the arts council
an chomhairle ealaíon

The Public and the Arts **2006**

HIBERNIAN CONSULTING

Hibernian Consulting
with

INSIGHT
STATISTICAL CONSULTING

Insight Statistical Consulting
and

Martin Drury, Arts Consultant

The Public and the Arts **2006**

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FOREWORD

It is twelve years since the last study on behaviour and attitudes to the arts in Ireland was published. These years have seen major transformations in Irish society, with increasing wealth, an expanding population and a growing cultural diversity arising from our new communities.

In the arts, too, there have been changes. Since 1994 arts investment by Government trebled. Major capital investment has created a new landscape of arts infrastructure, with a network of arts centres, theatres and galleries right throughout the country. Expenditure by local authorities is now a major element of the state's support for the arts at local level. The Arts Council's funding has increased by over 400% and, in turn, a vibrant and vigorous arts community which can boast of artistic and achievement and success both at home and abroad is maintained.

The period 1994 – 2006 has also seen major advances in technology – this has radically altered the way the arts are made and experienced. A related development is the central role of the broadcast media in disseminating the arts to extensive and diverse audiences.

For the Arts Council, in its role as policy-maker, the impact of these changes on the arts, and on their relationship to our wider society is crucially important. We consider this report to be a starting point in understanding this impact. It provides an evidence base which we and other policy-makers can draw on in our work of supporting the arts to fulfil the potential of their role in shaping and reflecting our lives in Ireland, today and in the future.

Olive Braiden
Chair

EXECUTIVE SUMMARY

Introduction

The Public and the Arts 2006 was commissioned by the Arts Council/An Chomhairle Ealaíon to provide up-to-date information on the behaviour and attitudes of Irish people as regards:

- What people think about the role of the arts in society and about arts funding;
- Attendance at arts events;
- Participation in the arts;
- The extent to which people purchase arts-related items;
- The extent to which people watch and listen to the arts aside from live performances;
- The obstacles people have in interacting with the arts, and with their sources of arts information.

The study is the third such study undertaken in Ireland. In 1981, a study relating to a limited number of the above topics was undertaken and, in 1994, a study of 1,200 people which covered most of the above topics was published as *The Public and the Arts – A Survey of Behaviour and Attitudes in Ireland.* The 2006 study was undertaken in a way that allows comparisons with the 1994 study to enable trends to be tracked. However, this study expands the scope of data collected on public behaviour and attitudes to the arts, in accordance with developments in the arts since 1994.

The centrepiece of the research process was a survey of 1,210 people which was undertaken at 100 points around Ireland between late-June and early-August 2006. The sample was structured to obtain the views of a representative sample of the Irish population.

Changed Context Since 1994 Study

Both the socio-economic and arts contexts have altered significantly in the 12 years since the last study. Before presenting the main study findings, a number of these changes are mentioned. The intention is to highlight wider trends which may have influenced the engagement of the public with the arts in Ireland between 1994 and 2006.

Socio-Economic Changes Between 1994 and 2006

- The period saw a sustained expansion of the population, which rose from around 3.6m to over 4.2m.

- A growing number of one-person households, and households without children, may mean that some people have more time to participate in events relating to the arts. This includes a growing number of retired people.

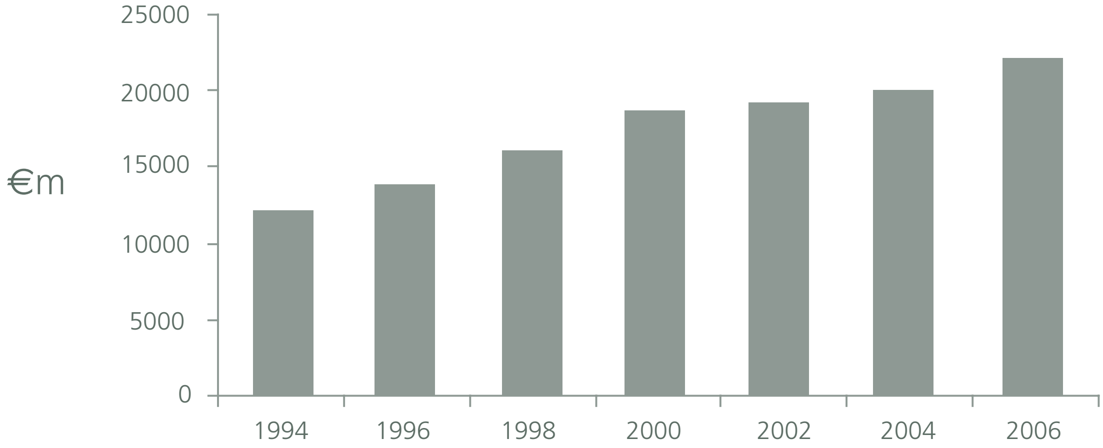
- As most venues are in built-up population centres, continuing urbanisation means that more people are physically closer to arts venues in 2006 than was the case in 1994. This is reinforced by increased car ownership and an improved road infrastructure.

- On the other hand, longer commuting times to and from work, and the spread of population centres over larger areas, may make it hard for people to find the available time to attend and participate in arts-related events and activities.

- Growth in income levels (see Figure 1) means that most people are better able to attend arts events or to purchase arts-related items.

EXECUTIVE SUMMARY

FIGURE 1: GNP PER HEAD, 1994 TO 2006 (CONSTANT 1995 PRICES - EUROS)



Source: Institute of Public Administration, *Administration Yearbook, 2006*

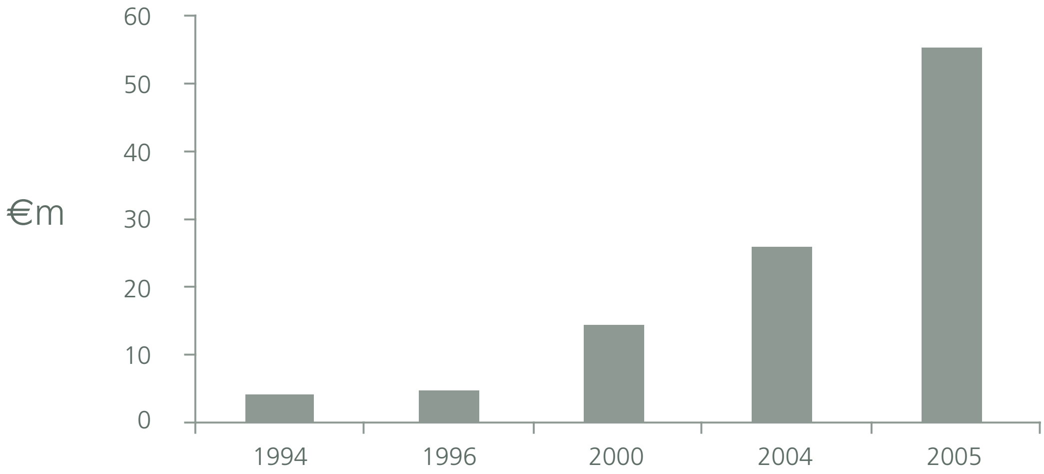
- Previous studies showed a link between greater levels of engagement with the arts and higher levels of education attained. As the Irish population's level of educational attainment gradually increases, this should support greater involvement with the arts.
- Growth in technology ownership has the potential to alter how people interact with the arts. Recent years have seen strong growth in the ownership of PCs by households, in internet access, and in ownership of mobile phones.
- The growing trend of overseas travel, including for short breaks, allows people to attend more arts-related events on such trips.

These trends were continuing and, in some cases, accelerating in 2006.

Arts-Related Changes Between 1994 and 2006

- The existence of a government department with a specific arts remit, the greater use of planning in the arts, and the positive macro-economic environment have helped to provide a greater level of arts funding in Ireland. Arts funding has grown over the period at a rate well ahead of inflation.
- The period has seen the development of a range of new arts venues, covering the different artforms, located in all parts of the country.
- Local government has moved from a position of having a limited involvement in the arts in 1994 to having a significant involvement in 2006 (see Figure 2), through capital development and through local arts programmes and services. Local authorities also play a major role in the provision of public art.

FIGURE 2: NET EXPENDITURE ON THE ARTS BY LOCAL AUTHORITIES



Source: Arts Council, July 2006

- The 'reach' of the arts has been extended by the incorporation of arts provision in wider social, economic, and community programmes, and by the policy of the Arts Council to engage in partnerships with other bodies and agencies.

- Changes in specific areas include: increased funding for festivals; increased international recognition of Irish art and artists; increased emphasis on architecture as an artform; increased provision for the traditional arts; more emphasis on arts provision for young people; more arts programming on radio and television; and a film sector that is more vibrant in 2006 than in 1994.

- The proliferation of new technologies is changing the experience both of creating and of engaging with the arts.

Attitudes and Awareness about the Arts

The study found that Irish people generally have very positive views towards the arts. For example:

- People feel that the arts are important in education, with more than four out of every five people saying that arts education is as important as science education for children and young people;
- People support the trend of investing in arts amenities, with three out of every four people saying that as much importance should be given to providing arts amenities as is given to providing sports amenities;
- Almost nine out every ten people believe that the arts play an important and valuable role in a modern society such as that of Ireland;
- In an increasingly multi-cultural Ireland, almost nine out of ten people believe that the arts from different cultures give us an insight into the lives of people from different cultures;

EXECUTIVE SUMMARY

- Almost seven out of ten people believe that spending on the arts should be safeguarded in times of economic recession, with almost the same number believing that 2006 government spending on the arts should be increased.

Attitudes towards the arts are positive for both women and men, but the attitudes of women are more positive than those of men.

A number of comparisons of attitudes with those found by the 1994 study are shown in Table 1.

TABLE 1: IRISH ATTITUDES TOWARDS THE ARTS, SELECTED STATEMENTS, 1994 AND 2006 (%)

Statement about the Arts	**Either Agree or Strongly Agree**	
	2006	**1994**
Arts education in schools is as important as science education	82	73
Arts activity helps to bring visitors and tourists to Ireland	91	89
The arts have become more available in the past 10 years	85	84
As much importance should be given to providing arts amenities as is given to providing sports amenities	75	66
The current level of spending on the arts should be maintained even in times of economic recession	69	60
In the current economic environment, government spending on the arts should be increased	56	n/a
Spending on the arts by your local authority should be increased	55	n/a

Figures based on 1,085-1,201 responses in 2006 (number of responses varied by attitude) and 1,200 responses in 1994

The figure of 56% supporting greater spending on the arts in the current economic environment is analysed further in Table 2.

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TABLE 2: ANALYSIS OF SUPPORT FOR INCREASING GOVERNMENT SPENDING ON THE ARTS (%)

Occupational Class:	
Middle Class	58
Skilled Working Class	55
Semi-skilled/Unskilled Working Class	56
Farmers	54
Gender:	
Women	60
Men	52
Area:	
Urban	58
Rural	54
Region:	
Dublin	52
Rest of Leinster	60
Munster	61
Connaught/Ulster	49
Age:	
15-24	62
25-34	51
35-44	55
45-54	59
55-64	60
65+	50

Note: Figures are for those who 'Agree' or 'Strongly Agree'
Figures based on 1,210 responses

Table 2 indicates that support for increased government spending on the arts is broadly based, with support strongest in the middle class, with women, with people aged under 25 and between 45-64, and with people in the Rest of Leinster and Munster regions.

The study also asked people their priorities for arts spending, as shown in Table 3.

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TABLE 3: PRIORITIES FOR SPENDING ON THE ARTS (%)

Spending Priorities	1st Choice	2nd Choice
Arts programmes and facilities dedicated to working for and with children and young people	30	24
Local amateur and community based-arts activity	17	23
Arts programmes directed at areas of social disadvantage	16	23
National organisations and events such as Abbey Theatre, Galway Arts Festival, Wexford Festival Opera, Siamsa Tíre	12	6
Professional arts groups and venues operating at local and regional level	10	8
New and experimental work in the arts	6	4
Arts work and arts events in the Irish language	6	6
The work of individual professional artists such as writers, painters, composers	4	6

Figures based on 1,210 responses

Table 3 indicates that the top priority for people in terms of arts spending is for spending targeted at children and young people. The two other main options chosen by people related to local, amateur and community-based arts, and programmes targeting areas of social disadvantage. The priorities for spending on the arts are not mutually exclusive however, e.g. if arts programmes are to be delivered to young people, or in disadvantaged areas etc., then support for the individual artist is critical.

The study indicates a lack of awareness of the increased (and increasing) role of local authorities in relation to the arts, with four out of five people unaware that local authorities now employ arts officers.

Attendance at Arts Events

The study asked people which types of arts events they had attended in the previous 12 months. From a list of options, some 85% of people had attended at least one arts event over the period (up from 83% in 1994). A breakdown of the data by artform is shown in Table 4, together with the equivalent figures for 1994.

TABLE 4: ATTENDANCE AT ARTS ACTIVITIES IN 2006 AND 1994

Category of Event	Proportion Which Attended (%)	
	2006	1994
Mainstream Film	57	54
A Play	30	37
Rock or Popular Music	28	22
Open-air Street Theatre/Spectacle	19	n/a
Traditional Irish or Folk Music	19	24
Stand-up Comedy	18	n/a
Musical	17	22
Variety Show/Pantomime	16	31
Art Exhibitions	15	23
Circus	13	n/a
Country & Western Music	10	17
Traditional/Folk Dance	8	9
Jazz/Blues Music	7	11
Classical Music Concert or Recital	7	9
Art-House Film	5	5
World Music	5	n/a
Readings (e.g. literature/poetry)	5	4
Opera	4	6
Contemporary Dance	3	2
Ballet	2	3
Other Live Music Performance	17	n/a
Other Dance Performance	7	n/a

n/a = not applicable, normally because the question was not asked in 1994
Figures based on 1,210 responses in 2006 and 1,200 responses in 1994

A number of points emerge from Table 4:

- Two of the top three items which people attend (mainstream film and rock/pop music event) increased in popularity between 1994 and 2006;
- There were smaller increases (within the margin of error) for literature/poetry readings and for contemporary dance;
- People were less likely in 2006 than in 1994 to attend a range of types of event, with the largest falls being for variety show/pantomime (fall of 15%); art exhibition (fall of 8%); country and western music performance (fall of 7%); and a play (fall of 7%);

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- A number of kinds of events that were not given as options in the 1994 study – open-air street theatre/spectacle; stand-up comedy, and circus - were attended by between 13% and 19% of the population in 2006;
- Table 4 suggests some evidence of a movement in attendance from conventional or subsidised artforms and genres towards more popular and commercial artforms and genres.

Analysis of the data on attendance shows that, whereas women and men are equally likely to attend a film or traditional Irish music, there are differences regarding several artforms, e.g. women are more likely to go to plays or musicals. The data shows a significant narrowing of both urban/rural and regional gaps that existed in 1994, with similar levels of attendance now in all parts of the country. Differences in attendance due to level of income do continue to exist however, suggesting evidence of 'cultural exclusion' for those on lower income levels.

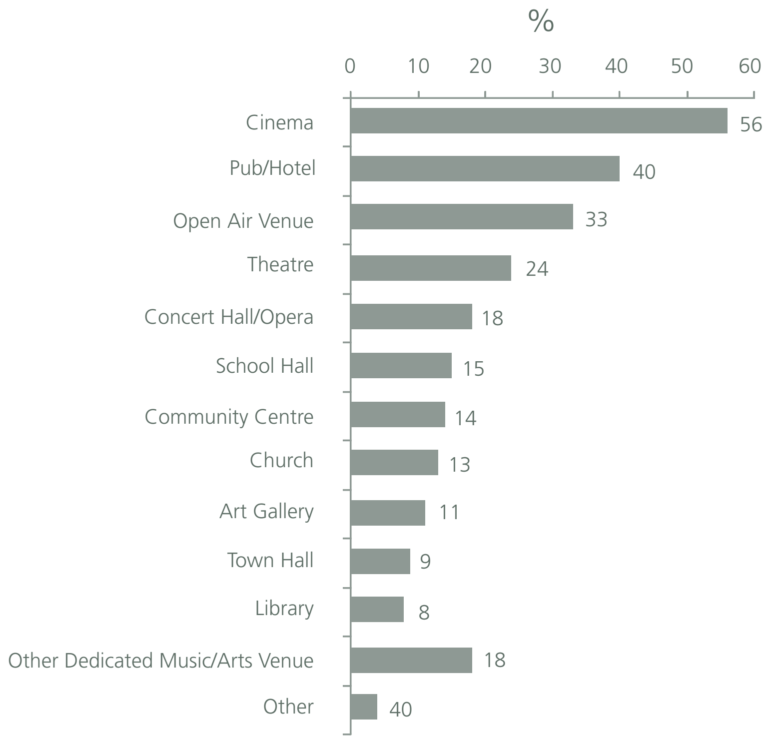
The study asked people about the balance between amateur and professional performances, for the events they had attended. It found that:

- Some 39% of people had attended only events performed by professionals;
- Some 12% had attended only events performed by amateurs/voluntary/ non-professionals;
- Some 46% attended a mixture of amateur and professional events;
- 3% of people said that they were unsure.

The impact of new technology on booking patterns is evident in that, by mid-2006, slightly more than one in six people said that they generally booked their tickets for arts events via the internet.

A new question in 2006 asked people to indicate, from a list of options, where they had attended an arts event in the previous 12 months. The answers are shown below.

FIGURE 3: VENUES ATTENDED FOR AN ARTS EVENT IN PREVIOUS 12 MONTHS (%)



Note: Some 15% of respondents did not attend any arts activities.
Figures based on 1,210 responses

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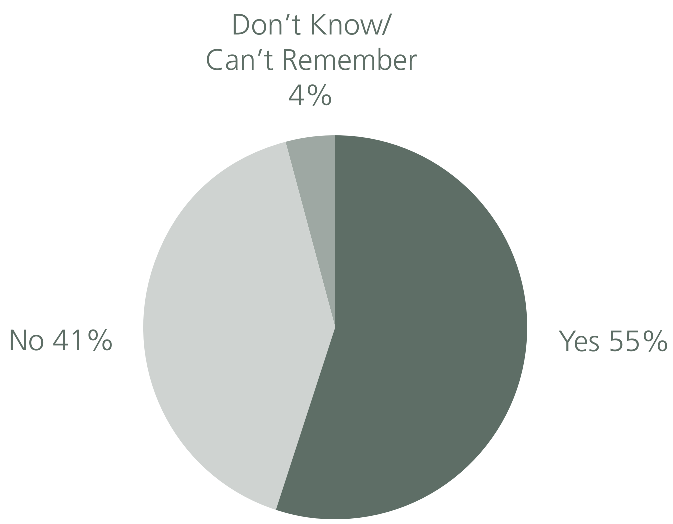
Figure 3 shows that, after cinemas, the single most popular venue for attending an arts event is a pub/hotel, followed by an open air venue, and the theatre. The answers illustrate the wide variety of venues in which Irish people access the arts.

The wide range of venues in which Irish people attend arts events, and the fact that well over half of the population had seen at least some events performed on an amateur or voluntary basis help to interpret the overall figures for arts attendances presented in Table 4.

In light of the growth in public art in recent years (including through the 'Per Cent for Art Scheme'), the 2006 study asked if people had stopped to look at art in a public place within the last 12 months.

FIGURE 4: STOPPED TO LOOK AT ART IN A PUBLIC PLACE IN PREVIOUS 12 MONTHS



Figures based on 1,210 responses

Figure 4 shows that over half of the population stopped to look at art in a public place in the year to mid-2006. This suggests that the public art programmes are having an impact on a large portion of the population.

Arts Participation and Purchasing Behaviour

Some 19% of people say that they had participated in at least one type of arts activity in the previous year.

TABLE 5: PARTICIPATION IN THE ARTS IN PREVIOUS 12 MONTHS (%)

Category of Event	Participation	Membership/ Classes
Play a musical instrument for your own pleasure	8	2
Helping with running arts event or organisation	7	5
Painting/drawing/sculpture	6	2
Sing in a choir	5	4
Set dancing	5	2
Play a musical instrument to an audience or rehearsing	4	2
Performing or rehearsing in play/drama	4	3
Photography as an artistic activity (not family/hols)	3	1
Writing	3	1
Writing any music	2	1
Making artworks or animation on a computer	2	0
Performing or rehearsing in light opera or musical	1	0
Making films or videos as an artistic activity (not family or holidays)	1	1
Performing or rehearsing in opera	0	0
Other dancing (not including fitness class)	8	4
Other Irish traditional/folk dancing	5	2
Other singing to an audience or rehearsing (not including karaoke)	3	1
Other	1	1

Figures based on 1,210 responses

Comparing the data for participation with the 1994 results shows: small increases in some artforms (e.g. painting/drawing/ sculpture and other Irish traditional/folk dancing) and small decreases in others (e.g. set dancing and choir).

As regards purchasing of art-related goods, some 86% of people either currently buy, or have purchased, items relating to the arts. A comparison with purchasing behaviour found by the 1994 survey is shown below.

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TABLE 6: PURCHASING BEHAVIOUR AND THE ARTS, CURRENTLY OR EVER, 2006 AND 1994 (%)

Category of Purchasing Behaviour	Buys	
	2006	**1994**
Listening (inc. CDs, Cassettes, Down-loads)		
Rock or Popular Music	50	42
Traditional Irish or Folk Music	22	24
Country & Western Music	16	28
Classical Music Concert or Recital	11	20
Jazz/Blues Music	10	11
Books for Pleasure		
Fiction, Novel, Story or Play	39	n/a
Poetry	5	7
Watching (incl. DVDs, Videos, Down-loads)		
Film/TV Drama	43	14
Rock or Popular Music	20	8
Opera/Dance	2	1
Classical Music	4	1
Artwork		
Original Works of Art	6	8

Figures based on 1,210 responses in 2006 and 1,200 in 1994

Table 6 shows that purchases of rock/pop music (also the most popular category of purchase in 1994) increased from 42% to 50% between 1994 and 2006. Purchases of traditional Irish or folk music, and of jazz/blues, remained at about the same levels with falls in the purchase of classical music, and of country and western music.

In relation to purchasing for viewing, there was a significant expansion of purchases in this area. While not directly compatible, there was also an increase in the 'watching' purchases from 1% for orchestral music in 1994 to 4% for classical music concert or recital in 2006. The large expansion in this area of purchases may be a factor affecting the propensity of people attending live performances.

For all artforms, a majority of those who purchase DVDs, CDs etc. say that at least some, if not all, of their purchases are of work by living Irish artists.

The growth of new distribution channels for arts material is evident in that some 27% of people had downloaded arts-related material (e.g. music, a film, or spoken word) from the internet in the year prior to the study. One third of those (i.e. 9% of the total population) does so on a regular basis. There is a strong link between downloading arts-related material from the internet and age, with the behaviour highest in the 15-24 age group.

Viewing and Listening to the Arts

As well as interacting with the arts through attendance and participation, there is widespread viewing of, and listening to, artforms by people (e.g. in their homes, in their cars, at their workplaces etc.). The study finds that, while television and radio are still the most important media for accessing the arts, DVD and CD players are owned by more than half of the population. There is a growing use of new media (e.g. 21% used computers and 16% used digital music players to access the arts in the year prior to the study).

Respondents were asked to indicate, from a list of arts activities, what they made a point of watching or listening to in the previous 12 months (i.e. they did not just do so in passing). Overall, 96% of the population had made a point of watching an arts performance or event in the past 12 months, and 82% had made a point of listening to an arts performance or event in the past 12 months. The answers by artform are presented in Table 7.

TABLE 7: ARTS PERFORMANCES OR EVENTS WATCHED OR LISTENED TO IN PREVIOUS YEAR (%)

Category of Event	Watched	Listened to
Mainstream Film	69	n/a
Stand-up Comedy	38	5
Rock or Popular Music	38	45
Traditional Irish or Folk Music	27	30
A Play	22	6
Country & Western Music	20	23
Musical	19	6
Variety Show/Pantomime	16	3
World Music	13	15
Traditional/Folk Dance	12	n/a
Arts Related Programme	10	4
Classical Music Concert or Recital	9	10
Open-air Street Theatre/Spectacle	9	n/a
Jazz/Blues Music	9	12
Art Exhibition	8	n/a
Art House Film	7	n/a
Contemporary Dance	5	n/a
Circus	4	n/a
Opera	4	3
Readings (e.g. literature/poetry)	4	3
Ballet	3	n/a
Other Live Music Performance	16	11
Other Dance Performance	9	n/a
Other	1	0

Note: 'n/a' signifies no applicable data as 'listening' not relevant to all categories.
Figures based on 1,210 responses

EXECUTIVE SUMMARY

A number of points emerge from Table 7:

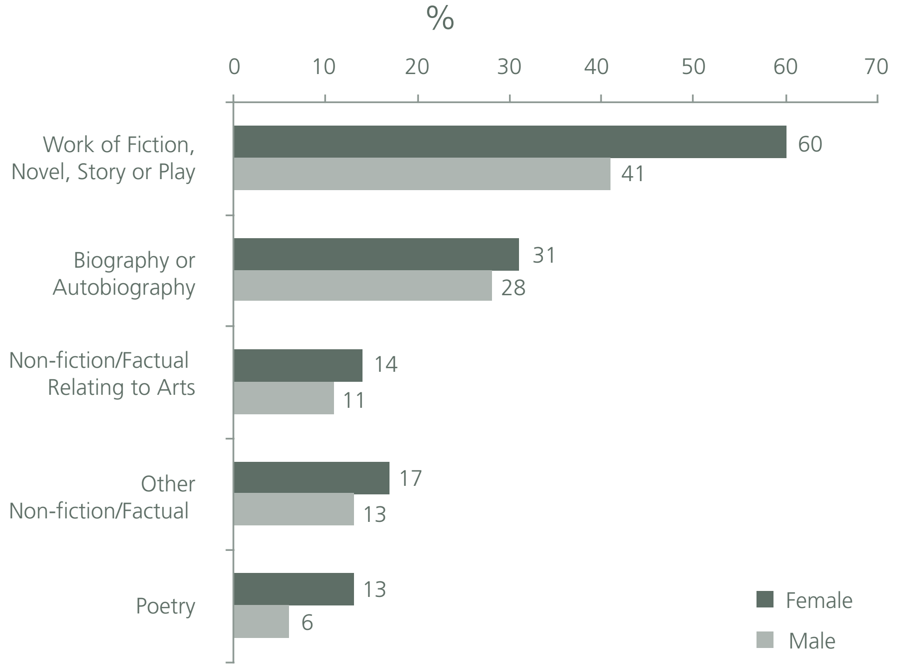
- The main artforms watched/listened to reflect the main types of artforms that people attend, i.e. watching films on television, DVD etc. is the lead choice, with almost seven of every ten people having done so in the previous year;
- The table shows the wide variety of artforms, types of music etc. that people watch/listen to – there is therefore diversity both in terms of the media being used to access the arts and the artforms being accessed;
- The figures indicate the continuing popularity of traditional Irish or folk music, which ranks second behind rock/pop as the music genre most watched and most listened to. The figures may have been boosted by the advent of TG4 which broadcasts a number of Irish music programmes;
- One in ten people had made a point of watching an arts-related programme (e.g. a review programme, an arts documentary etc.) in the previous year;
- The figures indicate niche viewing and listening audiences for artforms such as classical music, contemporary dance, ballet and opera.

As with the figures for attendance, the data suggests some movement since 1994 away from more conventional and/or subsidised artforms and genres towards more popular and commercial artforms and genres.

A new question was asked in 2006 relating to reading for pleasure. Of the categories provided, almost two-thirds (64%) of people said that they had read a book under at least one category in the previous year, with 36% saying that they had not read any of these types of literature in the previous 12 months. The most popular type of reading was of a work of fiction, novel, story or play, with 51% saying they had read a book in this category.

As regards reading in any one of the categories, some 73% of women and 54% of men had read a book under at least one of the headings in the previous 12 months, i.e. 27% of women and 46% of men had not read a book under any the categories. Figure 5 shows a gender breakdown of reading patterns by category.

FIGURE 5: READING FOR PLEASURE IN PREVIOUS 12 MONTHS, BY GENDER (%)



Figures based on 1,210 responses

EXECUTIVE SUMMARY

Figure 5 indicates, that in each category, more women had read for pleasure in the previous year than had men. The gap relating to fiction may reflect the success of popular women's fiction titles in recent years.

A further breakdown of reading patterns is shown in Table 8.

TABLE 8: ANALYSIS OF DATA ON READING FOR PLEASURE IN PREVIOUS YEAR

	Have Read in at Least One Category
Area:	
Urban	67
Rural	57
Region:	
Dublin	69
Rest of Leinster	62
Munster	64
Connaught/Ulster	59
Occupational Class:	
Middle Class	79
Skilled Working Class	60
Semi-skilled/Unskilled Working Class	50
Farmers	41
Education:	
Third Level	84
Second Level	64
Attended Second Level	47
Primary Level or Below	29

Figures based on 1,210 responses

Table 8 indicates that a higher proportion of people in urban areas had read for pleasure in the previous 12 months, with the figure slightly higher for Dublin than for other regions. The figures for occupational class and education show significant differences in the levels of reading. The figures suggest an exclusion from the activity of reading for pleasure for a large portion of the population.

Obstacles to Attendance and Obtaining Arts Information

People were asked if they had experienced any difficulties in attending or taking part in those arts activities that interest them. A total of 17% of the population indicated that they do experience difficulties in this regard, while 83% said that they do not. This represents a significant change since 1994, as Figure 6 shows.

FIGURE 6: DO YOU HAVE DIFFICULTIES IN ATTENDING OR TAKING PART IN ARTS ACTIVITIES? (%)

Figures based on 1,210 responses in 2006 and 1,200 in 1994

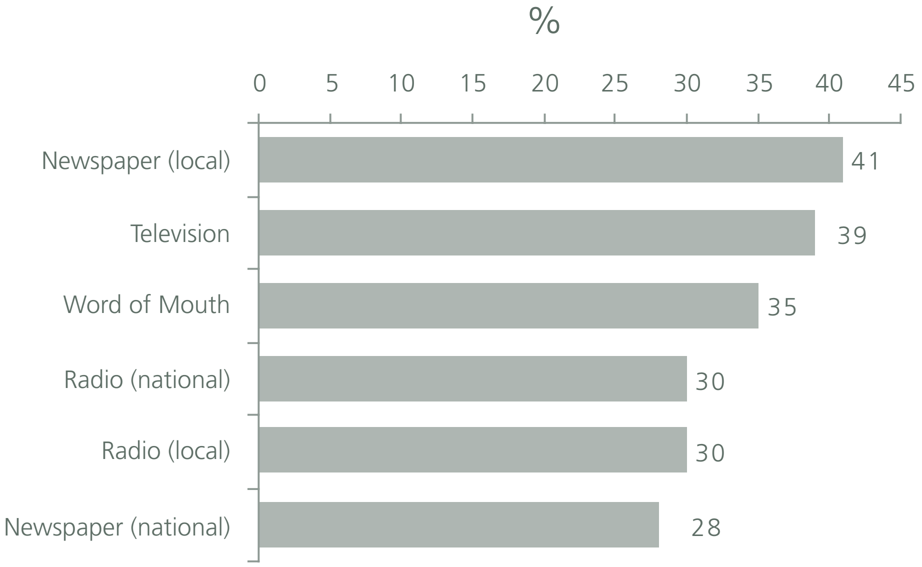
Figure 6 indicates a significant fall in the proportion of the population experiencing difficulties. This could be due to a range of factors. To start with, venues are more geographically accessible due to the arts capital investment programme since 1994 (see Chapter 3). Secondly, individual venues are more accessible to a wide range of users due to improved building regulations on accessibility. Thirdly, the growth in car ownership, and fourthly the growth in disposable income levels, have both reduced the obstacles to attending or taking part in the arts for many people.

How does the fact that more than four out of every five Irish people in 2006 say that they have no difficulties in attending or taking part in arts activities link to the data for attendance and participation in 2006, which shows attendance and participation at about the same levels as in 1994? Two possible answers are that either people now have other obstacles that they do not perceive (e.g. less time than previously) or they do not now have obstacles but are happy with their levels of attendance and do not wish to increase them further.

The study indicates that people are somewhat more likely to travel a long distance (taken as more than 20 miles) in 2006 to attend an arts event than they were in 1994. This was true in all parts of the country.

Figure 7 shows how people get information on the arts. It shows that the single most important source of arts information is the local press, with the importance of local information sources reinforced by the importance of local radio (which has emerged largely since 1994). Emerging methods identified included the internet (8%), mailing list (e-mail) (3%), and text message (2%), implying a growing diversity of sources of information.

FIGURE 7: MAIN METHODS OF GETTING INFORMATION ABOUT THE ARTS (%)



Findings based on 1,210 responses

There was general satisfaction with the level of available information on the arts, with almost three in every four people either satisfied or very satisfied with available arts information.

International Studies on the Public and the Arts

While studies on the public and the arts have been undertaken in various countries, comparisons between countries are difficult as studies were undertaken at different times; use different definitions of the arts; use different wording for their questions; and cover different activities. Also, each country has its own socio-cultural, policy and institutional contexts and a thorough comparison of findings would need to take these into account.

Keeping in mind these difficulties, the figure for Ireland of 85% attendance at an arts event in the previous year is somewhat higher than in six other countries reviewed, where the figures vary between 73% and 84%. Overall, Irish attendance at arts events appears to be strong by international standards. Attendance at cinema is the most common international arts activity, with Ireland just behind England (57% v 59%) in this regard. Comparative attendance figures for cinema and for a number of artforms are shown in Table 9.

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TABLE 9: COMPARISON OF ATTENDANCE AT ARTS EVENTS, SELECTED ARTFORMS AND GENRES, SELECTED COUNTRIES

	Cinema	A Play/ Theatre	Rock/ Pop Music	Opera Event	Contemporary Dance
Ireland	57	30	28	4	3
Northern Ireland	54	23	21	2	2
Scotland	52	18	24	6	3
Wales	54	27	n/a	7	7
England	59	25	n/a	n/a	n/a
France	49	16	n/a	n/a	n/a
United States	n/a	12	n/a	3	n/a

Note: Figures are from most recent studies available. Definitions of artforms vary somewhat from country to country, e.g. opera may or may not include operetta, a play may be described as 'a play' or as 'theatre' or as 'a play or drama' etc.

The finding in this study (mentioned earlier) that Irish people attend art events in a wide range of venues is mirrored by the most recent Northern Ireland study (2004) which found a similar spread across venues (with differences in emphasis on particular venues). The finding that arts attendance is linked to education and income level is also seen in studies in Northern Ireland, Wales and the United States.

This study found that 64% of Irish people had read a book for pleasure in the past 12 months – this compares to a figure of 73% in a 2003 English study.

The main obstacles reported internationally to greater arts attendance and participation are difficulties in finding the time (generally the main reason cited); cost, family commitments, and lack of interest. The level of difficulties appears to be lower in Ireland (based on this study) than is generally the case internationally.

International studies on the public and the arts reveal positive attitudes across different countries towards the arts; towards the role of the arts in society; and towards public funding for the arts. The studies also indicate that people feel the arts are important in providing insights into the lives of people from different cultures.

Some Policy Issues Arising from Study Findings

The report *The Public and the Arts (2006)* concludes with a chapter which, drawing from the evidence set out in earlier chapters, offers preliminary observations on issues which may carry particular weight as arts policy and provision are developed in the coming years. These initial observations sometimes focus on particular themes or areas of need identified by the research and at other times make connections between different aspects of the evidence revealed by the study.

While the Executive Summary does not attempt to summarise the observations offered, they look at:

- Public Attitudes and Preferences
- Children and Young People
- Public Attendance
- Venues and the Public Realm
- Public Participation
- Private Consumption and Information
- Social Inclusion
- Local and Regional Development

The Public and the Arts (2006) concludes by noting the appropriateness of placing back into the public domain the information obtained from the extensive and detailed research undertaken. The evidence base provided can therefore help to shape arts policy and provision for a public which demonstrates, by its attitudes, attendance, participation, and consumption, an exceptional level of interest in and commitment to the arts.

CHAPTER 1: INTRODUCTION

1.1 Aim and Scope of the Study

The Public and the Arts 2006 was commissioned by the Arts Council/An Chomhairle Ealaíon to provide up-to-date information on the behaviour and attitudes of Irish people as regards:

- What Irish people think about the importance of the arts, and about public funding of the arts;
- The extent to which Irish people attend arts events;
- The extent to which Irish people participate in arts activities and to which they purchase items such as arts-related CDs, DVDs and books;
- The extent to which they watch and/or listen to arts events or performances aside from live performances;
- How they access information about the arts and obstacles they perceive in relation to attending arts events.

This 2006 study is the third such study commissioned by the Arts Council/An Chomhairle Ealaíon:

- In February/March 1981, a study was undertaken of 1,400 people around Ireland – the results were published in 1983 under the title *Audiences, Acquisitions and Amateurs – Participation in the Arts in Ireland.*
- In March 1994, a study was undertaken of 1,200 people around Ireland – the results were published in 1994 under the title *The Public and the Arts – A Survey of Behaviour and Attitudes in Ireland.*

While retaining a core of similar questions, in particular on attendance at arts events, purchases of goods and amateur participation in arts activities, the studies have also evolved over time. The 2006 study contained a definition of the arts that included a number of activities (such as circus, street art/spectacle and stand-up comedy) that had not been included in 1994. It contained new questions relating to the use of technology in accessing information relating to the arts, and in accessing arts-related material itself. It also contained new questions on areas such as public art; venues attended; and it expanded the section on attitudes to the arts.

In keeping with the definition of the arts used in 1994, and in line with similar international studies, a broad definition of the arts was used in the study. The arts were defined to include both the arts as conventionally understood and also more popular or commercial forms and genres. As such, the definition included popular and commercial forms and genres such as cinema and rock music, as well as subsidised forms and genres such as theatre and opera.

A key criterion in drawing up the survey questionnaire was to allow comparison with the findings of the 1994 study. Such comparisons are spread through Chapters 4-8, as are comparisons with the findings of similar studies in other countries (Chapter 9).

In terms of the reasons for commissioning this study, the Arts Council's remit is to stimulate public interest in, and promote the knowledge, appreciation and practice of, the arts, as well as to advise government. As such, the Arts Council has a remit to commission and publish research and information relating to the arts. The Arts Council also appreciates the importance of having a strong evidence base as regards the arts in Ireland and, to this end, undertakes an ongoing programme of research. From time to time, this relates to gathering information on the public and the arts.

1.2 Approach to the Study

The study was undertaken by Hibernian Consulting[1] between May and September 2006 and its centrepiece was a survey of 1,210 people at 100 locations around Ireland, structured to obtain the views of a representative sample of the Irish population.

The survey was based on a questionnaire developed in association with the Arts Council, including input from its specialists across the different art forms. Further information on the study methodology is attached as Annex 2 and a copy of the questionnaire is attached as Annex 3.

The interviews were undertaken on a face-to-face basis, in people's homes, and generally lasted for 20-30 minutes.

Table 1.1 provides information on the sample undertaken.

TABLE 1.1: STRUCTURE OF SAMPLE UNDERTAKEN

Survey Characteristic	Proportion of Respondents (%)
Gender:	
Male	49.3
Female	50.7
Region:	
Dublin	28.4
Rest of Leinster	25.0
Munster	28.7
Connacht/Ulster	17.9
Area:	
Urban	69.3
Rural	30.7
Age:	
15-24	19.6
25-34	25.4
35-44	16.6
45-54	15.2
55+	23.2
Social Class:	
Middle class	41.1
Skilled working class	26.9
Semi-skilled/Unskilled working class	23.0
Farmer	9.1

[1] Hibernian Consulting wishes to acknowledge the input from Insight Statistical Consulting and Martin Drury, Arts Consultant, as part of its project team

Level of Education Attained:	
None or primary level	8.8
Attended second level	17.4
Second level (completed/currently attending)	44.1
Third level (completed/currently attending)	29.8
Status:	
Single	45.3
Married	44.7
Separated/Divorced	4.8
Widowed	5.1

Note: Terms used in the data analysis are defined in Table A2.1
In this report, some categories do not add to 100% due to rounding.

The number of interviews undertaken (1,210) means that the confidence levels in the answers is +/- 3% for questions where all respondents answered. As the number of respondents per answer falls, the confidence interval increases. For example, for a breakdown of a question answered by all respondents by gender (i.e. approx. 600 answers for males and 600 answers for females), the confidence interval is +/- 4%. It would be somewhat wider again for characteristics such as region or age cohorts (with more than two categories) and, as such, information for such categories is best seen as indicative of trends.

Following entry and analysis of the data, the preliminary results were discussed with the Arts Council and further analysis was undertaken on data relating to particular issues. A copy of the full data set has been provided to the Arts Council and will be available to the Council (and potentially to other researchers) for further analysis. Given that it is only possible in a report such as this to present some of the detailed data analysis, this data set may provide a rich source of information for further work.

1.3 Structure of the Report

Chapters 2 and 3 provide information on changes to the Irish context since the last similar study was undertaken in Ireland in 1994. This has been a time of major change, under many headings, in Ireland. Chapter 2 describes a number of socio-economic changes relevant to the study, and Chapter 3 reviews changes in arts policy and provision in Ireland since 1994. In both cases, these chapters provide information which may help in interpreting the subsequent study findings.

Chapters 4-8 present the findings of the survey. The chapters have been organised to allow for the clear presentation of the basic data gathered and analysed. A number of comparisons are made through these chapters with the results of the 1994 study. Analysis of the information (e.g. by occupational class, by region, by gender etc.) is also provided.

This type of study has become more common internationally in the past decade and Chapter 9 compares the Irish findings with findings from similar studies undertaken in a number of other countries and regions (including in Britain, Northern Ireland, Finland, France, New Zealand and the US).

Having presented the study findings, and made comparisons with the 1994 survey in Ireland and the findings internationally, Chapter 10 discusses possible implications for the arts in Ireland over the coming years. This chapter tries to identify some of the issues and questions that arise for the arts from this survey, rather than to set out specific recommendations. The aim is to provide a starting point for discussion of the study findings.

The report has three annexes. The first provides a statistical analysis of the data gathered from the study question relating to attendance at arts events in the previous year (reported in Chapter 5). Based on the sample population, Annex 1 provides further analysis on the types of people who attend different arts events. Annex 2 provides further information on the study methodology and Annex 3 contains the study questionnaire.

CHAPTER 2: SOCIO-ECONOMIC CHANGES SINCE 1994 STUDY

2.1 Purpose of Chapter

Chapters 2 and 3 describe a number of changes in the Irish context which help to place the 2006 study results in context. While Chapter 3 focuses on changes to the arts policy context since the previous study in 1994, Chapter 2 relates to changes to the socio-economic context.

The period between 1994 and 2006 was one of dramatic socio-economic change in Ireland. The aim of this chapter is not to provide a comprehensive overview of this change but to present selected information on variables which influence (or may influence) topics relating to the public and the arts, i.e. the topics under investigation in this study. In this regard, Section 2.2 presents information on key demographic changes; Section 2.3 looks at income levels; Section 2.4 reviews ownership of certain items relevant to accessing the arts (car ownership in relation to physical access and computer ownership/internet for remote access); and Section 2.5 describes changes in the broadcasting environment. Section 2.6 summarises key relevant changes since 1994 and their potential implications.

The data used is for the years closest to 1994 and 2006 for each of the different topics, based on data sources and information available.

2.2 Demographic Changes since 1994

2.2.1 Population and its Composition

The population of Ireland grew significantly between 1994 and 2006. Figure 2.1 shows that the population increased from around 3.6m in 1994 to over 4.2m in 2006, an increase of one-sixth.

FIGURE 2.1: POPULATION OF IRELAND, SELECTED YEARS

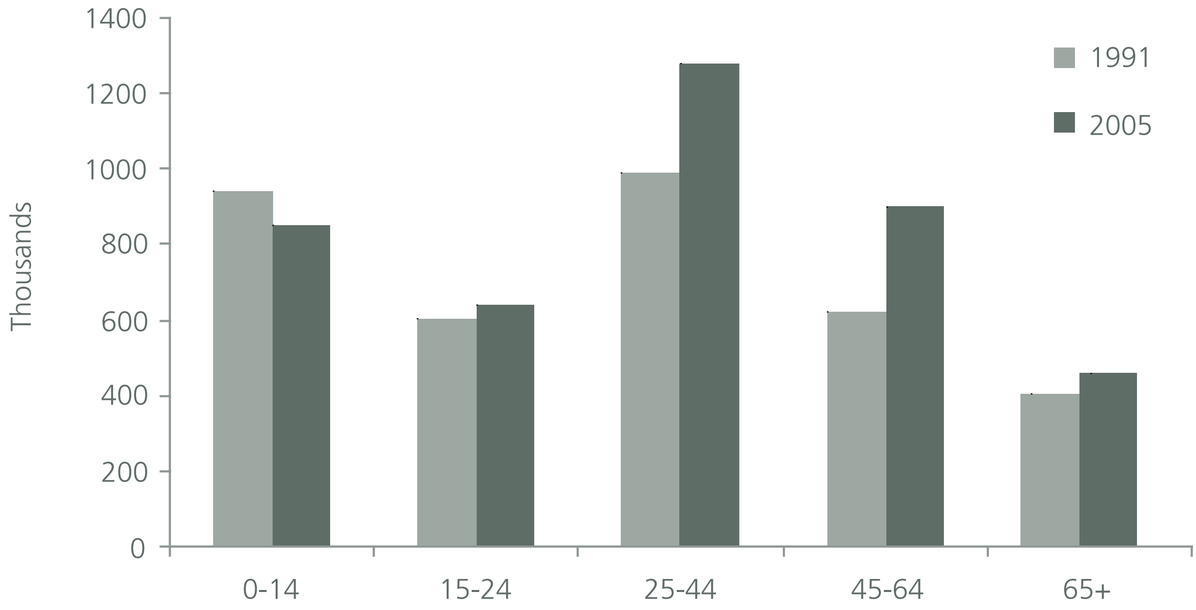
Source: CSO, Census Data 1991; 1996; 2002; 2006a (Preliminary)

The annual growth in population in 2002-06 was higher than it had been between 1994 and 2002, with the population continuing to grow strongly in 2006.

CHAPTER 2: SOCIO-ECONOMIC CHANGES SINCE 1994 STUDY

Figure 2.2 indicates a decline between 1991 and 2006 in the 0-14 age group with increases in all other age groups. In other words, the population was somewhat older in 2006 than in 1994, with the largest increase among those aged between 25-64 years.

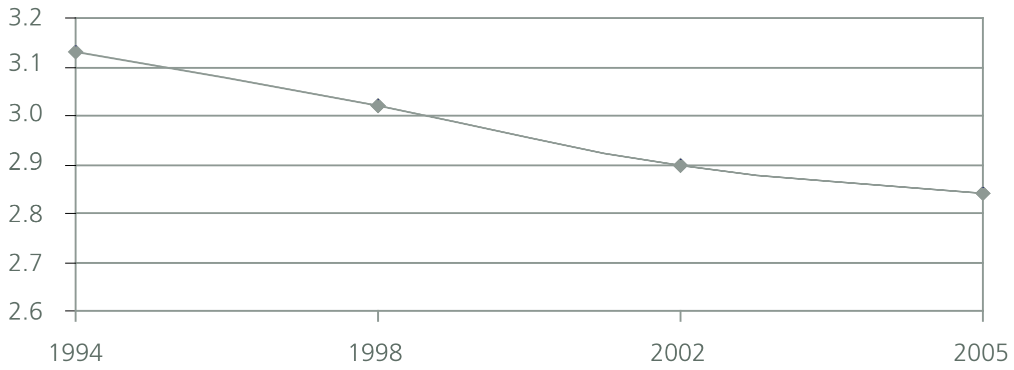
FIGURE 2.2: CHANGING AGE STRUCTURE, 1991 TO 2005



Source: CSO, Census data 1991; 2005c (based on population estimates)

An older population and lower fertility rates mean that average household size fell over the period.

FIGURE 2.3: AVERAGE IRISH HOUSEHOLD SIZE, SELECTED YEARS



Source: CSO, Measuring Ireland's Progress 2005b

Figure 2.3 shows that the average household size in Ireland fell from 3.13 persons in 1994 to 2.84 persons in 2005. There were 207,600 one-person households in 1991, with 277,600 such households in 2002, an increase of one-third.

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The population became more ethnically diverse between 1994 and 2006. This was driven by sizeable net inward migration over the period. In 1991-96, the average net inward migration was 2,000 people per year. This rose to an average of 25,000 per year for 1996-2002 and to 46,000 per year between 2002 and 2006 (CSO, 2006a).

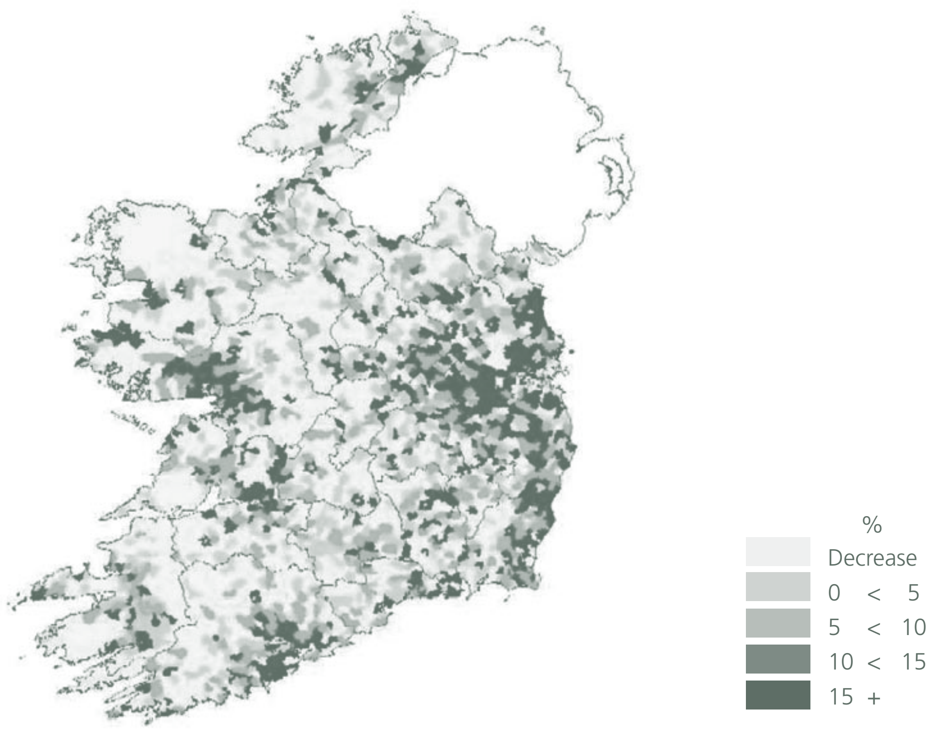
In 1996, the number of non-Irish nationals in the state was approximately 6% of the total population. This had risen to 7.1% in 2002 and to 9.5% (an estimated 400,000 people) in 2006[2]. Of those non-Irish people aged over 15, it was estimated that some 38% were from the ten mainly Eastern European states that joined the EU in 2005 (CSO, 2006b).

2.2.2 Location of the Population

As the population of Ireland grew between 1994 and 2006, its distribution around the country also changed, which may influence the public's interaction with the arts. Two trends evident before 1994, a move to cities and towards the east coast, continued over the period.

Figure 2.4 shows the change in population by area for the six year period 1996-2002. The pattern was similar in 2002-2006.

FIGURE 2.4: PERCENTAGE CHANGE IN POPULATION OF ELECTORAL DIVISIONS, 1996-2002



Source: Reproduced by permission of the Ordinance Survey Ireland/Government of Ireland, CSO (2003)

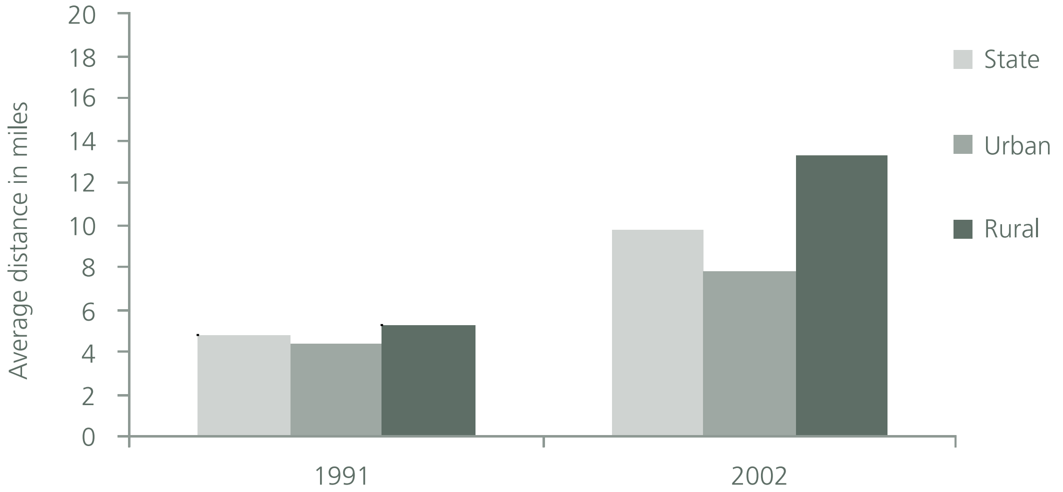
[2] This last figure, taken from the CSO's Preliminary Report on Census 2002, is an estimate

CHAPTER 2: SOCIO-ECONOMIC CHANGES SINCE 1994 STUDY

Figure 2.4 shows that population growth has been concentrated along the east coast, in the counties around Dublin, and around other large cities, especially Cork, Limerick and Galway. Preliminary results from Census 2006 showed that the influence of Dublin was continuing to grow, with strong population growth not just in immediately adjacent counties such as Kildare and Meath but also in parts of counties such as Carlow, Laois, Westmeath and Cavan, which the CSO described as 'the wider Dublin commuter belt'.

Linked to this trend, the average length of commute to work has increased over time. Figure 2.5 shows that the average worker's commute more than doubled between 1991 and 2002, from 4.8 miles to 9.8 miles. This trend was seen in both urban and rural areas.

FIGURE 2.5: AVERAGE DISTANCE TRAVELLED TO WORK, 1991 TO 2002



Source: CSO, Principal Socio-Economic Results, 2002 (2003)

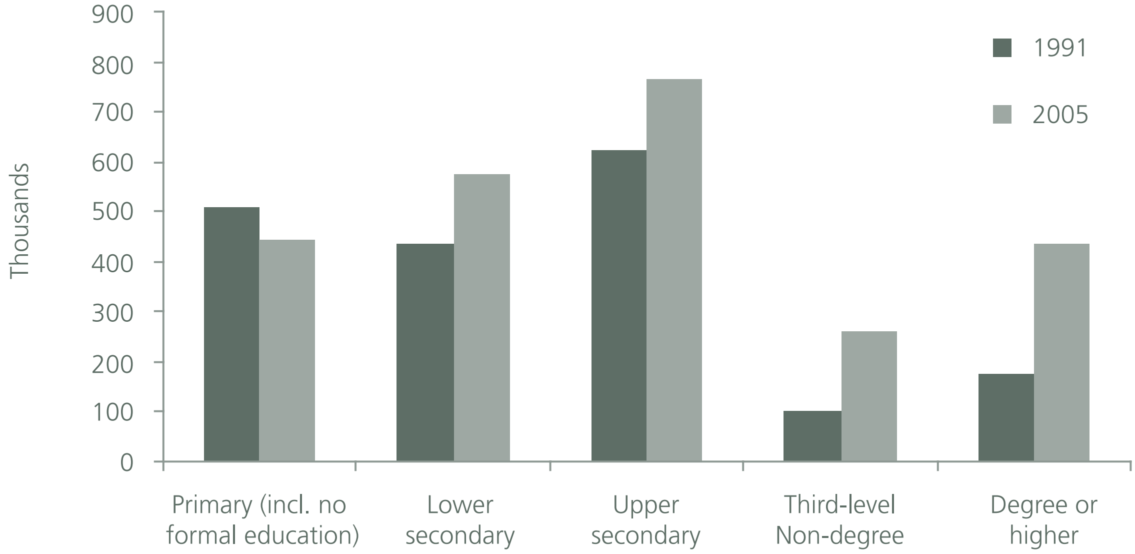
Data from 2002 shows that, while workers from urban areas had shorter average distances to travel to work compared to people in rural areas, they spent slightly more time commuting due to traffic congestion. The average urban journey time to work in 2002 was 28 minutes (each way) compared to 26 minutes in rural areas.

Therefore, while urbanisation means that more people live closer to arts venues, a trend opposing this is the longer periods of time people now spend commuting to and from work.

2.2.3 Education and Literacy

Previous studies, including the 1994 study on the public and the arts in Ireland, have shown a link between education and engagement with the arts. In Ireland, the level of formal education attained by the population is increasing over time and Figure 2.6 shows the situation for the population as a whole for the years 1991 and 2005.

FIGURE 2.6: HIGHEST LEVEL OF EDUCATION ATTAINED BY PEOPLE AGED 15-64, 1991 AND 2005



Source: CSO, (1991); CSO, Quarterly National Household Survey (2006c)

Figure 2.6 shows that the number with a primary-level education only declined over the period with all other categories increasing. The number of people with a third-level degree or higher increased from 174,000 to 437,000.

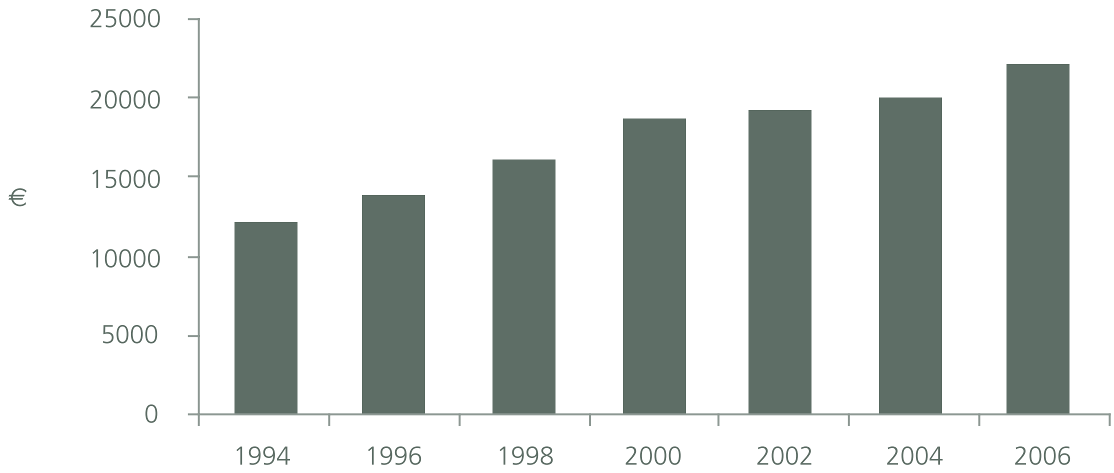
In 1997, the OECD's *International Adult Literacy Survey* reported that 25% of Irish adults had low levels of literacy. It is likely that this rate is falling gradually over time as education levels increase. There have also been efforts to promote adult literacy, e.g. participation in Vocational Education Committee adult literacy services increased from 5,000 people in 1997 to 35,000 people in 2006.

2.3 Changes in Income Levels since 1994

An important factor influencing ability to attend or otherwise engage with the arts is income, and the period between 1994 and 2006 was one of strong economic growth in Ireland. This led to strong growth in average income levels in Ireland, shown in Figure 2.7 in terms of GNP per head, a standard measure of income which is available across the 1994 to 2006 period.

CHAPTER 2: SOCIO-ECONOMIC CHANGES SINCE 1994 STUDY

FIGURE 2.7: GNP PER HEAD, 1994 TO 2006 (CONSTANT 1995 PRICES - EUROS)



Note: Figure for 2006 is an estimate based on assumed 5% growth for 2005 and 2006
Source: Institute of Public Administration, *Administration Yearbook,* 2006

Figure 2.7 shows that, based on constant 1995 prices (i.e. after taking inflation into account), average income per head in Ireland rose by about 80% in the period from 1994 to 2006. In 2006 prices, average income per head in 2006 was about €36,000.

The increases in GNP per person fed through into increases in levels of after-tax disposable income, for households at all levels of income[3]: Increases in nominal incomes between 1994/5 and 2004 were as follows:

- For households with the *lowest 10% of incomes,* average disposable income increased by 95% (from €79.67 in 1994/5 to €155.45 in 2004);
- For the *average household*, average disposable income rose by 107% (from €357.94 in 1994/5 to €740.35 in 2004);
- For households with the *highest 10% of incomes,* average disposable income increased by 128% (from €882.86 in 1994/5 to €2,010.53 in 2004).

The capacity for consumption (including of the arts) therefore increased considerably over the period for households at all income levels. This was reflected in a growth in total national personal consumption, from an estimated €34.7 billion in 1994 to an estimated €74.1 billion in 2005.

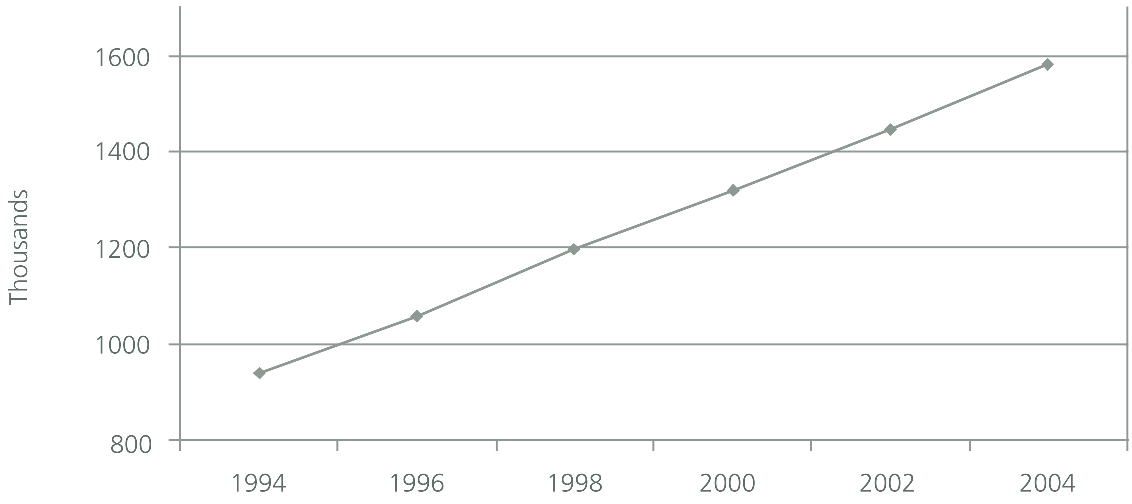
[3] Data (in current prices) from CSO Household Budget Survey (2001) and EU-SILC Survey(CSO 2005a). Disposable income will cover different aspects of a household's expenditure and price increases in certain areas (e.g. childcare) may have limited the increase available for spending on the arts.

2.4 Patterns of Ownership and Consumption

2.4.1 Car Ownership

Car ownership increased significantly between 1994 and 2006, with the number of cars increasing from 0.9m in 1994 to almost 1.6m in 2004. Together with considerable investment in the road infrastructure over the period, this would have made it easier for many people to attend arts venues and events in 2006 as compared to 2004.

FIGURE 2.8: NUMBER OF PRIVATE CARS IN IRELAND, VARIOUS YEARS



Source: CSO, Measuring Ireland's Progress, (2005b) and Statistical Year Book, (2005d)

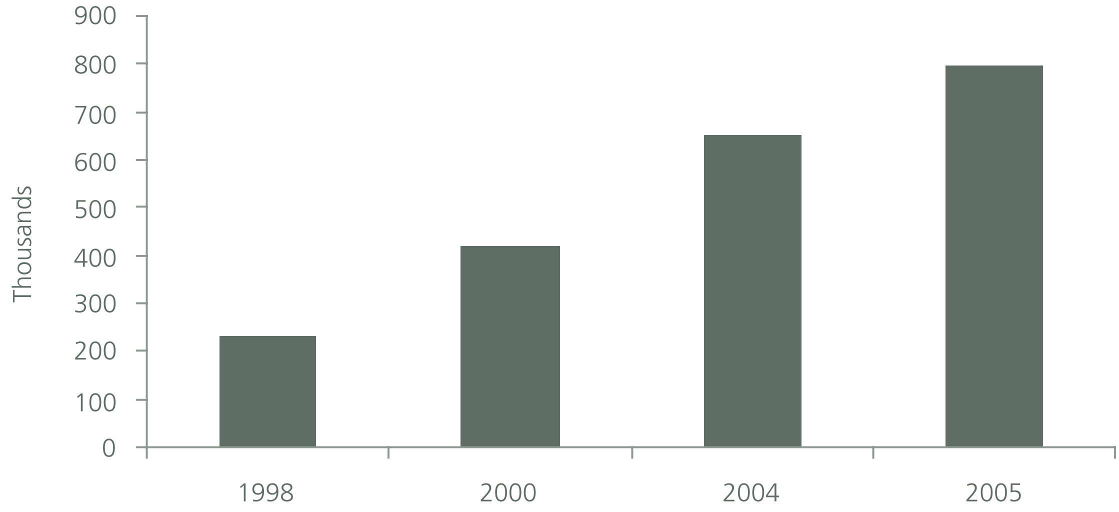
In terms of accessing arts events, the increased traffic congestion discussed earlier would have operated as a factor in opposition to the increased car ownership.

2.4.2 Computers, Internet Access and Mobile Phones

In 1998, 18.6% of all households had a home computer. Figure 2.9 shows a significant rise in the number of households owning a computer between 1998 and 2005 (to 54.9%).

CHAPTER 2: SOCIO-ECONOMIC CHANGES SINCE 1994 STUDY

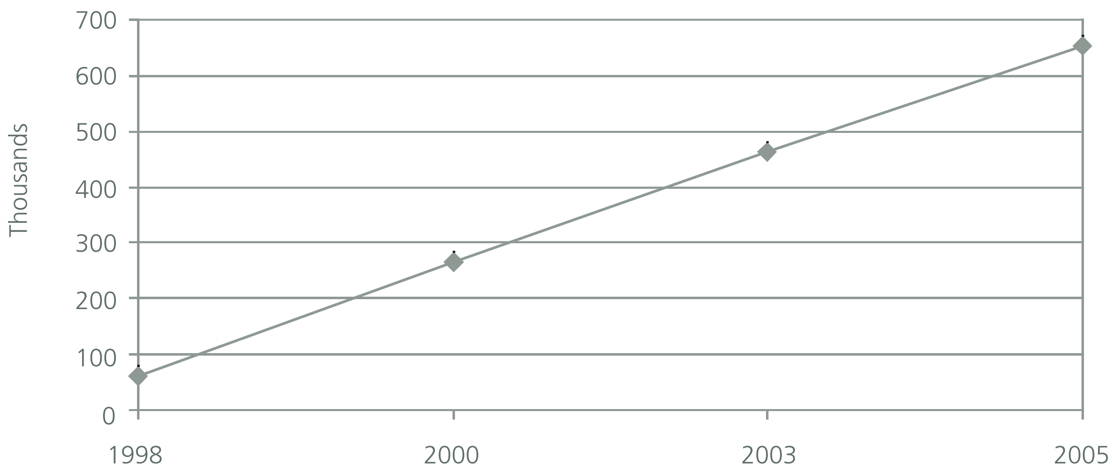
FIGURE 2.9: HOME COMPUTER OWNERSHIP AND USAGE



Source: CSO, Information Society and Telecommunications, (2005e)

While a stand-alone computer can be used for example to view art work or a film, to listen to music, or to create art, its potential for accessing information on the arts, and art-related material, increases greatly with internet access. Figure 2.10 show that Irish households experienced rapid growth of internet connectivity over this period.

FIGURE 2.10: NUMBER OF HOUSEHOLDS WITH A COMPUTER CONNECTED TO THE INTERNET



Source: CSO, Information Society and Telecommunications, (2005e)

Household connections to the internet increased from 5% in 1998 to 45% in 2005. Broadband access allows a faster, more accessible connection to the internet. Broadband household connections increased from 28% of households in 2003 to 16% in 2005 (CSO 2005e). This trend was continuing during 2006.

CHAPTER 2: SOCIO-ECONOMIC CHANGES SINCE 1994 STUDY

Data from 2003 (still pre-broadband for almost all households) showed that many of those households which had internet connectivity were purchasing items online[4]. For example:

- 66% had bought airline tickets;
- 38% had bought concert tickets;
- 13% had purchased books;
- 9% had purchased music;
- 6% had purchased videos.

Mobile phone usage has undergone a dramatic expansion in Ireland since 1994. Data from the Commission for Communications Regulation shows that, prior to 1994, penetration rates were insignificant[5]. However, mobile phone penetration reached:

- 29% by Quarter 1, 1999;
- 49% by Quarter 2, 2000;
- 73% by Quarter 2, 2001;
- 103% by Quarter 1, 2006 (i.e. there were more mobile phones in usage than there were people in the country).

2.4.3 Travel

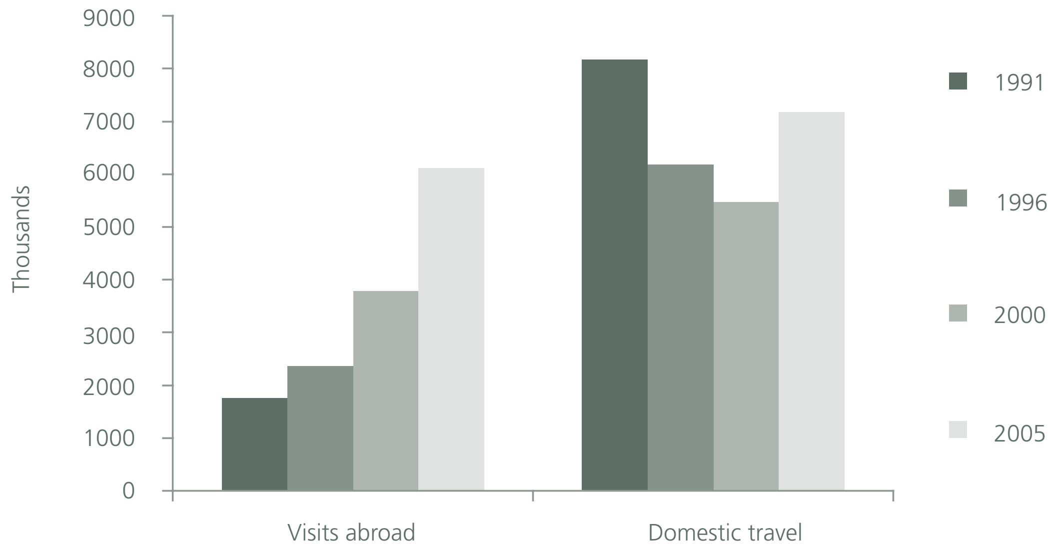
Based on factors such as more accessible information, higher incomes and falling air fares, international travel increased between 1994 and 2006.

The number of people visiting Ireland increased from 3.7m in 1994 to 6.8m in 2005[6]. Revenue from overseas visitors increased from €1,415m in 1994 to €3,487m in 2005. In the latter year, some 5% of this expenditure was spent on entertainment and sightseeing.

Many of the questions in this study asked Irish people about their engagement with the arts in the previous year. This engagement could have occurred in Ireland or outside Ireland. Figure 2.11 shows the number of Irish visits abroad and also domestic breaks by Irish people[7]. This includes holidays, business travel and visiting relatives and friends.

[4] Commission for Communications Regulation (2003) Consumer Trend Watch, November 2003
[5] Commission for Communications Regulation (2001) Irish Communication Market Quarterly Review, ODTR, 01/14. Later data from the Commission's quarterly 'key data reports' on the Irish communications market.
[6] Based on visits of over one day. Data from Fáilte Ireland
[7] Based on visits of over one day and includes home holidays, business trips and non-business trips

FIGURE 2.11: NUMBER OF VISITS OUTSIDE OF IRELAND AND DOMESTIC TRAVEL



Source: www.cso.ie and Fáilte Ireland

Revenue from domestic travel increased from €834m in 1994 to €1,165m in 2005. A total of 11% of domestic tourists in 2004 reported that they visited museums and art galleries as part of their break or holiday in Ireland[8]. (Arts-related activities as part of the overseas trips by Irish people are not measured.)

2.5 Broadcast Media

The period 1994-2006 has been characterised by access to more television channels – both Irish and non-Irish, access to more radio channels and a greater selection of newspapers and magazines. In addition, these have become available via new media.

The main broadcasting player remains the public sector broadcaster, Radio Telefis Éireann (RTÉ). In addition to the two television stations that existed in 1994, RTÉ 1 and RTÉ 2, a third public service broadcasting channel was introduced in 1996, namely Telefis na Gaeilge (now TG4), providing a service for Irish speakers. A private commercial channel, TV3, opened in 1998. In recent years, the Broadcasting Commission of Ireland (BCI) has issued television contracts to Setanta Sports Channel, Channel 6, City Channel and Chorus TV.

Irish people also have access to UK and other international television channels, mainly through cable and satellite. Figures[9] show that, between 2003 and 2006, the number of subscribers to cable and satellite digital television increased from 391,000 to 961,500, representing an increase of 145%. This would have been driven both by an increased number of homes in Ireland and by increased access to multi-channel television.

RTÉ added a new radio station, RTÉ Lyric FM, in 1999. It now has four radio stations - RTÉ Radio 1; RTÉ Radio 2fm; RTÉ Raidio na Gaeltachta and RTÉ Lyric FM, all of which provide a 24 hour service.

[8] Fáilte Ireland, 2004
[9] Figures obtained from ComReg Quarterly Data reports.

A national commercial radio station, Today FM, was introduced in 1997. In August 2006, the BCI website reported that, in addition to Today FM, there was one regional commercial station; 26 local independent commercial radio stations; one special interest station; 19 community or community of interest radio stations; six institutional stations (e.g. in hospitals) as well as a range of temporary (e.g. student) services. There was therefore a proliferation of radio stations in Ireland over the 1994-2006 period.

The Joint National Readership Survey for 2005 found that 90.5% of Irish people regularly read a newspaper. Comparing figures for 2000 with figures for 2005 indicates a growth in total newspaper readership over this period: up from 1.46m to 1.71m for 'any morning paper' and up from 2.02m to 2.53m for 'any Sunday paper'.

The proliferation of internet access allows television and radio stations, and newspapers, to be accessed in new ways. By 2006, radio stations were also becoming available via television cable packages and mobile communication devices were being used to access a range of audio and visual material and services.

2.6 Summary of Socio-economic Trends

Chapter 2 has provided a brief overview of socio-economic trends in Ireland between 1994 and 2006, a period which witnessed a dramatic level of socio-economic change in the country.

A number of these trends can potentially help to provide *ex ante* insights as regards public engagement with, or participation in, the arts in Ireland in 2006 (in advance of the survey findings in Chapters 4 to 8). For example:

- A growing number of one-person households and households without children may mean that people in these households have more time to participate in events relating to the arts. This includes a growing number of retired people.
- As most venues are in built-up population centres, continuing urbanisation means that more people are physically closer to arts venues in 2006 than was the case in 1994. This is reinforced by increased car ownership and an improved road infrastructure.
- On the other hand, longer commuting times to and from work, and the spread of population centres over larger areas, may make it hard for people to find the available time to attend and participate in arts-related events and activities.
- Growth in income levels means that people are better able to attend arts events or to purchase arts-related items such as CDs, DVDs, books or works of art.
- Previous studies have shown a link between higher levels of education attained and a greater level of engagement with the arts. As the Irish population's level of educational attainment gradually increases, this should support a greater involvement by people with the arts.

- Growth in technology ownership has the potential to alter how people interact with the arts. The growth in the ownership of PCs by households, in internet access, and in ownership of mobile phones, may have led to new patterns of behaviour in relation to the arts beginning to emerge.

- The growing trend of overseas travel, including for short breaks, may mean that people are attending more arts-related events on such trips.

The trends described in Chapter 2 were continuing in 2006. Indeed, in relation to some trends, such as population growth, immigration, and the proliferation of technology, the speed of change was higher in the years leading up to 2006 than in the years directly after 1994. In other words, insofar as a changing socio-economic context has implications for the behaviour of the Irish population in relation to the arts, these implications will continue for some time to come.

CHAPTER 3: CHANGES TO ARTS POLICY AND PROVISION SINCE 1994 STUDY

3.1 Purpose of Chapter

Chapter 3 reviews the environment of arts policy and provision that shaped the Irish public's engagement with the arts in 1994-2006. Change in the arts, as in other areas of public life, is gradual but the 12 years since 1994 have seen unprecedented change on a number of fronts. This chapter draws attention to key changes in policy, provision and practice, placing emphasis on changes which are likely, directly or indirectly, to have altered the environment for public access to, enjoyment of, and participation in the arts. It is organised under a number of headings which group changes since 1994 in relation to specific themes.

Chapter 3 does not pretend to be comprehensive nor to ascribe direct causal relationships between the changed context and alterations in public behaviour and attitudes.

3.2 Changes in Policy and Organisational Environment

In 1992 the first cabinet minister for the arts in the history of the state was appointed and in 1993, the Department of Arts, Culture and the Gaeltacht was established. On a number of occasions since, the department has been reconfigured and currently exists as the Department of Arts, Sport and Tourism[10].

The co-existence of a government department with responsibility for the arts and of a long-standing autonomous statutory body for the promotion and development of the arts (the Arts Council was established under the 1951 Arts Act) required a new determination of responsibility for policy-making and for the development of the arts. Ultimately that determination was expressed in the Arts Act 2003 which *inter alia* conferred certain functions in relation to the arts on the Minister; provided for the continuation of the Arts Council; broadened the definition of "the arts" to reflect contemporary understandings and practices[11]; and required local authorities to prepare and implement plans for the arts.

A feature of the 1994-2006 period has been a commitment to strategic planning for the arts at national and local level. The Arts Plan 1995-1997 (in practice extended to 1998) was the first of three such plans to be developed by the Arts Council in the period. The second was for 1999-2001 and the third for 2002-2006. The first Arts Council appointed under the terms of the 2003 Arts Act published in late 2005 two complementary documents titled: *Partnership for the Arts, Arts Council Goals 2006-2010* and *Partnership for the Arts in practice 2006-2008.*

3.3 Capital Development of Arts Venues

Public arts venues are critical to the relationship between the public and the arts. There has been a remarkable change in the number and quality of arts buildings created in the period1994-2006. Though some are dedicated working spaces for artists, most are public buildings designed to facilitate public access, participation and enjoyment of the arts. In many regional towns and cities, dedicated arts facilities now form part of the suite of local public amenities.

In January 1993 the Arts Council published *A Capital Programme for the Arts 1994-1997* declaring that the lack of capital investment [was] a major barrier to necessary growth. In due course successive

[10] Except where appropriate, further references in the chapter are to the 'Department of the Arts'.

[11] Section 2 of the Act defines the arts as meaning *any creative or interpretative expression (whether traditional or contemporary) in whatever form, and includes, in particular, visual arts, theatre, literature, music, dance, opera, film, circus and architecture, and includes any medium when used for those purposes.*

governments addressed this barrier, assisted by an improving macro-economic climate and the availability of EU funds. The 'Cultural Development Incentive Scheme' (CDIS) was introduced by the Department of the Arts in 1996 and contributed €25.5m to 30 arts organisations. In May 2000, CDIS was superseded by ACCESS, the 'Arts and Culture Enhancement Support Scheme'. Its budget of €47.7m was allocated to 44 organisations, among which were 29 venues[12].

Even these figures do not capture the full picture. In the first half of the period under review, Temple Bar ('Dublin's Cultural Quarter') was created, with 12 new or significantly extended and refurbished cultural facilities created. Other projects include major developments in Collins Barracks, Dublin (1997) and Turlough Park, County Mayo (2001) of the National Museum of Ireland; the creation of the Millennium Wing of the National Gallery of Ireland (2002); the establishment of the Hunt Museum in Limerick (1997); the relocation and expansion of the Chester Beatty Library (2000); and the creation of the multi-venue Helix arts centre on the Dublin City University campus in Dublin (2002).

Auditoria, published by the Arts Council in 2004, was a survey of the physical infrastructure of the performing arts in 2000 and 2001. Its findings are indicative of the trends visible throughout the arts environment. Even its focus on the number of performing arts venues (theatres and arts centres) directly funded by the Arts Council reveals that in 1993-2001 the number of such theatres increased from 8 to 19 and the number of such arts centres increased from 9 to 20.

Investment by local authorities represents another important trend in arts capital development. Dublin City Council invested €13m in the re-development of Dublin City Gallery The Hugh Lane which re-opened in May 2006 after a programme of extension and refurbishment. Though the scale of this investment is exceptional, the trend is not, and indeed Dublin City Council developed other significant arts facilities in 2005 and 2006. Also noteworthy is the development by Leitrim County Council of the former courthouse in Carrick-on-Shannon into the new arts centre The Dock, the latest in a series of local authority-assisted or local authority-initiated arts venues. Even smaller counties like Leitrim, Louth and Carlow are firmly on the arts map in 2006, with the last of these planning a visual arts centre of national significance. The trend is nationwide: counties like Cavan, Donegal, Kildare, Laois, Longford, Meath, Monaghan, Tipperary, and Westmeath which traditionally were not strongly associated with dedicated arts facilities have joined the more long-standing circuit of arts venues. Some counties, such as Sligo, Galway, Kilkenny and Limerick, have gone on to develop a number of professional arts facilities.

Three new 'counties' resulting from the dissolution of Dublin County Council came into being in 1994. All three now have major public arts venues developed by their local authorities. The Civic Theatre in Tallaght developed by South Dublin County Council opened in 1999; the Pavilion Theatre in Dun Laoghaire Rathdown County opened in 2000; and Draíocht arts centre developed by Fingal County Council opened in 2001. These three major venues and the Mermaid arts centre in Bray, which opened in 2002, complete what is sometimes called the M50 circuit of venues.

A challenge arising from all of this capital development is that of aligning capital expenditure programmes with ongoing revenue costs once facilities are operational. The *Auditoria* report drew attention to; "an ongoing revenue grant 'liability' for the Arts Council" [p.6], a point noted by Indecon/ PriceWaterhouse Coopers in *Succeeding Better: A Review of the First Arts Plan 1995-1998* : "It is essential that decisions for capital grants should be integrated with revenue funding decisions".

[12] In July 2006 ACCESS II was announced, with a budget of €20m for 2007-09. Some 70% of the fund is for the enhancement or refurbishment of existing facilities, with 30% for new facilities.

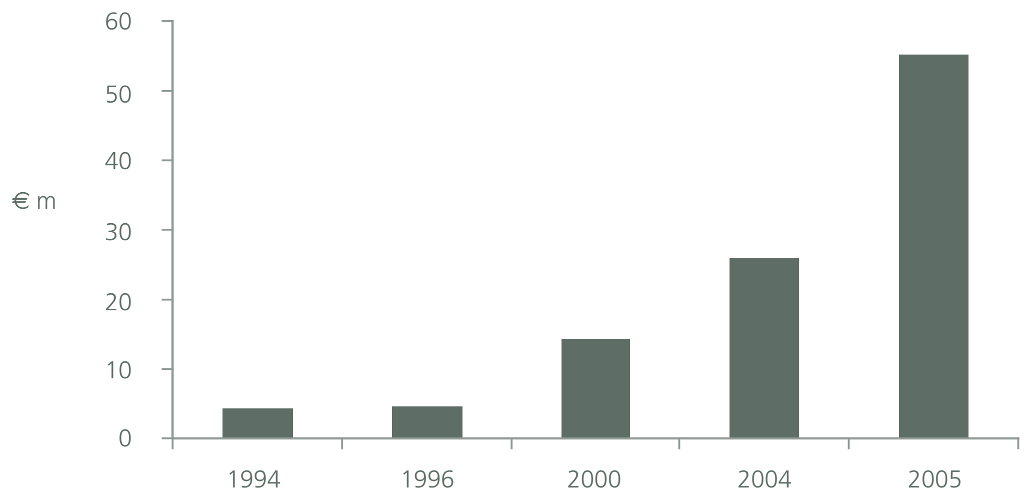
3.4 Local Government and the Arts

As well as their important role in arts infrastructure, there are two other key measures of the growth of local government involvement in the arts - the provision of dedicated arts officers and the allocation of annual arts budgets. While all three indicators (buildings, staff and budgets) reveal different levels of attainment in each authority, there is no disputing the general upward trend over 1994-2006.

The number of local authority arts officers increased from 17 at start-1994 to 33 in mid-2006. Furthermore, whereas the original model of a single city or county arts officer still obtains in some cases, the majority of local authorities now have an arts office with a number of professional staff, sometimes with a specialist function in an area like public art, youth arts or community arts. In 1990, the arts officer was the only member of staff employed in an arts office whereas, by 2006, there was an average of 2.5 staff members in each local authority.

Net expenditure on the arts by local authorities (i.e. excluding grant-aid from the Arts Council and other sources or earned income) was €4.2m in 1994 and €55.3m in 2005. Even allowing for nearly €40m of that 2005 figure being for capital investment, this is a fourfold increase in direct spending by local authorities on the arts in a 12-year period.

FIGURE 3.1: NET EXPENDITURE IN THE ARTS BY LOCAL AUTHORITIES



Source: Arts Council

The Arts Council's own investment in supporting local authority arts programmes has also increased. In 2003, the Arts Council allocated €1.64m to 31 local authorities for their annual arts programmes. By 2006, the grant funding for 33 local authorities and for Údarás na Gaeltachta for arts programmes at local level totalled €2.92m. This represented an increase of 13% on 2005 and an increase of over 800% on the 1994 figure of €0.34m, awarded to 17 local authorities.

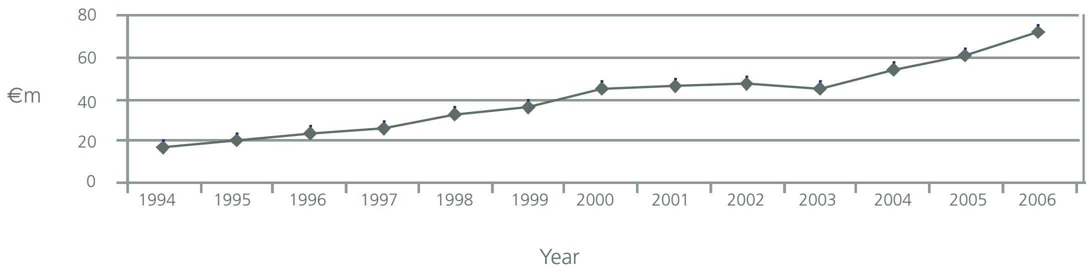
Greater investment in the arts by local authorities is connected with the (arts) planning process noted above[13]. It both informs and is informed by a wider commitment to city and county development planning. This culture of planning and strategic management, aided by the introduction of Strategic Policy Committees in local authorities, and by the City/County Development Boards, has had the effect of locating the arts within a wider cultural and indeed socio-economic framework.

3.5 The Funding Environment

Notwithstanding increased investment by local authorities, the Arts Council remains the biggest single funder of the arts. The important roles of other agencies – RTÉ and the Irish Film Board especially - are outlined later in this chapter. The Department of the Arts provides direct funding to a number of key national arts and cultural institutions, including the National Concert Hall; the National Library of Ireland; the National Museum of Ireland; the Chester Beatty Library; the Irish Museum of Modern Art; and to the National Gallery of Ireland which has its own Exchequer Vote.

Government grant-in-aid to the Arts Council comes from two sources, the exchequer and the National Lottery. In 1994 the Arts Council received approximately IEP£13.3m from government. In 2006 it received €72.3m, an increase of over 400% in 12 years.

FIGURE 3.2: ARTS COUNCIL GRANT IN AID FROM GOVERNMENT, 1994-2006



Source: Arts Council

As Figure 3.2 shows, there has been a steady increase in Arts Council's funding from government, with marked increases in 1995, in 1998 and in 2000. Following two years of relatively standstill funding in 2001-02, and an 8% funding reduction in 2003, which negatively affected those organisations on the new multi-annual funding programme, the years 2004-06 renewed the upward trend. The 2006 allocation of €72.3m represented an increase of 18.5% on 2005 which itself was a 16% increase on the 2004 sum.

The increases in the mid to late 1990s did coincide with a diminution in the significance of FÁS as a funder of the arts. Though difficult to quantify, the development of the arts required the Arts

[13] It should be noted, however, that a 2000 study by the International Arts Bureau found that, by international standards, the level of local government funding of the arts in Ireland is low.

Council to take responsibility for projects and programmes that had previously been supported, at least in part, by FÁS.

The National Sponsorship Survey published in 2006 by Business2Arts revealed that some €15m (in direct financial support) was invested by the corporate sector in the arts in Ireland in 2005. This represents an increase on the 1997 figure of €13m.

3.6 Partnership and Development

The 'Rationale' section in *The Arts Plan 1999-2001* was an explicit representation by the Arts Council of itself as a development agency (and not just a funding body). But for a decade or more before that plan, it was clear the Arts Council understood that to fulfil its core mandate of promoting and developing the arts, it needed to forge alliances and strategic partnerships with agencies and institutions where there was a congruence of mission. The 1994-2006 period was distinguished by a partnership approach.

The 1999-2001 arts plan provided a list of 34 national bodies or sectors with which the Arts Council declared its intention to work. If not quite an A to Z of Irish society, it came close: from A for Aer Lingus to U for Údarás na Gaeltachta. The former was emblematic of a developing concern to address 'the international agenda' outlined in 3.7.4 below. The latter partnership was established in 1997 in response to concerns expressed by both organisations regarding arts development in Gaeltacht (Irish language speaking) areas. In 1998 Ealaín na Gaeltachta, a subsidiary of Údarás, was established and, after pilot work, a plan (2000-2003) with a budget of €1.7m provided equally by both partners was established. Its success led to a jointly published strategy for 2005-2009.

This brief review does not allow for a description of all the partnerships or areas of joint action developed since 1994. What is known as 'arts and health' can serve to illustrate the more general movement towards partnership and joint actions. Almost unknown (and certainly unnamed) in Ireland in 1994 'arts and health' is an area of practice with many applications, sometimes defined by specific constituencies of people and sometimes by physical settings ranging from acute hospitals to day care centres. It is a domain where there are dedicated organisations or projects (e.g Waterford Healing Arts Trust) as well as being, in other contexts, one strand of the wider work of an arts organisation (e.g. Music Network) or within a local authority arts programme (e.g. Sligo Arts Office). At local and national level the work brings together practitioners, service organisations and policy-making bodies from the arts and health sectors. The publication by the Arts Council in 2003 of the extensive *The Arts and Health Handbook* is a measure of the developing significance of this area of work. That this is emblematic of the wider partnership model is captured in the introduction to that handbook which declares that it is "the start of a programme, described in the Arts Plan 2002-2006, that seeks to support and advise agencies and organisations that bring the arts closer to local communities".

In his *Evaluation of the Arts Plan 1999-2001,* published by the Arts Council in 2001, Anthony Everitt states: "In Ireland as elsewhere in Europe there has been a shift from arts policy to cultural policy – that is, from supporting the arts purely for their intrinsic value to recognising that they also have valuable social and economic impacts." [p.29]. For the most part, Irish policy-making has steered a middle course, with productive partnerships between the arts sector and *inter alia* bodies and interest groups in tourism, diplomacy, education, health, active age, libraries, urban renewal and social regeneration. These last three merit a brief explanation.

The 1995-1997 Arts Plan proposed a partnership between the Arts Council and the Library Council and this led to the establishment in 1996 of the Public Libraries and the Arts Committee, resulting in a key report *Arts and the Magic of the Word* (1998). Development of the public library service – in both capital and operational terms - has embraced changing definitions of the library to be more akin to the dual model of 'learning site' and 'social space' that also characterises contemporary understandings of museums and cultural institutions.

Temple Bar, with both national and international impact, exemplified the continuities between the arts and urban renewal on a large municipal scale. A similar impulse, grounded in specific communities and with a commitment to good practice in community development and the arts, is evident in the creation of the Axis Centre (2001) in Ballymun and in ongoing programmes in Ballymun and Fatima Mansions, among other locations. These are manifestations of a wider, if less visible, integration of artists and arts practice in contexts of physical development and/or social renewal.

3.7 Changes in Artforms and Arts Practices

This section outlines some key changes in the practice of the arts in 1994-2006. By their nature, art forms alter and evolve constantly in both production and presentation for a range of reasons – aesthetic, technological, political and economic. The treatment that follows is necessarily selective, devoting attention to those forms and practices where there has been significant change in the past twelve years and / or where such change as has occurred has a strong bearing upon the focus of this study on public experience of the arts.

3.7.1 Arts Venues

Though Arts Council funded venues are by no means the only public arts venues in the country, there has been strong growth in the number of venues in receipt of Arts Council funding[14]. In 1994 there were 28 such venues, further sub-divided as 14 arts centres, eight theatres and six exhibition spaces. In 2005 that number was 72[15], sub-divided by the Arts Council as five producing theatres, 13 galleries and 54 multi-disciplinary arts centres and performing arts venues, including three 'traditional arts venues'.

3.7.2 Arts Festivals

Arts festivals are an important focus of public engagement with the arts. Whereas 35 festivals were funded by the Arts Council in 1994, 193 festivals and events (the term is the Arts Council's) were funded in 2006. Of these, 53 received funding amounting to €6.56m and 140 were awarded €800,000 through the Council's 'Small Festivals Scheme'[16].

Apart from the increase in the number of festivals, there are other noteworthy changes. The scale and ambition of most festivals, and in some cases their duration, has increased significantly. There is a wider range of festivals than obtained in the mid-1990s. To the large multi-disciplinary arts festivals (such as Galway and Kilkenny) and the international single art form festivals (like the three major film festivals, Dublin Theatre Festival and Wexford Opera Festival), were added a wide range of local and regional arts festivals, many community festivals, and an increasing number of 'specialist'

[14] The Arts Council 2002 Annual Report states that: "Venues for the arts, with full-time professional management, provide year-round opportunities for people to experience the arts locally – whether in the performing arts (theatre, music, opera, dance), the visual arts or film."
[15] Arts Council Background Discussion Paper (June 05) - Venues
[16] Arts Council Background Discussion Paper (June 05) - Festivals and Events

festivals and summer or winter 'schools', defined by art form or genre (e.g. story-telling; fringe theatre; chamber music; poetry; early music; puppetry; dance), or by target audience (older people; children).

The Association of Irish Festival Events (AOIFE) reviewed the scale and activities of festivals in the Ireland in 2002[17]. In terms of content or focus, 25% were music festivals; 19% were multi-disciplinary; 14% were street-event or carnival based; 7% were in literature; 4% were theatre; 3% were visual arts; 3% in Irish language / culture; and 2% were dance. A further 3% were in the 'other arts' category. This study also revealed that the median number of events produced by each festival was 23.

Festivals, because they are often committed and designed to appeal to a wide audience and because, by necessity or desire, they present work in a diversity of venues (arts-dedicated, non-arts spaces, and the public realm of streets, parks and piers), have had the effect of broadening the working definition of an arts 'event'. Taken with a general growth in outdoor performance from informal street entertainment to spectacle on a grand scale, as well as developments in modern circus, and with greater blurring between the lines demarcating theatre from comedy, the past decade has seen a greater diversity of practice embraced within the performing arts. The funding for the first time by the Arts Council of the St Patrick's Festival in 1997 and the inclusion of circus in the definition of the arts in the 2003 Arts Act reflect this new reality.

3.7.3 International Dimension

The 'international agenda'- to capture a range of related elements in one phrase - became increasingly evident in policy and programming between 1994 and 2006. Arts festivals have traditionally afforded the Irish public some opportunity to see work from abroad but since 1994 a range of initiatives has ensured much greater movement of Irish art and artists 'in the other direction'. Participation in the Venice and Sao Paolo Biennales, cultural exchanges with China, events in 1996 like *L'Imaginaire Irlandais* (Paris) and the *Ireland and its Diaspora* Festival at the Frankfurt Book Fair, exemplify a trend that has developed since the mid 1990s. The establishment in 2005 of Culture Ireland (with a budget of €3m in 2006) as an agency replacing the Cultural Relations Committee of the Department of Foreign Affairs is the most recent formal policy spur to the growth of international visits and exchanges in the arts.

Cheaper flights have assisted greatly in increasing the mobility of Irish artists and cultural workers, as well as of the public. The arts are now a diplomatic and trading calling card, with possible consequences for public perceptions of their value. On a different but related plane, and again one that has become secure since 1994, cultural phenomena like *Riverdance,* the award of a Nobel Laureate, the regular appearance of Irish artists to receive Grammy, Tony, Oscar, BAFTA and Man-Booker awards, and the international aura surrounding centenaries like those of Joyce and Beckett, position the arts prominently in the public consciousness.

Chapter 2 indicated a growing ethnic diversity in the Irish population and, while implications for the arts remain unclear, a trend already evident is a greater inclination to programme arts work (especially music and dance) from other countries and cultures. This is evident in the context of festival programmes ranging from the local through to the high-profile Dun Laoghaire Festival of World Cultures. Its sixth annual festival in August 2006 involved artists from 50 different nations. The first Festival of African Arts and Culture (FESTAAC) also took place in Dublin in August 2006.

[17] Irish Festivals Irish Life (AOIFE, 2003) by Fiona Goh Consulting was based on input from 103 festivals (22% of the 469 festival organisers contacted).

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AOIFE reports that an increasing number of local festivals have elements dedicated to featuring music and other cultural forms from countries such as Brazil, Poland and Latvia, especially if natives of those countries are living in the community hosting the festival.

3.7.4 Architecture

Architecture has become more embedded into formal arts policy and provision than was the case in 1994. A formal government policy on architecture was established in 1997, leading to an action programme *Action on Architecture 2002-2005.* In 2003, responsibility for architecture policy was transferred to the Department of Environment, Heritage and Local Government. In 1997 the Arts Council appointed an architecture consultant to its staff for the first time, and in 1998 a separate budget head for architecture was established, having previously formed part of the visual arts portfolio.

The establishment in 2005 of the Irish Architecture Foundation, with an Arts Council seed grant of €80,000 - more than the Council's entire spending on architecture just seven years earlier – is emblematic of a growing commitment by a range of public agencies, and of a growing public interest in this art form. Complementing the specific missions of, among others, the Royal Institute of Architects of Ireland (RIAI), the Architectural Association of Ireland (AAI), the Irish Architectural Archive, and the Office of Public Works (which manages *inter alia* a portfolio of buildings for central government and a public building programme), the new Irish Architecture Foundation declares itself to be: "a focal point for the many people and organisations who wish to champion the power of architecture and urban design to transform lives and improve the places where we live and work".

The ever-increasing quality and growing public interest in the AAI's annual awards; the participation of Irish architects at the Venice Bienniale exhibition of architecture for the first time in 2000 (and in subsequent exhibitions); the increased confidence in contemporary architecture displayed by local authorities in the design of bridges, housing, public amenities, and indeed their own county halls and headquarters – these and other features signal a step-change in public attitudes, policy and provision in architecture in 1994-2006.

3.7.5 Public Art

Public art refers in the main to significant interventions into the public realm by artists. Traditionally, public art has been synonymous with the visual arts, and sculpture especially, but in recent years such understandings and practices have been challenged and broadened. In Ireland, this field of work can be traced back to the 'Artistic Embellishment Scheme' introduced in 1986 by the Department of the Environment and now known as the 'Per Cent for Art Scheme.'

In 1997 the scheme was reviewed and the findings published in the *Public Art Research Project - Steering Group Report to Government.* Its recommendations were approved and, as a result, all Government Departments with construction budgets implemented the Per Cent for Art Scheme. Given the volume of public construction projects (the 2006 National Development Plan estimated that, in constant 1999 prices, public transport investment alone would rise from an annual average of €1.32 billion in 1994-99 to an annual average of €2.12 billion for 2000-06), an unprecedented amount of public art was created in 1994-2006, leading to the development of policy-driven strategies by some local authorities and updated national direction through the 2004 publication of *Public Art: Per Cent for Art Scheme General National Guidelines.*

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Recent years have seen local and other public authorities pool funds from different projects to create a more limited number of significant interventions. Such flexibility by commissioning authorities mirrors the development of a wider palette of possibilities in terms of what is seen as constituting public art.

3.7.6 Traditional Arts

Traditional Arts, and especially traditional music, by their nature have a primary position in the Irish cultural landscape. The 2003 Arts Act facilitated the establishment of a (temporary) Special Committee on the Traditional Arts within the organisational framework of the Arts Council. That committee's report set out a framework for policy and provision in this domain and in 2005 the Arts Council published a policy paper that defined the traditional arts as comprising: "our traditional music, song and dance, and oral arts such as storytelling and 'agallamh beirte'[18]."

The Arts Council received €500,000 from the Minister for the Arts to allow work under the Traditional Arts Initiative to begin in 2005 and the Council allocated €3 million to the initiative for its first full year (2006). The initiative is intended to prioritise the traditional arts for a fixed period, to realise the ambition of mainstreaming the traditional arts in the Council's activities.

Comhaltas Ceoltóirí Éireann, (CCÉ) which has over 400 branches in Ireland and overseas, is currently half-way through the implementation of a 5-year development programme (2004-2009). A national network of 8 Regional Centres and some 15 Outreach Centres is being created, designed to provide physical spaces, key personnel, recording and other equipment, and online access to the CCÉ national archive, as a means of developing support for the voluntary music-making and teaching that are central to the organisation's mission.

3.7.7 Education and Young People

Though the acknowledged relative neglect of the arts within the formal education system and the relative neglect of young people within public arts provision persists, a number of important changes occurred in this sector in the past twelve years, as a result of official initiatives or otherwise. New arts curricula have been, or are being introduced in primary education, with significant investment in the professional development of the teachers charged with their implementation. Despite this, the immense challenge represented by generalist primary teachers, however skilled and motivated, delivering a high-quality, developmental arts education to the country's primary school children remains.

The number of arts organisations with specialist education staff, programmes and services and the number of arts festivals and events for young people has increased significantly in the past decade. More and more, local authority arts programmes pay special attention to young people, with some counties (e.g. Sligo and Wexford) having sustained, high-quality arts education projects.

Established services and programmes like IMMA's education and community work, theatre-in-education companies like Graffiti in Cork (recently housed in customised premises) and TEAM (entering its fourth decade of service to schools), have been supplemented by new projects. The Ark, Europe's first custom-designed arts centre for children, opened in 1995 in Temple Bar. Baboró, the Galway-based children's arts festival, began in 1997 and has encouraged other such initiatives, sometimes autonomous, sometimes as an element of a larger festival, and sometimes as a strand of

[18] Background Discussion Paper (May 2005) p.1

the annual programme of an arts centre. The Kilkenny-based Barnstorm has a track record of touring children's theatre that covers the same period as this study.

The increased volume of such work on the ground parallels a steady stream of reports and studies that promote good practice or policy-driven strategic development in this domain. One of the most significant is the feasibility study *A National System of Local Music Education Services* (2003) prepared by Music Network and involving a partnership between that organisation, the Arts Council, and the Departments of Arts and of Education and Science. More recently, *Artists ~ Schools Guidelines: Towards Best Practice in Ireland* (2006), also the product of an Arts Council partnership with the Department of Education and Science, addresses the increasing range of engagements between schools and professional artists of all disciplines.

In the field of youth arts, the period under review was framed by *Making Youth Arts Work: The Final Report of the National Youth Arts Committee* (1993) and *The Participation of Young People in the Arts in Ireland* (2002). The former seminal report led to the establishment of the National Youth Arts Programme (NYAP) which is a core activity of the National Youth Council of Ireland and is supported by both the Arts Council and the Youth Affairs section of the Department of Education and Science. One clear indicator of increased participation in youth arts is provided by surveys undertaken by the National Association for Youth Drama which show an increase in the number of NAYD-member youth theatres nationally from 33 in 1997 to 51 in 2006. The number of young people participating in these youth theatres rose in the same period: from 1,530 to 2,626.

Policy and strategy in the related domains of arts education, youth arts, and public arts provision for children and young people now sit within a wider frame of reference to do with children's rights. The publication in 2000 by government of a national children's strategy *Our Children – Their Lives,* the appointment in 2003 of Ireland's first Ombudsman for Children, and the establishment in 2005 of the Office of the Minister for Children, incorporating the National Children's Office, are indicative of greatly increased attention to the issue of the welfare and development of children, inclusive of provision for children's cultural development.

While the emphasis in this section has been on young people, the working definitions of education in many services are broader and espouse life-long learning, a principle that has matured significantly and influenced practice in the past decade. Another important feature of the period under review is the significant growth in arts activity by and for older people. 'Bealtaine' - the annual national arts festival celebrating creativity in older people organised by Age and Opportunity and established in 1996 - is the most visible manifestation of this developing trend.

3.7.8 Broadcasting

Chapter 2 discussed aspects of the broadcasting changes in the 1994-2006 period. The number of television channels (both terrestrial and satellite) and the number of television sets per household have increased greatly. In 2004, for example, 16% of Irish households had three or more television sets, indicating that one or more bedrooms have television sets, facilitating individual viewing within the family home. The period under review saw a move from video to the technically superior, relative inexpensive and significantly enriched content options of DVD.

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Of the new television channels, TG4 (1996) and TV3 (1998), the former has a specific cultural remit. In addition to a concentration on Irish language programming, inclusive of news, current affairs, drama, soap opera, documentary, and animation, TG4 pays particular attention to traditional music and to Gaelic games. A strand of its programming has been art-house film from around the world.

There have been developments in radio also. RTÉ LyricFM, which began broadcasting in 1999, and had a steady national 3% share of listeners, places special emphasis on classical music as well as jazz, traditional, world and popular musics, accompanied by information, review and reporting functions in relation to the arts and the cultural field generally. Music and arts programming also feature on the schedules of some of the other new commercial and community radio stations established since 1994.

Aside from its central role in the musical life of Ireland[19], the national broadcaster RTÉ plays a critical role in the fields of film, television drama and general arts broadcasting. RTÉ's televised arts output since 1994 has been characterised by greater consistency in the broadcasting of arts review and magazine programmes; the commissioning and exhibition of arts documentaries; the development of independent programming with attendant arts benefits; and indigenous television Drama (one-offs and series).

3.7.9 Film

Film production in Ireland is largely the responsibility of the Irish Film Board, restored in 1993 after a number of years in abeyance, and funded by the Department of Arts. Section 481 of the 1997 Taxes Consolidation Act (formerly Section 35 of the 1987 Finance Act) provides the key instrument for assisting national and international film production. This provision was revised in 2005 to allow 80% of expenditure to be eligible for tax relief and raising the ceiling on qualifying expenditure for a film from €15m to €35m.

Table 3.1 provides data on the number of films (Irish and international) made in Ireland in selected years.

TABLE 3.1: PROJECTS CERTIFIED (SECTION 481) AND ASSOCIATED SPEND, SELECTED YEARS

Year	No. of Projects Certified	Total Spend (€m)	Total Irish Spend (€m)	Section 481 Amount (€m)
1994	11	€100.3m	€56.9m	€46.6m
1998	32	€191.9m	€104.1m	€93.8m
2002	22	€142.9m	€87.9m	€62.2m
2005	28	€125.5m	€63.9m	€54.8m

Source: Website of Department of Arts, Sport and Tourism, August 2006

The restoration of the Irish Film Board in 1993 assisted the Arts Council and other organisations with a remit or interest in the development of film to clarify their respective roles and to define areas for

[19] RTÉ maintains the 89-piece National Symphony Orchestra, the 45-piece RTÉ Concert Orchestra, the RTÉ Vanbrugh Quartet and two choirs: the RTÉ Philharmonic Choir and RTÉ Cór na nÓg.

partnership and joint action. The Arts Council increased its own spending on film between 1994 and 2006 and has also been part of joint projects with TG4, RTÉ and the Film Board in financing animation and arts documentaries. The Arts Council's concerns, as set out in its discussion paper of June 2005 produced in the lead-up to issuing *Partnership For The Arts (2006-2008),* are "to support cultural cinema, the individual artist and organisations who aim to maintain 'the distinct voice' within a global framework of Irish film".

3.7.10 Changing Technology

The growth in access to PCs and the internet was discussed in Chapter 2. Technology and art have always been symbiotic, with materials and tools in a state of constant evolutionary dialogue, as primary art instruments or as transmitting media. Changes in this domain in 1994-2006 have been exponential rather than evolutionary. The general public now has access to an unprecedented range of technologies and media including the internet, mobile phones, DVD, portable media players, computer games, and digital cameras. These and a wide range of inter-connected facilities and functions are now ubiquitous in our culture, though unknown or marginal in 1994. A live podcast of a concert to a mobile phone is a contemporary cultural experience.

Such technologies, whether used for data storage or for creative purposes, allow for cultural experiences to be woven into the day as opposed to segmented into a portion of the day; they allow for an increasing degree of interaction and of personal selection / editing; and they affect significantly the production and consumption of cultural forms, especially in music and film / video.

These new technologies and media are of particular interest to artists committed to innovation and experimentation and to artists dedicated to inter-disciplinary work. Digital technology has influenced practice in contemporary visual art and related disciplines and opened up a wide range of possibilities in production and presentation. For example, video as a digital medium in combination with the convergence of media has become extraordinarily diverse and crosses into many different media practices, such as Interactive Cinema, 3D-Animation, Motion Graphics, Interactive Television, Internet Art, and Computer Games.

More conventionally, processes like CAD (Computer-Aided Design) change the working practices of visual artists and architects. Such technologies also blur the lines between maker and spectator and between art and entertainment / advertising. The very word literacy and terms like reading and publishing are more fluid than a decade ago.

3.8 Summary of Key Changes to Arts Policy and Provision

Chapter 3 draws attention to a number of trends in Irish arts policy and provision between 1994 and 2006 which help to place the findings of this 2006 study in context.

- The existence of a government department with a specific arts remit, the emergence of a greater use of planning in the arts, and the positive macro-economic environment have all helped to provide a greater level of arts funding in Ireland. Arts funding has grown over the period at a rate well ahead of inflation.

- The period 1994-2006 has seen the development of a range of new arts venues, covering the different art forms and located in all parts of the country.

- Local government has moved from a position of having a limited involvement in the arts in 1994 to having a significant involvement in 2006, through capital development and through policy-led and strategically-driven local arts programmes and services. Local authorities also play a major role in the provision of public art.

- The reach of the arts has been extended by the incorporation of arts provision within wider social, economic and community programmes and by the deliberate policy of the Arts Council to engage in a range of partnerships with other bodies and agencies.

- Changes in specific areas include increased funding for festivals; increased international recognition of Irish art and artists; more emphasis on architecture as an art form; increased provision for the traditional arts; more emphasis on arts provision for young people; more arts programming available on radio and television; and a film sector that is more vibrant in 2006 than in 1994.

- As also discussed in Chapter 2, the proliferation of new technologies is changing the experience both of creating and experiencing the arts.

CHAPTER 4: ATTITUDES AND AWARENESS ABOUT THE ARTS

4.1 Attitudes towards the Arts

Chapter 4 is the first of five chapters which present the findings of the 2006 study. A core objective of the study was to explore people's attitudes towards the arts. In this regard, people were invited to give their view on 13 statements relating to the arts and how the arts form part of their lives. The responses are shown below.

TABLE 4.1: ATTITUDES OF IRISH PEOPLE TOWARDS THE ARTS IN 2006 (%)

	Statement about the Arts	Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
1.	Arts education in schools is as important as science education	37	45	9	9	1
2.	Arts activity helps to bring visitors and tourists to Ireland	43	48	7	2	0
3.	The arts have become more available in the past 10 years	38	47	11	4	0
4.	Family support and interest is the most important factor for a person to develop an interest in the arts	33	47	14	6	1
5.	As much importance should be given to providing arts amenities as is given to providing sports amenities	31	44	14	9	1
6.	Lack of arts education at school is a significant obstacle to developing an interest in the arts	34	48	13	5	0
7.	Today's arts and artists are as important to our society as the legacy of the arts and artists of the past	34	51	12	3	1
8.	I am interested in the arts	33	42	14	9	2
9.	The arts play an important and valuable role in a modern society such as Ireland	34	52	11	3	0
10.	The arts from different cultures give us an insight into the lives of people from different cultures	37	51	9	3	0
11.	The current level of spending on the arts should be maintained even in times of economic recession	25	44	20	10	1
12.	In the current economic environment, government spending on the arts should be increased	21	35	25	17	2
13.	Spending on the arts by your local authority should be increased	20	35	25	17	2

Figures based on between 1,085 and 1,201 responses (varied by statement)

CHAPTER 4: ATTITUDES AND AWARENESS ABOUT THE ARTS

Table 4.1 indicates that that the Irish people generally have very positive views towards the arts[20]. For example:

- People feel that the arts are important in education, with more than four out of every five people saying that arts education is as important as science education for children and young people;
- People support the trend of investing in arts amenities, with three out of every four people saying that as much importance should be given to providing arts amenities as is given to providing sports amenities;
- Almost nine out every ten people believe that the arts play an important and valuable role in a modern society such as that of Ireland;
- In an increasingly multi-cultural Ireland, almost nine out of ten people believe that the arts from different cultures give us an insight into the lives of people from different cultures;
- Almost seven out of ten people believe that spending on the arts should be safeguarded in times of economic recession, with almost the same number believing that 2006 government spending on the arts should be increased.

Table 4.1 also shows that 85% believe that the arts have become 'more available' in the decade leading up to 2006, with only 4% disagreeing with this statement.

The previous 1994 study also found generally positive attitudes towards the arts among Irish people, but Table 4.2 shows that these positive attitudes have strengthened further in the intervening 12 years.

TABLE 4.2: IRISH ATTITUDES TOWARDS THE ARTS, SELECTED STATEMENTS, 1994 AND 2006 (%)

Statement about the Arts	Either Agree or Strongly Agree	
	2006	**1994**
Arts education in schools is as important as science education	82	73
Arts activity helps to bring visitors and tourists to Ireland	91	89
The arts have become more available in the past 10 years	85	84
As much importance should be given to providing arts amenities as is given to providing sports amenities	75	66
The current level of spending on the arts should be maintained even in times of economic recession	69	60

Figures based on 1,085-1,201 responses in 2006 (varied by statement) and 1,200 responses in 1994

[20] As stated in Chapter 1, the results are based on a survey of 1,210 people at 100 locations around Ireland. As with any survey, the results are therefore subject to a margin of error – see Annex 2. The full questions are contained in the survey questionnaire, attached as Annex 3

CHAPTER 4: ATTITUDES AND AWARENESS ABOUT THE ARTS

The average score for the combination of 'agree' and 'strongly agree' for the above five statements in 1994 was 74%. This figure had risen to 80% in 2006. While the actual figure varies by statement, one can say that, on average, four out of every five Irish people believe the arts are important to Irish society and have positive attitudes towards them.

While attitudes towards the arts are positive for both males and females, Table 4.3 shows that attitudes are more positive among women.

TABLE 4.3: ATTITUDES TOWARDS STATEMENTS ABOUT THE ARTS IN 2006 BY GENDER (%)

Attitudes to the arts	Either Agree or Strongly Agree	
	Male	Female
1. Arts education in schools is as important as science education	76	86
2. Arts activity helps to bring visitors and tourists to Ireland	89	94
3. The arts have become more available in the past 10 years	83	88
4. Family support and interest is the most important factor for a person to develop an interest in the arts	77	82
5. As much importance should be given to providing arts amenities as is given to providing sports amenities	70	81
6. Lack of arts education at school is a significant obstacle to developing an interest in the arts	77	84
7. Today's arts and artists are as important to our society as the legacy of the arts and artists of the past	83	87
8. I am interested in the arts	68	83
9. The arts play an important and valuable role in a modern society such as Ireland	84	88
10. The arts from different cultures give us an insight into the lives of people from different cultures	85	91
11. The current level of spending on the arts should be maintained even in times of economic recession	65	72
12. In the context of the current economic environment, government spending on the arts should be increased	52	60
13. Spending on the arts by your local authority should be increased	51	61

Figures based on between 1,085 and 1,201 responses (varied by statement)

The biggest gender gap relates to the statement: 'I am interested in the arts', with which 83% of women agreed or strongly agreed with, compared to 68% of men. These figures are consistent with earlier figures presented in this study, showing somewhat higher levels of attendance by women at arts events and somewhat higher levels of arts participation/membership of an arts-related club/taking of arts-related classes.

A further breakdown of responses in relation to having an interest in the arts is shown in Table 4.4.

TABLE 4.4: ANALYSIS OF REPONSES TO STATEMENT: "I AM INTERESTED IN THE ARTS" (%)

Occupational Class:	
Middle Class	84
Skilled Working Class	73
Semi-skilled/Unskilled Working Class	67
Farmers	66
Area:	
Urban	77
Rural	72
Region:	
Dublin	73
Rest of Leinster	80
Munster	79
Connaught/Ulster	65
Age:	
15-24	76
25-34	74
35-44	75
45-54	78
55-64	80
65+	65

Note: Figures are those who either 'Agree' or 'Strongly Agree'
Figures based on 1,210 responses

Table 4.4 suggests that a majority of people in all occupational classes, in all regions, in urban and rural areas and with all kinds of educational backgrounds say that they are interested in the arts.

4.2 Attitudes towards Spending on the Arts

The previous section showed that 69% of people believe spending on the arts should be maintained even in times of recession while 56% believe that government spending on the arts in 2006 should be increased.

A breakdown of this latter figure is shown below for different groups in the population. The full statement in the questionnaire to which these figures refer was: "In the context of the current economic environment, government spending on the arts should be increased (even if that means a cut or a smaller increase elsewhere in government spending)".

TABLE 4.5: ANALYSIS OF SUPPORT FOR INCREASING GOVERNMENT SPENDING ON THE ARTS (%)

Occupational Class:	
Middle Class	58
Skilled Working Class	55
Semi-skilled/Unskilled Working Class	56
Farmers	54
Gender:	
Women	60
Men	52
Area:	
Urban	58
Rural	54
Region:	
Dublin	52
Rest of Leinster	60
Munster	61
Connaught/Ulster	49
Age:	
15-24	62
25-34	51
35-44	55
45-54	59
55-64	60
65+	50

Notes: Figures are for those who 'Agree' or 'Strongly Agree'
Terms used in the data analysis are defined in Table A2.1
Figures based on 1,210 responses

Table 4.5 indicates that support for increased spending on the arts is broadly based, with support strongest in the middle class, with women, with people aged under 25 and aged 45-64 and with people in the 'Rest of Leinster' and Munster regions.

CHAPTER 4: ATTITUDES AND AWARENESS ABOUT THE ARTS

To explore this issue further, people were asked a more detailed question. This involved presenting respondents with the following table, which shows the approximate amounts of money spent by the government on a range of organisations and services in 2006. Figures above and below the arts/culture budget were deliberately chosen to help people to place arts/culture spending in perspective.

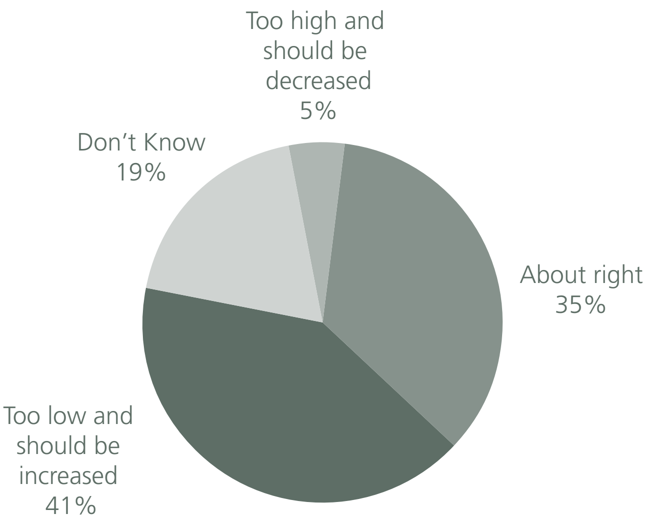
TABLE 4.6: IRISH GOVERNMENT SPENDING ON DIFFERENT AREAS PER ADULT IN 2006

Spending Area	Approx. 2006 Spend (€)
Health Service Executive	3,500
Primary Education	720
International Co-operation and Overseas Aid	180
Prison Service	100
Arts and Culture	*44*
IDA Ireland	41
Sports related spending	31
Courts Service	24
Bord Iascaigh Mhara (BIM)	13

Note: Table was shown to respondents as part of the survey interview process
Figures compiled from the Revised 2006 Estimates for Public Service Expenditure taken from the Department of Finance website in June 2006. Based on population figure for those aged 15 and over of 3.35m people.

Having been shown the above list, respondents were asked for their view on the amount of money spent on arts and culture, in the context of overall government spending. The first option was that arts/culture spending was 'too high and should be decreased' with people then offered options that spending was 'about right', was 'too low and should be increased' or that they didn't know. Responses are shown below.

FIGURE 4.1: ATTITUDES TOWARDS 2006 SPENDING ON ARTS AND CULTURE (%)



Figures based on 1,210 responses

The figure of 19% for 'don't knows' may reflect the complexity of this question. However, Figure 4.1 shows that only 5% of people said they think government spending on the arts is too high and should be decreased; some 35% said they think 2006 expenditure levels were 'about right', while 41% wanted spending to increase. Excluding the 'don't knows', exactly 50% would like to see arts/culture spending increase, and 43% would like it to stay at its current level.

4.3 Priorities for Arts Spending

Aside from the issue of the amount of spending on the arts, the study also explored people's preferences in terms of the allocation of arts spending. In this regard, people were given eight options (identical to the options given in 1994) and asked for their first and second priorities. The results are shown below.

TABLE 4.7: PRIORITIES FOR SPENDING ON THE ARTS (%)

Spending Priorities	1st Choice	2nd Choice
Arts programmes and facilities dedicated to working for and with children and young people	30	24
Local amateur and community based-arts activity	17	23
Arts programmes directed at areas of social disadvantage	16	23
National organisations and events such as Abbey Theatre, Galway Arts Festival, Wexford Festival Opera, Siamsa Tíre	12	6
Professional arts groups and venues operating at local and regional level	10	8
New and experimental work in the arts	6	4
Arts work and arts events in the Irish language	6	6
The work of individual professional artists such as writers, painters, composers	4	6

Figures based on 1,210 responses

Table 4.7 indicates that the top priority for people in terms of arts spending is for spending targeted at children and young people. Almost one-third of people chose this option as their first choice and over half put this option as their first or second choice.

The two other main options chosen by people related to local amateur and community-based arts and programmes targeting areas of social disadvantage. Together with the children/young people option, these three options were chosen by 63% of people as their first choice and 70% of people as their second choice.

The presentation of the options in Table 4.7 as separate is somewhat misleading as they are not mutually exclusive. For example, provision of the arts to children and young people, or in areas of social disadvantage, requires funding for individual artists to allow these objectives to be achieved. As such, funding for individual artists is intrinsic to the end outputs that respondents desire.

Analysis of the data shows evidence of differences in emphasis across occupational class groups. Middle class respondents are relatively more in favour of national organisations/events and professional arts groups/venues at regional local level than the national average. On the other hand, the unskilled working class occupational group is relatively more in favour of spending on local amateur and community-based arts activity than the national average. However, the first priority for all occupational groupings is the children/young people option.

Further analysis shows that 25% of respondents in rural areas chose the local/ community option as their first choice, compared to 13% in urban areas.

A comparison of the spending priorities chosen by the public in 1994 and 2006 is provided in Table 4.8.

TABLE 4.8: PRIORITIES FOR SPENDING ON THE ARTS, 2006 AND 1994 (%)

	2006		1994	
	1st Choice	2nd Choice	1st Choice	2nd Choice
Children and Young People	30	24	21	23
Local amateur and community-based arts	17	23	20	27
Directed at areas of Social Disadvantage	16	23	11	14
National organizations and events	12	6	18	6
Professional arts groups operating at local and regional level	10	8	13	12
New and experimental work	6	4	7	5
Work and events in the Irish language	6	6	5	5
Work of individual professional artists	4	6	6	8

Figures based on 1,210 responses in 2006 and 1,200 in 1994

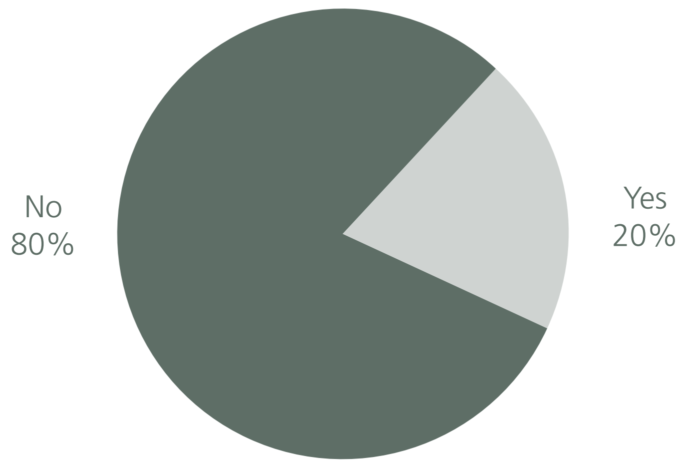
Table 4.8 shows that the top two priorities in 2006 were also the top two priorities in 1994. However, there has been an increase in the desire for spending on children/young people over the period, as well as an increase in the proportion of people favouring spending on areas of social disadvantage.

Support for new/experimental work, work in the Irish language and the work of individual artists has remained relatively solid. Support for Irish language arts is up slightly since 1994, being the first spending priority for 6% of the population.

4.4 Awareness of Local Arts Services

Respondents were asked two questions on their awareness of local arts services. Chapter 3 discussed the growing importance of Irish local authorities in relation to the arts, with a major change since 1994 being the widespread employment of local authority arts officers. The study asked people whether they knew their local authority now employs a specialist arts officer and the answers are shown in Figure 4.2.

FIGURE 4.2: AWARENESS OF LOCAL AUTHORITY ARTS OFFICERS



Note: 'No' figure combines 74% 'No' and 6% 'Don't Know'
Figures based on 1,210 responses

Insofar as awareness of the arts officers indicates an awareness of the general work of the local authorities in relation to the arts, Figure 4.2 indicates a gap in public awareness about the increased (and increasing) role of local authorities in this regard.

People were then asked if knew of an arts centre close to them, with arts centres defined as centres that are publicly funded, dedicated spaces for use for arts events and performances. Some 43% of people said that they did, with 46% saying they did not and 11% being unsure. Again, this seems to indicate potential to increase awareness of local arts services and facilities.

CHAPTER 5: ATTENDANCE AT ARTS EVENTS

5.1 Attendance at Arts Events 2006

Chapter 5 presents information that relates primarily to the attendance by Irish people at events relating to the arts. It includes information on frequency of attendance; on the nature of performance (professional/non-professional); on festivals and venues attended; on how people book tickets; and on engagement with public art. Where applicable, information is compared to the results of the 1994 study[21], and detailed analysis of the data (e.g. by gender or region) is provided for a number of questions.

The questionnaire asked respondents to indicate, from a list of activities relating to the arts, which kinds of activities they had attended in the previous 12 months, in Ireland or elsewhere. The questionnaire emphasised that, by attendance, it meant that the person had gone out to a performance, to the cinema, to a concert etc.

A total of 85% of the population had attended at least one relevant arts-related activity in the previous 12 months.

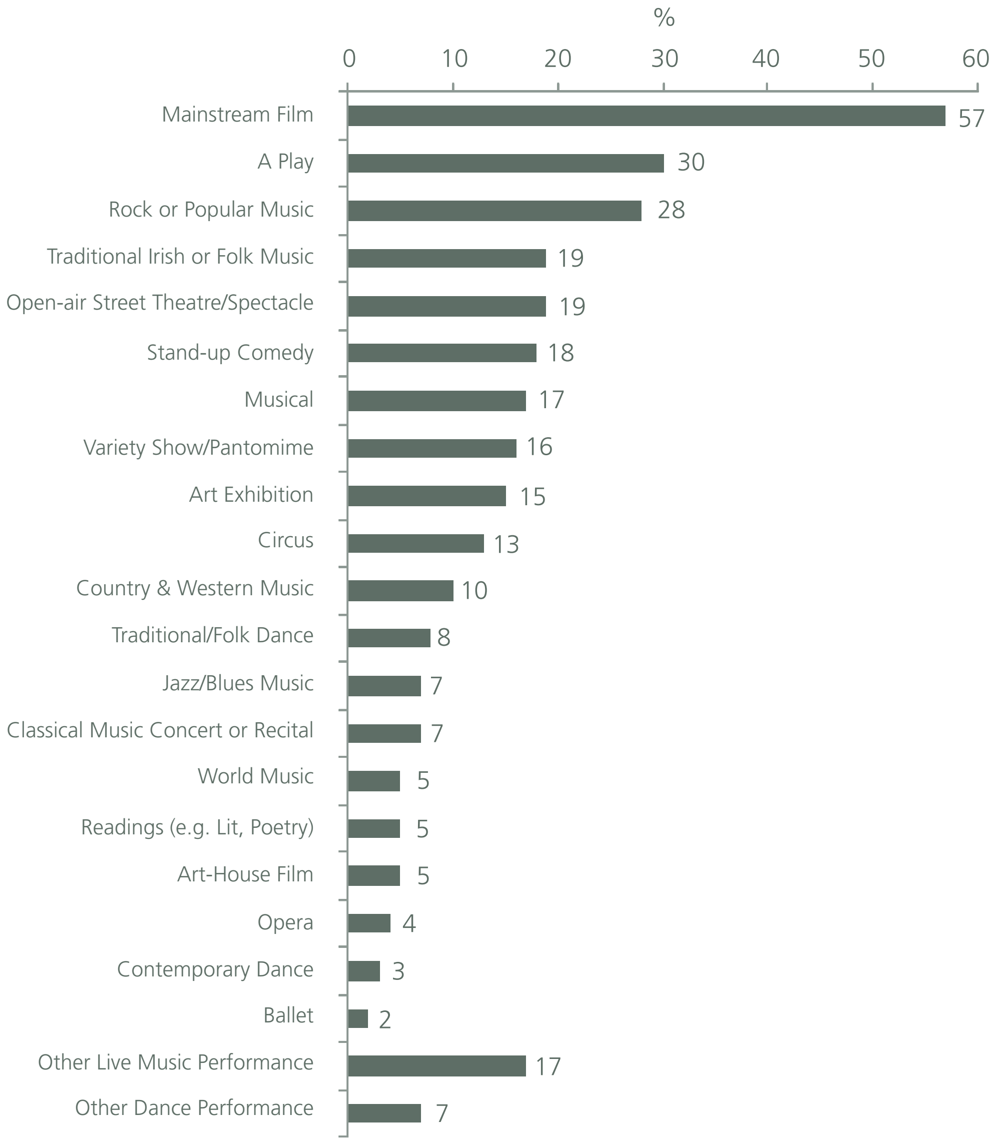
This figure was up slightly from a level of 83% in 1994, although a number of new categories of arts events were added in 2006 – including circus, stand-up comedy and open-air street theatre/spectacle. Figure 5.1 shows that between 13% and 19% of the population had attended each of these three new options during the previous year.

As in 1994, mainstream film was the most popular category of event attended. Figure 5.1 shows a wide variation in attendance at the different types of arts events, from the 57% of people who attended a mainstream film down to under 5% of the population attending events relating to opera, contemporary dance and ballet.

[21] Where comparisons are made with the 1994 study, the comparisons are as close as possible to the 1994 data. In some cases, individual categories in 1994 were aggregated for the purpose of comparison with the 1983 figures when detailed (cross-tabulation) analysis was being undertaken.

CHAPTER 5: ATTENDANCE AT ARTS EVENTS

FIGURE 5.1: ATTENDANCE AT ARTS ACTIVITIES IN PREVIOUS 12 MONTHS



Figures based on 1,210 responses

Figure 5.1 shows that well over half the population had attended a film in the previous year. There is then a gap to the next most popular arts-related activities, with between one-quarter and one-third of people having attended a play or having gone to a rock or pop music or event. Just under one-fifth of the population had been to a traditional Irish or folk music event or open-air street theatre/spectacle in the previous year.

Table 5.1 compares attendance rates in 2006 and 1994.

TABLE 5.1: ATTENDANCE AT ARTS ACTIVITIES IN 2006 AND 1994

Category of Event	Proportion which attended (%)	
	2006	1994
Mainstream Film	57	54
A Play	30	37
Rock or Popular Music	28	22
Open-air Street Theatre/Spectacle	19	n/a
Traditional Irish or Folk Music	19	24
Stand-up Comedy	18	n/a
Musical	17	22
Variety Show/Pantomime	16	31
Art Exhibitions	15	23
Circus	13	n/a
Country & Western Music	10	17
Traditional/Folk Dance	8	9
Jazz/Blues Music	7	11
Classical Music Concert or Recital	7	9
Art-House Film	5	5
World Music	5	n/a
Readings (e.g. literature/poetry)	5	4
Opera	4	6
Contemporary Dance	3	2
Ballet	2	3
Other live music performance	17	n/a
Other dance performance	7	n/a

Notes: In 1994, 'Mainstream Film' was called 'Mainstream US/British film' and 'Art-House film' was called 'Art-House/subtitled/foreign film'.
n/a ('not applicable') if comparison not possible as category not included in 1994.
For 'classical music concert or recital'; in 1994, 9% referred to orchestral music and 7% to choral music. Thus 9% may underestimate figure for 1994.

Figures based on 1,210 responses in 2006 and 1,200 responses in 1994

A number of points emerge from Table 5.1:

- Two of the top three items which people attend (mainstream film and rock/pop music event) increased in popularity between 1994 and 2006;
- There were smaller increases in absolute terms (within the margin of error) for literature/ poetry readings
  and for contemporary dance;
- People were less likely in 2006 than in 1994 to attend a range of types of event, with the largest falls being for variety show/pantomime (fall of 15%); art exhibition (fall of 8%); country and western music performance (fall of 7%); and a play (fall of 7%);

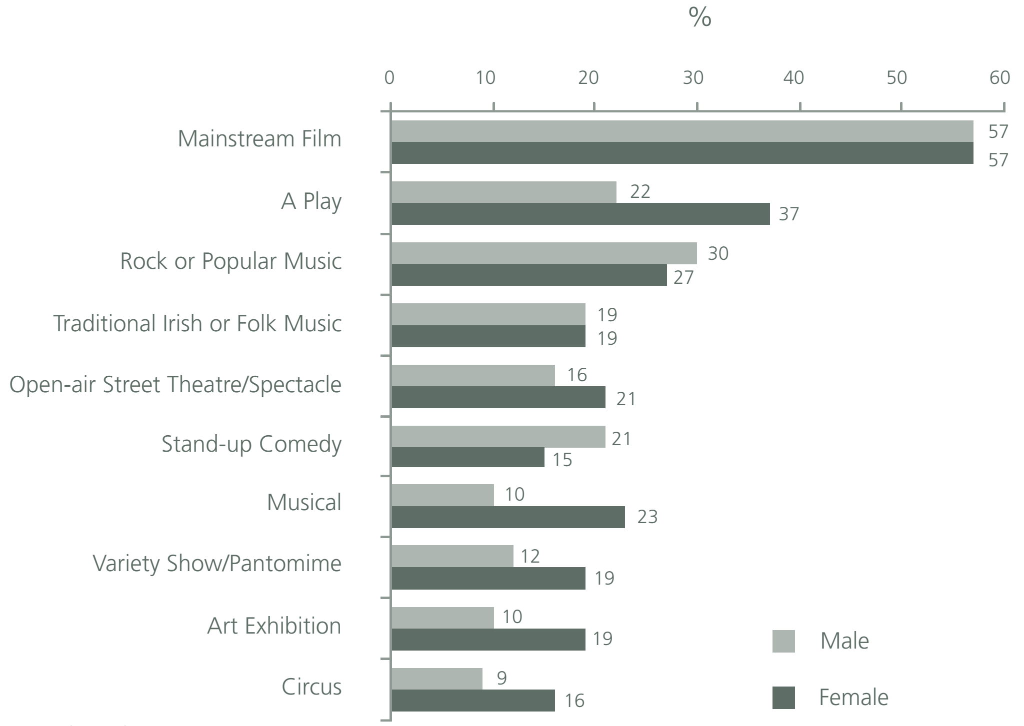
- As stated, a number of kinds of events that were not given as options in the 1994 study were attended by between 10% and 20% of the population in 2006[22].

5.2 Analysis of Attendance at Arts Events

5.2.1 Arts Attendance and Gender

Figure 5.2 breaks down the information on arts attendance, provided above, for women and men, with differences apparent for some artforms[23]. The proportion of women who had attended any arts event in the previous year was 86% and the proportion of men was 83%.

FIGURE 5.2: ATTENDANCE AT SELECTED ART ACTIVITIES IN PREVIOUS YEAR, BY GENDER



Figures based on 1,210 responses

Figure 5.2 shows that women are more likely than men to attend a play, a musical, a variety show/ pantomime, an art exhibition or a circus. Men are more likely to attend rock or pop music events and stand-up comedy with women and men equally likely to attend film or traditional Irish or folk music events.

Other findings show that some 5% of women had attended a contemporary dance event in the previous year compared to 1% of men, and 7% of women had attended a literature/poetry reading compared to 3% of men.

[22] Limited comparisons are possible with the 1981 data but 1981 attendance data shows figures for film (37%); a play (20%); performance of traditional music (21%); a popular music performance (17%); a classical music performance (9%); an exhibition of paintings or sculpture (8%); and ballet (3%).

[23] As well as the information provided in this section, further analysis of the arts attendance data is provided in Annex 1

5.2.2 Arts Attendance and Age

Table 5.2 shows attendance at arts events by age. It shows that different age patterns exist for different art forms. The final row shows that attendance at any arts event is highest in the 15-24 age group but remains high for all age groups up to 65+.

TABLE 5.2: ATTENDANCE AT SELECTED ARTS ACTIVITIES IN PREVIOUS 12 MONTHS, BY AGE (%)

Category of Event	All Respondents	Age					
		15-24	25-34	35-44	45-54	55-64	65+
Mainstream Film	57	78	66	61	49	40	16
A Play	30	23	30	25	38	36	28
Rock/Pop Music	28	50	47	22	13	6	2
Trad Irish or Folk Music	19	11	19	18	28	22	16
Open-air Street Theatre/ Spectacle	19	21	23	18	17	16	6
Stand-up Comedy	18	20	29	13	17	12	5
Musicals	17	17	13	19	20	19	11
Art Exhibition	15	14	18	10	18	14	11
Classical Music Concert/ Recital	7	4	7	5	8	13	13
Any Arts Event	85	94	92	88	80	78	56

Figures based on 1,210 responses

For film, and for rock/pop music events, attendance is highest for those aged 15-24 and declines as people get older. For street theatre and stand-up comedy, the highest attendance is in the 25-34 age group. For plays, traditional Irish/folk music, musicals, art exhibitions and classical musical concerts/ recitals, there is a fairly steady level of attendance from all age groups.

5.2.3 Arts Attendance and Occupational Class/Income

Table 5.3 presents the 2006 data by occupational class and compares the data to that of 1994. The final row of the table shows that some 93% of middle class people attended at least one arts event in the previous year. This figure was 84% for skilled working class people and 71% for semi-skilled or unskilled working class people. For farmers (which covers a range of income levels), attendance at any event was 83%.

TABLE 5.3: ATTENDANCE AT SELECTED ARTS ACTIVITIES, PREVIOUS YEAR, OCCUPATIONAL CLASS

Category of Event	All Respondents (%)		Occupational Class (%)							
			Middle Class		Skilled Working Class		Semi-skilled/ Unskilled Working Class		Farmers	
	2006	1994	2006	1994	2006	1994	2006	1994	2006	1994
Mainstream Film	57	55	69	71	55	60	42	47	42	30
A Play	30	37	41	58	23	35	19	20	29	31
Rock/Pop Music	28	n/a	37	n/a	27	n/a	19	n/a	18	n/a
Trad.Irish or Folk Music	19	24	21	26	16	26	15	20	26	27
Street Theatre/ Spectacle	19	n/a	24	n/a	14	n/a	15	n/a	16	n/a
Stand-up Comedy	18	n/a	24	n/a	19	n/a	9	n/a	11	n/a
Musicals	17	n/a	23	n/a	14	n/a	10	n/a	15	n/a
Art Exhibitions	15	23	23	43	9	22	9	8	9	12
Classical Concert	7	14	12	30	5	10	3	6	5	7
Ballet	2	3	4	6	2	2	0	1	1	1
Any Arts Event	85	83	93	92	84	81	71	68	83	63

Note: n/a (not applicable) if comparison not possible as 1994 category not included/different.
'Classical music concert or recital' was called 'classical music performance' in 1994. It is presumed that this aggregate 1994 category combines people who attended 'orchestral music' and 'choral music'.
Breakdown for 'Any Arts Event' for 1994 by occupational class was based on a slightly shorter list of events than had been included in the study. As such, it gives the pattern of attendance but it is not strictly compatible with the 83% figure for all respondents in 1994.

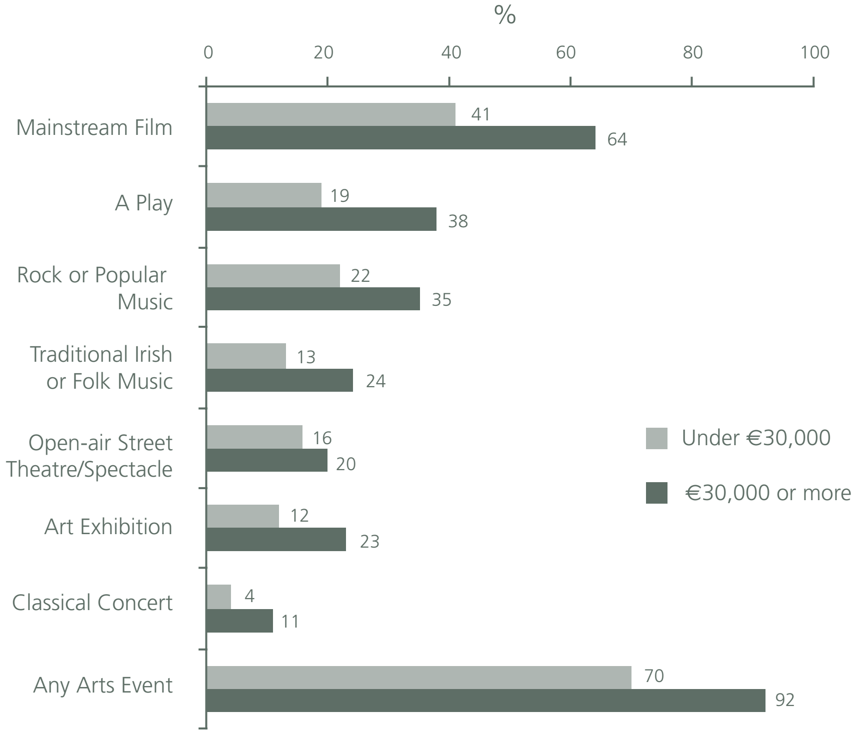
Figures based on 1,210 responses in 2006 and 1,200 responses in 1994

Table 5.3 indicates that attendance at any arts event for the middle classes may be at a plateau level, with only a 1% increase between 1994 and 2006. However, for the two 'working class' categories, there were increases of 3% each indicating some increased attendance. The period saw a large jump in attendance by the farming community in terms of attending at least one arts event per year, perhaps linked to greater levels of access to venues around Ireland, increased car ownership, more labour saving equipment on farms and more part-time farmers.

While the gap has narrowed in terms of attendance at 'at least one event', there are still strong class variations at some kinds of events, e.g. going to see a play, going to an art exhibition or attending a classical music concert or recital.

A link between occupational class (which is linked to level of education) and attendance at arts events has long been recognized, including in the 1994 Irish study. Figure 5.3 shows attendance at an arts event for those with a household income of below €30,000 in 2006 and for those with a household income of above €30,000 in 2006.

FIGURE 5.3: ATTENDANCE AT SELECTED ARTS ACTIVITIES IN PREVIOUS YEAR, BY INCOME (%)



Figures based on 1,210 responses

Figure 5.3 shows a quite different level of engagement with arts activities for those on lower incomes and for those on higher incomes. This suggests evidence of 'cultural exclusion' whereby people on lower incomes take part to a much lesser extent in cultural activities that are the norm for those on higher income levels. However, taken together with Table 5.3, the evidence is that this gap is narrowing somewhat over time, even if this varies by art form.

5.2.4 Arts Attendance by Location

The following two tables present information on arts attendance for urban/rural areas and for different regions, again with 1994 comparisons. In Table 5.4, 'rural' has been defined as open countryside or a population centre with under 1,500 people.

TABLE 5.4: ATTENDANCE AT SELECTED ARTS ACTIVITIES IN PREVIOUS YEAR, BY LOCATION (%)

Category of Event	All Respondents		Location			
			Urban		Rural	
	2006	1994	2006	1994	2006	1994
Mainstream Film	57	55	59	68	52	41
A Play	30	37	30	39	30	34
Rock or Popular Music	28	22	30	n/a	26	n/a
Open-air Street Theatre/Spectacle	19	n/a	18	n/a	19	n/a
Traditional Irish or Folk Music	19	24	17	21	23	28
Stand-up Comedy	18	n/a	19	n/a	16	n/a
Musical	17	22	17	n/a	15	n/a
Art Exhibition	15	23	17	27	10	18
Classical Music Concert or Recital	7	14	9	19	3	9
Ballet	2	3	3	4	1	1
Any Arts Event	85	83	85	83	83	72

Note: n/a (not applicable) where comparison not possible as category not included/different in 1994.
'Classical music concert or recital' was called 'classical music performance' in 1994. It is presumed that this aggregate 1994 category combines people who attended 'orchestral music' and 'choral music'
Breakdown for 'Any Arts Event' for 1994 by location was based on a slightly shorter list of events than had been included in the study. As such, it gives the pattern of attendance but is not strictly compatible with the 83% figure for all respondents in 1994.
Figures based on 1,210 responses in 2006 and 1,200 responses in 1994

Table 5.4 indicates that arts attendance overall was 85% in urban areas in 2006 and 83% in rural areas. This indicates a considerable closing of the gap since 1994 and implies that some level of attendance at arts activities is now as common in Irish rural areas as in Irish urban areas. This closing of the gap may be linked to the higher level of car ownership in the country, improved roads and more venues around Ireland.

Table 5.5 shows the data for four 'regions' across the country. The final row shows that, as in 1994, attendance at any event was higher in Dublin in 2006 than in any other region. This may be explained in part, by convenience, given the large number of venues and activities across all art forms in the Dublin area.

TABLE 5.5: ATTENDANCE AT SELECTED ARTS ACTIVITIES IN PREVIOUS 12 MONTHS, BY REGION (%)

Category of Event	Region									
	All Respondents		Dublin		Rest of Leinster		Munster		Connaught /Ulster	
	2006	1994	2006	1994	2006	1994	2006	1994	2006	1994
Mainstream Film	57	55	64	80	52	40	55	41	55	55
A Play	30	37	26	47	32	33	30	37	33	25
Rock/Pop Music	28	n/a	34	n/a	25	n/a	23	n/a	32	n/a
Open-air Street Theatre/ Spectacle	19	n/a	18	n/a	13	n/a	18	n/a	28	n/a
Trad Irish/Folk Music	19	24	15	25	24	18	20	31	16	23
Stand-up Comedy	18	n/a	19	n/a	19	n/a	19	n/a	15	n/a
Musical	17	22	14	n/a	24	n/a	13	m/a	17	n/a
Art Exhibition	15	23	15	34	18	19	12	18	13	14
Classical Music Concert or Recital	7	14	10	23	9	11	6	13	4	6
Ballet	2	3	3	6	2	n/a	1	3	3	1
Any Arts Event	85	83	87	90	81	65	86	76	85	75

Note: n/a (not applicable) when comparison not possible as category not included/different in 1994.
'Classical music concert or recital' was called 'classical music performance' in 1994. It is presumed that this aggregate category combines people who attended 'orchestral music' and 'choral music'.
Breakdown for 'Any Arts Event' for 1994 by region was based on a slightly shorter list of events than had been included in the study. As such, it gives the pattern of attendance but it is not strictly compatible with the 83% figure for all respondents in 1994.

Figures based on 1,210 responses in 2006 and 1200 responses in 1994

As with the urban/rural analysis, the data shows a narrowing of the gap with Dublin since 1994, with sizeable increases in attendances in the 'Rest of Leinster' (still the region with the lowest score), in Munster and in Connaught/Ulster. By 2006, figures for attending at least one arts event were almost the same in all regions.

Tables 5.4 and 5.5 show variations for individual art forms. This information should be seen as indicative only, given that the number of respondents by area/art form is relatively small from a statistical perspective.

5.3 Frequency of Attendance at Arts Events

For the full list of arts activities, respondents were asked about their frequency of attendance in Ireland or elsewhere. Their answers are shown in Table 5.6.

TABLE 5.6: FREQUENCY OF ATTENDANCE AT ARTS ACTIVITIES IN PREVIOUS 12 MONTHS (%)

Category of Event	Did not attend	Attended once	Attended 2-6 times	Attended more than 6 times
Mainstream Film	43	7	30	19
A Play	70	16	12	1
Rock or Popular Music	72	11	13	5
Open-air Street Theatre/ Spectacle	81	11	7	0
Traditional Irish or Folk Music	81	5	10	4
Stand-up Comedy	82	8	9	1
Musical	83	11	5	1
Variety Show/Pantomime	84	10	5	0
Art Exhibitions	85	6	6	2
Circus	87	10	2	0
Country & Western Music	90	2	5	3
Traditional/Folk Dance	92	4	2	2
Jazz/Blues Music	93	2	3	1
Classical Music Concert or Recital	93	3	3	1
Art-House Film	95	2	2	1
World Music	95	2	2	1
Readings	95	2	2	0
Opera	96	3	1	0
Contemporary Dance	97	1	1	0
Ballet	98	1	1	0
Other Live Music	83	7	7	3
Performance	93	3	3	1
Other Dance Performance				

Figures based on 1,210 responses

Table 5.6 shows that in the year to mid-2006, not only was mainstream film the most popular arts-related event attended, it was the event attended most frequently, with almost half the population having been to see at least two films in the previous year.

The pattern was different for some other art forms, with the majority of those who attended having attended only once in the past year. This would be true for example for plays, for street theatre/ spectacle, for variety shows/pantomime and for musicals.

5.4 Nature of Performance and Booking

The study asked people about the balance between amateur and professional performances, for the events they had attended. It found that:

- Some 39% of people had attended only events performed by professionals;
- Some 12% had attended only events performed by amateurs/voluntary/ non-professional people;
- Some 46% attended a mixture of amateur and professional events;
- 3% of people said that they were unsure.

In comparison with 1994, these results indicate a degree of shift over time towards attending more professional and fewer amateur/non-professional arts events.

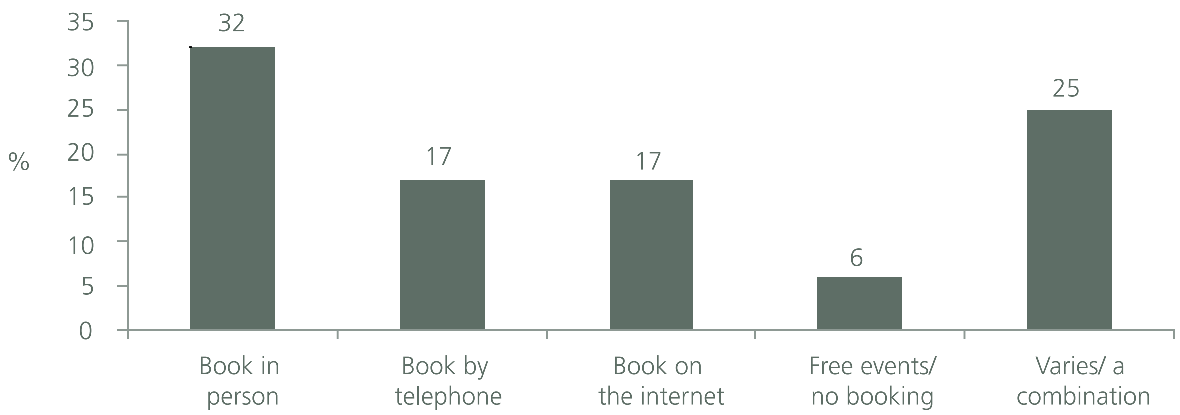
Respondents from Dublin attended more professional arts activities than people in other regions. A total of 56% of Dublin respondents had attended only arts events performed by professionals as opposed to 27% in Connaught/Ulster.

The study asked two questions in relation to the booking of tickets. It found that, of those who attended an arts activity in the previous 12 months:

- 38% had booked their tickets in advance;
- 27% had booked their tickets on going to the event;
- 27% said that the situation varied or was a combination of both;
- 8% said that the activity was either free and/or no booking was required.

Figure 5.4 illustrates how tickets were generally booked.

FIGURE 5.4: HOW TICKETS WERE BOOKED BY THOSE WHO ATTENDED ARTS ACTIVITIES (%)



Note: 1% of respondents said they used another method of booking and 2% did not know.
Figures based on 1,023 responses (i.e. those who had attended at least one arts activity)

Figure 5.4 indicates that, while booking in person was the most popular option in 2006, one-sixth of people generally booked their tickets on the internet.

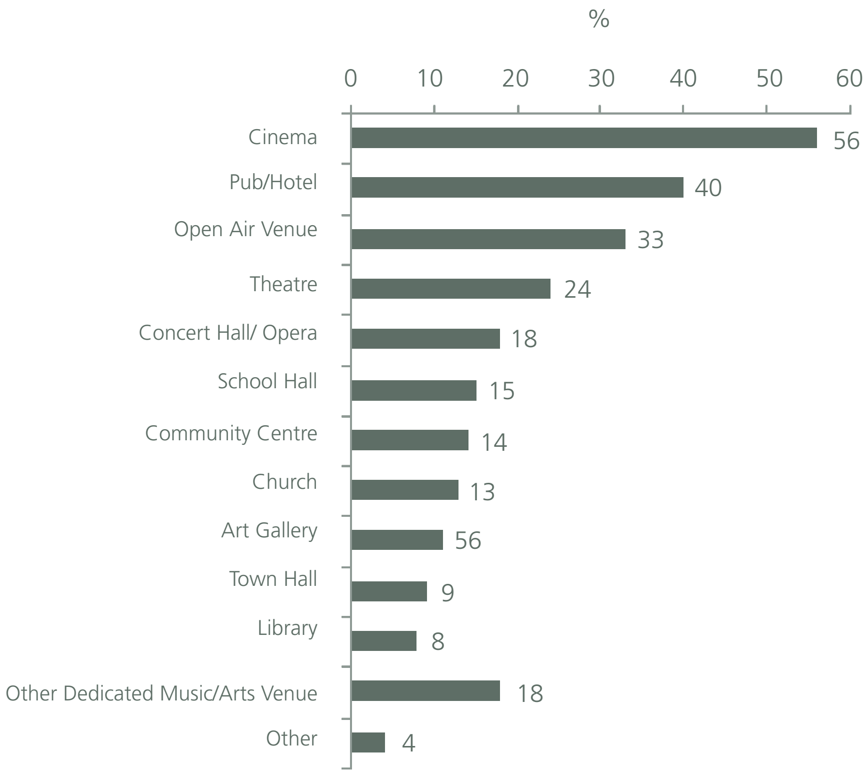
5.5 Festivals and Venues Attended

When asked if they had attended an arts festival in the previous 12 months, 24% of people said that they had. Of those that had, 21% were men and 27% were women.

Middle class people are more likely to attend an event at an arts festival. Some 35% of middle class respondents and under 20% of all other class categories had attended an event at an arts festival in the 12 months to mid-2006.

People were asked to indicate, from a list of options, where they had attended an arts event in the previous 12 months. The answers are shown in Figure 5.5.

FIGURE 5.5: VENUES ATTENDED FOR AN ARTS EVENT IN PREVIOUS 12 MONTHS (%)



Note: Some 15% of respondents did not attend any arts activities.
Figures based on 1,210 responses

Figure 5.5 shows that, after cinemas, the single most popular venue for attending an arts event is a pub/hotel, followed by an open air venue and the theatre. The answers illustrate the wide variety of venues in which Irish people access the arts.

Analysis of the data indicates some gender differences in venues attended. Slightly more males than females attended certain types of venues (e.g. cinema, open-air venues, pub/hotel, and other dedicated music/arts venues). However, for a number of venues, more females attended than males, e.g. church (18% of females compared to 7% of males); concert hall/opera house (22% of females compared to 14% of males) and theatre (28% of females in comparison to 19% of males).

There are also some differences based on occupational class, e.g.:

- Some 28% of middle class respondents had attended a concert hall/opera house in the previous year, compared to 14% of skilled working class respondents;

CHAPTER 5: ATTENDANCE AT ARTS EVENTS

- Some 34% of middle class respondents had attended the theatre in comparison to 14% of semi-skilled/unskilled working class people and 16% of farmers.

A breakdown of the venues attended by region is shown in Table 5.7.

TABLE 5.7: ATTENDANCE AT SELECTED ARTS VENUES IN PREVIOUS 12 MONTHS, BY REGION (%)

Category of Event	All Respondents	Region			
		Dublin	Rest of Leinster	Munster	Connaught/ Ulster
Cinema	56	67	44	60	48
Pub/Hotel	40	29	43	39	57
Open Air Venue	33	25	29	36	47
Theatre	24	27	21	20	28
Concert Hall/Opera House	18	15	14	25	18
Other Dedicated Music/ Arts Venue	18	31	17	8	15

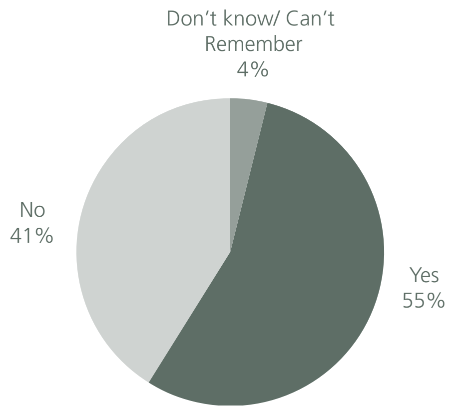
Figures based on 1,210 responses

Table 5.7 shows that, in the year to mid-2006, people in Dublin were more likely to attend a cinema than people outside Dublin. However, people outside Dublin were more likely to access an arts event in a pub/hotel or at an open air venue than people in Dublin.

5.6 Public Art

Chapter 3 noted the growth in public art in recent years; with local authorities using the 'Per Cent for Art Scheme' to support the development of art in public places. In the light of this, the survey asked if people had stopped to look at any art in a public place within the last 12 months. This form of question was used to ensure it did not capture people who may have seen public art in passing but had not stopped to examine it further.

FIGURE 5.6: STOPPED TO LOOK AT ART IN A PUBLIC PLACE IN PREVIOUS 12 MONTHS



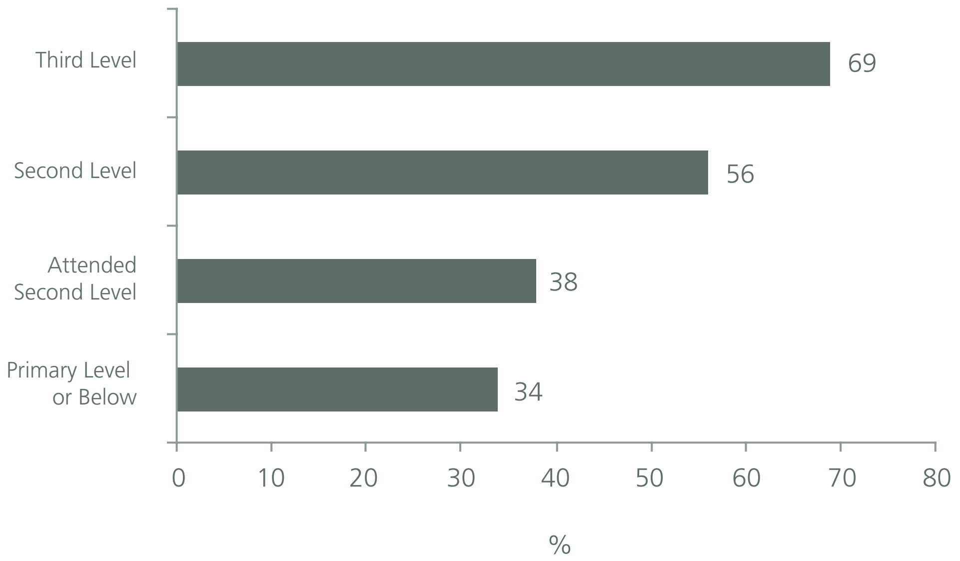
Figures based on 1,210 responses

CHAPTER 5: ATTENDANCE AT ARTS EVENTS

Figure 5.6 shows that over half of the population stopped to look at an artwork in a public place in the year to mid-2006. This suggests that the public art programmes are having an impact on a large portion of the population.

Analysis of the data shows that 48% of males said that they had stopped to look at one or more pieces of public art in the past 12 months, compared to 62% of females. A breakdown of the responses by level of education of the respondent is shown below.

FIGURE 5.7: STOPPED TO LOOK AT ART IN A PUBLIC PLACE IN PREVIOUS YEAR, BY EDUCATION (%)



Figures based on 1,210 responses

Figure 5.7 indicates that, even though public art is, as a rule, situated in public places and has no admission charge, there is still a strong linkage between viewing it and occupational class/level of education. This supports the notion that, at least in part, meaningful access to certain art forms is related to learning the 'codes' to understand them and to derive pleasure from them, or at least having the self-confidence not to be intimidated by them.

CHAPTER 6: ARTS PARTICIPATION AND PURCHASING BEHAVIOUR

6.1 Participation in the Arts

Section 6.1 reviews the propensity of people to participate in arts activities and is followed by sections reviewing people's purchasing behaviour as regards products relating to the arts, and 2006 practices in downloading arts-related material.

In relation to participation in art forms, respondents were first asked to indicate the events in which they had participated in the previous 12 months. For each art form, people were also asked if they were a member of a club/society/group or if they had attended educational courses/classes in the previous 12 months.

Some 19% of the population had participated in at least one of the arts activities listed in Table 6.1 during the previous year, and 18% of people were members of a club or had undertaken classes linked to one or more art forms. The results by art form are shown in Table 6.1

TABLE 6.1: PARTICIPATION IN THE ARTS IN PREVIOUS 12 MONTHS (%)

Category of Event	Participation	Membership/ Classes
Play a musical instrument for your own pleasure	8	2
Helping with running arts event or organisation	7	5
Painting/drawing/sculpture	6	2
Sing in a choir	5	4
Set dancing	5	2
Play a musical instrument to an audience or rehearsing	4	2
Performing or rehearsing in play/drama	4	3
Photography as an artistic activity (not family/hols)	3	1
Writing	3	1
Writing any music	2	1
Making artworks or animation on a computer	2	0
Performing or rehearsing in light opera or musical	1	0
Making films or videos as an artistic activity (not family or holidays)	1	1
Performing or rehearsing in opera	0	0
Other dancing (not including fitness class)	8	4
Other Irish traditional/folk dancing	5	2
Other singing to an audience or rehearsing (not including karaoke)	3	1
Other	1	1

Figures based on 1,210 responses

Table 6.1 shows that 7% of people helped to run an arts event or organisation in the previous year and 5% were members of an arts group in this regard.

Analysis of the 2006 data by gender shows that women are somewhat more likely to participate in an art form (23% versus 15% for men). The figures for participation in an arts activity break down as follows by social class: Middle Class (Social Class ABC1) – 21%; Skilled Working Class (C2) – 17%; Semi-skilled/Unskilled Working Class (DE) – 15%; Farmers – 25%.

In 1994 the equivalent question on participation included disco dancing and, for comparative purposes, the category of clubbing/disco dancing was also included in 2006. If this activity is included, the figure for participation in any activity rises to 53%, and the figure for membership/classes rises to 21%. The figures for clubbing/disco dancing were strongly linked to age, with 74% of 15-24 year olds and 57% of 25-34 year olds having participated. People in the age categories over 35 years were more likely to participate in other arts activities than people aged under 35.

Comparing the data for participation with the 1994 results (i.e. including clubbing and disco dancing) shows that:

- Participation in any art form increased from 35% to 53% over the period.
- The results suggest small increases in some art forms (e.g. painting/drawing/ sculpture and other Irish traditional/folk dancing) and small decreases in others (e.g. set dancing and choir). However, as the percentage figures for participation are small, these changes are within the statistical margin of error.
- Participation has increased strongly in all regions of the country since 1994. Participation is somewhat higher in the Rest of Leinster region (i.e. excluding Dublin) at 62%, and somewhat lower in Munster at 43%. The largest increase since 1994 appears to have occurred in the Connaught/Ulster region, up from 18% to 56%.
- In line with the overall participation figures, participation has increased for all occupational classes. The greatest rise has been in the farmer group, from 12% in 1994 to 52% in 2006 (almost the same as the figure for the population as a whole). The analysis by occupational class also indicates a narrowing of the differences in participation by class, which were sharper in 1994. There is still slightly more participation, and tendency to be a member of a club/society or to have taken a class, if a person is in the middle class grouping.
- Helping with running an arts event or organisation was not given as an option in 1994.

6.2 Purchasing Behaviour and the Arts

The third area of interaction with the arts examined by the study (after attendance at arts events and participation) is people's purchasing behaviour. To assess this, people were first asked to indicate, from a set of groups, arts-related items they either currently purchase or have ever purchased.

At an overall level, the data showed that 86% of people had bought an arts-related item. The detailed results are shown in Table 6.2.

CHAPTER 6: ARTS PARTICIPATION AND PURCHASING BEHAVIOUR

TABLE 6.2: PURCHASING BEHAVIOUR RELATED TO THE ARTS, (CURRENT OR EVER) (%)

Category of Purchasing Behaviour	Of which, buys …			
	Buys	Regularly	Occasionally	Don't know
Listening (inc. CDs, cassettes, down-loads)				
Rock and Popular Music	50	19	30	1
Traditional Irish or Folk Music	22	5	17	0
Country and Western Music	16	4	12	1
World Music	14	4	10	0
Classical Music Concert or Recital	11	2	9	0
Jazz/Blues Music	10	3	7	0
Comedy	10	1	9	0
Opera	4	1	3	0
Spoken Word	3	1	2	0
Other Music	12	3	9	0
Other Purchase for Listening	1	0	1	0
Buying Books for Pleasure				
Fiction, Novel, Story or Play	39	13	26	0
Biography or Autobiography	22	4	18	0
Non-fiction/Factual Linked to Arts	8	2	6	0
Poetry	5	1	4	0
Other Non-fiction/Factual	9	2	7	0
Other Reading	6	2	4	0
Watching (incl. DVDs, videos, down-loads)				
Film/TV Drama	43	10	32	1
Rock or Popular Music	20	5	14	1
Classical Music Concert or Recital	4	1	3	0
Opera/Dance	2	1	1	0
Other Purchase for Watching	11	2	9	0
Artwork				
Original Works of Art	6	1	5	0

Note: 14% of respondents had purchased none of the above
Figures based on 1,210 responses

CHAPTER 6: ARTS PARTICIPATION AND PURCHASING BEHAVIOUR

Points arising from Table 6.2 include the following:

- In relation to purchases for listening, the clear number one category is rock/ pop music, with half of the population purchasing such items and one-fifth of the population doing so regularly. The second category is traditional Irish or folk music.
- In relation to buying books for pleasure, the findings are consistent with findings on reading in the previous chapter, with the purchase of works of fiction, novels, stories and plays the main category. Some 8% of people buy non-fiction/factual books relating to the arts.
- A substantial proportion of people (43%) purchase DVDs/videos etc. of film/ TV dramas and one-fifth of people buy rock/pop music DVDs.

A comparison with purchasing behaviour found by the 1994 survey is shown below.

TABLE 6.3: PURCHASING BEHAVIOUR AND THE ARTS, (CURRENT OR EVER), 2006 AND 1994 (%)

Category of Purchasing Behaviour	Buys	
	2006	**1994**
Listening (inc. CDs, cassettes, down-loads)		
Rock and Popular Music	50	42
Traditional Irish or Folk Music	22	24
Country and Western Music	16	28
Classical Music Concert or Recital	11	20
Jazz/Blues Music	10	11
Books for Pleasure		
Fiction, Novel, Story or Play	39	n/a
Poetry	5	7
Watching (incl. DVDs, videos, down-loads)		
Film/TV Drama	43	14
Rock or Popular Music	20	8
Opera/Dance	2	1
Classical Music	4	1
Artwork		
Original Works of Art	6	8

Figures based on 1,210 responses in 2006 and 1,200 in 1994

Table 6.3 shows that purchases of rock/pop music (also the most popular category of purchase in 1994) increased from 42% to 50% between 1994 and 2006. Purchases of Irish traditional and folk music, and of jazz/blues, remained at about the same levels with falls in the purchase of classical music and of country and western music.

In relation to purchasing for viewing, there was a significant expansion of purchases in this area.

Purchasing behaviour in 2006 by occupational class is shown below.

TABLE 6.4: PURCHASING BEHAVIOUR (CURRENT OR EVER) FOR SELECTED ARTFORMS, BY OCCUPATIONAL CLASS

Category of Purchase	Occupational Class (%)				
	All Respondents	Middle	Skilled Working Class	Semi/Unskilled Working Class	Farmers
Rock/Pop Music	50	57	55	39	33
Work of Fiction/Novel/ Story/Play	39	53	36	22	28
Trad. Irish or Folk Music	22	24	22	23	20
Classical Music Concert or Recital	11	16	7	8	7
Non-fiction/Factual Relating to the Arts	8	13	6	4	5
Original Art Works	6	9	4	3	4
Fiction, Novel, Story or Play by Living Irish Authors	30	39	28	16	22

Figures based on 1,210 responses

Table 6.4 indicates that, as with attendance at arts events, there are different levels of purchasing by different occupational classes across the art forms. For example, purchases of classical music material for listening is concentrated in the middle classes whereas purchases relating to traditional Irish or folk music for listening are spread across all occupational classes. These patterns are broadly the same as in 1994.

Purchasing behaviour by region, for selected art forms, is shown in Table 6.5.

TABLE 6.5: PURCHASING BEHAVIOUR (CURRENT OR EVER) RELATED TO THE ARTS, BY REGION (%)

Category of Purchase		Region			
	All Respondents	Dublin	Rest of Leinster	Munster	Connaught/ Ulster
Rock and Popular Music	50	57	43	51	47
Work of Fiction, Novel, Story or Play	39	43	38	37	35
Traditional Irish or Folk Music	22	17	23	28	22
Classical Music Concert or Recital	11	10	12	12	8
Original Works of Art	6	8	8	3	5
Work of Fiction, Novel, Story or Play by Living Irish Artists	30	31	32	27	26

Figures based on 1,210 responses

Table 6.5 shows that purchasing patterns are relatively similar across the regions. The study also asked if people had bought items related to the arts which were the works of living Irish artists. Findings are displayed in Table 6.6.

TABLE 6.6: PURCHASES OF WORK BY LIVING IRISH ARTISTS (%)

Category of Purchasing Behaviour	Buys Any	Of Which Irish …			
		All	Some	None	Don't know
Listening (inc. CDs, cassettes, down-loads)					
Rock and Popular Music	50	1	37	10	2
Traditional Irish or Folk Music	22	10	11	0	1
Country and Western Music	16	4	10	2	1
World Music	14	0	7	6	0
Classical Music Concert or Recital	11	0	6	4	0
Jazz/Blues Music	10	0	5	5	0
Comedy	10	2	6	1	1
Opera	4	0	2	2	0
Spoken Word	3	0	2	0	0
Other Music	12	0	7	4	1
Other Purchase for Listening	1	0	1	0	0
Buying Books for Pleasure					
Work of Fiction, Novel, Story or Play	39	2	28	8	1
Biography or Autobiography	22	2	14	4	1
Non-fiction/Factual Relating to the Arts	8	1	6	1	1
Poetry	5	0	4	1	0
Other Non-fiction/Factual	9	0	6	2	1
Other Reading	6	1	3	1	0
Watching (incl. DVDs, videos, down-loads)					
Film/TV Drama	43	1	24	15	2
Rock or Popular Music	20	1	14	4	1
Classical Music Concert or Recital	4	0	2	1	0
Opera/Dance	2	0	1	1	0
Other Arts Related	11	1	8	2	0
Artworks					
Original Works of Art	6	1	3	1	0

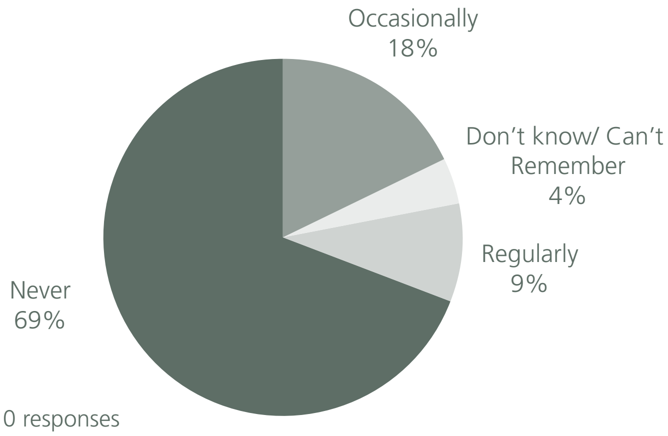
Figures based on 1,210 responses

Table 6.6 illustrates a general openness to buying work from Irish artists. For the three most popular music categories, a majority of those who purchase items purchase at least some by living Irish artists. This is strongest, as one would expect, for Irish traditional and folk music. The same pattern is visible for books, with the vast majority of people who buy purchasing at least some books by Irish authors. Even for film/TV drama, where there is a large amount of non-Irish material on sale, most people who buy still buy at least some Irish material.

6.3 Downloading of Arts Related Material

Chapter 2 discussed the rapid growth in internet usage in Ireland in the years leading up to this study. In this context, people were asked if they had downloaded material from the internet in the previous 12 months that related to the arts, e.g. music, a film or spoken word. The results are shown in Figure 6.1.

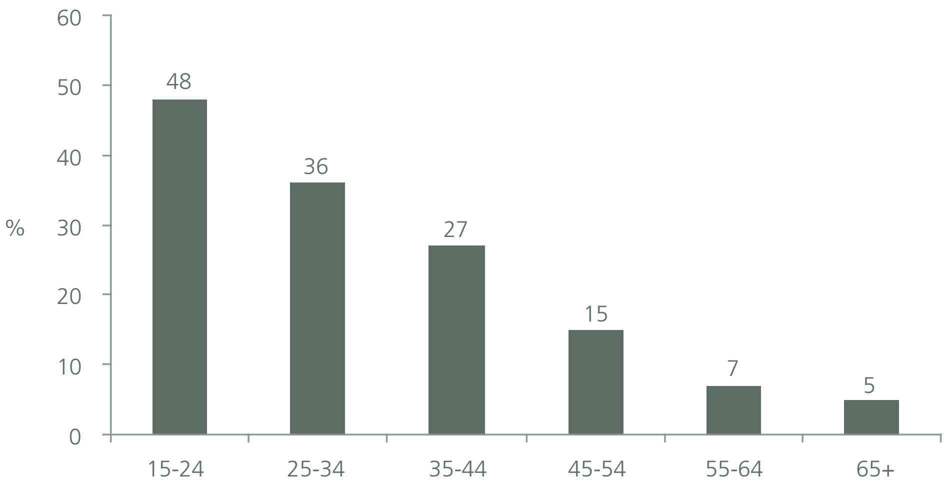
FIGURE 6.1: PROPORTION THAT DOWNLOADED MATERIAL RELATING TO THE ARTS IN PREVIOUS YEAR



Figures based on 1,210 responses

Figure 6.1 indicates that between one-quarter and one-third of people (27%) had downloaded some arts-related material in the previous year, with one in ten people doing so regularly. Figure 6.2 shows that this activity is closely related to age with younger people most likely to be in the habit of downloading arts-related material.

FIGURE 6.2: RESPONDENTS WHO HAVE DOWNLOADED ARTS-RELATED MATERIAL BY AGE (%)



Note: Figures are for those who downloaded material either 'regularly' or 'occasionally'
Figures based on 1,210 responses

The age profile of those downloading material suggests that, in the medium term the distribution channels for arts related materials could be significantly different to those used in the past i.e. as the younger cohorts with new habits get older and as the technology continues to develop and be adopted by all age groups.

Further analysis of the 2006 data shows that:

- 30% of men had downloaded material compared to 23% of women.
- 36% of middle class people had downloaded material, compared to 24% of skilled working class, 21% of semi/un-skilled working class and 11% of farmers.
- 30% of urban respondents had downloaded material compared to 18% of rural respondents.

These figures reflect the general way in which new technologies are adopted as young, urban, middle-class males tend to be early adopters of new technology. In 2006, as home internet access and broadband were still being rolled out in Ireland, the activity of downloading arts-related material from the internet was of increasing importance.

CHAPTER 7: VIEWING AND LISTENING TO THE ARTS

7.1 Technologies Used to View and Listen to the Arts

Engagement with the arts takes place not only by attending and participating in arts events, or by purchasing arts-related items, but also through viewing and listening to the arts at home, in the car, or at work. Chapter 7 reviews a number of issues relating to viewing and listening to the arts and people were first asked to indicate, from a list, the types of media they had used to watch or listen to an arts performance or event in the previous 12 months. The responses are shown in Table 7.1.

TABLE 7.1: MEDIA USED TO WATCH/LISTEN TO ARTS PERFORMANCE OR EVENT IN PREVIOUS YEAR

Media type	Proportion of respondents (%)
Television	93
Radio	78
DVD player	55
CD player	53
Video recorder	26
Computer	21
Digital music player (e.g. mp3 player or iPod)	16
Internet using Broadband	14
Cassette player	13
Mobile phone or other mobile communication device	10
Games console	9
Internet using dial-up	9
Mini disc player	7
Record player	5
None	1

Figures based on 1,210 responses

Table 7.1 shows that television and radio remain the principal media used by Irish people to view or listen to arts events, with almost 19 out of every 20 people using television and four out of five people using radio for this purpose. Table 7.1 confirms that DVD players have largely replaced video players, as mentioned in Chapter 3, and shows that CD players had been used by over half the population in the previous year.

Chapters 2 and 3 referred to the growth of new media in recent years and Table 7.1 indicates that, by mid-2006, these were gaining a sizeable foothold with up to one-fifth of the population accessing the arts via computer, via the internet, via digital music players and via mobile phones. These figures suggest that these media are not so much 'the future' as an already important element within current public experience of the arts.

7.2 Viewing and Listening to the Arts in 2006

Respondents were asked to indicate, from a list of arts activities, what they made a point of watching or listening to in the previous 12 months (i.e. they did not just do so in passing). Overall, 96% of the population had made a point of watching an arts performance or event in the past 12 months and 82% had made a point of listening to an arts performance or event in the past 12 months. The answers by artform are presented in Table 7.2.

TABLE 7.2: ARTS PERFORMANCES OR EVENTS WATCHED OR LISTENED TO IN PREVIOUS YEAR (%)

Category of event	Watched	Listened to
Mainstream Film	69	n/a
Stand-up Comedy	38	5
Rock or Popular Music	38	45
Traditional Irish or Folk Music	27	30
A Play	22	6
Country & Western Music	20	23
Musical	19	6
Variety Show/Pantomime	16	3
World Music	13	15
Traditional/Folk Dance	12	n/a
Arts Related Programme	10	4
Classical Music Concert or Recital	9	10
Open-air Street Theatre/Spectacle	9	n/a
Jazz/Blues Music	9	12
Art Exhibition	8	n/a
Art House Film	7	n/a
Contemporary Dance	5	n/a
Circus	4	n/a
Opera	4	3
Readings (e.g. literature/poetry)	4	3
Ballet	3	n/a
Other live music performance	16	11
Other dance performance	9	n/a
Other	1	0

Note: 'n/a' signifies no applicable data as 'listening' not relevant to all categories.
Figures based on 1,210 responses

A number of points emerge from Table 7.2:

- The main art forms watched/listened to reflect the main types of art forms that people attend, i.e. watching films on television, DVD etc. is the lead choice, with almost seven of every ten people having done so in the previous year. Rock/pop music and stand up comedy are the second and third categories.

CHAPTER 7: VIEWING AND LISTENING TO THE ARTS

- The table shows the wide variety of artforms, types of music etc. that people watch/listen to. Whereas if the previous question indicated that people are now accessing the arts through a range of new media, the responses to this question show that a wide variety of material is being accessed with, for example, sizeable audiences for a range of different types of music.
- The figures indicate the continuing strong popularity of traditional Irish or folk music, which ranks second behind rock/pop as the music genre most watched and most listened to. The figures for watching may have been boosted by the advent of TG4 which broadcasts a number of Irish music programmes.
- One in ten people said that they had made a point of watching an arts-related programme (e.g. a review programme, an arts documentary etc.) in the previous year.
- The figures indicate niche viewing and listening audiences for a number of other art forms, such as classical music, contemporary dance, ballet and opera.

TABLE 7.3: ARTS PERFORMANCES OR EVENTS WATCHED/LISTENED TO IN 2006 AND 1994 (%)

Category of event	Watched		Listened to	
	2006	1994	2006	1994
Mainstream Film	69	90	n/a	n/a
Rock or Popular Music	38	34	45	33
Traditional/Folk Music	27	31	30	31
A Play	22	40	6	20
Country & Western Music	20	33	23	34
Traditional/Folk Dance	12	15	n/a	n/a
Arts Related Programme	10	30	4	11
Jazz/Blues Music	9	15	12	11
Art House Film	7	15	n/a	n/a
Contemporary Dance	5	7	n/a	n/a
Reading (e.g. Literature/Poetry)	4	5	3	7
Opera	4	12	3	5
Ballet	3	7	n/a	n/a

Note: ‘n/a’ signifies no applicable data as ‘listening’ not relevant to all categories.
In 1994, the categories of Contemporary Dance and Ballet had a joint figure of 7%.
Figures based on 1,210 responses

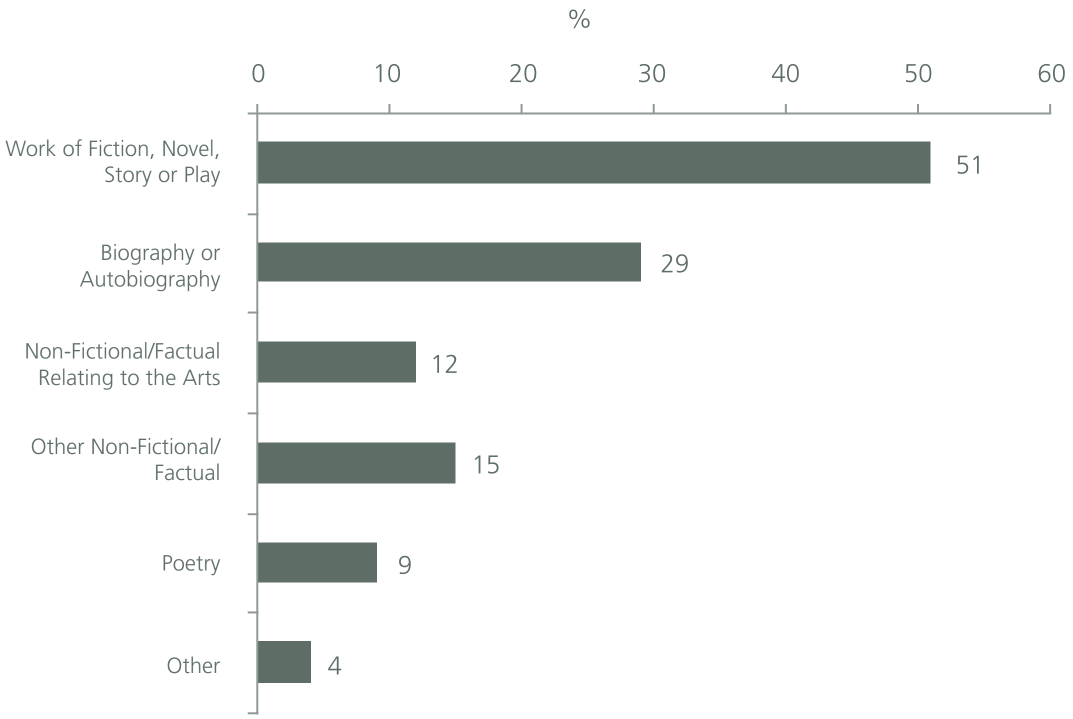
Table 7.3 indicates that, while home viewing/listening has increased for rock/pop music, it has fallen for other art forms between 1994 and 2006. In some cases, this fall has been relatively large, e.g. for mainstream films or for country and western music. This may reflect the different options people have now in terms of viewing/listening, e.g. more sports channels, and also perhaps the increased pressure on leisure time due to longer commuting times.

7.3 Reading

Although not part of the 1994 study, the topic of reading for pleasure was included in the 2006 study. From a list of options, respondents were asked to indicate what they had read for pleasure within the last 12 months. The 'reading for pleasure' was intended to exclude reading for work or DIY instruction manuals etc.

Of the options provided, almost two-thirds (64%) said that they had read at least one of them for pleasure in the previous year, with 36% saying that they had not read any of these types of literature in the previous 12 months. A breakdown by reading type is shown in Figure 7.1.

FIGURE 7.1: READING FOR PLEASURE IN PREVIOUS 12 MONTHS



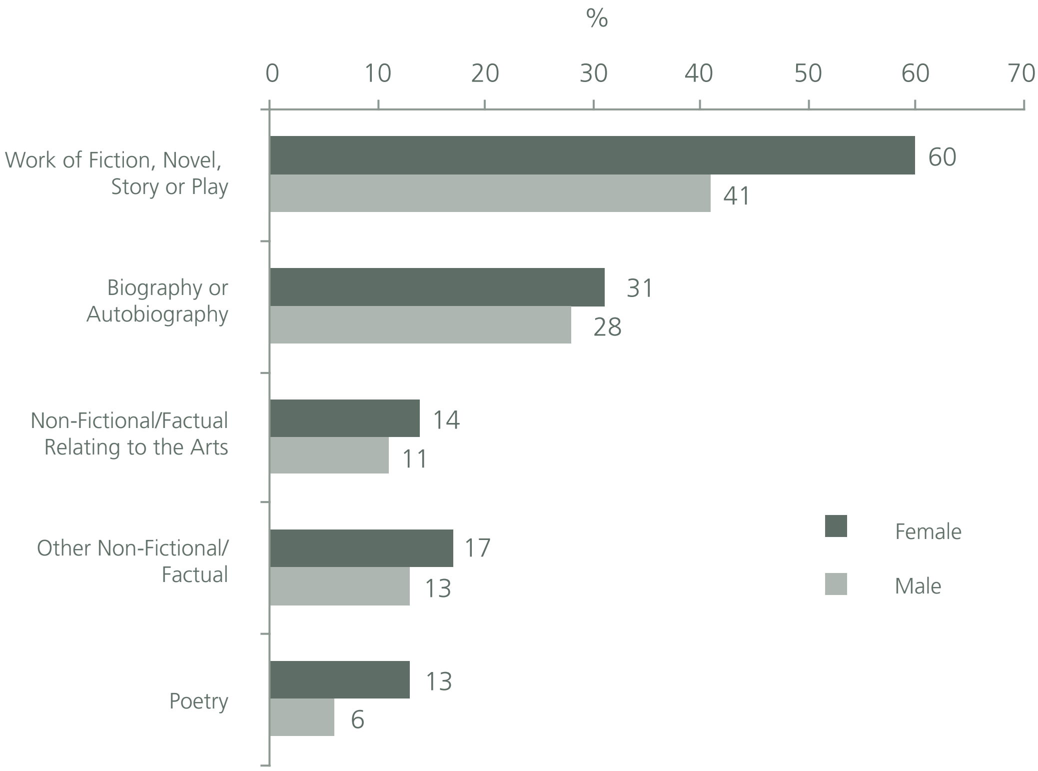
Note: 'Non-fiction/factual' does not include newspapers or magazines.
Findings are based on 1,210 responses

Figure 7.1 indicates that works of fiction, novels, stories and plays is the most popular reading for pleasure category, with just over half the population having read a book under this heading in the previous year. The figure for non-fiction/factual relating to the arts indicates a sizeable niche market that read books in this category.

Figure 7.2 shows a breakdown of the above data for women and men. As regards reading in any one of the categories, the data shows that 73% of women and 54% of men had read a book under at least one of the headings in the previous 12 months, i.e. 27% of women and 46% of men had not read a book under any the categories.

Figure 7.2 indicates that, in each category, more women had read for pleasure in the previous year than had men. The gaps are relatively small for more factual reading material and biography/ autobiography but are wide for poetry and for fiction. The latter may reflect the success of popular women's fiction titles in recent years.

FIGURE 7.2: READING FOR PLEASURE IN PREVIOUS 12 MONTHS, BY GENDER (%)



Figures based on 1,210 responses

A further breakdown of reading patterns is shown in Table 7.4.

TABLE 7.4: ANALYSIS OF DATA ON READING FOR PLEASURE IN PREVIOUS YEAR

	Have read in at least one category
Area:	
Urban	67
Rural	57
Region:	
Dublin	69
Rest of Leinster	62
Munster	64
Connaught/Ulster	59
Occupational Class:	
Middle Class	79
Skilled Working Class	60
Semi-skilled/Unskilled Working Class	50
Farmers	41
Education:	
Third Level	84
Second Level	64
Attended Second Level	47
Primary Level or Below	29

Figures based on 1,210 responses

CHAPTER 7: VIEWING AND LISTENING TO THE ARTS

Table 7.4 indicates that a higher proportion of people in urban areas had read for pleasure in the previous 12 months, with the figure slightly higher for Dublin than for other regions. The figures for occupational class and education show significant differences in the levels of reading. This would be partly expected for those who had not completed second level education as these people would be more likely to have literacy problems. However, the figures suggest an exclusion from the activity of reading for pleasure for a large portion of the population.

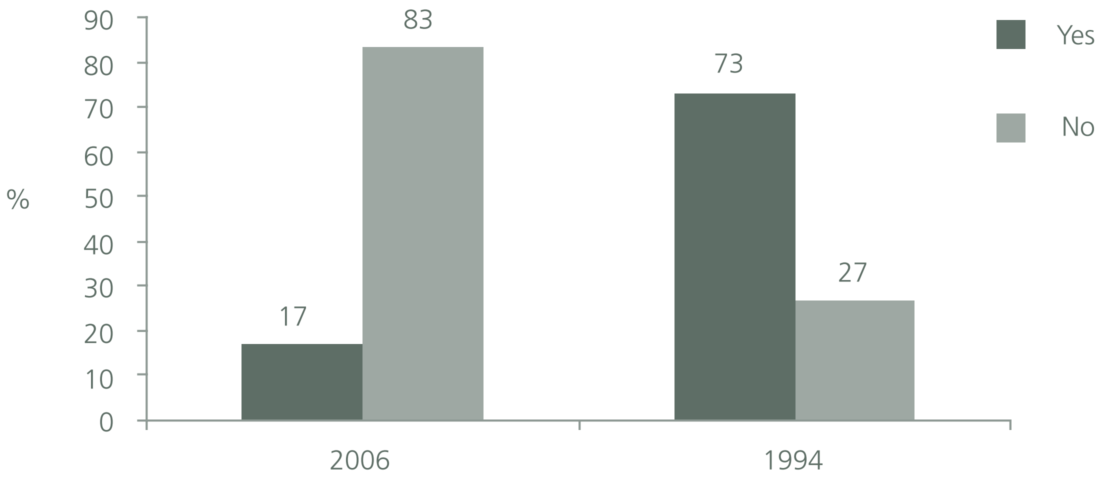
CHAPTER 8: OBSTACLES TO ATTENDANCE AND ARTS INFORMATION

8.1 Difficulties and Barriers in Attending Arts Activities

Having reviewed the levels of engagement with the arts by Irish people in 2006, the study asked a number of questions about whether people encounter difficulties or barriers in attending arts activities, and on how they obtain information on the arts.

Regarding the former, people were asked if they had experienced difficulties in attending or taking part in those arts activities that interest them. Some 17% of the population said that they do experience difficulties in this regard, while 83% said that they do not. This represents a significant change since 1994[24], as Figure 8.1 shows.

FIGURE 8.1: DO YOU HAVE DIFFICULTIES IN ATTENDING OR TAKING PART IN ARTS ACTIVITIES? (%)



Figures based on 1,210 responses in 2006 and 1,200 in 1994

Figure 8.1 indicates a sharp fall in the proportion of the population experiencing difficulties. This could be due to a range of factors. To start with, venues are more geographically accessible due to the arts capital investment programme since 1994 (see Chapter 3). Secondly, individual venues are more accessible to a wide range of users due to improved building regulations on accessibility. Thirdly, the growth in car ownership and fourthly the growth in disposable income levels (see Chapter 2) have both reduced obstacles to attending or taking part in the arts faced by many people.

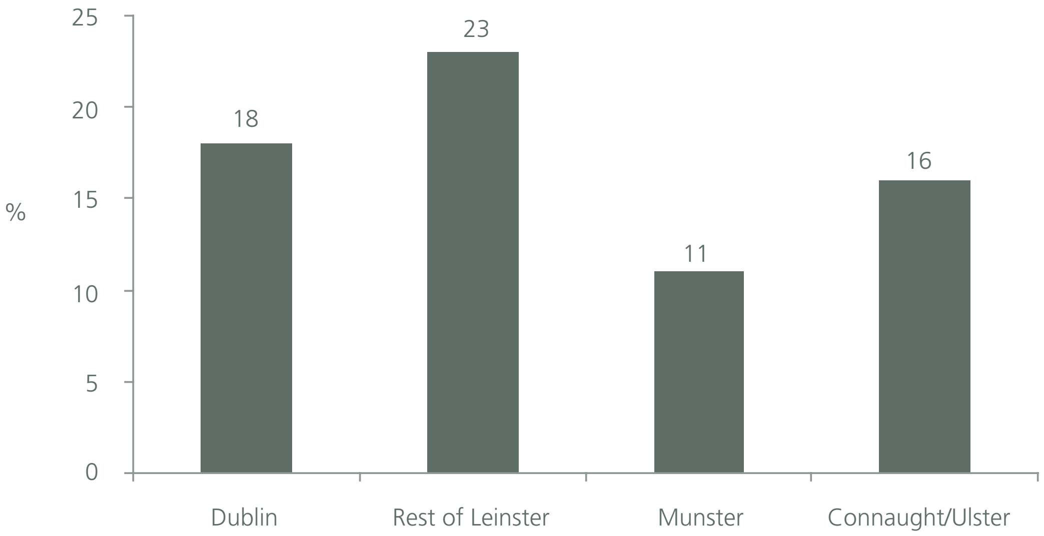
The fact that more than four out of every five Irish people in 2006 say that they have no difficulties in attending or taking part in arts activities seems at odds with the data for attendance and participation in 2006, which shows attendance and participation about the same levels as in 1994. Two possible explanations are that either people now have other obstacles that they do not perceive (e.g. less time than previously) or they do not now have obstacles but are happy with their levels of attendance and do not wish to increase them further.

A regional breakdown of the 2006 figure for difficulties is shown in Figure 8.2.

[24] The 1994 comparison is based on the figures on p49 of the 1994 report which indicate that 27% of people had 'no difficulties' as regards attendance/participation. This presentation implies that 73% of people did have difficulties of some kind.

CHAPTER 8: OBSTACLES TO ATTENDANCE AND ARTS INFORMATION

FIGURE 8.2: DIFFICULTIES ATTENDING/TAKING PART IN ARTS ACTIVITIES, BY REGION (%)

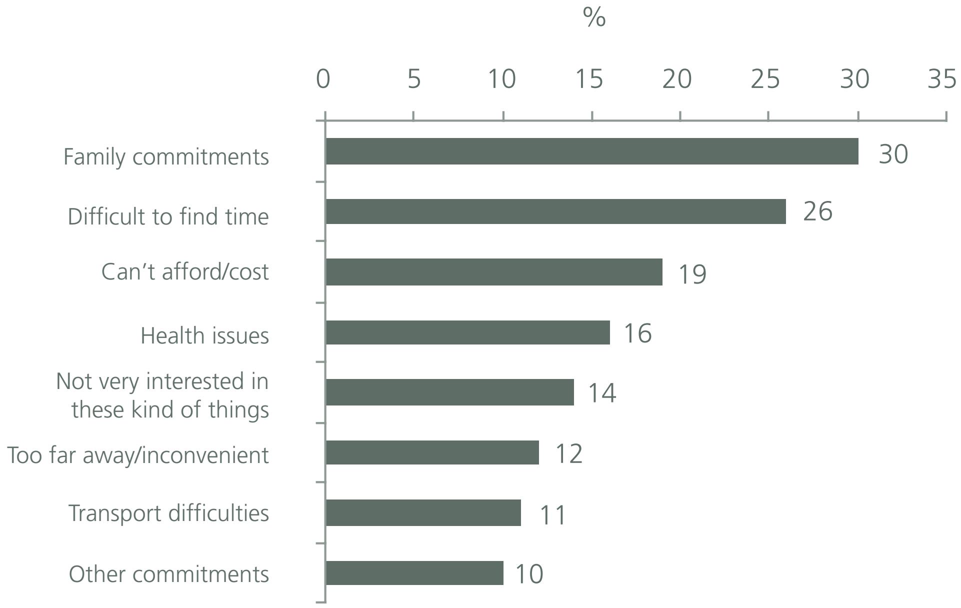


Figures based on 1,210 responses

Figure 8.2 shows a somewhat higher level of difficulties for the Rest of Leinster and the lowest level of difficulties for people in Munster.

The 17% of people who have difficulties in attending/participating were then asked to identify, from a list, the difficulties encountered. These are shown in Figure 8.3.

FIGURE 8.3: MAIN DIFFICULTIES IN ATTENDING ARTS ACTIVITIES IN PREVIOUS 12 MONTHS



Figures based on 203 responses, i.e. those who had difficulties attending/taking part, not on the total survey population

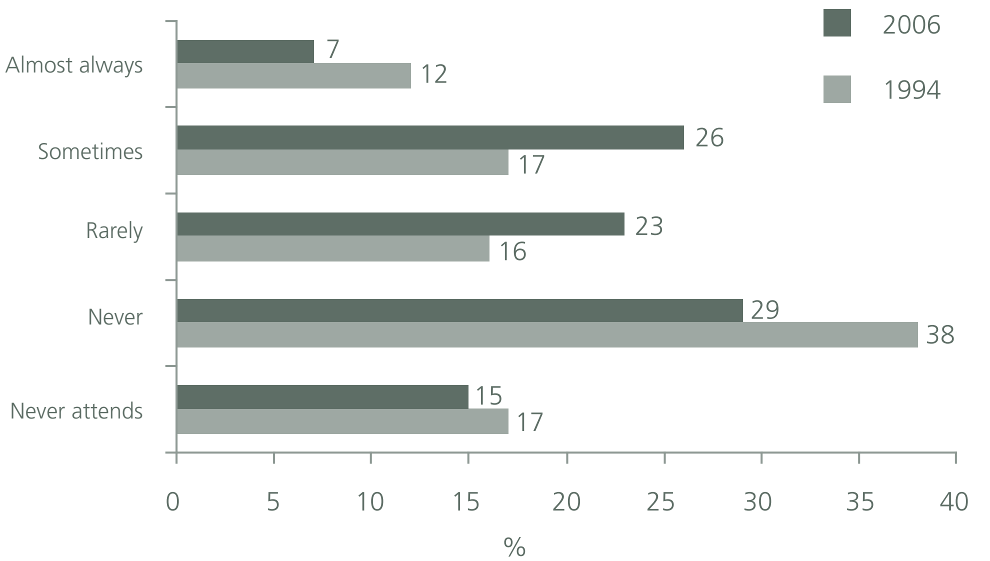
For those who say they have difficulties attending or taking part in arts activities, the single biggest reason is family commitments, followed by a lack of time.

The importance of family commitments is reinforced by analysis of the 17% of people with difficulties by whether or not they had children aged under 18 in the household. For those who did, 23% had difficulties; for those who did not, this figure fell to 13%.

8.2 Travelling to Arts Activities

The distance travelled to arts events or activities can be both a potential barrier and a sign of interest. The study asked about the frequency with which people have to travel more than 20 miles (32 kilometres) from where they live to attend arts activities. (This could include travel within Ireland and abroad.) Responses, and the equivalent 1994 responses, are shown in Figure 8.4.

FIGURE 8.4: TRAVEL MORE THAN 20 MILES (32 KILOMETRES) TO ATTEND AN ARTS EVENT (%)



Note: The categories 'always' and 'almost always' in 1994 were combined in 2006.
Findings based on 1,210 responses in 2006 and 1,200 responses in 1994

Figure 8.4 shows that the proportion that never travel more than 20 miles to attend an arts event fell from 38% to 29% over the period. This feeds into the higher proportion of people that rarely or sometimes travel over 20 miles to an arts event. A key factor in this change is likely to be the greatly increased level of car ownership (see Chapter 2). The fall in the proportion who almost always travel for more than 20 miles is perhaps linked to the number of new venues (including cinemas) around the country.

When the figures on travelling are analysed by region, the proportion of people who never travel more than 20km to an arts event is as follows:

- Dublin Region – 53% (down from 68% in 1994);
- Rest of Leinster – 15% (down from 23%);
- Munster – 18% (down from 32%);
- Connaught/Ulster – 25% (down from 15%).

These figures show that people living in Dublin are much more likely never to travel a long distance to an arts event. This reflects the wide availability of high quality arts events in Dublin. It is noticeable however that the figure has fallen since 1994, perhaps partly due to people taking more 'city breaks' in Ireland and abroad. This is reflected in all regions, with fewer people now saying they never travel a long distance to attend an arts event.

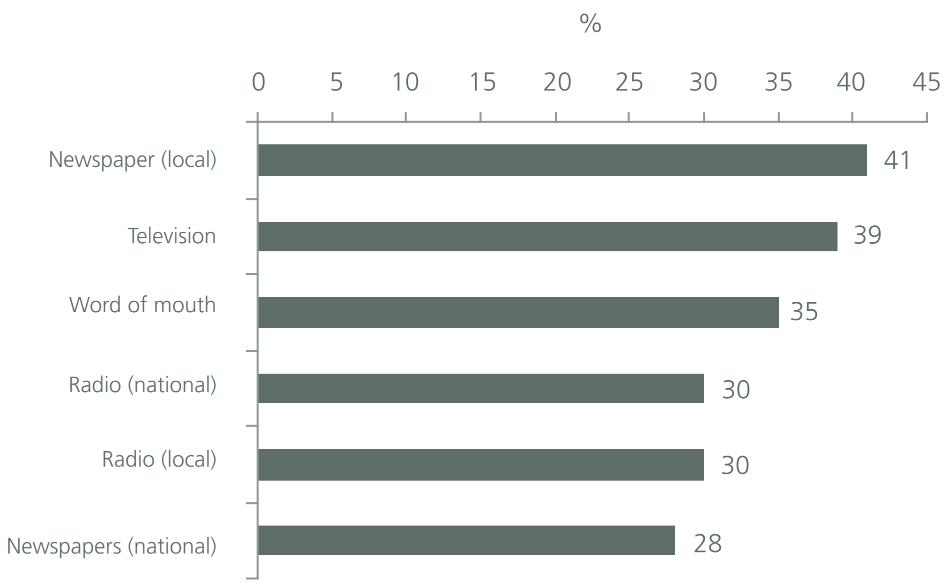
A follow up question in 2006 on travel asked people about their willingness to travel based on the time involved rather than distance. For the 85% who attended an arts event in the previous 12 months, the results were similar to the results for distance:

- 6% almost always travelled for more than an hour;
- 25% sometimes travelled for more than an hour;
- 25% rarely travelled for more than an hour;
- 28% never travelled for more than an hour;
- 1% did not know.

8.3 Obtaining Information on the Arts

The study asked respondents to identify, from a list, their top three sources of information about arts activities local or otherwise, in which they are interested. The findings are shown below.

FIGURE 8.5: MAIN METHODS OF GETTING INFORMATION ABOUT THE ARTS (%)



Findings based on 1,210 responses

Other methods of getting information included poster/billboard/noticeboard (12%), events guide, and flyers/leaflets (both at 6%). Emerging methods identified included the internet (8%), mailing list (e-mail) (3%) and text message (2%), implying a growing diversity of sources of information.

Figure 8.5 shows that the single most important source of arts information is the local press, with the importance of local information sources reinforced by the importance of local radio (which has emerged largely since the previous study in 1994). Both radio and television have become relatively more important since 1994.

Having identified their information sources, people were asked to rate their level of satisfaction in relation to the availability of information about arts events and activities, as shown in Figure 8.6.

FIGURE 8.6: LEVEL OF SATISFACTION WITH INFORMATION ABOUT ARTS EVENTS AND ACTIVITIES

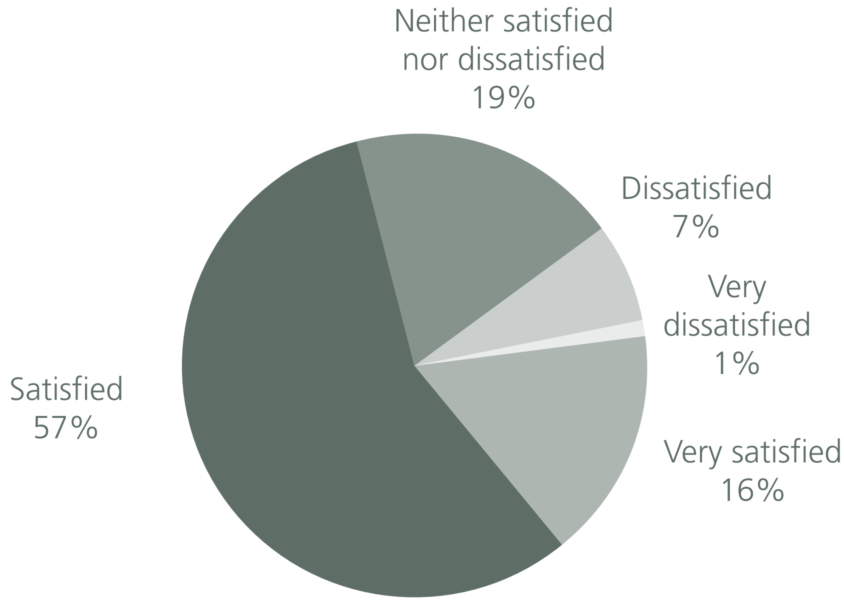


Figure based on 1,114 responses (i.e. 1,210 less 96 'Don't Knows')

Figure 8.6 suggests general satisfaction with information on arts events and activities, with 73% either 'satisfied' or 'very satisfied'.

CHAPTER 9: INTERNATIONAL STUDIES ON THE PUBLIC AND THE ARTS

9.1 Similar International Studies

Since the publication of the previous Irish study *(The Public and the Arts,* 1994) a considerable body of relevant international research has emerged. This includes studies in Northern Ireland (data for 2004), England (2003), Scotland (2004) and Wales (2005). Behavioural patterns in these countries are of interest given their cultural similarity and proximity to Ireland. Therefore, this chapter outlines a review of the findings of these studies and where appropriate, compares them to the Irish data. The chapter also includes other available data for France (1997), Finland (2006) and incorporates results from the 2001 Eurostat study of Europeans' participation in cultural activities. Outside Europe, comparisons are drawn with the 2005 New Zealand study and the most recent US study. Table 9.1 outlines the sources and titles of these reports.

TABLE 9.1: INTERNATIONAL STUDIES/DATA ON ARTS PARTICIPATION

Commissioned by:	Title	Country
Arts Council of Northern Ireland	Arts and Culture in Northern Ireland – 2004 Baseline Survey	Northern Ireland
Arts Council of England	Arts in England 2003 – Attendance, Participation and Attitudes	England
Scottish Arts Council	Taking Part – Arts Attendances, Participation and Attitudes in Scotland 2004	Scotland
The Arts Council of Wales	Arts in Wales 2005 – Attendance, Participation and Attitudes	Wales
French Ministry of Culture and Communications	Cultural Activities of the French Population - 1997	France
Statistics Finland	Cultural Statistics 2005	Finland
Eurostat	Europeans' Participation in Cultural Activities- 2001	EU-15
Creative New Zealand – the Arts Council of New Zealand	New Zealanders and the Arts - Attitudes, Attendances and Participation in 2005	New Zealand
US National Endowment for the Arts	Survey of Public Participation in the Arts - 2002	United States

The table shows that most of these studies have been undertaken recently[25]. This reflects a trend internationally to undertake such research on a relatively frequent basis. In a 2003 paper, Charles Gray, a prominent US economist with an interest in the arts noted: "The past two decades have seen a burgeoning interest in public participation in the arts, by which is meant the extent that citizens engage in artistic activities, primarily as either audience or hobbyist. This distinguishes such participation from the professional artist or performer. … Even a cursory search through the websites of the cultural ministries of many nations will yield results of their own arts participation measures".

[25] The exception is France where an updated study is due to be undertaken in 2007. As French data was included in the previous report, it was retained in this analysis.

Before proceeding it is important to note a number of issues with regard to cross-country data comparisons. In the context of data such as this, IFACCA (International Federation of Arts Councils and Cultural Agencies) notes: "international data comparisons are fraught with difficulty" (2002). This arises due to differences in the time period during which the surveys were conducted, variations in the definition of the arts, variations in the range of activities used to record attendance or participation, and differences in the question wording. Similarly, demographic, policy and institutional differences will impact on the comparability of the results. While this chapter indicates in general terms where such differences may have influenced the recorded results, a careful and thorough international comparative analysis of the data would require a full study in itself. Finally, the Irish data on purchasing behaviour cannot be compared to other countries as this information is not collected in any of the other international surveys.

9.2 Attitudes to the Arts

The available surveys suggest that the arts are perceived in a very positive way. Some 91% of the Irish population, 84% of the Northern Ireland population and 78% of the Scottish population believe that the arts contribute towards attracting tourists to their countries. Respondents in both Northern Ireland and Scotland indicated that the arts enriched the quality of people's lives (79% in Northern Ireland and 84% in Scotland). 86% of the Irish population and 75% of the English population see the arts as playing a valuable role in the life of the country, while in New Zealand 76% of the population agree that the arts help define their national identity. In Ireland 88% of the population consider that the arts provide an insight into the lives of people from different cultures, while in Northern Ireland (80%) and England (74%) arts from different cultures are perceived to contribute a lot to society.

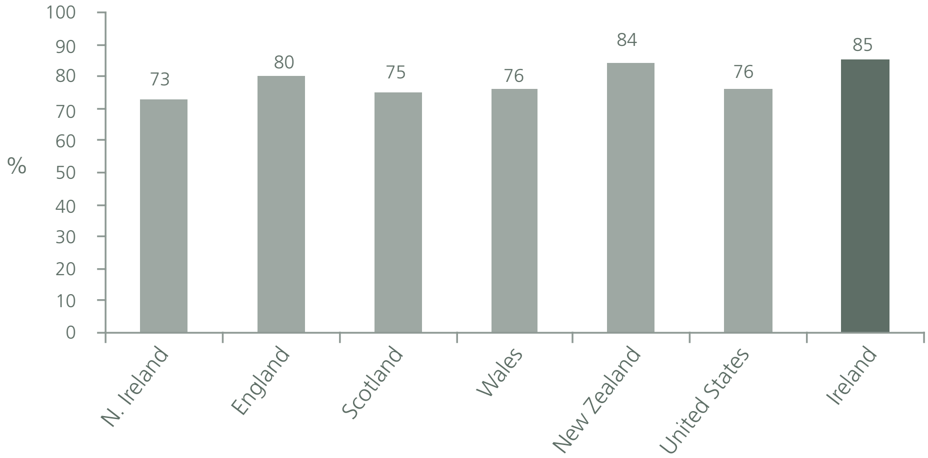
The consistently positive view of the arts, its contribution to society and its role in integrating and enriching society is reflected in people's willingness to see public funds allocated towards the arts. 69% of the Irish population believe that current levels of spending should be maintained even in times of economic recession, and some 56% feel they should increase in the current economic environment. In Northern Ireland and New Zealand 78% of people believed that arts and cultural projects should receive public funding. In England the corresponding figure was 79%. The consistency of these answers underscores the role which the arts are seen to play. It also highlights the strong public support for current state funding of the arts, a view shared across many countries.

9.3 Arts Attendance

As Figure 9.1 shows, across a number of countries aggregate adult attendance figures for arts events during the 12 months prior to the survey fall into a small range. The Irish figure of 85% is the highest. In both England and New Zealand figures exceed 80% while in Northern Ireland, Scotland, Wales and the United States values are around 75%. Some of the variation in these results is likely to be associated with the aforementioned differences in question format. The New Zealand survey used a definition of the arts which was socially defined, through asking people what they considered the arts to be. In the English survey, 10 broad categories of arts events are used whereas in the Northern Ireland and Scotland surveys the number of arts events listed in these surveys comprised 20 and 32 respectively.

CHAPTER 9: INTERNATIONAL STUDIES ON THE PUBLIC AND THE ARTS

FIGURE 9.1: PROPORTION OF ADULT POPULATION ATTENDING ARTS EVENTS, SELECTED COUNTRIES



There are a number of common themes which emerge from those surveys where detailed figures have been provided on the types of events people attended. Consistently, attending the cinema (Figure 9.2) records the highest adult attendance figure – with a population proportion of 59% in England, 56% in Ireland, 54% in Northern Ireland and Wales, and 52% in Scotland. These figures are reflected in studies elsewhere, with the 1997 French survey recording cinema attendance at 49% during the last year, while the Finnish Cultural Survey recorded a figure of 46%. Similarly, the 2001 Eurostat survey found going to the cinema to be the most common cultural activity across the EU-15 states.

FIGURE 9.2: FILM/CINEMA ATTENDANCE RATES, SELECTED COUNTRIES

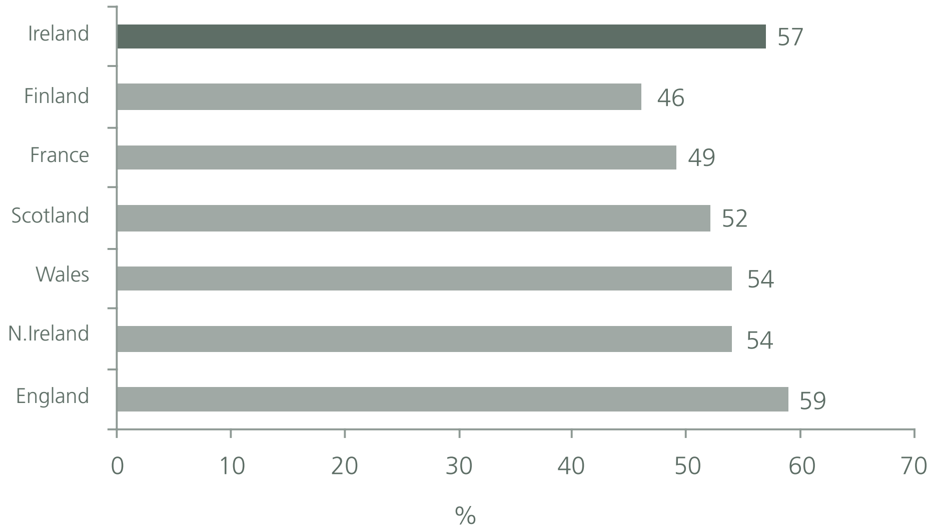


Table 9.2 broadens out from cinema to show the level of attendance at selected art forms in a number of countries.

TABLE 9.2: COMPARISON OF ATTENDANCE AT ARTS EVENTS, SELECTED ARTFORMS AND GENRES, SELECTED COUNTRIES

	Cinema	A Play/ Theatre	Rock/Pop Music Event	Opera	Contemporary Dance
Ireland	57	30	28	4	3
Northern Ireland	54	23	21	2	2
Scotland	52	18	24	6	3
Wales	54	27	n/a	7	7
England	59	25	n/a	n/a	n/a
France	49	16	n/a	n/a	n/a
United States	n/a	12	n/a	3	n/a

Note: Figures are from most recent studies available. Definitions of art forms vary somewhat from country to country, e.g. opera may or may not include operetta, a play may be described as 'a play' or as 'theatre' or as 'a play or drama' etc.

Table 9.2 indicates that, based on the available data, Ireland appears to be somewhat ahead of other countries in relation to the proportion of people attending theatre and a rock/pop music event (in the 12 months prior to survey) and in line with international trends as regards opera and contemporary dance.

Depending on the list of events used, different countries highlight different events as being popular. In addition to those areas already mentioned, in Scotland high attendance figures are recorded for Museums (30%) and Art Galleries (25%); in England it is Musicals (26%) and Exhibitions (22%); in Wales Carnivals (33%) and Art Galleries (26%); and in Northern Ireland Museums (17%) and Community Festivals (14%).

The findings of a number of these studies indicate certain underlying trends in the attendance data. Both the Northern Ireland and Welsh studies found a clear relationship between social class and attendance. In both cases those in the higher social class groupings (ABC1 for the Welsh study and the professional and intermediate social groups for the Northern Ireland study) were found to be more likely to have attended events. Differences with the rest of the population were more pronounced for some events such as Ballet, Opera and Classical music concerts in Wales, and art exhibitions, theatre and museums in Northern Ireland. In the US study, a related finding suggests that "more than any other demographic factor, going to arts events and arts museums is highly correlated with an individual's education attainment"

The Northern Ireland study also examined attendance levels among those living in deprived areas. They found that respondents living in the most disadvantaged wards were less likely to attend an arts or cultural event than those living in less socially excluded areas. However, an exception to this trend was recorded for Community Festivals - respondents in the most disadvantaged areas were found to be 11% more likely to have attended a community festival than those in the least disadvantaged areas.

Another trend visible across a number of these studies is the association between age and attendance. The English, Welsh and Northern Ireland studies all found that younger people are the most likely attendees. In the latter case 90% of 16-24 year olds had attended an event and this figure declined to 52% for those aged over 65 years. However, as might be expected, the age profiles of certain arts events differ from the overall trends. Results from the English survey show that while young people are more likely to attend cinemas and live music performances, the profile of attendees at the theatre (play and drama) and musicals is likely to be older.

Across the international data there are minimal differences in overall attendance when assessed by gender. In England most events are attended by a similar proportion of men and women. However, like Ireland, women are marginally more likely to attend in both Northern Ireland and Wales. Reflecting the Irish data in Chapter 5, there are certain events which attract more females than males. In particular, both the Irish and Welsh surveys show that women record higher attendances at all events other than those involving music or stand-up comedy. For example, in Northern Ireland, Wales and Ireland, women are more likely to have attended a play while men were more likely to have attended a live music event.

Both the Irish and Northern Ireland surveys asked about the location, or venue, which people attended. Table 9.3 compares these results. As the Northern Ireland survey did not ask about attendance at pubs or hotels, there is no comparable figure for this location. Comparisons are also restricted by the fact that the Northern Ireland survey only examined the last 4 months which the Irish data was collected for attendance over the past 12 months.

TABLE 9.3: LOCATIONS AND VENUES ATTENDED FOR ARTS EVENTS (%)

	Ireland	Northern Ireland
Cinema	56	72
Pub/Hotel	40	-
Open Air Venue	33	38
Theatre	24	33
Concert Hall/Opera	18	56
School Hall	15	7
Community Centre	14	17
Church	13	7
Art Gallery	11	12
Town Hall	9	13
Library	8	2

Over recent years the internet has had an impact on how people book tickets to attend arts events. In Northern Ireland, 25% of the population indicated that they had used the internet to book tickets for an event. The Irish figure, from Chapter 5, was 17% and a slightly lower figure of 16% has been recorded in both Wales and England.

The data for Northern Ireland, Wales and England displays a positive relationship between internet use and socio-economic status and a negative relationship between age and internet use. For example, in Northern Ireland 81% of those with incomes in excess of £50,000 (approximately €75,000) had used the internet to book tickets while only 15% of those with incomes of less than £6,239 (approximately €9,200) had done so. The same survey reported that 35% of those aged 16-49 had used the internet to book an event while the figure for those aged over 65 years was 2%. Again, as the population ages and as internet connectivity improves, these figures suggest that this form of purchasing behaviour will continue to grow.

9.4 Participation in the Arts

The use of varying definitions of 'participating in the arts' greatly influences participation figures recorded in the international literature. This implies that these rates are therefore not comparable.

Despite the differences in the compilation of the headline participation figures, there are some interesting findings with regard to what activities people participate in and why they do so. Again, unfortunately, results are not directly comparable. In Ireland, Northern Ireland, England, Scotland and Wales, crafts and visual arts (where applicable) recorded relatively high participation figures – ranging from 6% to 15%. Similarly, singing or playing a musical instrument reported participation rates of between 5%-10% in Ireland, Northern Ireland, England, Wales and the United States.

At an EU-15 level, the Eurostat survey found that in the 12 months before the survey:

- 22% of Europeans had danced;
- 20% had sung;
- 15% had written something artistic;
- 12.5% had played a musical instrument; and
- 3.8% had acted.

Among those who participated in an arts event, both the Northern Ireland and Welsh surveys found that people's main reason for taking part was 'for enjoyment/pleasure'. Both surveys also identified the second leading reason as 'to learn new skills'.

9.5 Arts Viewing and Listening

Since the mid 1990s there has been a notable growth in the media options available for viewing and listening to the arts. New formats, specialised television and radio channels and technological advances have all influenced international trends in arts viewing and listening. However, despite these changes most assessments report similar findings with a dominance of radio, TV and recorded media formats (CDs, tapes, mini discs etc).

In England, 84% of the population had listened to at least one artform on the radio; the corresponding figure in Wales was 83%, in Ireland and Scotland 78%, and in France 87%. Audio-visual viewing, through TV/DVD/VCR, stood at 77% in Wales and 71% in England. The English survey records that this figure increased between 2001 and 2003 from 68% to 71%. That trend contrasts with developments in the US, where the National Endowment for the Arts note declining viewing for many art forms including "jazz, classical music, opera, musicals, plays, dance (including ballet) and visual arts"

The Northern Ireland analysis identified a "strong positive relationship between audio-visual media usage and age" (2004). The results suggest that viewing and listening to the arts was most evident among young people (16-24 years) and this gradually declined with the lowest figures recorded for those aged 64 years and over.

Reflecting the information and communication technology developments of the last decade, all the surveys have introduced questions to monitor computer and internet usage. It is worth noting that one feature of these questions is that the data collected goes out of date rapidly as the availability and features of these technologies increase.

The 2001 Eurostat survey found that 47% of Europeans (EU-15) use a computer, and that almost 35% have access to the internet. Among those who access the internet, Eurostat found that 33%

did so because they wanted to search for "information on sport and leisure activities" (2002). Similarly, the US study found that 53% of respondents used the internet and that one-third of these (19% of all respondents) reported exploring at least one arts topic on the internet (2002). Viewing and listening to art forms via the internet is currently small compared to the aforementioned formats. In 2001, some 27 million Americans (13% of the population) accessed music via the internet. In 2002 the corresponding figure for Finland was 15%. In England 17% of the population viewed or listened to an art form during 2003 and 19% did so in Wales in 2005. The Irish data reflect this growth with findings that suggest 21% have used a computer to watch or listen to an arts performance, that 14% have done so using the internet via broadband; and 9% are using the internet via dial-up access. Over time, it is likely that this upward trend will continue, particularly as broadband access becomes the norm.

As Chapter 7 outlined, a new area assessed in this Irish study was reading for pleasure. It found that 64% of Irish people indicated that they had read at least one item for pleasure during the previous 12 months. A similar question was also asked in the 2003 English survey. It found a reading for pleasure figure of 73%.

9.6 Barriers and Information on the Arts

The reasons preventing people from attending arts events more often, or at all, are of relevance to the continued development of the arts sector. Consequently, most of the international surveys have gathered information on this issue, both for the population as a whole and for specific groups. The most common reasons cited by respondents to four national surveys are outlined in Table 9.4.

TABLE 9.4: BARRIERS TO THE ARTS, SELECTED COUNTRIES (% FOR EACH REASON)

	Northern Ireland	England	Wales*	New Zealand**
Difficult to find time	27	48	28	56
Costs too much	20	34	15	16
Family commitments	19	14	10	n/a
Not really interested	26	17	34	6
Health	n/a	8	7	8
Lack of transport	n/a	12	7	12
Nothing close by	10	n/a	13	n/a
Nobody to go with	n/a	7	3	5
Might feel out of place	n/a	3	1	n/a
Prefer to do other things	18	n/a	n/a	n/a

Notes: In some cases reasons are phrased differently in different surveys. The common themes are presented above.
* figures for attending theatre events; ** figures for why respondent attends the performing arts less often.

Chapter 8 showed that the level of perceived obstacles/barriers in Ireland appears to have fallen considerably between 1994 and 2006. However, the main obstacles identified in Ireland (i.e. family commitments, lack of time and cost) are common internationally.

The distribution of these difficulties and the rate of attendance by various groups within society are of interest. Not unexpectedly, rural dwellers in New Zealand and Northern Ireland highlighted transport issues as a barrier. Transport issues were also reported as a problem for the elderly in Wales, a group that were also more likely to indicate that their health was a barrier (in Wales, England and

Northern Ireland). Young people were found to be more likely to say they would feel out of place at an arts event in the surveys for England and Northern Ireland.

Studies in Northern Ireland, Wales and Scotland each examined the participation of those living in disadvantaged areas[26]. In all cases residents of these areas reported lower levels of participation – for example in Wales those living in the 100 most socially excluded electoral wards (Communities First areas) were 9% less likely to attend events than the population as a whole. Among people with disabilities, the Scottish survey found that this group were 25% less likely to attend an arts event than the population as a whole. Among the entire Welsh population, 1% cited a 'lack of facilities for the disabled' as a barrier preventing their attendance.

The nature of people's commitment to participation was underscored in the findings of the Northern Ireland and Wales surveys. The former found that 20% of respondents were prepared to travel between 1 and 2 hours to participate in an arts event and that a further 25% indicated that they would travel between 31 minutes and 1 hour. The Welsh survey reported that 20% of the population had been involved in organising an arts event at some point in the past, with 10% having done so during the previous 12 months.

In both Scotland and Northern Ireland information was collected on the methods used by people to find out what arts and cultural events are on in their local area. In both cases, newspapers were identified as the primary information source – 59% in Northern Ireland and 58% in Scotland. In Northern Ireland the other leading methods were: word of mouth (31%), television/radio (28%), posters (26%) and flyers and brochures (17%). Aside from newspapers, the main information sources in Scotland were: posters (22%), leaflets (12%), word of mouth (11%) and letters in the post (7%). The aforementioned growth in the internet was reflected in the Northern Ireland survey, with 9% of the population using it to get information.

9.7 Summary of International Research Findings

Chapter 9 reviews the findings of a number of international studies relating to the public and the arts. It points out that comparisons between countries are difficult as studies were undertaken at different times; use different definitions of the arts; use different wording for their questions; and cover different activities. Also, each country has its own socio-cultural, policy and institutional contexts and a thorough comparison of findings would need to take these into account.

Keeping in mind these difficulties, Chapter 9 suggests that the figure for Ireland of 85% attendance at an arts event in the previous year is somewhat higher than in six other countries reviewed, where the figures vary between 73% and 84%. Attendance at cinema is the most common international arts activity, with Ireland just behind England (57% v 59%) in this regard. Despite its slippage since 1994, Ireland scores well in relation to attendance at plays (30% as against 27% in Wales and 25% in England, for example) and is about average for opera (4% as against 6% in Scotland, 3% in the US and 2% in Northern Ireland). Overall, Irish attendance at arts events appears to be strong by international standards.

The finding in this study that Irish people attend art events in a wide range of venues is mirrored by the most recent Northern Ireland study (2004) which found a similar spread across venues (with differences in emphasis on particular venues). The finding that arts attendance is linked to education and income level is also seen in studies in Northern Ireland, Wales and the United States.

[26] The Scottish study carried out a special 'booster' survey to facilitate their assessments.

CHAPTER 9: INTERNATIONAL STUDIES ON THE PUBLIC AND THE ARTS

This study found that 64% of Irish people had read a book for pleasure in the past 12 months – this compares to a figure of 73% in a 2003 English study.

Data on accessing the arts by internet are difficult to compare as the technology is changing so quickly that time differences in survey undermine the comparisons. The same is true for questions on participation in the arts as definitions vary considerably across the countries reviewed.

The main obstacles reported internationally to greater arts attendance and participation are difficulties in finding the time (generally the main reason cited); cost; family commitments and lack of interest. The level of difficulty appears to be lower in Ireland (based on this study) than is generally the case internationally.

The international studies on the public and the arts generally find positive attitudes towards the arts; towards the role of the arts in society; and towards the idea of public funding for the arts. The studies also indicate that people feel the arts are important in providing insights into the lives of people from different cultures.

CHAPTER 10: SOME POLICY ISSUES ARISING FROM STUDY FINDINGS

10.1 From Data to Implications

All areas of public policy can benefit by being informed by reliable and up-to-date evidence of the public's attitudes and behaviour. This study provides a considerable amount of information for consideration by policy-makers and providers such as the Department of Arts and the Arts Council; by local authorities; by various government departments, agencies and other bodies with a cultural role; and by arts organisations which, in a variety of ways, broker the relationship between the public and the arts.

While it is beneficial for policy and provision to be evidence-based, this does not mean that policy implications follow in an easy or direct way from the study data. However, such data can provide a valuable resource when policies and strategies are being developed. Chapter 10 offers some initial observations on the study's findings so as to begin the process of reflection and debate that this report will hopefully stimulate.

10.2 Public Attitudes and Preferences

There is no doubting the positive attitude of the Irish public to the arts and to public expenditure in pursuit of broad public service arts objectives. The 2006 study demonstrates increases in such affirmative attitudes on the already high figures for 1994 (see Table 4.2). The present study includes a new question designed to test the positive disposition to increased public expenditure on the arts. As Figure 4.1 indicates, the positive attitude decreased somewhat under the challenge of other priorities but nevertheless stood firm enough to show that (excluding the 'Don't Knows') exactly 50% of people would like to see arts / culture spending increase and a further 43% would like to see it maintained at its current level.

This positive public disposition towards the arts and towards expenditure on the arts may be usefully set alongside the public's priorities for spending. The evidence (see Table 4.7) is that the public's top three priorities, representing the first preferences of 62% of the population, are in fact areas of arts provision in receipt of relatively modest support from the State. The implication is not that such a finding means the existing funding allocation is unbalanced, but it does perhaps raise an issue of - in the profoundest sense - 'public relations'.

For example, the Arts Council correctly and regularly underlines support of the individual artist as one of its highest priorities. But that is a low priority for the Irish public, as is another core commitment of the Arts Council, that of supporting new and experimental work in the arts. Such disparity between public preference and official policy – and there are others - merits reflection, even when it is acknowledged that in many ways the very *raison d'etre* of public subsidy is not to let important cultural assets and issues be overly affected by public opinion and by the forces of the marketplace. Just so, the existence of a Department of the Arts and of a statutory agency like the Arts Council is to some extent predicated on the notion that such bodies understand and value the artist in a way the public does not. For all the increasing value the Irish public places on the arts (see Tables 4.3 and 4.4), there is perhaps a lack of understanding about the role of artists and the nature of their work. This is perhaps the largest of what the 1994 survey report termed 'contradictions in public response' (p.94). The results of the 2006 survey represent a challenge to policy-makers and to arts organisations to close the gap between the positive general valuing of the arts evinced by the Irish public and its clearly under-developed understanding of what artists do and how central their work is to the acknowledged 'common good' that are the arts.

Finally, with regard to the stated preferences of the public for arts expenditure, it is perhaps fair to suggest that, after a decade of increases which represent some kind of 'catch-up' on previous decades of acknowledged under-investment, the coming decade of development and of new financial investment may need to take greater account of prevailing public attitudes and may need to steer more resources in those directions. Nor is it a case of advocating two sets of polarised priorities. Indeed an approach of 'both and' rather than 'either or' will doubtless reveal a wide range of ways in which official priorities can be better aligned with public preferences, for there is no absolute dichotomy, for example, between increased investment in 'arts programmes directed at areas of social disadvantage' and support for 'National organisations and events'. The requirements of a public survey may have to present various options as self-contained (see Table 4.7), but in reality different aspects of arts practice are interdependent and the relationship between them is more fluid.

10.3 Children and Young People

A clear first preference of the public for spending on the arts was 'Arts programmes and facilities dedicated to working for and with children and young people'. Table 4.7 shows that 54% of people chose this as either their first or second priority, significantly ahead of any of the seven other options offered. This represents a marked increase on a 1994 figure that was already high. While it might be argued that 'children and young people' will always attract an automatic weighting of public preference, it is worth underlining, especially in the context of legislation and provision around children's rights (see Section 3.7.8), that this question was not asked of those who would be most likely to benefit from such a response, as no one under the age of 15 was surveyed.

As Chapter 3 indicates, the past decade has seen some progress in arts provision for young people both within the formal school system and in the public domain. Relative to their demographic significance, the developmental import of childhood experiences, and the economic dependence of young people, however, it would appear that further progress is required and would be welcomed by the Irish public. This finding may be usefully considered in tandem with the evidence contained in Table 4.1 and especially the fact that 80% cite 'family support and interest' as a critical determinant of developing a personal interest in the arts.

The data concerning children and young people aligns well with the stated intention of the Arts Council in *Partnership for the Arts* to take initiatives and establish new funding programmes in the period 2006-2008 so as to increase the provision of opportunities in the arts for children and young people.

Formal arts education is a responsibility of the Department of Education and Science, though the Arts Council continues to invest in a range of programmes that bring artists of all disciplines into schools and it continues to advocate for arts education within and outside of school time. The intrinsic educational and cultural arguments for arts education are bolstered by the democratic weight provided by this study. Some 82% of people agree (37% of them strongly) that 'Arts Education in schools is as important as science education', an increase of 9% on the 1994 figure. Again 82% of people agree that 'Lack of an arts education at school is a significant obstacle to developing an interest in the arts'. These findings, along with the socio-economic analysis of the responses to the statement 'I am interested in the arts' (see Table 4.4) and the 'educational attainment' analysis of much of the study's evidence, provide the substance for reflection by arts and education authorities and for actions, both separate and joint. The establishment in late September 2006 of the Arts Education Committee, launched jointly by the Minister for the Arts and the Minister for Education and Science, and due to report in May 2007, offers an opportunity for particular attention to be paid to the alignment of arts provision with the formal education system. This represents one important element within the wider agenda of arts provision for young people.

10.4 Public Attendance

Attendance at arts activities at 85% is high in both absolute terms and when international comparisons are made, as in Figure 9.1. As elsewhere, such attendance is dominated by the 'Mainstream Film' category, which is nearly double the figure for the second category ('A Play')[27]. The evidence revealed in Figure 5.1 and Table 5.1 underlines a trend demonstrated consistently by several aspects of the research: the steady move towards the popular, commercial, and less formal arts practices or events and away from the more traditional art forms, at least in their more conventional manifestation or location. It should be underlined however that, though not always evident in terms of consumption, there is a strong and mutually beneficial interdependence, in the domains of production and distribution, between popular or commercial cultural forms and the forms, genres and practices that are normally understood as comprising 'the arts'.

It is difficult not to see a consistent pattern in the falls in attendance, measured on the 1994 / 2006 axis, in Opera (from 6% to 4%), Classical Music (from (9% to 7%), Traditional Irish or Folk Music (from 24% to 19%), Art Exhibitions (from 23% to 15%), and Drama / 'A Play' (from 37% to 30%). The evidence of these figures needs to be considered especially when it has been established (see Figure 8.1) that the public perceive fewer obstacles to attendance and participation than it did in 1994 and that such falls in attendance occurred during a decade of significant investment in the arts, as outlined in Chapter 3.

A great deal of the new investment in the arts since 1994 has been in the provision of capital infrastructure and it is widely recognised - and the survey would appear to support this - that that there is a need to match recent capital investment with greater resources for the provision of high-quality programmes of music, art and theatre so that the benefits of the new arts infrastructure can be more fully realised in the coming years (see final paragraph of Section 3.3). The establishment in October 2006 by the Arts Council of the Touring Experiment - a two year action research project with a specific budget of €2m designed to shape future policy for touring – would appear to be an important element within the set of actions required to address this issue.

Although attendance at a play (at 30%) remains high the apparent fall in attendance in the past decade merits special attention, especially when theatre is such a significant area of spending by the Arts Council. It is recognised that the 1994 figure (37%) may have included people who in 2006 diverted their response to categories not previously offered (Open-air street theatre / spectacle; Stand-up Comedy; Circus), so the 1994 / 2006 fall may be less than it first appears. However it needs to be recognised that, when the focus of the research moved to home 'consumption' of drama via radio, television or DVD, the evidence is also of reduced watching and listening (see Table 7.3). Thus, it would appear that, whether live on stage or broadcast, there is a diminishing public appetite for plays. It is also worth underlining that, whereas theatre-going remains a predominantly middle-class activity, that is precisely the social class demonstrating the greatest fall in attendance (from 58% to 41%). This evidence represents a significant challenge to theatre companies and their funders. The challenge is further underlined when analysis of the frequency of attendance is undertaken. Of the smaller absolute number of those attending a play in 2006, fewer than half (about 45%) attended more than once in the previous year, whereas the comparable figure in 1994 was about 57%.

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27 The position of music in the 'hierarchy' of attendance needs some clarification. There were 7 genres of music among the 22 options offered, not including opera or musical theatre. They range from world music (5%) through to rock or popular music (28%), demonstrating *inter alia* the continuum of musical forms and styles enjoyed live by the Irish public.

10.5 Venues and the Public Realm

Given the high response rates to attendance at mainstream film and to a range of popular musical forms, it is not unexpected that cinemas and pubs / hotels are by far the best attended venues, but the fact that open air venues (at 33%) exceed theatres (24%), concert halls (18%) and other dedicated arts venues (18%) may come as a surprise.

The 2006 survey demonstrates how people increasingly engage with the arts in the public realm, as evident by the 19% who attended open-air street theatre or spectacle and the 33% of people who attended an arts event in the open-air (see Table 5.5). These findings may in part relate to the significance of festivals (see Section 3.7.3), a conjecture given some substance by the exceptional figures from Connaught/Ulster where the Galway Arts Festival, the influence of Macnas, and the Earagail Arts Festival *inter alia* may help to explain the fact that 47% of people there attended an arts event in an open-air venue (14% above the national average) and 28% attended open-air street theatre / spectacle (9% above the national average). Such findings about the context and location in which the public attends the arts can be instructive for future policy and strategic planning, inclusive of capital development.

Notwithstanding the correct emphasis on investing in capital infrastructure, the evidence of the 2006 research suggests that there is merit in exploring the implications for the arts of the public's comfort with events and activities that happen outside of formal arts venues. Increased attention to this agenda might help in part to address the 'social inclusion' issue which is central to all aspects of public policy, culture included, as is clear when consideration is given to the social analysis of the 'Venues Attended' portion of the present study (see Figure 5.5 and following).

The 2006 survey is the first to ask specifically about Public Art (see Section 3.7.6). The high response rate to the question about intentional (as opposed to casual) observation of a public art work (see Section 5.6) underlines the value of the significant investment made in this domain by a number of agencies at both local and national level, especially since the mid 1990s, and underscores the importance of developing high-quality public art provision as a key element within the wider policies and strategies directed at increasing public access to and engagement with the arts. The recent trend in public art practice to favour a broadening of the range and nature of arts experiences captured within the fold of 'public art' appears even more desirable, given the evidence of the 2006 survey findings.

10.6 Public Participation

Participation in arts activities (see Table 6.1) shows some small gains across a range of arts activities where sustained personal participation is typical. Indeed this table merits consideration not alone by arts policy-makers and providers but also by those engaged in adult and continuing education, community development programmes, 'active age' services, and by those designing and providing facilities and services broadly designed to improve quality of life. As the commentary on Table 6.2 states, participation in the arts is less a factor of class than it was in 1994 and this may present opportunities to arts policy-makers and providers when they address issues of social inclusion.

Some 19% of the population had participated in at least one arts activity in the previous year and 18% of people were members of a club or had taken arts classes. These findings may help to inform future provision in the 'Education, Community, Outreach' dimension by both policy-makers and by the increasing number of arts institutions and organisations engaging in this work. The fall in attendance set against the figures for participation might suggest that there is a need for an even greater orientation of arts policy and provision to develop strategies and increase support for practices that complement the more orthodox conception of the public as being solely 'an audience'.

The Council of National Cultural Institutions, supported by the Department of Arts, has done valuable work in developing a policy framework for such practice. At its heart is the conception that the 'Education, Community, Outreach' agenda is not a satellite service, so much as an institution-wide value, deriving from an understanding of cultural institutions as 'social spaces' and 'learning sites'. This conception, supported by the evidence of public preferences (Table 4.7) and by existing public participation, offers an agenda of enormous opportunity to policy-makers, if there is a will to explore a range of models and systems by which the arts might be placed more centrally in the lives of an increasing number of Irish people.

The 2006 survey offered a new category of participation and 7% of people responded positively to the option called 'Helping with running an arts event or organisation'. This is the fourth highest response rate in a list of options, and in the context of recent government initiatives in the field of active citizenship may merit increased attention by arts providers, local and national.

10.7 Private Consumption and Information

While radio and television continue to be important media for cultural 'consumption', the downward trend revealed in Table 7.3 – to which rock and popular music is the exception – confirms patterns observed in other parts of the study and in attendance at live events especially. Some of the falls on the 1994 / 2006 axis are steep indeed; that for watching a play (from 40% to 22%) has already been noted, and that for watching an arts-related programme - e.g. a review or documentary programme- (from 30% to 10%) in a decade where many more such programmes have been broadcast by RTÉ is surprising. The remarkable rise (from 14% to 43%) in the 'consumption' of film or television drama via the purchase of DVDs or videos, indicates that a number of factors are interacting to produce a much higher proportion of the population that is making more individuated choices as to what they watch and listen to. A consistent element of such choices, across all forms and genres, is a strong allegiance to purchasing the work of Irish artists (see Table 6.6).

The evidence of this study presents challenges for all agencies and organisations interested in engaging the public in 'quality' arts experiences, at least as traditionally defined. The pressures on the public's spare time, though offset by increased purchasing power and by a vastly increased range of leisure options including many more cultural 'goods', are resulting in gains for popular cultural forms only. The fall in the past decade in the purchase of poetry books and of original works of art (see Table 6.3) on what were already small base figures, seems emblematic of the wider fact that, notwithstanding increases in disposable income, the public is not 'consuming' more art, at least as traditionally defined.

Clearly, the market failure which lies at the heart of the rationale for public subsidy of the arts remains. While there are successes in the arts market, they lie elsewhere than in the orthodox domain represented by activities like reading poetry, looking at paintings, or listening to classical music – whether in public settings or privately at home. Engaging with the implications of those market failures and the new successes may require a deep exploration of the long-standing orthodoxies of what constitutes a work of art or an arts experience, and, like so much of the evidence revealed by this study, may provide an opportunity for enquiry and debate as well as for new collaborative research and joint actions by agencies such as the Arts Council and RTÉ.

Chapter 3, in Section 3.7.11 especially, drew attention to the manner in which new technologies altered the nature of 'cultural consumption'. As the 2006 survey bears out - see Section 6.3, for example – a sizeable proportion of the Irish population is already accustomed to downloading arts-related material from the internet. Section 8.3 shows that radio and television have become relatively more important than they were in 1994, notwithstanding the primacy still of the local newspaper, but it is clear (see also Figure 5.4 and Table 7.1) that the current figures for arts-related use of the new technologies and the internet are indicative of future behaviour, and that those charged with programming, and certainly those responsible for marketing the arts and for developing audiences, will have to take increasing account of these new means by which the public accesses arts experiences or information about the arts.

10.8 Social Inclusion

Various tables and figures in the 2006 study confirm that, whether expressed in terms of income (e.g. Figure 5.3), educational attainment (e.g. Table 5.7), or occupational class (e.g. Table 6.4), access to and engagement with the arts, and with certain art forms and practices especially, continue to be determined in large measure by social circumstance.

Reference has already been made to the predominance of middle class people as theatre-goers and the same is true of attendance at art exhibitions or at classical music concerts and recitals. This long-standing cultural reality remains a challenge to arts policy-makers, funders and practitioners who doubtless believe that the arts are *inter alia* important and distinctive forms of human knowledge and that their practice and enjoyment offer access to a repository of fundamental human experience. That this repository continues to be unlocked by a minority, and largely by those whose social circumstances permit, means that the arts, as practiced in Ireland, are often a mark of social exclusiveness rather than an instrument of social inclusion.

Social inclusion, as a value and as a criterion of good public policy, is now enshrined centrally and explicitly in government policy. Taken with the significant budget increases for the arts and cultural sector since 1994, it seems important that further and concerted efforts are made to ensure that more benefits of increased investment accrue to those in relatively poor socio-economic circumstances or to those who are otherwise socially excluded. Table 4.7 confirms that such a policy would be favoured by the Irish public of whom just under 40% chose 'Arts Programmes directed at areas of social disadvantage' as either their first or second preference of the eight options offered.

The publication in 2006 of this report and of the forthcoming report of the NESF Project Team on Cultural Inclusion provides an opportunity for well-informed debate on how a range of agencies can work together to release the potential of the arts to advance social inclusion and also on how Irish arts practice might be enriched by ensuring that it engages with an ever-widening range of citizens.

10.9 Local and Regional Development

Chapter 3 detailed the much greater role of local government in current provision of the arts than would have obtained in 1994 (see Section 3.4). Whether considered within the framework of local authorities or the somewhat broader frame of County Development Boards, the arts have achieved a new prominence within the strategic planning of amenities and services in towns, cities and counties. Alongside the significant growth in capital infrastructure in the arts (see Section 3.3), there has emerged in the past decade a new socio-economic context for the development of the arts that might well explain the significant closing of the gap between rural and urban attendance at the arts (see Table 5.4) and the general pattern whereby, across a range of indicators, there is a narrowing of the gap identified in 1994 between the 'rest of the country' and Dublin.

In one significant respect – that of the proportion of the public favouring increased government spending on the arts – Dublin (52%) is exceeded by both Munster (61%) and the Rest of Leinster (60%), lending support to increased investment by local authorities, whose remit may also allow them to pay close attention to the public's stated preferences for arts spending. Local authorities have both the opportunity and mandate, whether acting on their own or in partnership with the Arts Council, to realise the full potential of the past decade of capital development, through supporting amateur, community and professional arts activity in those arts venues. Furthermore, and again operating unilaterally or in partnership with those in arts, education, health, community or other sectors, there is endorsement of existing programmes and appetite for more, especially when those programmes involve residencies, collaborations, or other projects directed at young people, the local community and those who might be termed 'socially disadvantaged'.

Figure 4.2 represents a challenge to local authorities whose increased investment does not appear to have brought with it high public awareness of that aspect of their services. This is an issue worthy of collective reflection at both County Manager level and among the network of local authority arts officers. It needs to be added that funding and other support of the arts, especially at local level, is increasingly achieved by partnerships between a range of agencies and organisations. It is more difficult therefore to send the public clear messages as to the nature and extent of the involvement of an individual local authority.

Whether fully credited in the public mind, or not, local authorities can take special encouragement from the findings in relation to public art (see section 5.6). Art in the public realm – whether public art, street theatre and spectacle, or festivals – is an area of growth and a focus of public affirmation, as the response to several of the survey's questions bears out. It is also an area of arts activity with which local authorities are especially identified. Further development – for example in the range and nature of what constitutes 'public art' – would be likely to meet with public approval, the survey suggests.

10.10 Concluding Remarks

The issues treated above derive from some key areas of arts policy and provision highlighted by the evidence of the research. This evidence is now available to inform planning by policy-makers and practitioners alike. Increased public funding of the arts in the past twelve years has resulted in significant achievements, but, as with most aspects of public life, the achievements have the effect of highlighting the challenges that remain. The arts are by nature ever-changing and require flexible strategies to address their changing needs, whether defined from the perspective of the artist, the public, or of the organisation or venue that facilitates public engagement with the arts.

The high rate of change and responsiveness that is a feature of much arts practice is accompanied by the quick rhythm of current demographic and social change in Ireland and by an equally fast rate of change in the twin fields of technology and communication. All these factors create an environment wherein arts policy and provision is both exciting and challenging. In keeping with other areas of public life, such as health and education, and consistent with the principles set out by the Arts Council in its *Partnership For The Arts: Arts Council Goals 2006-2010,* there is a strong case for partnership with the public whose taxes provide the means for public support of the arts and who are key beneficiaries of and stakeholders in public arts provision.

CHAPTER 10: SOME POLICY ISSUES ARISING FROM STUDY FINDINGS

The Public and the Arts (2006) is the result of an extensive process of research and enquiry with Irish citizens – or at least those older than 15 years - to determine their behaviour and attitudes in relation to the arts at a time of extraordinary social change and of unprecedented economic success. The final report, appropriately, places back into the public domain the evidence of this research so as to help inform arts policy and provision for a public which demonstrates, by its attendance, participation, consumption and attitudes, an exceptional level of interest in and commitment to the arts, as part of individual lives and as part of wider Irish society.

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ANNEX 1: ADVANCED STATISTICAL ANALYSIS

Statistical Techniques Used

The Public and the Arts 2006 gathered information from 1,210 people around Ireland in relation to the arts. The advanced statistical analysis[28] aimed to use the data collected from this sample population to generate some further insights into arts audiences and their demographics. Two techniques were used, cluster analysis and logistic regression.

The cluster analysis attempted to 'cluster' or identify relatively homogeneous groups of people from the sample population based on Question 1 from the study, relating to attendance at arts events[29]. Once the clusters were identified, their demographic characteristics were reviewed.

The other analysis was a multivariate analysis and the technique used was logistic regression. The analysis was conducted to address the question of what relationship a variable such as age, gender or social class has on attending an arts event, controlling for other influences. This technique estimates the probability of an event occurring, e.g. an individual attending a play.

Cluster Analysis - Arts Attendance and Watching Arts

The cluster analysis was undertaken for question 1a - attendance at arts activities. Based on the cluster analysis of people who attend arts activities, people were allocated or grouped into four clusters. These clusters, with generic 'aggregate' names for the people in them, are listed in Table A1.1.

TABLE A1.1: CLUSTERS FOR Q1, ATTENDANCE OF ARTS ACTIVITIES

Cluster	Name	Count	% of Sample Pop.
1	Rock and pop music attendees	396	39%
2	Mainstream moviegoers	340	33%
3	Traditional and country music attendees	176	17%
4	Attendees at a breadth of artforms	111	11%
Total	All arts attendees last 12 months	1,023	100%

These clusters are described in more detail below:

1. Rock and pop music attendees: People in this cluster are characterised by their attendance at rock and pop music events, with low attendance at other arts activities. They comprise 39% of all arts activity attendees. They are younger than other clusters, with 60% of this cluster aged under 35 compared to 45% in the overall sample. They are also more likely to be single compared to the overall sample (54% of this cluster are single compared to 45% in the overall sample).

2. Mainstream moviegoers: People in this cluster are characterised by their attendance of mainstream movies and their low attendance at all other arts activities. They comprise 33% of all arts activity attendees. For most of the demographic categories, they are similar to the overall sample. However, they are more likely to live in large urban areas (46% compared to 35% in the overall sample) and outside Connaught/Ulster (87% compared to 82% in the overall sample).

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[28] This annex was prepared by Insight Statistical Consulting.

[29] Factor analysis was used in the 1994 report to identify groups of similar variables. However, the similar technique of cluster analysis was seen as most appropriate for the 2006 data.

ANNEX 1: ADVANCED STATISTICAL ANALYSIS

3. Traditional and country music attendees: People in this cluster are characterised by their attendance at traditional Irish or folk music events, country and western music activities and their low attendance at other arts activities. They comprise 17% of all arts activity attendees. They are older than other respondents (76% are 35 years old and over compared to 55% in the overall sample), more likely to be married (57% married compared to 45% in the overall sample) and less likely to be in the ABC1 social class (31% compared to 41% in the overall sample). The cluster usually has a lower education level with 17% attending third level education compared to 30% in the overall sample, and people in this group are more likely to be rural dwellers (54% of the cluster compared to 31% overall). Linked to this, only 10% of the group live in Dublin compared to 28% in the overall sample.

4. Attendees at a breadth of art forms: People in this cluster are characterised by their attendance at a wide cross section of arts activities with the exception of country and western music. (Note that this cluster captures *breadth* rather than *frequency* of attendance) They comprise 11% of all arts activity attendees. They are more likely to be female than the overall sample (64% female compared to 51% overall) and younger (54% under 35 compared to 45% overall). They are more likely to be in the ABC1 social class (72% compared to 41% overall) and to have attended third level education (64% compared to 30% overall). Finally they mainly live in large urban centres of population (50% compared to 35% overall).

Table A1.2 shows a summary of the demographic characteristics of each cluster compared to the overall percentages for all respondents. It uses the following key:

- One +/- symbol represents a difference of between 0 percent and ten percent.
- Two ++/-- symbols represents a difference of between 10 and 20 percent.
- Three +++/--- symbols represents a difference of greater than 20%.

For example, the third column in Table A1.2 relates to the cluster – rock and pop attendees. The column indicates that the 39% of the sample population that fell into this group are between 0% and 10% more likely to be female, between 10% and 20% more likely to be under 35 years old and less than 10% more likely to be single compared to the total sample.

ANNEX 1: ADVANCED STATISTICAL ANALYSIS

TABLE A1.2: SUMMARY OF DEMOGRAPHIC CHARACTERISTICS OF CLUSTERS – ARTS ATTENDANCE

		Clusters – Arts Attendance			
Variable		**Rock/ pop attendees**	**Mainstream moviegoers**	**Traditional/ country music attendees**	**Attendees at breadth of art forms**
Gender	Male	-	+	+	--
Age	Less than 35	++	-	---	+
Marital status	Single	+	+	--	+
Social class	ABC1	-	-	--	+++
Education	Third level education	+	-	--	+++
Children under 18 in household	Yes	+	+	-	-
Location	Large Urban Settlement	+	+	---	++
Region	Dublin	+	+	--	+

+ or - < 10% above or below all respondents
++ or -- 10% to 20% above or below all respondents
+++ or --- > 20% above or below all respondents

Multivariate Analysis of Attendance at Arts Activities

This analysis also related to attendance by people at arts events, i.e. to question 1a of the study questionnaire. The analysis sought to ask for each art form or genre: is a person more likely or less likely to attend this art form or genre if they are male/female; older/younger etc. It sought to do this while controlling for the other factors, i.e. it looked at gender independent of age, class etc. The independent variables were age, gender, marital status, social class, educational level, children in household, urban/rural area and region.

The analysis asked: what is the relationship of any one variable on arts attendance, controlling for other influences? Multivariate statistical tests are appropriate for addressing questions of this nature. The technique used here is logistic regression and is similar to analysis conducted in the 1997 benchmark US arts participation study (National Endowment for the Arts, Survey of Public Participation in the Arts).

Logistic Regression estimates the probability of an event occurring, e.g. the likelihood of a person attending a play. In the text that follows, variables are only discussed if there was a statistically significant difference between the independent variable and the art form or genre for the study sample.

Results of the Multivariate Analysis on Q1a (Attendance at Arts Events)

Plays
The data suggests that, based on the study sample, people who attend plays are more likely to be female, to be aged over 45 years, to be in the ABC1 social class and to have attended third-level education.

Opera
Audiences of opera are more likely to be female, to be aged over 45 years, to have attended third level education and to reside in the Munster region.

Musicals
As with many art activities, females are more likely attendees of musicals. The likelihood of attending rises if the person attended third-level education and if the person lives in the Leinster region outside Dublin.

Variety Show/Pantomime
Attendees are more likely to be females, to be from larger urban areas and to be from outside Dublin.

Stand-up Comedy
Middle class people (ABC1) are more likely to attend comedy activities. The likelihood of attending also rises with third level education attendance.

Circus
Females are more likely to attend the circus than males and having children under 18 in the household also increases the chance of attending.

Open-air Street Theatre/Spectacle
People that attended third-level education and people from Connaught/Ulster are most likely to attend open-air street theatre/spectacle.

Mainstream Film
The analysis suggests that, based on the study sample, young people are the most likely film attendees with attendance decreasing with increased age. People that attended third level education and who live in a large urban area are also more likely attendees.

Art-house Film
Based on the study analysis, there were no statistically significant differences identified for attending art-house film in relation to the variables examined, i.e. gender, age, social class etc.

Contemporary Dance
Females were more likely to attend contemporary dance than males.

Ballet
Females were more likely to attend ballet than males.

Traditional/Folk Dance
Based on the study sample, there were no statistically significant differences identified for attending traditional/folk dance events in relation to the variables examined, i.e. gender, age, social class etc.

ANNEX 1: ADVANCED STATISTICAL ANALYSIS

Other Dance Performance
People who attended third level education are more like to attend 'other dance' performances.

Classical Music Concert or Recital
Based on the analysis of the study sample, people aged over 55 years are the most likely age cohort to attend classical music activities. People with third level education and who live in a large urban area are also more likely to attend classical music activities

Jazz/Blues Music
People from larger population centres are more likely to attend jazz/blues music activities.

Rock or Pop Music
Attendance at rock or pop music activities decreases with age. The age categories that are most likely attendees are the 15 to 34 year olds. People are more likely to go to rock or pop activities if they attended third level education. People are less likely to attend if they are from the Munster region.

Traditional, Irish or Folk Music
Attendance at traditional, Irish or folk music activities is more likely as a person gets older and if a person lives outside a large urban area.

Country and Western Music
As for traditional music, attendance at country and western music activities increases with age; people from the 45-55 year old age group are most likely to attend. Social class C2 and lower are the more likely to attend than higher social classes. Not having children under 18 years old in the household and living in rural areas also increase the likelihood of attending country and western music events. Attendance increases for people outside of Dublin, and is highest in Leinster (excluding Dublin) and Connaught/Ulster.

World Music
The 15 to 34 year old age group is most likely to attend world music activities.

Other Live Music Performance
Middle class people (of social class ABC1) are more likely attendees of 'other live music' performances. People living in Leinster outside Dublin are also more likely attendees.

Readings
Based on the study sample, women and those that have attended third-level education are more likely attendees at reading events.

Art Exhibitions
Based on the study sample, women, older people, those with third level education, those living in large urban areas and people living in Leinster (outside Dublin) are more likely attendees of art exhibitions.

ANNEX 2: SURVEY METHODOLOGY

Chapter 1 provided an overview of the survey population and the process used to undertake the survey. This annex gives more details on the steps involved in this part of the research, namely:

- Development of the survey questionnaire
- Undertaking the 1,210 face-to-face survey interviews
- The data entry and data analysis work
- Advanced statistical analysis
- Provision of full data set to the Arts Council

Development of the Survey Questionnaire

The research team did not start from a 'blank page' as a key requirement of the study was that it would generate data comparable to the data generated by the Arts Council's The Public and the Arts 1994 study. As such, the 1994 questionnaire was a starting point in developing the questionnaire for this study.

The 1994 questionnaire needed to be updated to take account of new developments in the arts in the intervening 12 years. Secondly, its language was updated in some respects. Thirdly, trends in international studies on arts attendance and participation identified a number of new areas for exploration in such surveys. Finally, the Arts Council wished to ask a number of new questions in relation to areas of interest in 2006 and, similarly, a number of areas of interest in 1994 were no longer relevant.

To support the consultants in developing the questionnaire, the Arts Council established an internal Working Group consisting of its staff members and specialists across the range of art forms. Important inputs were made by members of this Group, and by the Arts Council Director, in developing the questionnaire and finalising its wording, to reflect changes in the Irish arts context between 1994 and 2006.

Questionnaires from recent international studies were reviewed and, where new questions were added, the wording of questions from other countries was used (or adapted) where possible to facilitate comparison. For example, the question on venues attended in the past year (Question 6) was adapted from a question in the Northern Ireland study of 2004. Similarly, Questions 10 and 13 built on questions from the 2003 study on participation by the Arts Council of England and Question 18 (about government spending) was adapted from a question in an Australian arts survey. Useful insights were also gained from studies in New Zealand, Scotland and the US.

A draft version of the questionnaire was piloted before the final version of the questionnaire was signed off by the Arts Council.

Undertaking the Survey of 1,210 People

Based on the list of Irish District Electoral Divisions (DEDs), 100 sampling points were randomly selected covering the Republic of Ireland. At each sampling point, 12 households were randomly chosen and one person was interviewed per household. To ensure the survey was representative of the population, quota controls were set for age, gender, region and social class. In total 1,210 interviews were conducted and interviewing took place between 26th June and 04th August 2006.

The methodology of in-home face-to-face interviews was used because of the duration of questionnaire and nature of the study. In-home surveys provide an environment that is conducive to allowing the respondent to concentrate on a subject and give considered responses. The data collection followed the guidelines set out by ESOMAR (the World Association of Opinion and Market Research Professionals).

ANNEX 2: SURVEY METHODOLOGY

The interviewers used were fully trained and experienced in conducting such research. They were fully briefed on the project prior to the commencement of fielding.

Data Entry and Analysis

When the questionnaires were returned, a number of steps were undertaken:

- Questionnaires were reviewed by hand;
- Data was entered using a specialist data entry software programme, customised to this study, which picked up any data inconsistencies;
- A second quality check of the data was undertaken using the Data Desk software package.

Subsequent to data entry and file cleaning data tables were produced using SPSS.

A number of definitions used in the data analysis are presented in Table A2.1.

TABLE A2.1: DEFINITIONS OF TERMS USED IN DATA ANALYSIS

Occupational Class

- Based on occupation of head of household.
- 'Middle Class' includes Socio-economic Class A (Upper Middle Class, covering professions such as doctor, solicitor, accountant with own practice and company director), Class B (Middle Class, covering occupations such as engineer, accountant employed, business manager, school principal and journalist) and Class C1 (Lower Middle Class, covering occupations such as bank clerk, junior civil servant, nurse, teacher, priest, musician and computer technician).
- 'Skilled Working Class' refers to Socio-economic Class C2 covering occupations such as bricklayer, carpenter, fireman, garda, barman, taxi driver and bus driver.
- 'Semi-skilled' and 'Unskilled' Working Class covers occupations such as labourer, van driver, postman, hospital attendant and general operative.

Urban/Rural

- 'Rural' refers to somebody living in open countryside or in a settlement of under 1,500 people. This is the same definition as is used by the CSO in the Census.

Region

- 'Dublin' was defined as County Dublin, i.e. the four local authority areas of Dublin City Council; South Dublin County Council; Fingal County Council and Dun Laoghaire/ Rathdown County Council.
- 'Rest of Leinster' therefore constituted all of the counties of Leinster excluding Dublin.

All sample base sizes generate some margin of error. Figure A2.1 shows that the margin of error at the 95% confidence level for different sample sizes. The figures were calculated for a variable with two outcomes and for the worst possible case i.e. 50%, thus providing an upper bound for the margin of error.

ANNEX 2: SURVEY METHODOLOGY

FIGURE A2.1: MARGIN OF ERROR AT VARIOUS BASE SIZES

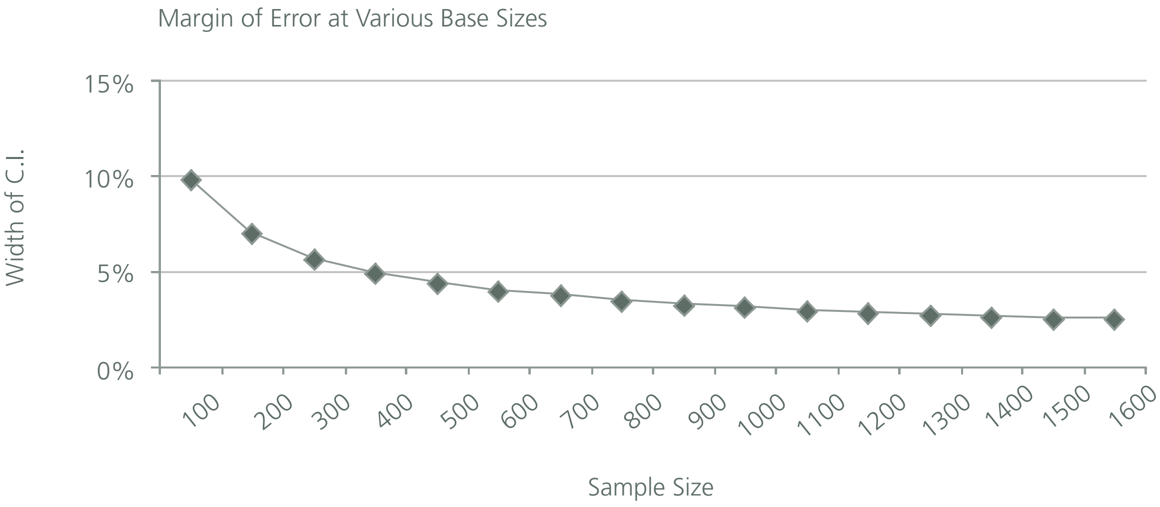

Figure A2.1 shows that, with a sample base size of 1,210 responses, the margin of error at the 95% confidence level is approximately +/- 3%. With this sample size, when sub groups are examined e.g. gender, region, urban/rural, social class etc., there is still a good accuracy level. As an example, with a sample size of approximately 600 responses (for gender), the confidence interval is +/- 4%.

As stated, the above diagram provides an upper bound for the margin of error. This is shown below (in Table A2.2) for the 50% proportion, i.e. +/- 3%. If 1,210 people are asked about a certain activity and 50% of them say that they undertake this activity, then the 'confidence interval' for this answer is between 47% and 53%. However, if only 5% say that they undertake the activity, or likewise if 95% of people say they undertake the activity, then the confidence interval narrows, as the table shows.

TABLE A2.2: CONFIDENCE INTERVALS AT 95% CONFIDENCE LEVEL FOR SELECTED SAMPLE PROPORTIONS

Proportion	95% confidence interval
95%	94% - 96%
90%	88% - 92%
70%	67% - 73%
50%	47% - 53%
30%	27% - 33%
10%	8% - 12%
5%	4% - 6%

Having produced the basic 2006 results and analysed them, a number of comparisons are made in the study with the results of the 1994 study. While this was generally possible:

- The updating of some categories in the 2006 questionnaire precluded direct comparison;
- Some questions had not been asked in 1994;
- In undertaking the 1994 analysis, some categories of information collected in some questions had been merged which made comparison difficult.

The process of data analysis was aided by comments and insights from a number of staff members and specialists from the Arts Council as well as by external experts.

ANNEX 2: SURVEY METHODOLOGY

Advanced Statistical Analysis

The advanced statistical analysis undertaken was presented in Annex 1.

In the 2004 report, Factor Analysis was conducted to identify groups of similar variables. Because of the data format for this study it was decided to carry out a Cluster Analysis of the cases to identify relatively homogeneous groups of people. Having identified the clusters, the demographic characteristics of each cluster were then examined. The cluster analysis was carried out on variables for attendance at the arts, viewing the arts on television and purchase of the arts.

Multivariate analysis was conducted to address the question of what impact one variable such as age, gender or social class has on arts participation controlling for other influences. The specific technique used was Logistic Regression. This technique estimates the probability of an event occurring, e.g. of an individual attending a live performance.

Provision of Dataset to Arts Council

A copy of the full dataset gathered from the 1,210 interviews, together with the cross-tabulations and advanced statistical analysis, was provided to the Arts Council.

ANNEX 3: SURVEY QUESTIONNAIRE

Questionnaire No.
Office use only

ARTS SURVEY

PLEASE PRINT CONTACT DETAILS

Name: (Mr. Mrs. Miss. Ms) ____________________

Address: ____________________

Telephone Number: ____________________

ASSIGNMENT NO. TRANSFER FROM QUOTA SHEET

Interviewer name: ____________________

Office use only

Q'aire No.

ANNEX 3: SURVEY QUESTIONNAIRE

C1 Gender

Male	1
Female	2

C2 Age [ ] State exact and Code

15 - 24	1
25 - 34	2
35 - 44	3
45 - 54	4
55 - 64	5
65+	6

C3 Marital status

Single	1
Married	2
Divorced/Separated	3
Widowed	4

C4 Occupation of Chief Income earner

[Record details below]

Now code ↓

C5 Social Class

AB	1
C1	2
C2	3
DE	4
F50+	5
F 50 -	6

C6 Working status [C.I.E.]

Working full-time	1
Working part-time	2
Self-employed	3
Unemployed [seeking employment]	4
Full-time homemaker	5
Student	6
Full-time farmer	7
Part time farmer	8
Retired	9

Occupation of Chief Income earner

[Record details below]

Working status [Respondent]

Working full-time	1
Working part-time	2
Self-employed	3
Unemployed[seeking employment]	4
Full-time homemaker	5
Student	6
Full-time farmer	7
Part time farmer	8
Retired	9

C7 Educational Level Completed [Respondent]

Primary level	1
Attended 2nd level	2
2nd level	3
Still at 2nd level	4
3rd level Under Graduate	5
3rd level Post Graduate	6
Still at 3rd level	7
No formal education	8

C8 Do you have children living with you under the age of 18?

Yes ☐

No ☐

ANNEX 3: SURVEY QUESTIONNAIRE

C9 Assignment No:

Interviewer declaration

I declare that this interview has been carried out strictly in accordance with your instruction and within the MRS Code of Conduct.

Signed

Date

Respondent willingness for re-interview

Yes 1

No 2

Good morning/afternoon/evening.

My name is __________ and I am working with ______________. We are currently conducting a survey in relation to your leisure activities and the arts, e.g. do you go to the cinema; do you buy CDs or DVDs, do you play a musical instrument etc.

We would be grateful if you could spare about 20 minutes to complete this survey.

SECTION 1 ATTENDANCE AT ARTS ACTIVITIES

The first section deals with general attendance at arts activities. By attendance, I mean that you that you **have gone out** to a performance, to the cinema, to a concert etc.

Q1 (A) WHICH, IF ANY, OF THESE ACTIVITIES HAVE YOU ATTENDED IN THE **PAST 12 MONTHS** (IRELAND OR ELSEWHERE)? **SHOW CARD A, TICK ALL THAT APPLY**

Q1 (B) HOW OFTEN HAVE YOU ATTENDED XXXX IN THE **PAST 12 MONTHS**?
TO BE ANSWERED FOR ALL TYPES OF ARTS ACTIVITIES TICKED UNDER Q1(A). CALL OUT THE RELEVANT CATEGORIES AND TICK AS APPROPRIATE IN TABLE.

ANNEX 3: SURVEY QUESTIONNAIRE

	Q1 (a) Attended in Last 12 Months	Q1b Frequency of attendance			
		Once	2-6 times	More than 6 times	Don't know
Group A					
1. A play	1	1	2	3	99
2. Opera	1	1	2	3	99
3. Musical	1	1	2	3	99
4. Variety show/ pantomime	1	1	2	3	99
5. Stand-up comedy	1	1	2	3	99
6. Circus	1	1	2	3	99
7. Open air street theatre/spectacle	1	1	2	3	99
Group B					
8. Mainstream film	1	1	2	3	99
9. Art-house film	1	1	2	3	99
Group C					
10. Contemporary dance	1	1	2	3	99
11. Ballet	1	1	2	3	99
12. Traditional/Folk dance	1	1	2	3	99
13. Other dance performance	1	1	2	3	99
Group D					
14. Classical music concert or recital (e.g. orchestral, choral or chamber)	1	1	2	3	99
15. Jazz/Blues music	1	1	2	3	99
16. Rock or Popular music	1	1	2	3	99
17. Traditional Irish or Folk music	1	1	2	3	99
18. Country & Western music	1	1	2	3	99
19. World music	1	1	2	3	99
20. Other live music performance	1	1	2	3	99
Group E					
21. Readings (e.g. literature/ poetry)	1	1	2	3	99
22. Art Exhibition (e.g. paintings, sculpture, photographs, multi-media)	1	1	2	3	99
23. Other - please specify	1	1	2	3	99
24. None of the above*	1	GO TO Q5			

ANNEX 3: SURVEY QUESTIONNAIRE

Q2A IN RELATION TO ATTENDING ARTS ACTIVITIES, AS MENTIONED IN THE PREVIOUS QUESTION, DO YOU GENERALLY:

	SINGLE CODE
Book your tickets in advance	1
Book your tickets when you go to the event, e.g. the concert or cinema	2
It varies/a combination	3
Free events/no booking required	4
Don't know	99

Q2B IN RELATION TO THE WAY THAT YOU BOOK YOUR TICKETS, DO YOU GENERALLY:

	SINGLE CODE
Book your tickets in person (i.e. face-to-face)	1
Book your tickets by telephone	2
Book your tickets on the internet	3
Other method of booking tickets	4
It varies/a combination	5
Free events/no booking required	6
Don't know	99

Q3 WITH REGARDS TO THOSE ARTS EVENTS YOU ATTENDED, WOULD YOU SAY THESE WERE:

	SINGLE CODE
All performed by professionals (i.e. full-time, paid people)	1
All performed by amateurs/voluntary/non-professional people	2
A mixture of amateur and professional	3
Don't know/can't remember	99

Q4A HOW FREQUENTLY DO YOU HAVE TO TRAVEL MORE THAN 20 MILES (32 KILOMETRES) FROM WHERE YOU LIVE TO ATTEND THESE ACTIVITIES JUST DISCUSSED?

READ OUT	SINGLE CODE
Never	1
Rarely	2
Sometimes	3
Almost always	4
Don't know/can't remember	99

ANNEX 3: SURVEY QUESTIONNAIRE

Q4B IN TERMS OF TIME REQUIRED TO TRAVEL TO AN ARTS ACTIVITY FROM WHERE YOU LIVE, HOW FREQUENTLY DO YOU HAVE TO TRAVEL FOR AN HOUR OR MORE:

READ OUT	SINGLE CODE
Never	1
Rarely	2
Sometimes	3
Almost always	4
Don't know/can't remember	99

Q5 HAVE YOU ATTENDED AN EVENT OR EVENTS AT AN ARTS FESTIVAL IN THE PAST 12 MONTHS (E.G. IN THE DUBLIN THEATRE FESTIVAL, THE KILKENNY ARTS FESTIVAL, THE GALWAY FILM FLEADH, THE CORK JAZZ FESTIVAL, A TRADITIONAL MUSIC FESTIVAL, A SUMMER SCHOOL OR AS PART OF A LOCAL ARTS WEEK?)

	SINGLE CODE
Yes	1
No	2
Don't know/can't remember	99

Q6 IN WHICH OF THE FOLLOWING VENUES HAVE YOU ATTENDED AN ARTS EVENT IN THE PAST 12 MONTHS? **SHOW CARD B (TICK ALL THAT APPLY)**

	MULTICODE
1. Cinema	1
2. Church	1
3. Concert Hall/Opera House	1
4. School Hall	1
5. Town Hall	1
6. Community Centre	1
7. Art gallery	1
8. Theatre	1
9. Other dedicated music/arts venue (e.g. Vicar Street in Dublin)	1
10. Library	1
11. Open Air Venue	1
12. Pub/Hotel	1
13. Other	1
14. None of the above	1

ANNEX 3: SURVEY QUESTIONNAIRE

Q7 HAVE YOU STOPPED TO LOOK AT ANY ART (E.G. A SCULPTURE) IN A PUBLIC PLACE (E.G. IN A PARK, ON THE STREET, ROADSIDE ETC.) WITHIN THE LAST 12 MONTHS?

	SINGLE CODE
Yes	1
No	2
Don't know/Can't remember	99

SECTION 2 VIEWING AND LISTENING TO THE ARTS

The next few questions relate not to live events you attended but to your viewing and listening habits.

Q8 WHICH OF THE FOLLOWING MEDIA HAVE YOU USED TO WATCH OR LISTEN TO AN ARTS PERFORMANCE OR EVENT IN THE PAST 12 MONTHS (E.G. WATCH A FILM OR PLAY, LISTEN TO ANY KIND OF MUSIC ETC)? **SHOW CARD C**

	MULTICODE	
1. Television	1	
2. Radio	1	
3. Cassette player	1	
4. CD player	1	
5. Record player	1	
6. Video recorder	1	
7. DVD player	1	
8. Digital music player (e.g. mp3 player or iPod)	1	GO TO Q9
9. Mini disc player	1	
10. Games console	1	
11. Computer	1	
12. Internet using dial-up	1	
13. Internet using broadband	1	
14. Mobile phone or other mobile communication device (e.g. PDA etc)	1	
15. Other	1	
16. None of the above	1	GO TO Q10

ANNEX 3: SURVEY QUESTIONNAIRE

Q9 WHICH OF THESE, IF ANY, HAVE YOU MADE A POINT OF WATCHING OR LISTENING IN THE PAST 12 MONTHS ON ANY MEDIA? **SHOW CARD D TICK ALL THAT APPLY**

	9 (a) Watched – on any media (e.g. television, DVD, internet etc.)	9 (b) Listened to – on any media (e.g. radio, cassette player, internet etc.)
Group A		
1. A Play	1	1
2. Opera	1	1
3. Musical	1	1
4. Variety show/pantomime	1	1
5. Stand-up Comedy	1	1
6. Circus	1	
7. Open air street theatre/ spectacle	1	
Group B		
8. Mainstream Film	1	
9. Art-house Film	1	
Group C		
10. Contemporary Dance	1	
11. Ballet	1	
12. Traditional/Folk Dance	1	
13. Other dance performance	1	
Group D		
14. Classical music concert or recital (e.g. orchestral, choral or chamber)	1	1
15. Jazz/Blues music	1	1
16. Rock or popular music	1	1
17. Traditional Irish or Folk music	1	1
18. Country & Western music	1	1
19. World music	1	1
20. Other live music performance	1	1
Group E		
21. Readings (e.g. literature/ Poetry)	1	1
22. Art Exhibition (e.g. paintings, sculpture, photographs, multi-media)	1	
23. Arts-related programme (e.g. a review programme, an arts documentary etc.)	1	1
24. Other please specify	1	1
25. None of these	1	1

ANNEX 3: SURVEY QUESTIONNAIRE

Q10 READING
WHICH OF THE FOLLOWING YOUR HAVE READ FOR PLEASURE WITHIN THE LAST 12 MONTHS?

	MULTICODE
1. Work of fiction, novel, story or play	1
2. Poetry	1
3. Biography or autobiography	1
4. Non-fiction/factual relating to the arts (e.g. a book about theatre, architecture, music etc.) (not newspapers or magazines)	1
5. Other non-fiction/factual (not newspapers or magazines)	1
6. Other	1
7. None of the above	1

SECTION 3 PURCHASING BEHAVIOUR AND THE ARTS

The next couple of questions relate to your purchasing behaviour, i.e. they relate to items that you may have bought and paid for.

Q11 (A) WHICH, IF ANY OF THE ITEMS ON THIS LIST DO YOU BUY OR HAVE YOU EVER BOUGHT?
SHOW CARD E

Q11. (B) HOW OFTEN WOULD YOU BUY XXXX?
CALL OUT CATEGORIES: REGULARLY; OCCASIONALLY
ASK FOR EACH CATEGORY TICKED UNDER Q11 (A)

Q11. (C) OF THOSE XXXX, HOW MANY WOULD BE THE WORK OF LIVING IRISH ARTISTS?
CALL OUT CATEGORIES: ALL; SOME; NONE
ASK FOR EACH CATEGORY TICKED UNDER Q11 (B)

ANNEX 3: SURVEY QUESTIONNAIRE

		Q11b How often would you buy?			Q11c Irish Artists			
	Q11a buys	Regularly	Occasionally	Don't know	All	Some	None	Don't know
Buying CDs, cassettes, downloads etc. – for listening								
1. Classical music concert or recital (e.g. orchestral, choral or chamber)	1	1	2	99	1	2	3	99
2. Opera	1	1	2	99	1	2	3	99
3. Jazz/Blues music	1	1	2	99	1	2	3	99
4. Rock or popular music	1	1	2	99	1	2	3	99
5. Traditional Irish or Folk music	1	1	2	99	1	2	3	99
6. Country & Western music	1	1	2	99	1	2	3	99
7. World music	1	1	2	99	1	2	3	99
8. Other music	1	1	2	99	1	2	3	99
9. Comedy	1	1	2	99	1	2	3	99
10. Spoken word (e.g. poetry, stories or book)	1	1	2	99	1	2	3	99
11. Other art performance purchased for listening	1	1	2	99	1	2	3	99
Buying Books for Pleasure								
12. Work of fiction, novel, story or play	1	1	2	99	1	2	3	99
13. Poetry	1	1	2	99	1	2	3	99
14. Biography or autobiography	1	1	2	99	1	2	3	99
15. Non-fiction/factual relating to the arts (e.g. book about theatre, architecture, music etc.) (not newspapers or magazines)	1	1	2	99	1	2	3	99
16. Other non-fiction/factual (not newspapers or magazines)	1	1	2	99	1	2	3	99
17. Other reading	1	1	2	99	1	2	3	99
Buying Videos, DVDs, downloads etc. – for watching								
18. Film/TV drama	1	1	2	99	1	2	3	99
19. Rock or Popular music	1	1	2	99	1	2	3	99
20. Classical music concert or recital (e.g. orchestral, choral or chamber)	1	1	2	99	1	2	3	99
21. Opera/Dance	1	1	2	99	1	2	3	99
22. Other arts related (e.g. TV series, stand-up comedy, other music etc.)	1	1	2	99	1	2	3	99
23. Original works of art (e.g. paintings, drawings, sculpture, photographs, original prints)	1	1	2	99	1	2	3	99
24. None of the above	1							

ANNEX 3: SURVEY QUESTIONNAIRE

Q12 IN THE PAST 12 MONTHS, HAVE YOU DOWNLOADED MATERIAL RELATING TO THE ARTS (E.G. MUSIC, A FILM OR SPOKEN WORD).

	SINGLE CODE
Regularly	1
Occasionally	2
Never	3
Don't know/Can't remember	99

SECTION 4 PARTICIPATION IN THE ARTS

The next questions move on to dealing with people's participation in arts activities. By participation, we mean activities **in which you take part,** as opposed to just attend as part of the audience.

Q13 (A) IN THE PAST 12 MONTHS, HAVE YOU **TAKEN PART** IN ANY OF THE FOLLOWING ACTIVITIES? **[SHOW CARD F]**

Q13 (B) ARE YOU A MEMBER OF A CLUB/SOCIETY/GROUP FOR XXXX OR HAVE YOU ATTENDED ANY EDUCATIONAL COURSES/CLASSES IN THIS AREA IN THE PAST 12 MONTHS?
TO BE ASKED FOR ALL ACTIVITIES TICKED UNDER Q13 (A)

ANNEX 3: SURVEY QUESTIONNAIRE

	13 (a) taken part in past 12 months	13 (b) Member of Club/Group or Participation in Class or Course – past 12 months
1. Clubbing/disco dancing	1	1
2. Set dancing	1	1
3. Other Irish traditional/folk dancing	1	1
4. Other dancing [not fitness class]	1	1
5. Sing in a choir	1	1
6. Other singing to an audience or rehearsing [not karaoke]	1	1
7. Play a musical instrument to an audience or rehearsing	1	1
8. Play a musical instrument for your own pleasure	1	1
9. Writing any music	1	1
10. Performing or rehearsing in play/drama	1	1
11. Performing or rehearsing in opera	1	1
12. Performing or rehearsing in light opera or musical	1	1
13. Helping with running arts event or organisation	1	1
14. Painting / drawing / sculpture	1	1
15. Photography as an artistic activity [not family or holidays]	1	1
16. Making films or videos as an artistic activity [not family or holidays]	1	1
17. Making artworks or animation on a computer	1	1
18. Writing (e.g. poetry, stories or plays)	1	1
19. Other	1	1
20. Don't know	1	1
21. None of the above	1	1

SECTION 5 DIFFICULTIES AND BARRIERS IN ATTENDING ARTS ACTIVITIES

Q14 (A) DO YOU HAVE ANY DIFFICULTIES IN ATTENDING OR TAKING PART IN THOSE ARTS ACTIVITIES WHICH INTEREST YOU?'

	SINGLE CODE	
Yes	1	go to Q16(b)
No	2	go to Q17

ANNEX 3: SURVEY QUESTIONNAIRE

Q14 (B) IF YES, WHAT SORT OF DIFFICULTIES DO YOU HAVE?'
(NO SHOW CARD – PROBE TO PRE-CODE)

	MULTICODE (no more than 3)
Health issues	1
Access to building	2
Can't afford - cost	3
Family commitments	4
Other commitments	5
Transport difficulties	6
Fear of going out in the evening	7
Too far away/inconvenient	8
Nobody to go with	9
Inadequate information on event	10
Not very interested in these kinds of things	11
I might feel uncomfortable or out of place	12
Difficult to find time	13
Other SPECIFY	14

SECTION 6 GETTING INFORMATION ABOUT ARTS ACTIVITIES

This section asks a couple of questions about where you find out about arts events and activities.

Q15 HOW DO YOU USUALLY FIND OUT ABOUT THE ARTS ACTIVITIES YOU ARE INTERESTED IN?
[SHOW CARD G] MULTICODE NO MORE THAN 3

	MULTICODE (no more than 3)
Television	1
Radio (national)	2
Radio (local)	3
Newspapers national	4
Newspapers local	5
Mailing list (post)	6
Mailing list (e-mail)	7
Word of mouth	8
Poster/Billboard/Noticeboard	9
Events Guide	10
Flyer/leaflet	11
Internet	12
Teletext	13
Text message (SMS)	14
Other, SPECIFY	15
None of the above	16

ANNEX 3: SURVEY QUESTIONNAIRE

Q16 HOW SATISFIED OR DISSATISFIED ARE YOU WITH THE AVAILABILITY OF INFORMATION ABOUT ARTS EVENTS AND ACTIVITIES?

	SINGLE CODE
Very Satisfied	1
Satisfied	2
Neither satisfied nor dissatisfied	3
Dissatisfied	4
Very Dissatisfied	5
Don't Know	99

SECTION 7 ATTITUDES AND AWARENESS ABOUT THE ARTS

We are now moving towards the end of the survey and I would like to ask you a number of questions relating to your opinions on the arts and how they fit into our lives.

Q17 I AM GOING TO READ OUT SOME STATEMENTS ABOUT THE ARTS. FOR EACH ONE, PLEASE TELL ME WHICH OF THE FOLLOWING APPLIES. **SHOW CARD H**

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't Know
1. Arts education in schools (e.g. dance, drama, music etc) is as important as science education	1	2	3	4	5	99
2. Arts activity helps to bring visitors and tourists to Ireland	1	2	3	4	5	99
3. The arts have become more available in the past 10 years	1	2	3	4	5	99
4. Family support and interest is the most important factor for a person to develop an interest in the arts	1	2	3	4	5	99
5. As much importance should be given to providing arts amenities as is given to providing sports amenities	1	2	3	4	5	99
6. Lack of arts education at school is a significant obstacle to developing an interest in the arts	1	2	3	4	5	99
7. Today's arts and artists are as important to our society as the legacy of the arts and artists of the past	1	2	3	4	5	99
8. I am interested in the arts (e.g. music, dancing, reading for pleasure etc.)	1	2	3	4	5	99
9. The arts play an important and valuable role in a modern society such as Ireland	1	2	3	4	5	99
10. The arts from different cultures give us an insight into the lives of people from different cultures	1	2	3	4	5	99

ANNEX 3: SURVEY QUESTIONNAIRE

11. The current level of spending on the arts should be maintained even in times of economic recession.	1	2	3	4	5	99
12. In the context of the current economic environment, government spending on the arts should be increased (even if that means a cut or a smaller increase elsewhere in government spending)	1	2	3	4	5	99
13. Spending on the arts by your local authority (i.e. city or county council) should be increased (even if this means a cut or a smaller increase elsewhere in local authority spending)	1	2	3	4	5	99

Q18 I NOW WANT TO SHOW YOU THE AMOUNTS OF MONEY THAT THE GOVERNMENT IS SPENDING ON A RANGE OF ORGANISATIONS AND SERVICES. THESE ARE THE APPROXIMATE AMOUNTS SPENT FOR EVERY ADULT IRISH PERSON FOR THE NORMAL ONGOING WORK OF A NUMBER OF ORGANISATIONS AND AREAS IN 2006. **SHOW CARD I**

READ OUT: GOVERNMENT SPENDING ON ARTS AND CULTURE GOES TO ORGANISATIONS LIKE THE NATIONAL MUSEUM, THE NATIONAL CONCERT HALL, THE ARTS COUNCIL, THE FILM BOARD AND ON VENUES AND EVENTS AROUND THE COUNTRY, E.G. VIA THE LOCAL AUTHORITIES.

In the context of overall government spending, do you feel the budget for arts and culture is:

	SINGLE CODE
Too high and should be decreased	1
About right	2
Too low and should be increased	3

Q19 IF YOU COULD CHOOSE WHERE TO ALLOCATE GOVERNMENT SPENDING ON THE ARTS, WHICH OF THE FOLLOWING WOULD BE THE TWO MOST IMPORTANT PRIORITIES FOR YOU? **SHOW CARD J**

	1st Choice	2nd Choice
National organisations and events such as Abbey Theatre, Galway Arts Festival, Wexford Festival Opera, Siamsa Tíre	1	1
New and experimental work in the Arts (e.g. new developments in the arts)	2	2
Professional arts groups and venues operating at local and regional level	3	3
Arts works and arts events in the Irish Language	4	4
The work of individual professional arts such as writers, painters, composers	5	5
Arts programmes and facilities dedicated to working for and with children and young people	6	6
Arts programmes directed at areas of social disadvantage	7	7
Local amateur and community-based arts activity	8	8

ANNEX 3: SURVEY QUESTIONNAIRE

Q20 ARE YOU AWARE THAT YOUR LOCAL AUTHORITY (I.E. CITY OR COUNTY COUNCIL) EMPLOYS A SPECIALIST OFFICER FOR THE ARTS?

	SINGLE CODE
Yes	1
No	2
Don't know	99

Q21 ARTS CENTRES ARE PUBLICLY FUNDED, DEDICATED SPACES FOR USE FOR ARTS EVENTS AND PERFORMANCE. THERE ARE A NUMBER OF ARTS CENTRES LOCATED AROUND THE COUNTRY. DO YOU KNOW OF AN ARTS CENTRE NEAR YOU?

	SINGLE CODE
Yes, please name ______________________	1
No	2
Don't know	99

JUST BEFORE WE FINISH, CAN I ASK YOU A FEW BACKGROUND QUESTIONS? WE ARE ASKING THESE QUESTIONS PURELY FOR CLASSIFICATION PURPOSES.

A. LOCATION (INTERVIEWER TO RECORD)	
	SINGLE CODE
Urban or Suburban – Population over 50,000 people (List: Dublin, Cork, Limerick, Galway, Waterford cities and suburbs – including towns that have become part of these urban areas – but not towns close by that are commuter towns)	1
Large town (or its suburbs) – Population approx between 10,000 and 50,000 people (List: Carlow, Naas, Celbridge, Newbridge, Maynooth, Kilkenny, Portlaoise, Dundalk, Drogheda, Navan, Tullamore, Athlone, Mullingar, Wexford, Bray, Greystones, Arklow, Wicklow, Ennis, Shannon, Cobh, Carrigaline, Mallow, Tralee, Killarney, Clonmel, Ballina (Mayo), Castlebar, Sligo, Letterkenny)	2

ANNEX 3: SURVEY QUESTIONNAIRE

Town (or its suburbs) – Population between 1,500 and 10,000 people	3
Rural – Population below 1,500 people or open countryside	4

B. WHAT IS YOUR ETHNIC OR CULTURAL BACKGROUND?

	SINGLE CODE
White – Irish, Irish Traveller, Other white background	1
Black or Black Irish – African, Any other black background	2
Asian or Asian Irish – Chinese, Other Asian	3
Other, including mixed background	4

C. THE FINAL QUESTION IS ABOUT YOUR HOUSEHOLD INCOME.

By household, we mean the unit you are part of for income purposes. So, if you are part of a family or couple living together, this is the total income of the household members. If you share your accommodation with a group of unrelated people, then it is just your own income. If you live alone, then it is your own income.

WHAT WAS YOUR TOTAL ANNUAL HOUSEHOLD INCOME FOR 2005 (INCLUDING INCOME FROM ALL SOURCES)? **SHOW CARD K**

	SINGLE CODE
Below €15,000	1
Between €15,000 and €29,999	2
Between €30,000 and €44,999	3
Between €45,000 and €59,999	4
Between €60,000 and €74,999	5
€75,000 and over	6
Refused	99

THANK RESPONDENT, COMPLETE CLASSIFICATION & CLOSE.

ANNEX 3: SURVEY QUESTIONNAIRE

SHOW CARD A

GROUP A
A play
Opera
Musical
Variety show/pantomime
Stand-up comedy
Circus
Open air street theatre/spectacle

GROUP B
Mainstream Film
Art-house Film

GROUP C
Contemporary Dance
Ballet
Traditional/Folk Dance
Other dance performance

GROUP D
Classical music concert or recital
(e.g. orchestral, choral or chamber)
Jazz/Blues music
Rock or popular music
Traditional Irish or Folk music
Country & Western music
World music
Other live music performance

GROUP E
Readings (e.g. literature/poetry)
Art Exhibition (e.g. paintings, sculpture,
photographs, multi-media)

Other - please specify

SHOW CARD B

Cinema
Church
Concert Hall/Opera House
School Hall
Town Hall
Community Centre
Art gallery
Theatre
Other dedicated music/arts venue (e.g. Vicar Street in Dublin)
Library
Open Air Venue
Pub/Hotel
Other

ANNEX 3: SURVEY QUESTIONNAIRE

SHOW CARD C

Television
Radio
Cassette player
CD player
Record player
Video recorder
DVD player
Digital music player
(e.g. mp3 player or ipod)
Mini disc player
Games console
Computer
Internet using dial up
Internet using broadband
Mobile phone or other mobile
communication device (e.g. PDA etc)
Other

SHOW CARD D

	9 (a) Watched – on any media (e.g. television, dvd, internet etc.)	9 (b) Listened to – on any media (e.g. radio, cassette player, internet etc.)
GROUP A		
A Play		
Opera		
Musical		
Variety show/pantomime		
Stand-up Comedy		
Circus		
Open air street theatre/spectacle		
GROUP B		
Mainstream Film		
Art-house Film		
GROUP C		
Contemporary Dance		
Ballet		
Traditional/Folk Dance		
Other dance performance		
GROUP D		
Classical music concert or recital (e.g. orchestral, choral or chamber)		
Jazz/Blues music		
Rock or popular music		
Traditional Irish or Folk music		
Country & Western music		
World music		
Other live music performance		

ANNEX 3: SURVEY QUESTIONNAIRE

GROUP E
Readings (e.g. literature/Poetry)
Art Exhibition (e.g. paintings, sculpture, photographs, multi-media)
Arts-related programme (e.g. a review programme, an arts documentary etc.)
Other please specify

SHOW CARD E

BUYING CDS, CASSETTES, DOWNLOADS ETC. – FOR LISTENING

Classical music concert or recital (e.g. orchestral, choral or chamber)
Opera
Jazz/Blues music
Rock or popular music
Traditional Irish or Folk music
Country & Western music
World music
Other music
Comedy
Spoken word (e.g. poetry, stories or book)
Other art performance purchased for listening

BUYING BOOKS FOR PLEASURE

Work of fiction, novel, story or play
Poetry
Biography or autobiography
Non-fiction/factual relating to the arts (e.g. book about theatre, architecture, music etc.)(not newspapers or magazines)
Other non-fiction/factual (not newspapers or magazines)
Other Books

BUYING VIDEOS, DVDS, DOWNLOADS ETC. – FOR WATCHING

Film/TV drama
Rock or Popular music
Classical music concert or recital (e.g. orchestral, choral or chamber)
Other arts related (e.g. TV series, stand-up comedy etc.)

Original works of art (e.g. paintings, drawings, sculpture, photographs, original prints)

SHOW CARD F

Clubbing/disco dancing
Set dancing
Other Irish traditional/folk dancing
Other dancing [not fitness class]

ANNEX 3: SURVEY QUESTIONNAIRE

Sing in a choir
Other singing to an audience or rehearsing [not karaoke]
Play a musical instrument to an audience or rehearsing
Play a musical instrument for your own pleasure
Writing any music
Performing or rehearse in play/drama
Performing or rehearse in opera
Performing or rehearse in light opera or musical
Helping with running arts event or organisation
Painting / drawing / sculpture
Photography as an artistic activity [not family or holidays]
Making films or videos as an artistic activity [not family or holidays]
Making artworks or animation on a computer
Writing (e.g. poetry, stories or plays)
Other

SHOW CARD G

Television
Radio (national)
Radio (local)
Newspapers national
Newspapers local
Mailing list (post)
Mailing list (e-mail)
Word of mouth
Poster/Billboard/Noticeboard
Events Guide
Flyer/leaflet
Internet
Text message (SMS)
Other

SHOW CARD H

Category	Code
Strongly agree	1
Agree	2
Neither agree nor disagree	3
Disagree	4
Strongly disagree	5
Don’t Know	6

ANNEX 3: SURVEY QUESTIONNAIRE

SHOW CARD I

Health Service Executive	€3,500
Primary Education	€720
International Co-operation and Overseas Aid	€180
Prison Service	€100
Arts and Culture	**€44**
IDA Ireland	€41
Sports related spending	€31
Courts Service	€24
BIM	€13

SHOW CARD J

National organisations and events such as Abbey Theatre, Galway Arts Festival, Wexford Festival Opera, Siamsa Tíre

New and experimental work in the Arts (e.g. new developments in the arts)

Professional arts groups and venues operating at local and regional level

Arts works and arts events in the Irish Language

The work of individual professional arts such as writers, painters, composers

Arts programmes and facilities dedicated to working for and with children and young people

Arts programmes directed at areas of social disadvantage

Local amateur and community-based arts activity

SHOW CARD K

Tell the interviewer the letter for your household income category

A	Below €15,000
B	Between €15,000 and €29,999
C	Between €30,000 and €44,999
D	Between €45,000 and €59,999
E	Between €60,000 and €74,999
F	€75,000 and over

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