TRAVERSE

Draft strategy for 2020-2030

Public engagement report

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ARTS COUNCIL ENGLAND

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Foreword

This is a report on a set of deliberative workshops carried out with the public in April 2019. The report is the latest addition to the growing body of data and evidence which is informing the development of Arts Council England's new strategy for 2020-2030.

Developing the Arts Council's new strategy for 2020-2030 has been an 18-month process of gathering evidence and listening to different views.

We wanted to share our emerging draft strategy with members of the public, including children and young people, and listen to their reactions. We wanted to hear how they thought we should realise our ambitions – what should we prioritise in terms of our focus and our resources? We wanted to involve the public in weighing up decisions which will, ultimately, affect their opportunities and experiences of creativity and culture in the coming decade.

These public workshops and the accompanying report and presentation were commissioned by the Arts Council from Traverse, experienced consultants in the field of deliberative work. This approach enabled us to gain a deeper understanding of the different perspectives, needs and aspirations of individuals, regardless of the level of pre-existing knowledge or experience of the cultural sector and Arts Council England. The workshops were designed to help ensure that everyone enjoyed the day and felt comfortable and well-informed enough to contribute. Participants discussed a wide range of creativity and culture, where it can be found, its impact and benefits, and how they thought we should prioritise resources to realise the outcomes.

It was important that we heard about a wide range of the opportunities and challenges that different communities experience in accessing and enjoying creativity and culture in England, and their ideas for future delivery. Workshops were held on the coast and in inner cities, and in rural and suburban locations. We heard from people of different ages, ethnicities, cultures and backgrounds, each with their own ideas of what culture and creativity meant to them and looked like in their everyday lives.

The workshops were, in themselves, creative experiences, with participants drawing and collaging posters of their cultural lives. The enjoyment, growing confidence and social connections that came out of the day were obvious to see, and the affirmation of the value of creativity and culture, and the desire for more opportunities, was equally apparent.

The report that follows sets out the methodology and findings in detail, and is accompanied by a summary presentation, and a short film made by Postcode Films which gives a flavour of the content and discussion in the sessions.

Thank you to Traverse for designing and delivering the workshops and this report, and to every member of the public who contributed their valuable time and opinions to this process.

Executive summary

Arts Council England is shaping a new 10-year strategy for 2020-2030 by engaging with the cultural and wider creative industries, stakeholders and the public. Through this extensive process, Arts Council England has developed a case for change, three proposed outcomes, investment principles, and a vision to frame its new strategy along with seven initial outcomes, which it tested in a first consultation aimed at the cultural sector. The outcomes have since been further refined and will be tested again in a second round of consultation in June 2019. Before doing this, Arts Council England wanted to explore the public's response to the emerging content.

In March 2019 Arts Council England contracted the independent consultancy Traverse to conduct a range of engagement activities with the public to explore draft elements of the new strategy. The content explored with participants in this engagement programme has been based on the draft outline of the strategy as it read in early 2019.

> **Vision:** Culture and creativity enhance the lives of every person in England
>
> **Outcomes[1]:**
>
> - **Creative people**: Each and every person can develop and express creativity throughout their lives.
> - **Creative communities:** Culture and creativity are at the heart of thriving communities.
> - **A creative country:** England's cultural sector is at the forefront of global creative practice.

The outputs from this public engagement will inform a further round of consultation with cultural and creative stakeholders taking place in summer 2019. The strategy will be published later in 2019, alongside the first of a series of delivery plans for the period.

Traverse ran five full-day deliberative workshops with 129 members of the public (aged over 18 years old) in Exeter, London (Newham), Shrewsbury, Southend-on-Sea, and Middlesbrough. Some of these participants also took part in an online forum, and in short telephone interviews. A further three engagement events were held with 47 children and young people in Southend-on-Sea, London (Newham), and Shrewsbury. The engagement included both qualitative discussions and quantitative activities (such as voting).

The project sought to answer two key questions:

- How can Arts Council England deliver on the outcomes proposed in their emerging draft strategy?

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[1] For the complete wording used in the workshops, refer to Appendix B.

- Given defined and limited resources, what would the public prioritise?

Key findings from this public engagement include the following:

Overall, participants were supportive of the draft strategy, echoing and agreeing with Arts Council England's proposed vision throughout their conversations. Their identification with and enthusiasm for the subject matter increased during the workshops, demonstrating how the process of reflective discussion can support the vision of creativity and culture enhancing people's lives.

The majority of participants were interested in the role that Arts Council England could play in promoting and communicating creative opportunities to ensure more people could benefit from what is already on offer. **There was a clear appetite for Arts Council England to play a more public-facing role in the delivery of their work.** This reflects findings from BritainThinks report - (The Conversation), produced for Arts Council England.[2]

Participants saw **the three outcomes as interdependent**, and suggested that prioritisation of creative people would lead to creative communities and a creative country, or that creative people and creative communities could not be achieved unless there was a creative country to nurture them.

Most participants associated creativity with wellbeing – and with 'everyday' activity linked to self-expression and self-fulfilment. This reinforces findings in The Conversation. Half of all participants prioritised the outcome 'creative people'. There was clear support for ideas focused on linking creativity to positive mental and physical health, including support for social prescribing.

Participants strongly recommended that Arts Council England focuses on supporting activities for children and young people, and embedding creativity in schools. The view that children and young people should be encouraged and supported to pursue creative activities was expressed strongly across all locations and age groups. Most participants agreed that **providing creative activities for young people to get involved was their highest priority**, to equip the next generation with skills and encourage them to pursue creative pathways later in life.

Inclusion and accessibility was an important theme across all workshops. **Participants believed that creativity and culture should be for everyone**, and publicly funded events and opportunities are important. They tended to prioritise ideas that would benefit the most people. Location (activities and events concentrated in urban centres) was seen as a key barrier to inclusivity, with the significant majority of participants citing time-commitments, money, awareness and transport as reasons why they might not attend events.

Participants also **favoured local community solutions** for supporting pathways

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[2] See page 30 of the BritainThinks report - Arts Council England: The Conversation (18th July 2018) – available at https://www.artscouncil.org.uk/sites/default/files/download-file/ACE_10YSConversation%20Findings%20Report_19July18_0.pdf

to creative lives. A third of all participants prioritised the outcome 'creative communities', and local community grants together with social prescribing were the most popular ideas for achieving this outcome. Participants also suggested that **developing local event spaces, enabling better travel connections, and ensuring a greater range of local creative activities** were all ways that Arts Council England could deliver on its proposed outcomes.

Discussions around national initiatives and the 'creative country' outcome were not a significant focus in the workshop design as it was decided we should focus people on the outcomes directly relating to individuals and communities. Perhaps because of this, participants **did not focus on national initiatives**, and only a small minority prioritised the 'creative country' outcome. This may also have been due to a lack of a perceived need, rather than a lack of interest.

When discussing the draft vision within the workshops, participants associated the idea of culture and cultural activities with identity – encompassing ethnicity, religion and nationality. Creativity was more commonly linked with activities and hobbies. The message we heard – to paraphrase – was that **culture is something you are, and creativity is something you do.**

1. Introduction

1.1. Context

Arts Council England is shaping a new 10-year strategy for 2020–2030, and has undertaken extensive engagement work with stakeholders and the public (Figure 1). This resulted in a case for change, three proposed outcomes, investment principles, and a draft vision to frame the strategy.

The key phases for developing the strategy

Evidence gathering and analysis
(Autumn 17 – Spring 18)

The Conversation on the future of art and culture 2020-30
(Spring 18)

Developing the 'case for change' using Theory of Change approach
(Spring – Summer 18)

Publication of evidence, research and Conversation findings
(Summer 18)

First consultation (on the draft outcomes)
(Autumn – Winter 18)

Public deliberative workshops
(Spring 19)

Publication of report on findings from the first consultation
(Spring 19)

Development of draft strategy and plans for second consultation
(Spring 19)

Figure 1: The key phases for developing Arts Council England's strategy for 2020–2030

The current strategy (2010-2020) has been valuable in bringing Arts Council England together as one organisation, and uniting the work of the people they fund. The next strategy (2020-2030) will need to address the new and emerging challenges which face the sector and will shape new investments to help address these challenges.

The development of the draft strategy has been an iterative process; therefore, the outcomes and investment principles have been further developed since the workshops, resulting in the draft strategy that is being consulted on in summer 2019. The engagement programme was designed using the draft strategy as it read at the time. This report summarises the views of respondents on the vision, outcomes and investment principles presented at the workshops (Figure 2).

Outcome: Creative people	Outcome: Creative communities	Outcome: Creative country
Each and every person can develop and express creativity throughout their lives	Culture and creativity are at the heart of thriving communities	England's cultural sector is at the forefront of global creative practice

Vision

Culture and creativity enhance the lives of every person in England

Figure 2: The elements of the draft strategy for 2020-2030, as at the time of the engagement programme.

1.2. Aims and objectives

The aim of this engagement project was to find out what the public thinks about two key questions so that this could be fed into the next phase of consultation and engagement on the draft strategy.

- How can Arts Council England deliver on the outcomes proposed in their emerging draft strategy?
- Given defined and limited resources – what would the public prioritise?

These research aims were underpinned by five questions, which were used to design the workshops.

- What does creativity mean to people and their lives?
- How can Arts Council England support pathways for children, young people and under-represented people to engage in creativity and culture?
- How can Arts Council England add value to people's lives through creativity and culture?
- What do people think of Arts Council England's ideas for achieving the outcomes in its emerging draft strategy?
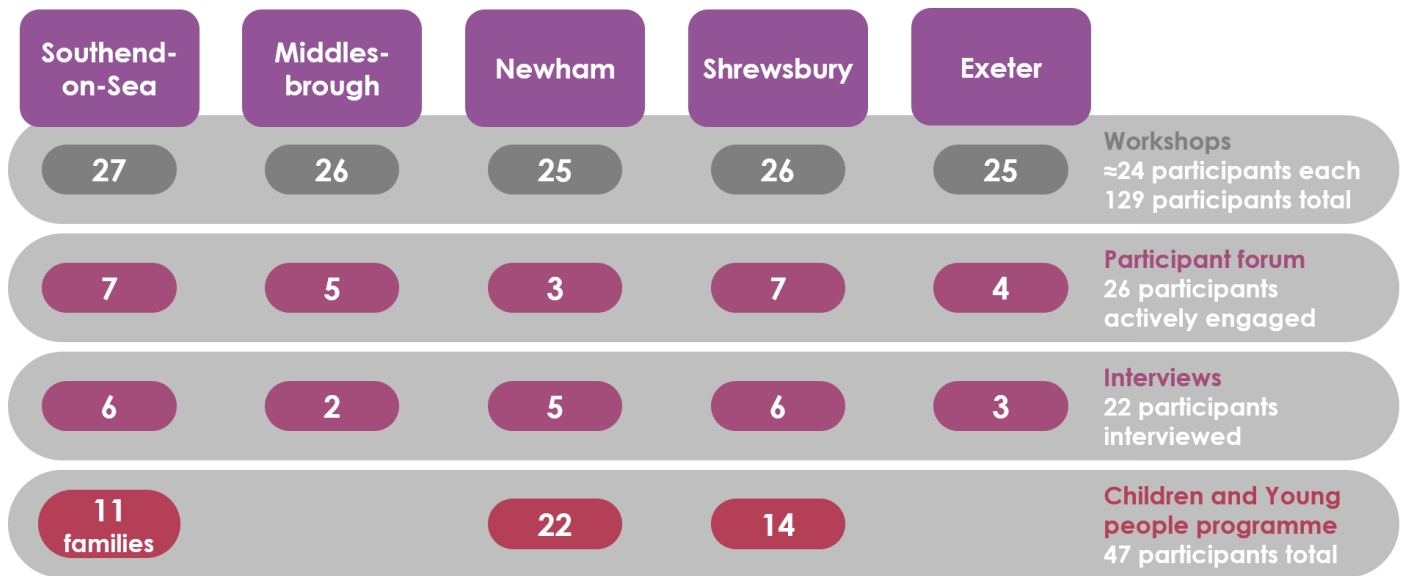- How should Arts Council England invest its resources to achieve them?

1.3. Methodology

	Southend-on-Sea	Middles-brough	Newham	Shrewsbury	Exeter	
Workshops ≈24 participants each 129 participants total	27	26	25	26	25	
Participant forum 26 participants actively engaged	7	5	3	7	4	
Interviews 22 participants interviewed	6	2	5	6	3	
Children and Young people programme 47 participants total	11 families		22	14		

Figure 3: The number of participants in the public engagement programme[3]

Our approach included engagement workshops (with adults, children and young people), and an online participant forum and telephone interviews with participants drawn from the adult workshops – these were used to corroborate draft findings (Figure 3). The events with children and young people explored similar topics to those of the adult groups, with minor adaptations in scope and phrasing to accommodate for shorter workshops and the age of participants.

Activities at workshops included: a **creativity wall** in which participants responded to several questions; an **initial vote** to provide a baseline and stimulate discussion; a **discovery session** to introduce the Arts Council and the draft strategy; a **creativity mapping** exercise in which participants produced posters outlining their creativity, barriers to participation and ways in which creativity could be supported; voting on and discussion of the **key outcomes and vision**; a **prioritisation or budgeting exercise** in which participants assigned a total 'pot' to various ideas; and a **final vote**.

Detailed notes of participants' views were captured in the workshops and interviews, with further data gathered from the creativity wall, creativity mapping, voting and budgeting exercises, and the participant online forum. Live scribes produced visual representations of participants' views at three adult workshops and the children and young people's workshops. Analysts examined all outputs to identify key themes and common views, to create this summary report.

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[3] The numbers for the participant forum include four participants (one from Shrewsbury, one from Southend-on-Sea and two from Middlesbrough) who signed up for the forum but were not 'active'. Participants were counted as 'active' if they engaged with the preliminary findings by commenting or otherwise interacting with the post. Participants who were not 'active' but who signed up to the forum could view any content posted, including the preliminary findings, and have therefore been included as participants in the forum.

For a detailed methodology see Appendix B, and for sampling frameworks see Appendix C.

1.4   How to read this report

This report is divided into five sections:

Section 1: This introductory section, covering the methodology and approach.

Sections 2,3, & 4: Three sections describing the findings of the engagement activities.

- Pathways to creativity and culture
- How Arts Council England can achieve their outcomes
- What creativity and culture mean to people's lives

Section 5: A section offering conclusions, and discussing the implications of the findings.

The findings are reported thematically, including the outputs of the workshops, interviews, and participant forum across all locations, and across all research questions.

Verbatim quotes are used throughout the report to illustrate points (not to replace narrative).

The participant sample was selected to reflect the national population, but as the sample size was small it was not representative. As such, any trends discussed or percentages shown in charts cannot be considered representative of any wider community or population.

2. Pathways to creativity and culture

This chapter describes the findings on the potential barriers experienced by the wider public, children, young people and under-represented people that prevent them from engaging in creativity and culture, and how Arts Council England can support pathways that help to overcome those barriers.

Workshops were designed so that participants first explored what the terms 'creativity' and 'culture' mean to them, as a means of introducing them to the topic. The findings of these exercises are presented later in the report (see Section 4).

2.1. Creative and cultural aspirations

We used a series of prompt questions and activities to help participants reflect on what creative things they enjoy doing and/or would like to do more of.

Participants named a variety of creative and cultural activities that they enjoy doing or wish they could do or engage in more often (Figure 4). **Participants came up with a wider range of creative activities compared to cultural activities**. It also shows that creativity was more likely to relate to things participants can more easily fit into their lives – at home or close to home – whereas cultural activities usually involved going to a dedicated cultural venue (see Section 4 for further detail on what creativity and culture mean to people).

Figure 4: Examples of creative and cultural activities highlighted by workshop participants

2.2. Barriers

Participants said they wanted to engage more with arts and culture and reflected on the barriers that prevent them from living more creative lives. In some instances, participants regretted not being able to pursue a career in music, dance or another artistic pathway because of concerns over

financial instability and security of employment, pressure from family or family commitments, or a lack of opportunity.

Figure 5: Excerpt from Newham live scribe drawing

As well as discussing the barriers they experienced, participants were asked to vote on the main reasons they would engage more with publicly funded creativity and culture (Figure 7 and Figure 7).

Reason	Percentage
…run by more people like me	2%
…more relevant to me	6%
…more innovative/original	9%
…less pretentious	3%
…easier to find out about	18%
…less time-consuming	4%
…cheaper	26%
…closer to me/easier to travel to	24%
…chosen/created with the public	6%

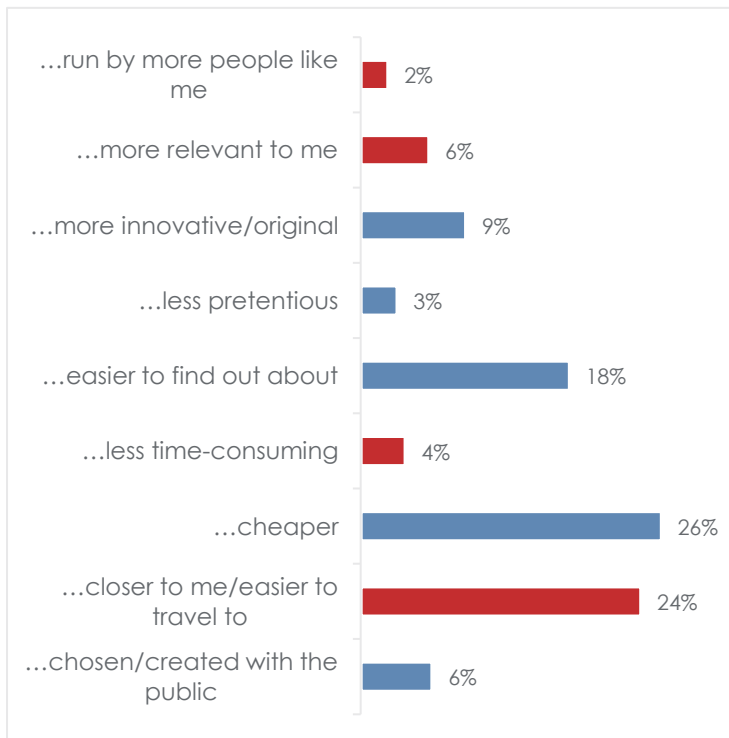| Reason	Percentage
…they were run by children and young people	14%
…they were about things I'm interested in	14%
…my whole family wanted to go to	20%
…they took up less time	14%
…they were closer to me or easier to travel to	26%
No option selected	11%

Figure 7: Adult responses when asked to complete the sentence 'The top reason why I would probably engage more in publicly funded arts, museums and libraries is if it was…' (n=122). Red bars indicate similar options provided in the CYP workshops in Newham and Shrewsbury.
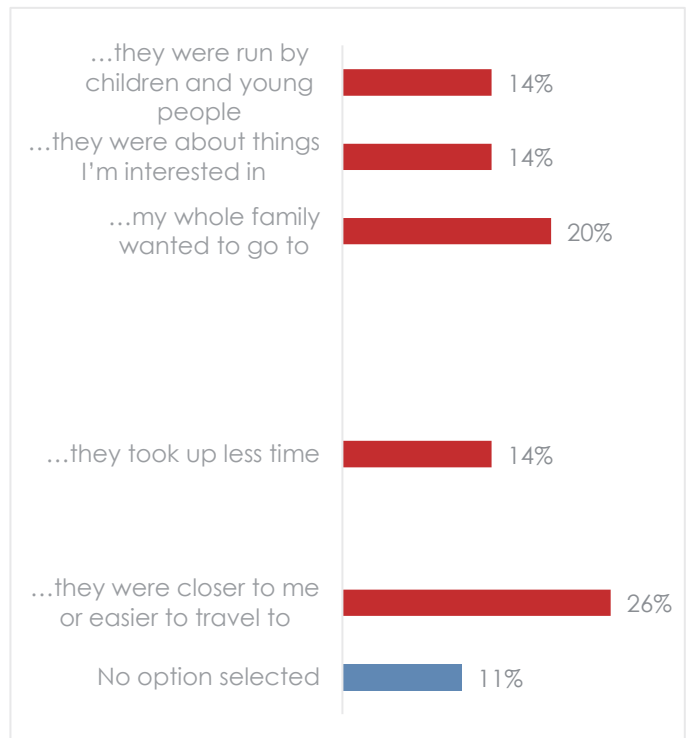
Figure 7: Children and young people's responses in Newham (London) and Shrewsbury when asked to com complete the sentence 'I would do more cultural activities if…' (n=35). Red bars indicate similar options provided in the adult workshops.

2.2.1. Time and money

Participants often discussed time and money together, because earning a living reduces the time available for everything else. The majority of participants described time and money as their main barrier to engaging in culture and creativity. Lack of time and money was also the most common barrier raised by children and young people, C2DE[4] and BAME[5] groups. During discussions, a clear majority of participants from all five locations raised perceived lack of time as a barrier to attending cultural events, engaging with creative activities, and learning or developing creative skills. In the voting activity most adult participants said they would engage more with publicly funded creativity and culture if it was cheaper (Figure 7).

In some cases, participants talked about the fatigue of long working hours and a demanding job discouraging them from engaging with cultural or creative activities. In other cases, they explained that most creative activities or courses were not available outside normal working hours, limiting their access to them.

"Time is the big problem for me. Work crazy, too much, too hard. Having the time and energy is my main problem." (Exeter)

"My local library closes before I finish work, so don't always get to take my child there." (Southend)

Some participants mentioned that their 'bad habits', such as **excessive screen-time on phones, computers or television**, were responsible for consuming their time and thus made them less likely to engage with cultural activities.

In a few cases, participants suggested that **family commitments** such as childcare restricted their availability to engage with creativity.

Young participants of secondary school-age said that with **homework and school** it was difficult to find time to engage in creative activities. Some said they were expected to help with **household chores or babysitting** younger family members, which reduced their personal creative time. This challenge was not shared by younger children.

We observed that in many cases **participants' lifestyles prevented them from engaging more with creative activities** and it seemed that 'lack of time' is often given as an explanation for participants not prioritising these kinds of activities.

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[4] This is based on NRS social grades – a system of demographic classification. There are six grades: A, B, C1, C2, D and E. Grades C2, D and E refer to skilled working class, semi- or unskilled working class and non-working individuals respectively.

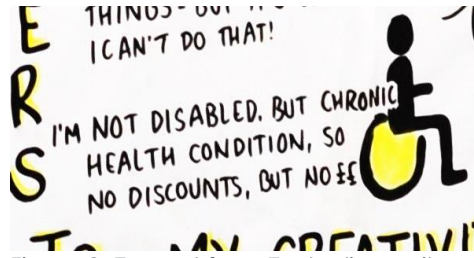[5] Black, Asian and minority ethnic.

Figure 8: Excerpt from Exeter live scribe drawing

Affordability was another key reason participants gave for struggling to engage in the creative activities they would like to. Very often, participants said that they do not engage in cultural and creative activities due to lack of money for tickets, for a taxi to take them home from an event, to subscribe to music lessons, or to purchase art materials.

"I only go when it's affordable, we only have one salary in the house". (Newham)

"Going to the theatre as a family is too expensive." (Southend)

While some of the participants from the children and young people workshops could not engage more with creative activities due to cost, they did not make the point explicitly. This may reflect that children often feel uncomfortable discussing their family's financial situation around their peers. In the children and young people cohort, it was the Southend parents (of children under five) who discussed money as an important barrier to participating in creative and cultural activities. This may in part reflect that the theme of the Southend conference[6] (Appendix B, section 1.2) was designing services for parents and guardians of children, and therefore there was a heightened awareness around the cost of raising small children.

2.2.2. Space

The perceived lack of free performance spaces was considered a barrier preventing people and communities from engaging more with some types of creative and cultural activities. One participant referred to a fire chain dance, for instance (a type of performance that involves the manipulation of fire) – something which requires a safe and appropriate space to perform.

In some cases, participants said that this limitation may be due to a lack of money to hire an appropriate space to perform or create. But in some communities, participants believed that simple availability of space, regardless of cost, was the issue. In addition, participants felt that sometimes local people are simply unaware of the facilities available in their community.

2.2.3. Accessibility

Participants highlighted the limitations of public transport with regard to pushchairs or wheelchairs. This was referred to most in rural or non-city areas such as Shrewsbury and Southend.

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[6] The children and young people's workshop in Southend for children aged 0-5 years old with parents and carers took the form of an interactive stand at a parent-child conference where participants were engaged 1-to-1 for 20-minute intervals.

In a few cases, participants highlighted poor transport services in their area as a barrier for them and their community to engage more with creativity and culture. This was also reflected in the voting activity where a significant minority of participants said they would probably engage more in publicly funded creativity and culture if it was closer to them or easier to travel to (Figure 7 and Figure 7).

A participant from Southend, for instance, explained that she enjoys opera, but the return from London was often an issue as shows normally end after the last train to Southend departs. Similarly, in Exeter, participants talked about the cost of hotels in London after a late show. These barriers could be seen as relating to a lack of money and to transport infrastructure and distance, but also to the real or perceived need to travel long distances to find the sorts of cultural or creative activities that appeal – and the lack of these activities close to home.

People with mobility issues, chronic illnesses, older people and their carers often have reduced access to cultural and creative activities. Permanently housebound people usually find it difficult or impossible to attend events, classes, or groups. Participants expressed strong feelings about the importance of considering people in those conditions and including them in creative activities.

"[Barriers] being housebound permanently, or having an injury."
(Newham)

2.2.4. Inclusivity

Participants across all five locations offered similar reasons as to why creative activities in their communities may not be accessed and enjoyed by more people.

A significant minority of participants said that the lack of activities locally – and their lack of awareness of them – prevented them engaging more with creative experiences. This was reflected in the voting activity where the third most popular reason adult participants would engage more in publicly funded creativity and culture was if it was easier to find out about (Figure 7).

Some participants from Southend, Exeter and Shrewsbury thought that most cultural and artistic events, and higher education and jobs in the creative industries were centred in England's main urban centres – particularly London. They believed people and communities in more rural areas had considerably lower exposure to the diversity of cultural and artistic opportunities.

Some participants also felt that cultural and creative activities were not sufficiently advertised to the whole public.

"Not knowing how to find out about the activities" (Shrewsbury)

Some participants from BAME[7] backgrounds in our workshops talked about people from minority ethnic groups having **fewer opportunities to engage** with certain types of creative activities. Some talked about cultural influences which meant that parents would want their children to be doctors and engineers and would not support them to pursue a career in the creative industries. Others talked about the perceptions associated with certain arts activities being for people other than them – as one commented, 'most ballet dancers are white'.

Participants did not believe there were enough cultural and creative activities available for children – including small children – in their communities.

2.2.5.   Confidence and emotional support

Lack of self-confidence was raised by participants across all five locations as a barrier to both engaging with creative activities and following professional pathways in a creative field. There was a belief that to succeed in creative careers, or to be considered a creative person, one must have an innate talent, and some did not feel confident about trying to learn or develop new creative skills. For some participants experiencing confidence as a barrier, it was as significant a barrier (if not more so) as time or money.

A few participants compared themselves to famously talented individuals – musician Billie Eilish and artist Vincent van Gogh came up – and said that on the basis of such a comparison they were not 'talented', and this put them off participating in creative activities. In describing their thoughts and feelings about this, participants used words such as: 'self-doubt', 'awareness', 'judgement', 'self-motivation', 'lack of talent' and 'acceptance of people'.

> "Lack of confidence and lack of guidance from young age."
> (Newham)

Some participants believed that there were few opportunities to succeed in creative industries, and that this was exacerbated in smaller communities. Consequently, they thought parents discourage their children from pursuing creative careers as they worry that they will not find a job. Younger participants echoed this sentiment, saying they felt a lack of support or encouragement to be creative. Another reason participants gave for why they believe creative careers were discouraged was that they were not considered to be as respectable or credible as other careers.

> "Some people don't see it is a real career." (Middlesbrough)

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[7] Black, Asian and minority ethnic.

2.2.6. Lower in priority

In a few cases participants suggested that creative and cultural activities were not a high priority for them or that other activities took precedence. There were also a few cases where participants said that they did not engage more with creativity due to lack of motivation.

> "Lack of activity or motivation on my behalf. I used to be very keen on activity, maybe it's my age." (Southend)

Some adult participants criticised the education system. They saw it as prioritising other curricular disciplines such as sciences and maths, and discouraging young people from investing their time in culture and creativity. Some participants said that there was a lack of emphasis on the benefits of creative activities in schools.

> "It feels like the current curriculum is too focused on 'classics', too old and boring, they need to refresh it." (Middlesbrough)

> "There is a general lack of practical education in schools [which] means young people are lacking in basic employability/skills." (Shrewsbury)

Some older participants in the children and young people groups expanded on this criticism, **describing the current school system as too stressful, even in the creative disciplines.** They said this discouraged them from continuing their creative education. It was also mentioned by young people in the same age range that school work had to be prioritised over creative activities due to the high demands that school placed on their free time.

> "I find taking Art GCSE too stressful, and I've lost my passion for it." (Shrewsbury CYP programme)

2.3. Overcoming barriers and supporting pathways

Participants made their own suggestions for overcoming barriers to engagement with creative activities. Some of the suggestions that participants made most frequently during discussions included:

- creative support for schools;
- creative support for families;
- creativity for all;
- facilities for creativity;
- sharing "what's on";
- transport to creativity;
- creativity tailored to – and made with – local people; and
- grants for creative careers.

During discussions, participants' suggestions focused on supporting and developing creativity at an individual and community level, particularly with children and young people. Improving affordability and access to cultural

events and opportunities was the next most popular option, but with significantly fewer votes. We observed that there were no suggestions to bring in international artists, or establish new creative institutions.

Additionally, participants reviewed and discussed possible ways for Arts Council England to support pathways for involvement, voting on their preferred focus areas (Figure 10).
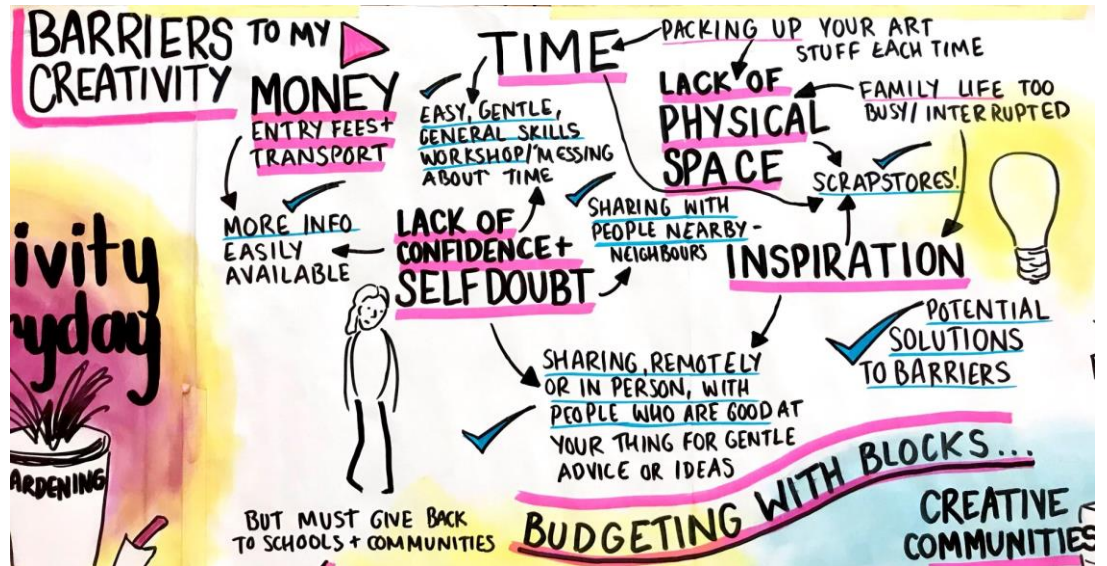

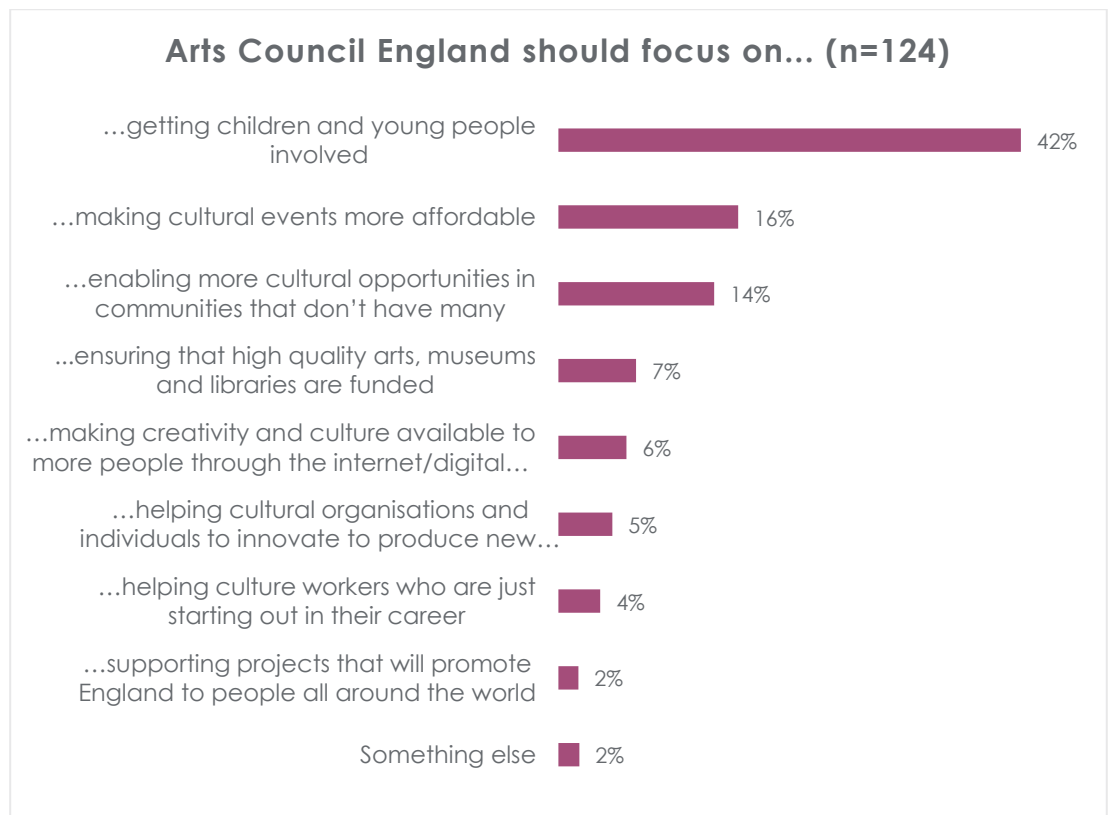Figure 9: Excerpt from Middlesbrough live scribe drawing

Figure 10: Results of participant vote on Arts Council England's suggestions for supporting pathways for involvement

2.3.1. Creative support for schools

Participants across all five locations expressed strong feelings that the education system should allow more space for creativity and suggested that Arts Council England work together with other educational bodies and government to make this possible. They argued that all the efforts put into other subjects would be wasted if children did not have enough time to do creative activities.

Some participants believed that creativity should be integrated throughout the school day, by incorporating creativity into subjects such as biology. This was especially highlighted by parents of under 5-year-olds in Southend-on-Sea, where creativity was seen as a vital part of educating children during nursery and at home.

Figure 11: Live scribe excerpt from the Southend-on-Sea children and young people event

"Free expression with supervision rather than classes with strict direction." (Shrewsbury)

"Provide more opportunities to be creative in schools, within and outside of the curriculum." (Exeter)

Participants also thought that schools should provide more information about creative activities available in the community and what careers there are in creative fields for young people. Young participants believed that schools need more funding and resources allocated to the arts and creativity.

2.3.2. Creative support for families

Many participants suggested that Arts Council England could sponsor more initiatives that focus on activities for the whole family, such as:

- discounts on cultural activities for larger families with more than a particular number of members (not specified how many members);

- discounts on tickets for children younger than a particular age (not specified any age);
- free activities available to families unable to afford it;
- baby café – combine childcare and cultural activities; and
- promotion of the benefit of art and creative careers to parents from ethnic minority groups.

2.3.3.   Creativity for all

Participants regularly expressed concerns for under-represented groups and suggested that Arts Council England could offer more support to initiatives focused on reaching those groups.

Specific suggestions included:

- making creativity and arts more accessible to people with learning difficulties;
- making galleries and museums more child friendly (from the children and young people workshops);
- offering additional support to special needs schools; and
- increasing funding in areas with limited or no access to creative and cultural opportunities.

"Support creative activities that reach disadvantaged and vulnerable people." (Southend)

Another suggestion was to offer discounts on workshops and educational programmes for people unable to afford them. Some participants suggested that people could be means-tested for accessing such opportunities, but others were concerned about whether this idea would work in practice.

2.3.4.   Facilities for creativity

A minority of workshop participants proposed that to enable communities and people to engage more with creative activities, Arts Council England could fund more facilities for classes and events, and provide free spaces for performances.

"Arts Council England can provide community studio space for musicians and artists to use." (Middlesbrough)

The suggestions did not explicitly mention that Arts Council England could work in partnership with councils to make this possible, but participants did comment that some areas have empty facilities that could be used for cultural and creative activities.

"Facilities for creative people to run courses and help others." (Shrewsbury)

2.3.5.   Sharing "what's on"

The majority of participants suggested that Arts Council England could better support the promotion and advertisement of creative activities, events, and

courses. Some of these suggestions included:

- the use of social media and other channels to promote cultural activities, using online targeting to reach specific audiences or geographical areas;
- adapting the Arts Council England website to offer information or instructions on where to find different types of information (linking to other websites such as local council pages for specific information);
- creating an online platform where people could share equipment and knowledge; and
- creating a mentoring program to connect young people with experienced mentors.

> "There are lots of free [and] inexpensive activities, but they aren't very well attended because people don't know what's on."
> (Shrewsbury)

In contrast, some participants felt that there was too much information available and explained that it is not enough just to let people know about what is available. They wanted more effort to be put into making sure that the activities attract people and get them involved.

2.3.6.   Transport to creativity

Participants from rural and urban locations suggested supporting young people and under-represented groups to engage more with cultural activities by funding initiatives that provide secure transport (e.g. small coaches) to and from events. They did not specify whether they thought this should be free but related conversations suggested that any cost for this should be kept to a low amount (affordable to people on low incomes). There weren't clear differences in transport requests between locations.

> "It would help in accessing libraries, so you could have fewer, bigger, better libraries. Service to get people there and back - "hop on hop off" (Newham)

2.3.7.   Creativity tailored to – and made with – local people

In all five locations, participants suggested that a greater variety of cultural events and activities relevant to their area would support their pathways to involvement in creativity. This was the most popular solution within young people, C2DE[8] and BAME[9] groups.

They also expressed their wish to be involved in more discussion and decision-making processes about the kind of cultural and creative activities that are important and necessary for their communities.

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[8] This is based on NRS social grades – a system of demographic classification. There are six grades: A, B, C1, C2, D and E. Grades C2, D and E refer to skilled working class, semi- or unskilled working class and non-working individuals respectively.

[9] Black, Asian and minority ethnic.

> "Wider variety of classes and workshops, including pottery classes and a photography club." (Shrewsbury)

Other suggestions included funding programmes that would:

- bring communities and people with common interests together;
- provide technical support and equipment to communities;
- support or mentor people who wish to change careers;
- create and set up more youth centres;
- offer training schemes or internships with creative companies for young people (from the children and young people workshops);
- bring more touring shows to small communities; and
- provide creative sessions, classes and events at flexible times (weekends and evenings).

> "Provide safe places for people with similar interest to network - open days." (Middlesbrough)

> "Bring more things down to the south-west – shows tour." (Exeter)

2.3.8. Grants for creative careers

According to some participants, an alternative to supporting people to follow creative careers would be to make grants available to support young and under-represented people who wish to work in creative industries. They explained that this measure would also contribute to improving the poor reputation of creative careers. A similar suggestion was to subsidise creative people to run courses or share skills.

3. Delivering on the proposed outcomes

This chapter describes participants' views on the three proposed outcomes and some ideas for achieving these outcomes which were presented in the workshops to stimulate discussion. The outcomes were framed as 'creative people', 'creative communities', and 'creative country'. The workshops were designed using the draft outline of the strategy as it read at the time. The vision, outcomes and investment principles have since been further developed into those in the draft strategy being consulted on in summer 2019. The outcomes below (Figure 12) are as they were presented at the workshops.

Outcome: Creative people	**Outcome: Creative communities**	**Outcome: Creative country**
Each and every person can develop and express creativity throughout their lives	Culture and creativity are at the heart of thriving communities	England's cultural sector is at the forefront of global creative practice

Figure 12: The three outcomes as presented to participants in the engagement programme

Through the deliberative processes used in the workshops we saw that participants with little or no previous knowledge of the sector were able to have complex and nuanced conversations, reflecting on and adapting their views according to the information they were presented with and the views of other participants. In this way, participants were able to provide considered and well-developed opinions on a broad range of issues. Across all the workshops we also saw that providing opportunities and assistance to those with less access to creative and cultural activities was prioritised, showing that participants were also able to give thought to needs and interests beyond their own.

3.1. General reflections

When reflecting on the outcomes, vision and investment principles as proposed, participants often commented on how they imagined or understood Arts Council England's role. Generally, they discussed Arts Council England's role in one of three ways, which show some alignment to the Arts Council's current roles of development, investment and advocacy.

- **Promoter/champion** – Arts Council England would promote or advertise events and activities which either local communities or Arts Council England themselves have to offer.
- **Funder/enabler** – Arts Council England would provide funding for events or individuals, meet or subsidise costs, fund travel costs, or provide equipment and facilities.
- **Convener** – Arts Council England would organise events, courses, workshops, transport, promotions or schemes (particularly low cost or free events).

Vision and outcomes: The majority of participants who discussed Arts Council England's vision and proposed outcomes as a whole were supportive. However, those whose support was more limited had concerns that Arts Council England's plans were too idealistic given limited resources and challenges in engaging the public.

Participants believed that the three broad outcomes were interrelated and fed into one another, though they did not necessarily agree on the nature of the relationship. For example, participants in Exeter and some participants in Shrewsbury said that supporting 'creative people' would lead in turn to the creation of a 'creative country'. However, other participants in Shrewsbury argued that creative individuals and communities could not thrive if creativity were stifled at a national level by austerity and cuts to the arts.

Some of the key issues raised by participants in relation to the three outcomes were:

- the need to attract new audiences, including children and young people;
- the need for financial investment in creativity and the arts; and
- the need to support and facilitate creative activities rather than simply acting as a promoter.

The majority of participants felt that 'supporting everyone to develop their creativity' ('creative people') would be most important for Arts Council England to focus on, followed by 'supporting creative communities' (Figure 13). This may have been influenced by the workshop approach, which encouraged participants to think about their own individual creativity and to spend time capturing this creatively in a poster.
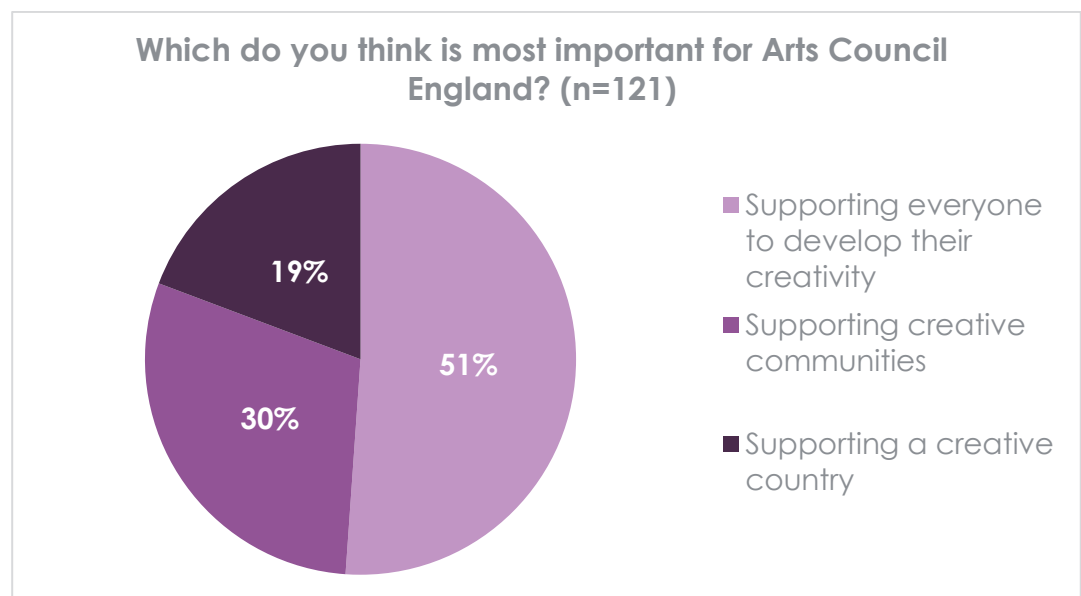

Figure 13: Results of participant vote on the three outcomes

Investment principles: Participants generally thought that inclusivity and access for all demographic groups would be important for any programme. A few participants expressed mixed views on the possibility of a sustainability investment principle, with some recognising a need for it.

3.2. Supporting creative people

Just over half of participants chose supporting creative people as the most important outcome for Arts Council England (Figure 13), although as suggested above, this may have been influenced by the methodological approach to the workshops.

Figure 14 shows the results of the budgeting blocks exercise, in which participants were given a budget and asked to allocate this in a way that they thought would best achieve the stated outcomes. **Overall, participants argued that creative activities for children and young people and creative support for schools should be awarded the highest budget.** The lowest budget was allocated to the quality stamp, which received less than half the budget of any other option and seven times less than creative activities for children and young people.

Ideas for achieving 'creative people'

Creative activities for children and young people	22%
Creative support for schools	18%
Investing in creative professionals	15%
National 'what's on' service	12%
National school for creativity and the arts	11%
Awards for young people	10%
Ideas created in workshops	8%
Quality stamp	3%
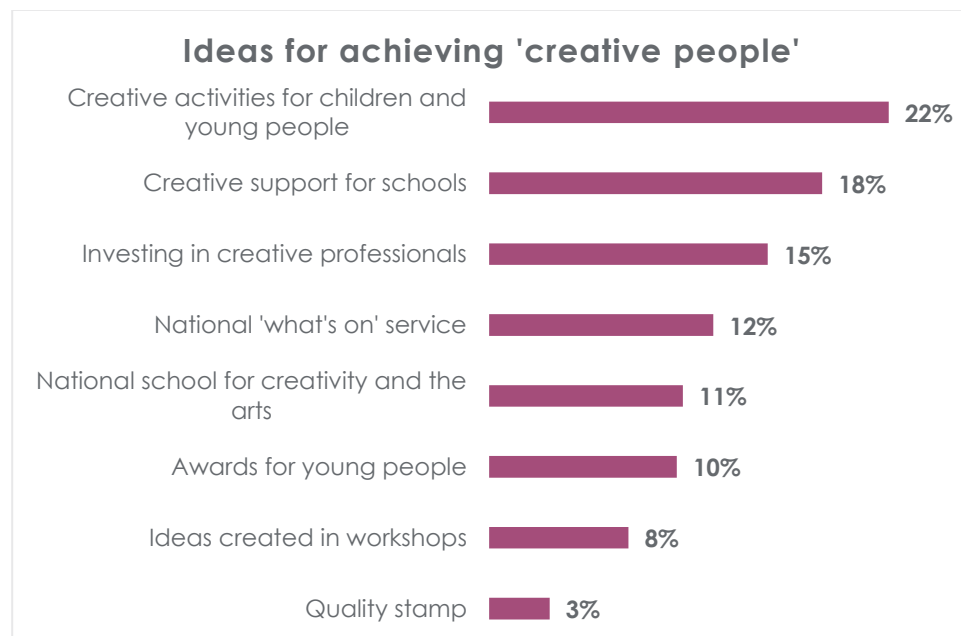
Figure 14: Results of the budgeting exercise for the 'creative people' outcome

The majority of participants believed that it would be important to encourage creativity in the next generation, and to equip young people with creative skills for life. As such, the ideas focusing on children and young people generated a lot of discussion and general support. This was reflected in the results of the budgeting blocks exercise.

When discussing providing creative support to schools or putting on lunchtime or after school activities, participants said that these ideas could help develop children's skills, confidence and interest in creativity. Similarly, the children and young participants felt that 'Creative support for schools' and 'Creative activities for young people' were important, especially where

they provide opportunities for young people who are less able to engage in the arts to learn new creative skills. Examples given included learning a new instrument.

> "Very important to get people to be creative when they're young because creativity can change people and change their lives"
> (Newham CYP programme)

However, some of the young participants were less keen on the ideas to 'provide awards for young people' and 'invest in creative professionals' because **they felt that sparking an initial interest in young people to be creative was more important than funding those who already have an interest.** Indeed, adult participants allocated a relatively low budget to the idea of 'awards for young people' compared to the high budgets for 'creative activities for children and young people' and 'creative support for schools'. This suggests that when it comes to children and young people, **participants preferred ideas with a wider reach rather than those which would support particular individuals.** This point was born out in discussions about 'investing in creative professionals', which received the third highest budget in the budgeting exercise.

In conversations with participants, this idea was often seen as a way of supporting other ideas – many adult participants strongly supported the concept of investing in people who are creative professionals as they are essential for creating performances, events, shows, and artwork, and for sharing their skills with others through classes, teaching or mentoring. However, direct funding, specifically for creative individuals, was not popular among children and young participants. Suggestions for investing in creative professionals included:

- placing an obligation on recipients of investment to pass on their learning and 'give back' by working with schools or conducting workshops;
- including some form of means-testing so that such an initiative would support individuals from underprivileged backgrounds;
- paying money directly to recipients rather than it being administered by other organisations to cut out middle-men and reduce wasted spend;
- providing interest-free loans to creative professionals to enable them to pursue their professions; and
- creating an online or app-based review platform for creative professionals' services.

Underpinning participants' support for many of the ideas was a belief in the need for financial investment in creativity. This would enable events or activities to take place and to support creative individuals who do not necessarily have the means or backing to pursue their interests. However, ideas which were not seen as cost effective or good value for money, such as the 'quality stamp', received a lower level of support.

Adult participants also expressed concerns about the feasibility of achieving some of their preferred ideas. In relation to the ideas aimed at children and young people, some felt that a lack of time and resources available to teachers and other youth workers would limit what could be done. They were also concerned that some disadvantaged children and young people may not be able to access these programmes if they were not made available for free. Furthermore, children and young people raised concerns that giving 'creative support for schools' would not have a wide enough reach, and that the expense of funding activities in multiple schools would not be cost-effective.

Indeed, concern about accessibility extended beyond the programmes for children and young people. Some participants believed that ideas such as the 'what's on service' and a 'national school for creativity and the arts' could lead to the exclusion of older people or those who don't have access to the internet, unless materials were made available and disseminated in an offline format. Some children and young people felt it was important to bring creative projects to schools because some parents might not otherwise hear about local creative projects. In this case, the universality of schools was seen as valuable, bringing all members of a community together.

When discussing the quality stamp, participants said that quality is subjective and that this measure could lead to uniformity or the stifling of creativity. This measure was also seen to be an expensive idea which provided poor value for money. A few participants thought it could be useful to have some indication of the quality of a production or event, but overall this was seen to be a low priority.

3.3. Supporting creative communities

A third of participants ranked 'supporting creative communities' as the most important outcome for Arts Council England. When asked why they supported this outcome, most said that this would provide a basis for creative individuals to thrive. It would also foster a sense of unity or common purpose and encourage people to work together, reflecting a view that creative activity can be a useful vehicle for social cohesion and community wellbeing.

Children and young people participants felt strongly that there should be a focus on diversity and inclusion. They felt that creative projects for people with disabilities, intergenerational visits to cultural destinations, and widening participation of hard-to-reach communities should be funded.

In the adult budgeting blocks exercise on creative communities, the two ideas which received the greatest allocation were **'social prescribing'** and **'small community grants'** (Figure 15). The smallest budgets were allocated to 'citizens' panels', 'sharing creative content on social media' and a 'creative local growth fund'.

Ideas for achieving 'creative communities'

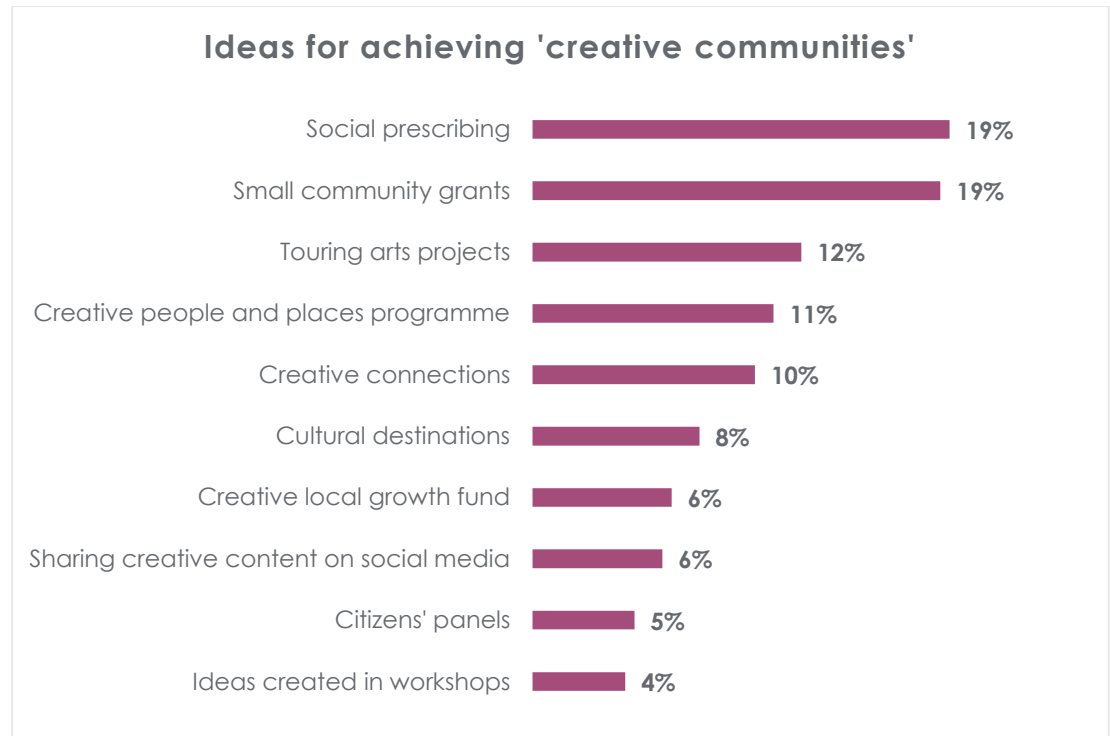| Idea	Percentage
Social prescribing	19%
Small community grants	19%
Touring arts projects	12%
Creative people and places programme	11%
Creative connections	10%
Cultural destinations	8%
Creative local growth fund	6%
Sharing creative content on social media	6%
Citizens' panels	5%
Ideas created in workshops	4%

Figure 15: Results of the budgeting exercise for the 'creative communities' outcome

Participants generally supported ideas which they perceived to have a wide reach, or which would increase participation in creative activities. This included ideas which would be relevant and beneficial to everybody (social prescribing), ideas which would help to facilitate creative activities which would otherwise not take place (small community grants), and ideas which would help to bring creative events to audiences who would otherwise not have access to them (touring arts projects). Some children and young people wanted to see more youth-oriented activities in their communities, and 'touring arts projects' was a well-liked idea (mainly for concerts and musicals) to enable people in smaller communities to see shows usually only available in big cities. However, some felt that they would rather travel to their nearest city, considering cities to be more 'creatively open' places.

Participants were also more likely to support ideas which they felt have a civic or social purpose. These included social prescribing or the provision of community grants. Participants quickly understood and related to the term 'social prescribing', and saw creativity as an important factor in wellbeing. They said that this would be positive for people's mental health and for people with conditions such as depression, schizophrenia or dementia. More widely, participants often suggested that there is an important role for creative activities to play in improving mental health. This sentiment was mirrored by children and young people, who believe that taking part in creative activities is beneficial for mental wellbeing, improved self-worth, and community cohesion.

Some participants also favoured ideas which they felt would boost the economy. One group from Newham highlighted the potential economic benefits of having a cultural destination in the community (helping to grow

local businesses and tourism). The economic benefits were also raised by some young people in Shrewsbury, who thought using under-utilised community spaces could provide premises for small businesses.

However, other participants were lukewarm about ideas which they felt were more economically focused. When discussing a creative local growth fund and the idea of 'cultural destinations', some argued these should be funded through local government, rather than being the responsibility of Arts Council England.

Children and young people also had mixed opinions about funding 'cultural destinations' and 'creative local growth funds'. While some thought local galleries could give inspiration to young people, others felt that funding exhibitions of professional artists' work did not help people achieve their own personal creative ambitions. The young participants in Newham felt that local arts and performance spaces ('cultural destinations'), and community arts projects are important for improving social cohesion ('creative local growth fund'), but most thought this should be a lower priority than funding individual projects.

Nonetheless, as with 'supporting creative people', adult participants believed that there was a need for financial investment in creativity, and had greater support for ideas which represented good value for money. Some felt that ideas such as the 'citizens' panels' would be too expensive, particularly if these were to be held in local areas across the country. Some participants in Shrewsbury suggested that the panels could be held online to save money.

Young participants in Shrewsbury felt that creating a large space or arts centre could be a vehicle for many of the other aims. They suggested it could be a community hub and provide rehearsal and studio space for artists (investing in creative professionals), host arts clubs and meetups, and host concerts and large-scale shows, all in one central place. Some felt that having one large cultural destination would improve access, and people would know where to go to take part in creative activities. A central destination to attend was valued in this context as Shrewsbury sits in a largely rural area, and some participants lived in more remote locations with worse transport links.

3.4. Supporting a creative country

Due to time constraints it was decided not to explore ideas about creativity and culture at a national level during the workshops. It was felt that participants would be most interested in – and able to offer the most valuable insights into – creativity at a personal and community level.

Nonetheless, 19% of participants chose the 'creative county' outcome as their highest priority (Figure 13, above). Those who did so explained that they felt that this would ensure that everybody was able to take part and be involved. To this end, supporting a creative country was seen to be about broadening participation and opportunity in the creative and cultural sectors.

Participants also said that this outcome was interconnected to the other outcomes. For example, some participants in Shrewsbury said that supporting creative people would lead to creative communities and in turn a creative country. However, other participants at the same workshop argued that it would be difficult for creative people or communities to thrive if they were stifled at a national level by austerity or cuts to arts funding.

4.   What do creativity and culture mean?

This chapter describes participants' responses to one of the key research questions: what creativity and culture means in their lives. Participants reflected both on the words 'creativity' and 'culture', and how these relate to the activities they do at home, at work and in their free time.

4.1. Describing creativity and culture

When participants considered the word 'culture', they most often associated it with cultural identity - with themes of diversity, multiculturalism, religion and nationality. They also associated it on a more personal level with family, neighbourhood and region.

"Tradition…family…home…differences…Culture is what defines who people are." (Southend)

Some saw it as a straightforward demographic signifier – that everyone has a 'culture' just as they have an age and a gender. As such, participants sometimes did not see its relevance to arts and creativity. Those who first thought about culture in this way usually saw it in a positive light, speaking about a feeling of belonging or 'being part of something'. Linking belonging to 'origins', people also spoke highly

Figure 16: Excerpt from Newham live scribe drawing

of opportunities to learn about the heritage that helped to make up people's culture – whether that was mention of the Black Country Living Museum by participants in Shrewsbury or of exhibitions about traditional African houses by participants in Newham.

Participants also spoke enthusiastically of the benefits of 'seeing different cultures' when travelling to learn more about the world. Others talked about culture in connection to regional specialities, including food, which in turn could translate into tourism benefits for local economies.

"Culture is scones." (Exeter)

Similarly to the adult groups, children and young people often associated culture with religion, ethnicity and traditions, some thinking in particular about their families' country of origin. At the Newham children and young people workshop, the association between nationality and culture was especially strong due to the diversity of participants' backgrounds.

"Culture means where you come from."
(Newham CYP prorgamme)

Across the events, participants agreed that the words '**creativity**' and '**culture**' can have many different meanings to different people. Some said they could be seen as one and the same. In Exeter, participants said that it was hard to see how such broad and abstract terms could relate to them on an individual level, while in Newham, some participants saw the link between the two terms as a productive conflict – that they cannot exist without each other.

"Creativity is bringing identity to life." (Newham)

One of the most common interpretations of '**creativity**' across the workshops was that it went hand in hand with self-expression. Participants talked about 'bringing ideas to life' and often used words and phrases such as 'imagination', 'thinking outside the box' and 'uniqueness'. They linked creativity to inspiration and innovation.

Generally, children and young people interpreted creativity in a similar way to the adult groups. Most notably, they talked about creativity as a way to connect with and release emotions, and the importance of music, drawing, and dancing in providing an emotional outlet.

"I like to play music because it helps me calm down and understand what I'm doing and how I feel about myself, and it expresses my feelings." (Newham CYP programme)

Although careers in culture and creativity were discussed, participants tended not to focus on these. This was not because they did not see value in such careers (the voting suggested that they did), but more likely because the creativity they recognised in their own lives was not connected to creative careers. The bigger emphasis was on the value of creativity in everyone's daily lives, and in particular its contribution to happiness, wellbeing and good mental health. In their report published in July 2018, BritainThinks found that arts, museums and libraries were felt to improve health and wellbeing, particularly mental health.[10] Similarly in our conversations **creativity was often framed as something which could be a diversion from the routines of everyday life** – as providing 'calm' and 'fun' or 'an escape from the nine-to-five'. Participants working in public-facing roles, such as educators, social workers and health professionals, also described how creative approaches in their work could help their pupils, clients or patients.

Through the discussions young participants gave mixed responses about whether they wanted to pursue careers in creativity and culture. The main barrier was the perception that creative careers are less financially rewarding. Some participants mentioned various creative jobs which they perceived as giving a more stable and higher income, such as wedding photographer, architect, 3D designer and fashion designer. When they were asked to vote on what they thought about creative jobs, the majority of

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[10] BritainThinks, The Conversation, p.30.

participants in the youth workshops felt 'it would be fun to have a job in creative industries' and that 'jobs in creativity are important' (Figure 17).

What do you think about creative jobs? (n=35)

Jobs like these are NOT important compared to other sorts of jobs — 3

You probably don't make much money doing jobs like these — 3

Jobs like this are important — 13

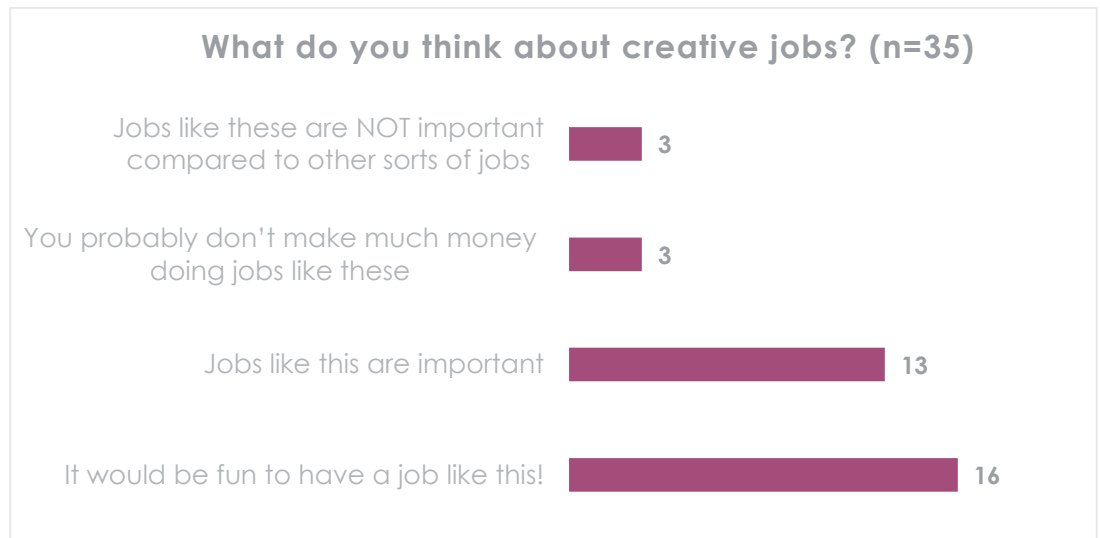It would be fun to have a job like this! — 16

Figure 17: Votes from children and young people workshops in London (Newham) and Shrewsbury as to what they think about creative jobs

Some adult participants felt outside of or **excluded from the activities implied by culture and/or creativity**. Different reasons were given for this, from creativity being something for children and young people rather than adults, or something mainly for people with more time or money at their disposal.

"IF YOU WERE TO SAY TO ME 'SOMEONE IS CULTURED' – I WOULD THINK OF SOMEONE WHO IS POSH, GOT MONEY, NOT YOUR AVERAGE BLOKE IN THE STREET, A BETTER EDUCATION, PRIVILEGED. I'M NOT SAYING THAT'S RIGHT, BUT IT'S WHAT I THINK OF BUT CREATIVITY IS ANYONE: POSH, NOT POSH, WHOEVER."

LA DI DAH, 'A CULTURED PERSON'

Figure 18: Excerpt from Exeter live scribe drawing

"Engaging with culture and creativity is a privilege." (Shrewsbury)

Across the different locations, people's **attitudes to 'creativity' and 'culture' often changed** from the beginning of the day to the end. This was reflected both in the voting data, and participants' comments. Through exploring in conversation the wide variety of activities that could be considered 'creative' or 'cultural' and by physically taking part in creative activities during the course of the workshops, some participants

"BEFORE I CAME HERE TODAY, I WOULD NEVER HAVE CLASSED MYSELF AS A CREATIVE PERSON; BUT NOW I THINK ABOUT IT, I DO LOTS OF THINGS IN EVERYDAY LIFE WHICH ARE 'CREATIVE'."
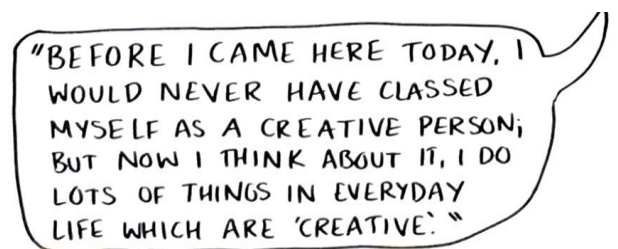
Figure 19: Excerpt from Middlesbrough live scribe drawing

reassessed their own creativity and the presence of creativity in their daily lives. The section on 'everyday creativity' that follows outlines some of the most common examples of the activities which participants said they took part in.

4.2. Everyday creativity

Participants discussed a wide variety of creative and cultural activities that they took part in at home or at work, with others or – more often – on their own. **Across the events, some of the most common examples of this were practical making activities** – especially cooking, DIY, craft activities (such as sewing or knitting) and playing with children.

> *"One creative thing about me is I'm good at wrapping gifts and can make cheap small gifts look very arty with cellophane wrap, ribbons, shredded paper." (Middlesbrough)*

Children and young people were more likely than the adults to talk about how they accessed and pursued their creative interests online. This included watching tutorials on YouTube, 'Googling nice hairstyles', looking at or posting photography on Instagram, and watching footage of concerts and festivals. In Southend, where Traverse consultants were talking to children under five and their parents or guardians, creativity was consistently a daily part of life as it was perceived as being both a means to educate the children and to keep them occupied and entertained.

In the adult workshops, participants were less enthusiastic about 'everyday creativity' and their ability to undertake these kinds of activities at home. They said they found joy in these activities as a creative outlet, but that at the same time the responsibility of household chores and childcare acted as a barrier. Some participants felt the need for space outside of the home to be creative (see Section 2.2.2).

Through discussion, some participants reflected that their jobs – which were outside what would usually be considered creative or cultural – were in fact more creative than they had previously thought. These included make-up and hairdressing, arranging retail displays and showing creative flair in catering.

> *"Restoring antiques is what I do…I repair things that people think can't be repaired…As I work I can listen to music that also aids my creativity." (Exeter)*

Figure 20: Excerpt from Newham live scribe drawing

This view of creativity as permeating through the everyday was also reflected in the digital voting results (Figure 21), with a small majority agreeing/strongly agreeing that 'creative activities are currently a regular part of [their] lives' in the initial vote (55%) and then with an increased majority in the second (71%).

Creative activities are currently a regular part of my life (n=70)

Figure 21: Participant votes from Shrewsbury, Newham, and Exeter as to the extent that creativity forms a regular part of their lives. This question was added after the first two workshops.

Almost a third of participants were not sure in the first vote, perhaps reflecting uncertainty about what 'creativity' could encompass or what 'regular' meant. This uncertainty decreased in the second vote, perhaps as a result of discussions around the broadness of creativity.

Publicly-funded opportunities to be creative, through actively making or creating things myself… (n=124)

Figure 22: Participant votes on the importance of publicly-funded opportunities to be creative

While most participants considered these activities important, a third felt they were 'not for them' or were not relevant (Figure 22). This theme of exclusion from aspects of culture and creativity is covered in more detail in Section 2.

4.3. Opportunities to be creative and engage in culture

The prominence of 'everyday creativity' in workshop discussions may in part reflect the format of the workshops themselves, which gave participants the opportunity to be creative (designing a poster) and to look for the creative aspects of things they did regularly. Where participants did discuss going out to engage in culture and creativity away from their home or workplace, some of the most common visits they cited were to **musicals** or other **shows** and **live music**.

Some talked about social activities such as karaoke and bingo which they felt would not be considered 'cultural' in the way that ballet or opera would. These conversations surfaced the perception that **whilst the words 'cultured' or 'cultural' could have connotations of exclusivity or exclusion**, 'culture' was thought of as something more accessible and universal, as it could include all sorts of popular culture and the many cultures of different people and places.

Almost half of participants agreed or strongly agreed that 'cultural activities' were a regular part of their lives in the vote at the start of the workshop (47%), increasing to almost two thirds (63%) by the end of the workshop (Figure 23). As with the topic of 'creativity' above, this suggests that **the deliberative process of discussion and reflection prompted people to reassess their views.** The impact should not be overstated, however – participants who neither agreed nor disagreed with the statement only decreased from 35% to 28% between the first and second votes, suggesting a persisting uncertainty around the term 'culture'.
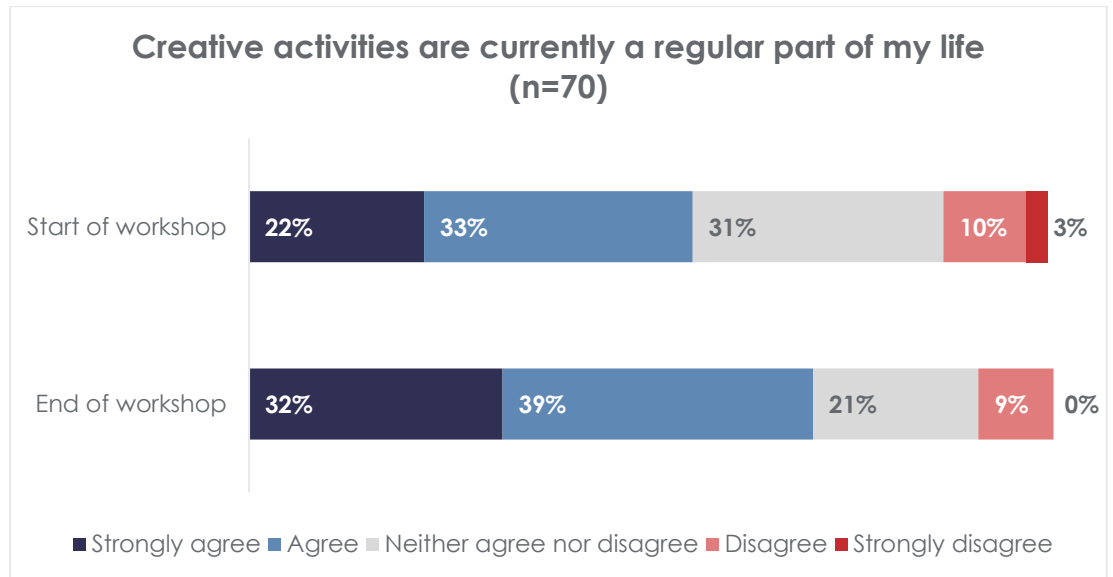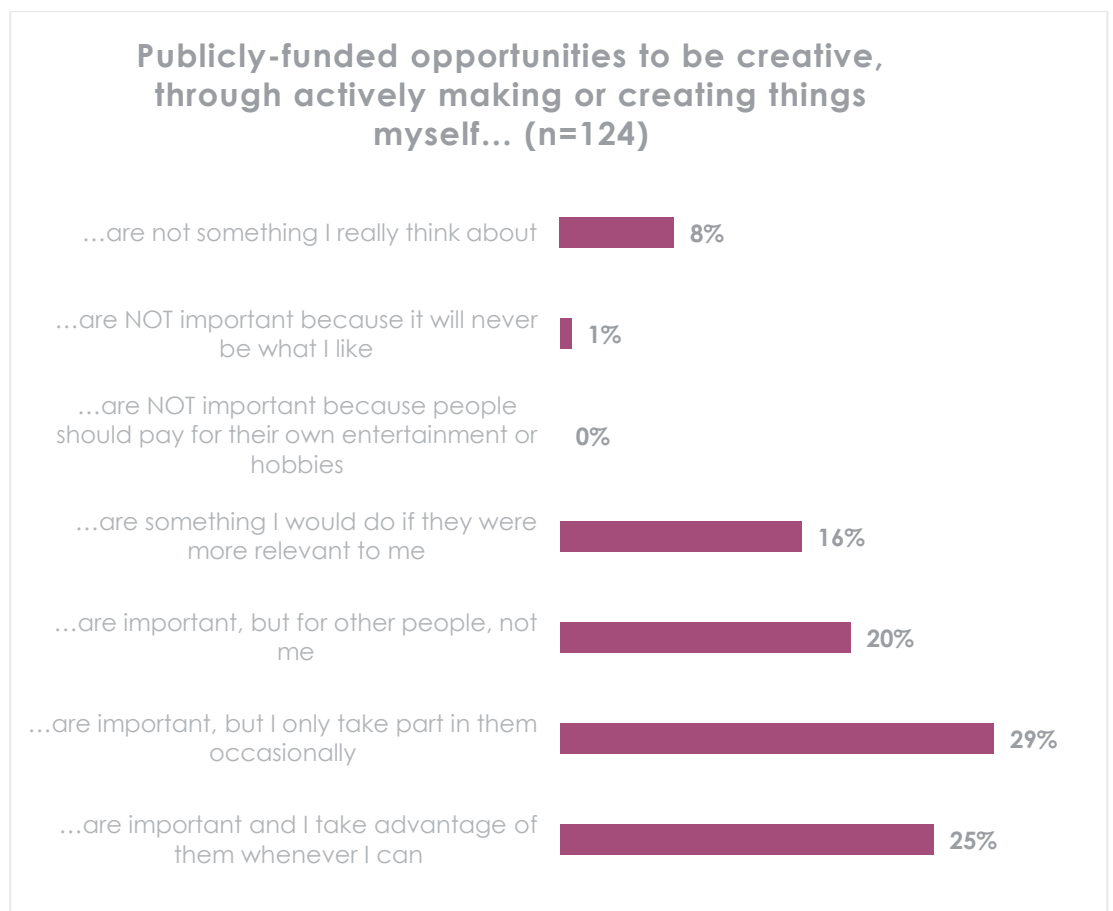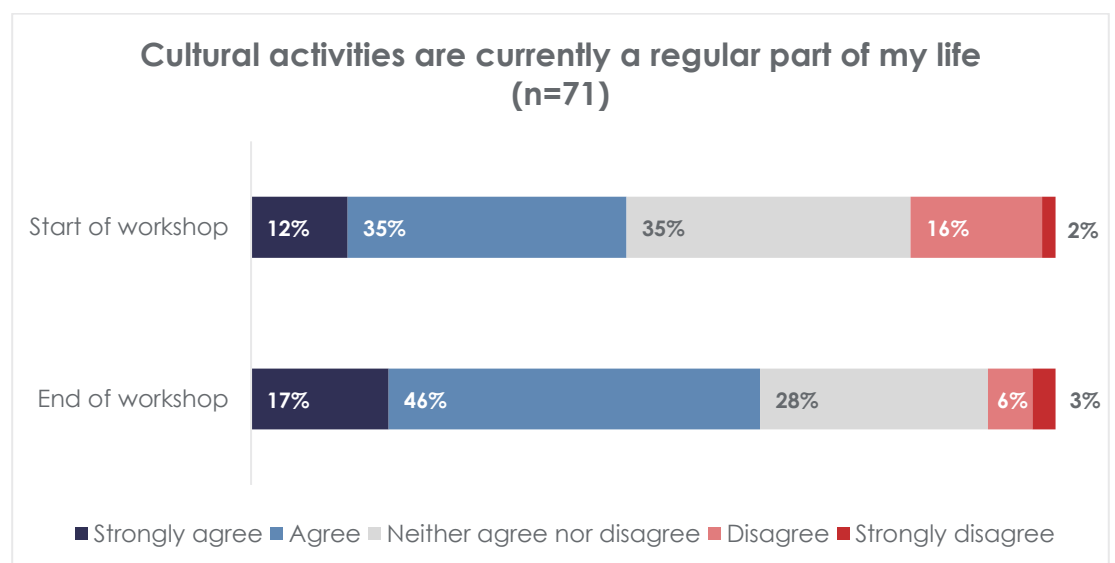

Figure 23: Participant votes from Shrewsbury, Newham, and Exeter as to the extent that cultural activities form a regular part of their lives. This question was added after the first two workshops.

A significant majority (91%) thought that publicly-funded cultural entertainment and activities were important, yet half of participants said they only take part in these occasionally (Figure 24). This possibly reflects the barriers that people face (covered in section 2).

Publicly-funded cultural entertainment and activities... (n=124)

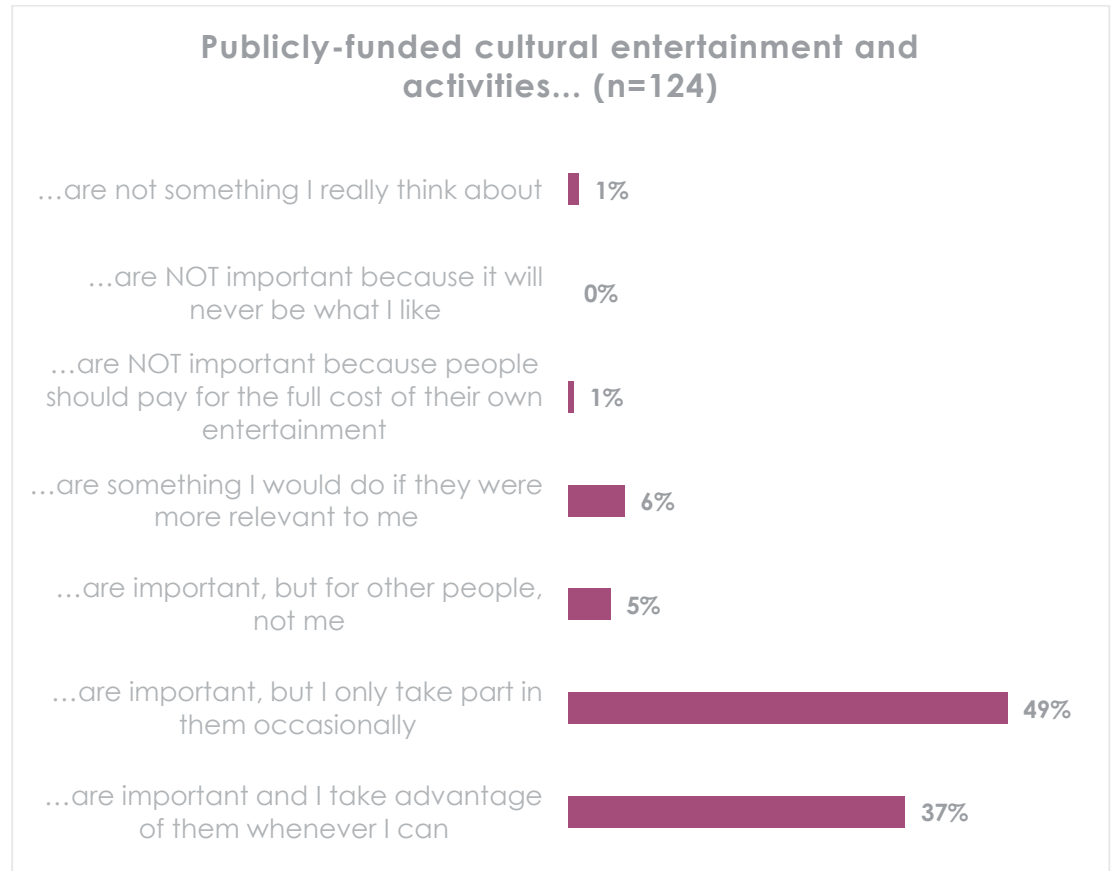| Category	Percentage
…are not something I really think about	1%
…are NOT important because it will never be what I like	0%
…are NOT important because people should pay for the full cost of their own entertainment	1%
…are something I would do if they were more relevant to me	6%
…are important, but for other people, not me	5%
…are important, but I only take part in them occasionally	49%
…are important and I take advantage of them whenever I can	37%

Figure 24: Participant votes on the importance of publicly-funded cultural entertainment and activities

5.   Conclusions

Participants were positive about Arts Council England's ambitions, though some questioned whether they were achievable. Across the workshop events, people engaged in some very in-depth and nuanced discussions about priorities and the way in which different ideas could achieve the most impact. Several of the key messages resonate with findings from BritainThinks' earlier report, The Conversation – including the three main messages about the potential of an awareness-raising role of the Arts Council, the prioritisation of children and young people, and the value of creativity for wellbeing.

Participants wanted to see Arts Council England raise its profile with the public. People were positive about Arts Council England having a more public presence in future, especially playing a role in promoting and championing the creative and cultural offer in localities as well as nationally. It was felt they could do more to raise awareness of opportunities, enabling more people to benefit from what's available.

Participants prioritised enabling creativity for all, preferring the 'Creative people' outcome. They thought that Arts Council England should prioritise projects with the widest reach, enabling the largest number of people to have better creative and cultural experiences, rather than resourcing more intensive support for a smaller number of beneficiaries. **Support for 'Creative communities' ranked second and support for a 'Creative country' third.** Participants often saw a close relationship between the 'people' and 'communities' outcomes, arguing that creative individuals would be able to share their skills with those in their areas, and that creative communities would provide the environment in which creative people could emerge and develop. The design of the workshops meant that the 'Creative country' outcome was not explored beyond its initial explanation and voting on the three outcomes.

Working with schools, and with children and young people, was seen as essential. Participants prioritised ideas focused on encouraging the next generation to participate in creative activities, to equip them with skills and encourage them to pursue creative pathways later in life. The support for channelling resources through schools reflected comments from some participants – young and older – that schools did not place enough emphasis on creativity and practical skills, or that curriculum and exam pressures had squeezed creativity out of education. There was therefore support for the idea that schools could be helped to make more space for creativity and to thread creativity into more aspects of school life.

Opportunities for enhancing the lives of individuals and communities through 'everyday creativity' were popular with participants. Whilst they talked about the value and importance of cultural events and institutions (theatres, museums, galleries etc.), most did not access these regularly. When discussing creativity they were more likely to think in terms of everyday activities they could engage in – at home or close to home – rather than at

big venues. Indeed, the very fact of experiencing the workshop appears to have had an impact on participants' perceptions of their own lives: more reported that culture and creativity were 'currently a regular part of my life' at the end of the event than at the start.

Connected to conversations about the role of culture and creativity day to day, there was a widespread recognition that **creativity and the ability to engage in creative activity can have positive impacts on wellbeing**, including mental and physical health. Ideas that appeared to be closest to communities and associated with individuals' wellbeing – such as social prescribing and community grants – were most popular as responses to the Creative Communities outcome.

Money and time were the main barriers that participants identified as reducing their ability to engage in cultural and creative activity. This was usually in relation to work and family commitments along with entry costs for some events and venues. In some cases, participants specifically talked about the travel time and transport costs required to reach events and venues. Viewed through a different lens, this could be seen as a barrier of **local availability** rather than time and money. Most cultural and creative experiences were seen to be located in urban centres, and the idea of bringing arts out to more areas through touring programmes was popular.

Overall, therefore, the responses highlighted creative experiences which are accessible and inclusive, which are more personal, more local and woven into daily life, and which support people – especially young people – to be happier and healthier, whatever their background or career choices.

Appendix A – Detailed feedback on ideas for achieving the proposed outcomes

This section provides more detailed feedback on the findings for the three proposed outcomes and the ideas put forward by Arts Council England. These ideas were devised in order to give participants some indication of how the outcomes could be achieved and to stimulate discussion. These ideas are not definite proposals but will help to gain an understanding of public opinion and will inform how Arts Council England approaches these issues in its draft strategy.

1. General reflections

Arts Council England's role was generally seen as one in which it:

- promotes or advertises events and activities which either local communities or Arts Council England themselves have to offer;
- provides funding for events or individuals, meets or subsidises costs, funds travel costs, or provides equipment and facilities; and
- organises events, courses, workshops, transport, promotions or schemes (particularly low cost or free events).

Participants believed that the three broad outcomes were interrelated and fed into one another, though they did not necessarily agree on the nature of the relationship. For example, participants in Exeter and participants on one table in Shrewsbury said that supporting 'creative people' would lead in turn to the creation of a 'creative country'. However, other participants in Shrewsbury argued that creative individuals and communities could not thrive if creativity is stifled at a national level by austerity and cuts to the arts.

Looking at the vision and proposed outcomes as a whole, participants typically said that they looked good or sensible. However, some people felt that the overall vision was idealistic and would be unlikely to be implemented in view of limited resources and challenges with engaging the public. Participants in Shrewsbury said the vision should be more focused and achievable.

Some participants in Exeter said that the vision needs to offer equal access and benefit to all groups irrespective of their means, whilst some in Middlesbrough said that it's important to use the vision to improve mental health and argued that rather than 'older people' the vision should just refer to 'people'.

In relation to the proposed underlying investment principles (inclusivity and sustainability), participants often had no comment, though some expressed support for these investment principles in later discussions.

Generally, it was felt that programmes need to be inclusive, although in Middlesbrough it was felt that a focus on inclusivity could be discriminatory as it may create a focus on things which divide society. They argued that

there is a need to include everyone rather than focusing on specific groups or demographics. However, the inclusivity investment principle was well-liked amongst participants in Shrewsbury, particularly the focus on widening audience diversity (as opposed to diversity of producers).

Some participants in Southend felt that the fit for future investment principle was promising more than might be possible to achieve, whilst in Shrewsbury it was suggested that this would require commercial or business support. There were mixed views on the sustainability investment principle in Shrewsbury, as some understood the reasons for its inclusion but others felt there was no need for everything to be long-lasting or sustainable, suggesting that it is okay for some things to be finite.

During the deliberative events, participants took part in a budgeting blocks exercise, in which they were provided with a 'pot' and then deliberated before splitting their budget across the different ideas within their allocated outcome. The results of this exercise are included in the summary of participants' views on the various ideas below.

2. Supporting creative people

Most participants did not comment on 'supporting creative people' as an overall outcome but instead focused on the ideas for achieving this outcome. Where participants explained why they support this outcome, it was often because they felt that it would be best to provide assistance to creative individuals rather than attempt to help larger groups.

Of those who did comment on 'supporting creative people', participants in Exeter said that they felt that the three outcomes 'feed into each other' and that the heavy weighting on the 'supporting creative people' outcome would create a domino effect whereby the other outcomes would also be achieved.

In the budgeting blocks exercise, participants felt that 'creative activities for children and young people' and 'creative support for schools' should be awarded the highest budget. The lowest budget was allocated to the 'quality stamp', which received less than half the budget of any other option and seven times less than 'creative activities for children and young people'.

Some participants offered their own ideas in addition to the ideas Arts Council England provided for consideration. These included:

- a voucher book, funded by advertising;
- intergenerational activities to involve both young and old;
- use of augmented reality goggles to provide virtual access to galleries, museums and live events;
- encouraging local businesses to hire local artists or creatives for their advertising;
- providing a platform for local artists, such as a gallery where they can display; and

- creative open sessions where information is provided to parents about the opportunities a formal creative education can provide.

2.1. Creative activities for children and young people

The 'creative activities for children and young people' idea would involve funding local networks and organisations to help them develop these activities. This might be bringing artists into schools to run lunch-time sessions, or after-school clubs, with activities like pottery, drama, or film-making.

Participants suggested that this idea would help young children to develop, learn new skills and build confidence, as well as keeping children out of trouble. Some participants said that it would enable children to take part in creative activities who otherwise may not have had the opportunity. Participants also argued that providing activities for young people would help working parents, particularly during the summer holidays. It would also provide children with an opportunity to develop outside of the curriculum, and support the work of creative professionals. One table in Middlesbrough said it was good that the activities would take place outside of school as they would not then be competing with the children's education.

However, some participants expressed concerns about the cost of the activities. They felt that these activities would need to be free because otherwise disadvantaged children would not be able to access them, even if they were subsidised, and as such this idea risks exacerbating inequality. They said that activities would need to be accessible both physically and socially. There was also a view that children have too much on already and that similar activities were already being done in schools.

Suggestions included funding teachers to carry out activities, such as linking up with community programmes or Scout groups, inviting artists to demonstrate or discuss their craft, and including children with special needs. Some also said that this idea should be closely associated with the 'creative support for schools' idea.

2.2. Creative support for schools

'Creative support for schools' would involve Arts Council England providing books, supporting Music Education Hubs, helping schools take students to museums, and promoting creative writing. They would make sure culture and creativity are part of learning as a whole. In the future this could involve investing in teacher training to ensure teaching is creative, and creativity is part of every class – not just in dance, music, or art subjects.

During the budgeting blocks exercise 'creative support for schools' received the second largest average budget behind 'creative activities for children and young people'. It received 18% of participants' budgets on average. Those who supported this proposal said that it was important to encourage creativity in the next generation and that this could have a great impact.

Participants in Southend said that crafts could be used to develop children's

interest in creativity from an early age and that children should express their emotions or feelings through creative activities. Some participants said that creativity should be part of every class or that it should be integrated into the curriculum.

However, some participants said that creative activities were already part of children's timetables, and often participants raised concerns about time pressures or the practicalities of offering creative support in schools. They believe that teachers did not have sufficient time available to them to implement further creative opportunities for children in school or that there was a need to balance these activities with other areas of the curriculum, including core subjects like English and maths. Participants in Southend added that the proposals help children but do not help parents.

One table at the event in Middlesbrough said that this idea should be linked with the other proposed ideas for supporting creative people. They feel that individuals who would be funded under the 'investing in creative professionals' idea could provide creative support for young people in schools. They also said that 'creative support for schools' and 'creative activities for children and young people' should be linked in order to save money and time and avoid duplication.

Participants suggested that teachers should have objectives related to art, and in Middlesbrough they argued that there was a need for teaching techniques to be updated. In Exeter they also said that support is needed from the Department for Education and other organisations to drive change, and that investing money would not be effective unless schools prioritise creativity and people have opportunities to pursue creative careers.

2.3. Investing in creative professionals

Currently Arts Council England fund and support professionally creative individuals to develop their creativity, through taking risks and experimenting with their techniques – like using new technology in their work. In the future Arts Council England could support more professionals by offering financial support, supporting skills development, and ensuring they are involved in decision-making that affects them.

'Investing in creative professionals' received the third highest proportion of funds in the budgeting blocks exercise, with an average of 15%, the third highest allocation out of the ideas for supporting 'creative people'. Participants who supported this option across the events said that it was important to provide creative professionals with opportunities and to ensure that people do not 'slip through the net'. In Exeter, participants said it would be good for professionals' CVs, career development and university applications. It was also suggested across some of the locations that this idea could help to support those without financial backing or personal means.

However, there was some concern that this measure would support people who were already involved in the sector and would not help to encourage creativity amongst new audiences. Similarly, there was a feeling amongst some that it would not be right to support the career choices of individuals. Participants in Shrewsbury also questioned the basis on which this investment would be made, suggesting that it would be difficult to identify talent to invest in and questioning how talent and success would be measured.

Some participants supported this idea in principle but felt it should not be a high priority, whilst some made suggestions about how this idea could be implemented. Suggestions included:

- placing an obligation on recipients of investment to pass on their learning and 'give back' by working with schools or conducting workshops;

- including some form of means testing so that this measure supports individuals from underprivileged backgrounds;

- paying money directly to recipients rather than it being administered by other organisations in order to cut out middle men and reduce wasted spend;

- providing interest-free loans to creative professionals to enable them to pursue their professions; and

- creating an online or app-based review platform for creative professionals' services.

2.4.   National 'what's on' service

This idea would involve creating an online service which brings together information about what's on, and how to get involved in, or attend, events and activities, locally or nationally.

A national 'what's on' service received 12% of funds on average in the budgeting blocks exercise, the fourth highest allocation out of the seven ideas for supporting creative individuals. Participants often said that there was a need for more information about what's on and that this idea fulfils this need. They said that the internet provides an opportunity to disseminate information to a wide audience and suggested that effective use of social media could further the benefits of this idea.

However, some participants questioned whether this would provide new information, or whether it would simply provide a platform for information which was already available elsewhere online. Furthermore, participants in Middlesbrough questioned how it would be determined what information would be included, and participants in Exeter also raised concerns about the cost of this idea. Moreover, participants in all locations expressed concerns about how information would be communicated offline, particularly to older people. They suggested using posters, newspapers, leaflets, news boards or promotion in public spaces to ensure that offline audiences would also

receive this information.

Other suggestions included working with local authorities or combining this with the idea for a 'national school for creativity and arts', seeking sponsorship from private centres of art and ensuring an easy-to-use interface.

2.5.   A national school for creativity and the arts

This idea would involve the establishment of a free, online learning platform for everyone to use – a one-stop shop to access opportunities to develop interest and skills. For example, in the case of playing an instrument – this platform would allow you to find out where to borrow, hire, or buy an instrument. It could also tell you where to find out about online lessons or local classes and about opportunities to progress.

A national school for creativity and the arts was allocated an average of 11% of participants' budgets in the budgeting blocks exercise, the fifth highest allocation out of the seven ideas for supporting creative individuals. Some participants said that it would be good to be able to share information and provide examples of good learning. This forum could be used to direct users to creative content and would be a safe way of accessing this content. It would also eliminate the cost of travel which would be necessary for learning in person.

However, participants often did not see an online sharing forum as a priority. They did not see the value which this forum would provide beyond that already on offer from other websites such as YouTube. Some participants also argued that such a forum would require internet access which some prospective users might not have, and this would also run counter to some parents' desires to limit their children's use of computers and smart phones. The cost of implementing this idea was also seen as a potential drawback, and some participants said that this proposal would need to be well promoted to attract users.

Participants suggested that this idea be combined with the 'what's on' service to avoid duplication and reduce costs.

2.6.   Awards for young people

'Awards for young people' would see Arts Council England support, for example, young dancers with training and performance opportunities, offer grants for music projects with young people, and fund arts awards (similar to the Duke of Edinburgh award).

On average 10% of participants' budgets were allocated to awards for young people in the budgeting blocks exercise, the second-lowest allocation out of the ideas for supporting creative individuals. Those who supported it argued that awards for young people would help them to gain recognition, boost confidence, and reward or incentivise hard work. As anyone would be able to apply, it might also provide opportunities to people from less affluent backgrounds. Participants on one table in Shrewsbury saw awards for young people as being closely linked to 'creative

support for schools' as it would provide an incentive which would fit in with the school programme.

However, some participants suggested that this proposal may only benefit young people who are already engaged in creativity and the arts, or that it may only benefit specific types of artists or individuals. There was also some discussion about whether these awards would reward talent without giving recognition to effort. Participants in Middlesbrough said that schools are now focused on 'taking part' so awards to recognise high achievement may not be concordant with this, whilst those in Southend said that young people could be discouraged if their effort is not rewarded.

Across the various locations participants raised the issue of how this could be effectively promoted and young people made aware of the awards. One table in Shrewsbury said that existing awards were not sufficiently well-known, and more young people might participate if they were. Another table said that such awards would need to be given by a recognisable body.

2.7.   Quality stamp

The 'quality stamp' idea would involve the development of a recognisable stamp which could assure people of the quality on offer. This could include things not funded by Arts Council England. Examples of other quality stamps include Kitemark and Fairtrade.

The quality stamp was allocated the least funds by participants in the budgeting blocks exercise with an average of 3% (7% less than any other individual option). Participants opposed the quality stamp on the grounds that quality is subjective and it is unclear how the stamp would be applied. It was felt that the stamp could stifle creativity and encourage uniformity. In view of these concerns and the cost of the idea, participants said that it did not provide good value for money and that this money could be better spent elsewhere.

However, the few participants who commented positively on this measure said that it would help to regulate quality and set standards in areas such as schools. It could also be used to check how funding is spent.

Suggestions instead included providing guidance on affordability or accessibility, or providing a quality stamp for platforms rather than for specific content so that users would know safe places where they could share their work. Participants in Middlesbrough added that for the quality stamp to be a success people would have to understand what it is and who Arts Council England are.

3. Supporting creative communities

When asked which of the three outcomes would be most important for Arts Council England, participants who believed that creative communities would be most important said that this would foster a sense of unity or common purpose and allow people to work together.

One group from Shrewsbury suggested that the emphasis of this outcome should be on young people, but one from Exeter argued that there had been a lot of focus on the young and not much on older people. They suggested a balance across all ages.

In the budgeting blocks exercise, the two ideas which received the greatest allocation were 'social prescribing' and 'small community grants', whilst the smallest amounts were allocated to 'citizens' panels', 'sharing creative content on social media' and a 'creative local growth fund'.

Some participants suggested ideas which they felt would help to support creative communities, which included:

- intergenerational activities;
- activities with a civic purpose, such as to address men's health, welfare services or to work with ex-offenders;
- activities to support good mental health;
- community theatres;
- adapted libraries, functioning as community spaces and cultural hubs;
- social welfare groups, similar to the 'social prescribing' idea but presented as somewhere people can go before they see a doctor; and
- funding arts and crafts in nursing homes.

3.1. Social prescribing

Social prescribing could see Arts Council England work with the health service and with community organisations to deliver wellbeing benefits through prescribing creative and cultural activities as well as, or instead of, medical interventions.

Participants quickly understood and related to the term 'social prescribing', particularly when related to similar concepts in the environmental and sports sectors. A few participants from different locations were already actively involved in social prescribing programmes in sports and physical activities.

This idea received the joint highest allocation of budget from participants in the budgeting blocks exercise, with an average allocation of 19%. There was broad consensus on this idea, as participants generally viewed it positively. They believed that it would be good for mental health and would reduce the burden on the NHS. Participants argued that it could be beneficial for people with depression, schizophrenia or dementia, as well as having wider societal benefits. They saw it as a relatively inexpensive measure which

nonetheless had a wide reach and would benefit all age groups. Some also suggested that this idea could be used to help with prisoner rehabilitation.

However, some participants questioned whether people with depression were likely to engage with this kind of initiative, or whether it would be practical to liaise with the NHS. Others said that a wide range of activities would be needed to meet a wide range of needs.

3.2. Small community grants

Arts Council England might offer small grants (under £2000) to support community activities such as buying some lighting equipment for a village hall, bringing artists to work in a school, or putting on a small local festival.

In the budgeting blocks exercise, 'small community grants' were allocated an average of 19% of participants' budgets – the joint highest amount for the creative communities ideas, along with 'social prescribing'. Participants thought these could sustain groups which might otherwise struggle, but sometimes saw this idea working in different ways. Some said it could help communities to become more creatively active. Others thought it may help attract audiences who might otherwise be put off by high ticket prices to cover overhead costs, and could act as a good PR opportunity at a local level for Arts Council England. They suggested working with local community centres, ensuring that children and the elderly benefit, and linking this idea to the 'what's on' service. Participants also asked how communities would apply for grants and suggested that they should be able to apply for multiple grants and should be supported in their applications. They said that funds should be paid straight to groups and not administered by the council or paid to individuals.

However, participants at some events said that small community grants are already being issued by other organisations to some extent. Participants in Middlesbrough also said that research was necessary before grants were given in order to understand what audiences would be interested in, otherwise there could be a risk that grants would be given to projects in which there is no wider interest.

3.3. Touring arts projects

This would involve funding work (theatre, dance, music, or any other type of creativity project) which travels around the country. This would help ensure that high quality productions and experiences are shared widely, reaching as many people and places as possible around the country.

Participants assigned an average of 12% of their budget to 'touring arts projects', the third highest for the creative community ideas. Participants believed that 'touring arts projects' could help wider audiences access cultural or creative events, particularly audiences in rural areas or those with mobility issues. It would reduce people's travel costs and would increase cultural awareness, helping to generate creative communities by allowing people to access creative events they could not otherwise have attended.

However, participants in Middlesbrough and Newham wondered if this may be more successful in some areas than others, and projects may struggle to attract audiences in some locations. Participants expressed concern about the cost of this idea and questioned what the selection criteria might be for receiving funding.

Participants suggested that touring groups should engage with people in the locations they visit as part of the funding they receive. This could include school visits as this would be easier and more affordable than school trips out. Participants believed the 'touring arts projects' would have to be well-promoted, affordable, and should include a range of performances, going beyond theatre, dance and performance.

3.4.   Creative people and places programme

This idea was explained to participants as involving long-term, well-funded projects, focused on creating and sharing a range of activities, performances or festivals with communities in places across England where people do not tend to take part in publicly-funded arts and culture.

Participants allocated an average of 11% of their budget to the 'creative people and places programme' in the budgeting blocks exercise, the fourth highest amount for the creative community proposals. Participants who were in favour of this proposal said that it could help children stay out of trouble and would be good for urban areas. It could also generate money and was seen as a long-term measure.

However, participants believed that this could be expensive to implement. Some also said that those organising events sometimes 'look after themselves' and do not always take the interests of the wider community into account.

Suggestions for events to fund included school fairs, talent shows and Southend Arts Festival. Participants said that funding should be used to celebrate different cultures and that events should disclose who funds them. They also believed projects should receive initial funding to test a programme, with more funding given if this is a success.

3.5.   Creative connections

This idea involves helping people to get to and from events. For example, they could make sure there are buses at night, help with the cost of transport, or with the cost of parking.

Participants allocated an average of 10% of their budget to the 'creative connections' idea, the fifth highest budget out of the nine ideas for this outcome. They thought that this idea would benefit a wide range of people, particularly rural communities and people who cannot drive. They believed it would encourage people to attend more events and would provide safe transport to and from events for young and old. It could also help the environment, reduce congestion and minimise costs, and, for these reasons, would offer good value for money.

However, participants who were unsure about this idea raised concerns about the cost and the eligibility criteria. Others felt it would be difficult to deliver in practice.

Discounted rates were seen to be important, but one group in Middlesbrough suggested that this should be extended to all groups. Participants also believed that improvements in night-time travel were needed and that as part of this proposal Arts Council England could cooperate with companies like Uber.

Sometimes participants raised issues which were location-specific. For example, in Southend people said that getting into London is difficult and expensive, whilst participants in Newham said they find it is easy to take 24/7 transport for granted in London, but that this proposal would make transport easier for those in rural areas. However, participants in Southend also expressed concerns about safety, saying that bricks had been thrown through windows of buses and that this would need to be addressed.

3.6.   Cultural destinations

This idea involves support and funding for cultural organisations to work with the tourism sector so that creative and cultural activities would become a key reason why people might visit a particular place in England. This could also help the organisations attract audiences and additional funding.

Participants allocated an average of 8% of their budgets to the 'cultural destinations' idea in the budgeting blocks exercise, the sixth highest budget out of the nine ideas proposed for supporting creative communities. Participants believed that this proposal could be good for the economic development of cities, regions, or more localised areas. It could also help to improve public knowledge of a place and spread its culture to a wider audience. However, there was a suggestion from some that this should be the responsibility of local government, or that tourism already receives investment.

Some participants suggested that this idea should be aimed at families, with free entry for children. Another suggestion was that this idea should focus on short-term, frequent festivals, and should be aimed at national (rather than global) audiences. Participants in Southend commented that positive advertising would be necessary to promote this initiative.

Some further issues raised were specific to particular locations. Participants from Exeter, for example, said that the South West is 'short of culture' and that this idea would be good for places like Devon and Cornwall which rely on tourism. However, participants from Shrewsbury believed that cultural destinations would be created anyway if the other ideas were successful, and those in Southend felt this idea could fall flat, citing the Southend Air Show as an example of an event which had come to an end.

3.7.   Creative local growth fund

This idea would put arts and culture at the heart of community development

to drive economic growth. It would do this by supporting partnerships with local government and businesses to support the cultural sector.

Participants assigned an average of 6% of their budget to a 'creative local growth fund', the joint second lowest allocation across the nine ideas for supporting creative communities. Views on the creative local growth fund were mixed, and, although there were some positive comments, it was felt that this idea should not be prioritised. Supporters of this idea believed that it would help to address issues at a local level, would increase investment in the local economy and local creative professionals, and could help to generate income for the creative industries. Participants said that this idea should be open to everyone, without exclusive access or 'prohibitive' entry charges to events, and that the criteria for funding need to be clear.

However, groups in Middlesbrough and Shrewsbury were strongly opposed to council involvement in the initiative because of concerns around the way they would manage the money. Meanwhile, some participants believed that councils were already funding these kinds of activities. Participants also felt that this measure would be limited by the level of support it received from businesses and said that some communities did not have funding available to match Arts Council England and so would be left out of the process. Others were not sure it is the role of Arts Council England to support business or industry.

3.8.   Sharing creative content on social media

It was explained to participants that Arts Council England could film content for online distribution (through YouTube and other social media platforms), targeting people who do not usually get involved in creative and cultural activities.

Participants allocated an average of 6% of their budgets to 'sharing creative content on social media', the joint second lowest allocation across the ideas for supporting creative communities. Some participants suggested that this proposal would only benefit young people and excludes those who are not IT savvy or do not use the internet. They also believed that this already happens, as people who attend events and want to put it on social media already do so, so it is unlikely that new people would be engaged by this idea. Any content which is put online could get lost in the volume of content which already exists, and reaching a wide-ranging audience would be expensive.

However, those who supported this idea suggested it would be inclusive as it involves young people and those who cannot attend events and cultural experiences. It could give people an idea of what they could do and would give an opportunity to 'try before you buy'.

Suggestions included collaborating on this idea with local artists or creatives, and possibly using it as a means of generating additional revenue.

3.9.   Citizens' panels

As part of this idea Arts Council England could involve local people in discussions about what creative and cultural activities they would like, and what Arts Council England should fund and support.

'Citizens' panels' received the lowest average allocation of participants' budgets at 5%. Participants raised concerns that only those already engaged would attend and that the panels would therefore not be representative, with the loudest voices being heard. Some also believed that this could be an expensive idea to implement.

However, some participants believed that this initiative would engage people and would provide communities with a stake in the decision-making process by placing value on their ideas. They felt that involving local communities may ensure that a broad range of ideas would be considered and that funding is allocated to the most appropriate ideas. It could also allow people to develop a sense of what is going on in their community, with participants in Exeter suggesting that it can be harder to connect to other people in larger cities.

Participants suggested that discussions would need to be constructive and that the views expressed would need to be listened to, or the panels would be of little value. They also said that children and young adults should be included in the process and that these panels could be a condition attached to programmes' funding.

One table from Southend said that a consultation survey would be the best format, but another from Middlesbrough argued that surveys with yes/no questions would attract 'don't know' answers in deprived communities and that a panel discussion would be a more effective format.

4. Supporting a creative country

The outcome 'Supporting a creative country' was not discussed in detail during the sessions, as ideas were only explored for the other two outcomes.

Participants often said that this outcome interrelates with other outcomes. For example, participants at one table in Shrewsbury said that supporting creative individuals will lead to creative communities and in turn a creative country. However, participants at another table said that it would be difficult for creative individuals or communities to thrive if creativity is being stifled at a national level by austerity and cuts to the arts and cultural education. They believed that there must be measures in place at a national level to allow the other levels to grow and bloom.

Those who did prioritise 'supporting a creative country' often explained that they felt this would ensure that everybody was able to take part and be involved. To this end, supporting a creative country was seen to be about broadening participation and opportunity.

However, participants in Exeter were not sure that supporting 'high standards

for quality cultural and creative work' should be Arts Council England's priority or role.

Appendix B – Methodology

Our methodology combined workshops designed to explore participants' views deliberatively, with an online participants' forum and telephone interviews designed to corroborate draft findings.

1. Engagement design

1.1. Adult workshops

Workshops took place in five locations: Exeter, London (Newham), Shrewsbury, Southend-on-Sea, and Middlesbrough. These events ran from 10am until 4pm and participants were grouped onto tables of eight, each with a Traverse facilitator. At least two Arts Coucil England representatives attended each event, to answer questions and support discussions. These workshops sought to explore participants' views on five research questions (outlined in section 1.2), through a range of activities.

The activities included:

"What is creativity to you?" wall: In this activity different words and questions were displayed and participants were asked to add text or drawings on post-it notes, or to select from a range of images to reflect their views and feelings.

Initial vote: Following an introductory presentation about Arts Council England and the project, participants were asked to vote on a series of questions. This helped to establish baseline data for later analysis.

The questions asked participants for their views on:

- the importance of publicly-funded cultural entertainment and activities (such as the theatre, performing arts, galleries, museums, libraries);
- the importance of publicly-funded opportunities to be creative through actively making or creating things;
- the top reason why they would engage more in publicly-funded arts;
- what Arts Council England should focus on most; and
- whether young people who are interested in culture should be encouraged to follow careers in creative industries.

Discovery session: Participants were given a quiz worksheet to complete as groups rotated through three discovery stations, to equip them with an understanding of culture and creativity in England, what Arts Council England is, and their new draft strategy.

The new strategy

The current draft strategy is informed by the research process so far.

The Vision

Creativity and culture enhance the lives of every person in England.

The Outcomes

Outcome 1: Creative People

We believe in the importance of creativity for all individuals, wherever they are from in England. Our goal is that each and every person can develop and express creativity throughout their lives and has the chance to have a creative career.

Outcome 2: Creative Communities

Culture and creativity are at the heart of thriving communities. We want to ensure an improved cultural offer, and support social and outcomes including health, education and skills.

We aim to help communities develop their cultural and creative initiatives and connect to people in rural areas, towns and cities.

Outcome 3: A creative country

We want to see England's innovative and collaborative cultural sector at the forefront of global creative practice.
We will help creative industries to prosper, encourage innovation and collaboration, and support high standards for quality cultural and creative work to be shared with the world.

Figure 25: Portion of a discovery session poster, showing the vision and outcomes as presented to participants in the workshops

Creativity mapping: Participants were each asked to create a poster showing:

- what value creativity and culture could add to their lives. Participants were asked to reflect not just on their own perspective as an individual

but also on those of friends and family;

- what gets in the way; and
- how Arts Council England could support them in reaching their aspirations.

Facilitators then guided a discussion which invited participants to reflect on their posters and to discuss the detail.

Achieving the outcomes: Participants initially voted on the question 'Which do you think is most important for Arts Council England to achieve? Supporting everyone to develop their creativity, supporting creative communities, or supporting a creative country.' The results of this vote were used to guide discussions and budget allocation across the three outcomes.

Groups were then asked to reflect on the vision and outcomes. Each group worked through outcome 1 (supporting people) and outcome 2 (supporting communities), with table facilitators introducing ideas for achieving these outcomes and guiding a deliberative discussion.

Top trumps: A set of 'top trumps' cards reflecting key ideas for achieving the 'creative people' and 'creative communities' outcomes were used in a prioritisation activity. These reflected the possible reach, cost, and beneficiaries of ideas, to stimulate discussions about what participants felt were the most important considerations in selecting ideas (Figure 26).

Prioritisation and budgeting: A total 'pot' was split between the three outcomes based on the vote at the start of the 'Achieving the outcomes' section. Each group then deliberated and decided how to split the budget across the different ideas for achieving their allocated outcome. Tables shared their proposed budgets with each other in plenary.

Interactive voting: This vote was a repeat of the morning vote, designed to show up any shifts in opinion or focus.

There were opportunities throughout the day to reflect on information and earlier discussions.
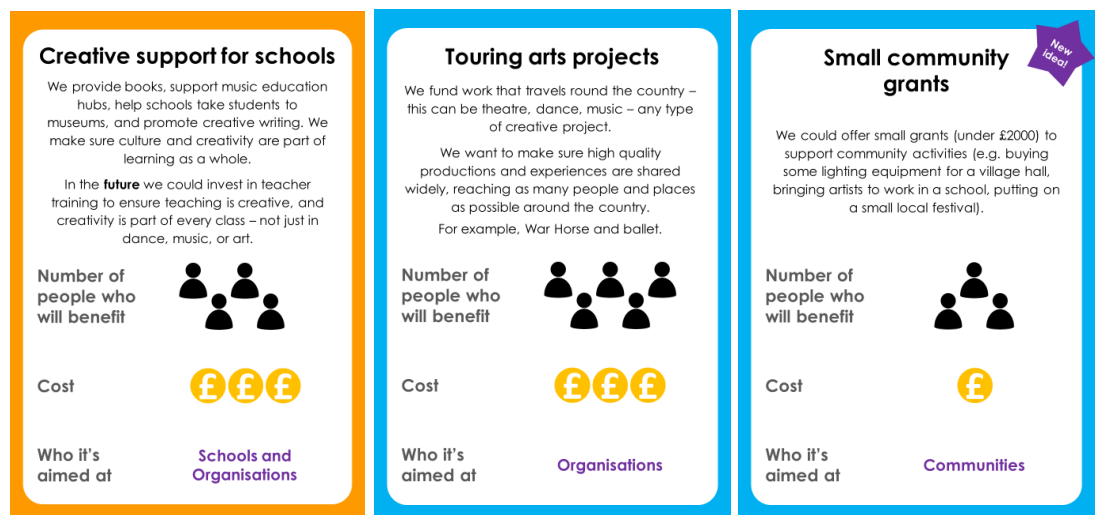
Figure 26: Examples of 'top trumps' cards

1.2.   Children and young people's workshops

Workshops were run with children and young people in Southend-on-Sea, London (Newham), and Shrewsbury (Table 1), to explore their views on the same topics as those explored with the adult groups. The workshop activities were based on those run with the adult groups, but were simplified and adapted in each case to be age-appropriate and cater to the shorter programme lengths.

Table 1: Children and young people engagement programme

	Southend-on-Sea	London (Newham)	Shrewsbury
Age group	0-5 years old & parents/carers	6-11 years old (BAME[11] focus)	12-18 years old (including children in care)
Workshop times	10:00 - 14:00 (rolling 1-to-1 conversations)	13:00 - 15:00	14:00 - 17:00
Process design	Interactive stand at a parent-child conference where participants were engaged 1-to-1 for 20-minute intervals.	2-hour workshop comprising four groups of 5 - 6 participants, each led by a facilitator.	3-hour workshop comprising three groups of 5 participants, each led by a facilitator.

Figure 27: Children's workshop in Newham, London

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[11] Black, Asian and minority ethnic.

1.3. Participant forum

Participants from the five workshops with adults were invited to sign up for the participant forum. The participant forum allowed us to check our draft findings with participants and to ensure that they were an accurate reflection of the workshops. Questions for participants were posted one-by-one, over the course of the two-week period immediately following the conclusion of the events.

Some findings were posed as discussion questions (open questions) with accompanying text, images or infographics. Where appropriate these findings were presented visually. Participants were encouraged to discuss with each other, comment and like each other's posts. Questions included:

- Do you understand what these findings mean?
- Does this make sense?
- Is the language used to describe these findings appropriate to what you discussed?
- Would these findings make sense to other people?
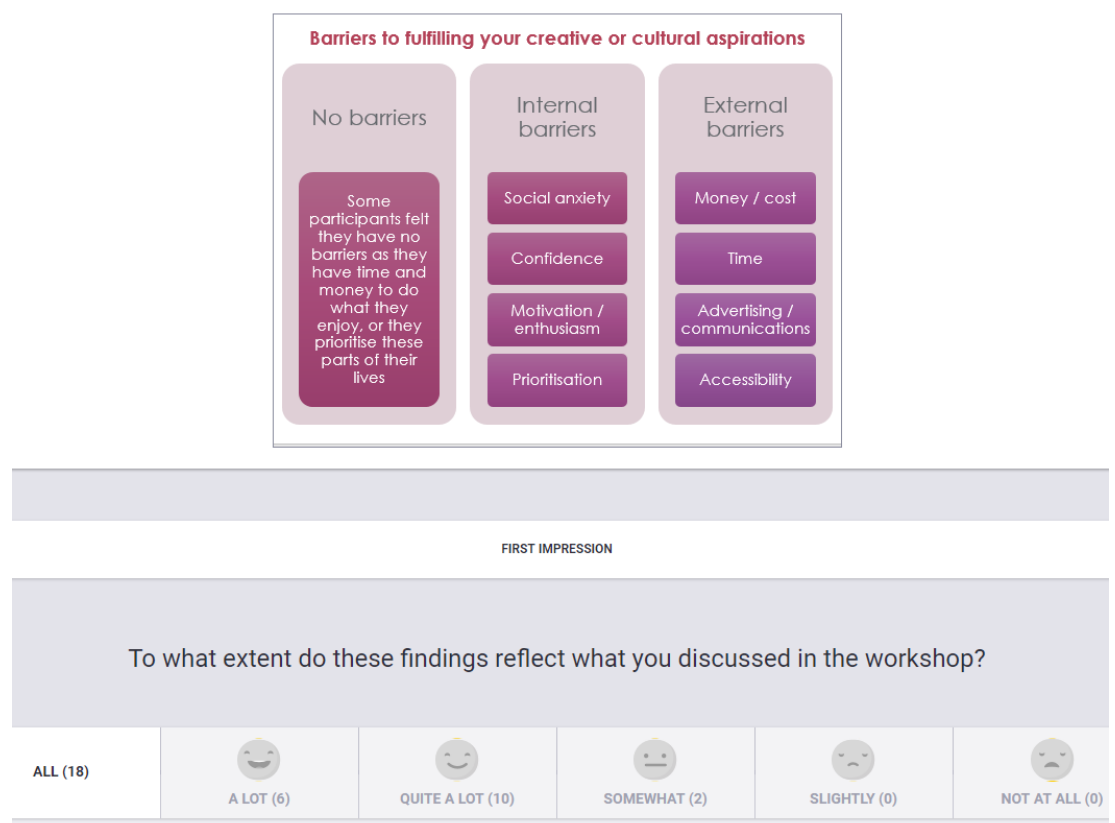- Do these findings reflect what you discussed in the workshop?

Figure 28: An example view of a finding in the participant forum

Other findings were posed as polls (closed questions), for example:

- After the workshop, are you more inclined to increase the culture and creativity in your life?

- Yes, definitely
- Yes, probably
- Maybe
- Probably not
- No

Five participants from each workshop were also contacted for a telephone interview to discuss our findings.

2. Participant recruitment

Please see Appendix B for details of the participant sample.

2.1. Adult participants

There were 131 participants recruited by Traverse's regular specialist recruitment partner, Plus Four, with successful attendance of 129 people. Most of this recruitment was done face-to-face, with some supplementary online and telephone methods.

The overall sample of participants was roughly reflective of the national population, but weighted towards diverse, younger, and C2DE socio-economic groups[12]. Each location was recruited to reflect local demographics. The aim was to ensure that there was a mix of participants in each group to ensure different views were heard. Participants were sampled according to their age, gender, ethnicity, socio-economic background, engagement with cultural activities, and urban, suburban or rural dwelling.

2.2. Children and young people

Participants for the children and young people programme were recruited through organisations in Shrewsbury and Newham (London), while the event in Southend-on-Sea was held at a conference for families with children under 5 years of age, so no recruitment took place.

3. Analysis and reporting

During the workshops, table facilitators took notes of participants' views, with audio recordings as backups to refer to. At some workshops a live scribe was present to capture views and distil them into visuals, examples of which are included in this report. Qualitative outputs were also captured from the creativity wall and from participants' creativity maps. Quantitative data was collected from the voting and budgeting exercises.

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[12] This is based on NRS social grades – a system of demographic classification. There are six grades: A, B, C1, C2, D and E. Grades C2, D and E refer to skilled working class, semi- or unskilled working class and non-working individuals respectively.

Follow-up interviews with participants were recorded and interviewers took detailed notes during the interviews.

Analysts examined the outputs from all the workshops and the participants' forum to identify key themes and common views. These have been used to create this summary report.

Appendix C – Participant sample

1. Intended sampling frames

Below are the intended sample frames for each of the workshops individually and in total. The children and young people programme only recruited for age, so data is not included in the other tables.

1.1. Age (2011 census)

	Exeter	Newham	Shrewsbury	Southend	Middlesbrough	**Total sample**
<5				12		12
6 – 11		24				24
12 – 17			24			24
18 – 24	2 to 3	7 to 9	2 to 3	2 to 3	5 to 7	18 to 25
25 – 34	2 to 3	7 to 9	2 to 3	4 to 6	5 to 7	20 to 28
35 – 44	3 to 5	4 to 6	3 to 5	2 to 4	3 to 5	15 to 25
45 – 54	3 to 5	3 to 5	3 to 5	2 to 4	4 to 6	15 to 25
55 – 64	3 to 5	0 to 2	3 to 5	4 to 6	2 to 4	12 to 20
65 – 74	3 to 5	0	3 to 5	2 to 4	1 to 3	9 to 15
75+	3 to 5	0	3 to 5	3 to 5	0 to 2	9 to 15
Total	24	24	24	24	24	120

1.2. Gender (Identifying as)

	Exeter	Newham	Shrewsbury	Southend	Middlesbrough	**Total sample**
Male	10 to 14	10 to 14	10 to 14	10 to 14	10 to 14	55 to 65
Female	10 to 14	10 to 14	10 to 14	10 to 14	10 to 14	55 to 65
Total	24	24	24	24	24	120

1.3. Ethnicity (2011 census)

	Exeter	Newham	Shrewsbury	Southend	Middlesbrough	**Total sample**
White British	20 to 22	2 to 4	20 to 22	13 to 16	18 to 20	73 to 84
White Other	2 to 4	1 to 3	2 to 4	2 to 4	0 to 2	7 to 17
BAME[13]	0	15 to 23	0	4 to 11	4 to 8	23 to 42
Total	24	24	24	24	24	120

1.4. Urban/rural

	Exeter	Newham	Shrewsbury	Southend	Middlesbrough	**Total sample**
Rural/ village/ hamlet/ farm	3 to 5	0	10 to 12	0 to 2	2 to 4	15 to 21
Inner-city/ town centre	7 to 10	21 to 24	0 to 4	10 to 12	8 to 10	52 to 62
Suburbs	9 to 12	0 to 3	9 to 11	11 to 14	11 to 13	40 to 50
Total	24	24	24	24	24	120

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[13] Black, Asian and minority ethnic.

1.5. Long-term conditions

	Exeter	Newham	Shrewsbury	Southend	Middlesbrough	**Total sample**
Yes	4 to 6	4 to 6	4 to 6	4 to 6	4 to 6	20 to 30
No/ prefer not to say	18 to 20	18 to 20	18 to 20	18 to 20	18 to 20	90 to 100
Total	24	24	24	24	24	120

1.6. Socio-economic classification

	Exeter	Newham	Shrewsbury	Southend	Middlesbrough	**Total sample**
AB	3 to 5	2 to 4	4 to 6	3 to 5	3 to 5	16 to 24
C1	5 to 8	3 to 6	5 to 7	5 to 7	5 to 7	24 to 34
C2	5 to 8	6 to 10	5 to 7	6 to 8	5 to 7	28 to 38
DE	5 to 8	8 to 11	6 to 8	6 to 8	7 to 9	34 to 44
Total	24	24	24	24	24	120

2. Actual demographics

Below are the actual demographic breakdowns of participants at each of the workshops individually and in total. The participants for the children and young people workshops were recruited through a different approach, without collecting data on gender, ethnicity, urban/rural split, long-term conditions and socio-economic classification.

2.1. Age (2011 census)

	Exeter	Newham	Shrewsbury	Southend	Middlesbrough	**Total sample**
<5				11		11
6 – 11		22				22
12 – 17			14			14
18 – 24	3	9	4	4	7	27
25 – 34	2	8	4	4	4	22
35 – 44	3	2	1	5	5	16
45 – 54	3	3	7	6	2	21
55 – 64	4	0	5	4	5	18
65 – 74	6	0	3	2	0	11
75+	4	0	2	2	1	9
Total	25	22	26	27	24	124

2.2. Gender (Identifying as)

	Exeter	Newham	Shrewsbury	Southend	Middlesbrough	**Total sample**
Male	9	11	11	12	11	54
Female	16	11	15	14	13	69
Other	0	0	0	1	0	1
Total	25	22	26	27	24	124

2.3. Ethnicity (2011 census)

	Exeter	Newham	Shrewsbury	Southend	Middlesbrough	**Total sample**
White British	23	4	24	18	19	88
White Other	2	0	2	2	0	6
BAME[14]	0	18	0	7	5	30
Total	25	22	26	27	24	124

2.4. Urban/rural

	Exeter	Newham	Shrewsbury	Southend	Middlesbrough	**Total sample**
Rural/ village/ hamlet/ farm	4	0	13	1	2	20
Inner-city/ town centre	8	22	5	13	8	56
Suburbs	13	0	8	13	14	48
Total	25	22	26	27	24	124

2.5. Long-term conditions

	Exeter	Newham	Shrewsbury	Southend	Middlesbrough	**Total sample**
Yes	3	4	4	5	4	20
No/ prefer not to say	22	18	22	22	20	104
Total	25	22	26	27	24	124

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[14] Black, Asian and minority ethnic.

2.6. Socio-economic classification

	Exeter	Newham	Shrewsbury	Southend	Middlesbrough	**Total sample**
AB	6	2	6	5	5	24
C1	9	1	8	7	8	33
C2	6	9	6	7	5	33
DE	4	10	6	8	6	34
Total	25	22	26	27	24	124

3. Additional questions

These were not prescribed quotas, but a mix of different scores was sought in each location, with estimates of this mix provided below.

Additional question 1: Which of these activities do you do? Tick all of the activities that you do more than once a year.

For all locations we sought 14 or more participants who scored 0-3 and less than 10 participants who scored 4 or more.

Additional question 2: Which of these activities do you do? Tick all of the activities that you do more than four times a year.

For all locations we sought 14 or more participants who scored 4 or more. For Exeter, Shrewsbury and Southend we sought between two and 10 participants who scored 0-3, whilst in Newham and Middlesbrough we sought less than 10 participants with this score.

Additional question 3: Do you feel like you participate in arts and culture?

For all locations we sought five or more participants who answered 'no'.

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