	30-49%	50%+

Age

The young people were analysed in age groups corresponding to their key stage. In our analysis, young people are defined as those aged 10-19.

Table 8: Age groupings for analysis

Age	Year group	Key Stage	Education level
10-11	6	2	Primary school
11-14	7-9	3	Secondary school
14-16	10-11	4	Secondary school
16-19	12-13	5	Sixth form/college

Black, Asian or minority ethnic (BAME)

In looking at BAME we categorised each ward by % of BAME as high, medium or low compared to the West Midlands. Where differences arose, we also considered how the children or young people self-defined in the survey.

Table 9. Low, medium and high sampling criteria

Ward sampling criteria	Low	Medium	High
BAME	0-10%	11-29%	30%+

Rural / urban classification

We used the Office for National Statistics¹ definitions for determining a rural / urban classification.

¹ Rural-Urban Classification for Local Authority Districts in England, 2011

Table 10. Rural / urban classification sample

Classification	Quant sample	Qual sample
Mainly rural	215	0
Largely rural	25	0
Urban with significant rural	0	0
Urban city and town	834	147
Urban major conurbation	714	60

Cultural offer of school

To contextualise the analysis of young people's engagement with and participation in arts and culture both through school/college and outside, each school/college was profiled based on the nature and extent of its cultural provision. This profiling data included:

- Arts Mark status
- Number of students with arts awards
- Number of cultural trips undertaken annually

- Number of cultural facilities on-site
- Number of extra-curricular courses/clubs
- Number of arts and culture related courses offered at GCSE and A-Level
- Number of students entered for arts and culture related courses at GCSE and A-Level

Influences not mutually exclusive

In many instances, there was an overlap in the wards in which there was a high percentage of NS-SEC 5-8, a high percentage BAME and on the urban-rural make up. We pulled out findings for these differences, however it's important to note that these influences are not mutually exclusive, but instead intersect and therefore cannot be examined separately from one another.

Fluid identities and inter-connected lives

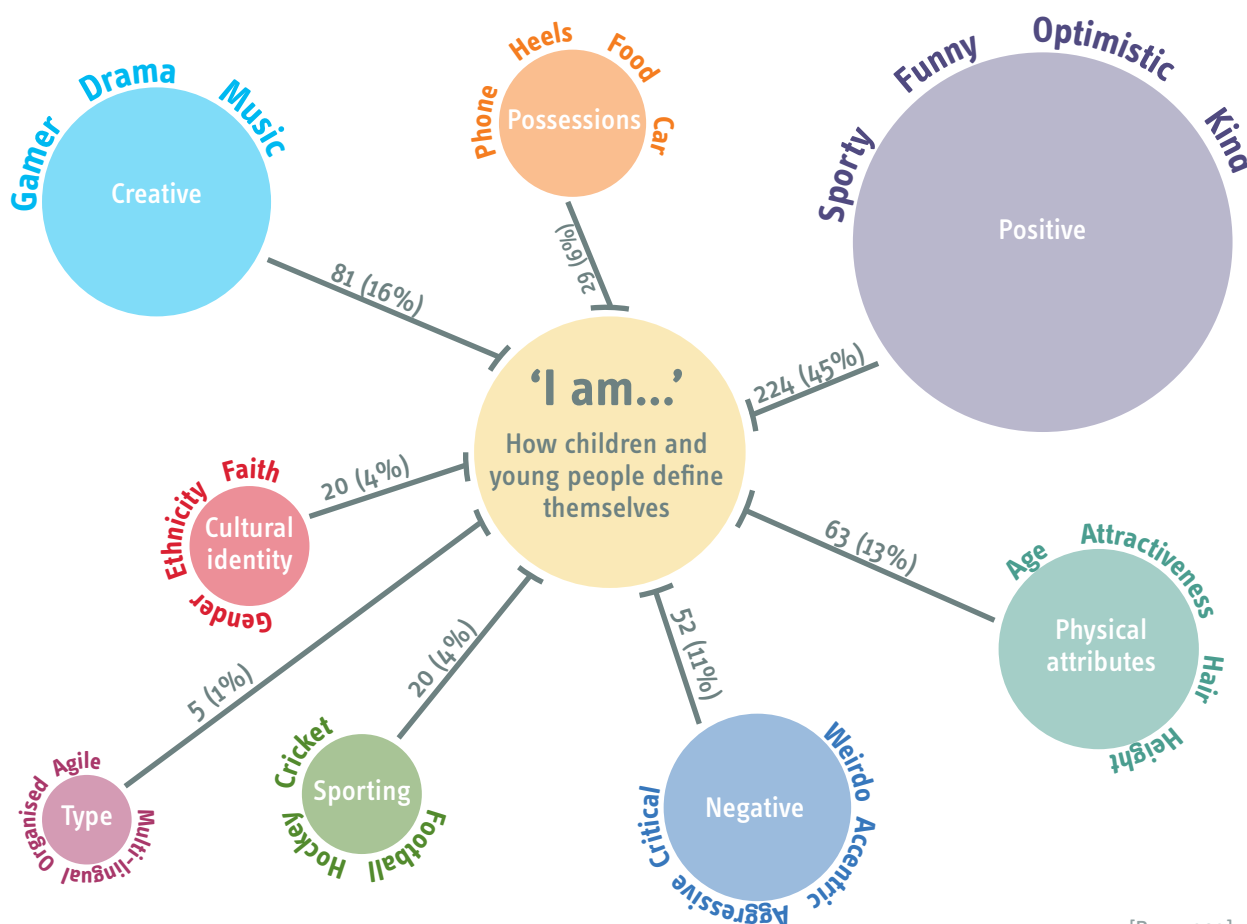
Young people tend to define themselves through their **personality traits**, rather than through the ‘group’ identities that this age group can often be known for. Despite this, **fitting in with peers** remains hugely important.

With an **infinite range** of inspiration online, identities and interests are more fluid and **wide-ranging** than ever before.

Young people define themselves through their positive personal attributes

Nearly half of the answers (45%) listed to the ‘I am...’ question were positive or neutral personal qualities. 16% of the answers were creative interests, suggesting that these interests form an integral part of how many young people see themselves, as well as what they do.

How children and young people define themselves



[Base: 494]

A range of identities and interests

There was a lack of self-identification to any one 'tribe' throughout the research – instead, the respondents would describe themselves using a variety of interests and personal qualities.

'Weirdo, dancer, singer' Soho and Victoria in Sandwell, age 11-14

'Creative, average-intelligence' Bridgnorth East and Astley Abbots in Shropshire, age unknown

'Funny, kittens, horror-movies, baking' Dresden & Florence in Stoke-on-Trent, age 8-11

'Short, have long-hair, wear-heels' Hanley Park and Shelton in Stoke-on-Trent, age 16-19

'Friendly, shy, sweet, smartish, artistic, modest' Soho and Victoria in Sandwell, age unknown

Online activity was a common thread

The one common element throughout the age groups and areas was references to their online activity.

Online social circles have opened up new possibilities

Young people's social circles exist both locally and online, opening up their networks to other young people across the globe, united in their interests.

Previous decades have seen young people strongly identify with one 'tribe' or subculture – eg. goths, jocks, mods or rockers. With the rise of digital technology allowing young people to connect with anyone at any given moment on any given subject, those defined and rigid tribe identities have been replaced, with young people experimenting with interests and having more fluid identities depending on who they interact with at any given time.¹

² "Once there were mods, rockers, punks and skinheads. Now, online possibilities are infinite and we can curate our own individual worlds" – Jack Jones, The Guardian

<https://www.theguardian.com/commentisfree/2016/mar/18/young-people-tribes-music-online-smartphones>



Self portrait from a peer researcher in Soho and Victoria

Young people felt negatively perceived by peers

While young people mostly feel positively about themselves, when asked what others thought of them, four in ten answers were negative. Most of the answers in their category were along the lines of being mean, unkind or having an attitude. Being bossy, annoying or controlling were also things that the young people thought others assumed of them.

‘Obnoxious’ Bridgnorth East and Astley
Abbotts in Shropshire, age unknown

‘Bossy’ Dresden & Florence in Stoke-on-Trent,
age 8-11

‘Promiscuous’ Meir South in Stoke-on-Trent,
age 14-16

Things children and young people assume others think about them

Category

Negative personal qualities

141 43%

Positive personal qualities

100 31%

Interests

43 13%

Cultural identity

17 5%

Physical attributes

17 5%

Position in society

9 3%

[Base: 327]

Example

Mean/bossy/nerdy/dumb/annoying

Intelligent/friendly/kind/confident

Physical skills development/creativity

Belief/ethnicity/sexuality

Appearance/height/weight

Affluence/style

‘Horrible’ Soho and Victoria in Sandwell, age
14-16

‘Annoying’ Meir South in Stoke-on-Trent, age
14-16

‘Intimidating’ Soho and Victoria in Sandwell,
age 16-19

‘Trouble maker’ Soho and Victoria in
Sandwell, age 11-14

Fitting in is still a priority

Despite the lack of an individual subculture that young people identify with, the social pressures associated with this age group appear to remain.

Many of the answers about how young people perceived themselves to be seen by others related to being on the outside. Being weird or awkward, as well as being antisocial or having no friends.

'Weird' Universal

'Quiet' Universal



Self portrait from Stoke Primary

A third of answers were positive qualities

However, 100 of the 327 answers about how they felt they were perceived focused on positives, mainly being friendly, kind or laid back. The words used in this category were also based on being funny, intelligent or kind.

'People think I'm really nice' Soho and Victoria in Sandwell, age 11-14

'Good at technology' Soho and Victoria in Sandwell, age 11-14

Affluent ward more aware of their perceived wealth

Young people from one of the more rural affluent wards in the qualitative sample were much more likely to cite their position in society as something others thought of them, using the words 'posh' and 'rich'. 6% of answers from Bridgnorth East and Astley Abbots fell into these categories compared to a 1% average for other wards.

Younger Stoke respondents believed others thought highly of them

Those aged between 11-14 from the Stoke-on-Trent ward of Dresden & Florence were most likely to think that others thought highly of them, with half of answers being positive (compared to less than a third in other areas). The insular nature of Stoke may be contributing to this perceived likeability, whereas more rural, less connected locations such as Bridgnorth don't appear to have the same level of bonding and togetherness.

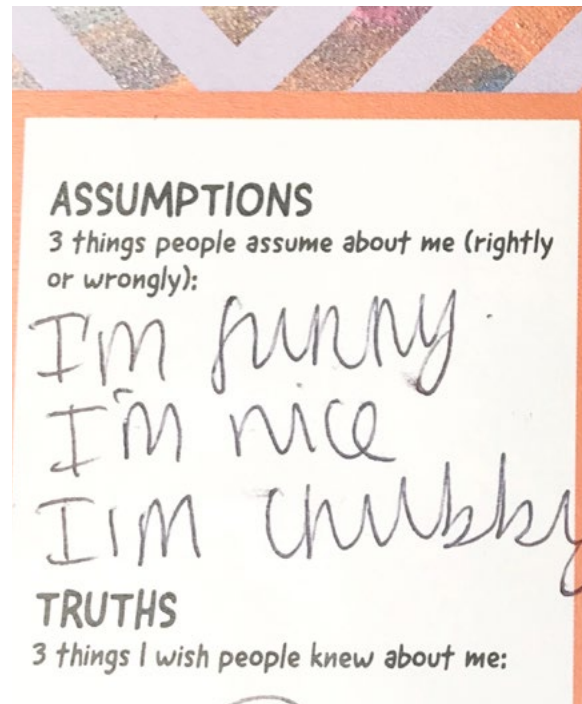
'Funny' Dresden & Florence in Stoke-on-Trent, age 10-11

'Chatty' Dresden & Florence in Stoke-on-Trent, age 10-11

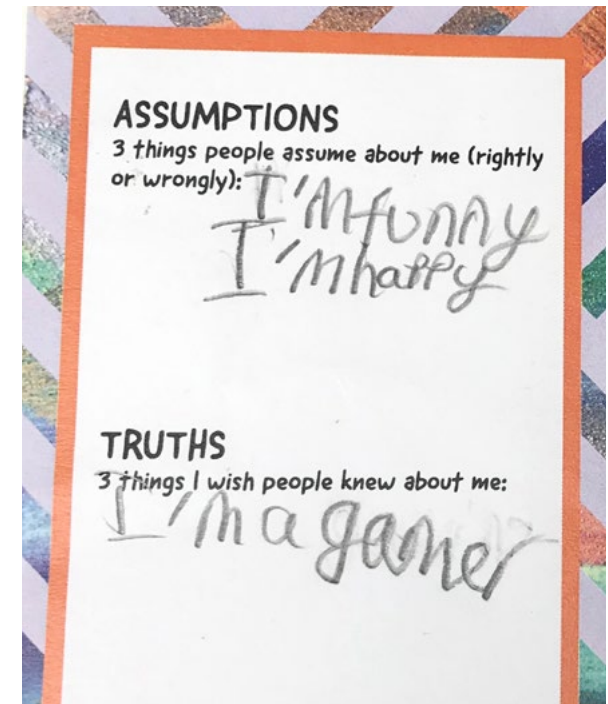
'Friendly' Dresden & Florence in Stoke-on-Trent, age 10-11

'Not smart' Bridgnorth in Shropshire, age 8-11

'Evil' Bridgnorth in Shropshire, age 8-11



Zine from Stoke Primary



Zine from Stoke Primary

Young people are keen to share their positive qualities

When asked what they wanted others to know about them, nearly half of all answers were their positive personal qualities. This was followed by wanting others to be more aware of their interests: their hobbies, skills and passions.

Young people want others to know they are caring and respectful

While many young people are concerned that they come across as loud, mean, bossy or obnoxious, the biggest category of positive personal qualities (26 of the 105) about how they wanted to be seen were that they were caring, gentle and respectful, another 20 were that they were nice, friendly and approachable.

‘Listen well’ Bridgnorth East and Astley Abbotts in Shropshire, age 11-14

‘Good friend’ Meir South in Stoke-on-Trent, age 8-11

‘Don’t like to hurt people’ Soho and Victoria in Sandwell, 16-19 years

Things children and young people want others to know about them

Category

Positive personal qualities

105 45%

Interests

64 28%

Negative personal qualities

51 22%

Cultural identity

9 4%

Physical attributes

<1%

Position in society

<1%

Example

Caring/friendly/funny/happy

Hobbies/physical skills/ambitions

Insecure/sad/shy/weird

Belief/ethnicity/sexuality

Appearance/height/weight

Affluence/style

[Base: 232]

Older Stoke students keen to share their positive qualities

Older students from Stoke-on-Trent were more keen than most to share their positive personal qualities, with 60% of the answers from here falling into this category (39% to 42% in other areas). The older Stoke students were the only distinct Sixth Form group. They therefore had greater independence, as well as potentially a stronger sense of self confidence and drive as they choose to attend college, as opposed to attending school by law.

‘Loving’ Hanley Park and Shelton in Stoke-on-Trent, age 16-19

‘Talented’ Hanley Park and Shelton in Stoke-on-Trent, age 16-19

‘Open-minded’ Hanley Park and Shelton in Stoke-on-Trent, age 16-19

‘Passionate’ Hanley Park and Shelton in Stoke-on-Trent, age 16-19

Reservation about discussing interests

There was a shyness and reservation about talking about their talents and interests, especially between the ages of 14-16. One peer researcher in Sandwell had spent the summer creating a home recording studio but was humble and dismissive about the impressiveness and relevance of such a feat.

Cultural identity important to those in diverse areas

Those from Soho and Victoria, the ward with the highest percentage of those from BAME backgrounds, were also more concerned with sharing their cultural identity than those in other areas, with 8% of answers here concerning this area (compared to 0% or 1% in other areas).

I am...

‘UK-born’ Soho and Victoria in Sandwell, age 11-14

‘Non-English speaking’ Soho and Victoria in Sandwell, age 11-14

‘Jamaican’ Soho and Victoria in Sandwell, age 11-14

I want others to think I am...

‘African’ Soho and Victoria in Sandwell, age 11-14

‘Muslim’ Soho and Victoria in Sandwell, age 11-14

‘Pakistan’ Soho and Victoria in Sandwell, age 11-14

Passions are varied, but creative activities and sport dominate

Consuming and creating culture combined account for the most common passions of the young respondents. 202 of the answers were cultural or arts consumption or participation/creation, accounting for 43% of all answers. Sport was also an important part of the young people's lives, with a quarter of answers falling into this category.

Other categories highlight range of identities and interests

The size of the 'other' categories in much of the exploratory qualitative data demonstrates the huge range of interests, qualities and ambitions that the young people have.

What children and young people are passionate about

Category

Sport



Cultural/arts creation



Cultural/arts consumption



Other



Food/cooking



People



Sleep/chilling



Animals



Personal skills

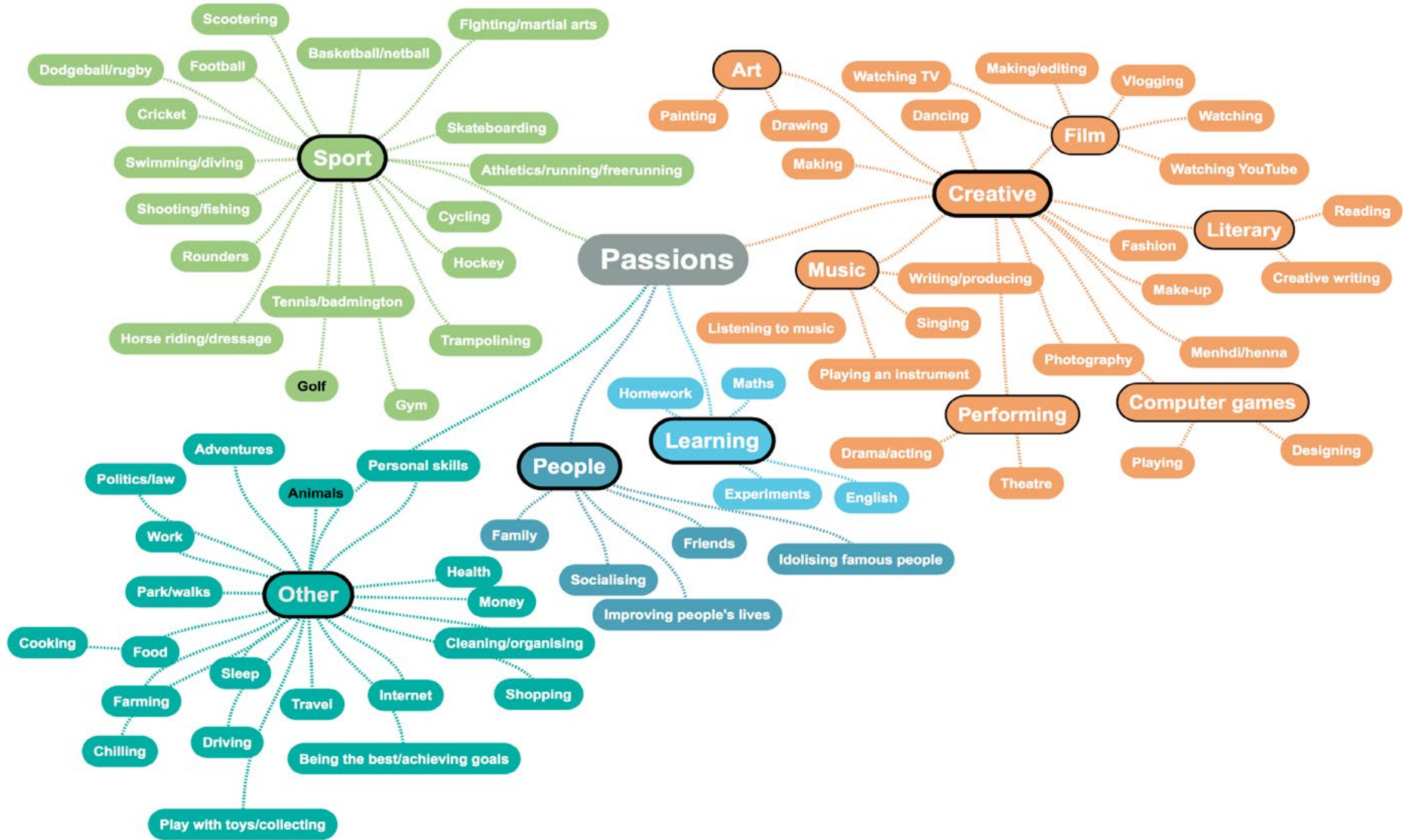


Travel/adventures



[Base: 466]

What young people are passionate about



PASSIONS!
 What are your top 3 passions that you love doing?

1. I love watching movies
- 2.
- 3.

If any of these are creative passions - who or what influenced you? I watch so many movies it would be good to star or direct a movie.

How old were you when you discovered you loved it? I realised I wanted to direct a movie at 1.

Meir South in Stoke-on-Trent

PASSIONS!
 What are your top 3 passions that you love doing?

1. playing on the keyboard
2. homework
3. Singing

If any of these are creative passions - who or what influenced you? Mom, Singing competition

How old were you when you discovered you loved it? 5

Soho and Victoria in Sandwell

PASSIONS!
 What are your top 3 passions that you love doing?

1. drawing
2. singing
3. writing

If any of these are creative passions - who or what influenced you? I like to draw because of my mom

How old were you when you discovered you loved it? ~~10~~, ~~5~~ ~~10~~
 5, 5

Bridgnorth in Shropshire

Digital technology is interwoven

Digital technology is no longer a separate entity but **truly embedded** in the lives of young people. Some **digital exclusion** exists however for young people from NS-SEC 5-8 backgrounds. Use of specific social media platforms varies with age and gender.

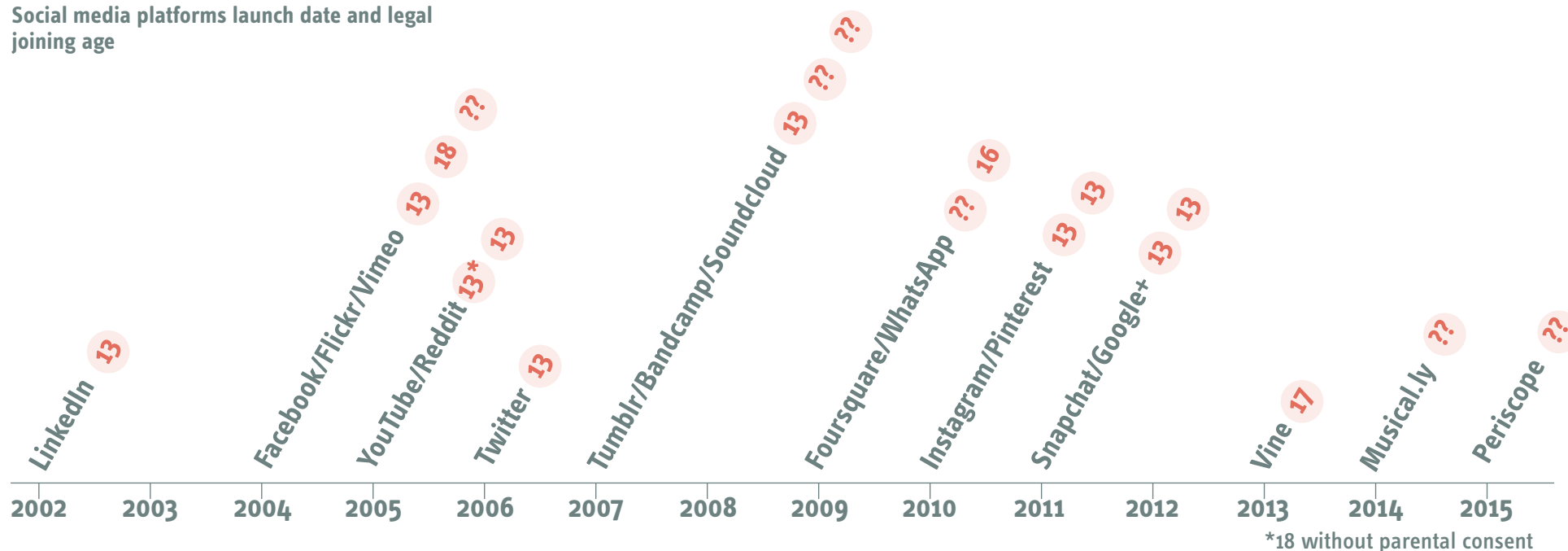
Technology can't be considered in isolation

The importance of digital connectivity and its impact was woven throughout both the qualitative and quantitative data. Most young people experience innate, instant and constant connectivity. The impact of a rapidly evolving technology should be a filter through which all of the data is viewed.

Most commonly used platform is seven years old

The most commonly used platform, Instagram, is almost seven years old, while newer platforms have come and gone in that time. While awareness of emerging platforms is important, it may be worth pausing before significantly investing in any new technologies to ensure they are sticking, compared to investing in content creation for platforms that are already popular.

Social media platforms launch date and legal joining age



Social circles and digital access are entangled

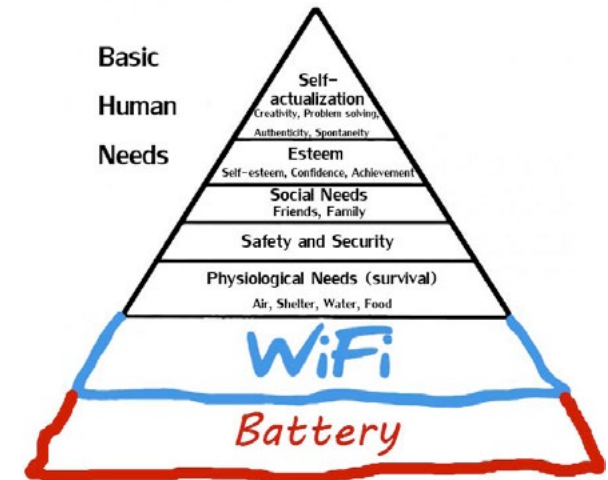
Understanding young people's social circles in isolation from technology is now impossible, with boundaries between home, school and other realms blurred through constant online access. Unless explicitly asked, young people didn't often mention their social media platforms, considering them as an enabler of everything else they do, rather than a discreet activity.

Wifi is not a 'nice to have'

Within technology circles, jokes have been made about wifi being the new basic need on Maslow's Hierarchy of Needs pyramid. Whilst wifi will clearly never have greater importance than air, for young people with limited finances, being able to access their online platforms and social networks via wifi when out and about can help ease data restrictions due to PAYG devices or limited mobile contracts.

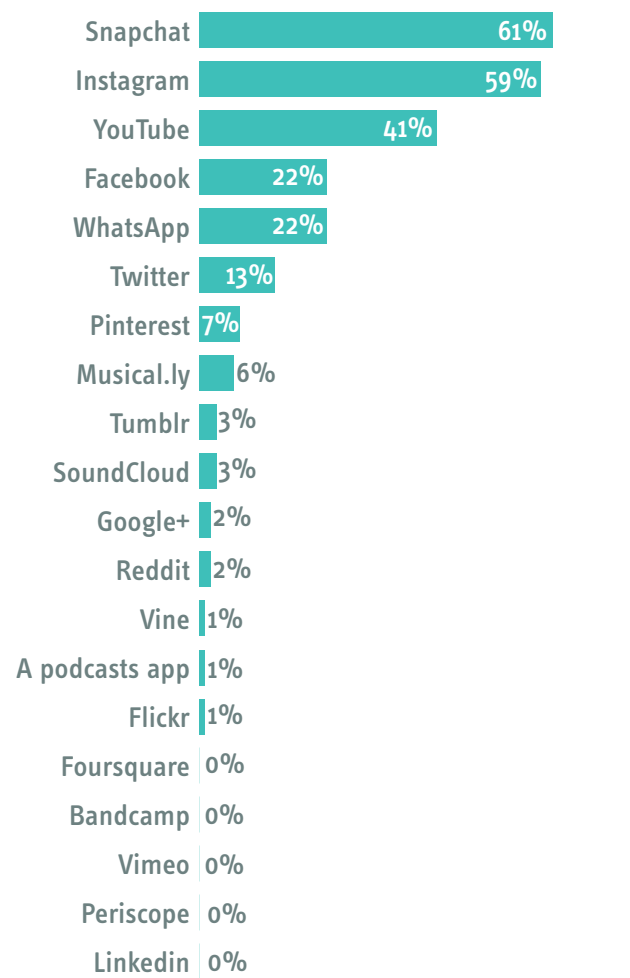
Coffee shop chains have successfully monopolised this demand by the general public, yet cultural institutions (many rural, or built with dense brick and stone - and as such have limited mobile signal) rarely offer public access wifi, and when they do it can be patchy or difficult to connect to - creating further frustrating obstacles.

If cultural venues want to encourage young people and emerging young adults to talk about their work on social media, the ability to post instantly during a visit needs to be considered or else momentum to share may be lost.



<https://organicgrowth.biz/inbound-marketing/maslows-hierarchy-of-needs-updated/>

Social media platforms and apps engaged with at least two times a week



[Base: 1,607]

Snapchat is preferred platform

Snapchat is the most used platform overall, but this doesn't hold true for all age groups. While it dominates for 14-16 year olds (over three quarters use it at least twice a week), only a third of our youngest cohort were regularly using the platform.

Instagram is also well used, particularly among the older age groups

Instagram is used regularly by well over half of young people in the West Midlands (59%). Again this visual app is much preferred by the older age groups, ranging across the four groups from 23% to 71%.

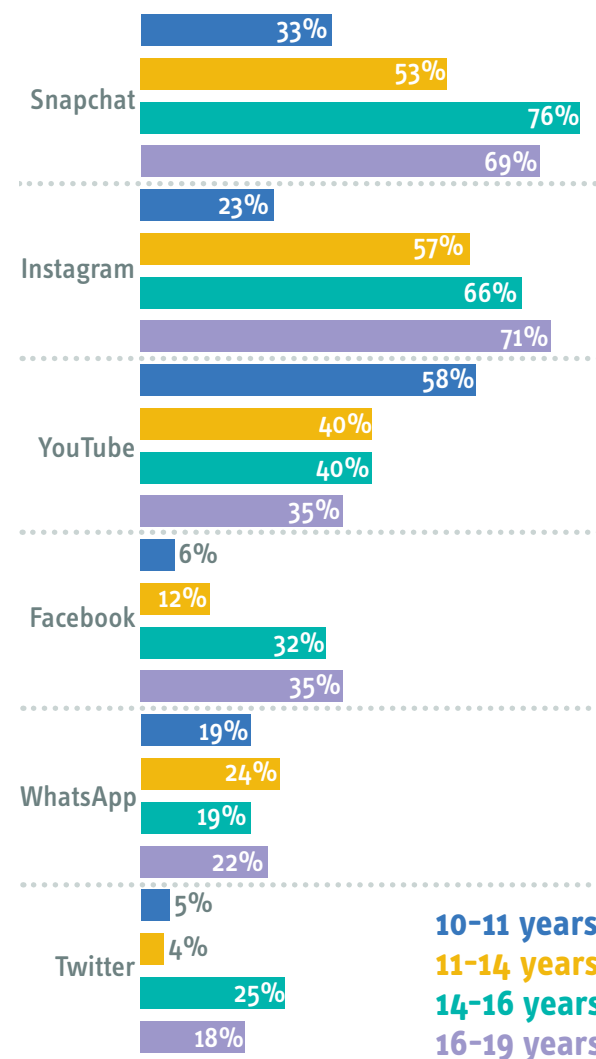
Facebook is in decline

According to Ofcom data³, use of Facebook is in decline. eMarketer has also forecasted a drop in Facebook use specifically among 12 to 17 year olds⁴. According to our data, the platform is most popular among those aged 14+. Its decreasing popularity is likely to mean that many of those opening accounts are opting not to bother with this platform.

³ Adults' media use and attitudes, Ofcom, 2017

⁴ UK Digital Users, eMarketers, 2018

Social media platforms engaged with at least twice a week by age



10-11 years
11-14 years
14-16 years
16-19 years

[Base: 1,607]

Sharing moments on Snapchat

Snapchat describes itself as the fastest way to share a moment. It's a platform designed to let you talk easily with friends, view live stories and explore news. Snapchat messages self-destruct between a user defined time limit of 1-10 seconds and story content limited to 24 hour visibility. It is an app that has seen its most popular features of time sensitive stories and animated image filters co-opted by more widely used platforms of Instagram and Facebook where business and brands are more visible and can easily promote, access and engage with its audience without the ad expenditure.

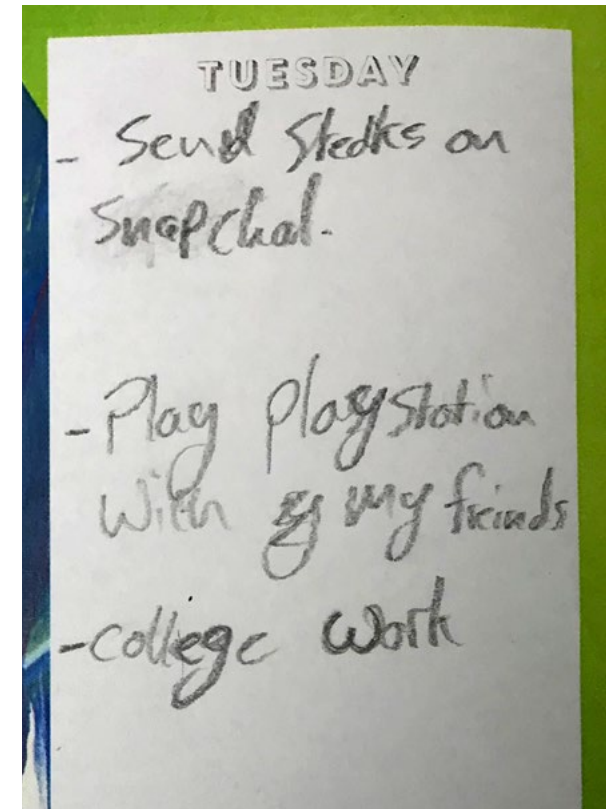
Respondents cited the use of Snapchat for peer engagement, with the 8-11 and 11-14 age groups engaging in the gamification of streak sending for most continuous streaks as a reason to use the platform daily within their activity planners.

It should be noted that while Snapchat is popular, it is a peer-to-peer network so users must be invited to connect one-to-one with

each other. There's no forum or open public spaces and therefore endeavouring to engage with young people through the platform without already having an engaged online user base would be difficult and time consuming.

Implications for augmented reality art

The augmented reality use of animated objects and filters by both Snapchat and Facebook is currently at the centre of an augmented reality art battle between the two platforms. In April 2017 Facebook launched plans to pin augmented reality art to specific locations in collaboration with street artist Heather Day and in October 2017 Snapchat launched plans for an art platform in collaboration with Jeff Koons to pin art in specific locations with a sign up invite for other artists. The potential of this for the wider cultural sector is currently unknown.



YouTube holds particular weight with 10 to 11 year olds

58% of 10 to 11 year olds use YouTube regularly, making this the most popular platform for this age group. One factor in YouTube's popularity with younger ages is that you don't need a log-in or to create a profile. Both WhatsApp and Musical.ly peak with those aged 11 to 14.

In the qualitative research YouTube was the most referenced platform for a career ambition.

Age requirements likely to have some impact

It is probable that many age differences can be attributed to the age requirements of the platforms, however this is unlikely to account for the particularly high usage of YouTube among this age group. Despite WhatsApp's minimum age of 13, usage is still higher or in line with the average for those aged 10 to 14.

FUTURE THINKING

My biggest dream is..

To become a
YouTuber with
100m subscribers

Bridgnorth in Shropshire

WHAT'S MISSING?

Swimming
I want to have
a youtube account
but my mom will let
me when I'm 13 years
old

Bridgnorth in Shropshire

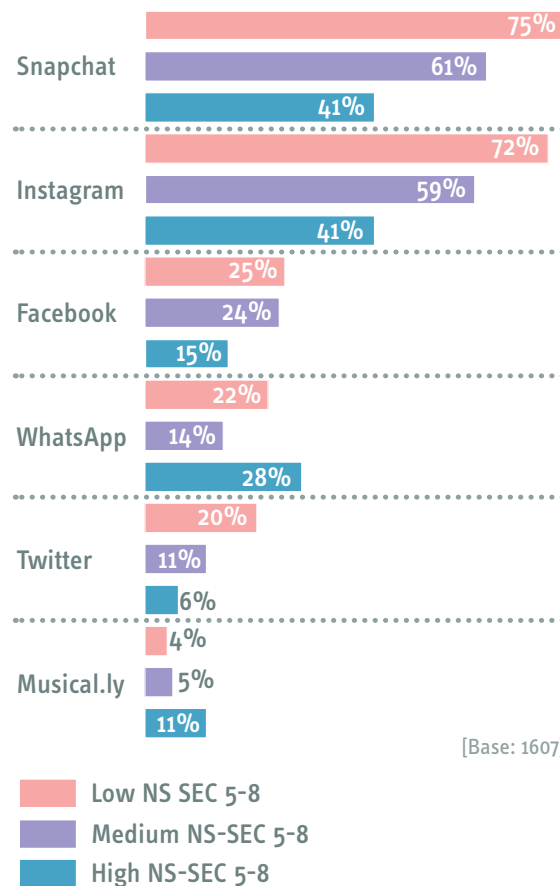
Tech is interwoven, but use influenced by socio-demographics

While using technology to reach young people is clearly important, there needs to be an awareness that this reach is likely to be biased towards certain groups. Digital outreach should be considered as part of a range of strategies for engagement.

Lower socio-economic groups less likely to be using broadcast platforms

Those in wards that have more of NS-SEC 5-8, are more likely to use WhatsApp (28% vs low NS-SEC 5-8 at 22%) but are significantly less likely than average to use the most popular broadcast platforms of Snapchat (41% vs 75%), Instagram, (41% vs 72%) Facebook (15% vs 25%) and Twitter (6% vs 20%).

Social media platforms/apps by NS-SEC



Girls were more likely to use all platforms except YouTube

Girls are more likely to use all eight platforms researched, apart from YouTube. Girls are the most likely to use the top two platforms: Snapchat and Instagram. These are both highly visual broadcast platforms. In addition more girls are regular users of Facebook, WhatsApp, Pinterest and Musical.ly. 51% of boys use YouTube, significantly more than the average of 41%.

And more likely to be using platforms shown to be detrimental to mental health

Research has shown that use of Facebook, Snapchat, WhatsApp and Instagram correlates with young people feeling less happy about their school work, the school they attend, their appearance, their family and their life overall⁵. However it also showed that they feel happier about their friendships.

Girls in the West Midlands higher use of these platforms fits with the secondary research findings that girls suffer more detrimental effects from social media use than boys⁴.

⁵ https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2886783.

⁶ <https://www.theguardian.com/society/2017/apr/09/social-networks--children-chat-feel-less-happy-facebook-instagram-whatsapp>

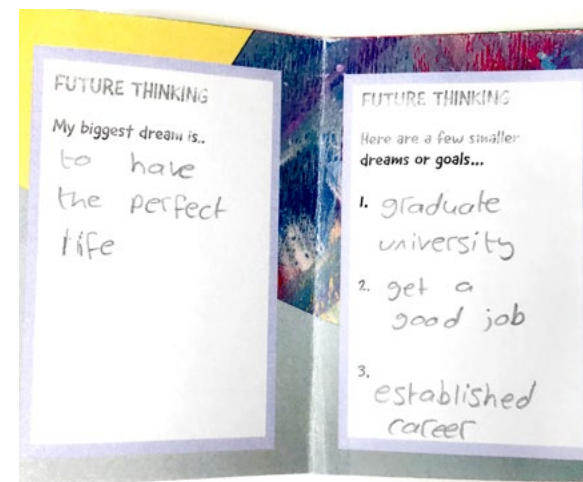
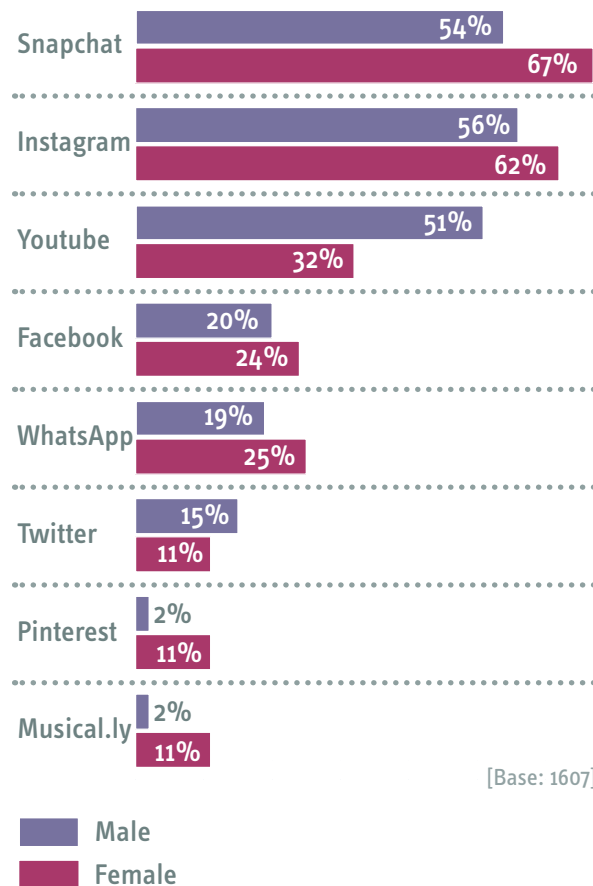
Online self-awareness of younger groups was linked to negative views

10-11 year olds in Bridgnorth East and Astley Abbots, an affluent area with a high level of digital connectivity and an acute awareness of their online presence, felt that others' perceptions of them were more negative than the other qualitative areas researched.

This aligns with previous NSPCC research that highlights the growing concern of online bullying among young people via social networking sites⁵.

⁵ <https://www.nspcc.org.uk/services-and-resources/research-and-resources/2013/younger-children-social-networking-sites-blind-spot/>

Social media platforms/apps by gender



Zine, Soho and Victoria sixth form college

Immediate influencers remain vital

Despite the fact that **family, friends and school** now only form part of a huge range of voices that young people have access to, they remain the most **pivotal**. Immediate family in particular remains the most important influence.

The **wide range of 'celebrities'** who young people can see, **particularly online**, is reflected in the variety of stated celebrity influencers, although some specific types of celebrity or role model come through strongly as being important.

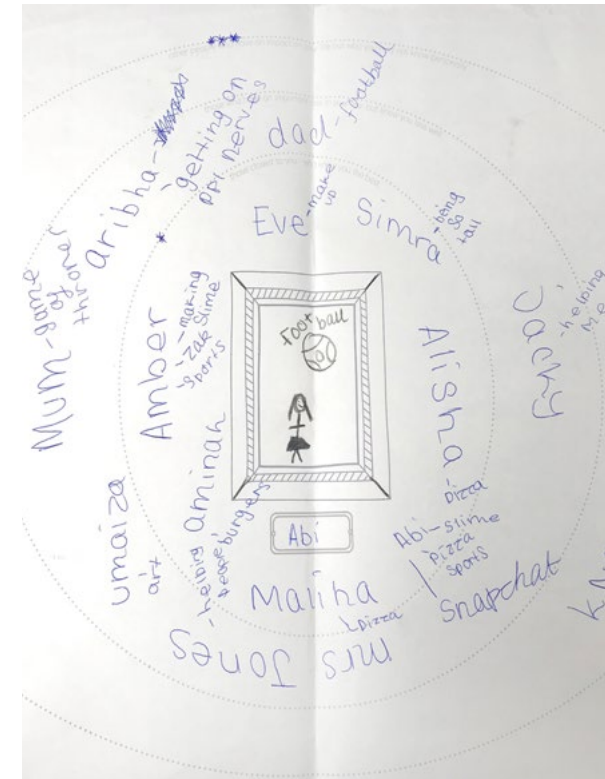
Immediate influencers are no longer universal

While family and friends remain central as influencers to young people, they are no longer as all-encompassing as they might previously have been. The boundless and immeasurable content provided by the internet means that those who young people see everyday form just one aspect of a wide range of influencers.

Home-life remains hugely important for young people

Friends were the most influential, with 59% of all influencers mentioned falling in this category. Of those closest to the young people, 75% of mentions were friends.

Family were also important; a quarter of those closest to the young people were family members (24%). Parents made up two thirds of these (66%), showing both the huge importance of home-life on young people and their willingness to recognise this.



Influence map, Dresden & Florence primary

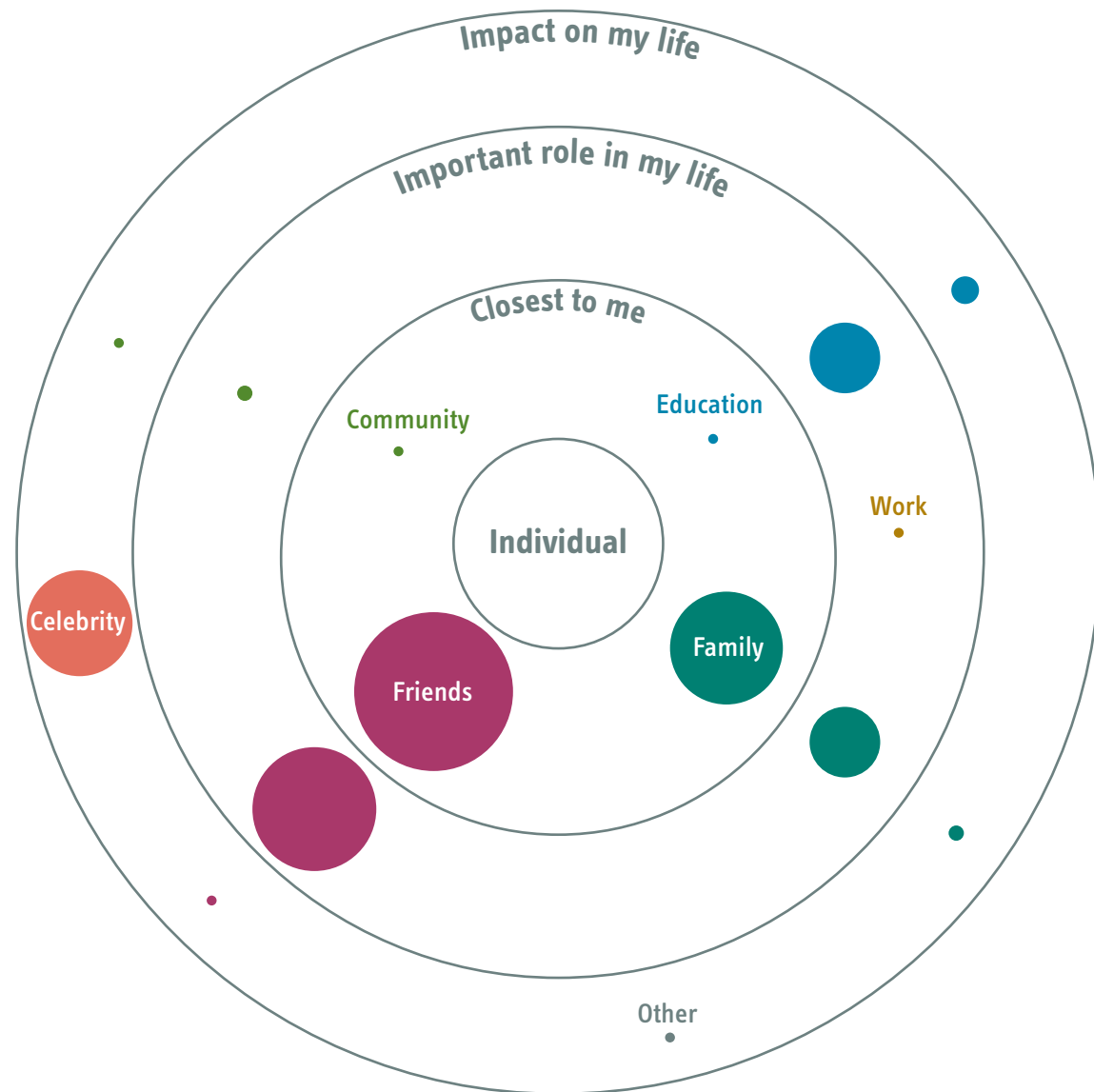
Mentions of type of influencer and the role they play in young peoples' life

Friends also play an important role in young peoples' life

As the circle of influence expands, friends continue to play an important role in the young peoples' lives. 61% of the answers cited in the mid-circle of the influencer map were friends, showing the continued dominance of social life.

Family crucially important for younger age groups

10 and 11 year olds were more likely than other age groups to put their family in this category (having specified their friends as closer influencers). With family more immediately important at this young age, this suggests that the older age groups, with a bit more distance, were more willing and able to recognise the close influence of family than their younger counterparts.



Teachers were most pivotal in young peoples' lives in Sixth Form college

Teachers were mentioned as playing an important role in the young peoples' lives on two in ten occasions (19%), but this varied from area to area. Students at the City of Stoke-on-Trent Sixth Form were most likely to cite teachers as playing an important role in their lives, perhaps relating to the specialism that students are able to choose as they get further through secondary school and further education.

Creative specialism could also impact on teachers' role

Shireland Collegiate Academy pupils also cited a large number of teachers as playing an important role in their lives. As all respondents cite having extensive creative interests and consumption we can see why this school, and City of Stoke-on-Trent Sixth Form, with their creative specialisms, see a higher number of teachers acting as mid-level influencers.

Table 11: Breakdown of influencers mentioned

Category	Influencer	Closest to me	Important role in my life	Impacts on my life	Total influencer	Total category
Family	Parents	159	16	2	177	378
	Family / other family	71	81	4	156	
	Siblings	11	3	1	15	
	Grandparents	0	8	4	12	
	Aunts / uncles	0	8	1	9	
	Cousins	1	7	1	9	
	Partner	2	0	0	2	
Friends	Friends	760	407	3	1170	1174
	Clubmates	0	2	1	3	
	Internet friends	0	0	1	1	
Education	Teachers	3	127	15	145	159
	Other students	0	0	14	14	
Community	Community leaders	0	8	1	9	15
	Faith / religious	1	2	0	3	
	Health professionals	0	0	2	2	
	Society	0	0	1	1	

Lack of community leaders cited

The lack of community leaders at this level is perhaps a reflection upon the decline of youth provision and the perception of all out of school coaches and mentors as teachers.

Where communities leaders have been cited, they are predominantly sporting in nature, accessed through private and after school tuition clubs. Where they have been creative, this has been through private dance and performance-based classes and after school clubs.

Table 11: (continued) Breakdown of influencers mentioned

Category	Influencer	Closest to me	Important role in my life	Impacts on my life	Total influencer	Total category
Work	Work mates	0	2	0	2	2
Other	Sports	0	0	2	2	6
	Science	0	0	2	2	
	Creative	0	0	2	2	
Celebrity	Music	0	0	83	83	267
	Sport	0	0	54	54	
	YouTuber	0	0	45	45	
	Acting / TV	0	0	42	42	
	Politics	0	0	11	11	
	Fictional character	0	0	10	10	
	Other celebrity	0	0	22	22	
Totals		1008	671	324		2003

[Base: 183 young people]

Volume of choice means outer level influencers are hugely varied

The accessibility of media and the volume of choice in content through online and streaming services means that there is no longer a trend for universal influencers. A total of 267 different celebrity influencers were cited by 183 respondents, reflecting the diversity of reference points that digital connectivity enables.

In practice, digital connectivity no longer has a lower age limit meaning that young people have the potential to rabbit hole and discover niche influencers from the moment they navigate smart phones and tablets.

Each generation is steadily more digitally-native, with new voices, tools and platforms available with increasing regularity. As such, a narrative for who influences young people and when, isn't a fixed milestone marked in years but much shorter increments. With an increasing number of close influencers it will be harder for young people to single out individuals outside of their real-life connections.

Table 12: Categories of celebrity influences by frequency of mentions

Category	Number of mentions	%
Music	83	31%
Sporting	54	20%
YouTubers	45	17%
Actors	33	12%
Other	22	8%
Creative	16	6%
Political	11	4%
Fictional character	10	4%
TV	9	3%

[Base: 267 mentions, 183 young people]

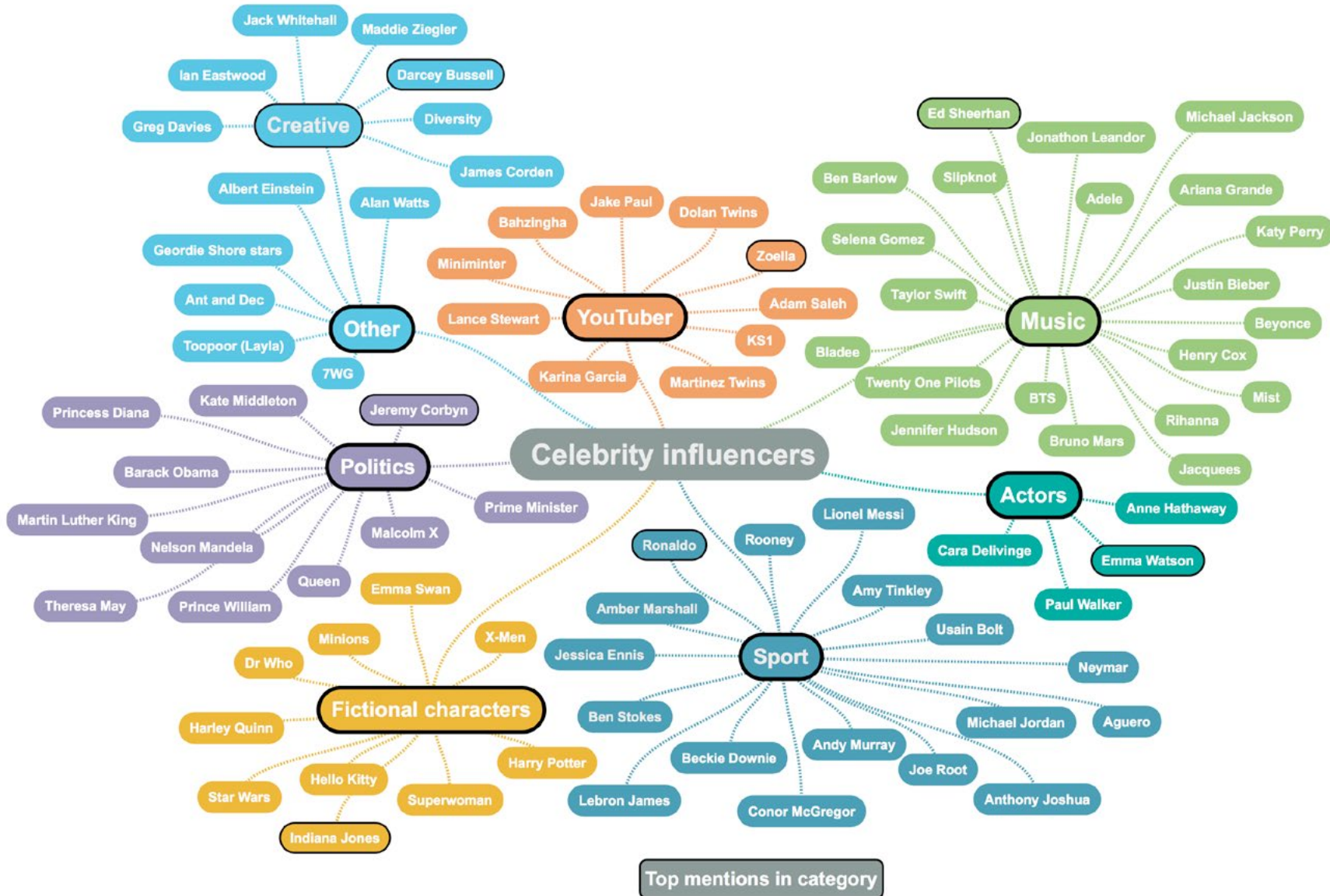
Ronaldo most popular, but with only 4% of mentions

Ronaldo was the most popular celebrity influencer, but with only 4% of mentions this demonstrates the breadth of celebrities chosen.

8 in 10 outer-level influencers were celebrities

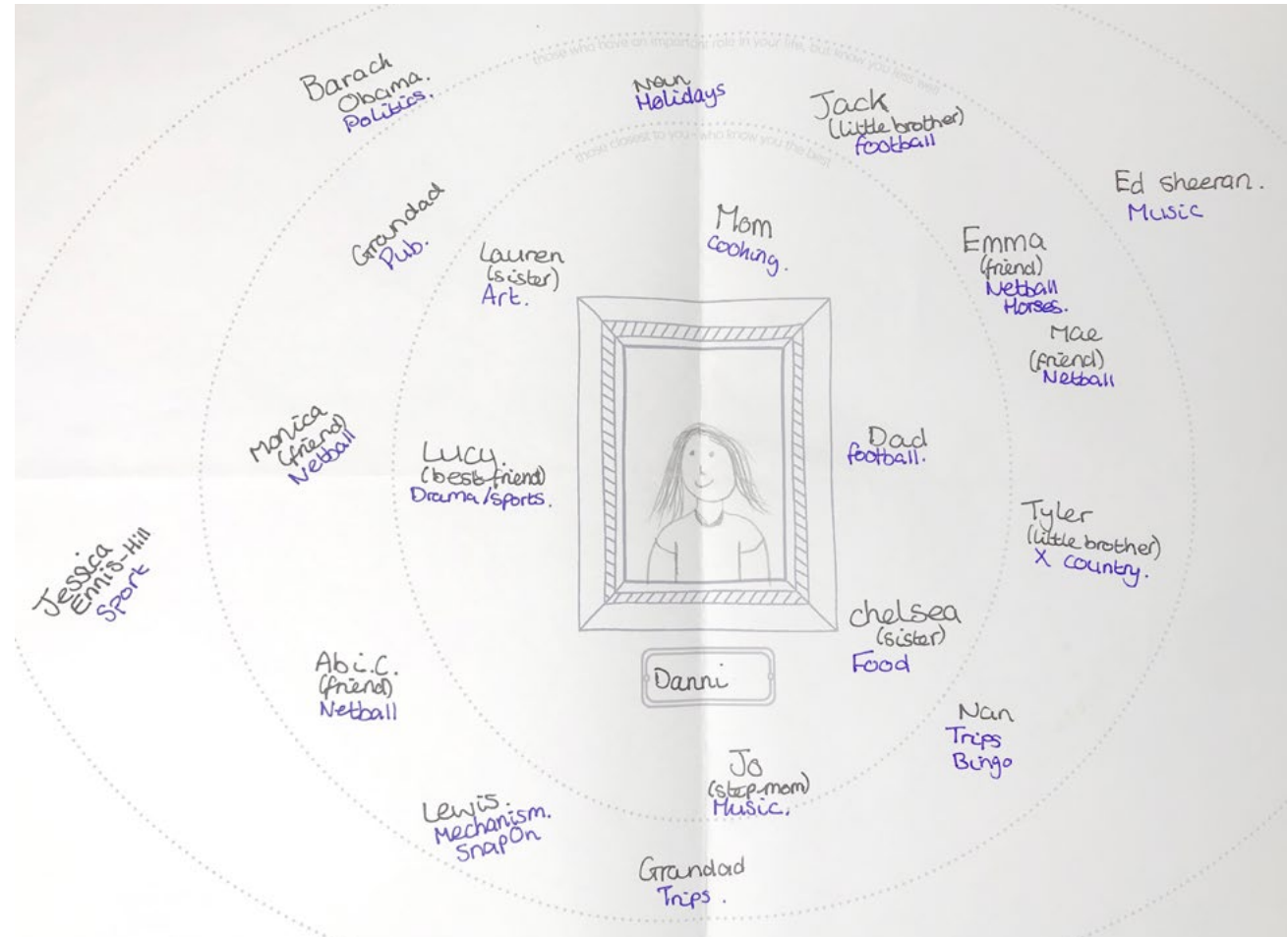
82% of the answers provided by young people for those that impact their life were celebrities. Increasingly all-pervasive internet access means that, beyond home and school life, content directly created by celebrities, especially those with a strong social media presence, is more immediately available than content from other formal institutions (including those of arts and culture).

Celebrity influencers by category



Interests and influences online remain within young people's control

There are infinite options for 'exploring' and seeking out new content online, which young people are actively doing. This provides more control and choice to young people than traditional consumption of broadcast mass media.



Secondary school in Bridgnorth

The music industry is particularly influential

Music influencers had the highest number of mentions. Ed Sheeran was most popular at secondary school level while Justin Bieber was most popular at primary school level.

Sports team allegiance has no impact on role models

Sporting role models, particularly in football, are universal regardless of club allegiance, out of respect for their talent and skill. As sporting influencers were the second most popular references, it is not surprising that two of the top three were sporting celebrities.

General election hype may have impacted on data

Whilst only a small number of political leaders were mentioned, it's interesting to observe this information considering the data was collected during the general election when news coverage was constant.

Table 13. Top ten celebrity influencers mentioned at macrosystem level

Celebrity	Known for	No. mentioned	%
Ronaldo	Sport	10	4%
Ed Sheeran	Music	8	3%
Lionel Messi	Sport	8	2%
Jeremy Corbyn	Politics	7	2%
Barack Obama	Politics	5	2%
Emma Watson	Actor	5	2%
Justin Bieber	Music	5	2%
Zoella	YouTuber	4	1%
Jake Paul	YouTuber	4	1%
Miniminter	YouTuber	4	1%

[Base: 283]

Political references reflected local area

The political references from the Soho and Victoria ward in Sandwell primarily focussed upon BAME political figures, with this ward having a high percentage of those from a BAME background compared to the West Midlands. Pupils from Bridgnorth East and Astley Abbots, with a low percentage of BAME residents compared to the West Midlands focussed upon the current political leaders of both Corbyn and May. Jeremy Corbyn was particularly mentioned here in this ward.

Emma Watson's inclusion suggests awareness of gender politics

The actor Emma Watson is known for her feminist activism alongside her acting, and makes the top 10 (being referenced in all of the areas). While this data was collected before the #MeToo hashtag became prominent, this can be considered as part of the wider awakening to feminist issues. 2017 research showed that twice as many young people considered themselves to be a feminist than those of their parents generation⁶.

⁶ <https://plan-uk.org/media-centre/young-people-more-likely-to-be-feminist-research>

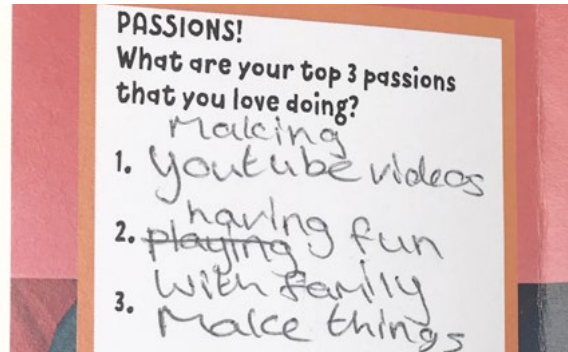
YouTubers are particularly revered by younger age groups

YouTubers were the third most popular category of celebrity references.

The greatest number of YouTuber influencers for the sample size were from the primary schools. These young people are the most digitally native and discovering their identities in a world where the 'slashie' career path sees creative careers more diverse and flexible to increase employability potential.

Capturing the growing trend, particularly among millennials, to include passions and pursuits in their professional titles, 'Slashie's' refer to those that combine their day jobs with independent projects when defining their roles⁷.

⁷ https://www.huffingtonpost.com/advertising-week/the-slashie-phenomenon-an_b_11142956.html?guccounter=1



Secondary school in Meir South in Stoke-on-Trent

Multiple and diverse role models on YouTube

'Slashie' culture represents individuals who do not define themselves with one role, job or skill set. As technology advances our ability to undertake multiple roles and define ourselves infinitely sees young people choosing multiple and diverse YouTubers as role models. These YouTubers, in conjunction with celebrities who diversify their portfolios with multiple businesses and brands inspire young people to have a broad reference for measuring success.

YouTubers cited in the research

Zoella is an English fashion and beauty vlogger, YouTuber, and author with merchandise lines in Boots.

Jake Paul is an American actor and YouTube personality.

Lance Stewart is a comedian, influencer, content producer and YouTuber.

Alvin Ailey (January 5, 1931 – December 1, 1989) was an African-American choreographer and activist who founded a dance theatre company in NYC. He was referenced as a choreographer and YouTuber by one of the respondents.

Rhymes with peachy (real name Sara Dietschy) is a YouTuber who describes her work as 'Tech, Creativity, Vlogs, Documentary, Reviews / How-To, Entrepreneurship, Travel & Lifestyle'.

Daniel Robert Middleton, better known through his online pseudonym DanTDM, is an English YouTube personality and professional gamer.

This list is diverse in the topics they cover on YouTube, and this demonstrates how despite having different jobs and passions, they're all thought of as 'YouTubers' by young people - whether they're a choreographer or a comedian or a model.

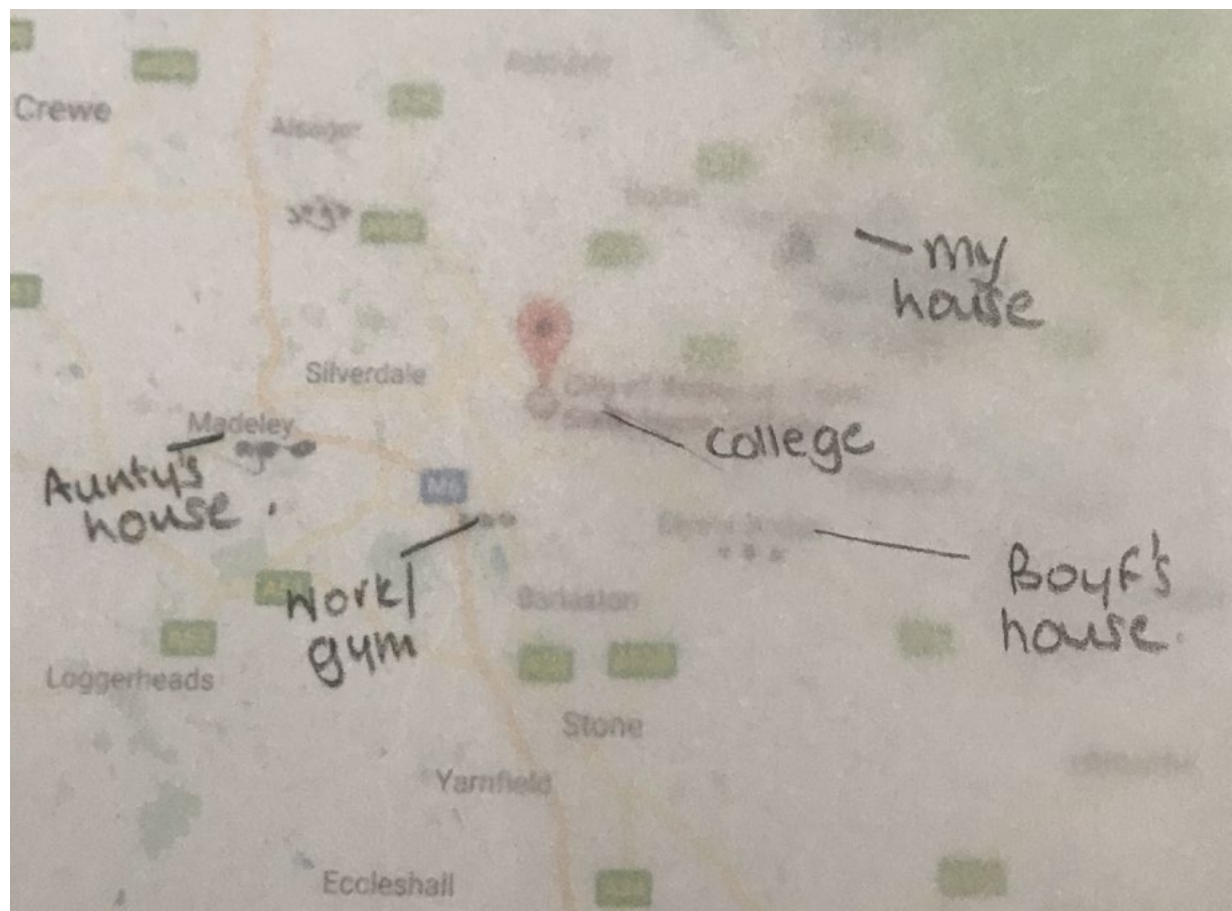
Young people stay local and keep busy

Young people have **hyper-local, busy lives**. Most activities that they are involved in are home-based, or can be carried out flexibly or portably.

Where young people are engaging in free-time activities that require travel, they tend to be **private classes or sports**. While this is universal, the area in which they live and the schools they attend impact on the way in which they spend the **little free time they have**.

A small radius of local activity

Young people rarely leave their local area, except to go on holiday and visit relatives. Not travelling widely is often cited as a barrier for many things for young people. The proliferation of sporting activities readily available locally is therefore taken advantage of, but this could also be read as a possible lack of hyper-local cultural offers available to compete for their time, as so many respondents expressed interests in such pursuits.



Mapping exercise from a respondent in Hanley Park and Shelton

2017 research carried out by Beatfreaks ('Brum Youth Trends')⁸ demonstrated that young people want 'glocalism', global connections but local community connections too (more local than towns and cities). The wide range of international online influencers combined with hyper-local physical lives dominated by family found in this research supports this 'glocalism' identified by Beatfreaks.

School work dominates young people's time

Young people are spending a minimum of 30 hours in education each week, along with an average of 4.9 hours per week on homework (for 15 year olds)⁹. This excludes after-school clubs meaning that there is little remaining free time within the week for independent pursuits.

⁸ Birmingham Youth Trends Report, Beatfreaks, 2017

⁹ <https://www.telegraph.co.uk/education/educationnews/11453912/Homework-around-the-world-how-much-is-too-much.html>

Creative making and sporting passions in Stoke-on-Trent

Stoke-on-Trent's industrial maker heritage and sporting identity creates an interesting dichotomy in its youth who balance both a creative maker instinct and sporting passion.

Top 3 creator activities in Stoke-on-Trent

1. Making films
2. Making and playing an instrument
3. Drawing/art and Dancing

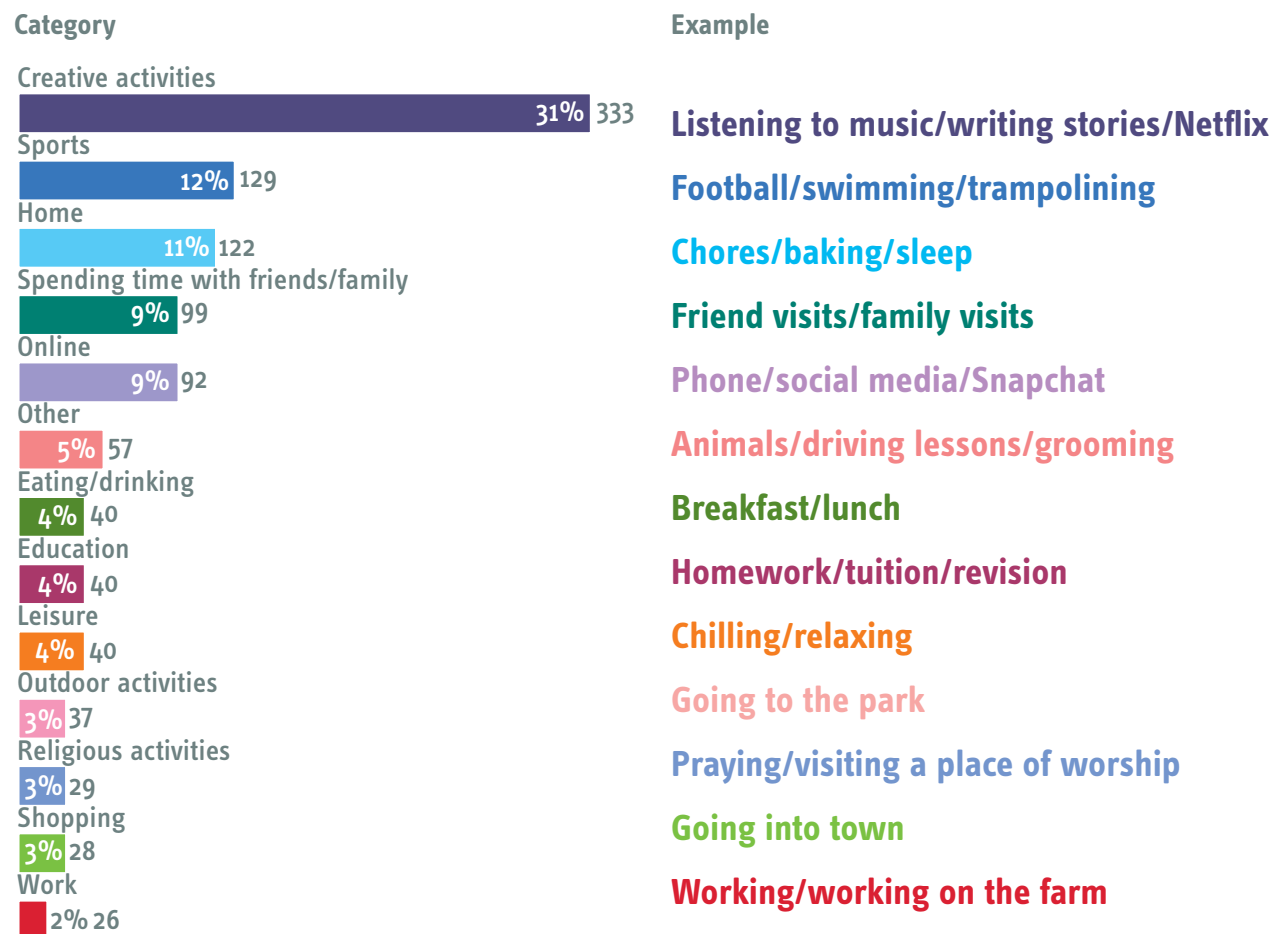
The City of Stoke-on-Trent Sixth Form has a popular film and media course, with opportunities to apply for real freelance jobs. Respondents aged 8-11 make YouTube films as part of their week. Making films consistently had responses in all 3 areas, and primarily in association with YouTube.

Where Soho and Victoria young people were more driven in their pursuits, Stoke-on-Trent young people were determined and hardworking but remain conservative and realistic about the potential futures for their

creative passions. A Sixth Form peer researcher, Nick, devotes a lot of time to blogging about K-pop, which is his greatest passion - and yet his ambitions focus primarily upon physiological needs of family and security.

The act of making reflects the stronger maker heritage of the area and this is emphasised in courses offered at the host schools. This includes an enterprise focused design and technology department at Ormiston Meridian Academy, a secondary school in the ward of Meir South, and fashion and art subjects on offer at the City of Stoke-on-Trent Sixth Form based in Hanley Park and Shelton. Within the ambitions of respondents within the 14-16 age group, public service and sporting careers were being considered alongside engineering.

Children and young people's weekly activity breakdown



[Base: 1,078 answers, 192 young people]

Consuming arts and culture plays a big role

Consuming arts and culture is hugely important in how young people spend their free time. A third of cited answers when young people were asked to map out their week fell into this category. This most frequently took the form of watching TV, watching YouTube, playing computer games, reading and watching Netflix.



Filling out the weekly planner and map in Meir South

Spending time in Bridgnorth

Of our three qualitative host locations Bridgnorth is the most affluent and rural. Bridgnorth respondents stated the greatest digital engagement, with travel the greatest barrier in engaging more. As soon as young people in Bridgnorth reach secondary school age, the geographical distances between friends increases which results in increased time spent talking and engaging with friends on the phone and through social media. Due to the disparate nature of place of residence it also resulted in a greater focus in spending time with friends in Bridgnorth town after school, before travelling home and spending time at home chilling/relaxing.

Family obligations of chores, babysitting and spending time between separated parents is more prevalent in both Smethwick and Stoke-on-Trent. In Bridgnorth, the rurality of life means for some young people there is a shift in responsibilities towards more family run businesses and country pursuits that isn't represented in our other host areas.

Ben is 13 and already spends his spare time working on the family farm. His ambitions are to work full time in helping his Dad with the

family business, and attend Harper Adams University - a specialist provider of higher education for the agricultural and rural sector.

Ben doesn't feel like he is missing out on anything from his local area.

'Everything I need is here' - Ben's zine

Harry is also 13, and spends his spare time working on his family's multiple farms spread across the area. Whilst this takes up much of his free time, Harry pursues cultural interests by travelling across the region with family regularly visiting museums such as Ironbridge and Cosford, and travelling to Wellington to take part in tabletop gaming. It is these activities he is passionate about, and references multiple times across the data - as opposed to his family's farming activities.

Harry also reflects on spending time fishing with family members and travelling to Pattingham to do so. Animals feature prominently in our Bridgnorth findings - as a hobby, future career, or passion - across all respondents. Ceri, 14, wants to own a livery yard with lots of horses and develop her show jumping skills.

The interests and passions of immediate family resonates through both of these young people

in their rural and sporting pursuits. These activities were only cited within a rural context.

When these passions and interests aren't being pursued, their weekly planners are filled with Netflix and phone checking, reinforcing how important digital accessibility is in engaging rurally located young people; and how universal digital engagement is regardless of location.

Whilst there are those young people who are content with rural life, 23% of the 74 respondents across the ages stated a dream of travel, and there was broader desire for more sporting opportunities and weekend trips requested as escapism from the limited opportunities available outside of school time.

A unifying constant between all areas was the interwoven digital engagement integral to 21st century living. Smethwick young people are as digitally and creatively consumed as Bridgnorth young people; but where Bridgnorth young people are in sporting pursuits such as shooting, horse riding and cricket, Smethwick young people have greater accessibility to a breadth of after school clubs and privately run classes due to the urban accessibility of their location within the catchment of a major city.

Sports are a big part of young people's lives

Sport is a huge part of many young people's lives, coming second in terms of time allocation to spending time with friends and family in two of the qualitative areas (Bridgnorth and Stoke-on-Trent).

Spending time in Stoke-on-Trent

Stoke-on-Trent consists of six towns with family and friends living disparately across these areas. The respondents were the most family-centric cited within their planners and as familial-influenced ambitions. The highest number of mentions within socialising and relaxing is for eating and drinking, within the context of family takeaway nights within the week.

As a town with a strong identity associated with 2 key football clubs, a high sporting engagement (with football as the most cited sport) is not surprising. The attraction of Trentham Gardens – an area of 725 acre estate of gardens, woodland and shopping is within 5 miles of our base collection locations and a centre for multiple sporting and leisure activities.

From the weekly planner, geographical maps and influence maps from two of our peer researchers within the Meir South area of Stoke-on-Trent you can observe how devoted their schedule outside of school is to both

swimming and football. Peer researcher Nima wakes at 4am to fit in regular swimming lessons, which sees his commitment increase during holiday periods as “school doesn't get in the way”. As well as strong commitment to sport, Nima also plays violin and is deputy head boy. This balance between sport and creative interests was also mirrored by fellow peer Nathan, who undertakes 3 hours of football training each week as well as swimming and tennis lessons, however his influence map balances both creative and sporting influencers equally.

The high sporting engagement is an interest from the ages of 8-16 with the primary interest of 16-19 being dominated by work and revision with the exception of working out.

Simultaneously aspirational and realistic

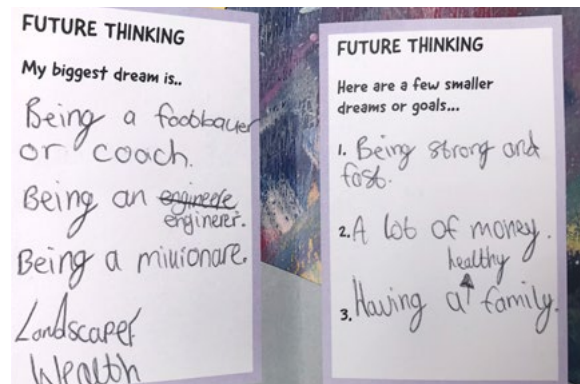
Many young people are looking for their lives to be fulfilling in a range of ways, and **reluctant to limit their options** at this stage.

Many wish to **combine a range of skills** and projects, rather than focus on a 'career', but where careers are discussed there is a desire to work either in a caring profession (including medicine) or **in the arts / creative / digital sectors**.

Horizons are often narrow but options are wide-ranging

The weight of close influencers means that young people aren't always looking far when considering their future options: having a good family and a steady job are important.

However, the wide range of influencers, especially celebrities, available means that aspirations are similarly diverse and often on a grand scale.

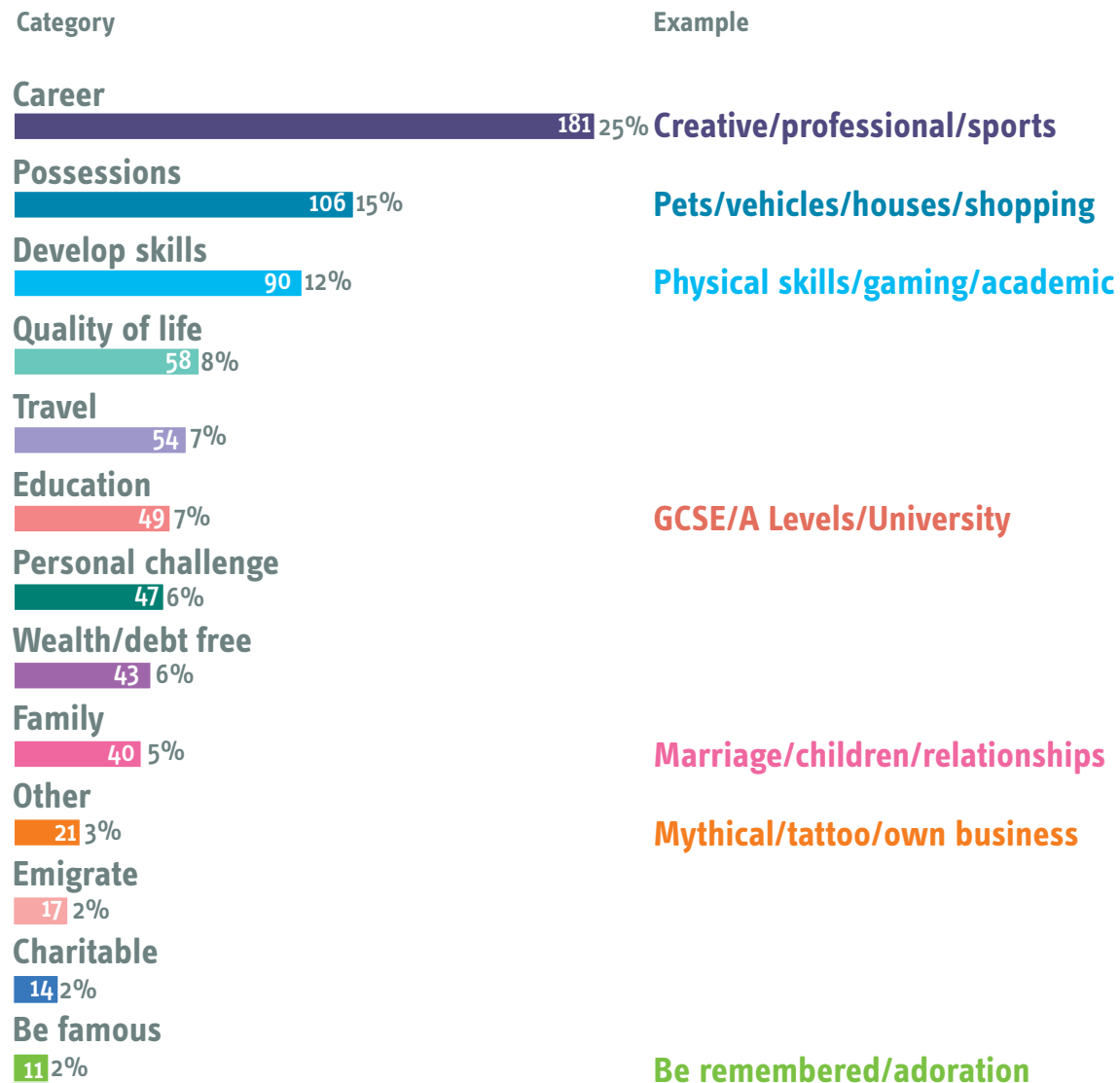


Ambitions from Meir South in Stoke-on-Trent



Ambitions from Meir South in Stoke-on-Trent

Children and young people's dreams and ambitions



[Base: 731]

Flexible approach to self-defining has fed into a generation of 'slashies'

As jobs for life become an increasingly abstract concept, an approach to careers based on multiple roles and flexible skills development, rather than fixed routes, was apparent in the data.

Three in ten career ambitions were creative

181 young people mentioned a career when asked what their dreams and ambitions were. 30% of these included a creative career and a further 8% cited a digital career. The most frequently mentioned creative careers were in music (17 mentions), a YouTuber (12 mentions) and to be a dancer (5 mentions).

30% want a creative career

8% want a digital career

Fluid identities leading to varied aspirations

The range of subcultures, styles and interests with which the young people identified feeds into the ongoing 'slashies' trend. 'Slashies' are those who identify themselves as having multiple careers simultaneously with various 'side hustles' in their professional titles: pursuits to which they devote their time outside of their nine-to-five¹⁰. As of April 2017 it was estimated that more than 1.3 million people in the UK work two jobs or more, and the numbers of freelancers increased by 43% in the last decade¹¹.

Careers are still important

Despite this flexible approach, jobs and careers are still the main focus when it comes to young people's future visions. Of the huge range (731) of different answers young people gave to a question about their future dreams, 181 were careers (25%), and 12% were the development of skills. While it's

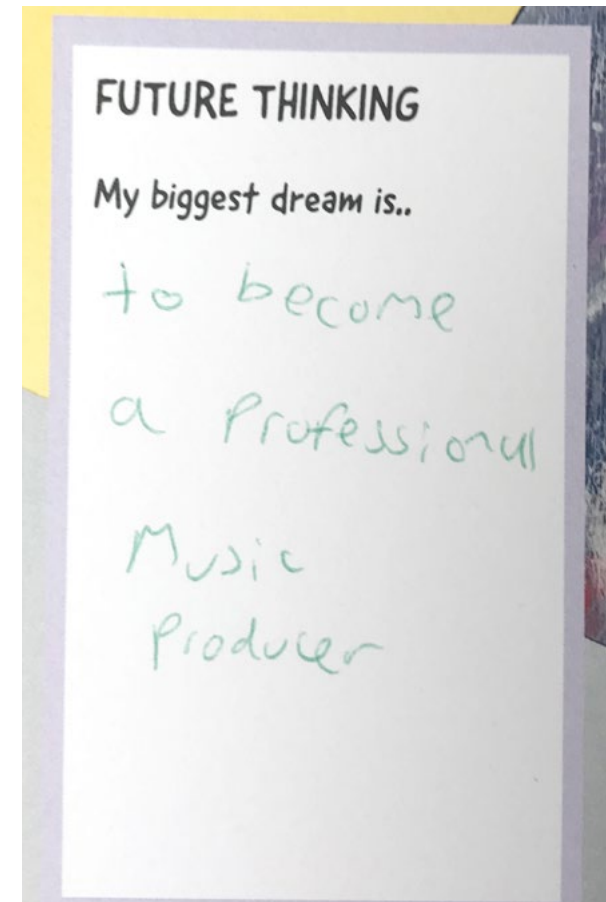
¹⁰ https://www.huffingtonpost.com/advertising-week/the-slashie-phenomenon-an_b_11142956.html

¹¹ <https://www.theguardian.com/small-business-network/2017/apr/18/gig-economy-slashies-risk-burnout-career-planning>

not possible to know whether or not young people were hoping for this skills development to feed into their careers, many were related to academic, physical or other skills, suggesting that they weren't to obtain a particular job.

Educational aspirations come to the fore for 16-19 year olds

While many 10-11 year olds were thinking as long term as their older peers about their life options, with careers being cited with as much or more regularity when it came to their dreams, the sixth form pupils were more aware of their potential pathways. 17% of the answers from the pupils of City of Stoke-on-Trent Sixth Form in particular related to educational aspirations, compared to 3% from the primary school.



Ambitions from Soho and Victoria in Sandwell

‘Gymnast, journalist, private detective, artist, fashion designer’ Year 6 girl

Arts / creative / digital and culture feature strongly in career ambitions

When young people were asked openly about their dreams and ambitions, in anything at all, almost one in ten mentioned a career in the arts / cultural / creative or digital sectors (68 of 760 different answers).

Almost a fifth (19%) of young people spontaneously mentioned careers in arts / creative / digital or culture when asked specifically about what they would like to be when they grow up. This was followed by caring or medical professions (13%) and careers in science, technology, engineering or mechanics (STEM).

But ideas remain vague

Despite the dominance of arts / creative / digital and culture there was not a clear idea from many of the young people, with many mentioning more than one option. ‘Slashies’ culture was particularly evident here with multiple potential careers mentioned.

‘I do not know music related’ Year 13 boy

Gender differences stark in career choices

Career choices saw relative consistency across age ranges; with gender acting as the most meaningful definer, especially in the arts / creative / digital.

Girls were more likely to want to work in the arts / creative / digital sectors than boys, and when boys did express an interest in an arts / creative / digital career, it was usually in music, games design or animation.

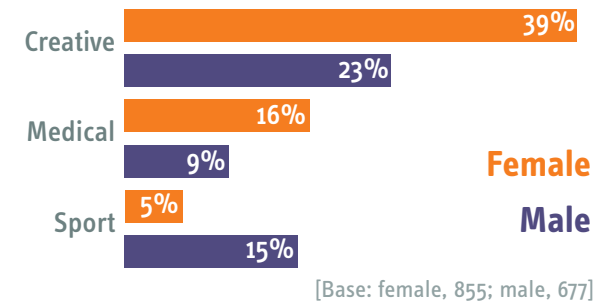
In comparison, boys were far more likely to want to pursue a career in sports, usually football, and when girls mentioned sports, they were usually dance or gymnastics.

‘Boxer, footballer or tattooist’ Year 7 boy

‘I would love to become game designer’ Year 11 boy

‘Don’t know, maybe either a photographer or interior designer’ Year 10 girl

Top three career aspirations by gender



‘I wanna be an actor or a drama teacher’ Year 8 girl

‘Make a dance studio and be a successful dance choreographer’ Year 8 girl

‘I would like to be a football coach or a professional football player’ Year 7 boy

An expected conflict with arts and traditional career paths

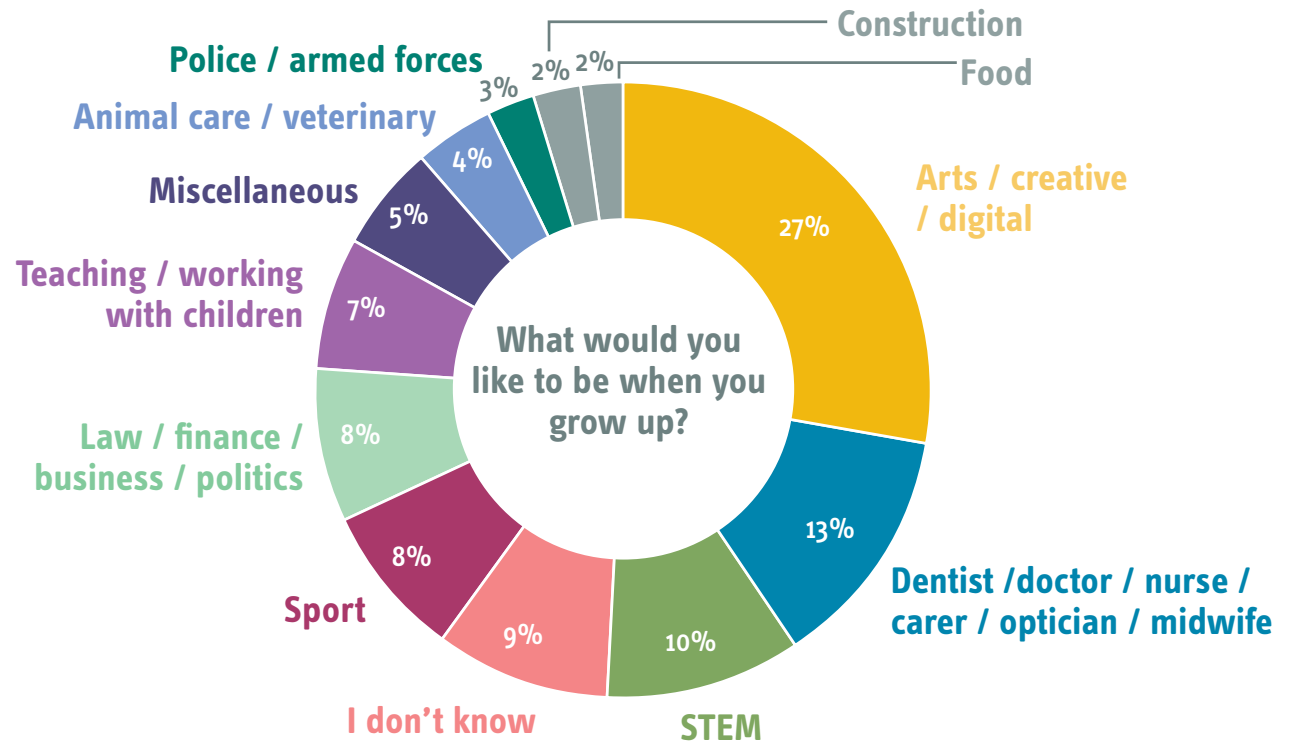
Girls in particular were keen to work in both the arts and in medicine, such as being ‘an actor or a doctor’ or ‘a musician or a dentist’. As is to be expected with young people who are still in a relatively early stage of their education, there was an interest in not ruling out either enjoyed creative participation, or more lucrative career paths.

‘Police officer, Area manager, physiotherapist or a professional dancer’. Year 9 girl

‘Physics, manga creator / anime maker, engineer and architect’ Year 9 boy

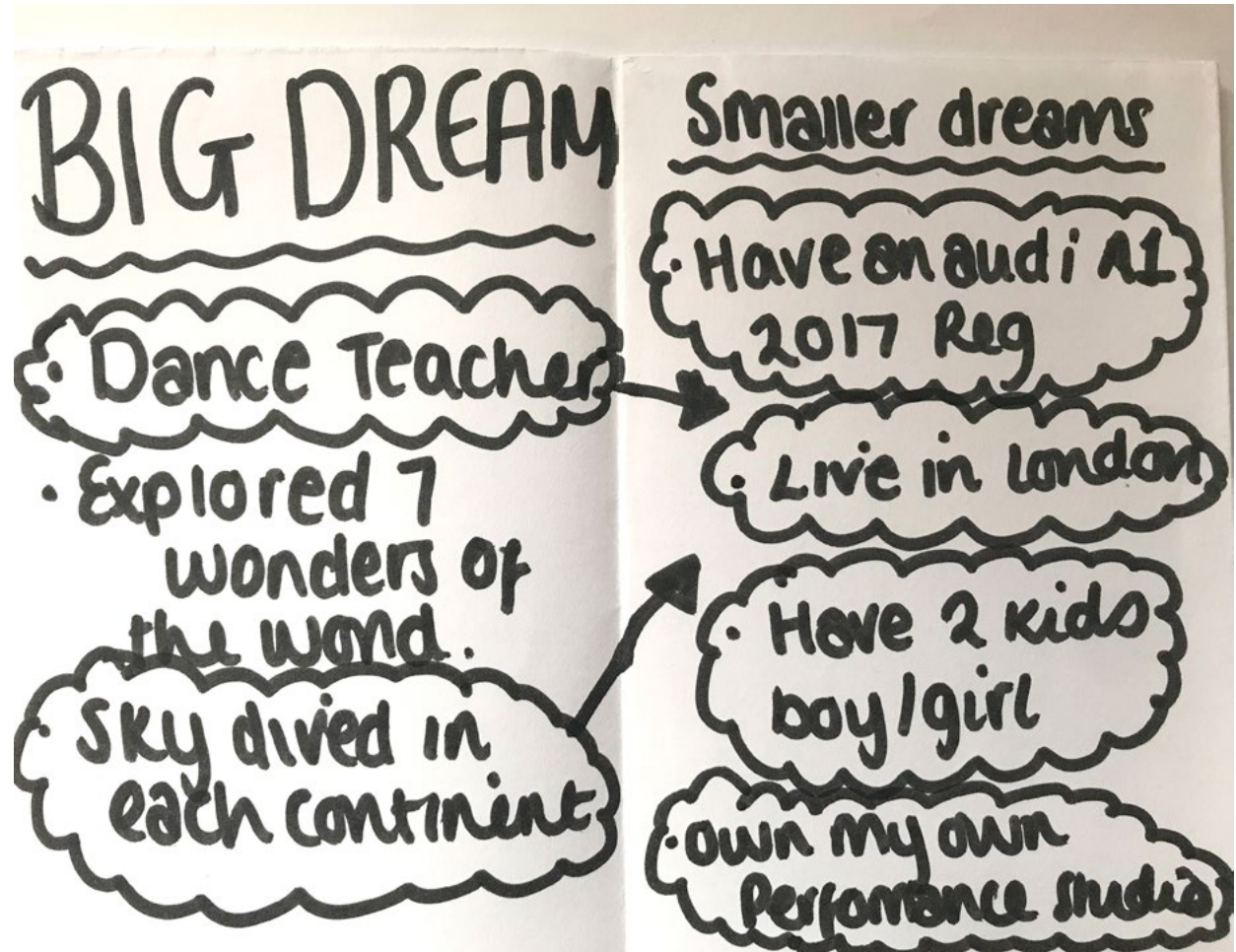
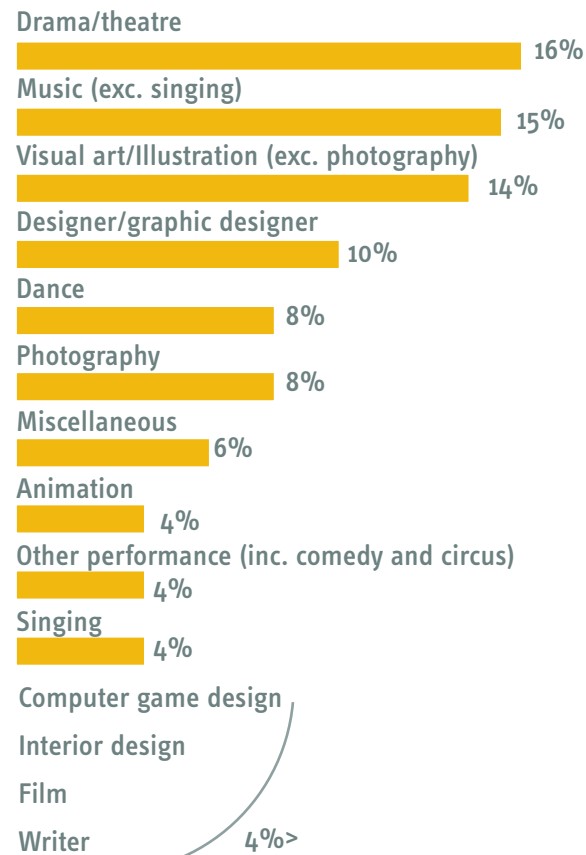
‘Vet - but I still want to take up drama as a hobby’ Year 9 girl

‘Doctor and a footballer or an actress’ Year 6 girl



[Base: 1,837 written answers from 1,582 young people]

Of the 19% who chose arts / creative/ digital careers



Ambitions from Soho in Victoria in Sandwell

Sector definitions don't resonate

There is a **disconnect** between sector definitions of arts and culture and those of young people. Even defining them may prove problematic for an age range where there is a **huge variety of available activities** that may not be perceived to need categorisation.

In addition to this, **definitions of arts and culture are dependent** on age, socio economics and levels of participation in arts /culture / creative activities.

Young people have wider definitions than the sector

The young people's definitions of arts include a variety of nontraditional artforms such as graffiti, fashion, tattoos and piercings, all of which were more widely defined as art than dance, novels and poetry, or opera.

Exploring definitions

In both the qualitative and quantitative research, young people were asked what came to mind when they hear the words 'arts' and 'culture'. They were subsequently also asked to identify what they felt were 'arts' or 'culture' from a list of pre-determined options which included categories from the DCMS' Taking Part survey and wider options.

This suggests that there is a disconnect between what the sector might consider arts and culture and what young people might regard as arts and culture.

This supports previous research, which found that the concepts of 'art and culture' do not resonate with some young people¹².

'Graffiti is culture, and art, skateboarding'

Peer researcher

¹¹ A new direction for arts, culture and young London 2015, 'Disadvantage and cultural engagement – a study in to the lives of young Londoners', Arts Council

'Gaming is a culture'

Peer researcher

'What is art? I think of spray paint, paint, art books, recorded music, performed dance musical and graffiti.'

Soho and Victoria in Sandwell, Y6

Arts is predominantly associated with visual arts

'Arts' was associated strongly with creating visual arts, especially among younger pupils (possibly due to having 'art' lessons in school). The top four were all forms of visual art (paintings, drawings, printmaking or sculpture; visual art on a computer; crafts; and graffiti).

'Art is artists expressing what they see not in words but in their paintings.' Lower Stoke in Coventry, Y6

'Performing, dance, paintings, music, photography.' Hanley Park and Shelton in

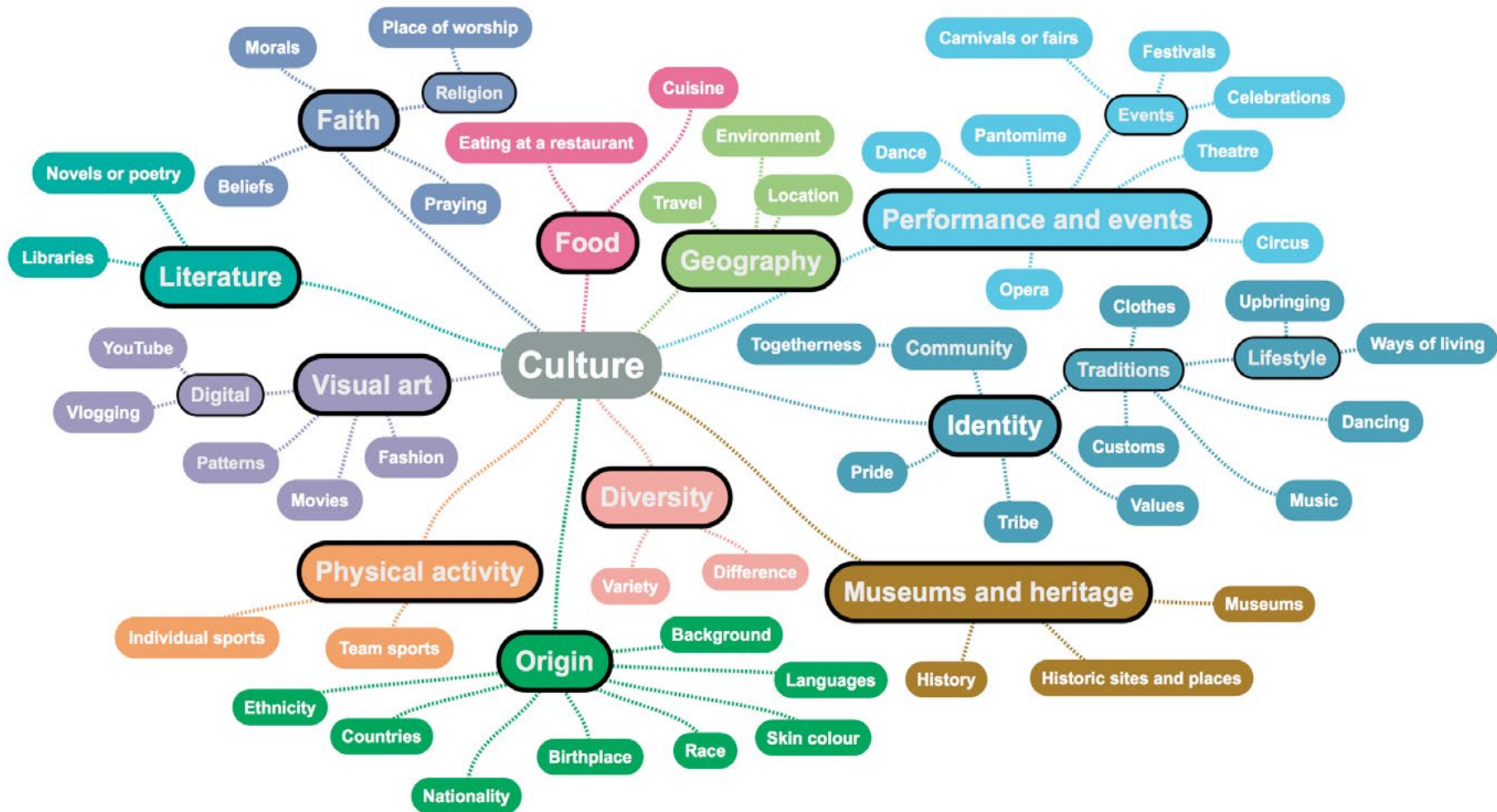
Stoke-on-Trent, Y10

Words that come to mind when thinking about the arts



‘The expression of human creativity and talent.’ Soho and Victoria, Sandwell, Year 10

Words that come to mind when thinking about culture



‘A group of people who share something in common’
 Aylestone Hill, Herefordshire, Year 13

Definitions of art became more sophisticated with age

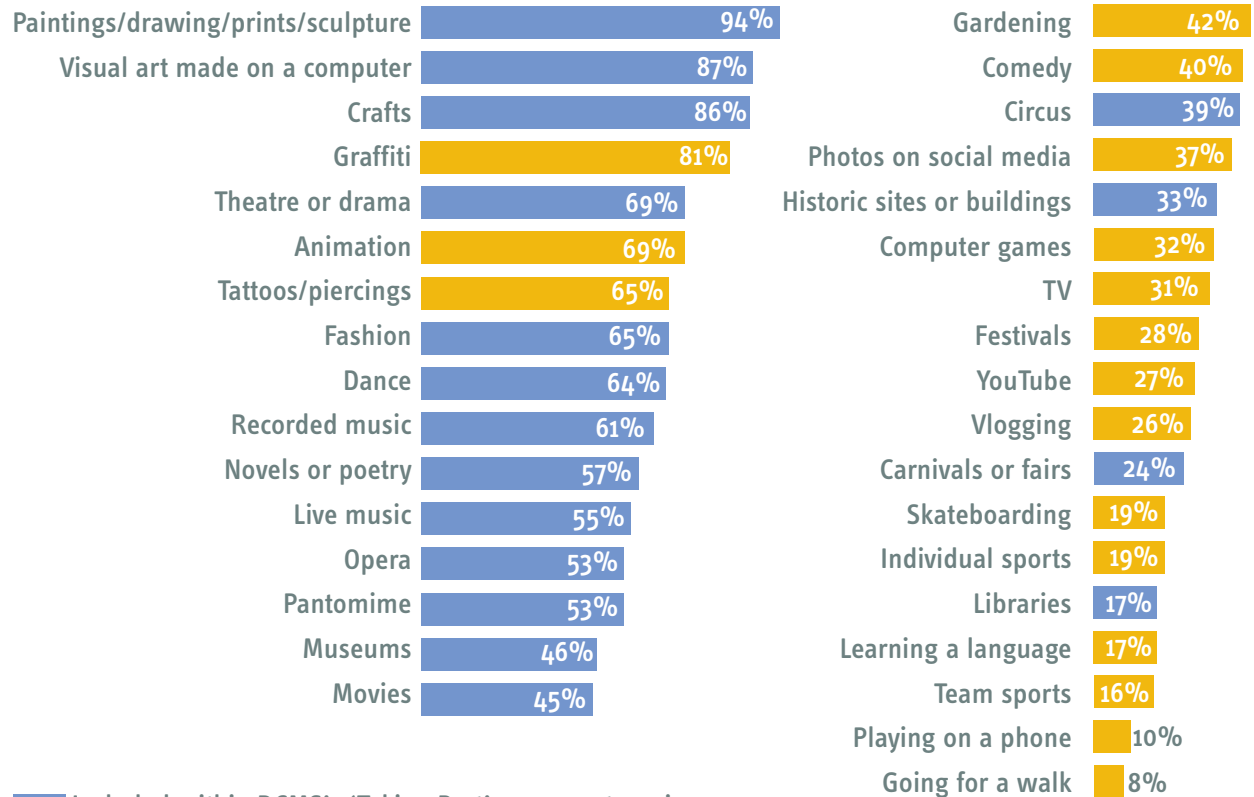
Understandably, as the young people got older, their understanding of art became more sophisticated

‘Expressions of people’s thoughts using drawing, painting, acting, writing, singing etc.’ Bridgnorth East and Astley Abbots in Shropshire, Y10

‘Art is the expression of creative skills and imaginations mostly in visual form that is mostly to be appreciated for their beauty and emotional power.’

Soho and Victoria in Sandwell, Y10

Defined as art by children and young people



■ Included within DCMS’s ‘Taking Part’ survey categories of cultural and sporting engagement

■ Other

[Base: 1,607]

‘Eating in a restaurant – maybe culture, cultural foods?’ Peer researcher

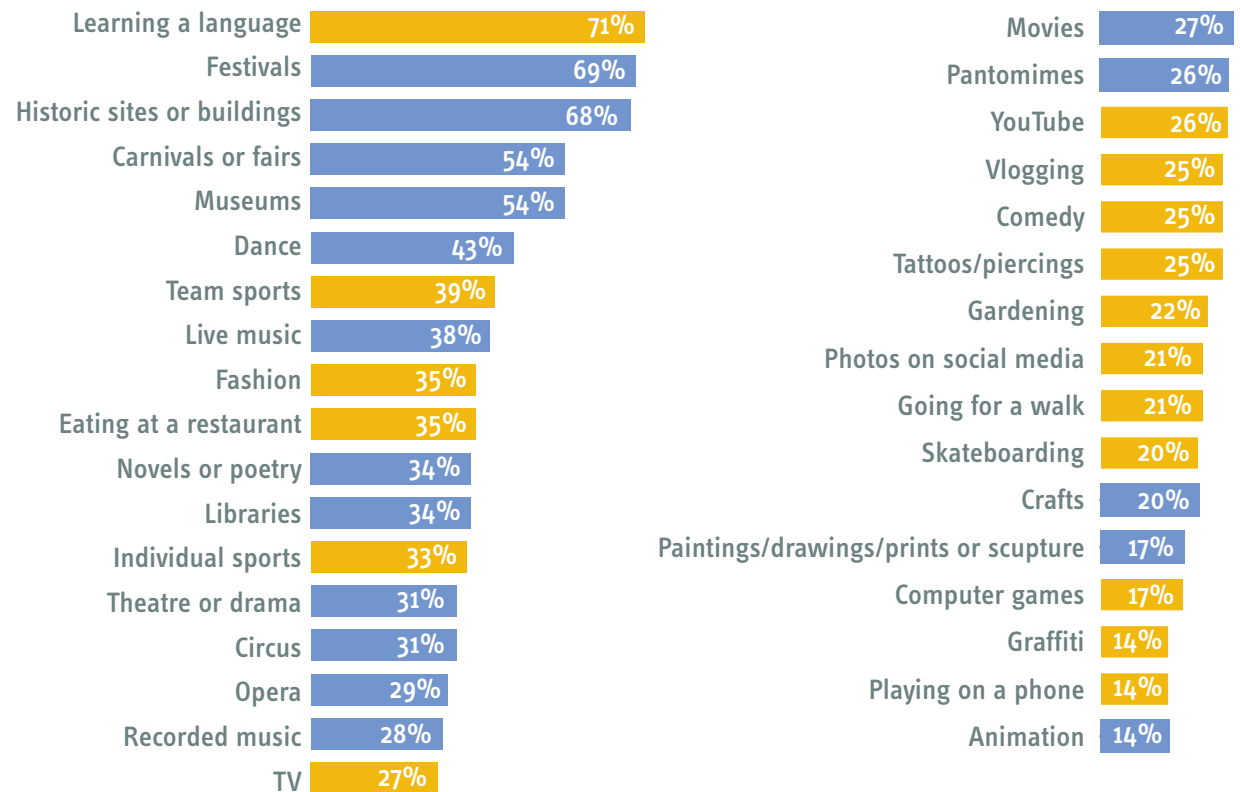
Culture is more about identity than institutions

‘Culture’ is a word that conjures up a whole range of ideas and concepts, and is clearly challenging to understand especially for younger children. Learning a language, festivals, historic buildings and sites top the list of what is considered culture. Carnivals, team sports and eating in restaurants are also considered by more than a third to be culture.

Previous research equates this understanding of culture within the context of ‘cultural diversity’ or ‘multi-cultural’ to living in an especially diverse area (London), which equally applies to the West Midlands¹³.

‘Multiculture - lots of different people from different backgrounds. Food, buildings, religion, art, music, movies/drama and theatre, colour, textiles’ Golden Valley North in Herefordshire, Y11

Defined as culture by children and young people



[Base: 1,607]

¹² A new direction for arts, culture and young London 2014, ‘Cultural Capital Quantitative Survey’, Arts Council England

Range of institutions cited reflects ambiguity

Within the peer research initial session, we asked each group of researchers for their definitions of

Table 14. Examples of cited cultural or creative places

Smethwick Secondary	Stoke-on-Trent Secondary	Stoke-on-Trent 6th Form	Bridgnorth in Shropshire
Tudor house	The Roaches	Mitchell Arts Centre	Imperial War Museum
Poland	Potteries museum	The Big Festival	Fleet Air Museum
LG Arena	Luds Castle	The Rep	RAF Cosford
Houses of Parliament	Arc de Triomphe	Victoria Hall	National Art Gallery
Coventry Transport Museum	River Siene Tour	Regent Theatre	Sea Life Aquarium - Birmingham
Theme Parks	Eiffel Tower	New Vic Theatre	Florida
Los Angeles	Cardiff Castle	Excel Centre	WW1 Trench
Madame Tussauds	Parks	Lapland	Manchester Velodrome
Sri Lanka	Odeon	Florida	The Sky Garden
Drayton Manor	Cineworld	New York	Eiffel Tower
Harry Potter World	Kingshall	Radio City Music Hall	London
Ludlow Castle	Festival park	Callela Spain	T-in the Park

creative/cultural places they had visited.

Creating these word banks enabled us to understand the breadth of understanding of culture and creativity and underlines the challenges in defining arts and culture.

Definitions themselves might be unhelpful

Previous research found increasing inter-connectivity meant that young people were less likely than older people to distinguish between ‘arts and culture’ and other activities in their leisure time.¹⁴

This, along with the disconnect between young people and the sector as to what arts and culture are, may mean that the categories themselves are unhelpful and misleading.

‘What is culture? Curries and the Roman Empire.’

Soho and Victoria in Sandwell, Y9

¹⁴ Every child: equality and diversity in arts and culture with, by and for young people, Arts Council England, Blood, I., Lomas, M., and Robinson, M., 2016.

Definitions of arts and culture aren't universal

Definitions broaden with cultural and arts engagement outside of school

Cultural consumption and creative/participation in young people's free time was the biggest predictor of a broader understanding of art and culture. Those who engaged in more than six consumption or participation/creation activities outside of school consistently defined a broader range of things as arts and culture.

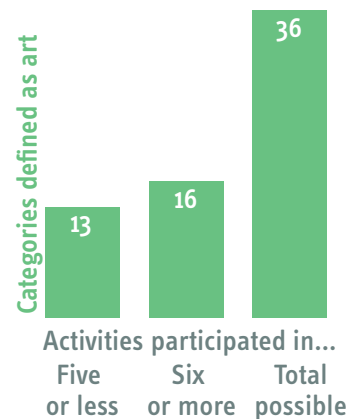
Cultural engagement online also broadened definitions

Those who posted on social media about creative, cultural or arts activities also had much broader definitions. While those who posted on social media identified 35% of the activities as culture, whereas those who didn't post on social media identified 28%.

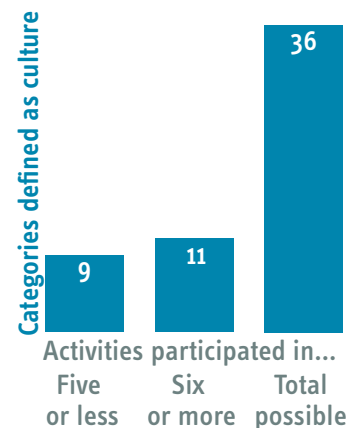
NS-SEC impacts on cultural definitions

Those in areas of higher NS-SEC 5-8 compared to the West Midlands had narrower definitions

Number of activities participated in vs the average number of categories defined as art or culture



[Base: 1011, 596, 1607]



[Base: 1011, 596, 1607]

of culture than those who lived in areas of low to medium NS-SEC 5-8. Those in high NS-SEC 5-8 areas defined 27% of the activities as culture, compared to 32% in areas with low NS-SEC 5-8.

Older young people had broader definitions

Those aged 16-19 defined 37% of the activities as culture, compared to those aged 11-14 who identified 28% - suggesting a broader definition. This difference was most stark in identifying historic buildings (79% vs 67%). For almost all possible answers, the older the age group, the more likely they were to define the activity as culture. While age groups 11-14 and 14-16 were almost consistently less likely to define something as culture, 10/11 year olds were more likely than 16-19 year olds to include vlogging, gardening, going for a walk, skateboarding and photos on social media in their definition of culture.

'The word arts makes me think of performing, creativity and expression of feelings talents and emotions' Hanley Park and Shelton in Stoke-on-Trent, Y13

School's cultural provision positively impacts understanding of art

Young people attending a secondary school with a low cultural offer, in an area of relatively low deprivation (>35% NS-SEC 5-8) were more likely to define the majority of tested categories as art. While, those attending a secondary school with a low cultural offer in an area of high deprivation (>56% NS-SEC 5-8%) were significantly less likely to define over half of the categories as art.

However, when we look at secondary schools with a high cultural provision, difference in deprivation made less of an impact. Young people in a secondary school with a high cultural offer, in an area of low deprivation were significantly more likely than average to define theatre (77% vs 69%), opera (62% vs 53%) and pantomime (69% vs 53%) as art. Similarly, those attending a secondary school with high cultural provision in an area of high deprivation were more likely than average to define live music (61% vs 55%), dance (70% vs 64%) and skateboarding (25% vs 19%) as art.

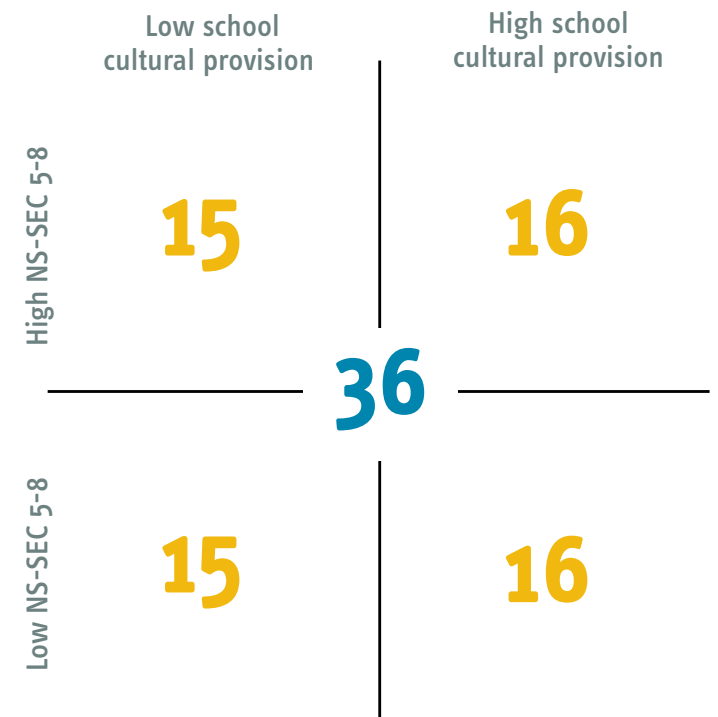
Primary school students had a narrower understanding of art

This difference made less of an impact amongst primary school aged children, as those aged 10-11 were significantly less likely than average to define almost all of the tested categories as art, despite the school's cultural offer and the area's level of deprivation.

Definitions of culture not impacted by the cultural offer of school

Unlike with definitions of art, young people attending schools in an area of high deprivation were significantly less likely than average to define almost all the tested categories as culture. In contrast, those in areas of low deprivation were more likely to define a similar number of categories as culture, regardless of the level of deprivation. This suggests that the factors influencing young people's understanding of culture are more complex than those at play when defining art.

The number of categories defined as art by level of school cultural provision* and NS-SEC 5-8



[Base: 79, 486, 605, 178]

Total number that could be defined as art

Average number of categories defined as art

* Primary and secondary school

Young people are engaging flexibly

Digital technologies are **re-shaping cultural consumption**, meaning that the boundaries are increasingly blurred, particularly when it comes to TV, film, music and gaming.

Despite the dominance of these forms of arts/culture, **'traditional' creative activities** are still being carried out by young people: painting and drawing are very popular. Busy lives as young people get older mean **less free time to engage** with arts and culture.

Defining types of engagement

The research distinguishes between cultural consumption: deemed as passive engagement and deeper / more active engagement through participation or creation.

Technology is changing how culture is engaged with

Mobile technology means that content is accessed instantly and constantly.

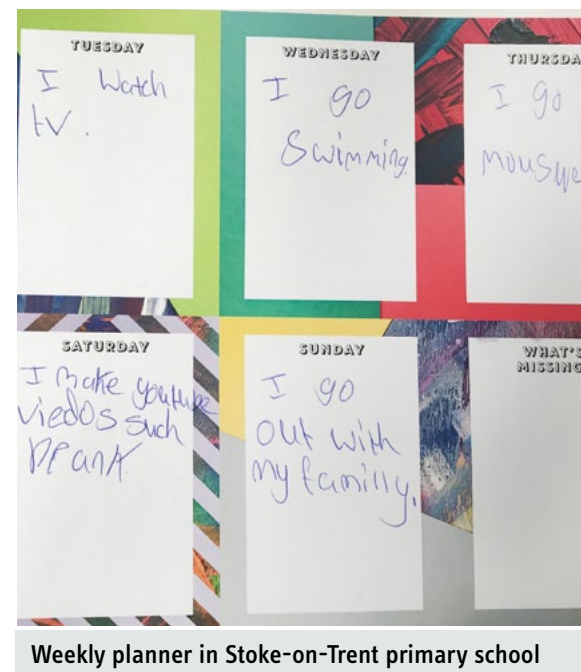
YouTube and other platforms are changing cultural and arts consumption

YouTube was the most referenced platform in the qualitative areas for cultural consumption. The boundaries have been blurred between traditionally distinct categories, particularly of watching TV and films, listening to music and interacting with both peers and celebrities, with many of these things done on the same platforms with little perceived difference between them.

Younger age groups are particularly digitally savvy, demonstrating the speed of change

Ofcom research on 3-15 year olds in 2017 highlighted the extensive use of mobile platforms to engage with content¹⁵. 55% of those aged 8-11 and 68% of those aged 12-15 watch TV on their

14 https://www.ofcom.org.uk/_data/assets/pdf_file/0020/108182/children-parents-media-use-attitudes-2017.pdf



Weekly planner in Stoke-on-Trent primary school

mobile or tablet. The extensive use of YouTube among the youngest age group in this study demonstrates this enthusiasm for flexible access to instant mobile TV or video content.

Flexible/portable cultural consumption is the norm

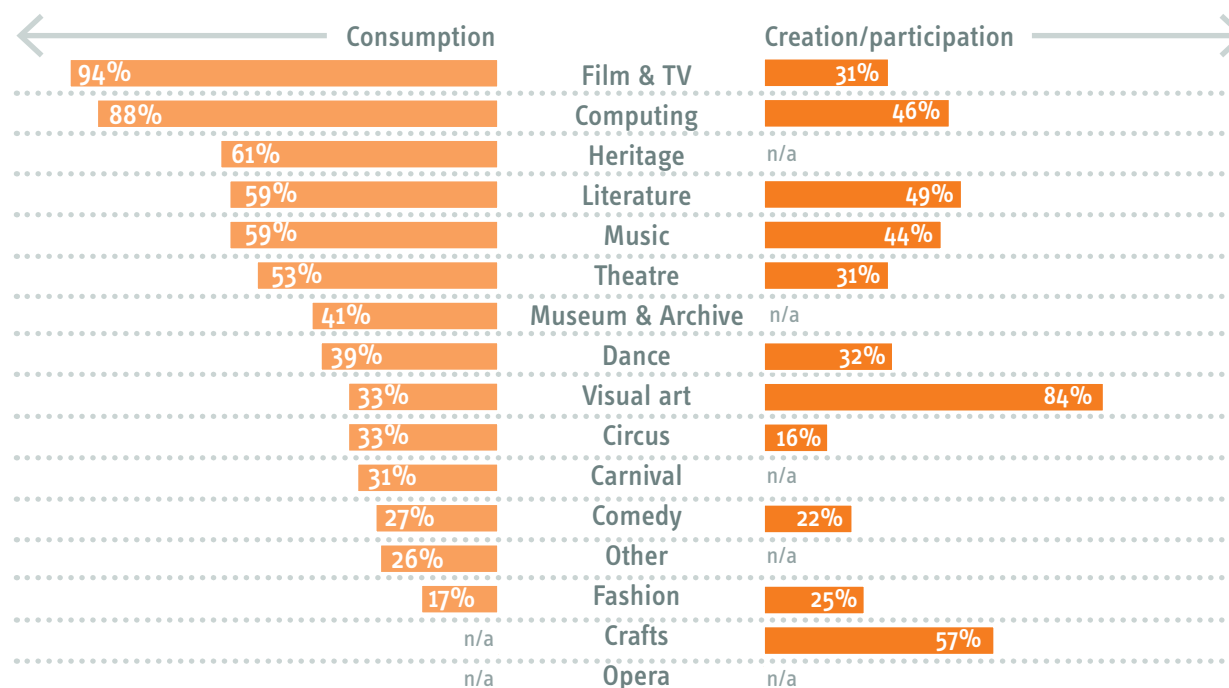
Four of the five most common forms of cultural consumption carried out in free time can be flexible/portable activities (listening to music 98%, watching TV 96%, playing computer games 88% and reading a book 75%).

The creative consumption that young people cited as taking up so much of their time in the weekly planners we asked them to complete were nearly flexible or portable (aside from attending out of school classes).

When it comes to participation / creation, non-digital activities were more prevalent

Visual art (painting, drawing, print-making and sculpture) topped the list of participatory/creative activities that young people engage in, with 84% saying that they had done this. With the second activity being creating art on a computer (68% cited) we can say that visual arts are the most common creative activity for young people to do.

Overall engagement in culture: both through school and in free time



[Base 1607]

Nearly half chose a favourite activity that can be consumed on the move

24% of young people chose playing computer games and 23% listening to music as their

favourite activity: twice as many as those who chose TV or cinema as their favourite.

Majority of cultural consumption is in free time

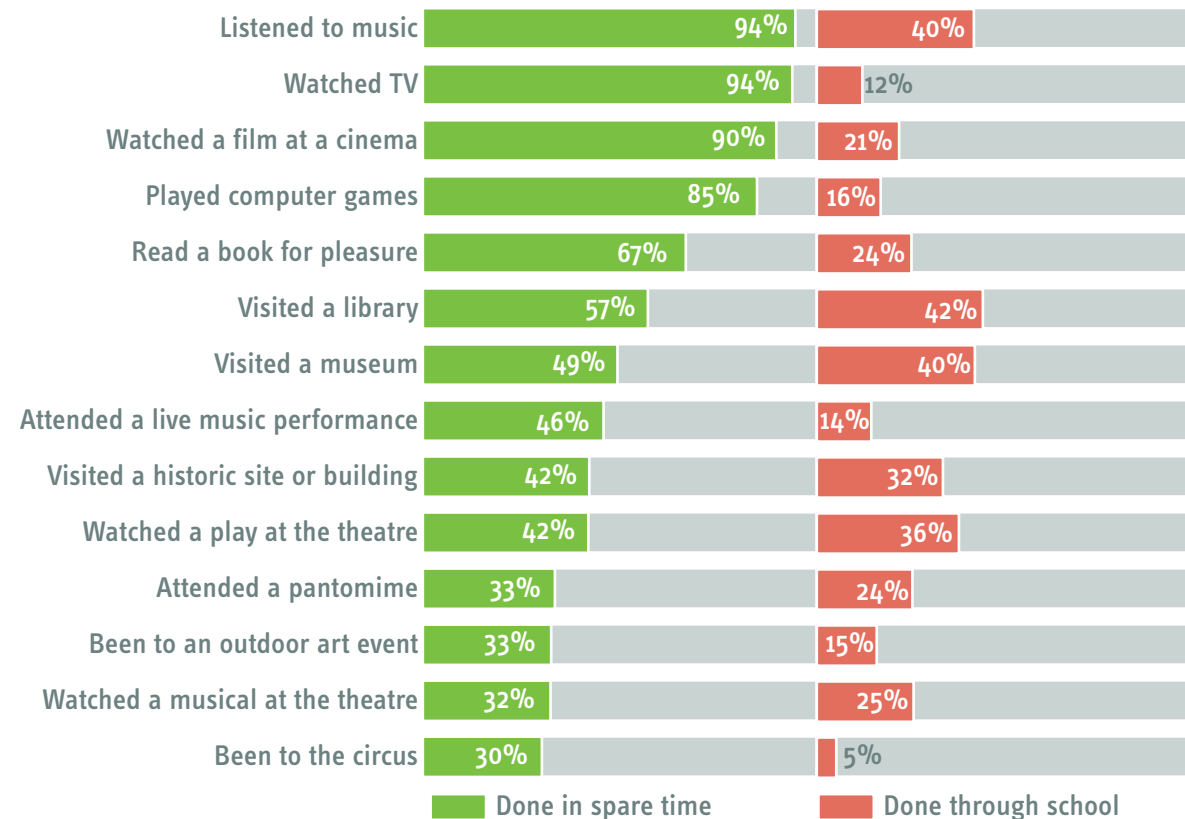
As we would expect, many types of art and culture, especially those that can be consumed flexibly and portably, and those that are used for relaxation, were consumed more in young peoples' free time than through school.

Visual art is accessed more through school

Art exhibitions were one of only three forms of culture or art that was consumed more through school than in young people's free time (28% vs 24%).

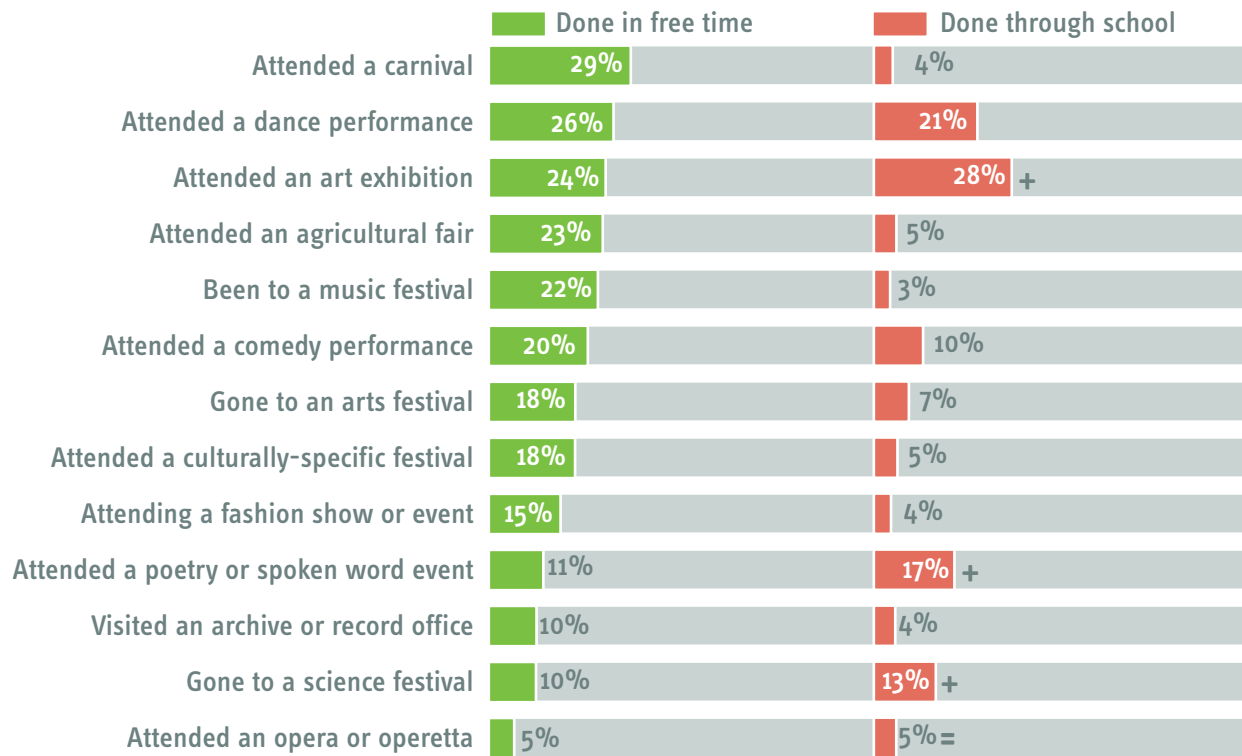
The other two were attendance at poetry and spoken word events (17% vs 11%) and science festivals (13% vs 10%).

Culture/arts **consumed** in the last year - in free time and through school



[Base: 1,607]

Culture/arts **consumed** in the last year - in free time and through school

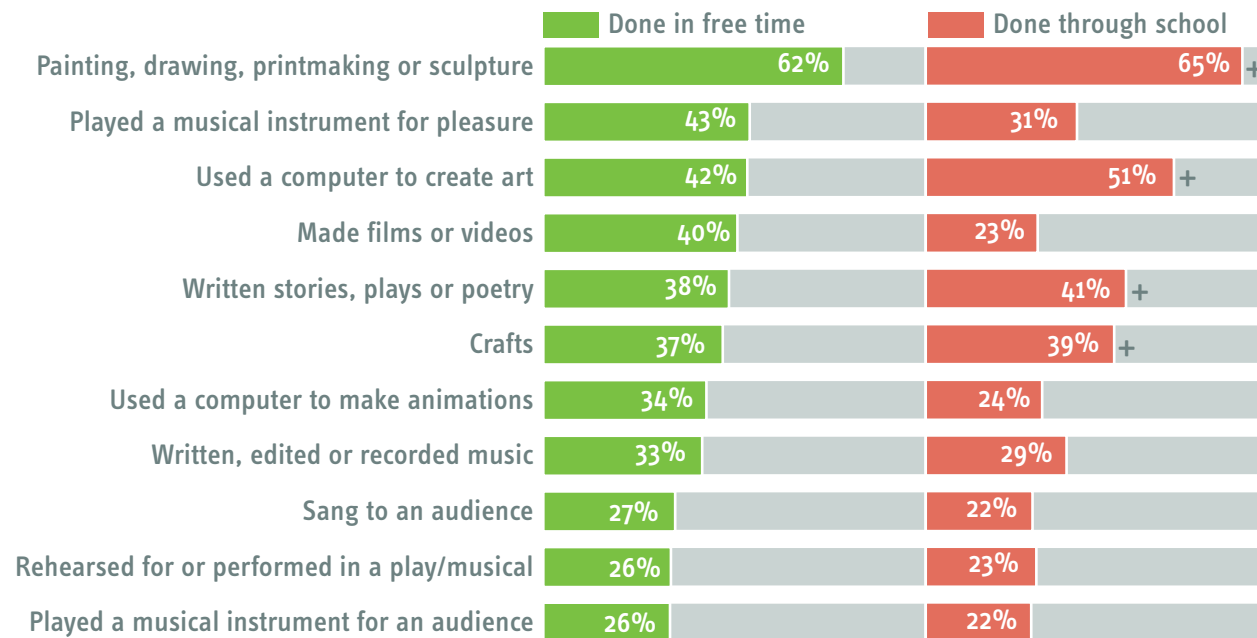


[Base: 1,607]

More parity with more institution-based forms of art or culture

Engagement in more institutional forms of art and culture was consistent whether attendance occurred in free time or through school. This was most stark with opera attendance, where 5% had attended an opera in their free time and 5% had done so with school. This pattern also occurred with attendance at a science festival (10% vs 13%), an art exhibition (24% vs 28%), a dance performance (26% vs 21%) and a play (42% vs 36%).

Culture/arts **participated in/created** in the last year - in free time and through school



[Base: 1,607]

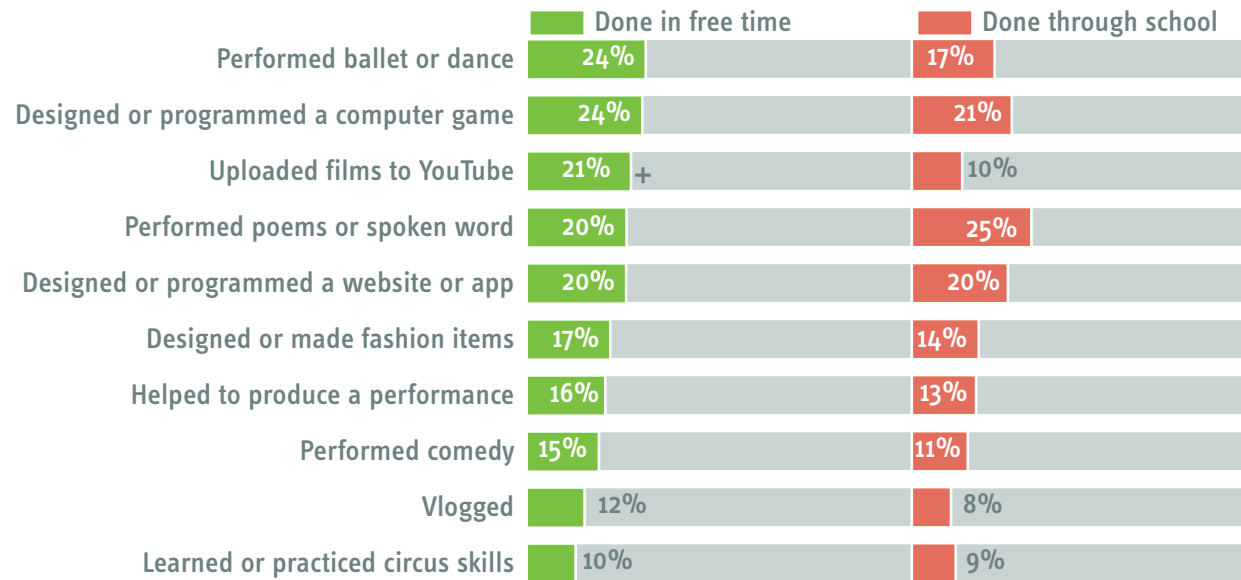
More participation in arts and culture takes place outside of school than through it

As this research chose to use definitions of consumable arts and culture which included things such as watching TV, listening to music and playing computer games, it is predictable that under these definitions schools would offer more opportunities for participation and creation in arts and culture than consumption. However overall, slightly more participation and creation of arts and culture still takes place outside of formal education.

Visual arts and crafts particularly likely to happen through school

Visual arts and crafts created digitally, are all more likely to take place through school. However over a third of young people have still done at least one of these in their free time in the last year. Writing stories, plays, poetry and performing poems or spoken word are also slightly more likely to happen through school.

Culture/arts **participated in/created** in the last year - in free time and through school



[Base: 1,607]



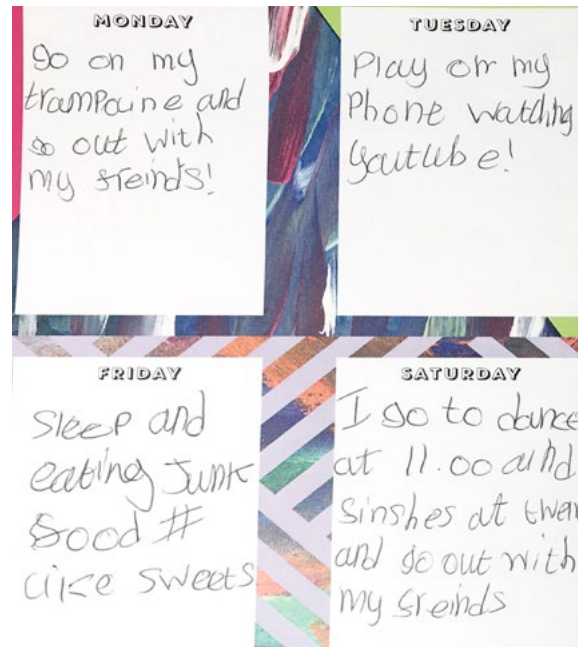
Almost half favour time offline when creating

46% of children or young people chose a 'traditional' arts or cultural creative/participatory activity, with a quarter opting for painting or drawing.

Table 15. Favourite arts/culture to consume

Activity	%
Play computer games	24%
Listen to music	23%
Go to the cinema	12%
Watch TV	11%
Go to a concert	5%
Read a book for pleasure	4%
Attend a dance performance	3%
Go to a music festival	3%

[Base: 1,607]



Weekly planner in Bridgnorth primary school

Visual art is enjoyed across the board

When it comes to favourite creative activities, creating visual art is enjoyed across the board, with no significant differences by age or NS-SEC.

Top two favourite consumption activities hide significant age disparity

24% of young people chose playing computer games as their most enjoyed activity, and 23% chose listening to music, however these statistics hide significant age differences. Use of computer

Table 16. Favourite arts/culture to participate in

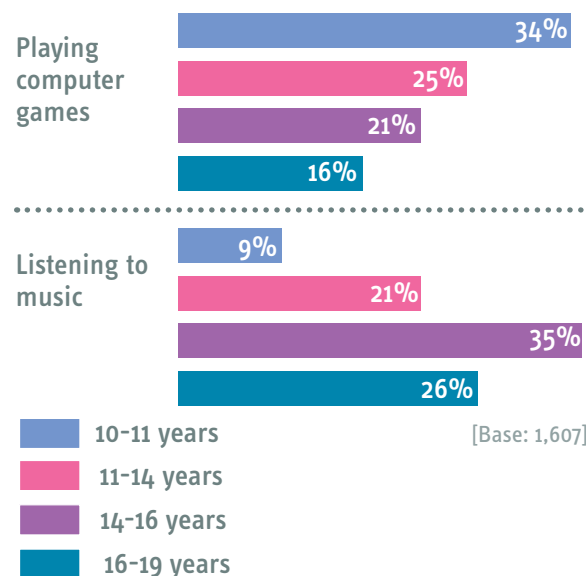
Activity	%
Paint, draw, print or create a sculpture	27%
Play a musical instrument for pleasure	8%
Perform ballet or dance	7%
Crafts	6%
Make films or videos	6%
Upload films to YouTube or Vimeo	5%
Design or programme a computer game	5%
Rehearse for or perform in a play	5%

[Base: 1,607]

games decreased from 34% of 10-11 year olds to 16% for 16-19 year olds. Listening to music increases from 9% of 10-11 year olds to 35% of 14-16 year olds.

It may be that the older age group multi-task while listening to music, making it more accessible in their busy lives. The younger age group have potentially more free time and less homework, so are able to engage in full concentration on activities like computer games.

Favourite culture/arts to consume by age



Playing an instrument and creative writing enjoyed by older age groups

After painting and drawing, the most enjoyed activities for the top age group of 16-19 were playing a musical instrument and creative writing.

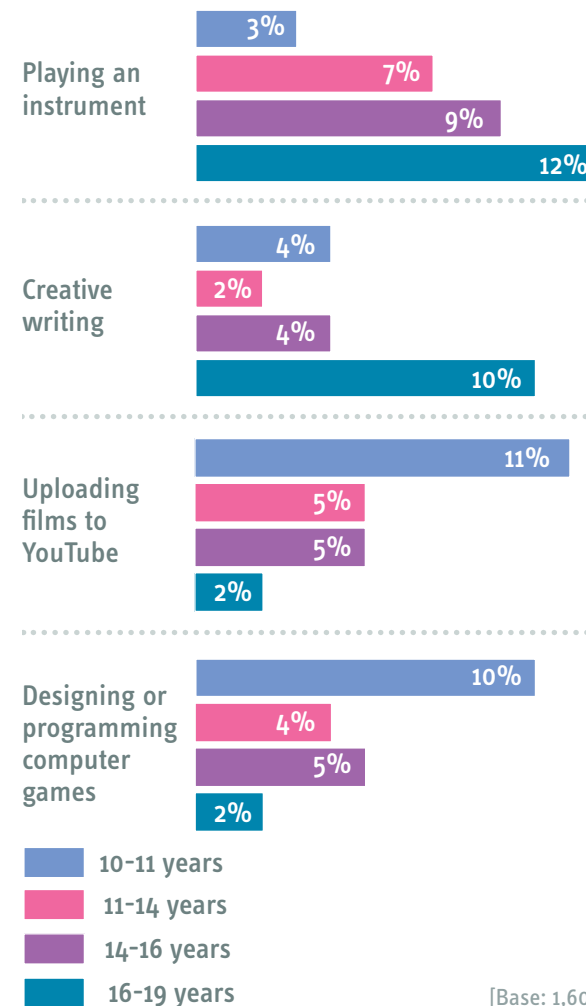
Youngest age group significantly more likely to engage in some digital activities

10-11 year olds were much more likely than the other age groups to cite making and uploading films or videos, as well as designing and programming computer games.

Autonomous participation / creation tends to involve practicing, rehearsing or going to clubs

Our qualitative research found that where much of the autonomous creative engagement occurs, it is either practicing routines or playing an instrument after lessons, or privately run clubs.

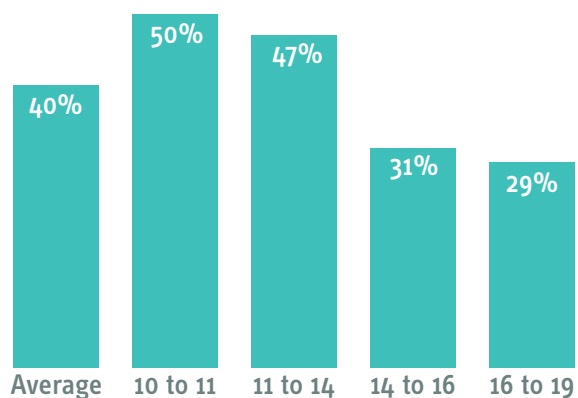
Favourite culture/arts to participate in/create by age



Limited time means engagement drops with age

Those under 14 have a wider engagement with culture overall, but this is particularly apparent when it comes to participatory or creative activities. The gap between those pre and post GCSE is the most defining, but 10-11 year olds are particularly prolific when it comes to being creative through school and in their spare time. On average, 50% of those aged 10 to 11 participated or created the tested activities, a significantly higher proportion than overall (40%).

Average participation/creation by age



[Base: 1,607, 259, 675, 373, 300]

Participation and creative activity reduces with age

Engagement in participatory and creative activity reduces by more than half between ages 10-11 and 16-19. This could be due to an increase in responsibilities and homework for older age groups and possibly greater personal security.

While 10-11 year olds were more likely than average to participate or create most of the tested activities, those aged 11 to 14 were more likely than their younger peers to have helped to produce a performance (31% vs 25%), performed comedy for an audience (30% vs 26%), designed or made clothes (31% vs 19%) or designed or programmed a website, app or computer programme (39% vs 32%).

Table 17. Participatory or creative activities that halve between 10-11 and 16-19

Participatory or creative activity	10-11	11-14	14-16	16-19
Used a computer or tablet to make animations	66%	53%	32%	27%
Rehearsed for or performed in a play or musical	50%	48%	26%	21%
Performed poems or spoken word	50%	40%	35%	19%
Sang to an audience or rehearsed for a performance (not karaoke)	51%	44%	21%	25%
Designed or programmed a computer game	58%	43%	24%	17%
Performed ballet or dance	41%	42%	22%	15%
Performed comedy for an audience	26%	30%	13%	10%
Vlogged	26%	19%	13%	9%
Learned or practised circus skills	26%	19%	10%	8%

11 to 14 years old were the most avid cultural consumers

Cultural consumption peaked among 11 to 14 year olds, with this cohort being more likely than average to have consumed half of the tested activities.

Cultural consumption in the forms of listening to music (98%), watching films at the cinema (93%), visiting a historic site (61%), going to an arts festival (23%) and attending a fashion show or event (17%) were all consistent with the average across the age groups.

Slight resurgence of cultural consumption post 16

Those aged 16+ have a slight resurgence in consuming flexible/portable culture. They are also the age group most likely to watch TV (98% vs 96% average) and start to get out to see live music at both concerts (63% vs 52%) and festivals (31% vs 24%). This is most likely due to increased freedom to travel and making choices autonomously as they grow older.

Table 18. Creative consumption that halves between 10-11 and 16-19

Creative consumption	10-11	11-14	14-16	16-19
Been to the circus	38%	38%	32%	19%
Attended a pantomime	52%	60%	39%	31%
Attended a poetry or spoken word event	41%	26%	18%	12%
Visited a museum	85%	70%	63%	63%
Played computer games	92%	92%	84%	80%
Visited a historic site or building e.g. Stonehenge	56%	61%	64%	61%
Gone to a science festival	32%	19%	14%	15%

The dominant role of culture in Soho and Victoria

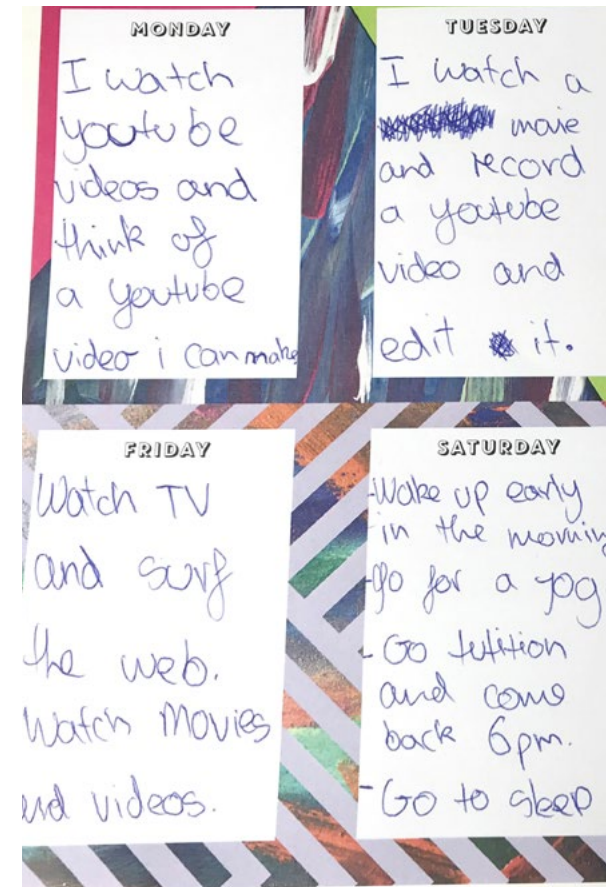
Whilst creative interests dominated the weekly activity planners across all three areas where the qualitative research took place, the young people of Soho and Victoria in Sandwell cited the highest frequency of creative or cultural activities within their week. Their top four cultural activities were:

1. Watching TV
2. Watching YouTube
3. Playing computer Games
4. Attending classes / clubs

The host school is both a National Theatre Live venue and a host to an afterschool Theatre School club delivered by Birmingham Hippodrome, and is also in the minority as a school teaching KS4 Dance. Additional subjects include Music, Languages, Physical Education, Dance and Design Technology taught outside of their integrated KS3 Literacy for Life curriculum.

This grounding within creative subjects and cultural organisations sets a foundation for accessible and positive, creative and cultural opportunities that sees their students accessing after school classes and private external classes further afield from Perry Barr, Aston University and Coventry.

Our respondents' weeks were filled with club opportunities. Peer researcher Rushda's week sees her participating in a club 4 out of 5 school nights; from debating, drama, theatre and creative writing. Those of our peer researchers not actively participating in after school clubs are still devoting time to cultural creation and practice from dance routines, piano lessons, writing music and attending studio recording sessions.



Weekly planner, Soho and Victoria secondary school

Little gender disparity in amount of culture engaged in

Girls are slightly more likely to have engaged in culture through both consuming and participating / creating, but not to a huge extent.

Average participation / creation and consumption by gender



[Base: 815, 793]

Gender differences in type of culture engaged

Girls more likely to engage in dance, drama, music, literature and fashion

Girls are more likely to be involved in (consuming and participating in) dance, drama, music, literature, and fashion. They are also creating more visual arts and crafts.

Cultural consumption

Girls are more likely to have:

- Read a book for pleasure (82% vs 67%)
- Visited a library (81% vs 74%)
- Watched a play at the theatre (69% vs 58%)
- Attended a live music concert (59% vs 46%)
- Watched a musical at the theatre (55% vs 40%)
- Attended a pantomime (54% vs 43%)
- Attended a dance performance (51% vs 27%)
- Attended a fashion event (23% vs 12%)

Boys are more likely to have:

- Played computer games (98% vs 78%)

Boys are involved in tech

Boys are much more likely to be involved in computers, computer games and film making. For music they are involved but in a more 'behind the scenes' capacity: preferring to write, edit and record over perform.

Participation/creation

Girls are more likely to have taken part in:

- Creating visual art (88% vs 79%)
- Creative writing (66% vs 55%)
- Crafts (66% vs 47%)
- Performing ballet or dance (45% vs 19%)
- Singing to an audience (41% vs 31%)
- Performing in a play or musical (43% vs 34%)
- Designing or making fashion items (33% vs 17%)

Boys are more likely to have taken part in:

- Writing/editing/recording music (52% vs 44%)
- Uploaded any films online (38% vs 17%)
- Designing or programming a computer game (40% vs 32%)

School cultural offer impacts engagement

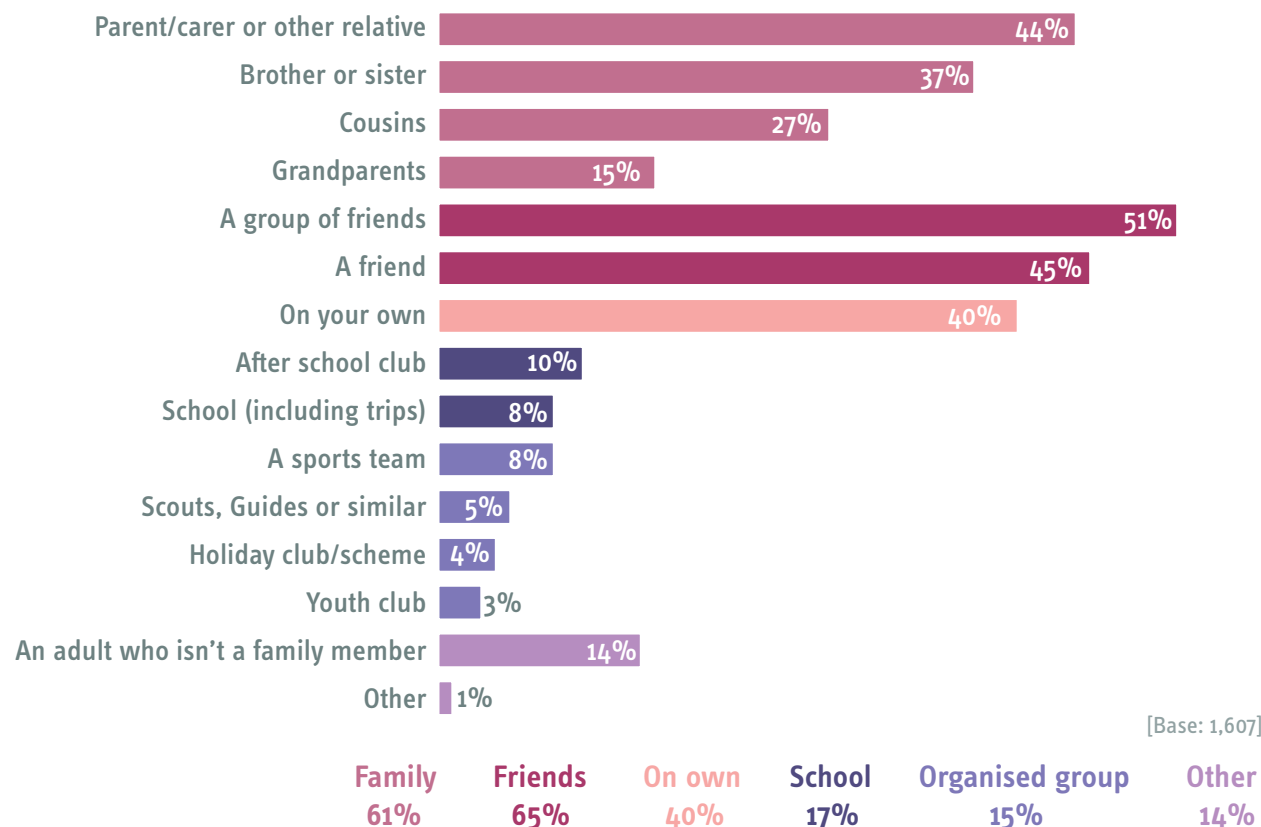
Young people attending schools with a **high cultural offer** in areas of **higher deprivation** (NS-SEC 5-8) are significantly more likely to **consume** a range of **arts / cultural / creative** activities both **through school** and in their **free time**, compared to young people attending school with a low cultural offer in areas of higher deprivation.

Most consumed culture with their family and friends

Young people were most likely to have consumed culture with a group of friends (51%), a friend (45%) or their parent or carer (44%).

While only 8% said they consumed culture through school and 10% through an after school club, this may be due to the young people seeing cultural consumption at school as consuming with their friends.

Who children **consume** culture with



Friends become the most common accompaniment among older ages

Those aged 16 to 19 were significantly more likely to consume culture with a group of friends (65% vs 51%) or a friend (54% vs 45%) and were less likely to do so with their parents or carers (38% vs 44%). This is to be expected as the young people gain more independence with age.

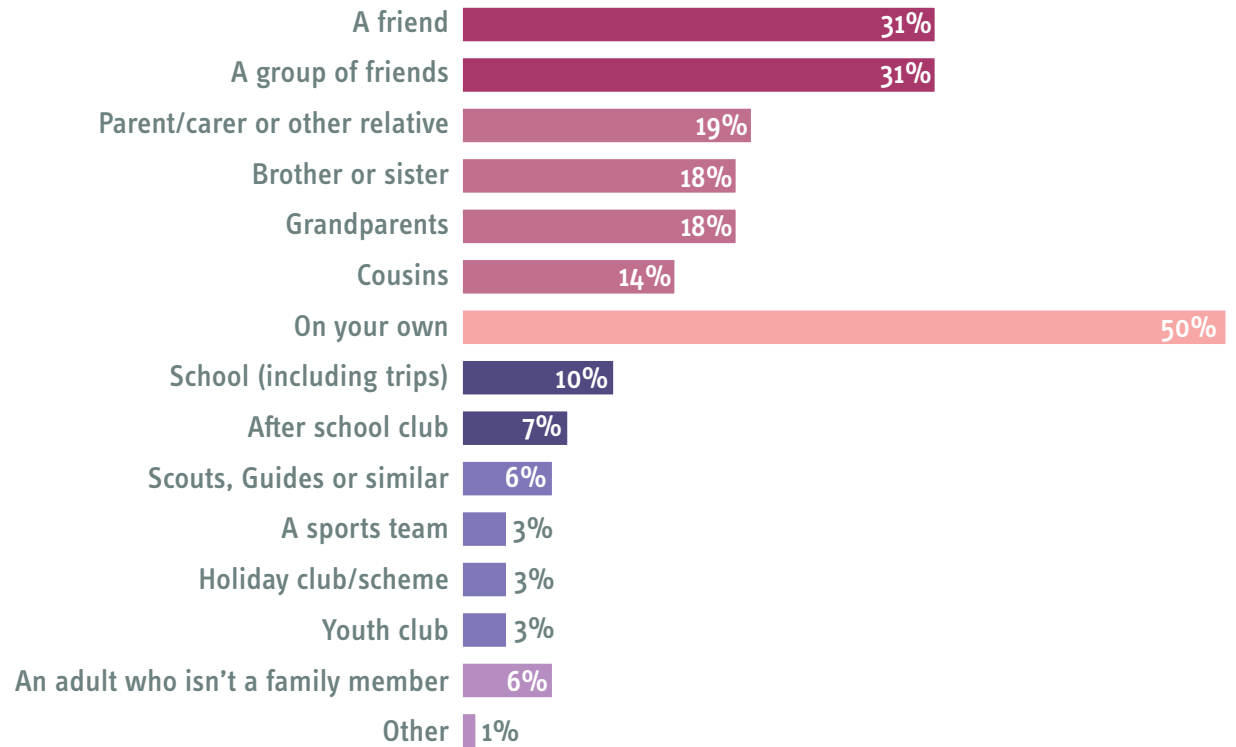
Participation in culture was less sociable

While young people were more likely to consume culture with others, participation in culture occurred largely alone. 50% participated in culture on their own, a significant increase on the proportion that consumed culture alone (40%).

Grandparents were cultural partners for younger age groups

A quarter of those aged 10 to 11 consumed culture with their grandparents, a significant increase on the average (23% vs 15%). This cohort were also more likely than the average to participate in culture with their grandparents (28% vs 18%).

Who children participate in / create culture with



[Base: 1,607]



High cultural offer can increase creative consumption

Young people attending schools with a high cultural offer in areas of high deprivation were significantly more likely to have consumed almost all of the tested creative activities through school. However the opposite was true for those attending schools with a low cultural provision in an area of low deprivation. This group were significantly less likely than average to have consumed the tested activities through school.

Low cultural provision also linked with low cultural consumption in free time

Interestingly, young people at schools with low cultural provision in areas of high deprivation were significantly less likely than average to have consumed almost all of the tested activities in their free time. Whereas high cultural provision at school appeared to offset the negative impact of high deprivation on cultural consumption.

In their free time, students at schools offering a high cultural provision...

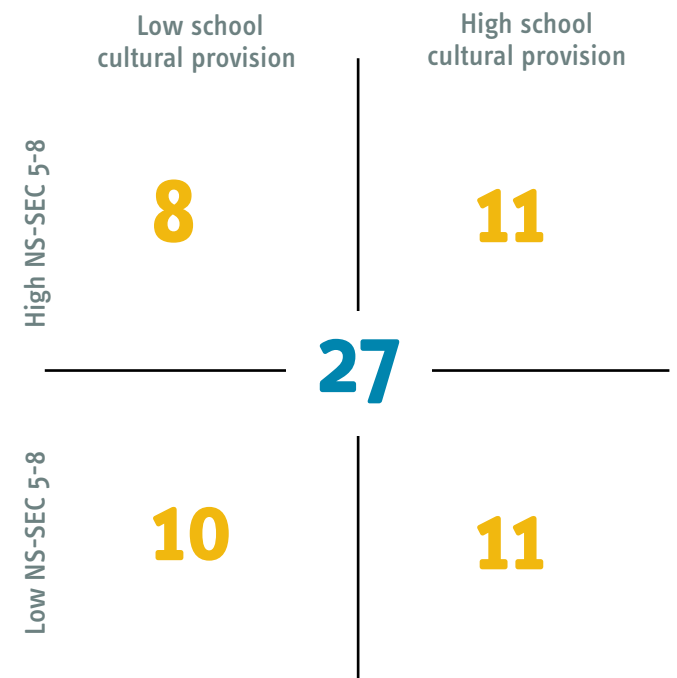
...In an area of low deprivation were more likely than average to have:

- Played computer games (91% vs 85%)
- Visited a museum (61% vs 49%)
- Visited a historic site or building (57% vs 42%)
- Attended a carnival (53% vs 29%)
- Watched a play at the theatre (51% vs 42%)
- Attended a pantomime (43% vs 33%)
- Attended an agricultural show (43% vs 23%)
- Watched a musical at the theatre (41% vs 32%)
- Been to a music festival (36% vs 22%)

...In an area of high deprivation were more likely than average to have:

- Read a book for pleasure (74% vs 67%)
- Visited a library (69% vs 57%)
- Been to an outdoor art event (39% vs 33%)
- Attended a cultural festival (32% vs 18%)
- Attended a comedy performance (25% vs 20%)
- Gone to an arts festival (22% vs 18%)

Average number of activities consumed in free time by school cultural provision* and NS-SEC 5-8



[Base: 79, 557, 746, 225]

Total number of activities that could be consumed in free time

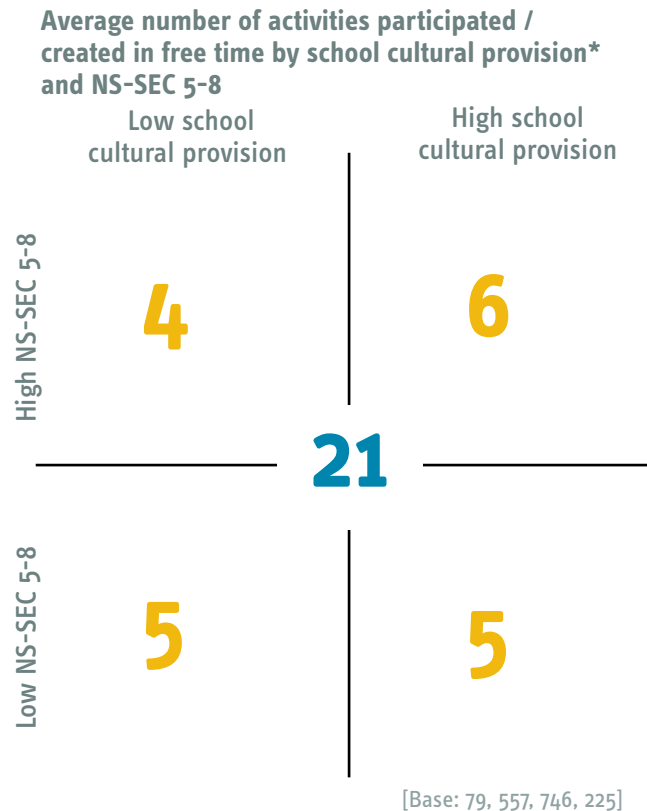
Average number of activities consumed in free time

More participation/creation in schools with cultural offer...

Young people attending schools with a high cultural provision in areas of high deprivation were more likely than average to have participated in almost all of the tested activities.

...Which links to increased participation and creation in free time

This increase in participation through school also translated to increased participation in cultural activities in their free time. For instance, these young people were more likely than average to have participated in crafts (41% vs 35%), used a computer to make animations (38% vs 32%), written stories, plays or poetry (37% vs 31%), vlogged (21% vs 17%) and learned or practiced circus skills (16% vs 12%) in their free time.



Total number of activities that could be participated / created in free time

Average number of activities participated / created in free time

* Primary and secondary school

Social media is used for arts engagement

Social media, particularly **Snapchat** and **Instagram**, is being widely used to share posts about arts and culture or to be creative with other posting.

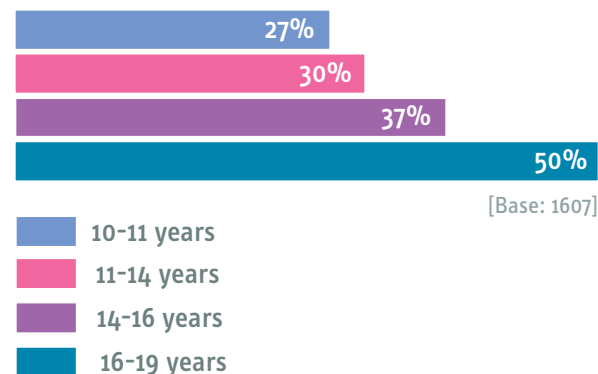
Over a third post creative or cultural content online

When asked if they ever posted anything related to arts/culture/creative activities on social media, 35% of young people claimed they did. The qualitative research suggests however, that this may include both posting about arts / culture / creative activities and being creative in other posts, not necessarily related to arts and culture, so the data should be read with this in mind.

Propensity to share creative/cultural content online increases with age

The propensity to share information about arts and culture online increases as young people get older. Clearly some of this is related to increased use of social media as young people become older and are legally allowed to use a wider range of

Percentage posting about arts, culture or creative activities on social media by age

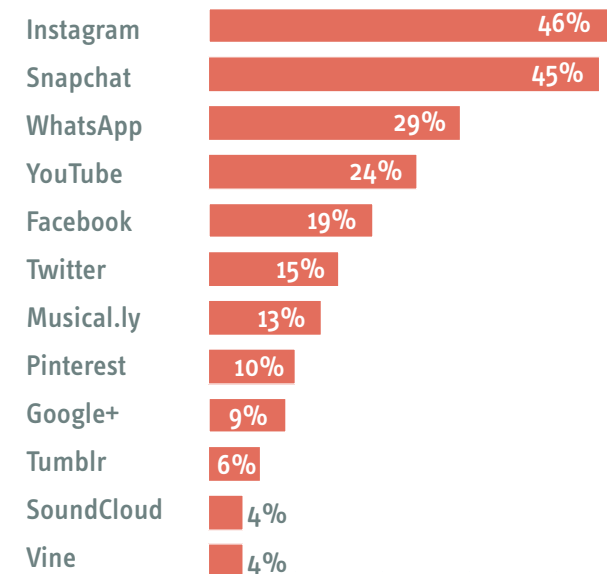


platforms. 50% of those aged 16+ were using social media platforms for this purpose compared to 27% of 10-11 year olds.

Snapchat and Instagram are creative outlets

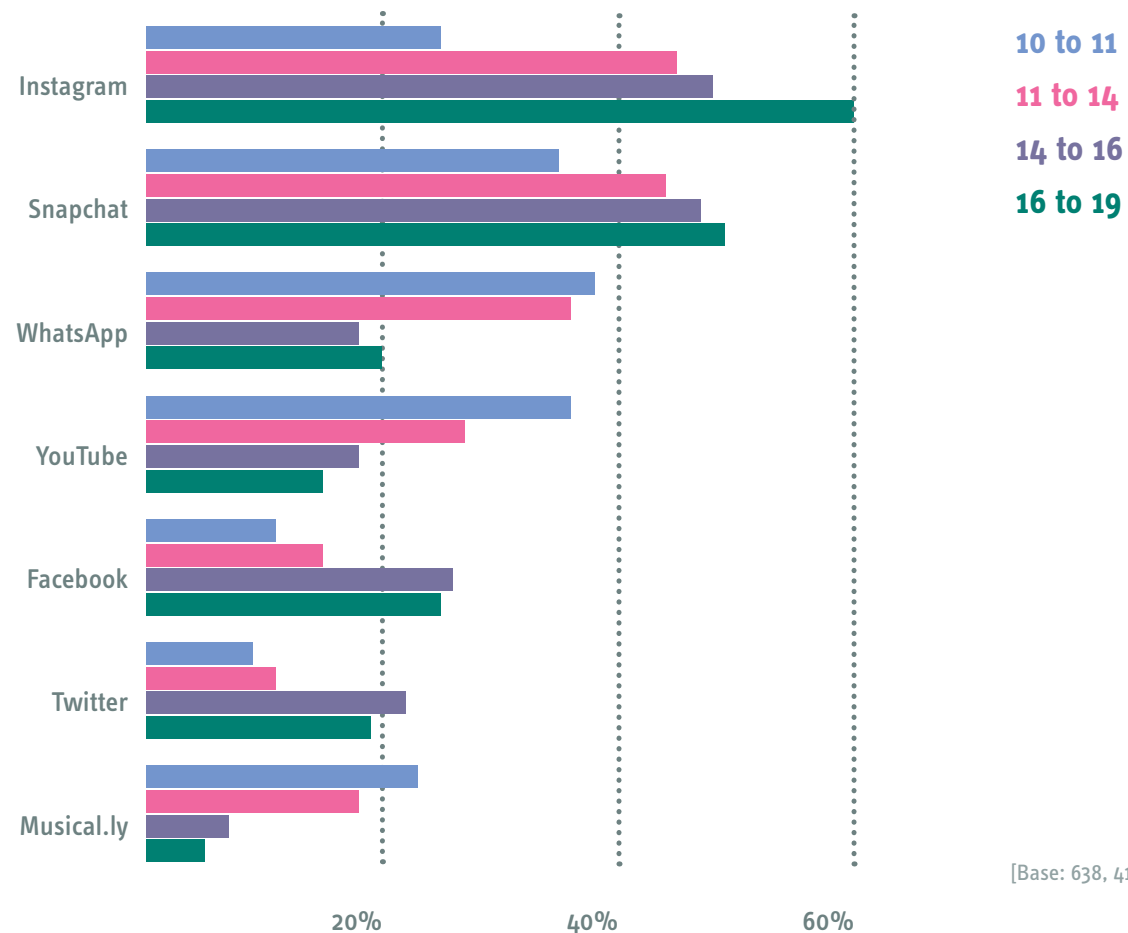
Instagram is most used for sharing creative content, however there is age disparity here. 60% of 16-19 year olds use this, compared to only 25% of 10-11 year olds.

Social media platforms/apps (used by 4% or more) to post creative content online



[Base: 1,607]

Social media platforms/apps used to post creative content online by age



10 to 11
 11 to 14
 14 to 16
 16 to 19

Use of YouTube, WhatsApp and Musical.ly favoured by younger ages

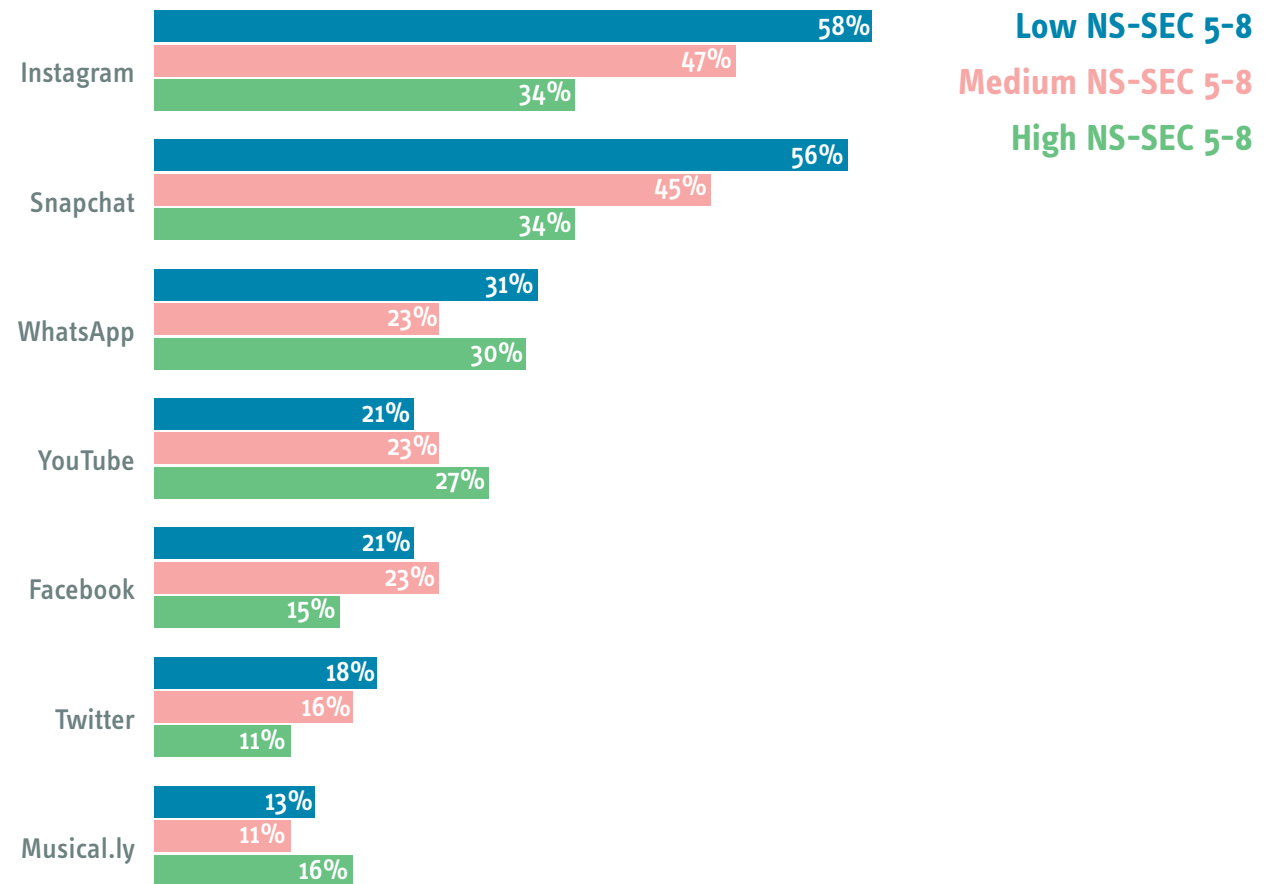
These three platforms were more likely to be used by 10-14 year olds. YouTube in particular was used by 36% of 10-11 year olds, compared to only 15% of those aged 16-19.

[Base: 638, 412, 557]

Broadcast platforms used less by those in deprived areas

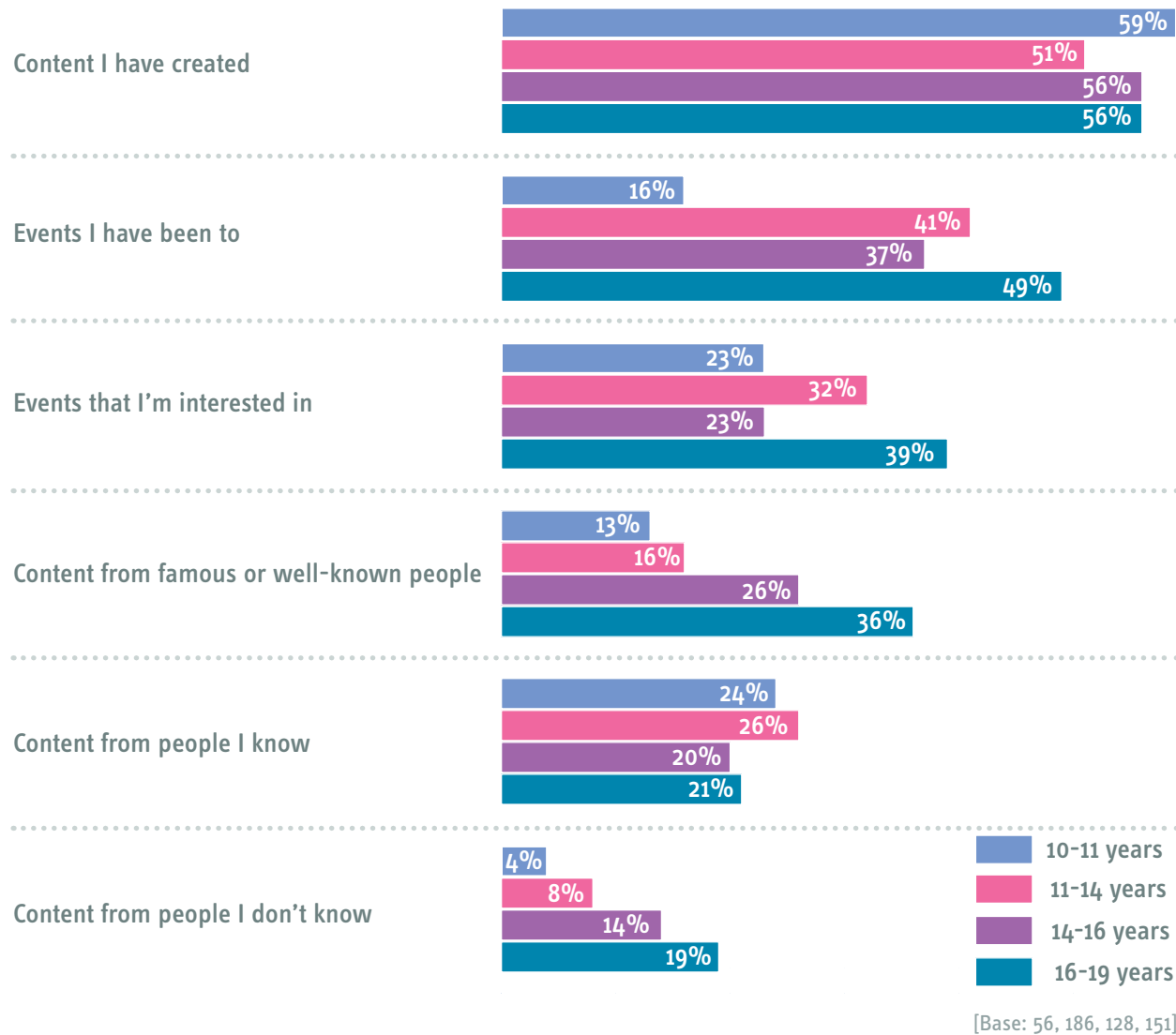
The two most popular ‘broadcast’ platforms are significantly less likely to be used by those who live in wards that have a high proportion of NS-SEC 5-8. Snapchat use in these wards is 34% (vs 45% average) and Instagram use is 34% (vs 46% average).

Social media platforms/apps used to post creative content online by NS-SEC 5-8



[Base: 259, 675, 373, 300]

Content posted about arts, culture or creative activities on social media by age



Homemade content is the most common thing to share online

Over half of young people across all ages are sharing their own creative content online, while 14-16 year olds are more likely to do this, it is the most common creative content to be shared by all age groups. We believe that young people may have interpreted 'content I created' as both new creative content and creative treatments applied to wider social media posts.

Content sharing circle widens post 16

Content from those not personally known to young people is more likely to be shared by those in the older age brackets, as their horizons broaden. This age group are also more likely to share information about events that they have attended.

NS-SEC could play a role in propensity to share homemade content

While there are no significant differences in the data by NS-SEC (small base sizes are likely to play a part here) the data indicates that those in areas of a higher percentage of NS-SEC 5-8 may be less likely to share homemade content online.

Girls are more likely to share creative content online

41% of girls post online about arts, culture or creative activities, as opposed to 30% of boys.

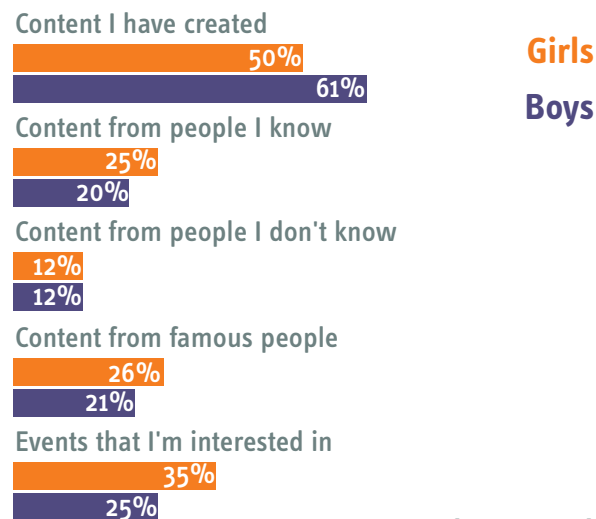
Boys appear to be more interested in sharing what they have created

While the differences aren't significant, the data suggests that boys are more likely to share their own homemade content.

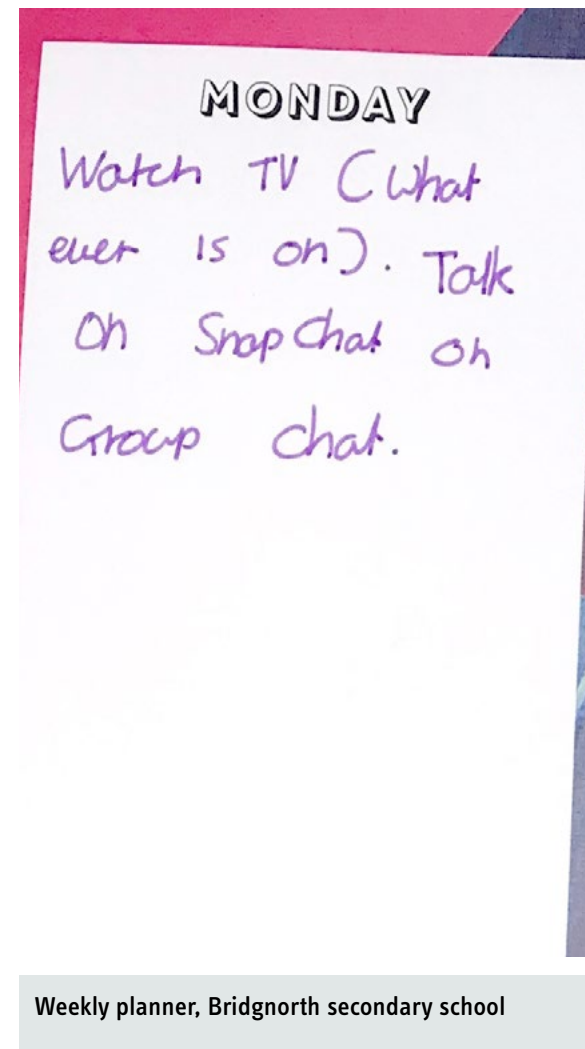
Girls are more plugged into formal events

Girls are significantly more likely to share information about events that they have been to (46% vs 31% of boys).

Type of content posted on social media by gender



[Base: 311, 210]



Social outcomes of culture are most cited

Sought outcomes for engaging with culture are mainly **social**: generally having a good time and spending time with other people. **Music and food** are particularly helpful here.

Having said this, there are **deeper, more emotional outcomes** being sought, particularly when the young people are participating/creating themselves. The need for **relaxation and escapism** increases as young people get older and take on more responsibility.

Type of experience

Have this driver...

Sanctuary

Spa

Place of learning

Attraction

Have this outcome...

Spiritual

Emotional

Intellectual

Social

Sought outcomes from engagement

Broadly spiritual in a non-religious sense. A time for relaxation, inspiration and escapism.

Build confidence in own abilities and connect with inner self. Ambient and deep sensory experience. Cultural engagement often key part of identity.

Develop own interest and knowledge, journey of discovery, equip for the future.

Enjoyable experiences with others, making memories and having fun.

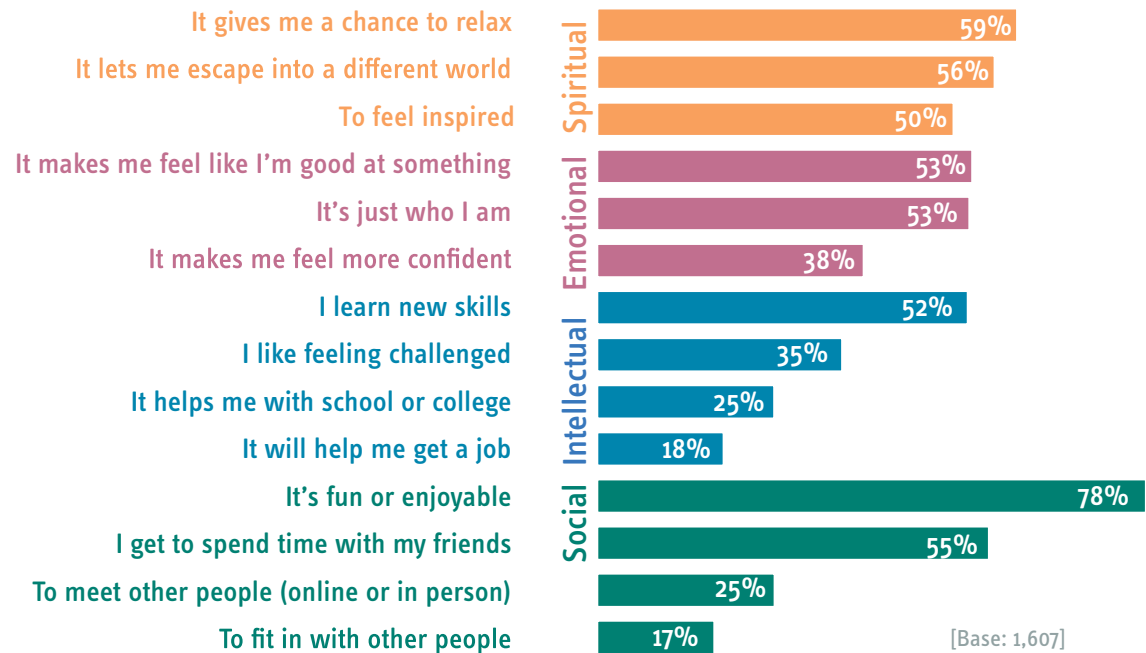
Social outcomes are most sought from engagement

When looking at cultural consumption and participation and creation combined, the most sought outcomes are social. This category is dominated by a desire to have fun with 78% of young people citing this and 39% chose it as their main sought outcome from their favourite activity.

Spending time with friends was cited by 55% of young people, and chosen as the most important part of the experience by a fifth, demonstrating how important peer interaction is for these age groups.

As it is a way of socialising and enjoying your favourite music in a different atmosphere with your friends.’ Stoke on Trent, Year 12 girl: on going to a concert

All sought outcomes for engaging with culture/art, both consumption and participation/creation



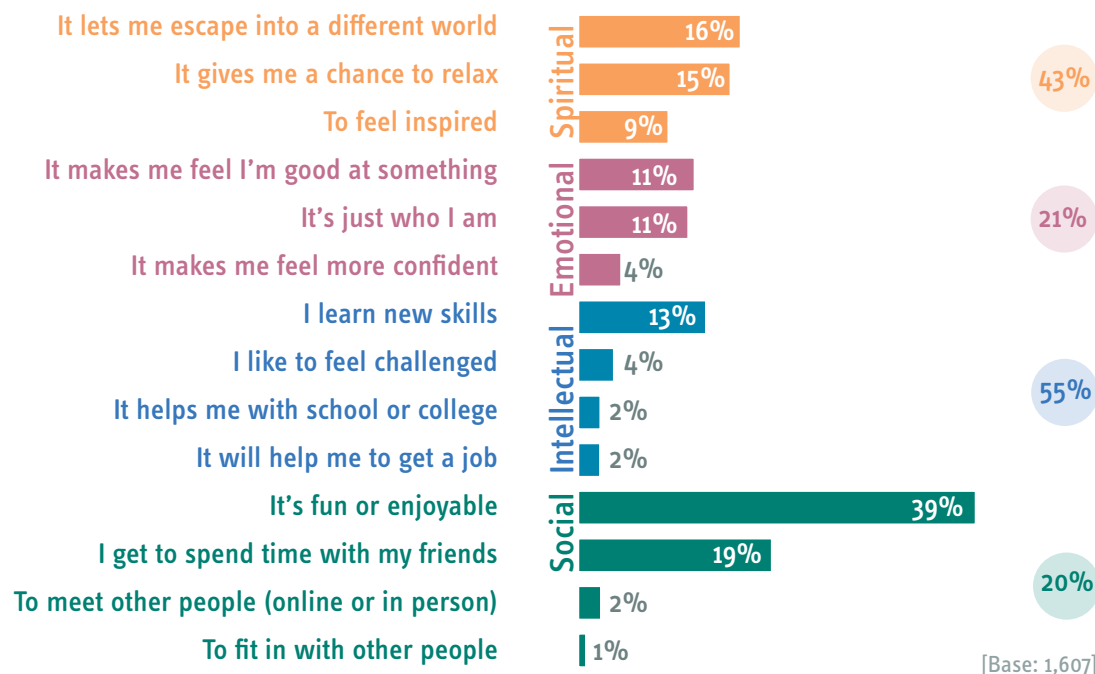
[Base: 1,607]

Older age groups are looking for fun, but don't need their friends there as much

When asked to choose their main sought outcome for either consumption or participation, clear differences emerge for the age groups. While fun and enjoyment is important to all age groups, it is most important to 48% of 16-19 year olds (compared to 36% aged 10-11, 36% 11-14 year olds and 39% 14-16 year olds). In contrast, while 30% of 10-11 year olds are mainly looking for opportunities to spend time with friends, only 8% of those post 16 are doing the same.

‘When you get bored you just sit there doing nothing and when you go on computer games you play with your friends’ Fairfield High, Year 7 boy

Main sought outcomes for engaging with culture/art, both **consumption** and **participation / creation**



The category percentages combine the main sought outcomes for consuming and participating in / creating art and culture, therefore they add up to more than 100% i.e. 43% sought mainly spiritual outcomes from either consuming or participating in / creating art and culture, or from both.

Music and food key to creating a sociable experience

Our qualitative research demonstrated how music, food and social spaces are key to engaging young people in having enjoyable experiences with their family and friends.

‘Music and great food. Also rides and rollercoasters.’ Meir South,

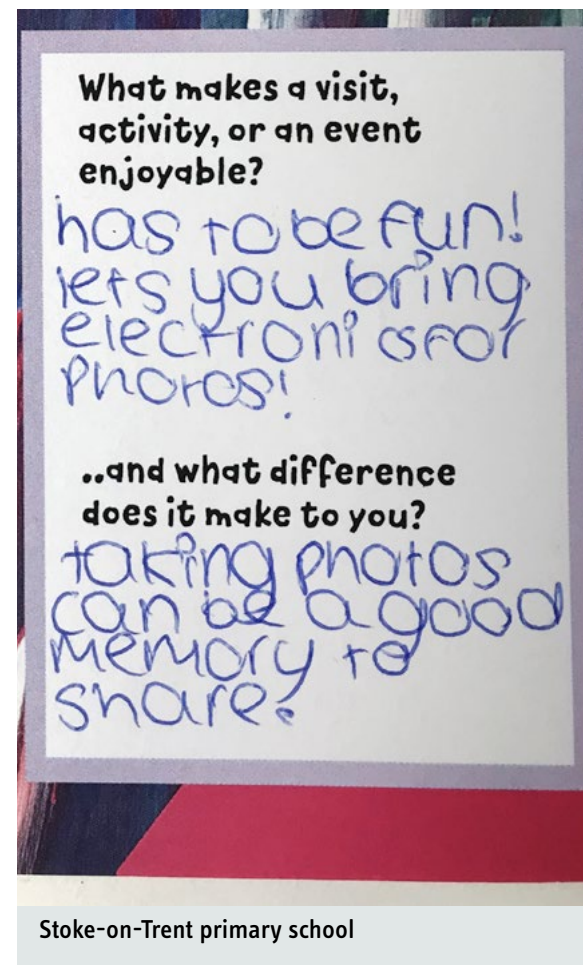
Secondary school

Shareability is important

Attending events that have the potential to look good on social media is important to young people. Visual media is important for girls in particular, who are more likely to use visual platforms and let others know about their attendance online.

Table 19. Young people’s responses when asked what created a good environment at an arts/ cultural event

Answer category	Number of times cited
Doing/activities/challenge	22
Food	16
Music	14
Fun/laugh	12
Quality/engaging	7
Friendly/welcoming	4
Positive environment/good vibes	3
A good shop	2
Seeing new things	2
Photo friendly	1
Entertaining	1
Information	1



'I enjoy escaping into a different world and experiencing other peoples lives and points of view.'

Hereford Sixth Form, year 13, girl: on watching TV

Deeper outcomes are secondary to a good time

40% of young people chose a spiritual outcome as being an important part of their favourite activity for either cultural consumption or participation/creation. Relaxation and escapism were most important here, with 59% and 56% respectively choosing these as one of their sought outcomes, and 15% and 16% respectively choosing these as their main sought outcome.

Emotional outcomes most important for 27% for either consumption or participation/creation

Feeling good at something, or just feeling like its part of their creative make up was also an important outcome to 53% and 53% respectively, and was the most important to 11% and 11% respectively.

Spiritual and emotional outcomes are more important to girls

Girls were more likely to choose relaxation (64% compared to 55% of boys), feeling inspired (59% compared to 42% of boys) and increased confidence (44% vs 31%) as important to them when taking part in their favourite cultural consumption or creative/participatory activity.

'It is relaxing and allows me to escape reality. I enjoy reading as it widens my imagination.'

Shireland Collegiate Academy, girl: on reading

Desire for relaxation could be linked to increasing mental health issues in girls

The recently reported on rise in young women being admitted to hospital because of self harm, alongside their increased propensity to use the social media platforms that are most linked to

detrimental outcomes for mental health¹⁶, could be linked to girls' higher identification than boys (64% to 55%) of relaxation as a desired outcome for cultural engagement.

Main intellectual sought outcomes dominated by skills development

21% of young people chose an intellectual sought outcome as their main incentive for either cultural consumption or participation. For 13% this was skills development, but not specifically for career or education purposes.

Boys have a sharper focus on careers than girls when looking at developing new skills

Boys, however are more keen on developing skills for their careers, 20% chose this as an incentive for getting involved in culture, compared to 16% of girls.

¹⁵ <https://www.theguardian.com/society/2017/sep/23/stress-anxiety-fuel-mental-health-crisis-girls-young-women>

Social aspects more important in consuming culture

Having fun, and spending time with friends are far more important when consuming culture than when creating it, accounting for around half of the main sought outcomes for cultural consumption.

‘Because I like to have a rave with my mates, I like when macky gee or Skepsis comes on because everyone jumps around it is lit.’ Bridgnorth Endowed

School, Year 10 boy: on going to a music festival

Main sought outcomes for engaging with cultural consumption and participation/creation

Consumption



[Base: 1,555]

Participation/creation



Social Intellectual Emotional Spiritual

[Base: 1,592]

Spiritual outcomes also more important in consuming culture

32% of young people chose a broadly (non-religious) spiritual outcome such as relaxation, inspiration or escapism as their main reason for consuming their favourite arts or culture, compared to 19% who chose one of these for creating or participating in their favourite form or arts or culture.

Over 16s looking for a range of deeper outcomes from their consumption

Over 16s are significantly more likely to seek escapism (69% vs 49%), relaxation (65% vs 51%) or inspiration (49% vs 38%) from their consumption of culture. However these were not as their main sought outcomes, suggesting that spiritual aspects are important as secondary outcomes for this age group.

‘Its relaxing and is time to yourself in your own bubble.’ Hereford Sixth Form Year 13 girl:

on listening to music

Intellectual and emotional outcomes more sought for participation / creation

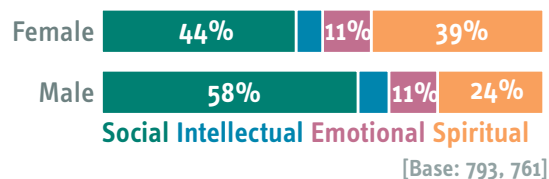
Young people are three times as likely to seek intellectual outcomes from participation / creation than consumption of culture (22% vs 7%). They are also twice as likely to seek emotional outcomes from participation / creation (23% vs 11%).

Boys more likely to consume for intellectual reasons

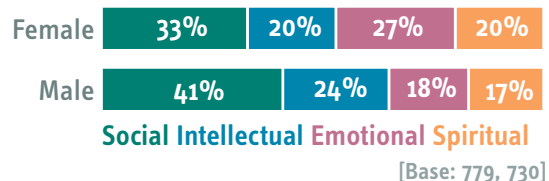
Feeling challenged and finding a job are more important to boys than girls when consuming culture. A quarter (24%) of boys chose feeling challenged as a sought outcome compared to 10% of girls and 12% felt it might help them to get a job (compared to 6% of girls). This is likely to be related to the types of culture that boys and girls are consuming, with 43% of boys choosing gaming as their favourite thing to do.

Main sought outcomes from...

Consuming culture and art



Participating in culture and art



Main sought outcomes for **consuming** culture and art



'I love going to watch the bands I listen to. It allows me to spend time with my mates as well as meet new people. I also enjoy reading as it helps me to relax as well as be creative to try and use some ideas from the books in photography.' Sixth on Trent Sixth

From Year 12 girl

'I play everyday. I play tactical games so keeps me thinking and adapting all the time.' Stoke on Trent Sixth Form, Year 12 boy

Main sought outcomes for **participating/creating** culture and art



Emotional outcomes become more important in participation/creation

While fun stays vital in participation/creation in their favourite type of culture, a sense of creative identity is more prevalent here, with 1 in 10 choosing 'its just who I am' as their main reason for getting involved.

'I'm a dancer and I dance: I love how you can physically move your body and make a story without speaking.'

Shireland Collegiate Academy, Year 7 girl

'It helps me go into my own little world where the is nobody constantly judging me.'

Bridgnorth Endowed School, Year 9 girl: on performing ballet or dance

Skills development is the key intellectual sought outcome

43% chose the opportunity to learn new skills as important in participating/creating, and 14% chose this as their main sought outcome for participating/creating in arts and culture.

'I liked it because it gets me into creating things that I never thought that I could'

Bridgnorth Endowed School, Year 8 boy: on designing computer games

Help with school or college an added bonus

While a quarter of 16-19 year olds felt that their participation/creation helping with school or college was important, only 4% chose this as the main benefit.

Little recognition of careers in skills development

While skills development is important, there is little emphasis on how this might impact on future jobs.

Spending time with friends becomes more important in rural environments

The only significant difference in main sought outcomes for either cultural consumption or participation between rural or urban areas was spending time with friends. 14% of those in rural hamlets or villages felt that connecting with their friends was the most important part of their cultural participation or creation, possibly highlighting the more limited opportunities these young people have.

Spending time with friends as a main sought outcome for participation/creation



More affluent had clearer idea of what they were looking for in cultural consumption

Young people attending schools in areas with a low proportion of NS-SEC 5-8 were significantly more likely than average to state specific sought outcomes for consuming their favourite cultural activity. For instance, they were more likely to find the activity fun and enjoyable (78% vs 69%), to see it as an opportunity to spend time with their friends (57% vs 48%), to see it as a form of escapism (55% vs 49%) and for a chance of relaxation (56% vs 51%).

In contrast, those attending schools in areas of high deprivation (<50% NS-SEC 5-8) were less likely than average to seek a fun and enjoyable time (61% vs 69%), to see it as an opportunity to spend time with friends (38% vs 48%), for escapism (38% vs 49%) and as a chance to meet other people (14% vs 19%).

This was also the case for participation in creative activities

Like with cultural consumption, those attending schools in more affluent areas were significantly more likely than average to say they participate in their favourite activity because it's fun and enjoyable (60% vs 54%), that it makes them feel they are good at something (46% vs 40%), as a means of escapism (36% vs 29%), because it helps with school or college (21% vs 17%) and because it will help them to get a job (17% vs 13%).

However, those in areas of higher deprivation were less likely than average to participate in their favourite activity because it's fun and enjoyable (49% vs 54%), for means of escapism (23% vs 29%) and because it will help them to get a job (9% vs 13%).

There is an appetite to get out and about

Despite the **more limited attendance** at more formal arts and culture events outside of the home, there is a desire to get **out and about** and consume arts and culture ‘live’, or through attendance, rather than through technology.

In terms of participation and creation, **digital and film** are central to what young people would like to be doing.

There is a desire to consume culture at organised events

With the exception of visiting a historic site or building, all of the activities that 4% or more of the young people would like to be doing but aren’t were events or performances. While their cultural consumption is dominated by flexible and mobile formats, more formal, sector driven events are on the “to-do” list of young people.

Table 20: Young people’s most desired form of NEW cultural consumption

Cultural activity	%
Go to a music festival	18%
Attend a comedy performance	13%
Go to a concert	10%
Go to the circus	8%
Attend a fashion show or event	7%
Go to an arts festival	5%
Attend a carnival	5%
Go to a science festival	4%
Visit a historic site	4%
All others	28% (>3% each)

[Base: 1,593]

14-16 year olds are looking to their older peers’ music festival attendance

While there are few significant differences here by age, music festival attendance is particularly desired by those aged 14-16, 27% of whom chose it as their most desired cultural consumption activity. 16-19 year olds were significantly more likely than average to have attended a music festival (31% vs 22%); it’s possible this slightly younger age group are on the cusp of their first festival.

‘Because I love music and I would love nothing more than to go to a music festival with a group of friends and just have loads of fun. Again, I can’t really explain my love for music, but I can’t imagine many things better than a music festival.’ Fairfield High School Y10

‘If everything in life fails, I wish that I could be able to join the circus and be a strongman. However being a strongman is not enough so learning a circus skill would allow me to stand out’ Shireland Collegiate Academy, Y13

Table 21: Young people’s most desired form of cultural participation/creation

Cultural activity	%
Design/programme computer games	13%
Vlog	10%
Design/make fashion items	8%
Upload films to YouTube	8%
Design/programme a website/app	6%
Make films or videos	6%
Learn or practice circus skills	6%
Write, edit or record music	5%
Help to produce a performance	5%
Crafts	5%
All others	29% (>5% each)

[Base: 1,607]

Computer games and working with film are highly prized

Computer game design, vlogging, uploading films to YouTube and designing websites or apps top the list of creative activities that young people would like to be doing but aren’t.

‘Why? Because you could become a famous gamer and might create more games.’ St Mary’s Bluecoat C of E Primary, Y6

‘I would like to write my own script and produce my own film.’ Hereford Sixth Form, Y13

10/11 year olds particularly keen on being vloggers

Those aged 10-11 were twice as likely as the average to want to be vlogging (17% vs 10%) They were also much more likely than the other age groups to already be doing this (25% vs 17% average).

A desire for fame

Young people’s statements about what they would most like to do contain numerous references to becoming famous, particularly in the context of gaming and YouTube. This echoes much previous research, including a recent study by Bloomberg which found that one in three British children aged between 6 and 17 wanted to become a full-time YouTuber¹⁷.

‘Upload things to YouTube because it’s enjoyable and you could get famous. Also it means I can express myself.’ Fairfield High School, Y7

Girls were more drawn to performing, boys were keen to vlog and programme

There were gender differences in what the young people desired in terms of cultural participation. Girls were more likely than average to want to sing to an audience (6% vs 3%), perform dance (4% vs 3%), help to produce a performance (6% vs 5%) and design clothes (11% vs 8%). However, boys were more likely to want to vlog (13% vs 10%) and design or programme a computer game (19% vs 13%).

¹⁶ <https://www.bloomberg.com/news/articles/2018-02-27/-success-on-youtube-still-means-a-life-of-poverty>

Development of creative skills in Soho and Victoria

In the qualitative research, the creative and cultural engagement of Smethwick respondents saw them cite the greatest number of creative talents to be developed, with a focus on the performing arts.

1. Music
2. Singing
3. Art
4. Dancing & acting
5. Languages
6. Fashion
7. Creative Writing, gaming & woodwork/technology
8. Design

The entrepreneurial ambition of these respondents may stem from their urban, densely populated community. Our peer researchers spent their summer's actively improving and promoting their creative skills.

“I wanted to make a little studio for my house, so I was in my bedroom, and I just kind of made a home studio. Paid for it myself, did it for myself. I was very proud, and that’s why I’m saying it like this.” Hyder

“I made a mix ready for my project this term. I made a mix to dance to, for my unit 11 street dance course. I took Chris Brown, I took Jay Z, I faded one out, faded one in, that’s it. Joined them together. Sorted.”

Nikita

Another peer, Rikardo, is part of an R&B group releasing songs on Spotify, performing nationally and developing an online fanbase.

UPGRADE!

The talents I would like to develop are..

my singing skills
and my dancing
skills.

Who or what can help you develop those talents?

My school and
the teachers
here 😊

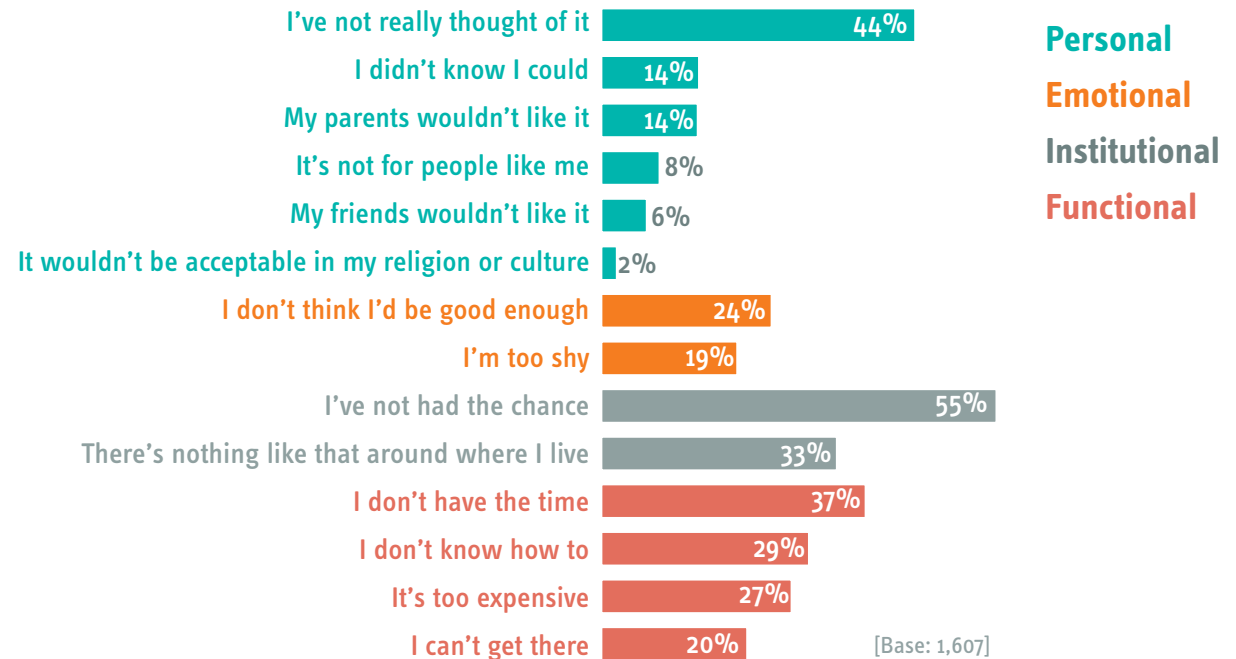
Zine, Soho and Victoria secondary school

Barriers to culture are complicated

The most significant barriers cited by young people to engagement in culture are a perceived **lack of opportunity** (56%) and **lack of awareness** (44%). **Functional barriers**, such as time, money and ability, are also important where young people aren't engaging, however this is not the only issue. Emotional barriers are more cited for participation.

The **strong socio-economic differences** in how young people engage with art and culture suggests that there are more underlying barriers at play. **Low school cultural provision** is also a barrier. Young people in schools with low cultural provision cite more barriers to engagement in culture, even in more affluent areas.

All barriers to engaging with culture/art, combined consumption and participation/creation



Perceived lack of opportunity or limited awareness

Institutional barriers, which come down to lack of local opportunity, are a much bigger factor in consuming art and culture (37%) than creating or participating in it (19%). Young people either believe local provision doesn't exist or are unaware of it.

'[Musicals] there has been none.'

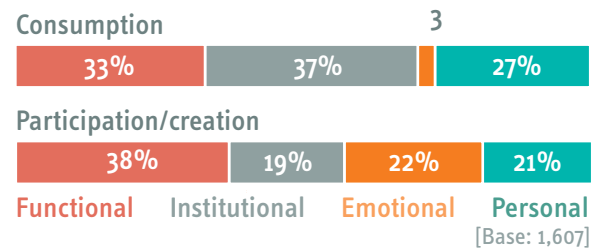
Stoney Street, Y16

'No school trips.' Lower Stoke, Y6

'Travelling purposes.' Hanley Park and Shelton, Y12

'I really enjoy making my own clothes but I haven't had the opportunity to do this especially because A Level Textiles wasn't available.' Aylestone Hill, Y13

Main barriers to engaging with culture and art, consumption and participation/creation



'I've not really thought of it' accounts for a quarter of barriers to consuming or participating in culture

Lack of awareness - never having thought of it - plays a big role in young people not having done their chosen activity before. 44% chose this as a barrier and 25% as their main barrier to either consuming or participating in / creating culture.

'Haven't actively sought to do it.'

Bridgnorth East and Astley Abbots, Y13

'I have never asked.' Sutton Four Oaks, Y7

Functional barriers are important

Functional barriers such as limited time or money and lack of transport were the most chosen options for young people, although opportunity (an institutional barrier) is a huge factor with over half of young people feeling that they've just not had the chance to partake in the activity they'd most like to do.

'School work takes up a lot of the time.' Sutton Four Oaks, Y11

'Because my parents can't afford it.' Soho and Victoria, Y7

'Too many English books to read for class.' Aylestone Hill, Y13

'Because no one asks me, my brother always goes with his friends.' St Michael's, Y8

Young people are happy to go but are being put off at an institutional level

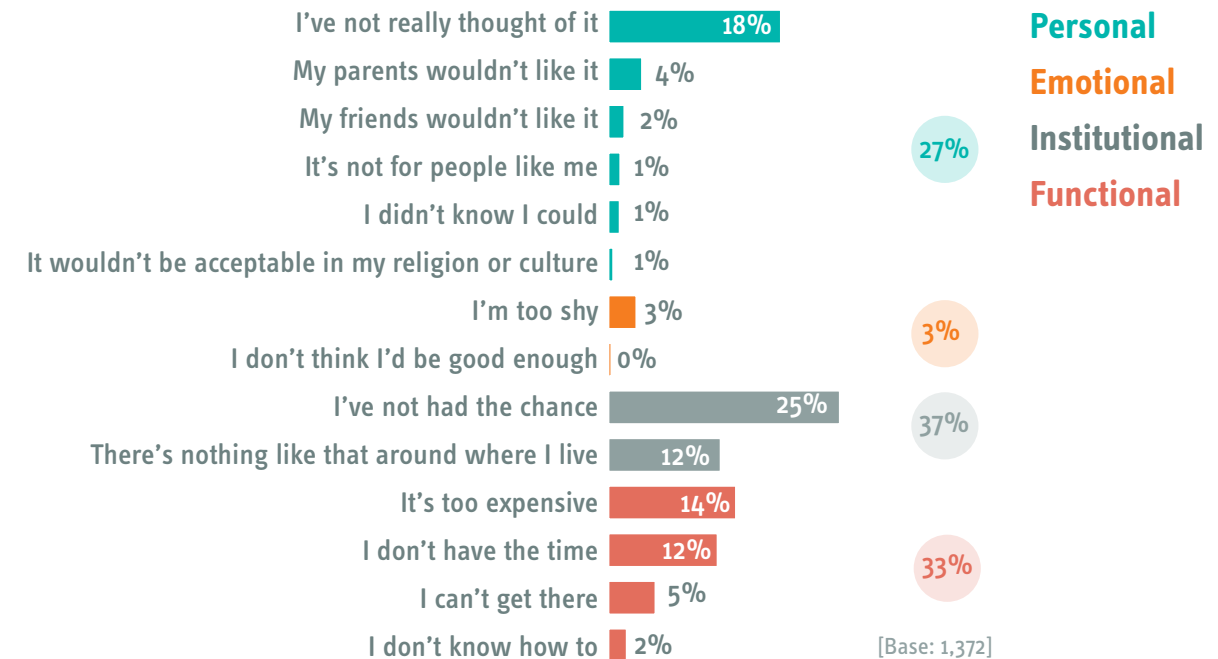
These very low proportions of emotional barriers, combined with the high institutional barriers to consuming, offers arts and cultural organisations a challenge to both improve the profile of events, and to make them more accessible to increase attendance.

‘[A concert] we can’t get hold of tickets and it’s too far away.’ Stoney Street, Y6

‘Because my parents don’t understand English so I haven’t been to the cinema.’ Soho and Victoria, Y7

‘I can’t get there and no one would want to come.’ St Michael’s, Y12

Main barriers to **consuming** culture/art



Emotional barriers prevalent in participation and creation

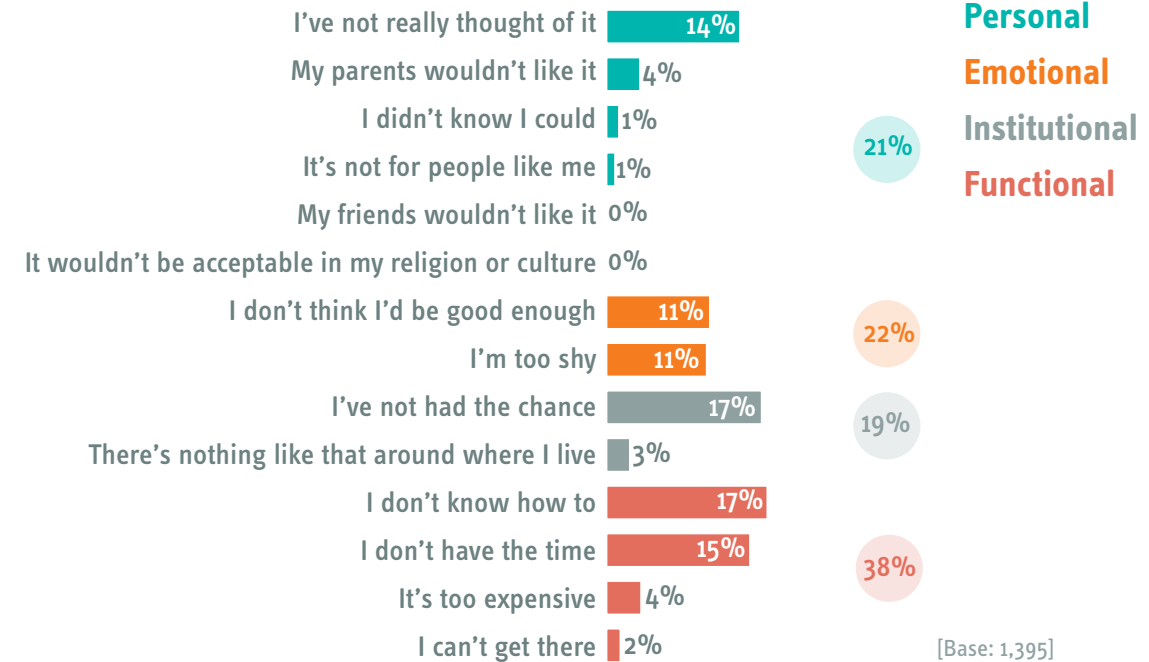
Emotional barriers account for a fifth (22%) of main barriers to arts and culture participation and creation, compared to only 3% for cultural consumption.

Emotional interactions impact on propensity to stay involved

When discussing barriers to engaging in arts or cultural engagement, we asked about similar barriers in other activities. Respondents cited occasions where they had been injured in sporting activity, or had not been chosen to be part of a team – yet this had not dissuaded them from continuing to pursue that interest.

In contrast, respondents also described times peers had laughed at them, or they had been made to feel embarrassed about something creative they had been participating in (for example singing in public). Whilst this had not stopped them being interested in the pursuit, they no longer participated in it as they felt they were ‘not good enough’.

Main barriers to participating in/creating culture/art



‘I have written some poetry but never shown many people.’ Soho and Victoria, Y6

‘I would like to once I've gotten over the fear of performing.’ Hanley Park and Shelton, Y12

‘Because I feel like I can sing but I don't have the confidence to do so.’

Bridgnorth East and Astley Abbots, Y13

A perceived lack of skill is putting young people off participating in arts and culture

Not knowing what to do accounts for 17% of barriers to participation and creation with arts and culture, joint top with not having had the chance. With tech and fashion related activities being the most desired cultural or arts activities to participate in there is an opportunity for increasing engagement through delivering training in these areas.

‘Singing is something I would like to do, but I’m not good at it and I am too embarrassed.’ *St Michael’s, Y13*

Previous research suggests functional and institutional barriers are the tip of the iceberg

Functional barriers such as time and money, as well as institutional barriers such as local provision (or perceptions of this) are vital in

understanding young people and their barriers to engaging with arts and culture. Having said this, previous research supports the notion that these ‘easy to reach for’, more rational barriers don’t always get to the crux of why young people can be underrepresented at arts and cultural institutions.

A.N.D created an iceberg model which suggests that ‘below the water’ there are identity issues about whether or not the activity was ‘for them’, which is harder to recognise and explicitly talk about than some more practical issues¹⁷.

¹⁷ The Iceberg of Resistance model - A.N.D: A new direction for arts, culture and young London 2015, ‘My Culture, My London’

Low school cultural provision deters cultural consumption

Young people attending schools with a low cultural offer were significantly more likely than average to cite barriers deterring them from consuming culture. Whereas those at schools offering a high cultural provision were significantly less likely than average to cite barriers to consuming culture, despite the level of NS-SEC 5-8. This suggests that the impact of relative deprivation on cultural consumption can be offset by the school's cultural provision.

Top barriers to cultural consumption by level of school cultural provision and NS-SEC

There's nothing like that near me or at school



[Base: 79]

Low cultural provision / high NS-SEC 5-8 Average

I've not had the chance



I've not really thought of it



There's nothing like that near me or at school



[Base: 746]

Low cultural provision / low NS-SEC 5-8 Average

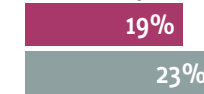
I've not had the chance



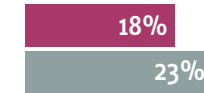
There's nothing like that near me or at school



It's too expensive



I don't have the time



[Base: 557]

High cultural provision / high NS-SEC 5-8 Average

I've not had the chance



There's nothing like that near me or at school



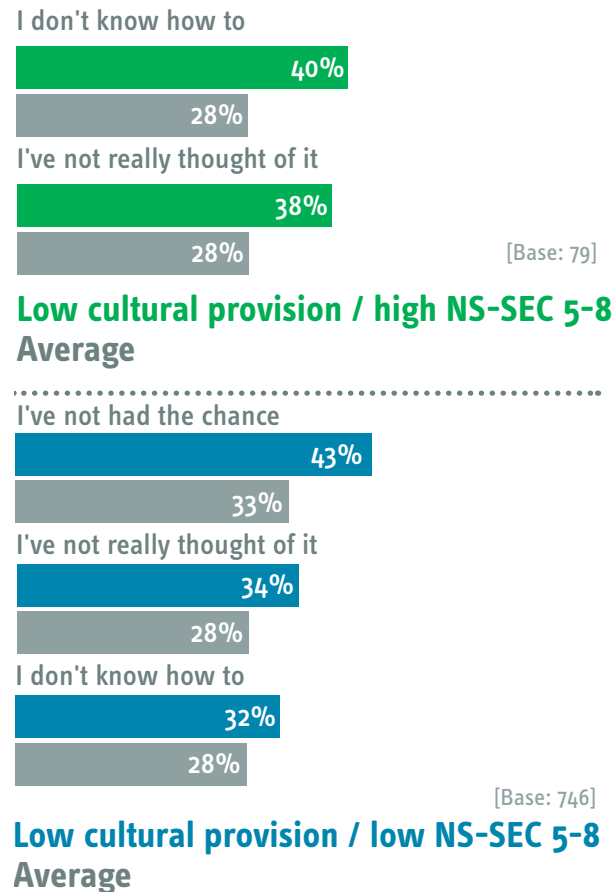
[Base: 746]

High cultural provision / low NS-SEC 5-8 Average

The same pattern also appears for participation and creation

Despite the level of deprivation, young people at schools offering a high cultural provision were significantly less likely to cite the top barriers for cultural participation and creation. This further demonstrates the potential for a school's cultural offer to overcome barriers to cultural participation and creation.

Top barriers to participation and creation by level of school cultural provision and NS-SEC



Functional barriers more prominent in rural areas

Young people in rural areas were significantly more likely than average to say they didn't consume arts and culture because they've not had the chance (57% vs 45%), that there's nothing like that round where they live or go to school (40% vs 29%) or that it's too expensive (33% vs 23%). They were also more likely to not participate in arts and culture because they didn't know how to (36% vs 28%).

Personal barriers preventing participation in rural areas

Those living in rural areas were also significantly more likely to not participate in arts and culture because they've not really thought of it (39% vs 28%).

Gender impacted perceived barriers in desired activities

Some gender differences in barriers can be attributed to the types of cultural activity the young people would like to be engaged with.

Table 22. Barriers to consuming and participating/creating arts and culture by gender (plus and minus denote significant differences)

	Consuming arts and culture		Participating/creating arts and culture	
	Male	Female	Male	Female
I've not really thought of it	30%	30%	24% -	32% +
I've not had the chance	41% -	50% +	29% -	37% +
I'm too shy	5%	8%	13% -	21% +
I can't get there	15% -	22% +	3%	5%
It's too expensive	16% -	30% +	8%	9%
There's nothing like that around where I live or go to school	23% -	35% +	9%	12%

This is particularly important when it comes to creative and participatory ambitions: girls are keen on getting involved with fashion (11% vs 4% boys), performing singing (6% vs 1% boys) and dancing (4% vs 1% boys), while boys are keen on tech - with significant differences in vlogging (14% vs 7% girls) and computer game designing and programming (19% vs 7%), which can be undertaken more flexibly and portably.

Girls perceive more barriers overall

While desired activities are likely to play a role, girls see a greater number of barriers to cultural engagement overall, regardless of what it is they would like to be involved with.

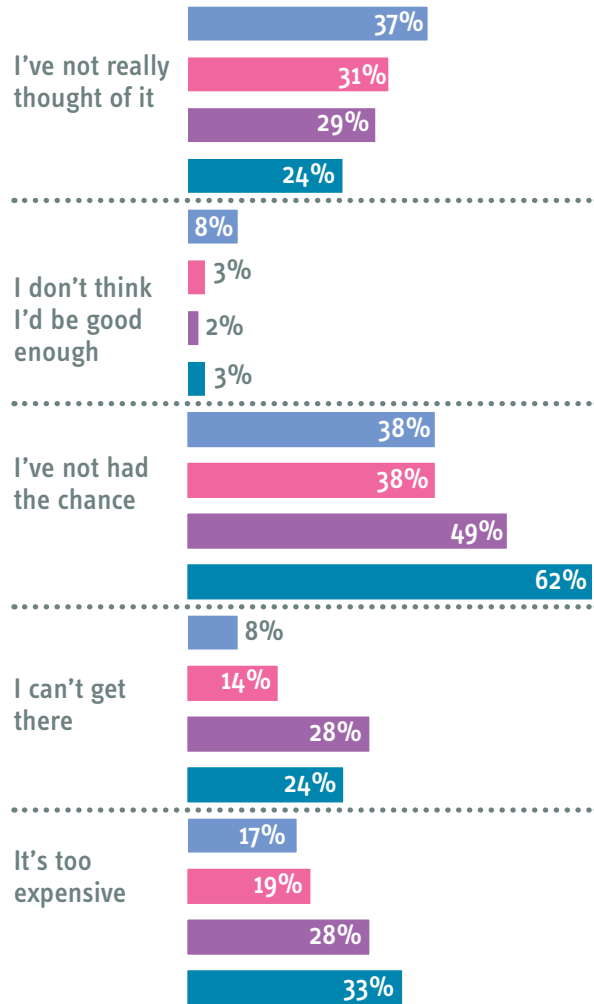
Lack of time constrains cultural engagement for older young people

As opportunities for engagement might increase with age (with autonomous decision making and ability to attend events without a guardian), our research shows that fewer cultural and arts related activities are participated in, perhaps as time gets increasingly dominated by school and college work.

Part time work offers young people more money but less available time

In addition to educational time pressures, part time work provides young people with more money as they get older, but takes up more of their available time. Interestingly, the older young people perceive expense to be more prohibitive in arts and culture consumption and participation than the younger cohorts. This is to be expected as interests change and events or days out become self-funded rather than being paid for by accompanying adults.

Barriers to consuming culture and arts by age

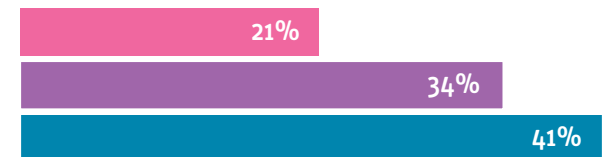


[Base: 1,607]

'I've been distracted by my exams and work.' Aylestone Hill, Y13

'Learning an instrument might cause a distraction because I want to focus on things that will help me in the future for my career.' Soho and Victoria, Y10

Percentage earning any money (excl. pocket money)



[Base: 1383]

- 10-11 years
- 11-14 years
- 14-16 years
- 16-19 years

Cultural influencers lie close to home

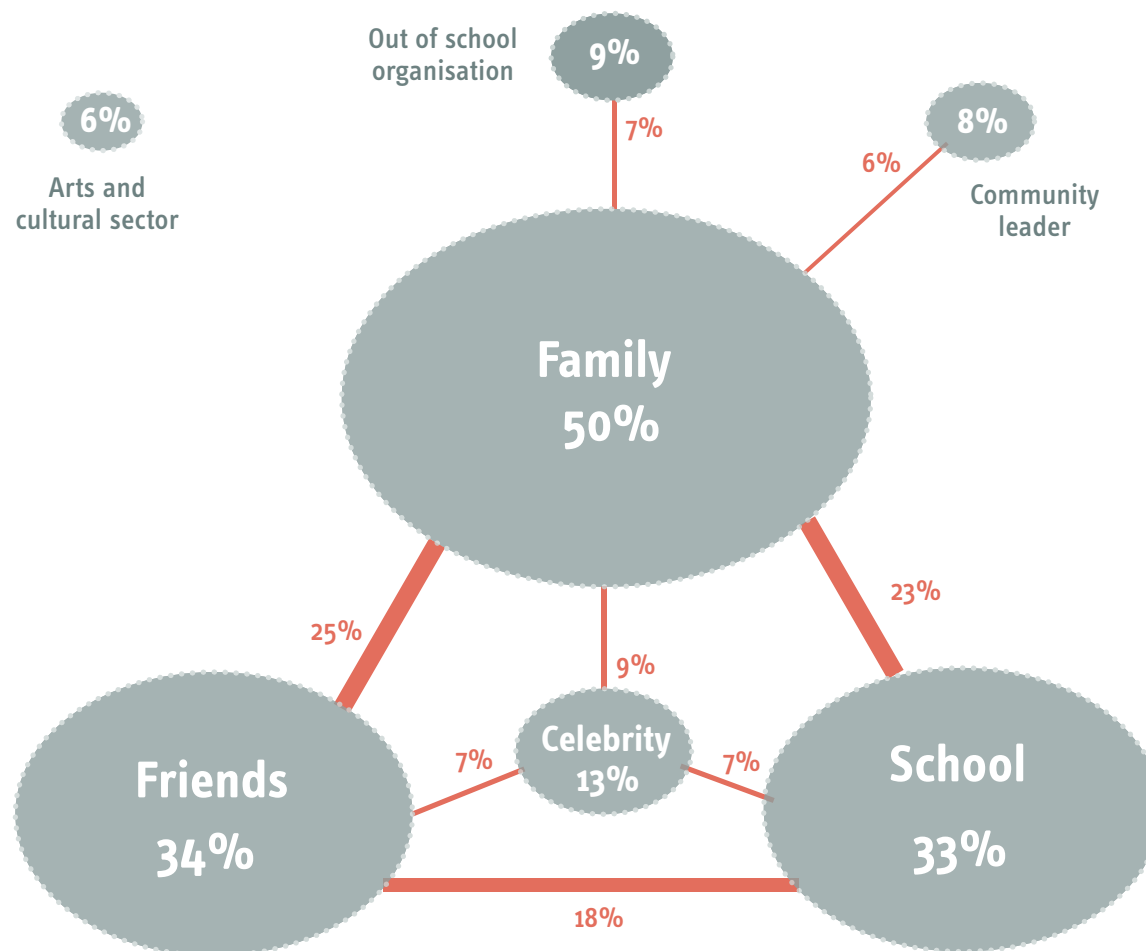
Mirroring young people's influencers in other parts of their lives, **arts and cultural influence** tends to come from those closest to home. **Family influence is crucial**, but friends and school play an important role.

Arts institutions aren't acknowledged as influential, but there is evidence that **accessing children** both before, and through formal education could be key to their **enthusiastic engagement** later in life.

Core influencers are those seen everyday

Despite young people having access to a huge and growing range of voices, their core influencers are those they engage with everyday at home and school.

Main cultural influencers: proportion who chose that influencer type and crossover between influencers (where crossover was 5% or more)



Three key realms of influence

Around half of those who chose family as an influence also chose friends, school or both demonstrating the importance of these realms working together to form young people's cultural experiences.

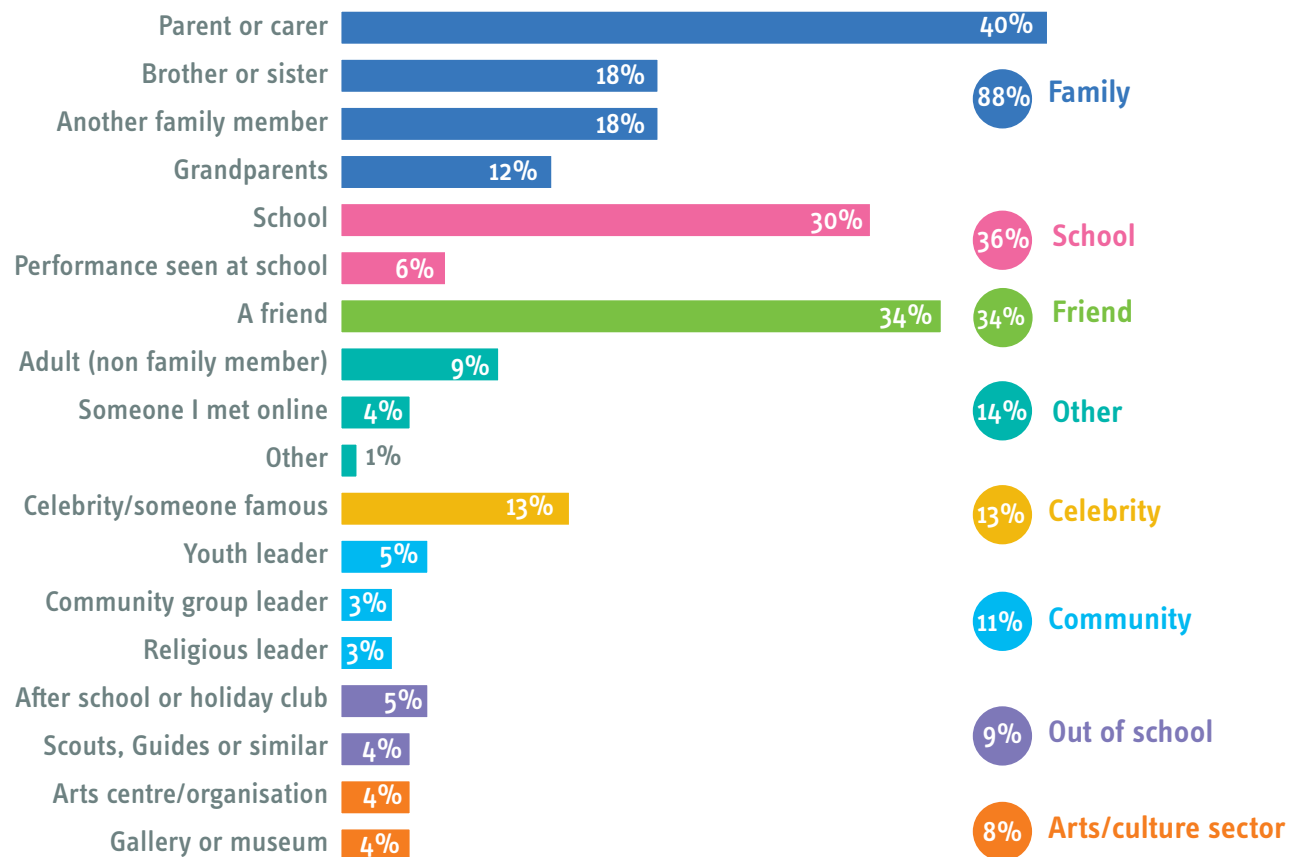
Family consistently has the most impact on engagement with arts and culture

Family members are consistently chosen as most central to forming young people's cultural experiences. 50% of the respondents chose a family member as their main influencer.

This finding is supported by previous work. The Arts Council England youth consultation feedback report from June 2017¹ found that the influence of family and school is key to the first introduction to art and culture, and support from family and friends can affect how children and young people participate throughout their entire lives.

¹ <https://weareive.org/6-key-points-from-arts-councilenglands-youth-consultation/>

Children and young people's inspiration to engage in arts/cultural activities **ALL**



[Base: 1,607]

Parents more influential than others in family

Of the 50% who chose family as a main influencer, 38% chose their parents, making parents the most important influencer on a young person's cultural interactions.

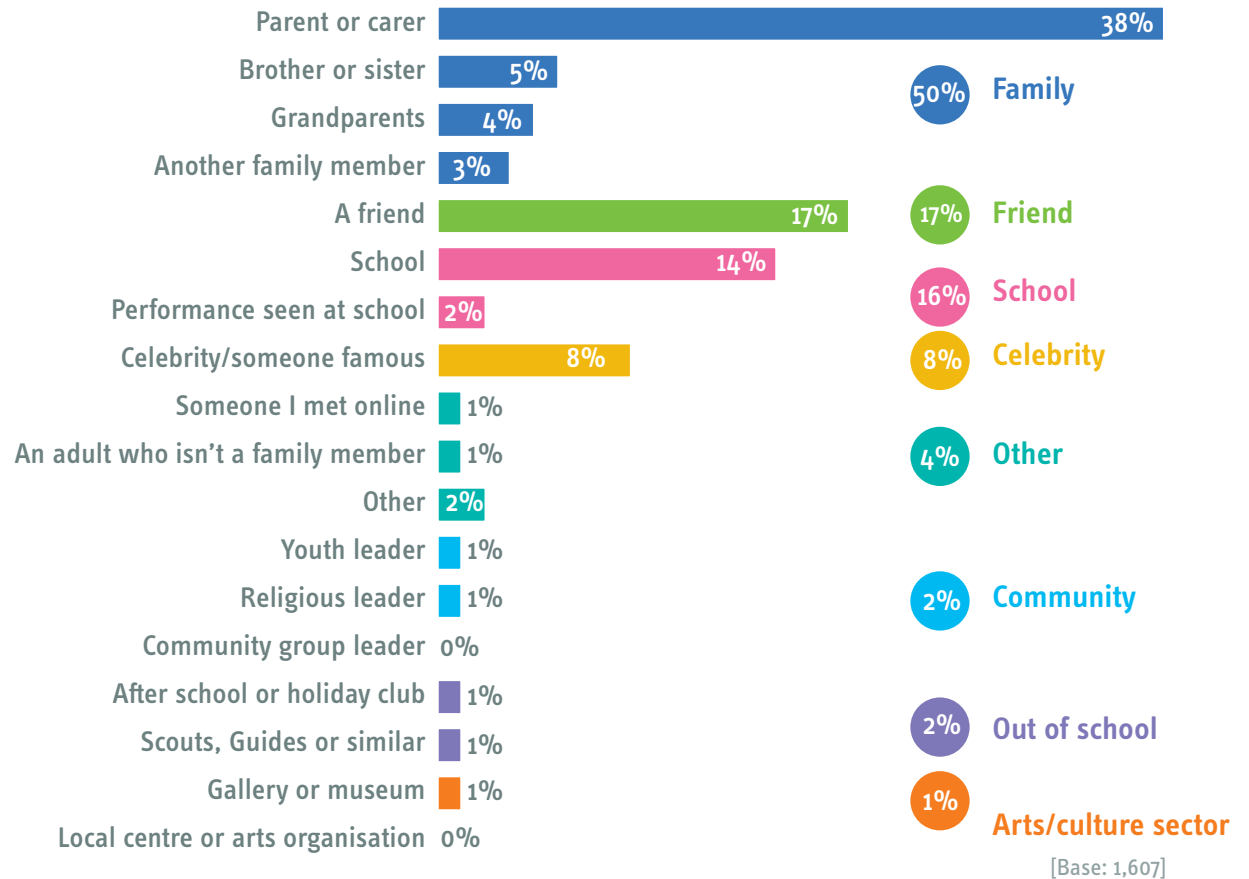
Nearly a fifth have been inspired by a sibling, but they are not as key

Nearly a fifth chose a brother or sister, or another family member as influential. Bearing in mind that the survey will have included a proportion of only children, and those with siblings a lot younger than them, this is likely to demonstrate a slightly under inflated picture of the role of older siblings on their brother or sister’s cultural interactions.

36% of young people have been inspired through a school activity

While school plays a less dominant role, a substantial proportion of young people see school as a source of cultural or arts influence. 36% cite school as an influence and 16% as their main influence to engage in cultural activities. Those attending a secondary school with high cultural provision in an area of high NS-SEC 5-8 were more likely than average to be inspired by a performance at school (8% vs 6%).

Children and young people’s **MAIN** inspiration to take part in arts/cultural activities



Over a third see friends as influential

34% cited friends as important in shaping their cultural experiences, with 17% citing them as most important. Along with family and school, friends can be seen as the other strand of the trio of close cultural influencers.

Celebrities fourth most influential

13% of young people cite celebrity influences and 8% cite these as their main influence.

Greater cultural provision through school results in higher cultural engagement

An analysis of the level of cultural provision in schools and colleges and the opportunities offered to students clearly shows that pupils attending schools with higher than average levels of cultural provision over-index on the engagement with arts and culture done through school.

For example, pupils at Anon 1 and Anon 2 (both Arts Mark schools) show average or above average engagement in culture through school. Both schools are located in wards with a high proportion of residents in lower (NS-SEC 5-8) socio-economic groups. However, levels of out of school engagement at these schools are slightly below the primary school average, and lower than for pupils at schools with less provision but situated in more affluent areas.

Similarly for secondary schools and colleges, institutions which offer high levels of cultural provision, such as Shireland Collegiate Academy, show high levels of engagement through school. As with primary schools, where these secondary schools or colleges with higher levels of provision

Table 23: Culture offer index

	School	NS-SEC	BAME	Through School	Outside of School
				Index	
Primary	Anon 1	High 5-8	High	100	93
	Anon 2	High 5-8	High	114	83
	Anon	Low 5-8	Low	92	129
	Madley Primary School	Low 5-8	Low	81	98
	Anon	Med 5-8	High	90	105
	Anon	Low 5-8	Low	115	102
Secondary/college	Ormiston Meridian Academy	High 5-8	Low	44	98
	Shireland Collegiate Academy	High 5-8	High	134	88
	Bridgnorth Endowed School	High 5-8	Low	145	59
	Sidney Stringer Academy	Med 5-8	High	59	100
	Anon	Low 5-8	Low	41	133
	The Arthur Terry School	Low 5-8	Low	37	113
	Anon	Low 5-8	Low	38	130
	City of Stoke-on-Trent Sixth Form College	Low 5-8	Low	25	113

are sited in wards with high proportions of residents in lower socio-economic groups, the levels of activity out of school are still lower than the secondary school average.

An index number expresses data relative to an average value. If a figure matches the average, the index equals 100. An index value above 100 represents a higher than average value; an index value below 100 represents a lower than average value.

Family maintains consistent influence up to age 16

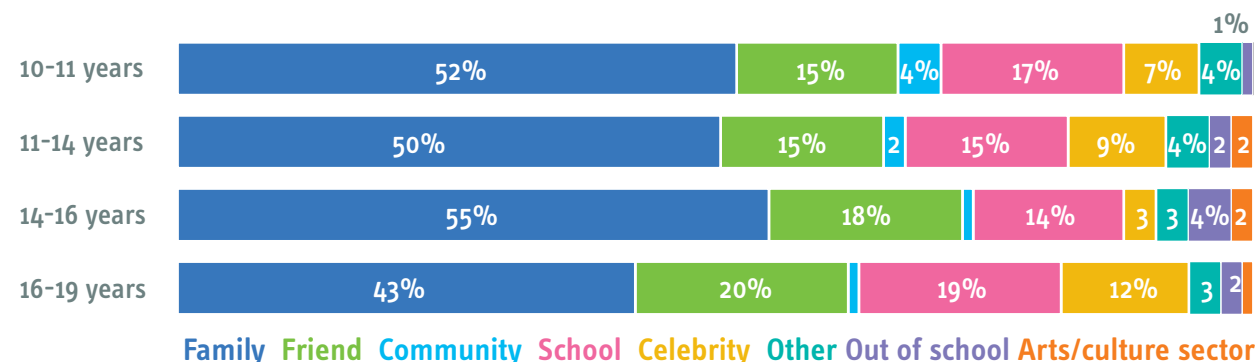
Family influencers stay important throughout compulsory education, and no drop off in influence is seen up to age 16.

Those aged 16 to 19 reported a slight drop (43% compared to 50% average) in the influence of their home lives as wider networks: friends, schools and celebrities take on a more pivotal role.

Culturally ambitious post 16s more likely to go on friend organised trips

35% of those who want to go on to study/work in something creative beyond further education had their most memorable trip organised by a friend. This compares to 24% of those who aren't 'culturally ambitious' at this age. Those interested in formalising their arts and culture ambitions, and taking them into whatever course/work they intend to do next, are seeking out like minded individuals

Main inspiration for children and young people to take part in arts and cultural activities



Parents are recognised as most influential by those aged 14-16

While parents' influence is fairly static for the age groups 10-11, 11-14 and 16-19 (varying between 34% and 37%), 47% of the GCSE age group (14-16) cite their parents as most influential. This could be attributed to this age group being more willing to recognise their parents' input than their younger counterparts, and an authentic drop off in parental influence post 16.

Siblings and grandparents lose their influence with age

While there is a more complicated relationship with young people and their perceived parental influence, siblings and grandparents both have a simpler and more consistent drop off in influence

as young people get older. Sibling's influence declines from 9% among 10-11 year olds, to 3% for 16-19 year olds. Grandparents' influence declines from 7% for 10-11 year olds, to just 1% for 16-19 year olds.

Formal school influence drops with age

The influence of arts and cultural interactions through the curriculum is most important for 10-11 year olds (17%), and is consistent among the other age groups (13-14%). This is offset, however, by an increase in the influence of performances seen at school, which rises from 0% for 10-11 year olds, to 4% for the oldest age group.

Access in early years influences participation later in life

While we would expect younger age groups to specify an earlier starting age for their favourite activity (having fewer available options), all age groups peak before the age of 7. This suggests that there are benefits to early interventions for arts and cultural organisations.

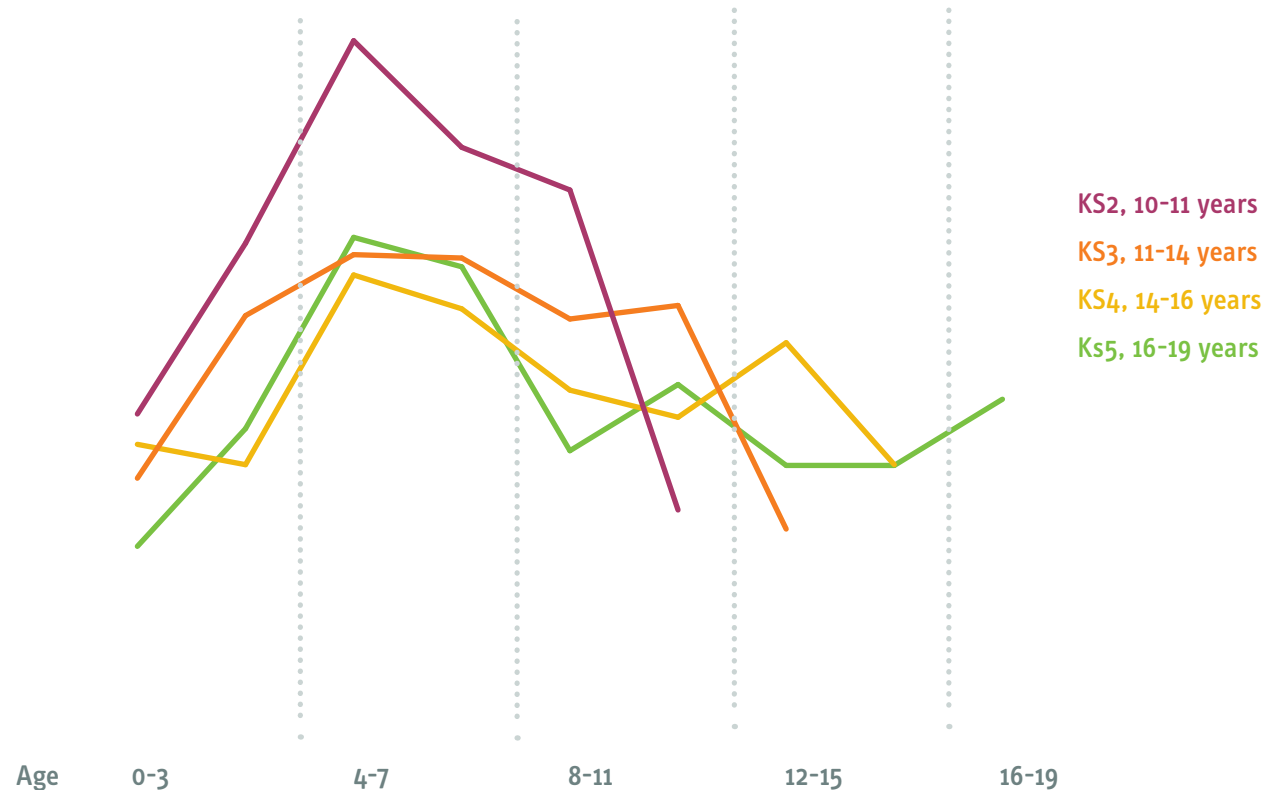
For 14-16 years, there is another peak between the ages of 12 and 15. Friends become more influential here - rising to 18% as main influence (from 15%). The importance of early engagement echoes evidence from DCMS' Taking Part survey data which illustrates a connection between childhood engagement in arts and subsequent adult engagement¹⁸.

'In high school I also loved drama but did not continue it in college. So it would be amazing to [do it again]'

Hanley Park and Shelton, Y13

¹⁸ <https://www.gov.uk/guidance/taking-part-survey>

Starting age for favourite activity by Key Stage



Inspiration is a hard thing to articulate

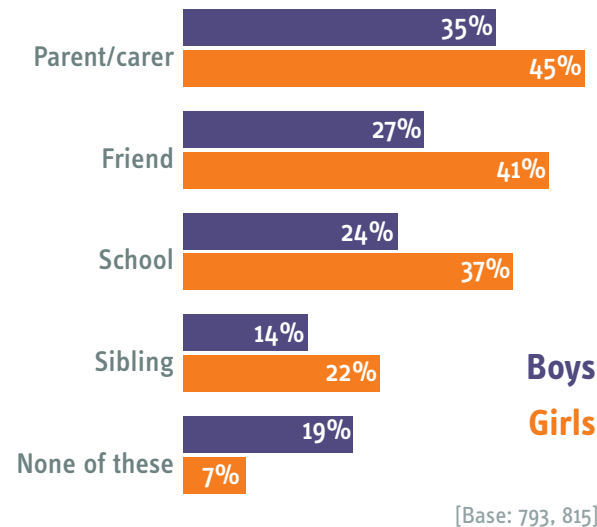
When asked how young people were inspired, many said they didn't know, they just were.

'I don't know. I just get inspired.' Soho and Victoria in Sandwell, Y9 female

Boys aged 14-16 may particularly lack arts and culture inspiration

Boys (19%), and those in the 14-16 age group (20%) are significantly more likely to choose the 'none of these' option on the survey when asked about their inspiration, suggesting that there is a lack of creative or cultural influencers for boys this age. When asked how they were inspired, boys of this age group were more likely to say 'I don't know', or say that they were their own inspiration.

Top five cultural or creative inspirations for boys



'I get inspired myself. I am my own imagination.' Soho and Victoria in Sandwell, Y10 male

'I inspire myself.' Soho and Victoria in Sandwell, Y11 male

Influencers provide encouragement and support rather than inspiration

When asked how they were inspired, young people mainly discussed words of encouragement and being supported in their endeavours. They also talked about being told that they were capable of taking part.

'They inspire me by telling me to follow my heart and they support me with my decisions.'

Soho and Victoria in Sandwell, Y9 female

'They inspire me by saying you can do it and don't give up.'

Soho and Victoria in Sandwell, Y7 male

Very few cultural trips happen without external organising

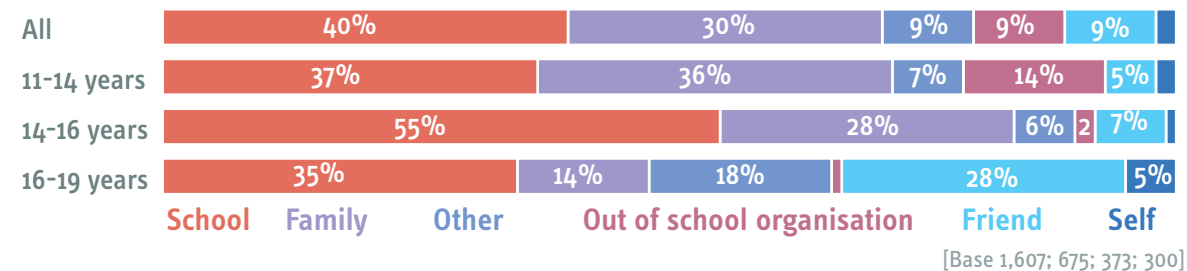
Very few formal encounters with arts and culture (those that take place at a specified location or on a trip) happen spontaneously, with interventions from school and family being central to creating these opportunities for involvement from young people.

Schools tend to facilitate more cultural encounters

Despite the importance of family in inspiring engagement with culture and arts, it is schools that play the dominant role in facilitating these encounters. 40% of young people said their school had organised their most memorable trip relating to culture or arts.

The high rate of no reply to this question among the youngest participants (10-11 year olds) meant that we were unable to include reliable data on who organises arts and culture trips for those aged 10-11.

Organisers of memorable cultural or arts trips, all and by age



School is particularly important in creating opportunities for 14-16 year olds

Over half of this age group said that their school had organised their trip, much higher than for the other age groups. This is likely to be due to curriculum-led trips.

Family as organisers drops off post 16

As with cultural influence or inspiration, family organised trips drop off as young people hit 16 and beyond. While the divide for the types of culture that young people engage with appears to be

around age 14, 16 appears to be the key age for a change in influencers and organisers in these forms of cultural and arts engagement.

Friends are important in inspiring, but less so in organising

While friends play a pivotal role in inspiring and influencing their peers, they only become central as organisers at age 16+, accounting for 28% of the oldest age group's main organisers.

Arts and cultural organisations are often alien to young people

The cultural sector does get overlooked by young people (4% mentioned museums or galleries and 4% mentioned local arts centres as influential. Only 1% chose one of these as their main influence.) While there we found little explicit criticism, it seems that these organisations just aren't top of mind when young people consider their own lives and cultural engagement. The barriers cited by young people to engagement in culture suggests this is due to either a real or perceived lack of provision or lack of awareness where provision does exist.

Indifference to arts and cultural organisations echoes previous research

In Sowton's 2014, 'A Review of the Literature on Young People's Motivation and Gallery Engagement' for Tate¹, there is the suggestion that young people are indifferent to the offer made by cultural organisations, making them hard to

¹ <http://www.tate.org.uk/research/research-centres/learning-research/working-papers/young-peoples-motivation>

reach. The review considers a number of mainly functional barriers to participation, as well as the idea that art galleries are uninviting places.

Continued outreach into schools supported

Performances seen through school get mentioned as an influence by 6% and as the main influence by 2%. While this is still low, it supports the idea that continued outreach into educational institutions is the best way to access young people.

Impact for cultural organisations

This section summarises how cultural and education organisations can **understand** and **connect** with young people, **engage** them with high quality cultural activities and help them **progress to creative futures**.

Through the eyes of 10 to 18 year olds

Young people have multiple, wide-ranging and fluid identities. 'Tribes' no longer exist, rather young people define themselves through personality traits and positive qualities. Identity based on nationality and language is more important to those in more multi-cultural areas. Young people are open to an increasingly wide range of influencers due to online networks. Simultaneously aspirational and realistic about their lives, they envisage a future where they are likely to fulfil multiple roles and arts / cultural / creative / digital activities are aspired to.

Need for ongoing consultation in this ever-changing landscape

Embrace wider perceptions of 'arts' and 'culture'

Funded cultural sector definitions don't resonate with young people who have much wider perceptions of what arts and culture are. Even defining them may prove problematic for an age-range where there is a huge range of available activities that may not be perceived to need categorisation.

Arts is predominantly associated with visual arts but also includes graffiti, animation and tattooing / piercing. Definitions of culture include sector recognised forms such as festivals, historic sites, carnivals and museums but also wider forms such as learning a language, fashion, eating and TV.

Definitions of arts and culture aren't universal but broaden with increased engagement, with lower NS-SEC 5-8 and with age.

Embrace young peoples' wider perceptions of arts and culture

Engage early

Passion development starts early – all age groups peak before the age of 7 years when asked about the starting age for their favourite activity, although 14-16 year olds identify a further spike in starting age at 12-15.

Early years engagement is important to develop a positive experience with arts, creative and cultural activity.

The education transition ages are the key milestones for memory and passion development, e.g. early years to reception, pre SATS, transition from primary to secondary and pre-GCSEs. This reflects upon the focus and spare time capacity of young people purely on education at key points in their lives.

Engage young people early, ideally before age 7

Engage family who remain influential throughout young people's lives

Families remain influential throughout young people's lives. Young people are four times more likely to consume culture with family members than through school and 50% cited family as the main inspiration to engage in cultural activities and this remains important for 16+ at 43%.

Raise awareness of cultural offer and benefits with families through schools

Engage family through social media platforms used by adults including Facebook

Exposure to culture through school broadens perceptions and increases engagement

Young people attending schools with a high cultural offer in areas of higher deprivation (NS-SEC 5-8) are significantly more likely to consume a range of arts / cultural / creative activities both through school and in their free time, compared to young people attending school with a low cultural offer in areas of higher deprivation. On average, young people attending a school with a high cultural provision in an area of higher deprivation consumed 11 out of the 27 activities, whereas those at a school with a low cultural offer in an area of higher deprivation consumed 8 of the tested activities.

Engagement through schools is key due to there being limited time for independent pursuits outside of school hours. As creators, young people's engagement primarily stems from the focus and promotion of activities within school time or premises and through the support of key teachers. 40% of young people said that their school had organised most of their most

memorable trips relating to arts or culture. Just 8% mentioned arts / cultural organisations as influencers.

Creating resources, competitions and exhibition opportunities for young people within cultural sector venues will create wider programme engagement and promote more online resources that could be created for continued legacy engagement.

Due to cuts to creative curriculum subjects and teaching recruitment challenges resulting in lessons being taught by teachers without a relevant post A-level subject, greater online resources can only be mutually beneficial.

Enhanced cultural offer through schools

Cultural venues to provide resources, competitions, exhibition opportunities

More online resources

Provide direction and resources to guide interests

The array of influencers and content available online means young people can nurture their own niche interests – but they need to find relevant resources in the first place and they often don't have any indication of the quality of those resources or insight into the trajectory for developing their interests deeper or wider.

Provide and signpost young people to high-quality resources

Provide for range of desired social, intellectual, emotional and spiritual outcomes

For cultural consumption 50% of young people identify their main desired outcomes to be social, which includes fun, enjoyment, time with friends and meeting other people. More spiritual outcomes, including relaxation, escapism and inspiration account for another 32% of desired outcomes and these desired spiritual outcomes

increase significantly for those aged 16+, possibly reflecting reported increases in life pressures.

Intellectual outcomes such as learning new skills, feeling challenged, help to get a job, become more desired for cultural participation / creation (22% of desired outcomes) as do emotional outcomes such as feeling good about something, contributing to a sense of identity and increased confidence (23%).

There are gender differences in desired outcomes with relaxation, inspiration and increased confidence higher for girls and development of skills for boys.

Provide for a range of outcomes sought in programming and wider wrap-around experience

Venues need to appeal socially to young people

Wifi, music, food and social spaces are key to engaging young people in having enjoyable experiences with their family and friends.

Cultural organisations need to create a space and balance between stimulating activities and programming, alongside relaxing and welcoming spaces.

Good wifi is a given as young people are constantly connected to visual and audio information. Sterile environments aren't inviting and don't create an atmosphere they find accessible to them and their friends.

Young people want to share their experiences instantly on social media so good, free wifi is essential

Relaxing social spaces

Welcoming and informative staff

Availability of food and drink and at affordable prices

Good, FREE WiFi

Digital world demands an embedded digital approach

Young people live in an innately digital world in which social media is an enabler of everything else they do rather than a discrete activity. To increase engagement an embedded digital approach should be at the forefront of marketing and content creation.

Snapchat, Instagram and YouTube are the most used social media platforms, although Snapchat is primarily for peer-to-peer communication. 23% to 58% of 10-11s are using these platforms compared to 35%-71% of 16+. YouTube is more dominant for younger ages, and Instagram for older. 35% of young people are posting about arts and culture or being creative in their content posts online, primarily through Instagram, Snapchat, WhatsApp and YouTube, plus Musical.ly for younger ages.

Not a one-size fits all digital approach

However, there is not a 'one-size fits all' digital approach as young people of different ages and from different socio-demographic backgrounds

engage differently with digital media, with YouTube more used by younger ages, Instagram by older and lower use of broadcast platforms in areas of higher NS-SEC 5-8. Girls are more likely to use a range of platforms, boys to use YouTube.

Digital Bursaries for cultural organisation

YouTube should be a core outlet for content

YouTube was created in 2005. It is not a new platform. As of February 2017, there are more than 400 hours of content uploaded to YouTube each minute, and one billion hours of content is watched on YouTube every day. This study showed that it is being used by 58% of 10-11 year olds, although decreasing to 35% of 16+.

YouTube is a free TV channel for everyone that wants to create and share content. Whilst this means that the potential for visibility is low, it is the most used and engaged with platform for all demographics.

YouTube should be harnessed as a core outlet for high quality and appealing content from cultural organisations

Digital Content is a given

Venue specific activities should be made available as online video resources for young people and schools. Online platforms should not be used just as marketing and content broadcasting, but as engagement, conversational, sharing tools.

As digital natives, young people have an open field of influencers of their choosing. Platform algorithms and sponsored posts will make suggestions of relevant people, organisations and brands to follow and be interested in based upon their online behaviour and shared details of their lives.

Competing for their time and attention requires organisations to share content consistently and create a dialogue with their followers. Multiple profiles for engaging organisation audiences may be appropriate for targeting specific youth demographics. e.g. Tate have 'Tate Collectives' for

young people and Tate Exchange for collaboration and ideas testing on Instagram.

Make venue specific activities available as online video resources

Use online platforms as engagement, conversation and sharing tools

Adopt multiple / target-specific profiles

Increase cultural offer local to young people

Young people lead busy lives that are hyper local. Arts, culture, creative and digital activities dominate young people's free time, accounting for a third of all activities undertaken in their free time, followed by sport. Much of this reflects young people's own definition of culture as it includes listening to music, watching TV, watching YouTube, playing computer games, reading and watching Netflix.

Four of the five most common forms of cultural consumption were all flexible / portable activities including listening to music, watching TV, playing computer games and reading a book, undertaken by more than 75% of young people. Venue / attendance such as attending comedy or theatre was not cited by more than 27% to 53%. Girls are particularly more likely to visit cultural venues.

In terms of participation / creation, visual art such as painting and drawing was most prevalent (65%), followed by creating art on a computer (51%).

Young people do not travel widely and often cite this as a barrier for many things. The proliferation of sporting activities readily available locally is therefore taken advantage of, but this could also be read as a possible lack of hyper-local cultural offers available to compete for their time, as so many respondents expressed interests in such pursuits.

Increased cultural offer local to young people

Specific targeting of boys to broaden engagement

Address interlocking barriers constraining young people from consuming more culture

Young people do have an appetite to get out and about and consume more organised arts and culture live, rather than through technology. When asked what they wanted to do, that they weren't already doing, young people identified music festivals (18%), comedy performances (13%), concerts (10%), circus (8%) and fashion shows / events (7%). As may be anticipated, functional barriers, such as time (12%) and money (14%) are cited but so too is lack of awareness (18%) and a perceived lack of opportunity (25%).

Raise awareness of range of cultural consumption offer available to young people

Provide affordable access

Programming

Provide young people with opportunities in digital and fashion

Computer game design, vlogging, design / making fashion and films and website / app design are the top arts / culture that young people would like to create.

Emotional barriers are stronger for participation / creation (22%), particularly young people thinking they would not be good enough or being too shy.

Provide opportunities for young people to create: computer game design, vlogging, design / making fashion and films and website / app design

Address emotional barriers around confidence and shyness in programme design

Harness young people's desire to develop creative skills

Creative skills were those most identified throughout the data as something young people want to develop further. This represents a clear opportunity for cultural organisations to harness this interest, and to better support young people in developing such skills. The data evidences an even split between young people feeling they can teach themselves (be it through practice or online tutorials and videos) and feeling that they could learn through an educational format - however not one respondent cited a cultural organisation as a source of support in skills development, instead mentioning teachers or tutors.

Visual arts have become increasingly marginalised in post Primary education. As visual arts are often an autonomous activity it isn't often a social activity at this age. Online and in-venue visual arts skills development is an opportunity when aligned with current exhibitions as a USP. Providing exhibition opportunities for young people could increase engagement both in person and distance.

Activities that acknowledge young people's cultural interests and desire to participate and create

Creative skills development opportunities

Opportunities for young people to showcase creative work

Advice and training for Creative Futures

Respondents cite a clear interest in both creative practice and skills development. Jobs and careers are a key focus for young people. Of their 'future dreams', 25% were about future work and of this 27% identified arts / cultural / creative roles.

The rise of 'slashies' is evident: an approach to careers based on multiple roles, so that they work simultaneously as a "manga creator / engineer", requiring flexible skills development. However, careers are still important and arts / creative /

digital careers feature strongly in their ambitions, being desired by 27% of young people.

Industry specific careers advice relating to the creative and cultural sector has historically been lacking and training opportunities limited.

Whilst creative apprenticeships have tried to plug this gap, it often results in apprentices developing admin skills rather than growing as creatives. These opportunities are also few and far between, in both geographical location and number of opportunities available. Local and regional cultural organisations have the opportunity to educate local young people in what a career within the creative and cultural industries might look like. This would encourage more young people to imagine a future for themselves within the creative industries.

Many of the young people aspired to own their own business. With the freelance workforce being a growth sector in the British economy, there is an opportunity to support young people with an entrepreneurial spirit to embrace creative activities to support the realisation of their ideas.

Further, with the blossoming 'slashie' culture, there is an opportunity for cultural organisations

to engage those young people with multi-faceted skillsets to become involved in their organisation and bolster capacity.

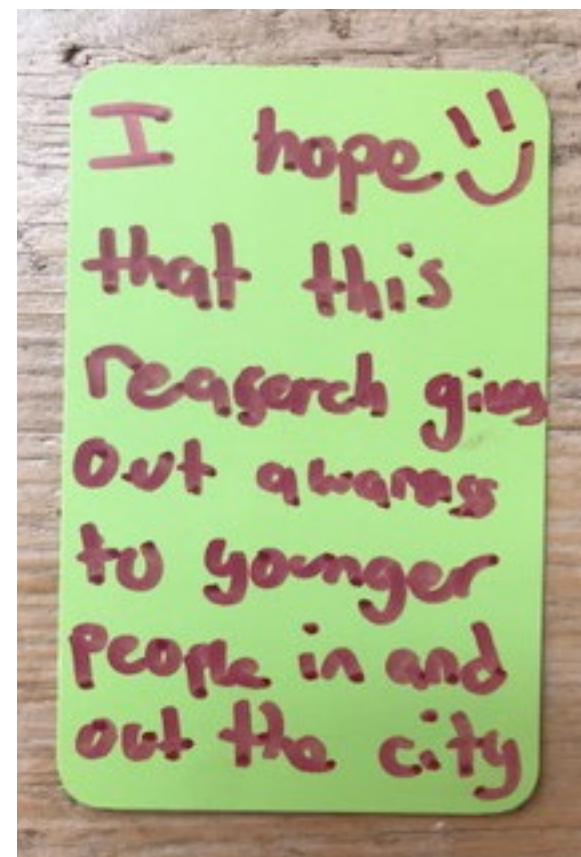
e.g.

- 1 Museum X has under-accessed archive
- 2 Young person Y wants to make digital content
- 3 Together X&Y could create engaging and unexpected content, engaging more young people and new audiences in the process.

Careers advice for arts, cultural, creative, digital work

Training opportunities, both creative and entrepreneurial

Skills development opportunities to help young people meet their desire for arts / cultural / creative skills and careers



Appendix 1. The schools and colleges

Table 24: Sampled schools and colleges by location

Area	Ward	Primary	Secondary	Secondary / Sixth Form	Sixth Form / College
Sandwell	Soho and Victoria	Anon	Shireland Collegiate Academy		
Shropshire	Brignorth East and Astley Abbots	Anon		Bridgnorth Endowed School	
Stoke-on-Trent	Dresden and Florence	Anon			
	Meir South		Ormiston Meridian Academy		
	Hanley Park and Shelton				City of Stoke-on-Trent Sixth Form College
Birmingham	Sutton Four Oaks	Anon		The Arthur Terry School	
Conventry	Lower Stoke	Anon			
	St Michaels			Sidney Stringer Academy	
Herefordshire	Stoney Street	Madley Primary School			
	Golden Valley North		Anon		
	Aylestone Hill				Anon

Appendix 2. Cultural provision

Cultural provision across the West Midlands

In addition to the socio-demographic profile of the West Midlands overall and the wards in which the participating schools were located, we also collated data on the cultural provision within each local authority in the West Midlands.

This provided further context to our analysis of young people's engagement with arts and culture based on the nature, volume and proximity of cultural provision. This analysis incorporated the following building-based activity (we did not include touring provision in the analysis):

- Museums
- Art galleries
- Arts centres
- Theatres
- Cinemas
- Heritage sites and attractions
- Live music venues
- Libraries

Not surprisingly, across the West Midlands, there is significant variation in the volume of provision within each local authority. For the schools participating in this study for example, Birmingham local authority accounted for 26% of the cultural provision in the West Midlands compared to 3% in Stoke-on-Trent.

See table 25 on the following page for a breakdown of cultural provision across the West Midlands.

Table 25: Art and culture provision by area

Location	Art gallery	Cinema	Collection	Combined arts	Dance	Heritage attraction	Library	Music/ live music	Museum	Theatre	Wildlife conservation	Total	%
Birmingham	3	10	1	10	5	8	38	16	8	4	1	104	26%
Bromsgrove		1				2						3	1%
Cannock Chase		1							1			2	1%
Coventry	1	2		2		2	16	2	2	2		29	7%
Dudley		3				2		2	1			8	2%
East Staffordshire		1				2			1			4	1%
Herefordshire	1	2		2	1	14		1	6			27	7%
Lichfield							11					11	3%
Malvern Hills						3			2			5	1%
Newcastle-under-Lyme						2			1			3	1%

Table 25: (continued) Art and culture provision by area

Location	Art gallery	Cinema	Collection	Combined arts	Dance	Heritage attraction	Library	Music/ live music	Museum	Theatre	Wildlife conservation	Total	%
North Warwickshire									1	1		2	1%
Nuneaton and Bedworth		1				1						2	1%
Redditch						1						1	0%
Rugby		1				1			2			4	1%
Sandwell		1		2		1	19		7			30	8%
Shropshire		1		3		21	21	2	7	1		56	14%
Solihull		2						1	1			4	1%
South Staffordshire						4						4	1%
Stafford	1	1				4			1			7	2%
Staffordshire Moorlands						2			1			3	1%

Table 25: (continued) Art and culture provision by area

Location	Art gallery	Cinema	Collection	Combined arts	Dance	Heritage attraction	Library	Music/ live music	Museum	Theatre	Wildlife conservation	Total	%
Stoke-on-Trent		1				3	6	1	1			12	3%
Stratford-upon-Avon			1			8			2	1		12	3%
Tamworth		1				1						2	1%
Telford and Wrekin		1				7			7			15	4%
Walsall	1	2		1		1			2			7	2%
Warwick		1		1	1	6			4			13	3%
Wolverhampton	2	2		2		2		4				12	3%
Worcester		2			1	2		1	2	1		9	2%
Wychavon						2			2			4	1%
Wyre Forest						1			1			2	1%
Grand total												397	100%

Appendix 3: Steering group members

Steering group members		
Hannah Worsey	Into Film	Programme Co-ordinator
Rachel Sharpe	National Trust	Creative Partnerships Manager
Andrew Fowles	Birmingham Museums Trust	Learning and Access Manager
Francis Ranford	Culture Coventry	Director of Audience Engagement
Yael Owen-Mckenna	Coventry Music Hub	Dance Practitioner and Deputy Head of Coventry Performing Arts
Natalie McVey	Worcestershire Libraries and Arts Service	Service Offer Lead
Katie Leonard	BCB British Ceramics Biennial	Education Project Manager

Associate members of the Steering Group		
Louise Richards	Motionhouse	Founder and Executive Director
Jacqui O'Hanlon	Royal Shakespeare Company	Director of Education
Nancy Evans	Birmingham Contemporary Music Group	Director of Learning and Participation

Arts Connect members of staff	
Gemma Corden	Team Administrator
Rob Elkington	Director
Susan Goodwin	Associate Director, Cultural Sector Partnerships
Pepita Hanna	Associate Director, Partnerships and Investment
Rebecca Hardy	Programme Developer Film and Digital Arts
Jane Jarman	Operations Manager
Felicity Martin	Communications Manager
Becky Thompson	Arts Award Programme Manager

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‘The word arts makes me think of performing, creativity and expression of feelings, talents and emotions’

Hanley Park and Shelton in Stoke-on-Trent, Y13

‘It makes me escape into another world, a creative one.’

St Michael’s, aged 11-14

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