



V&A Sackler Centre Focus Groups with Young People

How can Art and Design Museums Inspire Young People's Creativity?

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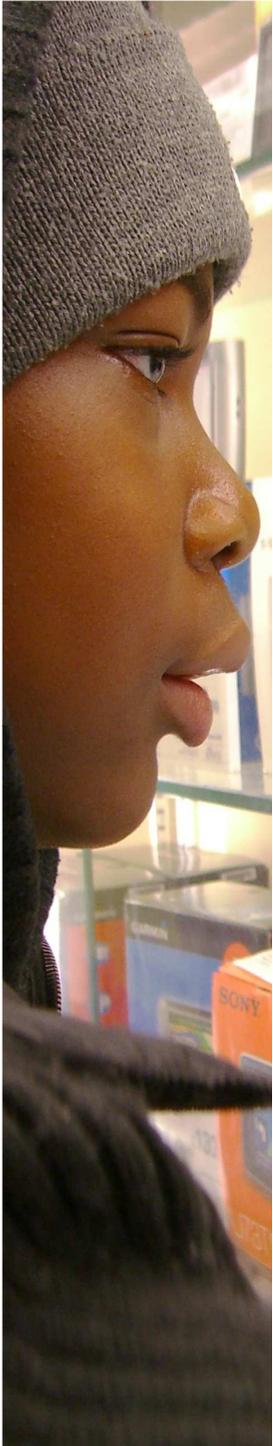
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Contents

INTRODUCTION

Aims, methodology, stimulus material	3
Overview	6
What were the Young People like?	7
Young People and Creativity	10
Images of creativity on the High Street	13
Response to the Creative Industries	23
Creativity and the V&A	27
The Sackler Centre and its programmes	32
Summary of Barriers and Motivations	36
Communicating with the audience	37
Some Ways Forward	39



Aims

- Project Aim**
- To set up inclusive, relevant and stimulating programming in the Sackler Centre, for young people, aged 14-19

Research Goals

- To articulate what young people see as creativity and creative design.
- To understand how young people feel about being creative themselves and developing their creative side.
- To check on peoples' perceptions and feelings about the V&A.
- To test out reactions to the V&A's style of working and the kinds of format which would suit young people.



Methodology

Two whole afternoon sessions with young people from Kensington and Stratford

- Each session comprised
 - 90 minute walkabout with 3 young people
 - followed by
 - 60 minute focus group (3 existing participants plus 2 additional participants)

All aged 14-16

All had designed, created, decorated something for themselves outside school hours.

All agreed they would like to make a living in the creative industries.

- **Kensington Group**

4 black, 1 white

3 girls, 2 boys

NS-SEC 1-4

Recruited with the help of the
Tabernacle School

Locations •
Kensington High Street, Portobello
V&A seminar room
April 2008

- Moderator, Susie Fisher

- **Stratford Group**

3 black, 2 white

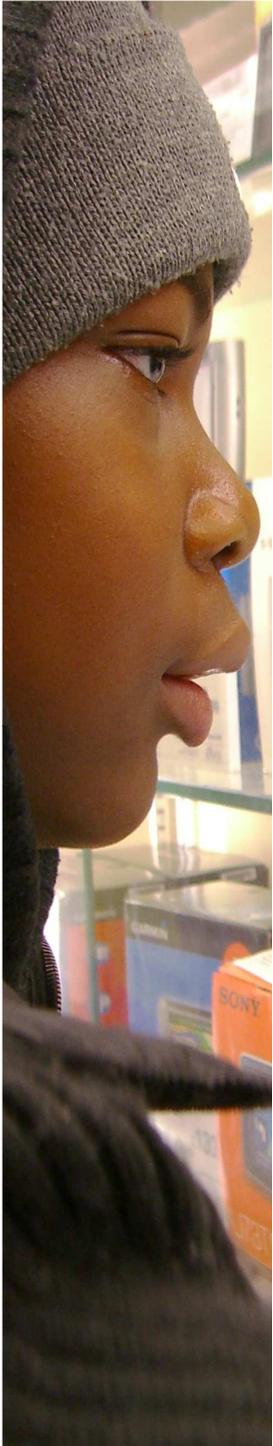
2 girls, 3 boys

NS-SEC 5-8

Recruited by East Potential

Locations •
Stratford High Street and Shopping Mall
East Potential, meeting room

- Recruiters, Kentas Brine, Sandra Shakespeare

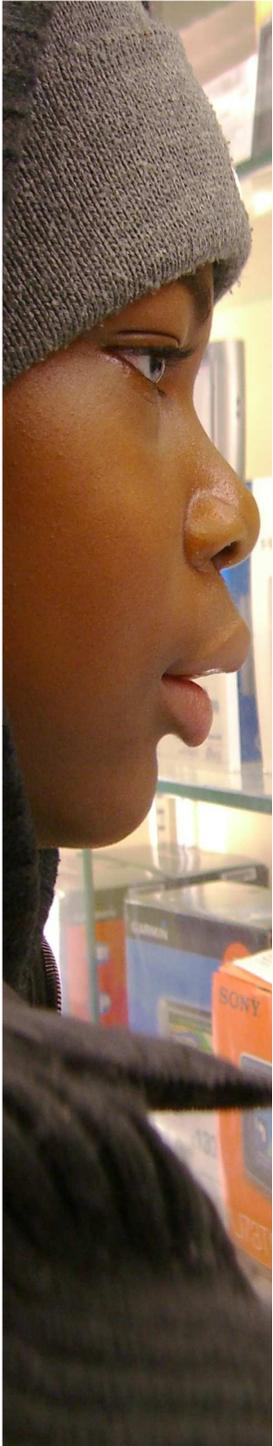


High Street locations

Focus group sessions

Stimulus Material

- Digital cameras and dictaphone.
- Photographs of the V&A.
- Mapping of a number of creative industries.
- Architects' visualisations of rooms in the Sackler Centre.
- Poster of last year's events.
- Showcards of ideas for the '08 programme
 - Future Fashion
 - Power of the Poster
 - Digital Mock Ups
 - Movie Shorts
 - Create! Futures
- Bubble cartoons
 - 'I wish'
 - 'I can't understand why they don't ...'
- Barrier walls.



Overview

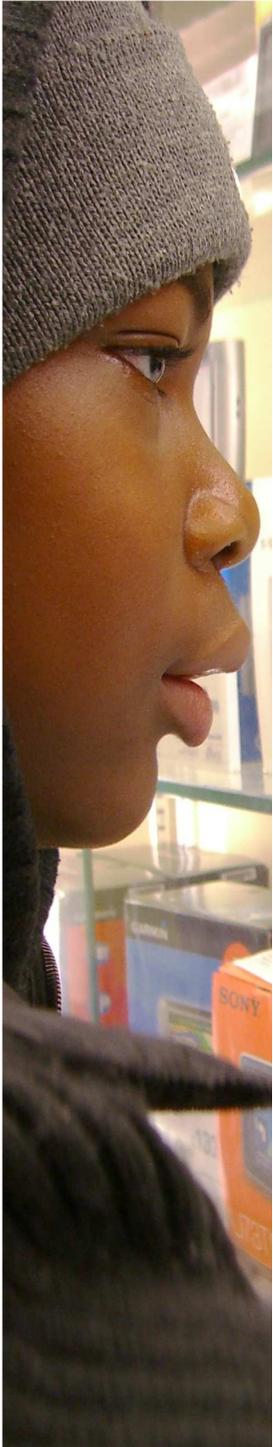
- Young people do not automatically relate to the concept of creative design as seen by the V&A. They have yet to recognise that much of their environment has been specifically designed and that some things can be more creative than others.
To at least half, therefore, creativity was not a self-evident aspiration. It needed to be explained.
- Objects judged creative tended to be a mix of



They could also be brand aware, pretty, orderly, aspirational.

- Young people's preferred creative media seemed to be performance related: music, rap, dance, theatre. Visual arts were less important, except for what could be created on screen. There were big brands here; Photoshop, Facebook, Apple Mac, Channel U.
- There was a lot of interest in the creative industries (as defined by the V&A). Particularly those involving performance, High Street and modern media. Young people see these as relevant to modern life and welcome the opportunity to learn skills and participate.
- The image of the V&A presented a real barrier. Identified as posh, static and interested only in historical artefacts, it was not perceived as relevant to young people. Worse, it was actively uncool to be seen to have chosen to go to a museum.
- That said, the CREATE! programme ('07-'08) was broadly offering the right agenda. Ideally, it would develop in the following direction and communicate this.
 - More about young people's own ideas (e.g. designing a Facebook page, heroes like Missy Elliott).
 - More social, lots of people like me, engaged and interested.
 - Serious purpose. Learning skills and improving your chances of getting into the creative industries.
 - Lets you get your hands on the materials and learn from experts.

What Kinds of Young People Were They?



**NS-SEC 1-4
Kensington**



**NS-SEC 5-8
Stratford**

Seven out of ten were from BAME audiences.

They had strongly contrasting attitudes towards authority and their own future lives.

However, their take on creativity was essentially the same.

Contrasting Attitudes

Kensington



Middle class, confident, articulate.
Open to ideas, curious.
Generous.
Imaginative.
Ambitious career goals
IT, social work, architecture, theatre.

“In Cambridge Gardens, you have seen a series of houses on one street. And I feel that they are not as such creative but pretty instead.” Girl

Stratford



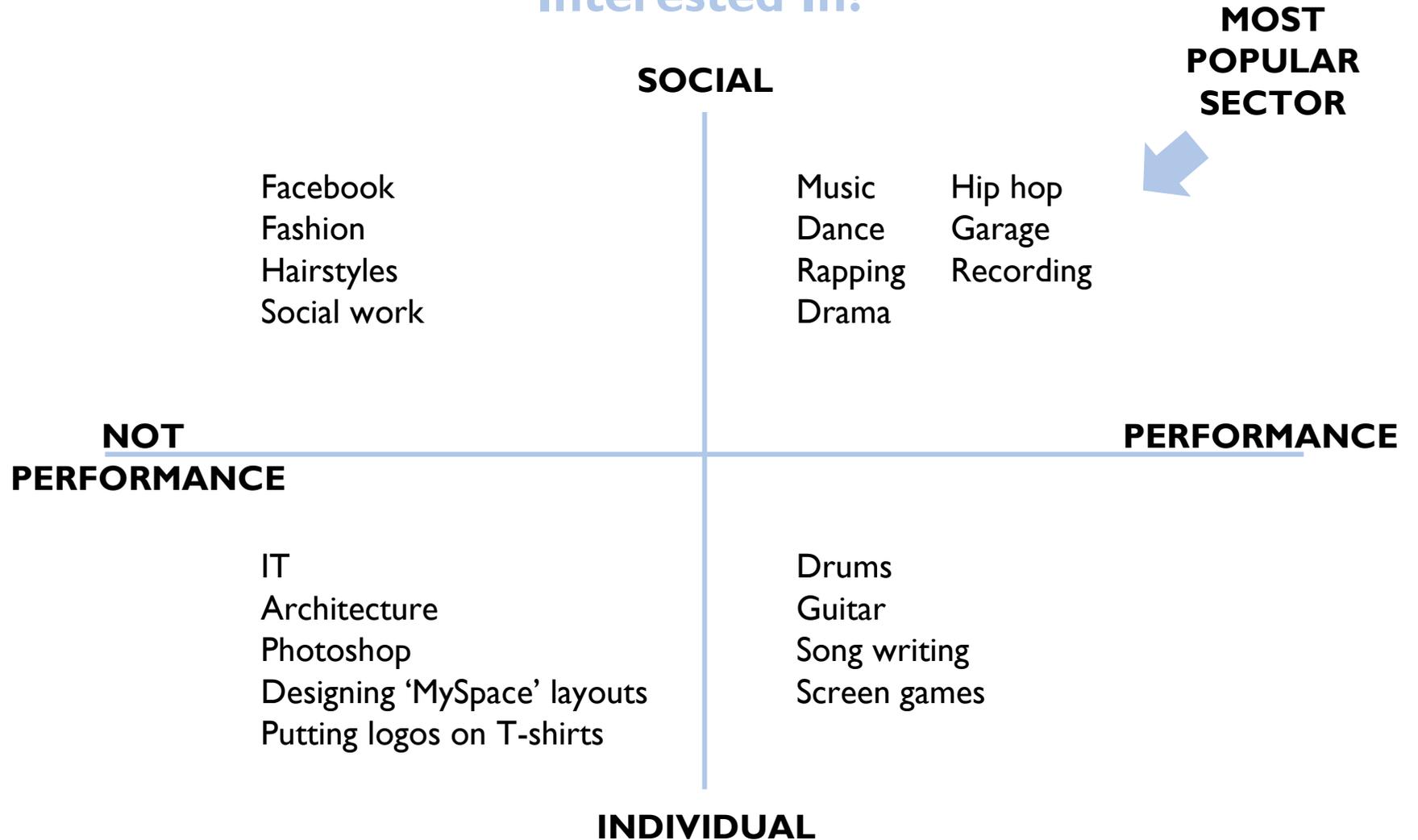
Suspicious, closed, upset.
Unable and unwilling to articulate their ideas.
Little money, sometimes hungry.
Looking for order in chaos.
Defensive about their ideas.
Only interested in something of proven worth or benefit, not flights of fancy.
Can't see the future.

“This game's got blood in it (Child's Play, Grand Theft Auto).” Boy

IMPLICATION • THE V&A WILL NEED TO PERSUADE EXCLUDED GROUPS OF THE RELEVANCE OF THE MUSEUM AND ITS OFFERINGS AND IT WILL NEED TO DO SO FROM A PLATFORM VERY CLOSE TO YOUNG PEOPLE'S DAILY LIVES.



What Are 14-16 Year Olds Spontaneously Interested In?

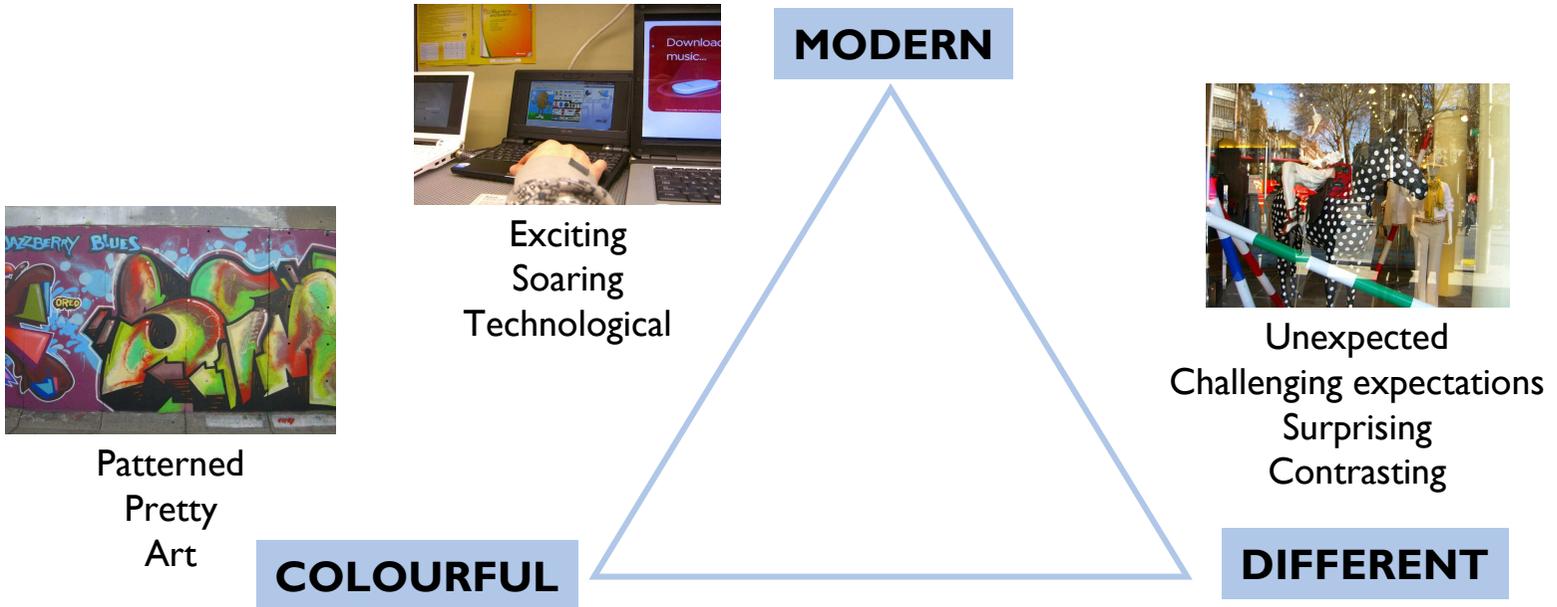


COMMENT • SOCIAL LIFE TRUMPS INDIVIDUAL AND PERFORMANCE TRUMPS NON-PERFORMANCE. YOUNG PEOPLE COME ALIVE IN THE SOCIAL/PERFORMANCE SECTOR.



What are Their Criteria for Judging Something Creative?

Judging from what they picked up on the walkabout ...



Where do they look for creativity in their own lives?

Music	Dance	Acting	Art
Rap	Photoshop	Recording	Fashion

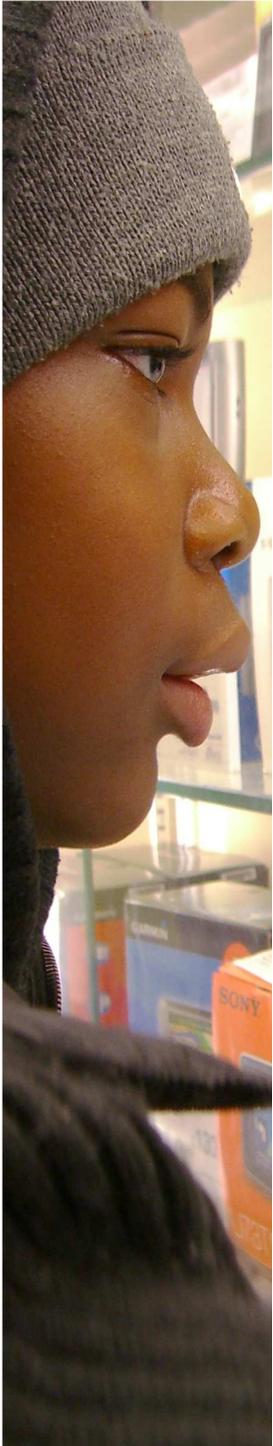
“Ballet with a street edge.”

Kensington

“It’s finding music to dance to, experimenting.”

Stratford

IMPLICATION • THE VISUAL ARTS MAY BE LESS SALIENT TO THIS AGE GROUP THAN THE PERFORMING ARTS. VISUAL ARTS WILL NEED TO PROVE THAT THEY HAVE A PART TO PLAY IN PERFORMANCE, IN ORDER TO BE MORE RELEVANT.



Me and Creativity

- On V&A territory, creativity is more or less a self-evident good.
- The middle class group also took this attitude. Creativity and creative artefacts were to be admired. And the young people would like to be creative themselves and have their own creativity recognised.

“You don’t plan, you just go and draw the first thing that comes to your mind. Accidents lead to great pieces of art.” Kensington

- The Stratford group acted as though this was an irrelevance.
 - Preferring order to chaos
e.g. neatly ordered trainers in JD’s window
cakes organised in rows in Starbucks.
 - Dismissing a rich ethnic market as ‘tat’.
 - Preferring recognised branded goods.
- Did they have faith in anything they created themselves?

Well, not objects, but rap recordings, Facebook pages, yes!

BUT one clear idea triumphs over everything else for both groups equally.

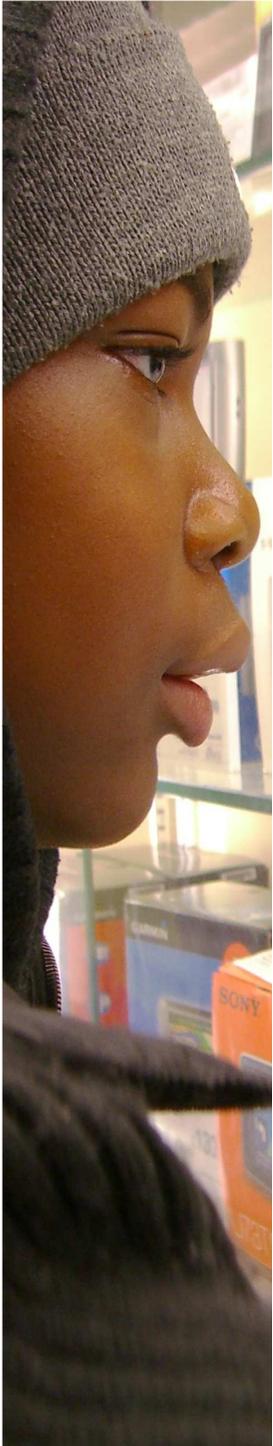
“It’s your head on paper, how you feel. It expresses how I feel.” Kensington

“Creation, you feel yourself. Yes, it’s fun, you can be yourself.” Stratford

“Films, you put in what’s on your mind. You make a theme.” Kensington

Creating is a way of recognising and communicating your own identity. It was important to all the young people participating to express their own identities.

IMPLICATION • THE V&A MAY HAVE TO WORK UP TO THE IDEA OF CREATIVITY, NOT ASSUMING THAT IT IS THE GREAT MOTIVATOR IN ITSELF.



Neither Group Will Tolerate Superficiality As They See It

- They are contemptuous of what they see as art without skill. They believe that the modern world has been duped by contemporary art.

“Paint splashed on a piece of paper and they call it art! Anyone can do it and get paid.” **Stratford**

“I don’t think rubbish is art!” **Kensington**

- Instead they respect real skill. And if they were coming to the V&A to learn a real skill, they would expect to do it seriously.

“They should structure it more. When I want to do something, I want to do it.” **Stratford**

“Photoshop, that’s too hard for people. I know how hard it is.” **Kensington**

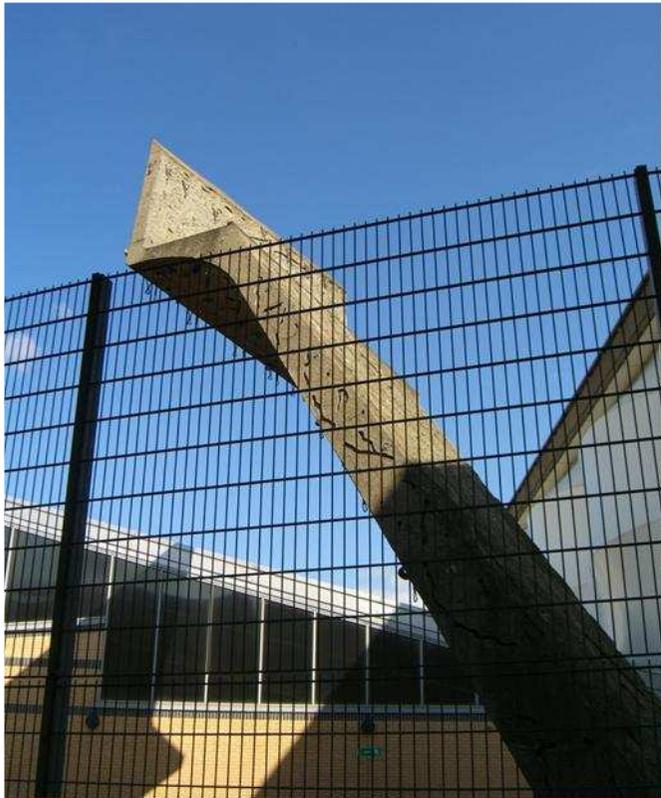
The implication is that you shouldn’t promise to teach it if you won’t be able to deliver.

- Whichever way you look at it, they are not thinking of creative work as an amusing diversion which will broaden their horizons and make them think. If they do it at all, it will be with the idea of acquiring skills which, ideally, will be commercial and will allow them to express their identity.

“It’s there for a purpose.” **Kensington**

IMPLICATION • DON’T POSITION THE V&A’S OFFERING AS A JEU D’ESPRIT FOR THIS AGE GROUP. IN THEIR MINDS IT IS NOT PLAY.

LET’S LOOK AT THE WORLD AS YOUNG PEOPLE SEE IT

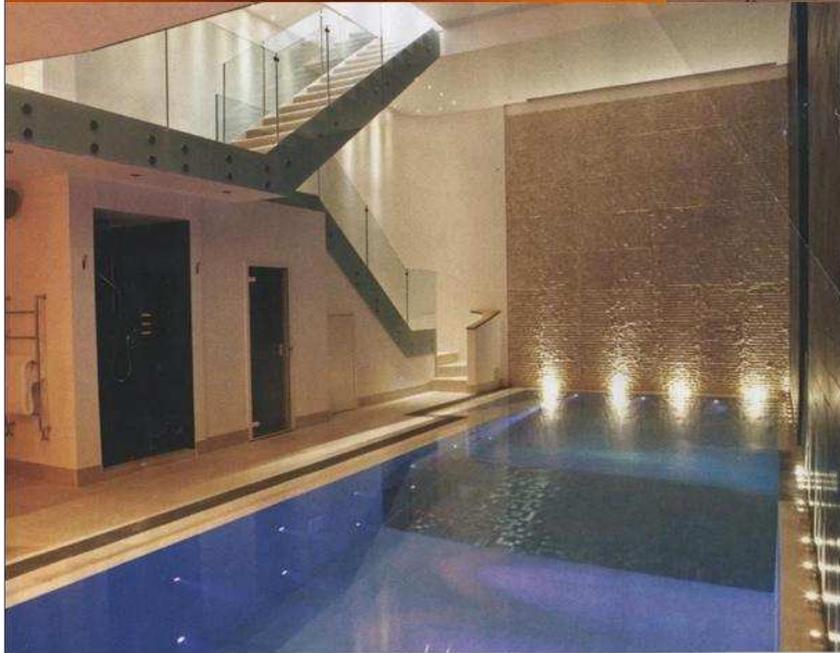


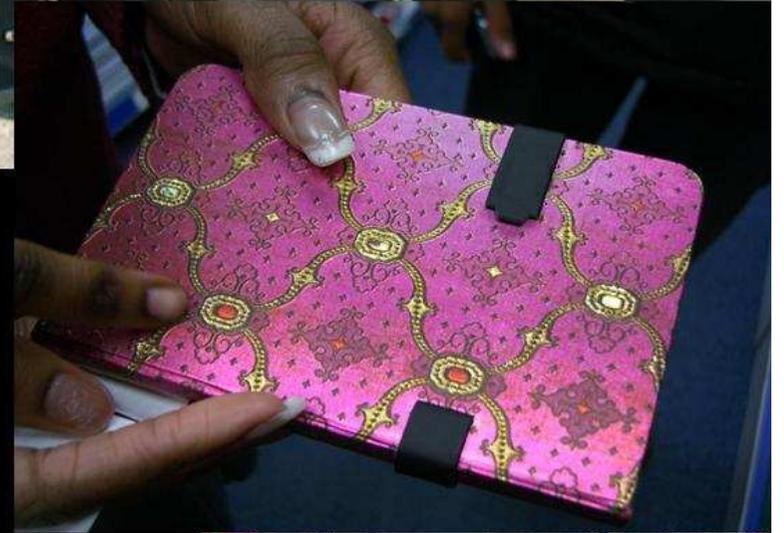
**Creativity as
Young People
Perceive it
CREATIVE,
DIFFERENT,
SURPRISING,
UNEXPECTED**





Creativity as
Young People
Perceive it
COLOURFUL

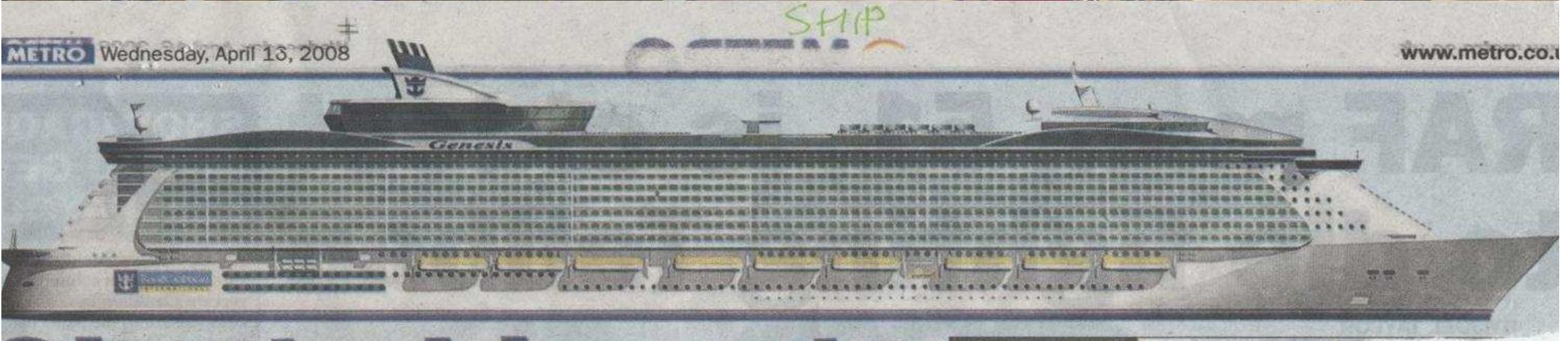




Creativity as Young
People Perceive it
**PATTERNS
AND
TEXTURES**



**Creativity as Young People
Perceive it
TECHNOLOGY**



**Creativity as Young
People Perceive it
MODERN**

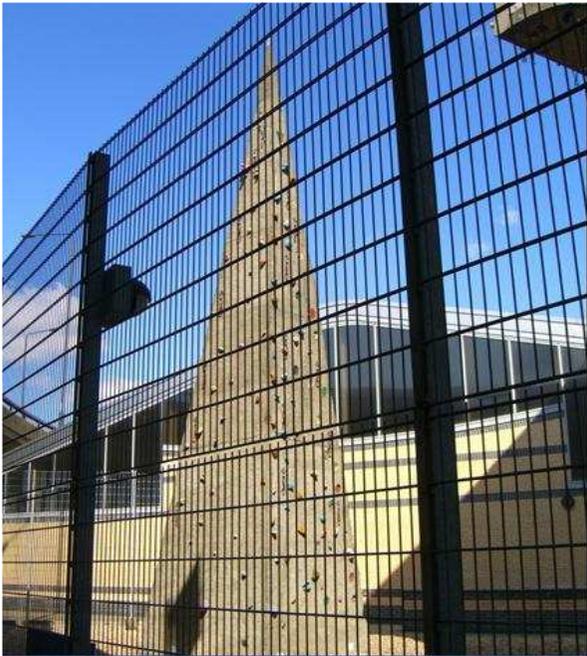


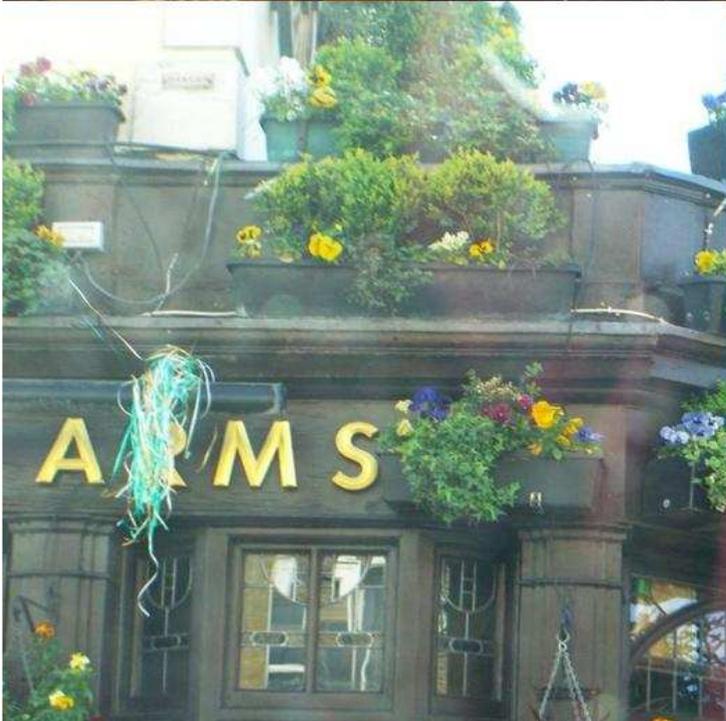
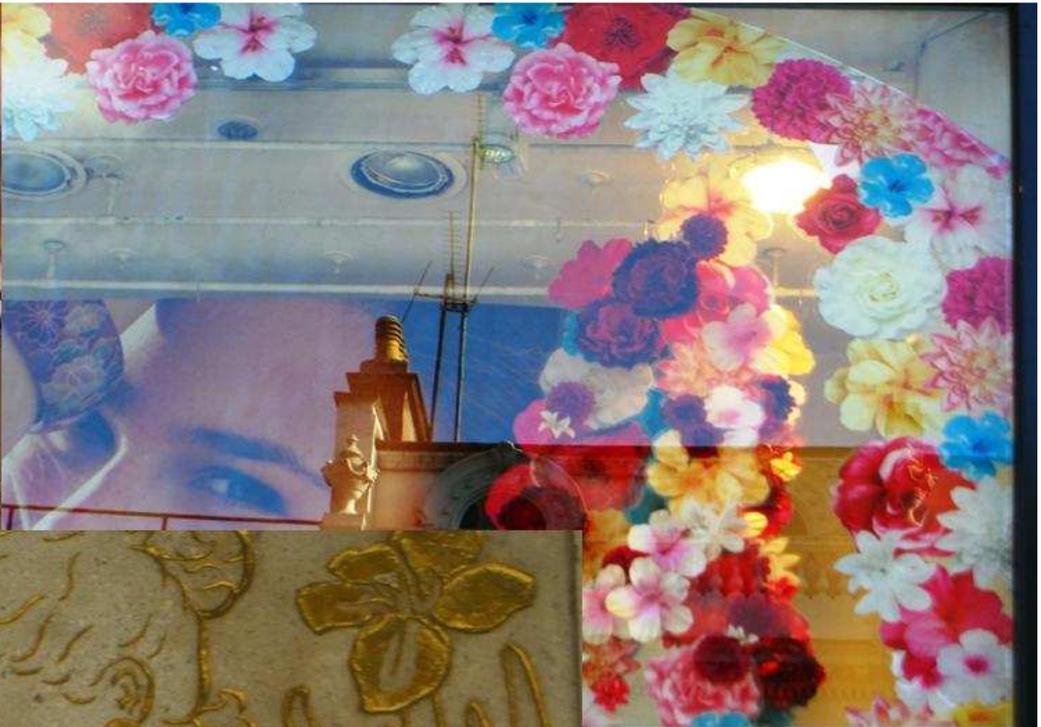


**Creativity as Young
People Perceive it
ARCHITECTURE**

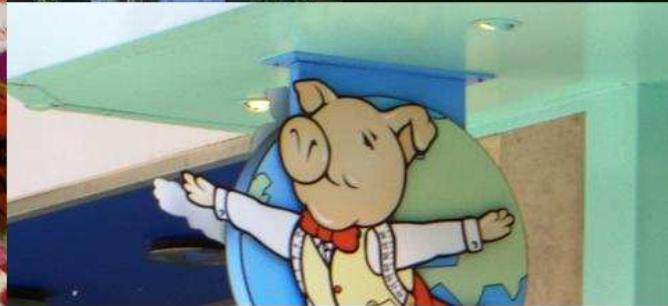
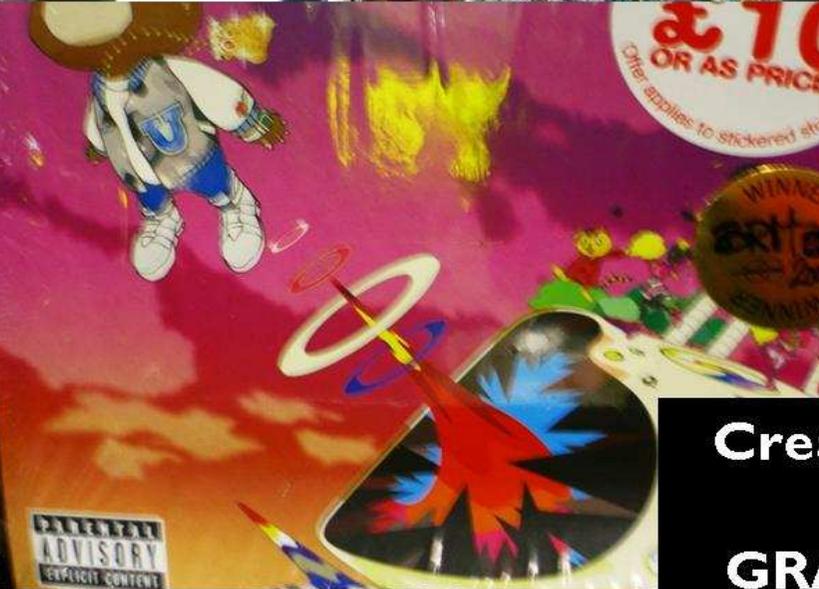
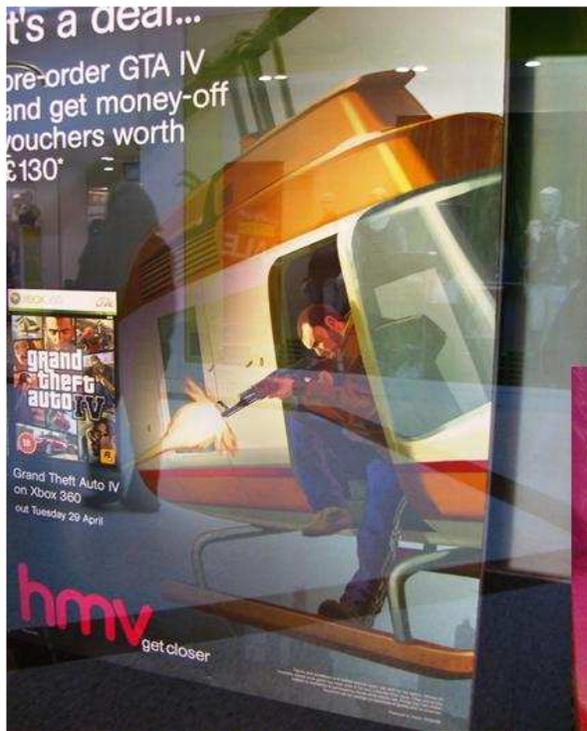


**Creativity as
Young People
Perceive it
SOARING**

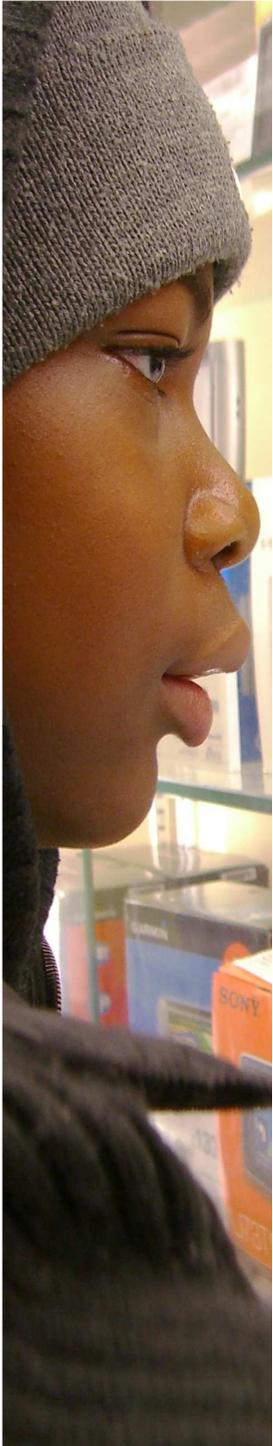




**Creativity as Young People
Perceive it
PRETTY**



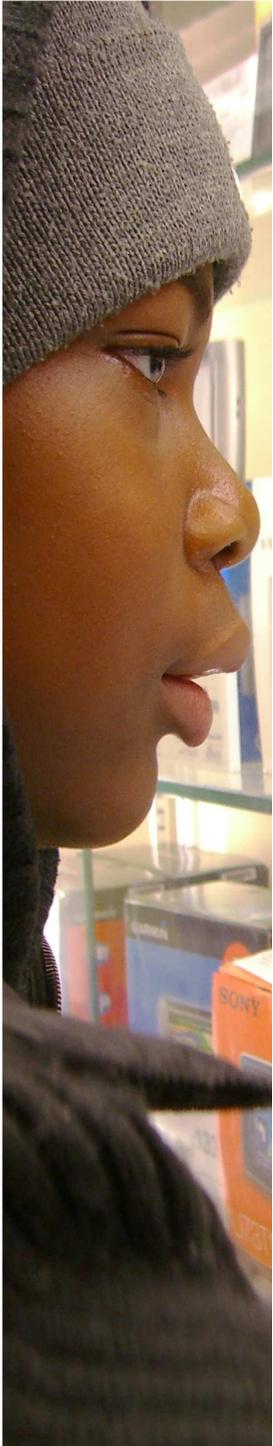
Creativity as Young People Perceive it GRAPHICS AND LOGOS



Insights?

- Spotting creativity in the visual environment was a new, unfamiliar task. It had very fuzzy boundaries with other criteria.
 - What I like and what I want.
 - What catches my eye.
 - What brands and objects other kids value.
- In each group, there was one obviously imaginative, thoughtful participant who relished the creative question. In each case, this person was interested and observant about architecture.
 - “The Climbing Wall was quite slanted. It looks that it should be falling down but it wasn’t. It’s taken my expectations for it to be a straight wall and they’ve twisted it into something different and quite artistic.”** Kensington
- Colour and pattern dominated with the girls, technology with the boys.
- There was a concept of modern style which encompassed architecture, interiors, the design of IT equipment, shop fronts. This was everyone’s environment of choice. They didn’t have much truck with ‘old fashioned’.
- They were surrounded by graphics but oddly weren’t very excited to talk about them. Do they take them for granted? Logos had more clout.
- To begin with, all the participants were on ‘best behaviour’, limiting themselves to what they believed the V&A was interested in. As they opened up, fashion, hairstyles, rap, garage, took priority.

IMPLICATION • THERE IS A PROCESS TO BE GONE THROUGH WHICH OPENS YOUNG PEOPLE’S EYES TO THE DESIGN AND CREATIVITY IN THE WORLD AROUND THEM.



How Do They Relate to the Creative Industries?

- This turned out to be a fertile question.
- The creative industries were closely tied to young people’s world of products, brands, buildings and media and, therefore, mostly intelligible and relevant.
- This was a non-threatening, non-alienating pathway to imagining themselves doing creative things with practical value in the real world.

“Rock, R&B, Garage; negotiating between different styles.” Kensington

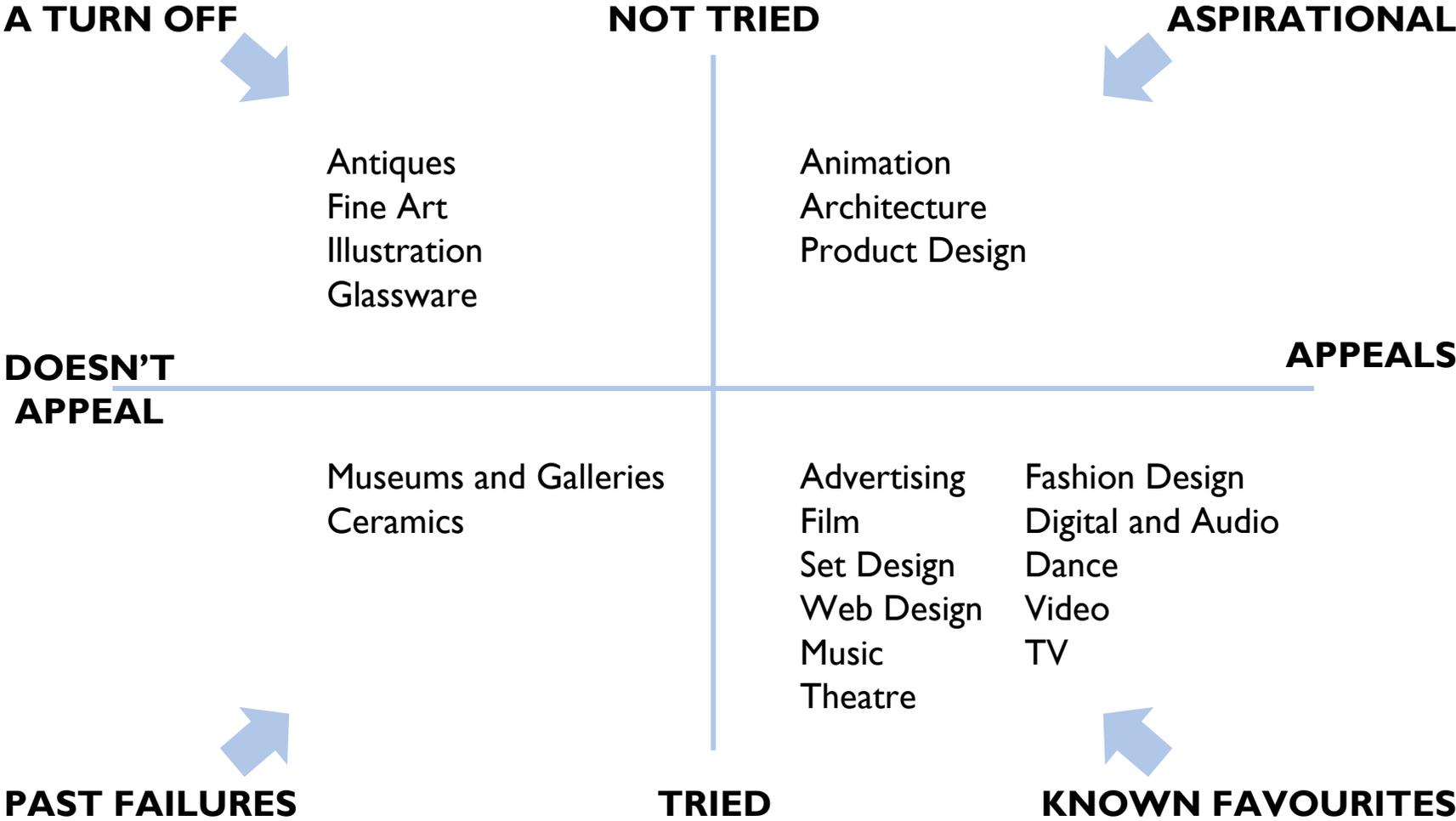
“You’re attracted. You live the life.” Stratford

“TV, you can control the camera.” Stratford

- Personal confidence played a big part in young people’s openness to these experiences. The middle class group understood the terminology better and were enthusiastic to try new things. The Stratford group had been exposed, via school and cultural services, to much the same experiences as the Kensington group but tended to reject new experiences, as well as a good chunk of what they’d already tried. The vocabulary was alien to them (e.g. interior design, retail design).

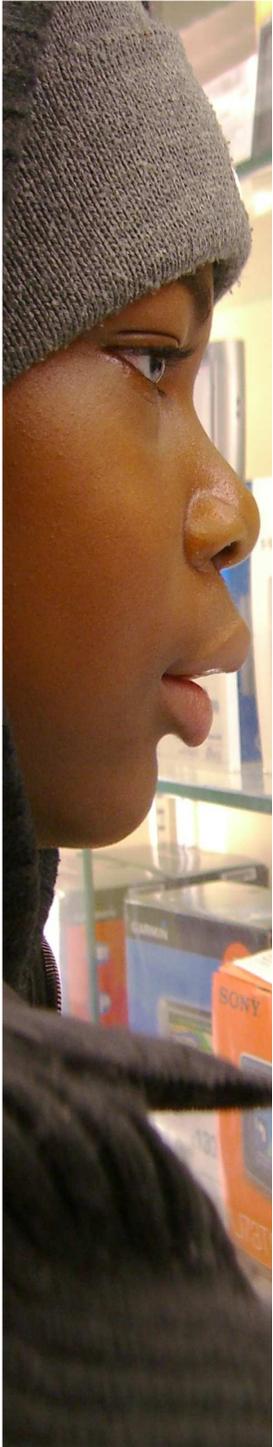
IMPLICATION • ALERTING YOUNG PEOPLE TO CREATIVE SKILLS VIA THE CREATIVE INDUSTRIES COULD BE A GOOD ROUTE FOR THE V&A. THE CLOSER THEY ARE TO THE THINGS YOUNG PEOPLE ADMIRE, THE BETTER.

Mapping the Terrain • An Overview



Areas to probe further
 Retail Design Publishing
 Graphic Design Jewellery
 Interior Design

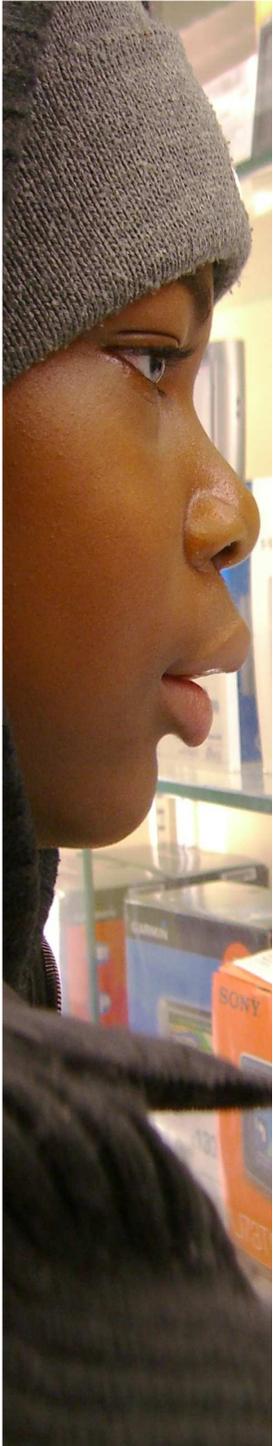




What Does the Map Show?

- A sharp divide between ‘modern world’ skills, with which they are familiar and engage, and traditional ‘old world’ skills, which actively turn them off.
 - i.e. Ceramics and Fine Art versus Video and Web Design.
 - Known favourites are a mix of
 - onscreen** • Digital and Audio, Film
 - performance centred** • music, dance, theatre
 - media/commercial skills** • fashion, TV, advertising
 - Aspirational areas are admired and visible in their world but hard to get experience of.
 - e.g. animation, architecture, product design, retail design.
 - A question mark remains over
 - Publishing Graphic Design
 - Illustration Interior Design
- They are partly rejected but it may be that young people can’t visualise what they all involve. Is it a question of language/vocabulary? Or are they just out of date, belonging to a past generation?
- Bear in mind at the same time that young people can readily acquire onscreen experience. So this is not a particular draw. What is a draw are the people and materials which teach you to shape the created product.

IMPLICATION • SHOULD THESE SUBJECTS BE APPROACHED THROUGH WORKING EXAMPLES, INTELLIGIBLE, REAL WORLD PROJECTS, E.G. ‘GET A RAP PROMO PRODUCED AND ADVERTISED’?



What Might Appeal to Them? Quotes

“Architecture, making things. Engineering, buildings, machinery. Get your hands on the materials.” Stratford

“Music, dance, video, film.” Stratford

“Logo design. Logos on T-shirts.” Stratford

“Fashion design, Christian Dior, create something out of nothing. Work with what I’ve got.” Kensington

“Interior design, the bricks to use, materials. The colours suiting different shades.” Kensington

What puts them off?

“We can already do stuff onscreen.” Kensington

“You’ve made it and it’s not your own.” Kensington

“It’s not a project, not gonna go nowhere.” Kensington

“I’m put off this because it’s boring.” Stratford

IMPLICATION • YOUNG PEOPLE WANT TO BE SURE OF A REAL EXPERIENCE, WITH A REAL OUTCOME, OF WHICH THEY HAVE OWNERSHIP. MIDDLE CLASSES WANT TO BE TAKEN BEYOND WHAT THEY CAN ALREADY DO. STRATFORD KIDS WANT TO STAY ON SAFE, KNOWN GROUND. DO IT BETTER.



What Image Do They Have of the V&A? Potential Problems Emerge

- Most have only a shadowy idea of what the V&A is. In Stratford, hardly any idea at all. Spontaneously they react against museums.

Why?

Because museums are perceived to be

- old, dealing with history, not the modern present.
- for old people, not young people.
- shaming to the teenage ego.

Shaming is a big issue. This is what young people wrote when asked to think of barriers which would get in the way of a Sackler Centre visit.

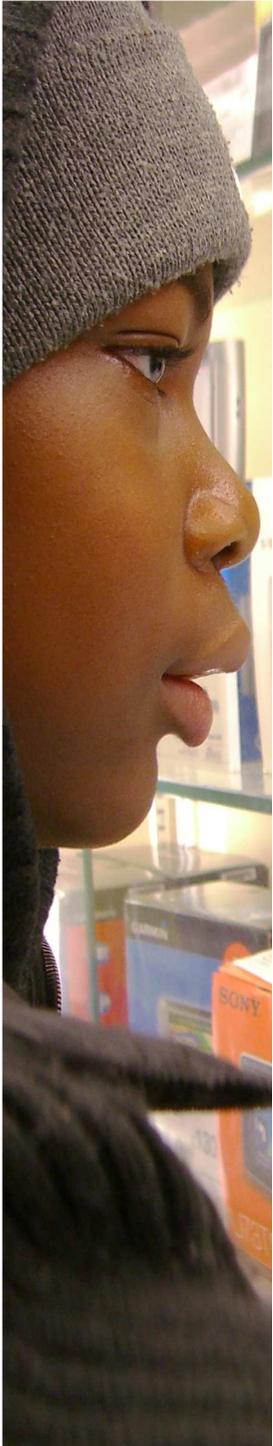
“The persona of coming to a gallery, ego would get in the way.” Kensington

“Pride. You wouldn’t want to be known in a Museum.” Kensington

“Not attracted to the gallery. The name.” Kensington

The key word is ‘ego’, meaning image, pride, self esteem. This is automatically compromised in the eyes of their peers if they are known to have **chosen** to go to a museum.

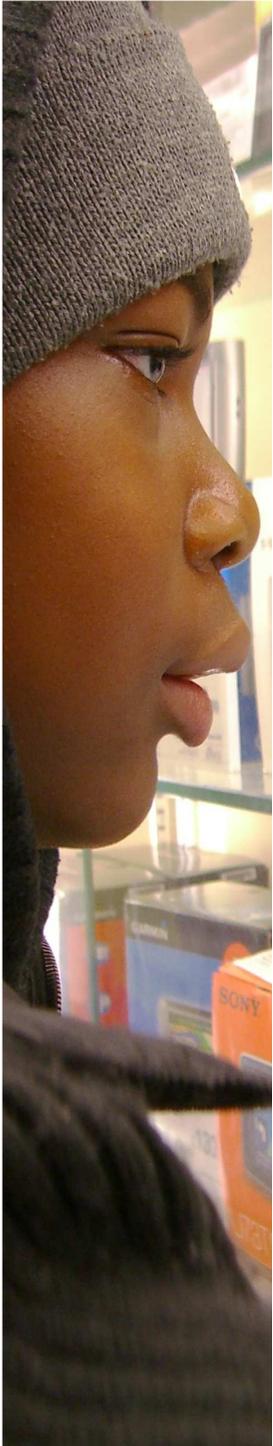
IMPLICATION • THE V&A MIGHT DO BETTER TO BRAND ITSELF THROUGH THE SACKLER CENTRE DIRECT OR, AT LEAST, STRONGLY SUB-BRAND ITS YOUNG PEOPLE’S OFFERING.



And As They Get to See More of It ...

- Stratford group saw photographs of exterior and interior. Kensington group walked up the staircase and through the galleries to Seminar Room B.
 - The outside appearance is very off-putting.
 - “The outside looks boring. I wish I could change the outside to be attractive.” Stratford
 - “A big building, status.” Stratford
 - “Architecture on a grand scale.” Kensington
 - “Old age, I prefer modern.” Kensington
 - Against their expectations, details on the inside attracted their attention
 - e.g. the Ceramic staircase
 - the Chihuly glass sculpture.
 - “The glass sculpture looks interesting. The glass sculpture is together.” Stratford
 - “Crazy, stupid, historic. Better than modern stuff.” Stratford
 - “Inside is nice, different textures, designs and patterns.” Kensington
 - “The staircase is quite interesting with faces and shapes.” Kensington
 - Yet, they rejected the notion that it was for them.
 - “I don’t know anyone who would (feel ok here). It’s always the same, like tradition, it’s not really modern.” Kensington
- Who was it for?
- Traditional, upper class, posh people.
 - Prince Charles and the royal family (it’s called Victoria and Albert, isn’t it?)
 - Tourists and perhaps the over 30s.
 - Art students and people who like art.
- “I wouldn’t personally come here because of the art.” Kensington

IMPLICATION • FASCINATING OBJECTS IN THE V&A NEED TO BE DEMONSTRATED AS HAVING A MODERN RELEVANCE TO TODAY’S OBJECTS.



Creativity and the V&A? • Doesn't Compute

- They believe the V&A is **trying** to be posh.
 - “**Prince Charles. It's the V&A. It's based on royalty.**” Kensington
 - Historical artefacts in a palatial environment indicate a static devotion to the past, rather than a commitment to creating in the present.
 - “**There are no modern aspects at all. It's all detailed and old.**” Kensington
 - “**It's not experimenting, it's just straight.**” Kensington
 - Young people prize experimentation and personal input. In Kensington, they associate this more closely with Science and Natural History Museums.
 - “**The Science Museum is more young people, exploring. You can't explore paint too much. Do they have workshops?**” Kensington
 - “**Status and display. It's not like the Natural History Museum.**” Kensington
 - The upshot is that they believe the V&A would impose limitations on their own natural arena of operation. It would probably be restricted to art, antiques, architecture.
 - “**Is it creative? It's like an old opera house. It needs to be new and modern. How we're moving on. Angles and shapes, like the climbing wall.**” Kensington
 - “**Pop Art, like Marilyn Monroe (Warhol).**” Kensington
- Why should they bother with these limitations when they can already access their own media, with the help of technology.

IMPLICATION • THE V&A WOULD NEED TO DEMONSTRATE INCONTROVERTIBLY THAT IT FELT AT HOME IN THE YOUNG PEOPLE'S CREATIVE WORLD AND, WHAT'S MORE, COULD BRING SOMETHING TO IT.

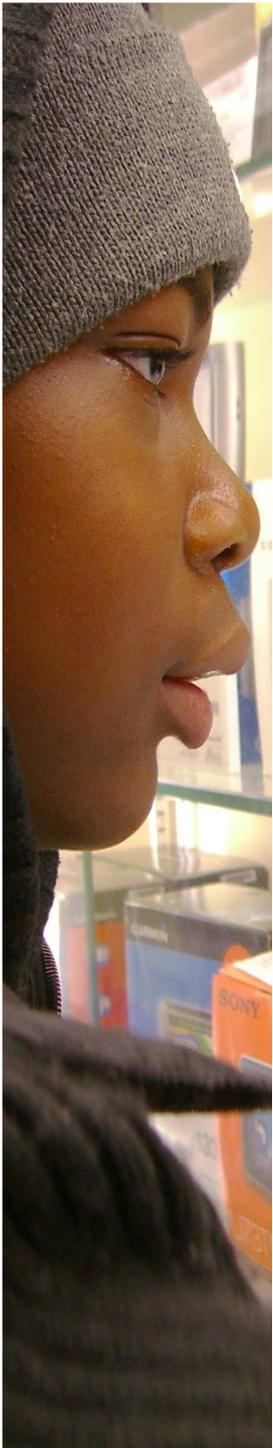
What is Their Creative World?

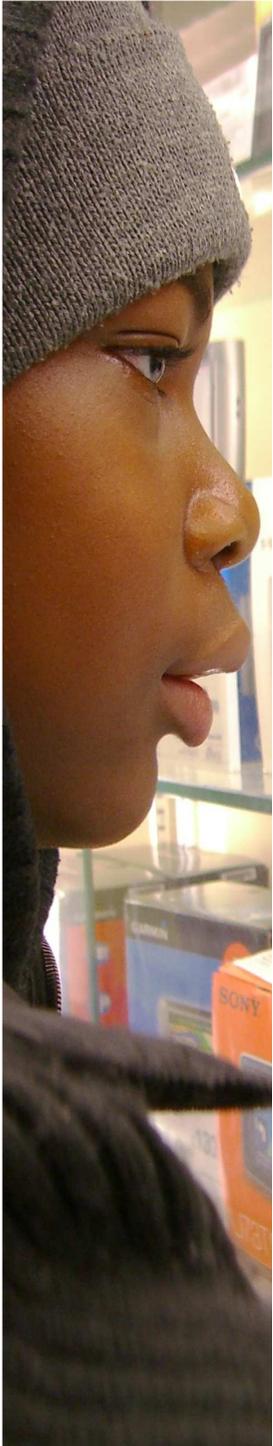
Well, it's like another planet to me.



- Social sites. Facebook pages say a lot about you and need to be designed accordingly.
- Music downloads, video submissions, shop, news, events (part of Sky TV?).
- Audio editor and recording software.
- Music downloads.
- Apple shop, Photoshop.
- Hip Hop, Garage, R&B, Rap, Missy Elliott, Kanye West. Choreography.
- PS2, Essex Boys, Sponge Bob, Grand Theft Auto.

COMMENT • IF THE V&A WERE TO TEAM UP WITH SOME OF THESE COMPELLING NAMES (SAY, CHANNEL U), THEN ITS PROGRAMME WOULD HAVE INSTANT CREDIBILITY.





Architect's Visualisations of the Sackler Centre Dismayed Them



“It’s like a cafeteria, we want something colourful, bright, extreme. Not just blank, it needs bold colours.”

Kensington

What was the problem?

- It all looked too bare and didactic. Too ordinary. They didn’t see it as flexible, more blank. They wanted pattern, colour and richness to inspire them and make them feel at ease.

“The auditorium should have murals.”

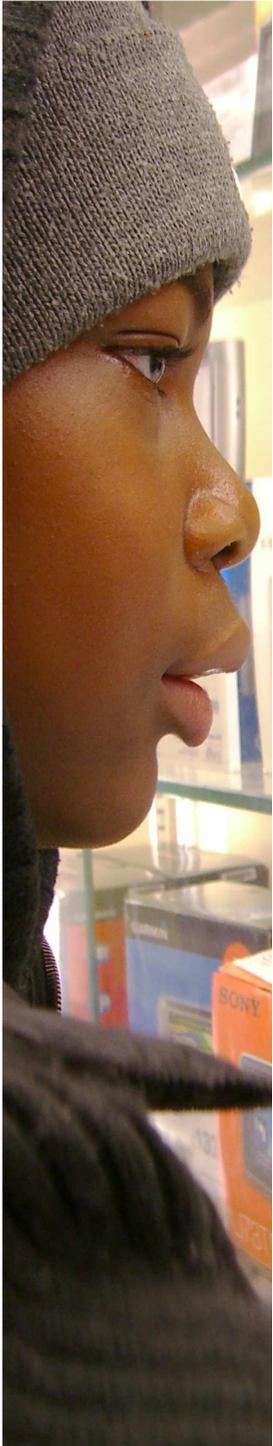
Kensington

- Technology, while essential, is not a focus of excitement. They are too used to it.
- Worst of all, there were no people. This is crucial. They are pretty certain they will feel out of place at the V&A, so they need to see
 - the place has lots of people in, i.e. they won’t be stranded, shown up.
 - the people are just like them, i.e. they won’t be out of place.
 - the people are having a good time, absorbed, sociable, happy.

“I wish they would make it lively, child friendly, vibrant, happy. Have the public’s input.”

Kensington

IMPLICATION • THERE HAS TO BE A PERSONAL CONNECTION AND WARMTH IN THE ATMOSPHERE TO MOTIVATE PEOPLE TO GO.



How did They Respond to the Programme Ideas? 2007 Programme, Expressed on Create! 07 Poster

Fashion Design
Manga drawing
Digital CD and
Poster Design

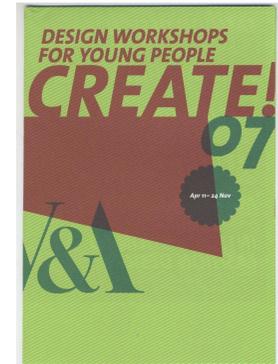
HIGH INTEREST

Set Design
Surreal Photography
Create your own
garment

POSSIBLE INTEREST

Hat Design
Accessorising techniques
Fashion illustration
Digital fashion
photography

LITTLE INTEREST



- Was there a vocabulary/visualisation problem here? The ‘little interest’ group sounded off-putting but might, in reality, have gripped them. ‘Surreal’ was not understood in Stratford.
“I can’t understand why they don’t make it sound more appealing to the younger audience.” Kensington
 - “Put some kind of drawing on it. Express it through pictures.” Kensington
 - No-one liked the green and brown poster. Too dull, not perceived as young.
“The design of the poster. It’s not nice. If it was bright colours it might attract.” Stratford
 - “If I saw it, I would walk past it.” Kensington
- And the coup de grace
- “Too dull and boring, no-one would turn up. There’d be only one person there.” Kensington

IMPLICATION • YOUNG PEOPLE NEED TO BE ABLE TO VISUALISE THE EVENT AND THE PEOPLE AS WELL AS ‘SEE’ THE SKILLS THEY ARE BEING OFFERED.



Responses to 2008 Create! Ideas

- **Create:Futures** was well received.

“It’s for 14-25s. You need support. To me, it’s interesting.”

Stratford

Key ideas

Work with professionals.

Career pathways in the creative industries.

Supporting 14-25 year olds.

“It’s got to be dedicated. If you’re going to it, you’d be doing it for a career.”

Kensington

- **Create:Digital** was well received too.

Key ideas

Learn digital art and design techniques.

Work with Artists and Designers.

Make your own work.

- **Question** • Do young people immediately see what’s meant by creative design skills/design techniques?

Not everyone is a visual thinker.

“It’s not for me. I’m not a visual person.”

Stratford

They are thinking more in terms of artwork, printing logos on T-shirts, responding to a good shop window.

They may not have articulated that all these outcomes call on creative design skills, so they may not instantly be attracted to those skills.

IMPLICATION • ILLUSTRATE AND POSITION THE SKILLS WITH CLEAR REFERENCES TO DESIGNS WHICH THEY ADMIRE IN EVERYDAY LIFE.



Create! 08 Reactions to Ideas

- All four ideas were accurately pitched within the areas of young people's interest.

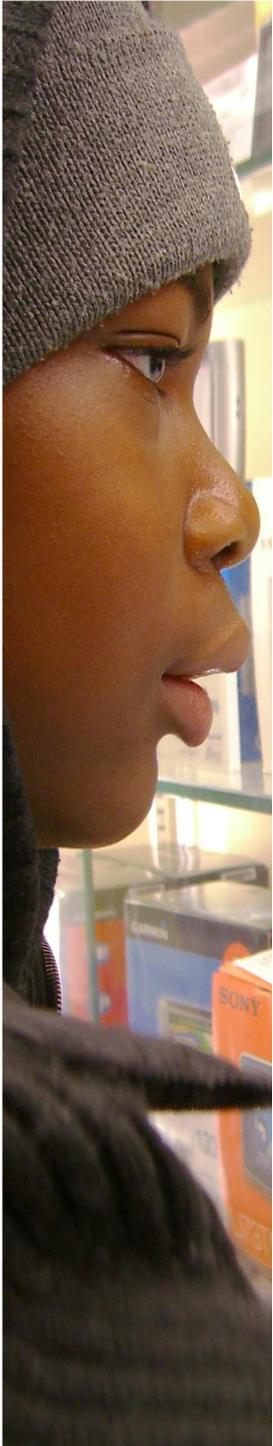
Digital Mashups	• Positive	Sound and graphics techniques combined.
	• Problematic	Involving Cold War Modern rather than addressing their own agenda.
Power of the poster	• Positive	Learning Photoshop.
	• Problematic	Museum visit to Cold War Modern. <p>“To me, there’s no need for Cold War Modern. I’m coming to learn about technology and Photoshop.” Kensington</p> <p>“Too lazy to go.” Stratford</p>
Future Fashion	• Positive	Design, make your own garment.
	• Problematic	Inspired by space. Cold War Modern visit.
B-Movie Shorts	• Positive	Shoot your own 30 second movie and edit it.
	• Problematic	Science Fiction. B-movie. May all be too much effort.

Comment • Young people react very egocentrically to outside influences. My personal agenda and nothing else.

However, a thinking minority recognises this and aspires to be more broad-minded.

“That’s narrow-minded. Yes, give us different ideas.” Stratford

IMPLICATION • **THE HOOK MAY NEED TO BE LOCATED IN THE PARTICIPANT’S OWN WORLD. IN THE COURSE OF EVENTS AND WHERE IT BECOMES RELEVANT, SACKLER CAN INTRODUCE MUSEUM EXHIBITIONS. ANYTHING IN THE MUSEUM RISKS BEING A TURN OFF AT FIRST.**



Formal or Informal?

- The consensus was clearly in favour of a serious, structured course. The idea was to come out, having mastered a valuable skill.

“You know you’re going and you know you’re going to work for it.”Kensington

“Not drop in. I’d drop out if everyone was laid back. There’s no point starting.”

Kensington

- It’s such a big deal to get to the V&A in the first place that the pay off needs to be big deal as well.

“Some are too lazy or narrow-minded to do it. It’s too far away.” Stratford

The big deal which the V&A can offer is real experts and real materials. So much of young peoples’ experience, to date, has been onscreen.

- What is unlikely to work is a drop in/drop out atmosphere where the content is relatively lightweight.

Why? Because there is no evidence of cultured dilettantism, i.e. curious because I know nothing about it.

An informal fair, with events, lectures, films, shows, stands an even chance of being experienced as chaotic, insubstantial, upsetting. And lecturing.

- Although it is focused and absorbing, the atmosphere should be social and warm.

“They should make one, big venue. A big idea. Everyone together.” Stratford

“It should be modern, not historical. Big, warm, lively.”

Stratford

IMPLICATION • MAKE THESE REAL PROGRAMMES WITH REAL CONTENT AND A REAL OUTCOME WHICH THEY CAN SHOW WITH PRIDE. DEDICATED EXPERTS AND REAL MATERIALS.



Motivations and Barriers • Summary

- Motivations are
 - Desire to learn the skill and seeing it as relevant.
 - Getting your hands on real materials and experts to show you.
 - Believing it will be a really lively, social experience with people like you.
 - A chance to perform in public.
- At present, the barriers outnumber the motivations.
 - Relatively few see themselves as visual thinkers or creators of visual design.
 - Museums tarnish ego, pride and image.
 - The Museum looks dull, boring, historical and irrelevant.
 - They believe there will be no young people there, certainly not critical mass.
 - They dread being isolated, out of place. Many are shy.
 - The name V&A is off-putting.
 - It is much too far to travel.
- For the Stratford group, it is outside the bounds of imagination to think of going uptown to the V&A. It will only be if someone else organises and takes them. In this study, they had to be herded and corralled and, even then, one girl arrived and instantly disappeared.



Communicating with this Audience

- Create! should have a confident presence in young people's media.
 - “They should be in MySpace or Facebook, like Benetton.” Kensington
 - “Have a website, adverts in magazines.” Kensington
 - “Channel U.” Stratford
 - Viral marketing would be ideal. It is the rating and acceptance of their peers which carries the most weight.
 - “You need other people's reviews.” Kensington
 - “Bring it to school.” Kensington
 - An email newsletter provoked no interest. Oddly, this group, so screen conscious in other ways, seems to be disorganised and unmotivated about email.
 - “A newsletter? Like junk mail.” Kensington
 - The message needs to be visual, colourful, social, confident.
 - “For shy people, it's the people around you.” Kensington
 - “You want people who know what they're doing.” Kensington
 - “There should be images of what you've done, groups of people working, groups of dancers.” Kensington
- It will need to combat the conviction that cool people don't go to museums.
- “If you're cool and hard, you won't come to the Museum.” Kensington
 - Key words will be

Young	Express your ideas	Technology	Performance
Skills	Media	Experts	Brands



Is Money a Problem?

- Not for the middle class group.

“£25 for 3 days, the cost is good. You can make your own garment.”

Kensington

It was more a question of whether their parents supported the activity in principle.

“It’s ok if the parents are keen on you doing that activity.”

Kensington

- Many young people had dreams of being dancers, actors, fashion designers, musicians, while their parents favoured law, medicine, accountancy ...

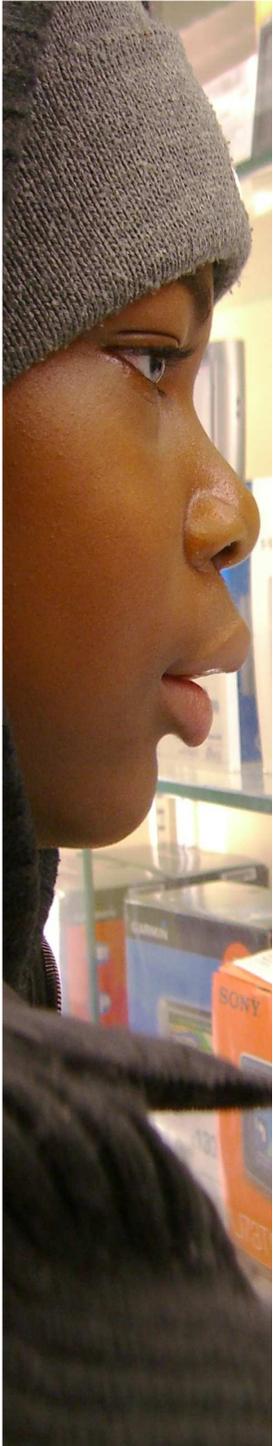
“But if your parents don’t want you to do it, like they’re saying fashion design is not a real job, then they won’t put money into it.”

Kensington

- It will be important to keep parents on board. It is unlikely young people would fund Create themselves.
- For the Stratford group, it was pretty well out of the question that they could even get to the V&A without leadership. There was no spare money for them to fund workshops and courses.

These would need to be subsidised trips.

IMPLICATION • CURRENT PRICING IS ACCEPTABLE.



Some Ways Forward

- Consider whether the V&A can create partnerships with powerful brands from young people's world.

e.g. Apple Mac

JD

Channel U

Kanye West

They would establish credibility and guarantee a youth perspective.

- Ensure that digital media are integrated confidently into all the programmes, i.e. participants will learn the skills. **But** ensure that Sackler brings more to the party.

Experts, materials, interesting other people like them.

- Found the proposition in the young people's world. A chance to help young people express and develop their **own** ideas.
- Work out a way to integrate visual and performing arts, so that music and dance are not sidelined or rejected.
- Is there a way to identify the minority of imaginative visual thinkers and appeal to them directly?

We know they respond to architecture, Photoshop, conceptual ideas.

“If they don't make me think, they're worthless.”

Stratford

Three Forces Working With You

- Young people's interest and admiration for the modern creative industries.
- Young people's desire to learn serious skills.
- The V&A's potential for fielding big names and big brands, big experts

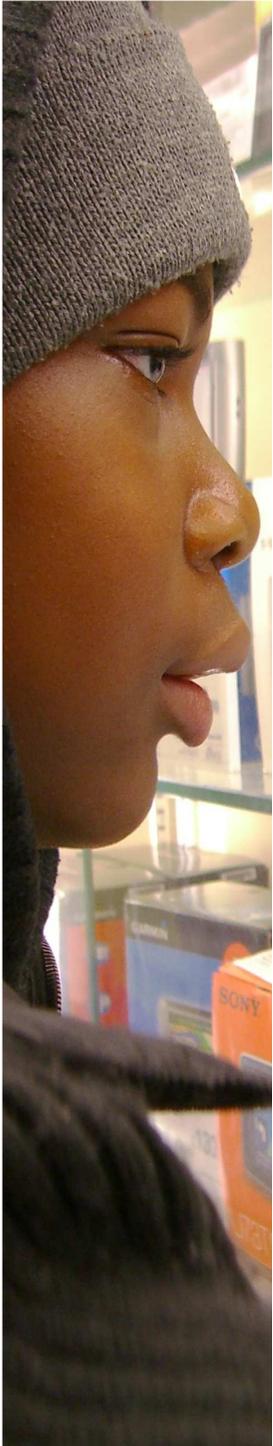
Forget At Your Peril

- Museums are not cool places to be.

Young people are often shy, they need reassurance that they will be with their peers.

- Creative design is not young people's vocabulary. They will need to have it translated into ideas they recognise.
- Music and performance trump the visual arts for most at this age.





A Last Thought

For the young people who lead chaotic lives, would it be possible to use this chaos to generate creative solutions?

Thus giving them a sense of worth and a worthwhile outcome.