



Securing the Voice and Views of Young People: Reporting the consultation findings

Introduction and Background

In November 2005 Arts Council England South East commissioned OYAP Trust to undertake a piece of consultation work with young people which would test and pilot a new way of working which might act as a model of practice to inform how ACE SE can consult young people. Specifically ACE SE wished to deliver a project that aims to consult with a group of young people their draft regional strategy for Children, Young people, the Arts and Creative Learning.

The project brief identified three main components.

1. Identify and select an appropriate target group of young people that takes account of the need for diversity, mix of abilities, gender, social class and age
2. Undertake the consultation process – working with Arts Council England, South East to confirm the methods of the consultation
3. Design, deliver and manage a follow up practical project. This will involve sourcing a professional media company to work with the young people to create and produce a short film/DVD about young people's personal opinions regarding the strategy and the arts in general. It is essential that the young people work in collaboration with the media company to actively produce the work and develop their media art skills

This report addresses the findings of the first two stages of this project brief.

The Young People

OYAP identified and worked with three diverse groups of young people on the consultation element of the project. A fourth group have been identified to work on the filmmaking process, using both their own feelings about the place of the Arts in their lives, and the findings of the three initial groups of young people we consulted.

We were aware that with limited time and resources we wanted to identify a suitable cross section of young people that at least began to offer a broad representation of the thoughts and feelings of young people on the role and place of the Arts in their lives. The criteria for the range of young people we wished to identify were to include a cross section of age, gender, ethnicity, disability, experience and engagement with the arts, with a good geographical spread. A full breakdown of the

monitoring data across all of these groups is to be found in the appendices to this report.

The MAP Project, Oxford:

The MAP project (Multi Arts Programme) aims to work with young people that are not in education, employment or training, aged between 16 and 25. These young people traditionally come from less affluent socio-economic backgrounds, and often have a history of youth crime, mental health issues, drug/alcohol misuse and underachievement in school. The project uses the arts to address personal and social issues, and is accredited by the Open College Network.

We worked with a total of six young people, all of whom are returning to the arts as a means of addressing academic shortfall, and as a means of taking the next steps of progression in their lives.

Pegasus Theatre, Oxford:

Pegasus Theatre is the home of the Oxford Youth Theatre and has a long history of working with young people of all ages on producing and devising innovative youth theatre and is a model of excellence in the region.

Pegasus staff identified a group of service users that represented a broad cross section of the groups that they are currently running, including members of their youth management committee, backstage and technical groups, and performance groups.

We worked with nine young people, aged 12 to 19, with a completely mixed background. They are all engaged in the Arts, both through Pegasus and notably in several aspects of their lives, notably school and further education.

Banbury Asian Girls' Group:

This group was identified through Oxfordshire County Council Youth Service and meet once a week to discuss issues affecting their lives. They are not engaged in the arts in any sustained or significant manner. These five girls ranged in age from 14 to 20.

Abingdon MAP Project:

This group are engaged in the filmmaking process, and have not been included in this report. They are approximately six in number, with a similar identity to the Oxford MAP group, detailed above.

METHODOLOGY

'The most important thing we would like to recognise is what are the specific needs of young people related to the arts. This could break down to artform, access and current provision. If these three areas and the wider question of the needs are explored we would be very happy.' Dominic Jinks, Development Officer, Arts Council England, South East

OYAP always places paramount value on young people's views and opinions, and above all creative input into any project we undertake. Therefore we developed a largely creative framework with which to facilitate discussion and debate, using a variety of engaging methods, from poetry, to photography, physical activities and visual arts, to unlock conversation and debate, and to guide the process in a fun and engaging manner.

The theme 'U Arts What U Eat' emerged in planning meetings with the facilitating team as the metaphor/theme to discover young people's views on their cultural diet, their thoughts on themselves as consumers of the arts, both as audience and participants past and future, and would enable us to explore the themes of the 'recipe' to make the arts more meaningful in the future, to become artists themselves or to make connections as to how the arts enables them to become more fulfilled people, whatever paths they might choose to follow into adulthood. The theme allowed the team to express complex issues in an accessible and engaging way to the group, especially around the strategy itself.

This approach was particularly successful in engaging and sparking debate with the young people who were less experienced at expressing their thoughts, or who might be considering the issues for the first time. It also allowed the team the flexibility to respond at all times to the responses and suggestions of the individuals involved, yet to remain within the planned framework, and therefore be satisfied that the same issues were covered with all groups.

All sessions were filmed for accuracy, and for possible inclusion in the film, and all young people signed consent forms, so their words and images may be used in the context of reporting this project.

THEMES

Whilst each consultation event and group inevitably had a different and unique feel and flavour (as reflected in the notes for each event that form part of the appendix) it was noted that a number of key themes emerged overall. It was felt that since each group touched in some way and to some extent on all of these areas it was worth highlighting in greater detail what the young people had to say about them, indicating both the common ground shared by each group or the individual group's specific 'take' on the thematic area. These themes all interlink with and impact on each other and there is an element of predictable overlap between them.

The themes are:

- Importance and value of the arts
- Opportunities
- Choice
- Expression
- Environment/culture
- Finance

Importance and value of the arts:

All three groups acknowledged a sense of the value and importance of the arts to some degree, although their vociferousness on this point appeared to be in line with their overall experience of and involvement with them.

The Banbury Asian girls' group described art as '*necessary*' and a fundamental part of everyday life:

"Everything we have in this world is designed by someone"

"It's an everyday thing – but you don't realise it"

The MAP group similarly saw the value of the arts in their own lives but also took it a step further and discussed the importance of the arts on a wider scale including its potential impact on more global concerns:

"Art can change the world – it relies on lots of things, money, opportunities, the way children are raised – but it is possible!"

"Art comes into design, and technology comes from that – it's gonna keep evolving until the human species dies. It will shape the way we live"

"Art can help - global warming – other countries, fair trade, making clothes etc"

Both the MAP group and the Pegasus group saw similarities and beneficial connections between the arts and science:

"Artists and scientists are similar – they should talk more"

"Arts and sciences think in similar ways"

"In science you have to be creative and think outside the box, and visualise it."

In answer to the question of whether the arts should be considered a luxury the Pegasus group's response was a vehement "*absolutely NOT!*":

"It is not a luxury – it is part of who we are – it is a necessity!"

"It is the foundation of society, to create, then go on and create more things"

The Pegasus group also valued the ability of the arts to be inclusive and informative:

"The Arts can culture people - broadens your mind, shows you other cultures"

"There is a link between culture and art, therefore you can make links with other people – it brings people together"

"Art is what makes a community"

Opportunities:

All of the groups talked about the importance of opportunities to them – opportunities to try different things, awareness of those opportunities and access to them.

One girl from the Banbury group placed herself at 0 on a 0-10 scale of involvement in the arts (where 0 = little or no involvement). She stated that having access to a greater range of opportunities would probably move her up the scale:

"I don't feel like I've had the chance to try out lots of different things"

However, the Banbury group's preconceptions and perceptions appeared to potentially limit them from actually accessing different opportunities. None of the girls could remember ever visiting an art gallery and on being questioned on why they wouldn't choose to go replied:

"We'd just start giggling – there'd be naked men there...and there'd be all these high-class people there thinking we were stupid..."

The MAP group believed that opportunities existed for them to get involved in the arts but expressed concern about the ability to access them quoting money, college commitments and travel as some of the factors preventing them.

"...lots of stuff out there – it's how you go about getting involved..."
"Too far away or I've got other things going on"

They were emphatic about the benefits of being able to experience a range of opportunities and viewed the chance to sample something new as highly positive:

"When you see something, makes you think, 'I could do that' "
"Everyone should give everything a go"
"You never know what it is you will enjoy"

The group at Pegasus also placed importance on young people being able to access opportunities to experience different activities and advocated more exposure to what they viewed as *"extreme forms of arts"* such as opera. Both the MAP and Pegasus highlighted a need for more opportunities for young people's work to be shown and shared:

"Not enough opportunities to show young people's creative work. "
"Art Galleries should focus on young artists more"
"...makes young people think 'I could do that'"

"Seeing other young people doing art is encouraging to you."
"There should be opportunity for young people to do more collaboration across borders – more showcase opportunities"

The Pegasus group recommended that there should be clearer information provided regarding opportunities available to young people and how they could access them:

"More info to people who can help you, people who help guide your choices"
"Advice available on how to get involved where things are less obviously available – when it's not just there in front of you."

Choice:

Personal choice emerged as being of importance in discussion with the majority of young people involved in the consultation leading on directly from the previous theme of opportunities. The young people valued the freedom to make their own selection from a range of options as suited them as an individual.

The Banbury group identified this idea of being able to creatively 'pick and mix' and personalise as being key to young people, reflected by their interests in fashion, music and the latest technology. The girls cited the example of mobile phones – being able to choose from a wide range of design, media and graphics in order to create your own highly personalised version.

Both the MAP group and the Pegasus group highlighted the importance of choice not being taken out of young people's hands:

"Adults are so out of touch with young people – they talk down to you. They assume your choices"

"Schools should inform people but not impose. They should let people decide."

Choice also came into play in terms of decisions young people were required to make regarding their education and future and the Pegasus group were concerned with the potential limitations that could arise from such decision-making particularly at GCSE option level:

"You look at what is open to you now, so you choose subjects and then only afterwards there's all things opening up you didn't even know about"

They felt that there was a need for more extra curricular activities post age 14 so that people who hadn't chosen art, music or drama as a GCSE option could maintain some continuity:

"If Pegasus weren't here we would have all given up drama"

Expression:

Linking strongly to the theme of choice was the role that the young people felt that the arts played within expression – both self-expression and communication generally:

"Art is communication....it is about expressing yourself"

The Banbury group particularly demonstrated the way in which artistic involvement created a sense of personal ownership and personal expression:

About graffiti – *"I can go out and do it and it would be mine"*

"The music that we like today, when we are older we will still like it – it'll just be classic to us....the younger people probably won't like our music cos we like it"

The Pegasus group acknowledged that the arts allowed the exploration and communication of issues that might not otherwise be raised. They felt that the arts let you *“talk about something you’d like everyone to see that’s not brought up in other ways”* and allowed *“freedom of speech...especially important for young people as people often don’t take into account what we think.”*

Environment / Culture

This theme, incorporating as it does family, friends, cultural and social background and schooling, played a major part in the young people’s discussions in one way or another.

The Banbury group agreed that their families, friends and culture all affected their choices to some degree:

“I think if they like something then you are more likely to.”

There was a strong sense that cultural expectations potentially imposed limits on them:

“...always have to think about what parents would think...”

“We used to have photos up in our house – we don’t anymore”

“Boys get to do what they want”

There was evidence of a dichotomy in some of the responses given by the Banbury group which highlighted the fact that the girls essentially have a foot in two different cultures and have to live with all the implications and, often, contradictions, that this throws up for them. Their response to the arts is therefore coloured by this:

“We live in two different cultures and it’s nice to have a bit of both...”

A perceived lack of Asian artistic role models was apparent, seemingly creating a possible catch 22 situation in which the girls were unsure as to whether they weren’t aware of Asian artists because they weren’t interested in a particular artform or whether they had a lack of interest in the artform because they failed to make any cultural connections with it:

“If I was into art I’d probably have found some Asian artists by now but I’m not...”

The MAP group indicated the importance and impact of friendship groupings and ‘tribal’ choices on young people’s participation in the arts. One young man in particular cited as an example the influence that BMX-ing had on the fashion, design and music choices of himself and his friends.

Both the MAP group and the Pegasus group recognised the impact of schooling on involvement with the arts. For many, school had been the first point of access for an ongoing interest in crafts and drama etc. One young person identified that the confidence to participate had, for them, begun at school:

"It was the only thing I was good at..."

The Pegasus group were particularly vocal about wanting more arts experiences in schools and more opportunities for school children to work with professional artists.

"Schools have a responsibility to expose young people to art"

"They should make school plays compulsory – either on stage or backstage"

They wanted schools to encourage more young people to get involved and were keen that this involvement with and exposure to the arts should begin at an early age when preconceived ideas about the arts hadn't already been formed:

"Start younger – very young! The younger thrive on it – then later you will look forward to it as you have overcome your fear."

"If you are young enough you are perfectly willing to go to the opera – it's only later you start being intimidated, when it's not 'cool' to go"

The young people felt that a key to this was to target parents and to inform and educate them as to the benefits of the arts and the opportunities available for their children:

"They are never told how great drama is or music is"

They felt it was vital that parents should be encouraged to see the arts as having as much value and status as other school subjects:

"The Arts are seen as inferior subjects, less useful to society"

"But arts are more incorporated in everyday life than science or maths..."

"Lots of skills are transferable. A-level drama is useful if you want to be a barrister – not obvious at first but when you think about it, it makes perfect sense."

The young people also expressed a strong awareness of environmental issues that they face as citizens of the world, and expressed a desire to be actively aware of

these issues as young artists. They also expressed an awareness of the potential the arts present to change the world they live in.

"It's already happened... fashion technology, changed the past 200 years – more people think what they could do, another change could happen in the next 200 years"

"Art can help" "Global warming – other countries, fair trade, making clothes etc"

"Art can change the world – it relies on lots of things, money, opportunities, the way children are raised – but it is possible!"

Finance:

Both the MAP and Pegasus groups highlighted the impact that money, or rather lack of money, could have on participation in the arts. It was felt that cost was a potential barrier to involvement and that *"things being free"*, or at least significantly reduced, would help to increase young people's participation:

"There are courses out there, such as silversmithing, but it costs too much"

One member of the MAP group discussed the financial implications and difficulties involved in pursuing further training in the arts and the need for support in this area:

"It's how you can then back up your life – housing, child care, money, food – just general living"

"Everything's hooked up on money"

She referred in particular to the problems she had encountered in filling in a form to apply for a grant for help with this - a process that had taken her four weeks to complete and had required three people to help her dissect it:

"Applying for grants is really really difficult. I hate it...it's a real system"

The Pegasus group vehemently discussed the need for greater government funding for the arts and were adamant that *"everything should be open to everyone"*, that finance should not be allowed to stand in the way of people's enjoyment of and participation in the arts:

"The problem lies with the government not giving the Arts Council enough money"

“You need to abolish council tax and raise income tax to enable a healthy artistic community”

“Art should be nationalised...I’m prepared to pay extra tax for people to be able to go to museums etc for free”

Interestingly the Banbury group did not explicitly mention the role that finance played in their participation, or lack of, in the arts. However the impact of their socio-economic background was perhaps implied in their views that art galleries and opera were for *“high-class people”* or *“people who go to boarding school”*.

There also appeared to be a distinct commercial aspect to the Banbury girls’ aspirations in the arts (see ‘Yummy Tummy exercise’ results in appendix), with a strong emphasis being on either design businesses or media (tv/film) and music. This perhaps indicated a feeling that in order to pursue involvement in the arts there would be a need to ensure its commercial or financial viability. This particularly stood out in contrast with the aspirations of some of the Pegasus group (such as ‘construct my own piece of theatre’ and ‘learn to waltz’) which seemed to indicate more of a desire to pursue and enjoy art simply for art’s sake.

Summary

Overall the consultation events indicated that the young people we spoke with value the arts and their opportunities to participate in them. Indeed, where this participation and experience had been particularly developed, such as in the case of the Pegasus group, the young people are both passionate and articulate about the importance and the benefits of artistic involvement in their own lives and those of others.

The young people desire easy access to and information about a wide range of diverse artistic activities and chances to get involved - including opportunities to show their own work and experience that of other young people. They also appreciate opportunities to work with professionals.

Personal choice and personal expression are of immense importance to them but these are also inevitably bound up with and indivisible from the impact that families, friendships, cultural and social backgrounds, education and financial situations have on their individual lives.

YOUNG PEOPLE'S SUGGESTIONS AND RECOMMENDATIONS

There follows a summary of the key suggestions and recommendations that the groups made during the consultation events in regard to their views on access to and provision for the arts for young people such as themselves.

- Free tickets (to cultural events/experiences) for all under 12's
- A booklet of tickets for young people – for them to choose how, where and when to spend
- Arts drop-in centres at every Tesco's
- A young person-friendly section on the ACE website
- Access to professional artists/arts workshops in schools
- "Make museums more interesting...a graffiti exhibition on the history of rap..."
- More government funding for arts for young people
- More access to artistic role models
- More opportunities to see, showcase and share young people's creative work
- Easier access and increased exposure to a wide range of opportunities
- A more holistic approach, involving their family and friends
- MAKE IT EASIER – more money, more easily available.

CONCLUSION

It is always a fascinating privilege to spend time with young people; hearing their thoughts and opinions in a creative and stimulating environment has been revealing and thought-provoking. Choosing the three groups to provide a spectrum from those who are engaged in the arts to those who would not consider themselves to be engaged at all, revealed marked similarities and shared issues and concerns, indicating that although this was a small sample of young people, the issues would seem to be shared among young people in a broader sense.

What emerged was the difference between a fluency and sense of being at ease in a variety of arts-based cultural settings that comes with regular exposure. The artistic team engaged to work on the consultation remarked on the sense of optimism they experienced with all the groups, how young people fully realised a broad

understanding of what art is and what value it has, but that it is not taken seriously enough by adults and in the education system. All groups showed a keen willingness to participate, and there was great pleasure at the experience of 'being listened to'.

An overwhelmingly important aspect of enjoyment and participation in the arts was the need for there to be a sense of cultural relevance, through role models, culturally relevant artists and art forms, but also reflecting the notion that young people expressed much more interest in the future than the past. The notion of what is 'cool' and what is not is highly defined in youth culture – art forms more embedded in the past have little or no interest. Yet these young people also agreed that with more exposure to ballet, opera, and with a contemporary twist, these art forms could actually become 'extreme' and therefore 'cool'.

Young people clearly identified the age of 14 as a critical time when the arts can effectively disappear from their lives; it can appear to them as a cut and dried decision to take the path of science rather than art, especially given that the arts are still seen as, in the words of one of the young people, 'the doss subjects'.

'you look at what is open to you now, so you choose subjects and then only afterwards all things opening up you didn't even know about'

Another young person pointed out that at 14 peer pressure is at its strongest,

'Boys lot less keen to be prepared to make a fool of themselves. It's just the way people are at 14 – it does balance out later'

It is at this age when young people felt they could make a real difference in terms of being ambassadors and advocates to their peers for non-curricular arts opportunities. It may be stating the obvious, yet it is worth reiterating; for young people the arts are an important point of social interaction, reflect their choice to participate and should be fun!

It must be noted also that the Arts Council does not 'exist' for them as an organisation. The artistic team picked up on several key tasks which could be undertaken by the Arts Council in respect of the young people's recommendations and issues.

- In addressing young people's desire for their art to be exhibited where young people go, identify partnerships to place young people's work in 'everyday places' such as shop windows or supermarkets.
- Develop with young people a section of the Arts Council website, for young people, by young people.
- Work to promote young ambassadors for the arts, especially in schools at the point when young people make the decision to cut out the arts subjects in favour of sciences, as to the non-curricular opportunities and value of continued involvement, and to their families.

Throughout this consultation project what has impressed the artistic team is the mature insight into cultural issues many of the young people displayed. On the one hand the opportunity to address themselves to, and be heard by, the Arts Council, and the prospect that what they had to say could make a real difference, was a responsibility these young people took enormously seriously – and on the other hand the clear reward of bringing a creative approach to unlocking new thoughts and

opinions, often for the first time, on a subject that had not been previously significant, has shown the intrinsic value of the creative consultation process to these young people. Our shared desire would be that there will be demonstrated clear value to the Arts Council in the outcomes of this project.

Helen Le Brocq & Rosy Prue
OYAP Trust
March 2006

Appendix 1

U Art What U Eat Monitoring Data

GENDER

	Total	Female	Male
Oxford MAP	6	2	4
Pegasus	9	3	6
Banbury Asian Girls	5	5	
Total	20	10	10

AGE

	Total	-12	12	13	14	15	16	17	18	19	20 +
Oxford MAP	6						1		3		2
Pegasus	9		2		2	2	1	1		1	
Banbury Asian Girls	5				1		1	2			1
Total	20		2		3	2	3	3	3	1	3

DISABILITY

	Disability?	Physical	Hearing	Learning difficulty	Mental Health	Sight	Drug
Oxford MAP	2			2			
Pegasus	2	1		1			
Banbury Asian Girls	0						
Total	4	1		3			

ETHNICITY

	White British	Other Black background	Pakistani	Indian	other
Oxford MAP	5				1
Pegasus	7	2			
Banbury Asian Girls			2	3	
Total	12	2	2	3	1

Appendix 2 – MAP Oxford

U Art What U Eat Consultations session, Map Oxford, 14.2.06

(Note: quotes approximate, need to check back over recordings for absolute accuracy)

6 participants, all over 16.

Experience: 1 visual art interest, 1 been 2 weeks on MAP course and undecided, 1 no experience, come along to find out, 1 graphic designer and textile artists, 1 mainly film making experience. 1 joined later

Introduction to the Food metaphor. Collage/mind map exercise on What is the Arts?

"Art can be anywhere"

Who is Art for? – "Art is for everyone, but everyone likes different types of art"
"Depends on the encouragement"

Strong theme: "When you see something, makes you think, 'I could do that'"

"I like looking, but then I think I can't do that"

Fashion – "Part of a trend"

"Having a CD collection makes you a collector of art"

Observation: changing the definition of 'participation', 'artist', 'art collector' etc to make it more relevant and accessible to young people's lives seems important – to change the way they see themselves in terms of art makers and consumers..

IF ARTS WERE FOOD WHAT WOULD THEY BE?

Ballet, fruit and veg – traditional

Hp Hop, fashion show three course meal

Practicing the arts would be three course meal, or including preparing the meal.

Shakespeare – sprouts. "Don't understand it, don't know enough about it"

Candyfloss – graffiti, pantomime

Poetry – "Would make me physically sick"

It was agreed that understanding something is important to being able to enjoy it or participating in it.

Question: "What would make you order something exotic you hadn't tried before?"

"If I tasted it once and liked it"

"I would taste it if I was really really hungry" Can you be art-starved?

"If you see a cookery book it might start a hunger in you, and you would want more"

"Tasters"

Question: "What is your existing diet" – filling in the yum yum man diagram
"If you like the look of it you are more likely to buy it."
"I liked the look of it so I started to collect it" (ref Japanese Anime cartoons)

Music – "Depends what mood I am in, helps my emotions. If I am down I put on something light"

Art like therapy – "It helps people"

Music associated to other pastimes, BMX cited...

"Helps me express myself, what I listen to"

"Fashion helps you belong"

Introduction to the strategy – ***'Everyone in England, through early childhood to young adulthood and beyond, should engage with the highest quality of arts and creative experience. A young person in England should be able to expect to engage with a diverse range of experiences from taking part in arts activity and producing work as an artist, to working with and seeing the work of creative practitioners.'***

Participants asked to place themselves on line, between positive point and negative point, reflecting as to whether they agreed they had lots of choices to work with artists and get involved in the Arts

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"Adults so out of touch with young people – they talk down to you. They assume your choices"

"Lots of stuff out there – it's how you go about getting involved"

"Too far away or I have got other things going on"

Factors – Money, College, Travel

"I have (opps to participate) - I don't know if it's because I asked for it or not"

Mention of Connexions...

Confidence to participate begins at school – "It was the only thing I was good at."

CRAFTS AND DRAMA via school, and carried on...

Question: What would it take to move you up the scale you have placed yourselves on? Ie to participate more...

"Things being free"

"Confidence"

Not much response to the question about what artist they could work with would make them want to have a go... Not important element it seems..

WORLD WITHOUT ART?

No flavour

No taste

No differentiation

Language makes art... "We would go back to bashing each other over the head"

"We would whistle"

Recipe "accident you build on, like art" ref burning meat for 1st time etc

"Empty hands, we would be robotic"

Whistle, Sign, Communicate – the imperative would be there

Art Is Communication

"It is about expressing yourself"

"We would create new ways"

ARTS _ THE NUTRITIONAL FACTS

- Express yourself
- Defining different cultures – tribes – peoples
- Identity
- Motivation
- Enjoyment
- Skills – how to do it
- Relaxation
- Detox
- Keeps your brain in gear
- Keeps you going
- Cheers you up
- Expands your brain/mind
- Work – enjoy your work
- Make money!
- Career skills
- Patience and persistence
- Emotional outlet
- Might help me make decisions
- MAP for life
- Team
- Choices
- Collaboration

Art for life – a part of life

Strategy – 'By meeting and challenging children and young people's individual interests and needs, we can develop young people's creativity, stimulate a lifelong passion for the arts and a lifetime involvement as

reflective and critical spectators and/or as creative practitioners in and beyond the arts.'

Extreme sports, creativity in it... pushing boundaries, going where no-one has gone before.. "Arts will make me a better extreme sportsman"

Question: Who Are Artists?

"(people) having right opportunities and taking them"

"(People) open to new ideas"

"Hunger for more"

"Whatever your best achievement is and going for it, and then develop it"

People with: ideas, qualifications, money, contacts, good for sharing

INGREDIENTS FOR AN ARTIST

- Experience
- Practice
- Have a bit of a plan
- Mix and match
- Openness and opportunity
- Qualifications
- Money
- The idea
- Knead it and expand it

"Everything is so commercial" "Not enough opps to show young people's creative work"

"Art Galleries should focus on young artists more" Both as makers and as viewers

"Modern Art Oxford should show a lot more than once a year – makes young people think 'I could do that'."

"There are courses out there, such as silversmithing, but costs too much"

"Everything hooked up on money"

"Wider training – it's how you can then back up your life – housing, child care, money, food – just general living"

"If more people could teach, then the price would come down"

"Applying for grants is really really difficult. I hate it" The girl referred to a form which took four weeks, three people to help her to dissect it, needed birth certificates etc etc... "It's a real SYSTEM"

Question: WHAT WOULD YOU CHANGE ABOUT THE SYSTEM FOR YOUR CHILDREN?

- Easier route
- No end to funds and opportunities

- Free tickets for all under 12s
- No stereotypes
- "Everyone should give everything a go"
- "You never know what it is you will enjoy"
- Arts drop in centres next to Tesco's
- Make it less scary for people who have never been involved
- A completely new thing

Question: CAN ART CHANGE THE WORLD?

"It's already happened... fashion technology, changed the past 200 years – more people think what they could do, another change could happen in the next 200 years"

"Imagination to it – *PEOPLE* can change the world – no matter what it is - Art can come into it – draw and develop new type of art"

"Art can help" "Global warming – other countries, fair trade, making clothes etc"

"Art can change the world – it relies on lots of things, money, opportunities, the way children are raised – but it is possible!"

"Art comes into design, and technology comes from that – it's gonna keep evolving until the human species dies. It will shape the way we live, (accuracy? Pollution, too late)... the way we slow it down in the long run"

"I dunno"

Theme emerging: Art and relevance to young people's concerns really important. Global problems, the environment... "Artists and scientists similar – they should talk more"

YUMMY TUMMY MAN

Participants were invited to reflect on their current diet of the arts and youth culture by filling in the stomach of a drawing of a cartoon man.

MAP OXFORD

- Composing
 - Editing
 - Anime
 - More anime and even more anime
 - Collecting
 - Internet
 - Flute
 - Organ
 - Symphony (computer composing)
-
- 3D architecture
 - sculpture
 - fashion design
 - textile design
 - music technology
 - graphic design
 - photography
 - cooking
 - product design
 - drawing
 - painting
-
- creating things for my little girl
 - photographing and capturing the environment that I live in
 - drama, working through emotions
 - doing something I enjoy
-
- Music
 - Drum and bass
 - DJ Mickey, Blackmarket, Westworld, DJ Mappi and Swiff
 - Hip Hop
 - R&B
 - Football
 - Garage
-
- Music
 - Shopping/fashion – finding something original
 - Music = moods. Depends what mood I'm in to what music I listen to. Favourite song changes every day
 - Bright colours, things that jump out at you

- BMX – friends
- Music – hip hop, turntableism
- Social conversations – general but also problem solver
- Chilling – music
- Watching TV – soaps and movie
- Computer – internet and games
- Drawing – sketches – colouring and toning
- Magazines – BMX
- Videos, DVDs – BMX
- FRIENDS – all creativity linked to social life with friends

MAP Oxford Consultation

Recipe for Involvement in the Arts

INGREDIENTS

- Qualifications
- Money
- Experience
- Practice
- A plan
- Openness
- Opportunity
- The idea
- A mentor
- A market place

METHOD

- Expand your idea
- Knead it
- Add quite a lot of opportunity
- Add qualifications, money, willingness and new experiences
- NB: make sure you have enough money or it will burn
- Show other people
- Ask other people

POEM

About what life would be like if there were no Arts

ARTLESS

There would be nothing
No flavours
No colour
No smell
Empty hands
We would be robotic
Everyone would be exactly the same
No differentiation
We'd whistle, talk, sign
Communicate
Create

Appendix 3 – Pegasus

U Art What U Eat Consultations session, Pegasus Oxford, 24.2.06

(Note: quotes approximate, need to check back over recordings for absolute accuracy)

9 participants, mixed, all experienced variously at Pegasus activities, from acting, to production and technical work.

What is the Arts? Collage...

Expression – issues – ‘Talk about something you’d like everyone to see that’s not brought up in other ways’

‘Freedom of speech, especially important for young people as people often don’t take into account what we think.’

Art facilitates ‘expressing ourselves through many means, painting, dance – many means’

‘Arts can culture people, broadens your mind, shows you other cultures’
Importance of element of fun – ‘Art is entertaining people and yourself. Art should be fun.’

Stress relief – ‘You can escape’ ‘Takes your mind off everything else and concentrate’

Interacting – coming together: ‘There is a link between culture and art, therefore you can make links with other people – brings people together.’

‘Anyone can join in’

‘shared experience’

‘meeting new people, different ages’

‘It takes time to do – and it’s normally really good. The whole process is art itself – everything that goes into it.’

HATE FOOD:

Meat (as vegetarian) – would be anything that is on at the New Theatre. ‘over commercialism, takes the emotion, passion and feeling out of it – I don’t like it! There’s nothing new, you pay too much.. it’s clinical, art can become clinical, and that kills it.’

‘Anything that is sexist or racist’

Buffet Table of the Arts: poetry, painting, pottery, crafts

Graffiti – ‘Art is expression – graffiti (not the vandalism kind) is expressive – people put time and effort in – it is beautiful. You need to be talented – it is art in every way!’

Theme: Art needs to include effort – ‘puts himself in it’

Ballet: mixture of arts, got poetry in it.

'Dance – has dance, music, costume design, set design, lighting, film – it all adds to it, Diversity is vital!'

'Widens your range of interest'

IS ART A LUXURY?

Absolutely NOT!

'Some of the most poverty stricken places have art'

'Wherever you have intelligence you have art'

'Eg cave paintings'

'It is not a luxury – it is part of who we are – it is a necessity!'

A SOCIETY WITHOUT ART?

- Dull
- No buzz
- 'it is the foundation of society, to create, then go on, and create more things'
- it is useful - art is therapy too'
- where there is deprivation, the tsunami, they set up workshops so that people could express themselves'
- Blackbird Leys, have community project that involves various art forms, especially music – young people are drawn to it. Keeps them off the street and helps develop a community'

Art and environment – architecture is art.

'Art helps, eg in hospitals, can make people feel better and recover'

'enhances your surroundings'

'Art is influenced by the environment and art itself adds to the environment'

Introduction to the strategy – ***'Everyone in England, through early childhood to young adulthood and beyond, should engage with the highest quality of arts and creative experience. A young person in England should be able to expect to engage with a diverse range of experiences from taking part in arts activity and producing work as an artist, to working with and seeing the work of creative practitioners.'***

EXERCISE YUMMY TUMMY MAN – your diet of arts

'Anyone can do art – Candoco Dance Company, shows disabled people can dance'

'Everyone's creative to a certain level – some people are quite private about this creativity.' WHY? 'because it is exposing, and art is abused sometimes' 'you can be embarrassed and intimidated'

'Arts can be intimidating and scary'

HOW COULD SOCIETY MAKE ART MORE ACCESSIBLE?

'More art in school. Sending professionals into schools – people love workshops in schools.'

'Start younger – very young! The younger thrive on it – then later you will look forward to it as you have overcome your fear'

'They should make school plays compulsory – either on stage or backstage'

'Drama makes you more confident than other people, cos you're used to being on show'

'If you are young enough you are perfectly willing to go to the opera – it's only later you start being intimidated, when it's not 'cool' to go.'

WHAT IS COOL?

'Anything extreme.' Risk, daring, subversive, performance art

THEME: RESPONSIBILITY OF THE ARTIST

'Freedom of speech can be taken too far – the cartoons (of Prophet Mohammed) were unnecessarily controversial'

Artist's responsibility – 'not fame or glory as motivation'

'As soon as you put limits, you limit freedom of speech'

'But there is a limit to how much people will tolerate'

'Artists have a responsibility to push boundaries but not to offend' (esp. against culture or religion)

'Sanity Clause II – scene of a rape, not the right message'

'Responsibility to be provocative, but have to be responsible about it because arts are dangerous and powerful'

ARTS AND POLITICS/POLICY/ SCHOOLS

'Infrastructure is important and that should come first. No point having arts.....?????'

'Art is what makes a community'

'The problem lies with the government not giving the Arts Council enough money'

'You need to abolish council tax and raise income tax to enable a healthy artistic community'

'Art reaches out across social borders – but you need to differentiate where the arts money is spent'

'In Blackbird Leys, a high crime area, if you set up an arts scheme...

'Everything should be open to everyone'

'Art should be nationalised... I'm prepared to pay extra tax for people to be able to go to museums etc for free'

'Make museums more interesting – a graffiti exhibition on history of rap....'

'Schools have a responsibility to expose young people to art'

'Schools say, here's a trip out, but it costs £25 to go'

'Schools should inform people but not impose. They should let people decide.'

YOUR FUTURE IN THE ARTS?

'Want to be an actor, go to college to do performing arts, see a route ahead, qualification, experience, money.. Support is vital... anyone's support, otherwise idea or will to push for... lots of financial support needed

ARTIST MENTORS

'Shows you what can be achieved... easier to learn from people who are better than you.'

'Inspiration and determination to be like them or be better than them'

Dance biggest gender divide, also drama, class of 20 girls and 4 boys

'Boys lot less keen to be prepared to make a fool of themselves. It's just the way people are at 14 – it does balance out later'

FUTURE IN THE ARTS

'you look at what is open to you now, so you choose subjects and then only afterwards all things opening up you didn't even know about'

'Lots of skills transferable. A level drama useful if you want to be a barrister – not obvious at first but when you think about it it makes perfect sense.'

'Arts and sciences think in similar ways' 'In science you have to be creative and think outside the box, and visualise it.'

'Good for general problem solving'

'The Arts are seen as inferior subjects, less useful to society.'

'But arts are more incorporated in everyday life than science or maths'

WHAT MADE YOU WANT TO BE A PART OF IT?

'Taking part, most important'

'I saw a production, it made me remember I liked it, and I started again'

'Social aspect very important, to keep you coming back over and over again.'

'Seeing OYTC plays, really amazing pieces of youth theatre – young people making amazing theatre.'

'Seeing other young people doing art is encouraging to you.'

'Kids are looked down on. Can't do this or that... can't see what they've done as not as good as a 40 yr old, but if you let kids see what people the same age are doing, think that's really good'

'There should be opportunity for young people to do more collaboration across borders – more showcase opportunities'

Strategy – 'By meeting and challenging children and young people's individual interests and needs, we can develop young people's creativity,

stimulate a lifelong passion for the arts and a lifetime involvement as reflective and critical spectators and/or as creative practitioners in and beyond the arts.'

WHAT WOULD YOU CHANGE TO MAKE THINGS BETTER?

- More excellent extra curricular activity in schools with professionals in professional settings, eg kids in theatres
- Opportunities to experience different activities that aren't publicised
- Parents' decision and school re workshops – more information should be given through them as to what is available
- More exposure to extreme forms of arts, eg ballroom, opera
- Educate parents as to the opportunities for their children
- More government funding for arts for young people
- MAKE IT EASIER – more money more easily available
- Young people to be more encouraged to get involved – through schools and targeting parents – they make the decisions
- 50/50 ability to make decisions, at certain age more independence n ability to make our own decisions, eg booklet of tickets
- Schools could educate parents to the benefits – inform them more
- Adults also need support and encouragement to do the same for their kids – educate them into reasons why arts are good, all the positive effects. 'they are never told how great drama is or music is (over other more worthy subjects)'
- Integrate e arts properly into schools across all subjects... as there are physical learners there are also creative learners
- **Problem of giving up when you are 14 – up to 14 art music and drama are compulsory – needs to be more extra curricular activities aimed at 14-18 yr olds to keep continuity. 'If Pegasus weren't here we would have all given up drama.'**
- 'Need **outside** influence to keep interests up, school not enough'
- 'More info to people who can help you, people who help guide your choices'
- advice available how to get involved where things are less obviously available – where it's not just there in front of you
- Arts thought of as a bit of a 'doss'. Should be treated as a more serious subject

YUMMY TUMMY MAN

Pegasus

NB Bottom of tummy is existing cultural diet – top of tummy is what they'd like to consume culturally

BOTTOM

- Music (piano)
- Listening to music
- Drama (school plays)
- Poetry writing
- Story writing
- Reading
- Magazine editing
- Devising
- Watching films
- Youth groups

TOP

- Ballroom dancing
- Street theatre/dance
- Synchronised swimming

BOTTOM

- Reading
- Listening to music
- Play devising
- Reading poetry
- Opportunity to make a film
- Dance
- Acting
- Music (Piano, performance and composition)
- Singing
- Film watching

TOP

- Working with the youth of other cultures – travel with the Arts
- Write stories and poetry

BOTTOM

- Rowing
- Poetry reading
- Listening to music
- Stage production
- Painting
- Music
- Reading
- Film
- Acting

TOP

- Sculpture
- Composing

- Visiting new countries
- Diving

BOTTOM

- Writing
- Reading books
- Watching films
- Make a film
- Dance
- Fashion design
- Textiles
- Acting
- Photography

TOP

- Tap dance
- Digital photos
- Drawing

BOTTOM

- Reading
- Stage/set design
- Seeing theatre
- Costume design
- Music creation
- Drawing
- Listen to music
- Dance
- See films
- Acting
- Poetry

TOP

- Construct my own piece of theatre
- Film making

BOTTOM

- Writing poetry
- Pay writing (with professionals)
- Creative writing/reading
- Watching films
- Music - creation and listening to
- Acting/theatre with professional actors
- Seeing theatre and dance

TOP

- Stand up comedy
- Film making
- Architecture

BOTTOM

- Reading
- Write plays
- Watching films
- Stage fighting

- Listening to music
- Dance
- Acting
- Writing
- Story telling

TOP

- Capoeira
- Write a book and get it published
- Act in a big play
- Comedy
- Play saxophone
- Samba, tango
- Learn to waltz
- Paint a good picture

BOTTOM

- Theatre work
- Working with other actors
- School play
- Music
- Reading
- Writing
- Watching films
- Walking
- Swimming
- Playing music
- Seeing galleries

TOP

- Composing

Appendix 4 – Banbury Asian Girl's Group

U Art What U Eat
Consultation session, Banbury – Asian girls' group, 28.2.06

(Note: quotes approximate, need to check back over recordings for absolute accuracy)

5 participants, 4 over 16, 1 aged 14.

Collage/mind map exercise on What is the Arts?

Observation: Perhaps interesting to note that this exercise in lots of ways resulted in a far wider selection of imagery than in previous consultation sessions – with the inclusion of gardening, make-up and also just choosing images because of liking the way they looked...

Could be a cultural thing? – Islamic art = decorative and often craft-based, therefore perhaps lacking some of the potential divisions/labels sometimes imposed between high art/fine art/craft/design etc? Could be simply that they lack knowledge of these (arbitrary) definition/divisions and therefore are not limited by them??

"Art is anything you want it to be"

"I just liked the way it looked..."

Gardening is art – doing something with plants and making designs etc

Graffiti – "a different type of art". Not done by someone well known. Anyone can do it...Not an artist like Van Gogh or something

"It's mine"

"I can go out and do it and it would be mine"

Make-up as art – creating different effects for film, theatre etc, a mask

Traditional art – henna, rugmaking

Do you think there is no difference between art and craft?

"Yes... 'cos you have to design and make it – it's the same thing in a way"

"I hate art – I can't draw"

"Some of television is art"

Food/art metaphor:

Graffiti = Haribos (colourful, young)

Tomatoes (disliked) = gardening

Dance=Pringles – "once you pop you just can't stop!"

Is advertising art? – "some of it" eg perfume ads.

Romeo and Juliet =wine, (blood)

Rap=pizza/junk food.

Ballet=spaghetti – you have to balance it when you eat it like balance in ballet

Wildest dreams in the arts?

- Actress “I’ve got a bit of an ambition”
“I liked being centre of attention”
- Either something to do with music or open a business designing clothes

Girls agreed that Fashion/music/latest technology (mobile phones – choice of graphics, media, design etc) = the most important to a young person today
Personal choice – important theme here.

Opera – “I hate that”

Why do young people not like opera/classical music?

“It’s mostly for ‘high-class’ people”

“Snobs”

“More posh”

Would you be interested in it if you had experienced it?

“Maybe in the start...but we’ve been brought up like this now so I can’t say.”

“We are the normal people” vs. ‘people who go to boarding school’

“The music that we like today, when we are older we will still like it – it’ll just be classic to us....the younger people probably won’t like our music cos we like it”

What about what your parents are into?

“I think if they like something then you are more likely to.”

All agreed that your environment, atmosphere, people around you were important to what you liked – some saying that friends more important than family though.

None could remember visiting an art gallery.

Why wouldn’t you go?

“We’d just start giggling- there’d be naked men there. And there’d be all these high-class people there thinking we were stupid”

Introduction to the strategy – ***‘Everyone in England, through early childhood to young adulthood and beyond, should engage with the highest quality of arts and creative experience. A young person in England should be able to expect to engage with a diverse range of experiences from taking part in arts activity and producing work as an artist, to working with and seeing the work of creative practitioners.’***

0-10 scale on involvement with the arts.

1 girl at 0 – “don’t feel like I’ve had the chance to try out lots of different things” – agreed that trying diff. things would move her up the scale.

1 girl at 5 and 2 at 6 (other girl had left by this stage)

“I’ve still got a lot of time in my life to do things”

The girl at 0 would have moved herself an 8 if she had been a boy.

Strategy – ‘By meeting and challenging children and young people’s individual interests and needs, we can develop young people’s creativity, stimulate a lifelong passion for the arts and a lifetime involvement as reflective and critical spectators and/or as creative practitioners in and beyond the arts.’

Cultural impact.

Representational imagery of people disallowed in Islamic law...

“We used to have photos up in our house – we don’t anymore”

“They say ‘music is your soul’ don’t they? – I used to believe that, I don’t now”

Lack of Asian artistic role models? Creates a Catch 22 situation.

“If I was into art I’d probably have found some Asian artists by now but I’m not...”

Girls agreed that their culture would affect them

Are the arts good for you?

“Music is everything to me”

“When you’re emotional you put some music on...”

“Music keeps you going”

“Art...making life easier”

“Life is art – the way of eating, the way of making things...”

Art is “necessary”

“Everything we have in this world is designed by someone”

“It’s an everyday thing – but you don’t realise it”

“It’s our heart that creates art” – relates to poem about world without arts – Flatliner image – no art-beat

Does art have to be culturally relevant to you?

“It doesn’t have to be all culture...we live in two different cultures and its nice to have a bit of both”

A feeling that cultural influences/expectations impose limits for them – “always have to think about what parents would think”

Boys get more freedom – “boys get to do what they want”

Observations:

- The ‘givens’ about the arts aren’t here and therefore the ‘getting the point’ and the vocabulary to express with isn’t here in the ways in which it has perhaps been there with other groups
- Dichotomies and contradictions – the girls essentially have a foot in two different worlds - that of modern teenage western world and that of Asian/Islamic/cultural background with all the implications and expectations involved in that so their approach to life generally is coloured by that before you even begin to bring in their approach to and understanding of the arts and what opportunities they might hold for them. Also socio-geographic background also comes into the mix too.

- The girls existing experiences in the arts (see Yummy Tummy exercise) is perhaps notable for two things – the predominance of what could be regarded as very female pursuits (eg. Sewing, cushion making, fashion shows). Perceived as perhaps culturally appropriate for females? Also – they have all done the same things – very uniform, not much variety.
- There appears to be a fairly commercial aspect to the girls' aspirations in the arts (see Yummy Tummy exercise results) - with emphasis on design business being strong. Either that or media (TV, film) or music. Perhaps a feeling that you would need to make it viable/ need to make a living rather than making art for art's sake??

YUMMY TUMMY MAN

Banbury Asian Girls' Group

NB Bottom of tummy is existing cultural diet – top of tummy is what they'd like to eat culturally

BOTTOM

- Fashion show/sewing
- Plays
- Dance sequences
- Drama
- Still life drawings
- Graphics

TOP

- Media
- Appear in a TV soap or drama serial/acting in a film

BOTTOM

- Pottery
- Masks
- Fashion show (Slough)
- Canvas
- Threading
- Magazine
- Mela
- Make-up
- Heer Ranja animation
- Photography
- Cushions
- Dance
- Sewing

TOP

- Music
- Djing
- Design clothes/Open up a business/sew clothes

BOTTOM

- Fashion show
- Craft work
- Dances
- Henna
- Animation
- Been to concerts
- Cushions
- Plays

TOP

- Pantomime
- Play to do with music
- Design clothes
- Organise party

BOTTOM

- Fashion show
- Pottery
- Textile – making a handbag
- Animation
- Henna design
- Sewing
- Magazine article (writing)

TOP

- Music
- Designing clothes and houses

BOTTOM

- I have done canvas
- Graffiti
- Digital art
- Play
- Sewing

TOP

- TV show
- Music videos
- Fashion designer

Poem

NO ART BEAT

**It would be a flat line
Sterile, white, lifeless
No perspective
The vanishing point lost
Nowhere to live
Nowhere to die
Give us our hearts back
So we can survive**

Appendix 5

Supplementary notes following mini-consultation with Abingdon MAP students in preparation for their involvement in the film

- Leaders feed back on the main consultation sessions
- discussion indicated strong feelings on pretty much the same lines as the other groups' results.

- metal music is chocolate
- bubble gum is girl bands
- cake is pop – crap – Battenburg – manufactured boy bands
- I wouldn't eat classical music. I wouldn't even sniff it. It's like rotten milk.
- I like some minimalist classical music.
- classical sculpture is liver – I don't particularly like it, but it's good for you
- the first piece of music I ever played was classical – but I don't like it
- my father listens to the same pieces over and over again. It does my head in
- ballet is apples
- opera is bananas – I hate fruit
- poetry is music – rhythm
- poetry comes out of your ears and eyes, your nose and mouth
- cave art is the first art – then it went to wearing clothes, using decoration
- architecture is art – I would create my dream house
- art and science go together
- you have to be original
- cooking is art – you make it and you eat it
- cooking is short term art
- you learn by experimenting, investigating
- art is about effort – for something to be art, a lot has to go into it
- art is about audience – communicating a message
- art gets you meeting different people
- art relaxes you sometimes
- some art is private
- Long quote from Charley – Art is what people make it. You change it, update it. You couldn't have a world without art. The walls are art. Someone's got to design it and figure out how to lay the bricks. You can't have art without people and you can't have people without art. Everyone's a part of building the wall. Children making clay, finger paints. Teenagers Djing, dancing, ice skating. Old people knitting, telling stories....

How do you use the arts?

- my guitar is my therapist
- I'm making a model of a house. You need money, drawings and ideas to make a house (this is the project of someone who's experienced housing problems)
- I write stories and illustrate them – the child inside does the writing. It's important to hang onto memories
- my favourite quote is 'He never heard them say anything; he just had a memory of what was said'.

- words can become art
- it's important to hang on to the child inside you

Feeling bad? What do you do?

- listen to music – everyone said this
- one person plays the guitar
- writing gets the emotions out
- Playstation is good for anger – appreciate the graphics

What arts do you do?

- web design, animation, film, editing, music, drawing, writing, model making

What skills have you gained at MAP?

- film work
- computer skills – better than writing an essay!

Discussion about formal education –

- education should be fun
- you learn more if you're having fun – things are easier to remember
- re-enactment/role playing would make history better

Barriers

- money
- parents/carers need to be educated
- time
- space
- materials
- transport
- need to know how to research, how to submit, how to get your work out there
- need confidence
- subsidy

What about the future?

- I would draw a child in a house looking through a window. There would be locks on everything and ghosts. They'd escape through the chimney, walk through walls, escape their fear

A world without art?

- empty bubble, no sound, just wind, tumbleweeds. A vacuum.

What would get more yp involved?

- more things people can do, not just walking around for an hour (museum/gallery) and go home. Something active.

What's in a name?

- a museum is usually full of old things
- an exhibition is usually full of newer things
- a gallery is full of new things and young people
- a showcase is full of prototypes, stuff that's going to be made. Well cool!

- I can't wait for the future
- I'd make a flying car
- I'd make something from left over bits of media
- I'd make music that everyone liked. Opera, drum n bass...
- I'd make a dogs head out of clay
- I'd make a book with illustrations

Tremendous optimism and energy here!

- young people's films should be shown at cinemas instead of the adverts
- might go into a school if here was something good shown/on there
- stories on trains, on the tannoy