

**The
Public
and
The Arts**

**A Survey
of
Behaviour
and
Attitudes
in Ireland**



The Arts Council/
An Chomhairle Ealaíon

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October, 1994

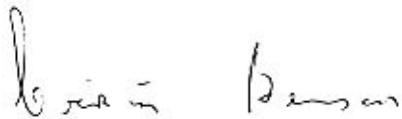
FOREWORD

Since it began its term of office in September 1993, the Arts Council has been acutely aware of the scale and rate of change in the arts in Ireland. The need to prepare a national plan meant that anecdote and intuition needed to be tested against objective research. It was twelve years since the first and last survey of audiences had been conducted. That early piece of work provided much interesting information which could act as baseline for new research. The experience of that survey also suggested the need for a methodologically more sophisticated approach.

The Arts Council commissioned an independent national survey of *The Public and the Arts* from a research team based in the Graduate School of Business of University College Dublin. The result is a benchmark piece of research on the arts in Ireland. I will not comment on the results since I believe that they speak for themselves and will make fascinating reading for anybody seriously interested in the arts in Ireland.

Advance analyses available to the Arts Council ensured that the Arts Plan 1995-1997 was formulated with the objective findings of this survey clearly in mind. I believe that this symbiotic relationship of empirical research and active policy formulation is a most productive model for developing policy on the arts in Ireland. The quality of this report ensures that the health of the public's relationships with the arts can now be regularly and confidently monitored, as can the success or failure of Arts Council policy in these areas.

On behalf of my colleagues, members and staff, in the Arts Council may I thank the authors of this excellent report and recommend it to the widest possible critical readership.

A handwritten signature in cursive script, reading "Ciarán Benson".

Ciarán Benson
Chairperson, The Arts Council

October, 1994

EXECUTIVE SUMMARY

Context and Objectives

1.1

The study was conducted in the context of major initiatives in public policy in the arts: the establishment of a Department of Arts, Culture and the Gaeltacht and the development by the Arts Council of a three-year plan to develop the arts in Ireland.

1.2

One of the main objectives of the study is to provide a comparison with the data collected in the 1981 survey of audiences, acquisitions and participation. In 1994, information was gathered on a more comprehensive range of live arts events, categories of purchase of arts products and types of amateur activities.

Extent of Change 1981-1994

2.1

Comparing attendance at only those events which were also measured in 1981 there has been a growth in aggregate attendance levels from 60% in 1981 to 78% in 1994. This increase is found for all artforms, with the exception of ballet, and is quite dramatic in the case of film and popular music and in exhibitions of paintings/sculpture.

2.2

A comparison of purchases of those categories of arts goods which were measured in 1981 with purchases in 1994 shows that there has been considerable growth in two categories: the purchase of novels, poetry and plays by living Irish artists and of records/tapes of classical music.

2.3

In the 1994 survey 25 categories of participation in amateur arts activities were measured, more than twice the number measured in 1981 and it would appear that participation was considerably underestimated in 1981. In 1994 35% of the population participated in one or more activities. A comparison of rates of participation with those activities measured in 1981, shows an overall increase of just 5 percentage points from 16% to 21%.

2.4

The difference in aggregate attendance between urban and rural areas has decreased from 15 percentage points in 1981 to 11 in 1994. There is also still an urban/rural gap in relation to some categories of purchase and there continues to be little differentiation in participation in amateur arts activities between urban and rural areas.

2.5

The contrasts between regions are still in evidence: Dublin continues to have by far the highest attendance levels with 90% going to at least one arts event, and the rest of Leinster continues to have the lowest at 65%. There are also some small changes in regional variation in participation levels, where growth is primarily confined to Dublin and the rest of Leinster.

2.6

There has been a substantial growth in aggregate attendance among all social classes since 1981. However, the gaps between the classes remain. Furthermore, in relation to certain types of live events, categories of arts goods and aggregate participation levels in amateur arts activities, there is somewhat of a widening of the class differential, particularly in relation to the semi-skilled/unskilled working class.

Response and Behaviour in 1994

3.1

An analysis of attendances at the more comprehensive range of arts events measured in 1994 shows that 83% of the population surveyed attended an event during the last twelve months.

3.2

By far the largest proportion of respondents (54%) attended mainstream film, followed by a play (37%), while comparatively few attended a performance of orchestral music (9%), choral music (7%) or opera (6%).

3.3

Less than one-quarter (24%) attended an exclusively professional event while 45% attended across the amateur/professional divide.

3.4

Less than 10% of the population attended any given type of local arts activity or arts festival. The Cork Jazz Festival is the most popular (8%), followed by the Dublin Theatre Festival (7%) and a local arts week (7%).

3.5

Consumption of all artforms inside the home is significantly higher than outside, although the relative popularity of the different artforms is found to be the same: for example 89% watch mainstream films on television or commercially-rented video compared with the 54% who actually attended a mainstream film in the past twelve months.

3.6

The most commonly purchased category of arts product is that of rock/pop music (42%), followed by novels which are bought by 35%. The type of purchases of arts goods by living Irish artists is in those areas where there is significant Irish production: traditional/folk music, rock/pop music and literary works.

3.7

Only a relatively small proportion of the population participates in any one individual amateur arts activity. Social dancing, i.e. set dancing (8%) and disco dancing (8%) are the most popular, closely followed by those involved in choirs (7%).

3.8

Almost three-quarters (73%) of the population experienced some difficulty in attending an arts event or participating in an arts activity. The most common obstacles were: expense (12%); the event being too far away/inconvenient (12%) and family/other commitments (10%).

3.9

Local sources of information are by far the most common method of learning about arts activities and events: 71% mention the local press, local radio and newsletters, while word-of-mouth is mentioned by 54%.

Profiling arts Publics

4.1

The study identified that each individual artform/arts product belongs to one of a number of dimensions which can be summarised into three broad groupings: those associated with the 'high' arts, for example, plays; popular culture entertainment, for example, film; and traditional culture, for example, country and western music.

4.2

Four key factors which were consistently found to have an *independent* influence on the dispositions of different sections of the population to engage with each of these dimensions of the arts are occupational class, education, age and region.

4.3

The occupational class categories which consistently emerge as having relatively low involvement are those which belong to either the skilled working class or to the semi-skilled/unskilled working class.

4.4

For all dimensions associated with the 'high' arts, the higher the level of education the more likely is involvement.

4.5

The age profile is that of those who are middle-aged and/or older. The exceptions to this trend are those who fall into the popular culture groupings specifically to do with rock/pop music, jazz/blues music and film, where the age profile is that of younger people.

4.6

Those living in Dublin are also found consistently to have a greater disposition to engage with the arts. The exceptions are the dimensions associated with traditional cultural entertainment.

4.7

The factors which were found to have the strongest independent association with participation in amateur activities are those of occupational class, age and gender: that is those who are middle-class, who are better educated, who are younger and are women.

Attitudes to the Arts

5.1

Responses to a wide range of questions designed to explore attitudes to the role of the arts and its importance in the economic, social, cultural and educational life of Irish society reveal a strong level of support for the arts among the general public.

5.2

There is a strong agreement by the public with the statement that the arts have become more accessible in the past ten years (84%).

5.3

Sixty per cent of the Irish public believe that current expenditure on the arts should be maintained at its current level even in times of economic recession.

5.4

Local, amateur and community-based arts activity emerges top of the list of spending priorities (47%). While 44% give spending on arts programmes and facilities working for and with children and young people first or second choice.

5.5

Support for individual professional artists, such as writers, painters and composers, as well as support for new and experimental work in the arts is given top priority by only a small minority of people, and very few believe that arts practice in the Irish language is a top priority.

5.6

Almost two-thirds (64%) believe that local authorities should share expenditure with central government for local arts facilities or activities, while a further 10% believe that local authorities should be fully responsible. Sixty per cent are in favour of local authorities employing an arts officer.

International Comparisons

6.1

A comparison between Ireland, Great Britain, Wales and Northern Ireland, shows that aggregate attendances in Ireland (83%) are around the norm for these countries. In Finland, almost 80% of the population take part in at least one event, but attendance rates for many activities are in decline.

6.2

A broadly similar pattern emerges in relation to the relative popularity of individual artforms or cultural practices and for the relationships between behaviour and a number of socio-demographic variables.

6.3

Patterns in the use of television as a means of accessing the arts are broadly similar in Ireland, Great Britain as a whole and Scotland and the same order of preference for artforms is also evident.

PREFACE

In 1983 the findings of a survey, commissioned and conducted by the Arts Council in 1981, were published. This study - *Audiences, Acquisitions and Amateurs, participation in the arts* - provided the Council with benchmark data on patterns of behaviour of the Irish population in relation to attendance at, and participation in, arts, as well as information on purchasing behaviour in relation to arts goods.

The purpose of the present study, conducted in 1994, is threefold. First, it provides comparative data with the findings from the 1981 survey, tracking any changes in behaviour of the population in relation to attendance at arts events, acquisition of arts goods and participation in arts activities.

Second, the scope of the present study is much broader and provides, not only more comprehensive information on behaviour patterns of the Irish people in relation to the arts but, for the first time, it gathers new data on areas such as the importance of home-based technology as a means of accessing the arts; on levels of awareness of art activities and on the sources of information available to people on these activities.

Third, for the first time, too, the survey measures attitudes to the definition, role and significance of the arts in community, economic and social life. In this way it is intended that the 1994 study will provide the Arts Council, and the wider arts community, with insights into the minds of their ultimate client, the Irish people, and will thus contribute to the task of reviewing the impact of policy and practice to date and of providing important indicators for the future.

The concept of participation and access is a key concern in sociological literature on the arts, a sociology of the arts having as a primary focus the social nature of the arts, in their production, distribution and reception. Analysis of the audience as receivers or cultural consumers forms an important part of the sociological understanding of art and culture, and an interest by sociologists in the composition and response of audiences for the arts is part of a long tradition. In this perspective, cultural production is closely related to cultural reception, the reading of a cultural product being an act of interpretation on the part of the receiver (Wolff, 1981). In such terms, the viewer, reader or audience is actively involved in the construction of the work of art, and without the act of reception or consumption, the cultural product is incomplete.

Empirical studies of literacy and of the reading public, along with studies of cultural consumers of music, painting and the performing arts are numerous. Such studies inform cultural policy throughout Europe. A study which combines empirical research on arts audiences with a theoretical analysis of the nature of culture and its distribution in society uses the concept of "cultural capital" (Bourdieu, 1984) to indicate the interdependence of access to culture with social, economic and political position. Considered as symbolic goods, works of art only exist for those who have the means of appropriating or deciphering them. In order to absorb a work of art "specific competences are required... competences that are not innate but can only be acquired either through inculcation in the setting of the family through experience of a range of artistic objects and practices and/or through formal inculcation in school" (Garnham and Williams, 1980). The acquisition of cultural competence - the 'codes' necessary to understand a work of art - is clearly related to class and education (Lewis, 1990). This relationship was highlighted by two major studies on French cultural practices carried out on the initiative of the Ministry of Culture (Council of Europe, 1991). Other factors are also significant. Analysis of Swedish cultural policy indicates that imbalances in cultural capital existed not only on grounds of class and education but also in relation to the regions. "The social barrier against democratic cultural consumption had a regional aspect: people in rural areas, far from the cultural centres, had in addition to a social barrier, a geographical one to transcend" (Vestheim, 1994). In Sweden, this knowledge led to a reassessment of cultural policy and the early 1970s marked the beginning of a new policy focused on regional initiatives with a view to expanding cultural capital in Scandinavian countries.

Structure of Report

The report begins with an overview of national policy in the period since the last survey was undertaken which sets the context for the analysis of changing behaviour of the Irish public. To set the context for a discussion of comparable international research findings, the section also includes a brief discussion of a number of international cultural models.

The second section deals with the extent of change in public behaviour in relation to the arts between 1981 and 1994. This is followed by a third section which considers in detail the position of the arts in 1994: it examines the support for different artforms by audiences of live events, the home-based audience, the consumers of arts products and those who participate in amateur activities and it looks at a number of obstacles to involvement and other influences on behaviour.

Section four identifies the different live arts events, arts programmes and arts products which can be grouped together and profiles the different arts publics who are disposed to be involved in each of these groupings. Section five examines a range of attitudes and views of the Irish public on the economic, social, cultural and educational significance of the arts in Irish life, and, in particular, considers views on priorities for expenditure. Section six outlines the findings of comparable international research and section seven draws together the key findings of the study and signals a number of important issues which need to inform the agenda for future action by policymakers.

Overview of National Policy

Introduction

This is an overview of Arts Council policy and practice in the decade 1983 - 1993, allowing us to place changes in public behaviour and attitudes in the context of any changes in policy since the publication of the first survey. Such policy is manifest in a range of ways from budget allocation to Council staffing profile. It is articulated in a range of Arts Council documentation, including the Council's Annual Reports, its newsletter 'Art Matters', commissioned reports, and leaflets, pamphlets and information documents issued by the Council and its officers from time to time.

In order to place the information collected on Irish trends in relation to participation in cultural activities and attitudes to the role of the arts in the international cultural policy context, an extensive review of the research available in other countries was undertaken and is also discussed in this section.

The tenth Arts Council, An Chomhairle Ealaion, appointed in September 1993, has formulated the following mission statement:

As the statutory body entrusted with stimulating public interest in the arts and with promoting their knowledge, appreciation and practice, the Arts Council believes that everyone in Ireland has an entitlement to meaningful access to and participation in the arts. The Council understands that it has a primary responsibility to encourage and maintain high standards especially in the living contemporary arts. It also understands that it has a clear responsibility to foster those structures which assist and develop dialogue between artists, the arts and the communities from which they emerge.

The survey 'Audiences, Acquisitions and Amateurs' was published by the Arts Council in March 1983, ten years earlier. At the time of that report the Arts Council emphasised its role in supporting the individual artist and in preserving the dignity of the artist in society. The Council acknowledged the barriers of attitude and access to greater participation in the arts which had been identified by the survey and committed itself to the task of breaking down these barriers and creating "...the greatest possible participation in the arts in Ireland to the benefit of the individual, the community and the country as a whole" (Arts Council, Annual Report, 1983).

The evolution of Arts Council policy from the position in 1983 as set out above to the more inclusive mission statement it espouses today highlights the importance of updating the information yielded by the first survey, taking into account changes in Irish society, developments in the Council's role, and key issues in cultural policy.

Four important areas of Arts Council policy as it has developed in the course of the last decade, have been identified. First, a continuing concern for the concept of excellence is clearly identifiable in much of the literature and in public statements issued by the Council. Second, there is an acknowledgement of the several issues relating to access: regionalisation, decentralisation, community opportunity, consultation. Third is the commitment of the Arts Council to the broad area of education. Finally, specific initiatives taken by the Council from time to time in the past decade have been directed at provision and practice within certain art forms. Such initiatives are an important thread within the overall fabric of Arts Council policy in the period under review.

The achievement of targets set in the broad policy areas is dependent on the funding environment. This is regarded by the Council as an important, if not a crucially significant factor, on the optimal development of the arts in Irish society; the issue of resources, their availability and their utilisation, is one which the Council has publicly addressed on many occasions over the last decade

Excellence in the Arts

The idea of excellence was first put explicitly on the agenda in 1956 by the then director of the Arts Council, Sean O Faolain, when he stated that the Council should "...concentrate on fewer things of the very first rank in order to establish standards of excellence and that future policy should reflect this". As is clearly reflected in the 1993 Arts Council mission statement this espousal of the ideal of excellence still holds true but, of necessity, is being reinterpreted as the role and the policy of the Arts Council grows and adapts in the rapidly changing environment of the 1990s. The tradition of associating excellence automatically with the individual artist is being expanded upon in the light of new policy objectives.

While the theme of excellence is a constant: "A primary aim of this Arts Council has been to promote excellence in the arts" (Arts Council, Annual Report, 1987), it is also the case that in the past decade the Council faced the challenge of promoting excellence while at the same time providing encouragement to the growth of receptive audiences and increased access to, and participation in, the arts right across the country, in rural areas just as much as in large cities, to all social strata and all ages.

This challenge has yet to be fully met. A review of the ACE Report (1), recognised the efforts of the Arts Council in the last decade in its policy of encouraging more equal access to the arts. It pointed out the inextricable link between public expenditure on community arts and arts education and equality of access but remarked that 'high' art forms continue to attract virtual monopoly of public monies (Higgins and O'Hagan, 1990).

Access

Since the 1970s the Arts Council has restated its goal of developing and implementing policies concerned with making arts accessible to sections of Irish society which had been 'culturally disenfranchised'. Similar issues were engaging other European cultural policy makers from the early 1970s following UNESCO advice to governments of the member countries to strengthen cultural activity, not only for reasons of the positive role such activities could have in economic terms, or in terms of changing social conditions, but also in terms of positive personal investment and as a basis for democracy and greater freedom. Participation thus became one of the central themes in the cultural policy of many European countries. In Ireland, access had become the touchstone of policy-making by the mid-1980s. The concept of horizontal and vertical access was developed: horizontal referring in this context to the geographical spread of population and vertical to the need to penetrate the multiple layers and strata of society (O'Hagan, 1987; Arts Council,

Annual Report, 1987). In its contribution to the 1987 White Paper on cultural policy 'Access and Opportunity', the Arts Council underlined the necessity to concentrate on developing greater access to, and participation in, the arts. However, the Council has tended to associate its statutory responsibility to promote and develop the arts with its grant-aiding function (Dublin Arts Report, 1992). This has had the effect of placing the policy focus on the professional arts to the virtual exclusion of the amateur sector where claiming a policy interest might heighten expectations of a consequent budgetary responsibility.

The Council's emphasis on questions of ensuring access for all regardless of geographical location or socio-economic status is underlined in successive, subsequent reports. The Council believed that the very title of the White Paper - *Access and Opportunity* - reflected a number of central concerns of Council policy including the areas of community arts, regional arts and arts centres.

Community Arts

In the early 1980s the Arts Council had begun to develop an interest in the area loosely described as community arts. The ACE project, referred to earlier, aimed at "developing model work from exemplary projects in community arts and arts education throughout the country" and is one example of this interest. The ACE report interrogated the notion of access; it described it as a question rather than an answer, a question which asked: "Access to what, access by whom and for what purpose" (Benson, 1989). This question continues to be relevant with the recognition that cultural practices appear and develop in cultural frameworks that can cross class and, for example, be based on gender or religious denomination, regional location and which, therefore, are not easily measured.

The foreword to the ACE report identified some of the complexities of the Council's brief. Definitions and practices of arts were becoming more diverse due to a range of cultural and social factors. In this context the Arts Council was faced with the challenge of designing a new approach to a sector which was clearly burgeoning but which did not present itself in traditional discipline-based models of arts practice familiar to the Council and for which its procedures had been originally designed.

Regional Arts Policy

Regional arts policy moved into a new phase in 1985 when the first local authority Arts Officer was appointed jointly with Clare Co. Council and a policy of co-operation and partnership with local government was articulated. This single Arts Officer was soon joined by a number of others. They currently number twenty, scattered throughout the country. It is intended that a network of local authority Arts Officers will eventually cover every county in Ireland. Arts Council policy also encourages the development of relationships with other institutions such as libraries, museums, and those arts centres which already exist within local structures.

Prior to 1986 the Arts Council collaborated with regional development organisations as the deliverers of locally-based arts. A new and more direct relationship with local authorities was initiated with the Partnership Conference in Galway in 1986.

This joint commitment to developing the arts in the context of other local authority activity has led to the establishment of a network of facilities, chiefly arts centres but also locally-based theatre companies and annual arts festivals. This has been matched by a commitment to touring in such areas as music with, for example, Opera Theatre Company and Music Network, or theatre-in-education with TEAM and Graffiti. Theatre provides an instructive case study of these more general fields. When the 1981 survey was conducted the Irish Theatre Company (ITC) was in its seventh year of operation as the National Touring Theatre Company. However, by 1983, when the survey was published, the ITC had been disbanded. It was replaced initially by an Arts Council Theatre Touring Scheme (ACTTS) operated through a centralised National Touring Agency. The NTA solution lasted but a few years, in part because there was a compelling argument to invest scarce resources in the growing number of locally-based theatre companies around the country. In 1994 the Arts Council does have a fund for the support of theatre touring but for a two-year period, this had all but disappeared, unable to compete with the justifiable claims for funds from companies in Waterford, Cork, Clonmel, Tralee, Limerick, Galway, Ballina and Sligo.

In mainland Europe where a developed cultural infrastructure, modelled on local government, has existed in the developed countries since the 1970s, the context for cultural policy decisions was being decentralised to levels of the municipality and the district. In the 1980s, communities were creating their own context for artistic activity, within regions which were rapidly encompassing a sense of their own cultural wholeness. Ireland was no exception to this trend and the Arts Council showed itself to be responsive to such community initiatives. The increasing activity of local and regional festivals is perhaps one reflection of this cross-fertilisation of ideas, heralding a new partnership between locally-based groups and the Council, in the absence of a developed formal structure.

Education

A key area of debate within the Arts Council during the 1980s was education. The importance given to this policy area is illustrated by the number of reports, submissions, documents and public statements dealing with this subject which emanated from the Council during that decade.

As had been stressed in the 1987 White Paper 'Access and Opportunity', the Council's strongly held view was that "the education system holds the key to future cultural and artistic development in Ireland."

There is a tradition in many European countries of an important connection between the worlds of culture and of education. Ministries of Culture such as that in France have grown out of sections within Ministries of Education. Many such ministries were formally responsible for matters of art and culture. This did not happen in Ireland and the institutional uncertainty as to where responsibility lay for the development of arts and culture in the educational system has led to what in 1989 the then Chairman of the Council described as "a cultural dysfunction of significant proportions" (The Arts Council and Education 1979-1989).

In 1979 the Arts Council had targeted education as a "primary area for policy development" and published 'The Place of the Arts in Irish Education' (Benson, 1979). In doing so the Council made a commitment that the arts in education would be a major concern for the future. This report described a more active role for the Council, given concrete expression by the appointment of a full-time Education Officer who was instrumental in initiating a range of activities and relationships aimed at implementing the recommendations made. The Arts Council has regularly exercised its right to comment in the area of education: it acknowledges a

responsibility to monitor educational policy as well as to be an advocate for the arts in any planning or policy making process. For example, during the 1980s the Council endorsed the then Curriculum and Examinations Board statement that the "arts should have a central role in Irish education" and expressed its wish to continue the dialogue with the Department of Education in order to make the case for the arts.

A revised education policy was agreed by the Arts Council in 1985, when it made an important distinction between arts-in-education activities and arts education. The former are strategic interventions by the arts community into schools while the latter is concerned with the ongoing artistic and cultural development of the young person, in or out of school. The Arts Council has an important role of advocacy with the Department of Education in relation to arts education. The Council has neither the statutory responsibility nor the resources to provide for arts education in schools; it can, however, seek to influence thinking and practice in this area of educational provision. It also can, and does, support what is happening within the formal educational system by providing a wide range of services and programmes such as artists' residencies, theatre-in-education and writers-in-schools.

In 1993 in its submission to the White Paper on Education, the Arts Council was trenchant in its criticism of education policy in relation to the arts. Responding to the Green Paper 'Education for a Changing World', the Council expressed "the utmost concern at the almost total neglect of the arts in every aspect of the document, but in particular, in its treatment of curricular and related issues".

The Arts Council case was again publicly presented at the National Education Convention in October, 1993. An emphasis was laid, not just on the educational significance of the arts, but also on the contribution which they can make to economic development and, therefore, to employment. A number of strategies were proposed as the means to bring about some of the changes needed in the educational system, including a suggestion that the question of resources be addressed and that there be some discrimination in favour of the arts (2).

The Arts Council has been particularly active in the domain of youth arts for the past five years. Recognising the significance of the youth services for adolescents, particularly those in disadvantaged areas, it has undertaken research, funded pilot projects and, most recently, developed partnership funding strategies with the Youth Affairs Section of the Department of Education, and the National Youth Council of Ireland.

An even more recent concern of the Council has been provision for children and young people as an audience, a public which by virtue of its numbers, its developmental significance and its economic state has special claims upon publicly-funded arts provision. There is a growing recognition of the need to address the young person as a citizen, rather than as a student, with probable consequences for the existing education policy of the Council (3).

Artforms

The Arts Council historically has been dominated by a model which treats each artform as a separate and distinct entity and the Council's organisational structure largely reflects this approach. The Council's executive includes a number of Arts Officers with specific responsibilities for particular artforms.

In 1983 seven Arts Council officers held briefs in the following areas: two for the visual arts, including film; one each for drama and dance; music (including opera); traditional music; education; literature and combined arts. Two of these officers were also responsible for regional development and community arts.

By 1993 although the number of officers had not altered, their briefs had changed considerably. At the time of writing there is an officer for drama; one for the visual arts; one for music (including all genres and opera); one for literature (addressing also arts festivals and community arts); one for regions (and arts centres); and one for education. For a period in the late 1980s the Council did have a popular music officer, a function now addressed by the organisation Music Base, and also a full time film officer between 1989 and 1993. The movement of the film portfolio from a part-time to full-time concern mirrors an increasing concern with this art form in the 1989-1993 Council. The re-establishment of the Irish Film Board in 1993 may be a contributory factor to the position of the film officer being vacant for over a year. Just so the position of dance in general is mirrored in the fact that from 1979-1985 there was a drama and dance officer; from 1985-1990 there was an education and dance officer; since March 1990 there has been no dance officer, the function being executed by the Council's Director. The

attention we pay to this issue of the Council's staff is only because it provides a very concrete indicator of shifts of emphasis within Council policy and funding priorities.

Funding Environment

In the decade under review the Council has extended its brief substantially in the community, regional and European context. There has been a shift in emphasis from the centralised, Dublin-driven concept of arts development to the local and regional bases and increasing support given to indigenous theatre companies, regional festivals, and local initiatives of all kinds. The major annual touring visual arts exhibitions are a thing of the past. Both exhibition centres and artistic activity are now embedded within local authority areas and the need for outside 'imports' has diminished. In addition, many of the reports commissioned by the Council throughout the 1980s are cross-disciplinary, illustrating a recognition of the interdependency of the various artforms in terms of development and growth.

The Arts Council's plans and activities need to be viewed within the constraints which the funding environment places upon all such development. Underfunding and restricted resources are repeatedly identified by the Council as one of the reasons it has not always met the challenges it faced in the manner to which it would have aspired. The argument for increased funding has been made by all Councils during their terms of office.

During the 1980s the argument began to be made that the arts also represent a significant economic sector with enormous potential for growth: a ground swell in arts activity brings employment, and arts organisations supported by the Arts Council generate a significant amount of revenue from other sources.

A report commissioned by the Council and published in 1987, 'The Performing Arts and the Public Purse', proposed a framework within which the question of public funding of the arts could be debated. The basis for an economic argument, they suggested, had to do with issues of collective benefits, unequal access, and preference distortion. The opinion of the authors, in common with most economists who have written on the subject, was that a prima facie case for funding exists (O'Hagan & Duffy, 1987).

Arguments for giving priority to supporting equal access to the performing arts were examined, as well as the policy measures which would best support it: regionalisation and arts centres. Equal access was linked to issues relating to arts festivals and community arts which, in turn, were judged to

have important implications for education and the question of the collective benefit to society.

In 1986 there was a new optimism when the Government promised that extra monies would be made available to the Arts Council from the National Lottery. This flow of revenue from a new source in itself raised issues of additionality and substitution.

The Arts Council has been in receipt of lottery funding since 1987, but only circa 23% of the total amount dedicated to arts, culture and heritage. Exchequer and lottery funds are co-mingled, so that clients do not know whether the support for which they apply is coming out of tax revenues or lottery revenues. In some countries the two funding streams are separated so that any budget increases can be protected on both sides and the danger that gains in one area will be offset by losses in the other is eliminated (Schuster, 1994).

The impact of funding cut-backs were felt in several areas in the 1980s. Among the victims was, the Arts Council Theatre Touring scheme which had been warmly welcomed in 1983 as being of great importance in providing improved access to professional theatre throughout the country. It was suspended in 1986. Grant aid to a number of festivals was cut back in the same year and dance, a traditional area of interest for the Council, also suffered during this period.

From the early 1980s to the early 1990s the Arts Council moved from being the single agency in the field of cultural development to being one of several bodies sharing a concern for the arts as part of their remit. The appointment of a minister with responsibility for arts and culture marks a fundamental change in Irish cultural policy, and while the autonomy of the Arts Council in relation to its brief has been accepted by the Minister (Kelly, 1994), his appointment changes the funding environment, particularly in relation to capital investment through EU Structural Funds. Several EU agencies now have a cultural funding role and while it is too early to evaluate the impact of this source of funding on arts development in Ireland, there is no doubting its growing importance. It is not just a question of the capital investment in such projects as urban renewal, with its attendant cultural development, but also the sources of these, the criteria of eligibility which are applied, and their ultimate cultural outcome (Bianchini, 1989). It is difficult to predict the long-term impact of these developments on vertical access. In several European countries the arts and cultural industries have been used in recent years as a form of cultural and economic regeneration of cities. The strategy has been a

useful economic one, but it can be socially limited in cultural policy terms. The British experience has been that the cultural benefit is largely to those with a high level of economic and cultural capital (Lewis, 1990; Lim, 1993). Furthermore, such policies, when combined with reduced public subsidy for more community-oriented and smaller arts organisations can lead to tension and conflicts. A balance between the economic opportunities of culture-led regeneration projects and their potential problems must be maintained, the benefits being maximised when cultural policies are integrated into all aspects of municipal policy-making (Bianchini, 1991).

By 1991 the Arts Council indicated that while its plans, policies and objectives were coming to fruition, an improved funding climate was essential to this process. Acknowledgement of a funding target of £13m. per annum was included in the PESP for that year: adjusted for inflation this figure would have been £15m. in 1992. There was optimism at the time that this notional target would become a reality. In fact the Council's budget for 1992 was only slightly over £10m., rising to £13m. by 1994. There was, however, an overall increase of 70 per cent in funding between 1987 and 1992 (Arts Council, Annual Report, 1992). The impact of the establishment of a Department of Arts, Culture and the Gaeltacht on the funding environment within which the Council currently operates is unclear at this point, although the Minister has indicated "the immense benefit" of having a position in cabinet on behalf of the arts (Kelly, 1994).

The Arts Context for the 1990s

For the 1990s the Arts Council is, and will be, operating within an environmental the framework which differs in important ways from that obtaining in 1983. Arts Council policy has developed and changed in radical ways since that time, and the present study will address the question of the impact of this policy development on levels of participation in, and attitudes towards, the arts.

In addition to those policy developments identified and discussed in the previous pages, a number of other issues are also claiming attention. One such issue is that associated with technological development: above all, the enormous popularity of what might be described as the personal culture centre, located in the home and equipped with television, radio, video, hi-fi. As this home-based technology continues to develop, thinkers and policy makers are framing plans for a future which has been defined in terms of "the privatisation of pleasure" (Mulgan and Warpole, 1986). Rapidly growing, easy and inexpensive access to technology has even greater

significance in relation to the arts in a society with high levels of unemployment and enforced leisure.

A second issue and a new strand in cultural policy which has recently been identified as a tributary to the mainstream and flowing from changes in the economic circumstances in developed countries has been defined as "instrumental" cultural policy (Vestheim, 1994). It involves using cultural ventures and investments as a means to obtain goals in areas other than the cultural. Such goals can relate to investment and profit, attracting tourism, creating employment, or urban renewal and their instrumental aspect lies in emphasising culture and cultural ventures as means rather than ends in themselves. These policies generally involve partnerships between the public and private sectors. New alliances between the arts, public administration and private financial interests are emerging both in Europe and the U.S.A. where such partnerships are involved in revitalising inner cities, stimulating economic growth and supporting the arts. Many of these initiatives are innovative and imaginative and while it is too early to evaluate them on either cultural or economic grounds, they are likely to have an impact on future policy decisions and participation patterns. The analysis of the findings from the present study will also take these issues into account.

The International Context

There are many difficulties associated with international comparisons in this area. Differences in definitions of art and culture exist between countries. Genres change and the dividing line between high and popular arts can become blurred. Distinctions between amateur and professional practices in the field of culture are ambiguous. Audiences can be divided into many subgroups and consumers of cultural goods can likewise be differentiated. Participants and consumers may not always make cultural choices as individuals: business firms can become corporate sponsors and government agencies purchase works of art.

A review of the research carried out both on the behavioural issues of participation and consumption of the arts as well as attitudinal data on the role of the arts in society indicates a general dearth of useful and relevant information from other countries. This is particularly true when we look at the area of attitudes to and perceptions of the role and value of the arts; and the concomitant area of attitudes to the significance of the arts in community, economic and social life. The European Round Table on Cultural Research held in Moscow in 1991 identified as a major constraint the lack of comparable data and the necessity for a new interpretation of participation which would more accurately balance mass cultural participation with that of traditional or high culture.

Much of the research material which is available deals with the measurement of behaviour. Countries such as Austria, Italy, Spain can provide updated figures for audience attendance and participation which enables them to make internal comparison with earlier figures. Unfortunately these figures are not directly comparable with Irish data.

In Germany, decentralisation is a major obstacle to developing research and documentation strategies as there is no state or public institute which has responsibility for cultural research and development. Attendance figures are available for areas which are categorised as, for example, 'Participation in Musical Life' or 'Culture and the Media", but these do not help in determining attitudes nor is any behavioural analysis possible.

In the field of culture and communications UNESCO collects data which, in the majority of cases, is institutional, i.e. relating to collective facilities and the use made of them. Because the data are national aggregates they do not allow statements on either participation patterns of different population groups or regional or local disparities. UNESCO has not yet embarked on gathering information on individuals as opposed to institutions because, first, very few European countries have included cultural matters in household surveys and, second, methodological differences in national surveys hamper international comparability. A study of the cultural practices of Europeans based on data collected in 1991 and due to be published soon, reinforces the difficulties associated with such comparative undertakings (Guy, 1994). The aim was to draw attention to the fact that in the absence of any single pan-European survey it was almost impossible to make any scientifically relevant assertion on differences in European cultural practices.

However, where descriptions and analyses of trends and patterns of cultural participation and consumption provide general outlines of a given situation some comparison is possible.

A number of countries was selected for particular review in the context of this research. France was chosen because, in many ways, it represents a model of good practice in terms of cultural activity and expenditure. Belgium, Scotland, Denmark, Finland and New Zealand were chosen because of similarities of population scale with Ireland. Northern Ireland, Wales and Great Britain in general were also chosen because of their proximity to the Republic of Ireland and also because of certain similarities of administrative structure and cultural norms. A preliminary examination of a number of these countries was carried out: three of these (Belgium, Denmark and New Zealand) were not pursued since they were found not to have available comparable research material.

From our review, results of research carried out in the six countries, Finland, France, Scotland, Great Britain, Northern Ireland, and Wales, were chosen for particular attention because the types of survey they have carried out are sufficiently comparable in design to the Irish context. We can identify similar interest in describing and analysing both the numbers of people participating in cultural life and activities and in analysing attitudes and behaviour and drawing conclusions from this analysis.

The findings of these studies are presented later in this report in the context of the discussions of the Irish survey. However, it should be emphasised that, in the various countries, different and distinct models of cultural policy result in different structures and alternative ways of managing culture as discussed below.

Finland

Finland is a member of the Nordic family of social welfare states which emphasise the need for extensive networks of public cultural services, publicly financed systems of cultural institutions and public support for the arts and cultural practices. Cultural affairs are under the competence of the Ministry of Education where an Arts Directorate was originally located. Legislation in 1967 established a central arts committee along with eight State expert art committees and provincial arts committees. Artists, cultural organisations and arts institutions are represented on these committees and thus have a role in planning and decision-making as well as in the promotion of arts activities. The role of the expert committees is to promote creative and performing artistic

work, knowledge of the arts and amateur arts activities and current relevant research. The system is coherent and inter-linked from central to provincial and municipal government. In a reorganisation at the Department of Education (Niinikangas, 1991) the Arts Directorate has become the Cultural Directorate, which together with the departments of sport and youth now make up the cultural policy division.

Finland has a well established cultural policy tradition which depends on research and the development of cultural statistics. Research on cultural activities has been conducted since the 1950s and 1960s when Finnish sociologists investigated the use of leisure time in various population groups (Eskola, 1984). In the following decades the concept of cultural capital (Bourdieu, 1984) was used to re-interpret such studies, and action research is used to investigate the reception of cultural services and how these are incorporated into everyday life. Cultural democracy has been a policy objective since the mid 1970s and municipal cultural boards, with the task of organising and channelling cultural activities and events, became mandatory in 1981. This reflects the Finnish tradition of a strong system of local administration allied with a strong central government. In the 1980s and 1990s questions relating to cultural industry and new technology have also been key issues in Finland as they have been elsewhere in Europe.

UK

The institutional framework in the UK is quite different and is the one which, in the past, most closely resembled the Irish experience. The establishment of a Ministry and the appointment of a Minister whose brief includes arts and culture takes Ireland in a new direction. However, our system is largely based on the British model. In the UK responsibility for arts and culture is divided between different government departments, local authorities and quangos e.g. the Arts Council, the British Film Institute, and the Crafts Council. The manner in which the Arts Council is positioned to act as a buffer between government and the arts community, described as the 'arm's length' principle, seems to imply that power and responsibility lie with independent organisations. In practice, however, finance comes from central and local government. Public support for the arts is channelled through a number of diverse agencies whose responsibilities can overlap. There is sometimes a significant difference in the level of support coming from the various local authorities. The untidiness of the system does mean that there is no single controlling bureaucracy. The situation seems to be caught half-way between the European model of State support and the US model of private and corporate donations. Since 1979 there has been a shift in government policy for the arts away from the welfare model of arts

provision which characterised the post-war period, towards an enterprise model (Bennett and Palka, 1994).

It is worth noting a statement from the British Arts Council that they are "seeking above all to promote high standards and to enhance access to the arts in society" (Arts Council Corporate Plan 1993 - 1996). The Arts Council of England, together with the Scottish and Welsh Arts Councils and Regional Arts Boards have laid out their policy objectives for the nineties in the corporate plan, operating as they are "in the current uncertain economic climate". Policy has been developed in the light of recommendations contained in 'A Creative Future', published in early 1993 (The Arts Council of Great Britain).

These recommendations were made in discussion documents, a public attitudes survey and meetings held throughout the country and were welcomed by Lord Palumbo, then Chairman of the Council, as providing a clear map of the way forward. Significant changes in organisational terms are: a new 'integrated system' of Arts Council and Regional Arts Boards; and, from April 1994, the transformation of the Scottish and Welsh Arts Councils into wholly autonomous organisations, accountable to the Secretaries of State for Scotland and Wales respectively. The reformed Arts Council of Northern Ireland (1994) came into existence on 1st January 1994 and became fully operational on 1st April, 1994. There will, in the future, be new partnerships at local, regional and national level.

France

In France state involvement in the arts dates back to the *ancien regime*. Great cultural institutions like the Comedie Francaise and the Academic Royale de la Musique which later became the Opera, relied on the monarchy in the 17th and 18th centuries. The new Republic simply nationalised the already existing cultural institutions.

In 1959 Andre Malraux was appointed to the first Ministry of Culture, taking over responsibility for this area from the Ministry of Education. He espoused a policy of decentralisation with some limited amount of success; the 'Maisons de la Culture', planned for every department, only materialised in sixteen locations and the issue of cultural democratisation was not properly addressed in the ensuing period.

Although decentralisation continues to be a major plank in French cultural policy, the construction of major projects has kept funds locked in Paris. The Council of Europe, which has been evaluating cultural policies of its member states since 1985, noted in 1991 that there had been only a limited transfer of funds away from the capital. It is the Minister of Culture alone who selects and launches projects according to the budget allocated to him by government. France has no national cultural council to advise on cultural objectives and provide a panel of experts to be consulted on general cultural policy. The present Minister M. Francois Leotard, stated in 1991: "There has been a certain continuity from Malraux to the present day ...but political contexts and the personal approaches of the different ministers lend specific hues to their policies and lead them to place particular emphasis on certain themes or modes of action" (Cultural Policy in France, 1991). However, the Ministry of Culture budget (including communication) only accounts for one quarter of public spending on culture; other government departments provide another 19% and local authorities (regions, departments and communes) some 55% (Cultural Policy in France, 1991).

The French, particularly under former Minister Jack Lang, have been more dramatically successful, since 1981, in recognising forms of mass culture which had long been spurned: fashion, gastronomy, comics. The theme became one of cultures in the plural and at an everyday level, which had the advantage of attracting participation, particularly of the young, but which also inspired critical attention for a policy which was seen by some to be reducing the concept of artistic experience to the mundane.

The French Ministry of Culture has an important research division which has surveyed cultural participation by various population strata (Girard, 1987) and, in an effort to provide a panoramic view of cultural behaviour in Europe, proposed the study of European cultural practices to be published shortly.

Notes to Section:

- (1) Benson, 1989. This was a report on ACE, a three-year community arts and arts education project. The project was established in 1985 in association with the Gulbenkian Foundation.
- (2) Presentation to National Education Convention, 1993 by Chairman of the Arts Council.
- (3) Presentation to Music in the Classroom Symposium at National Concert Hall (14th May 1994) by Chairman of the Arts Council.

The Extent of Change 1981-1994

Introduction

In this section the major points of comparison with the 1981 data are described and analysed. Comparison of audiences for live events, rates of purchase of arts products and levels of participation in amateur activities are presented (1). The key areas of policy concern are examined in some detail: these are to do with access - whether horizontal access, i.e. across geographical regions, or vertical, i.e. across socio-economic groups.

Attendance

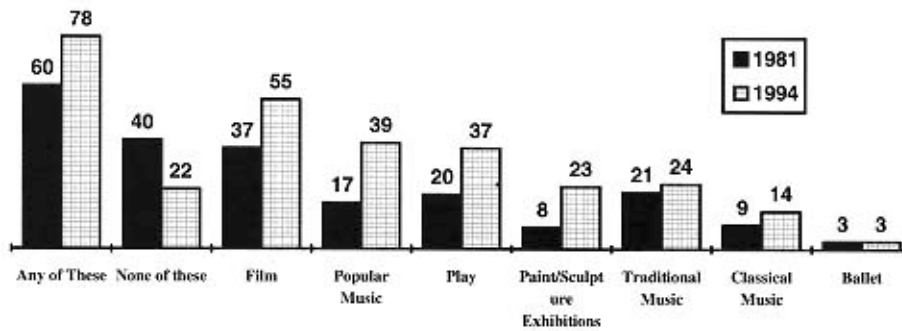
A comparison of aggregate attendances in 1994 at those artforms for which data was collected in 1981 shows that overall attendance is up from 60% to 78%.

This increase is found for all artforms, with the exception of ballet where there is no increase in attendance, and performances of traditional music, where there is only a marginal increase from 21% to 24%.

In the case of some artforms the increase is quite dramatic. For example, the proportion of those attending a performance of popular music has jumped from 17% in 1981 to 39% in 1994 while attendance at an exhibition of paintings or sculpture has almost trebled, with an increase from 8% in 1981 to 23% in 1994.

This increase in attendance at live events across all artforms is impressive given that the 1981 survey had concluded that support for these kinds of event was 'relatively low' and did not 'suggest a healthy situation'.

CHART 1 COMPARISON OF ATTENDANCE AT ARTS EVENTS - 1981-1994



Rural/Urban Differences

The urban/rural gap in attendance levels, described in the 1981 study is still in evidence. Aggregate attendances of those living in urban areas is now at 83% and those in rural areas at 72%. There has been an overall increase in levels of attendance for both groups and differences in aggregate attendances have decreased from 15 percentage points in 1981 to 11 in 1994. However, in the case of some individual events the gap has marginally increased. This applies most notably to a performance of popular music, where almost half (47%) of those living in urban areas attended a performance compared to 31% of those in rural areas and to film, where there was a 68% attendance level among urban dwellers and 41% among rural dwellers.

Table 1 Comparison of Attendance at Arts Events by Area
(in percentages)

<i>Category of Event</i>	<i>All Respondents</i>		AREA			
			<i>Urban</i>		<i>Rural</i>	
	<i>1981</i>	<i>1994</i>	<i>1981</i>	<i>1994</i>	<i>1981</i>	<i>1994</i>
Play 1	20	37	24	39	14	34
A Classical Music Performance	9	14	12	19	6	9
A Popular Music Performance	17	39	23	47	9	31
Exhibition of Paintings or Sculptures	8	23	11	27	4	18
Performance of Traditional Music	21	24	18	21	25	28
Ballet	3	3	5	4	1	1
Film	37	55	46	68	26	41
Attended any of these	60	78	66	83	51	72
Number	1400	1200	786	636	614	564

Regional Contrasts

The contrasts between regions which were commented on in the 1981 report are still in evidence in 1994, although there have been some changes in the intervening period. Dublin continues to have by far the highest attendance levels with 90% going to at least one arts event, and the rest of Leinster continues to have the lowest attendance level of 65%. However the greatest increase has taken place in Connacht/Ulster virtually closing the gap between it and Munster with attendance levels of 75% and 76% respectively.

Table 2 Comparison of Attendance at Arts Events by Region
(in percentages)

Category of Event	All Respondents		REGION							
			Dublin		Rest of Leinster		Munster		Connacht/ Ulster	
	1981	1994	1981	1994	1981	1994	1981	1994	1981	1994
Play	20	37	33	47	7	33	24	37	9	25
A Classical Music Performance	9	14	15	23	5	11	10	13	6	6
A Popular Music Performance	17	39	27	54	12	33	18	32	8	34
Exhibition of Paintings or Sculptures	8	23	13	34	5	19	9	18	3	14
Performance of Traditional Music	21	24	18	25	14	18	25	31	25	23
Ballet	3	3	6	3	2	-	4	3	0	1
Film	37	55	52	80	34	40	33	41	29	55
Attended any of these	60	78	73	90	49	65	62	76	50	75
Number	1400	1200	392	361	309	308	392	314	307	216

1994 data: missing observations = 1

Occupational Class

There is little room for complacency as far as redistribution of access in favour of those socio-economic groups who were disadvantaged in 1981 is concerned. When the attendance patterns for each of the social groups is compared with aggregate attendance by the population as a whole it can be seen that by 1994 there has been relatively little closing of the gaps which were apparent in 1981.

Nonetheless, both the skilled working class, where the aggregate attendance levels have grown from 62% in 1981 to 81% in 1994 and for the semi-skilled and unskilled working class, where aggregate attendance has grown from 50% in 1981 to 68% in 1994, shows a substantial increase in attendance. The middle classes show the smallest proportion of increase in aggregate attendance, compared with any of the other social groupings, although this must be read in the context of their very high levels of attendance in 1981. The increase from 80% in 1981 to 92% in 1994 means that the ceiling in aggregate attendance has, virtually, now been reached for this class, with very little further room for growth.

In relation to certain types of events, and particularly those which form the focus of the publicly-funded arts, there is somewhat of a widening of the class differential, particularly in relation to the semi-skilled/unskilled working class. These events include plays and performances of classical music and exhibitions of paintings or sculptures - artforms which traditionally attracted a middle class audience. Even in the area of popular music, although the second most popular artform for the semi-skilled and unskilled working class, its attendance rates fall 20% behind middle class rates for events of this kind. A reading of these figures, however, must take note of the relatively worsening position of the poorer sections of Irish society, particularly among the unemployed, who have grown in number since 1981.

As was the case in 1981, the lowest aggregate attendance is among the farming community, although this cannot be ascribed to a social class effect as there is wide variation in this group. Questions of geographical access, already addressed in the discussion of urban/rural differences, have considerable bearing here.

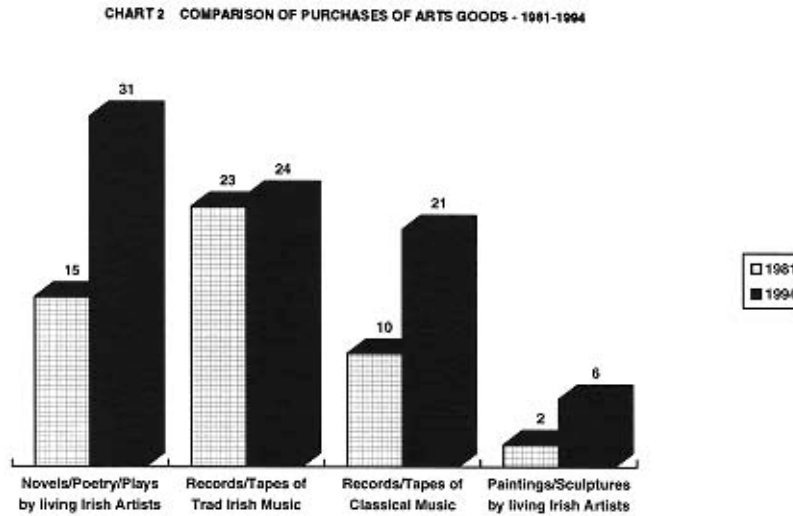
Table 3 Comparison of Attendance at Arts Events by Occupational Class
(in percentages)

<i>Category of Event</i>	<i>All Respondents</i>		CLASS							
			<i>Middle Class</i>		<i>Skilled Working Class</i>		<i>Semi Skilled/ Unskilled Working Class</i>		<i>Farmers</i>	
	1981	1994	1981	1994	1981	1994	1981	1994	1981	1994
Play	20	37	36	58	16	35	12	20	14	31
A Classical Music Performance	9	14	21	30	6	10	5	6	5	7
A Popular Music Performance	17	39	28	53	19	40	13	33	5	22
Exhibition of Paintings or Sculptures	8	23	20	43	3	22	4	8	2	12
Performance of Traditional Music	21	24	24	26	22	26	17	20	21	27
Ballet	3	3	9	6	2	2	1	1	1	1
Film	37	55	54	71	42	60	31	47	21	30
Attended any of these	60	78	80	92	62	81	50	68	44	63
Number	1400	1200	385	364	293	293	426	359	296	179

1994 data: missing observations = 5

Purchase of Arts Goods

A comparison of purchases of those categories of arts goods which were measured in 1981 with purchases in 1994, shows that there has been considerable growth in two categories in the intervening period: the purchase of novels, poetry and plays by living Irish artists (31% compared with 15%) and of records/tapes of classical music (21% compared to 10%).



Rural/Urban Differences

There are some minor variations between the different regions in respect of different categories of purchase but the more noteworthy disparities are between urban and rural areas. There is still a gap between urban and rural areas with regard to the purchase of both records and tapes of classical music and the purchase of novels/poetry and plays by living Irish artists but this gap has considerably narrowed in respect of the second category of purchases.

Table 4 Comparison of Purchases of Arts Goods by Region and Area Type
(in percentages)

Category of Purchase	All Respondents		REGION								AREA TYPE			
			Dublin		Rest of Leinster		Munster		Connacht/ Ulster		Urban		Rural	
	1981	1994	1981	1994	1981	1994	1981	1994	1981	1994	1981	1994	1981	1994
Records/Tapes of Traditional Irish Music	23	24	22	27	17	23	30	26	22	24	21	23	23	26
Records/Tapes of Classical Music	10	21	18	31	6	17	9	18	8	11	14	26	6	15
Novels/Poetry/Plays by living Irish Artists	15	31	20	38	11	34	15	23	11	27	18	32	10	29
Paintings/Sculptures by living Irish Artists	2	6	4	9	1	5	2	4	2	6	5	7	1	4
Number	1400	1200	392	361	309	308	392	314	307	216	786	635	614	561

1994 data: missing observations = 1

1994 data: missing observations = 4

Occupational Class

Overall the social class differences in proportions purchasing arts goods have widened in the intervening 13 years between 1981 and 1994 in favour of the higher occupational classes. This is true for all categories of purchase, although it is most notable in respect of purchase of records/tapes of classical music, novels, poetry and plays and paintings/sculptures by living Irish artists.

Gender

Gender differences in relation to purchases of classical music and of different forms of literature, are still apparent. There has in fact been an increase in the gap between men and women, with women now more likely to purchase arts goods than men for all four categories examined. In 1981, this was true only in the case of literary works by living Irish authors, a category where women purchasers outnumber men almost 2 to 1. This changing pattern may be due to an increase in the purchasing power of women in the intervening period.

Table 5 Comparison of Purchase of Arts Goods by Occupational Class

(in percentages)

<i>Category of Purchases</i>	CLASS									
	<i>All Respondents</i>		<i>Middle Class</i>		<i>Skilled Working Class</i>		<i>Semi-Skilled Unskilled Working Class</i>		<i>Farmers</i>	
	1981	1994	1981	1994	1981	1994	1981	1994	1981	1994
Records/Tapes of Traditional Irish Music	23	24	29	33	22	25	19	16	22	25
Records/Tapes of Classical Music	10	21	23	40	6	18	7	9	3	8
Novels/Poetry/Plays by living Irish Artists	15	31	26	50	13	26	9	21	9	21
Paintings/Sculptures by living Irish Artists	2	6	5	14	1	4	0	1	1	3
Number	1400	1200	385	364	293	293	426	359	296	179

1994 data: missing observations = 5

Table 6 Comparison of Purchase of Arts Goods by Sex

(in percentages)

<i>Category of Purchase</i>	SEX					
	<i>All Respondents</i>		<i>Men</i>		<i>Women</i>	
	1981	1994	1981	1994	1981	1994
Records/Tapes of Traditional Irish Music	23	24	23	24	22	25

Records/Tapes of Classical Music	10	21	10	19	9	23
Novels/Poetry/Plays by living Irish Artists	15	31	13	22	17	40
Paintings/Sculptures by living Irish Artists	2	6	2	5	2	7
Number	1400	1200	698	606	702	594

Participation in Amateur Arts Activity

In the 1994 survey we measured 25 categories of the arts, more than twice the number measured in 1981, and it would appear from our findings that participation in the arts was considerably underestimated in 1981. In 1994, more than one-third of the population, 35% in all, participated in one or more of the 25 arts activities. However, we can also speculate that there has been relatively little growth in rates of participation in the intervening period, since a comparison of rates of participation in amateur arts activities in 1994 with those activities measured in 1981, shows an overall increase of just 5 percentage points from 16% to 21%.

Rural/Urban

Comparing those activities which were measured in 1981 with the findings from 1994, there has been little or no change in the patterns of participation so that there continues to be little differentiation between people from rural and urban areas.

Regional Contrasts

There are, however, some divergences in regional participation patterns in that increases in participation in Dublin and the rest of Leinster, although small, have more than closed the gap between proportions participating in either of these regions and those participating in Munster, where there has been no change since 1981. Connacht/Ulster shows a tiny increase over the figures for 1981.

Occupational Class

The disparity in occupational class participation described in the 1981 survey has been maintained in the intervening years. The middle-class are much more likely to be participants (32% compared with a range from 23% to 12% for the other social class groupings). There has been some closing of the gap between the middle-class and the skilled working class but the gap between the middle-class and the semi-skilled/unskilled working class and the farming classes has widened.

Table 7 Comparison of Participation in Amateur Artistic Activities by Region

(in percentages)

<i>Category</i>	<i>All Respondents</i>		REGION						AREA TYPE					
			<i>Dublin</i>		<i>Rest of Leinster</i>		<i>Munster</i>		<i>Connacht/ Ulster</i>		<i>Urban</i>		<i>Rural</i>	
	<i>1981</i>	<i>1994</i>	<i>1981</i>	<i>1994</i>	<i>1981</i>	<i>1994</i>	<i>1981</i>	<i>1994</i>	<i>1981</i>	<i>1994</i>	<i>1981</i>	<i>1994</i>	<i>1981</i>	<i>1994</i>
Any amateur artistic activity	16	21	17	25	13	20	19	19	16	18	18	22	15	20
Number	1400	1200	392	361	309	308	392	314	307	216	786	635	614	561

1994 data:missing observations =1

1994 data:missing observations =4

Table 8 Comparison of Participation in Amateur Artistic Activities by Occupational Class

(in percentages)

<i>Category of Event</i>	<i>All Respondents</i>		CLASS							
			<i>Middle Class</i>		<i>Skilled Working Class</i>		<i>Semi Skilled/ Unskilled Working Class</i>		<i>Farmers</i>	
	1981	1994	1981	1994	1981	1994	1981	1994	1981	1994
Any amateur artistic activity	16	21	27	32	14	23	12	13	11	12
Number	1400	1200	385	364	293	293	426	359	296	179

1994 data missing observations =5

Notes to Section:

- (1) Respondents were questioned on a more comprehensive range of events, types of arts products and activities in the 1994 survey than was the case in 1981. For purposes of comparison only those types of involvement on which data was also gathered in 1981 was used for the comparison of the findings of the two studies. In some cases this involved aggregation of separate categories as used in 1994 to be consistent with those used in 1981; for example mainstream films and art-house films on which data was collected separately in 1994 are aggregated as film for the comparison with 1981.

Response and Behaviour in 1994

Introduction

This section examines in some detail patterns of behaviour and attitudes of the Irish population in 1994. The data on which this analysis is based is considerably expanded on that which was collected for the 1981 study. In relation to behaviour patterns among the Irish public, information was gathered on a much broader range of types of live arts events, categories of purchase of arts products and range of amateur activities. Information was also gathered on other forms of public involvement in the arts: use of home-based technology, and attendance at festivals, local arts weeks etc.

Attitudes and perceptions of the relative importance of the arts in Irish society in terms of their social, cultural and economic significance are assessed, as well as the views of the Irish public on levels of and priorities for spending on the arts, together with views on the responsible authorities.

Attendance

An analysis of attendances at the more comprehensive range of arts events measured in 1994 shows that 83% of the population surveyed attended an event during the last 12 months.

Film, Drama

By far the largest proportion of respondents (54%) attended a mainstream film, while more than one-third (37%) attended a play, while 31% attended a variety/show or pantomime.

Music

Popular musical events attracted much higher attendances than classical music. Approximately one-quarter of the population (24%) attended a performance of traditional or folk music, 22% attended a musical, and 22% attended a rock or pop concert, and 17% went to a performance of country and western music. Comparatively few (9%) attended a performance of orchestral music, choral music (7%) or opera (6%).

Table 9 Attendance at Arts Events in the Past 12 months

(in percentages)

Category of Event	All Respondents
Mainstream US/British film	54
Play	37
Variety show/pantomime	31
Traditional/Folk music	24
Art Exhibition	23
Rock/Pop music	22
Musical	22
Country & Western music	17
Jazz/Blues music	11
Orchestral music	9
Traditional/Folk Dance	9
Choral music	7
Opera	6
Art-house/subtitled/foreign film	5
Literature/poetry readings	4
Ballet	3
Contemporary Dance	2
Attended any of these	83
NUMBER	1200

Art Exhibitions and Dance

Twenty-three per cent of the population attended an art exhibition. Dance in all its forms has relatively low attendances. Traditional/folk dancing is the most popular, 9% of the population having attended a performance in the past year, while only 3% and 2% respectively attended a performance of ballet or contemporary dance.

Attendances at events which are traditionally considered to be of greater cultural value - play, exhibition, orchestral music, choral music, opera, arthouse films, contemporary dance, ballet and literature/poetry readings - range from a high of 37% for attendances at plays to a low of 2% for attendance at a performance of contemporary dance. None of them approach the attendance rate at films and most fall far below the attendance at popular music performances.

This pattern of support for more 'popular' art forms becomes even clearer when the nature of the performance or event is considered. Less than one-quarter (24%) of the population attended an exclusively professional event in the past year, while half that figure (13%) attended an event that was amateur. Forty-five per cent of the population indicated that they attended across the amateur/professional divide. This figure parallels the findings of significant involvement in local, community and/or amateur arts activities.

Frequency of Attendance

The frequency of attendance at arts events gives some grounds for optimism but little room for complacency in that the proportions which could be considered to demonstrate a sustained interest in a given artform (defined here as those attending more than 6 events a year) are relatively small.

Table 10 Frequency of Attendance at Arts Events during the Last 12 months

(in percentages)

Category of Event	Did not Attend	Once a year	1-6 times a year	More than 6 times a year
Play	63	15	19	2
Opera	94	4	2	-
Musical	78	12	9	1
Variety show/pantomime	69	20	10	1
Mainstream US/British film	45	7	25	23
Art-house/subtitled/foreign film	95	2	2	1
Contemporary Dance	98	1	1	-
Ballet	97	2	1	-
Traditional/Folk Dance	91	3	4	2
Orchestral music	91	3	5	1
Choral music	93	3	2	1
Jazz/Blues music	89	4	5	2
Rock/Pop music	78	6	11	5
Traditional/Folk music	76	5	13	7
Country & Western music	83	4	9	3
Literature/Poetry readings	96	2	2	-
Art Exhibition	77	9	11	2

NUMBER = 1200

Film

Main-stream cinema is the only form of arts event where a significant proportion of the population attended more than once in the previous year. Almost half of the population (48%) attended a performance more frequently than once in the past twelve months, but less than one-quarter (23%) attended more than six performances.

Play

For play attendance, the figure drops to 21% for those who attended more than once, 19% attended between 1 and 6 times and just 2% attended more than six times.

Music

For many forms of popular music the figures indicate that the majority of those who are sufficiently interested to attend a performance at all will attend more than once. For example 20% of the population attended a performance of traditional/folk music more than once, and 16% attended a performance of rock/pop music more than once. In classical music, the majority of attenders at a performance of orchestral music went to more than one performance, while the already small proportions who attended one performance of opera or choral music drop to a miniscule 2% and 3% respectively. With the exception of cinema, the proportions who attended events more than six times in the year are 5% or less, apart from traditional music where the proportion is 7%.

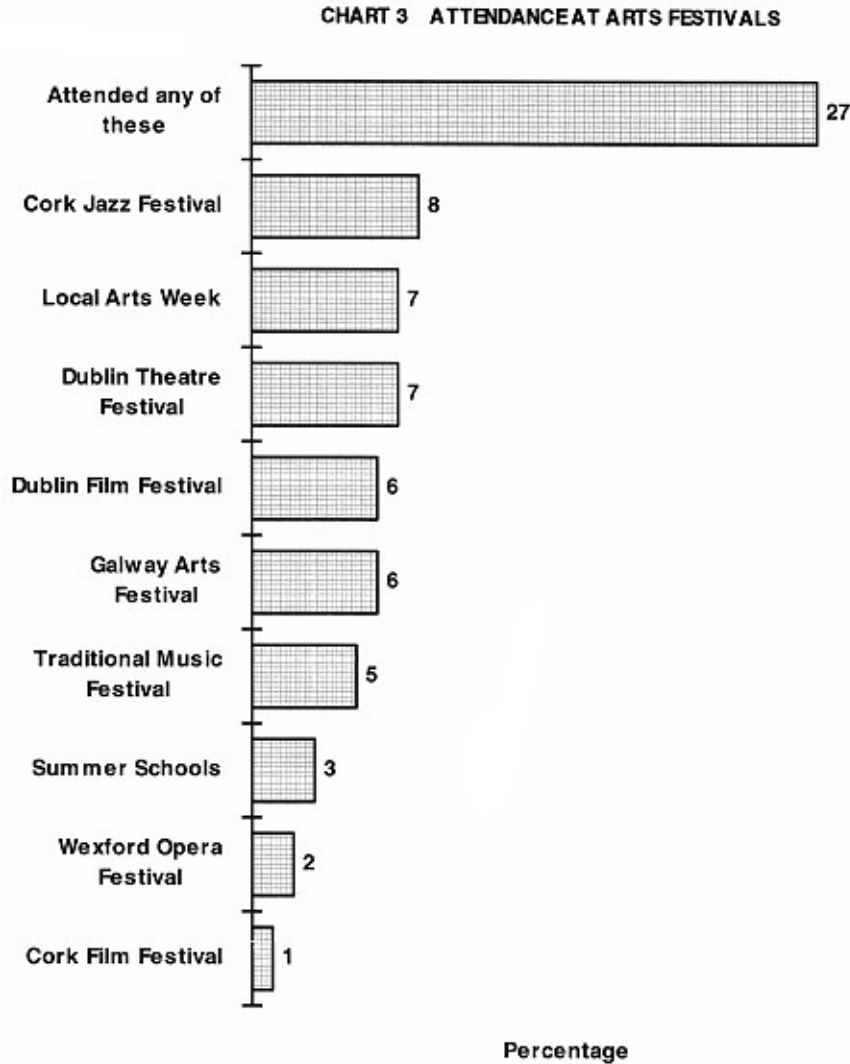
While these proportions clearly reflect audience level of interest and their artform preferences, the greater availability of popular music events compared with classical music events is also a factor. For example, purchasing patterns discussed in the next section show that many more people buy classical music than attend a performance. Similarly, there is little tradition of professional choral music and professional opera is staged on a limited number of occasions in the year, with higher costs of purchasing tickets relative to other art forms.

Art Exhibition

The proportion which attended an art exhibition (23%) drops to 13% of the population which has attended more than once in the past year, 11% between 1 and 6 times and 2% more than 6 times.

Attendance at Arts Festivals

Just over one-quarter of the population attended an arts festival, a summer school or a local arts week, although the attendance rate is less than 10% for any one of these. The Cork Jazz Festival is the most popular (8%), followed by the Dublin Theatre Festival (7%) and a local arts week (7%).



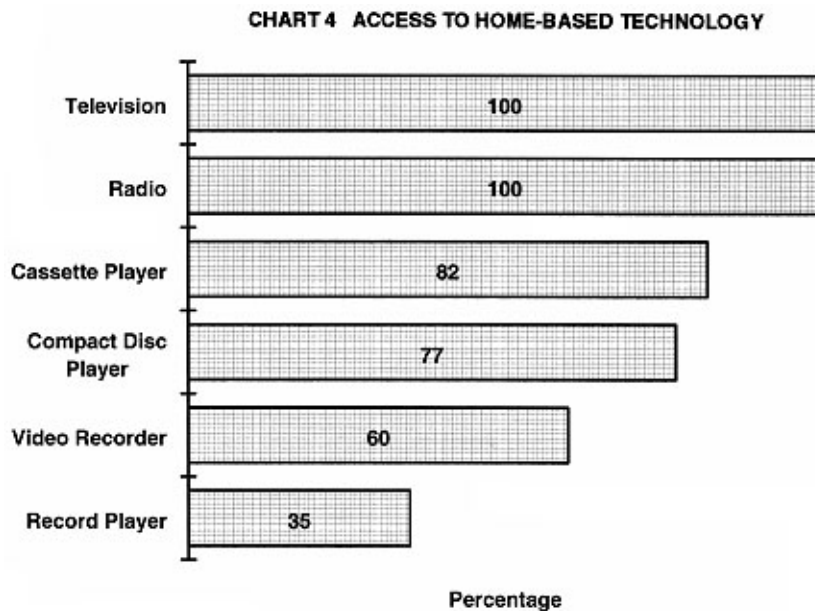
When frequency of attendance at the chosen event is examined it appears that although only a minority of the population attend, those who do so are likely to be reasonably committed to the event in question. For example, 6% of the population attend the Cork Jazz Festival either always or sometimes, 5% attend the Dublin Theatre Festival this frequently and 6% have attended a local arts week activity more than once. Summer schools and local arts activity, i.e. the local arts week, attract the most committed supporters with 4% attending every year. (See Appendix Table A1.)

The Home-Based Arts Audience

Consumption of all artforms inside the home is significantly higher than outside. This finding can be explained in terms of a shift in lifestyle patterns with the availability of home-based technology, particularly the extensive use of television, radio and video.

Access to Home-based Technology

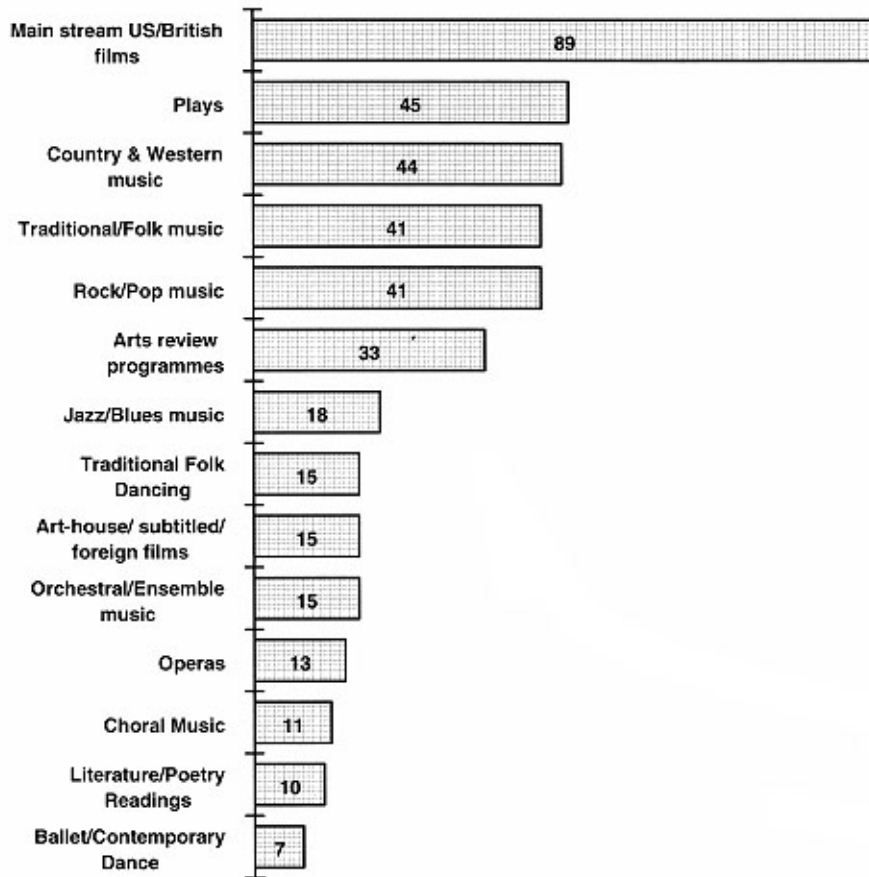
Access to both television and radio for people is now virtually total. More than four-fifths (82%) of the Irish population watch television on a daily basis. Eighty-two per cent have access to a cassette player, 77% to compact disc players, 60% to a video recorder. Record players appear to be fast becoming obsolete technology with just over one-third (35%) having access to one.



Film

Eighty-nine per cent of the population watch mainstream films on television or commercially-rented video compared with the 54% who actually attended a mainstream film in the past twelve months. Fifteen per cent watch art-house films. Video and television are the most common media used for watching films, but only 32% rely exclusively on television.

CHART 5 USE OF HOME-BASED TECHNOLOGY FOR ARTS ACTIVITIES



Percentage

Table 11 Viewing/Listening to Arts Activities on Television/Video/Radio

(in percentages)

	Never Views	TV	Video	Both
Mainstream US/British films	11	32	3	55
Art-house/subtitled/foreign films	85	9	1	5
Traditional/Folk Dancing	85	13	-	2
Ballet/Contemporary Dance	93	6	1	-

	Never Views/ Listens	TV	Radio	Both
Plays	55	25	5	15
Country & Western music	56	10	11	23
Rock/Pop music	59	8	7	26
Traditional/Folk music	59	10	10	21
Arts review programmes	67	22	3	8
Jazz/Blues music	82	7	3	8
Orchestral/Ensemble music	85	6	3	6
Operas	87	8	1	4
Choral music	89	3	3	4
Literature/Poetry Readings	90	2	4	3

NUMBER = 1200*Plays*

While more than one-third (37%) attended a play, 45% reported that they watched or listened to a play on television or radio. Television was clearly the more favoured medium. Twenty-five per cent watched only television, 5% listened only to radio and 15 % used both.

Music

Popular musical performances are watched or listened to by a significant proportion of the population. Between 40% and 45% of the population either watch or listen to traditional/folk music; country & western music and rock/pop music. Jazz and blues, operas, orchestral and choral music are watched by less than 20% of the population.

Arts Review

One-third of the population either watch or listen to an arts review programme, i.e. reviews of film and books as well as more general arts activity. Here television predominates as the favoured medium. Twenty-two percent use only television for such arts programmes while a further 8% use both television and radio.

Dance

Watching dance is very much a minority interest. For example, no more than 15% of the population watches any form of dance and just 7% watch ballet or contemporary dance. This figure of 7%, however, exceeds the numbers attending live dance performances, suggesting that there is a market failure in terms of the supply of high-quality and 'affordable' dance theatre.

Audiences for Both Live Events and Home-Based Media

While the above analysis shows that the home-based audience for any given artform is greater than the audiences at a live event, it is also clear that for the majority of people who attend live events of a particular artform, home-based technology is used as an additional medium rather than as a replacement for actual attendance. For example, of those who attended a film, 82% also watched a film on television and/or video; similarly, almost two-thirds of those who attended a play also make a point of watching or listening to plays on television and/or radio.

Table 12 Proportions of Population who Attended Performances of Selected Artforms and who View/Listen to these on Television/Radio

	<i>Percentage</i>
Film: Mainstream/or Art-house	82
Play	62
Rock/Pop music	87
Traditional Music	71
Country/Western Music	84
Ballet	58

Note: Percentages are of those who attended live events in each of the listed artforms

Purchase of Arts Goods

When it comes to purchasing behaviour, the most popular category of arts product is that of rock/pop music. Forty-two per cent of the population buy CDs and/ or cassettes and/or records of this form of music. Country and Western Music, bought by 28% of the population, is marginally more popular than traditional/folk music, bought by 24% of the population and, more surprisingly, classical/opera music bought by 20% of the population. The poorer attendance figures for live events in these latter forms may therefore have as much to do with supply issues, including cost and availability, rather than with demand issues.

Frequency of Recording onto Blank Tapes

Almost half of the population (49%) report that they either regularly or occasionally record onto blank tapes, although just 15% say that they do so regularly.

This means that far more people now have access to recorded music than the proportion who purchase.

Novels/Plays/Poetry and Literary non-fiction

Thirty-five per cent of the population buy novels and 18% buy books of short stories. Books of poetry and plays are still a minority interest, just 7% and 4% of the population respectively, buy these. A significant minority (19%) of the Irish population report that they buy works of literary non-fiction.

Film, Drama, Music

Buying videos is a new form of acquisition of cultural material. Videos of film/drama are the most popular artform with 14% of the population buying these, followed by videos of rock/pop music, which are bought by 8% of the population.

Original Works of Art

Original works of art are bought by a small proportion, 8%, of the population. Six per cent purchased such works by Irish artists representing an increase in the corresponding figure of 2% in 1981.

Table 13 Purchase of Arts Goods

(in percentages)

Category of Purchase	All Respondents
<i>CD, Cassette, Record of:</i>	
Classical/Opera music	20
Traditional/Folk music	24
Jazz/Blues music	11
Rock/Pop music	42
Country & Western music	28
Choral music	5
<i>Videos of:</i>	
Opera/Dance	1
Film/Drama	14
Rock/Pop music	8
Orchestral music	1
Literature:	
Books of Poetry	7
Plays	4
Books of short stories	18
Novels	35
Literary non-fiction	19
Original works of art	8
NUMBER	1200

Frequency of Purchase

Of all the musical forms included in the survey, only rock and pop music is bought regularly, in this case by 12% of the population. The majority of those who buy CDs, cassettes or records do so only occasionally. Novels are also the only form of literary work which are bought frequently by a significant number of those interested in this artform. Twelve per cent of the population report that they buy novels regularly.

Purchase of Work by Living Irish Artists

As might be expected, the type of purchases of arts goods by living Irish artists is in those areas where there is significant Irish production. (See Appendix Table A2).

In music, for example, almost all those buying traditional and/or folk music buy the work of living Irish artists. Not surprisingly, also, in view of the upsurge of world-wide recognition of Irish performers of rock and pop music, the purchases of more than half of those buying this type of music are the work of living Irish artists. In comparison, just 1% of the population buy classical/opera music by living Irish artists only, although 20% of the population actually purchase this type of music.

The majority of those who buy literary works - novels or books of poetry, plays, books of short stories, or literary works of non-fiction - buy at least some by living Irish artists, although relatively small numbers buy works of Irish artists exclusively.

Table 14 Frequency of Purchase of Arts Goods

(in percentages)

Category of Purchase	Never	Regularly	Occasionally
<i>CD, Cassette, Record of:</i>			
Classical/Opera music	80	3	17
Traditional/Folk music	76	3	21
Jazz/Blues music	89	2	9
Rock/Pop music	58	12	30
Country & Western music	72	4	24
Choral music	95	-	5
<i>Videos of:</i>			
Opera/Dance	99	-	1
Film/Drama	86	2	12
Rock/Pop music	93	1	6
Orchestral music	99	-	1
<i>Literature:</i>			
Books of Poetry	93	1	6
Plays	96	1	3
Books of short stories	82	4	14
Novels	65	12	23
Literary non-fiction	81	3	16
Original works of art	92	1	7

NUMBER = 1200

Participation in Amateur Arts Activities

In 1994, more than one-third of the population (35%) participated in one or more of the 25 arts activities measured. Only a relatively small proportion of the population pursues any one individual artform. Social dancing, i.e. set dancing and disco dancing prove to be the most popular, 8% of the population pursues each of these activities, closely followed by those involved in choirs, which represents 7% of the population. A number of disparate arts activities each attracts either 4% or 5% of the population: drama, playing a solo instrument, painting/drawing, photography and craftwork.

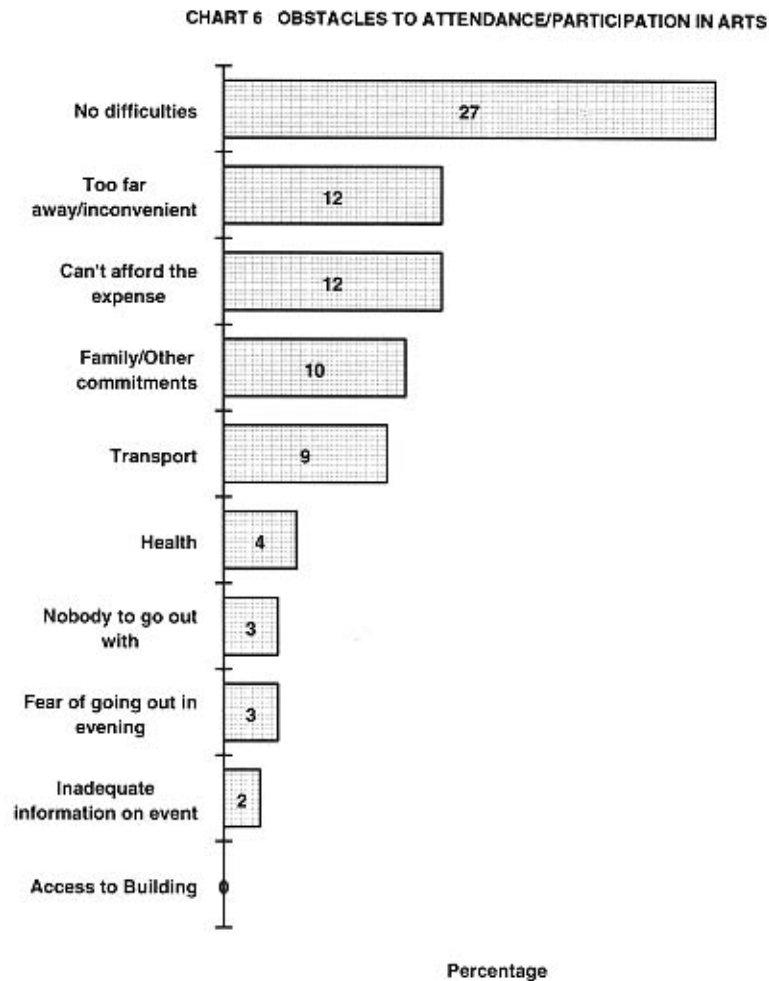
In most cases, participation appears to be in the form either of membership of a club or group or through attendance at an educational course or class or both.

Table 15 Participation in Arts Activities in the Past 12 months
(in percentages)

Category of Activity	All Respondents	Member of Club/Group	Attends Educational Course/Classes
Marching Band	-	-	-
Orchestra/Ensemble	-	-	-
Opera	-	-	-
Community Band	-	-	-
Contemporary dance	-	-	-
Ballet dancing	-	-	-
Sculpture	-	-	-
Making films/videos	-	-	-
Jazz/Blues	1	-	-
Country & Western	1	-	-
Pipe/Brass & Reed	1	1	
Traditional/Folk dance	1	1	1
Light opera/Musical	2	1	-
Rock/Pop	2	1	-
Traditional/Folk music	2	1	-
Ballroom dancing	3	1	2
Creative writing	3	1	2
Drama	4	3	1
Photography	4	1	2
Craft work	4	2	3
Playing a solo instrument	5	2	2
Painting/drawing	5	2	3
Choir	7	6	1
Set dancing	8	3	3
Disco dancing	8	1	-
Participated in any of these	35		
NUMBER = 1200			

Obstacles and Influences

Almost three-quarters (73%) of the population experienced some difficulty in attending an arts event or participating in an arts activity in which they were interested.



Distance, Transport and Cost

The most common obstacles experienced by people were the expense (12%) and the difficulty in travelling to the location of the event or activity, whether because of transport (9%) or the related difficulty of the event being too far away/inconvenient (12%).

Each of these factors hindering involvement are also associated with occupational class and geographical region. More than 20% of the semi-skilled/unskilled working class find the factors of cost and transport as obstacles to their attending the events they are interested in. More people living in regions outside Dublin mentioned both transport and the distance to be travelled/inconvenience as a problem. For example, 20% of those living in either Munster or Connaught/Ulster mentioned distance/inconvenience compared with just 2% of those living in Dublin. (See Chart 7 and Chart 8 and Table 16).

Chart 7 Can't Afford the Expense by Occupational Class

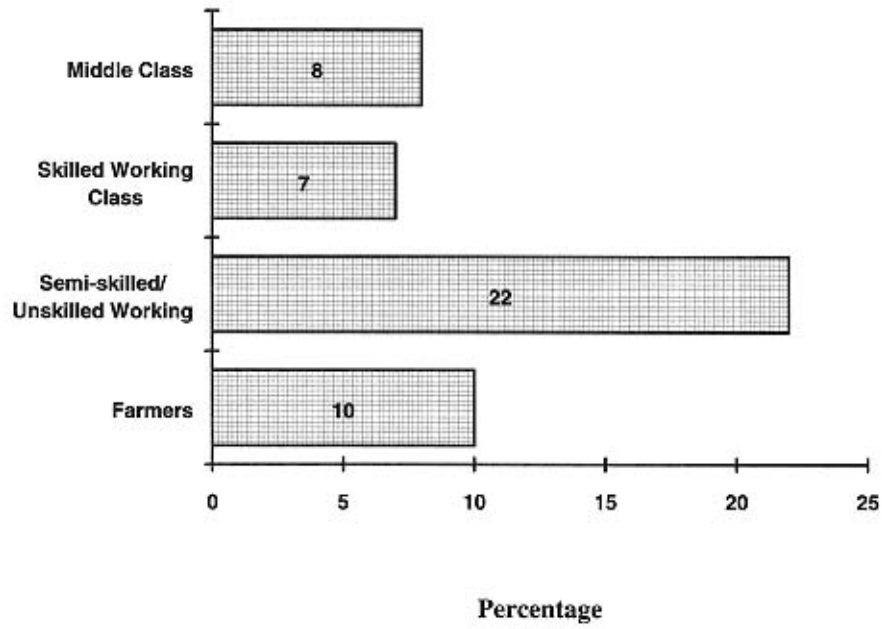


Chart 8 Transport by Occupational Class

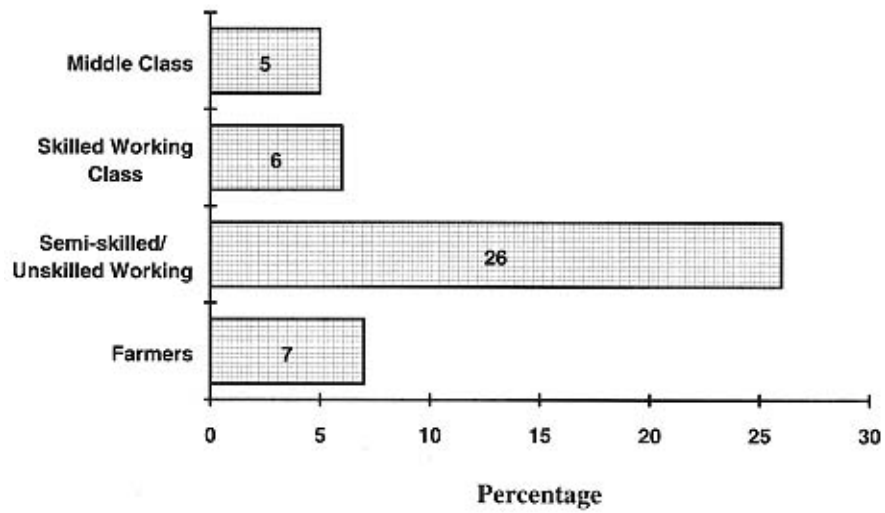


Table 16 Comparison of Most Common Obstacles by Region

(in percentages)

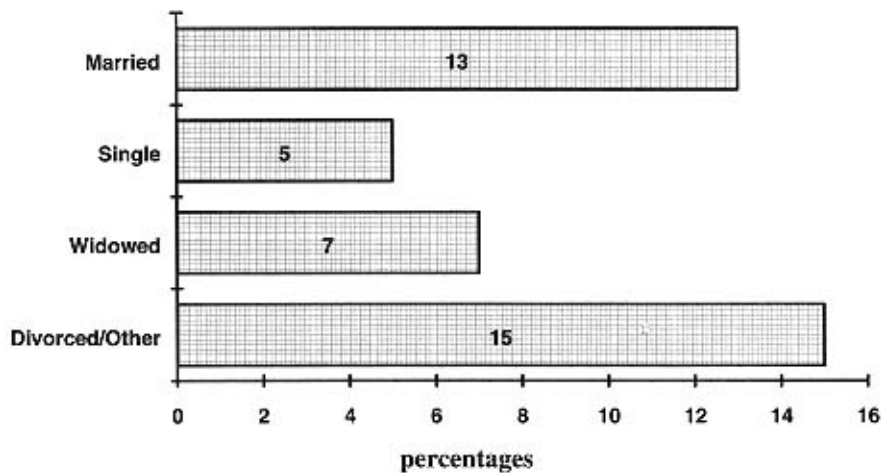
	REGION				
	<i>All Respondents</i>	<i>Dublin</i>	<i>Rest of Leinster</i>	<i>Munster</i>	<i>Connacht/ Ulster</i>
Can't afford the expense	12	13	9	16	10
Transport	9	6	7	13	9
Too far away/ inconvenient	12	2	9	20	20
NUMBER	1200	361	308	315	216

Family Commitments

Ten per cent of the population cite family and/or other commitments as preventing them attending, and, as might be expected, a greater proportion of married people and those divorced or separated (13% and 15% respectively) mentioned this problem. (See Chart 9).

A small proportion, less than 5% in each case, give reasons of poor health, a fear of going out in the evening or a lack of someone to go with them as obstacles which they experience. Just 2% of the population say that they have inadequate information on an event, and no one commented on difficulty of access to buildings.

Chart 9 Family/Other Commitments by Marital Status



Frequency of Long-Distance Travel

More than half of the population (54%) never or rarely travel distances of more than twenty miles to attend an arts event. Reasons for this are likely to be related to issues of access since the proportions of those living in Dublin who never or rarely travel these distances increases to 86% compared to 49% of those living in Munster, 40% in the Rest of Leinster and only 27% in Connacht/Ulster.

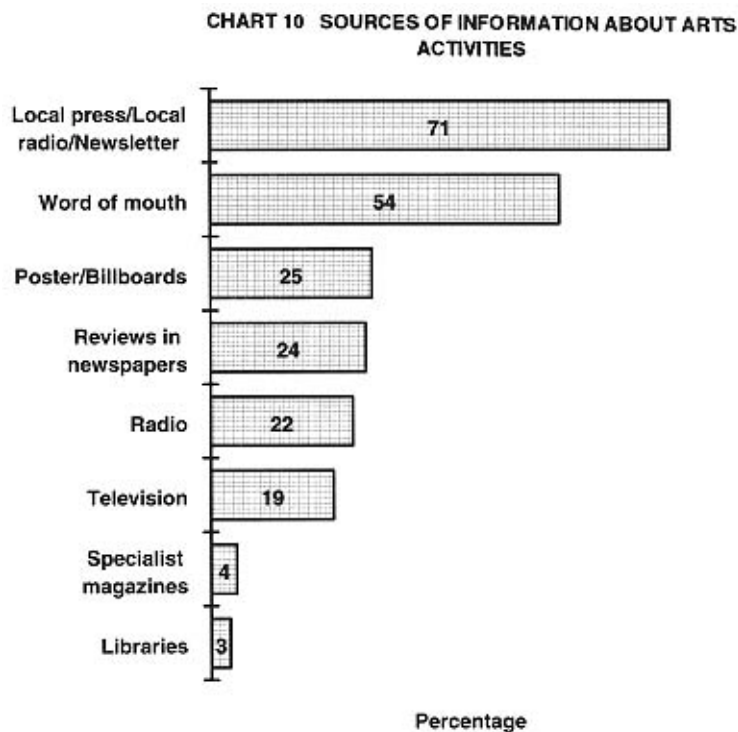
Table 17 Comparison of Frequency of Long-distance Travel to Attend an Arts Event by Region
(in percentages)

<i>Frequency</i>	<i>All Respondents</i>	REGION			
		<i>Dublin</i>	<i>Rest of Leinster</i>	<i>Munster</i>	<i>Connacht/ Ulster</i>
Never	38	68	23	32	15
Rarely	16	18	17	17	12
Sometimes	17	8	23	22	18
Almost always	8	-	9	7	22
Always	4	-	2	3	14
Never attends	17	5	27	19	18
NUMBER	1200	361	308	314	216

Sources of Information about Arts Activities

Local sources of information emerge as by far the most common method of learning about arts activities and events. Seventy-one per cent of the population cite the local press, local radio and newsletters as a source of information, while word-of-mouth is cited by more than half (54%).

Other sources, including television, national radio, and reviews in national newspapers are a source of information for 25% or less in each case, while a tiny minority use either specialist magazines (4%) or libraries (3%).



Knowledge of Existence of Nearest Arts Centre

Approximately one-third of people are aware of the existence of their nearest arts centre: a much higher proportion of those living in rural areas (39%) compared with 26% of those living in urban areas. Regionally, approximately twice the proportion (52%) of those living in Munster compared with the other three regions know of their arts centre.

Occupational class and level of education were also found to be important. Forty-five per cent of the middle class and 43% of those with third-level education know of their nearest arts centre.

Table 18 Comparison of Knowledge of Nearest Arts Centre with Socio-Demographic Variables

(Percentages)

	<i>Proportion aware of Arts Centre</i>
Area:	
Urban	26
Rural	39
Region:	
Dublin	25
Rest of Leinster	25
Munster	52
Connacht/Ulster	26
Occupational Class:	
Middle Class	45
Skilled Working Class	29
Semi-skilled/unskilled Working Class	22
Farmers	33
Education:	
Third level (currently/completed)	43
Second level (currently/completed)	38
Attended second level	24
Primary	22

Profiling Arts Publics

Introduction

This section of the report describes arts involvement at an aggregated level rather than at an individual artform/art product level in respect of three separate types of involvement: attendance at live arts events, usage of home-based technologies and purchasing patterns. What this means is that the analysis will no longer consider individual artforms/arts products, but instead has identified that each one is a part of a particular grouping of arts events, programmes or purchases. In all there are eleven such groupings, four each for attendance and purchasing and three for home-based technologies. The artforms which go to make up each of these dimensions are shown in Figures 1,2, & 3.

The identification of this small number of dimensions allows comparisons to be made between different artform types and also allows us to profile audiences/consumers according to demographic characteristics. The profiling technique adjusts for the effects of all demographic variables simultaneously and allows us to ascertain the *independent* impact of individual characteristics: it allows us to argue, for example, that a social class effect is not solely due to education.

While the proportion of those involved in any individual amateur arts activity was not sufficient to identify discrete groupings, a profile of the kind of people who participate in any one or more amateur activity is discussed.

Attendance

Four discrete types of activities are identified from an analysis of the audiences for the different artforms in 1994. Two of the dimensions are associated with what has traditionally been known as 'high' arts and two with what might be broadly understood as groupings of popular cultural events. (See Figure 1).

The first of the groupings is made up of a cluster of mainstream 'high' artforms comprising plays, opera, orchestral music, choral music and musicals and will be referred to as the *hiart(a)* dimension. A second dimension involves those with an interest in more experimental practice and comprises contemporary dance, literature/poetry readings and art exhibitions and will be called *Exper(a)*.

It should be noted that one type of live event, the *musical*, does not rest as logically with the other artforms in the *Hiart(a)* grouping since the term can cover a broad range of musical activity. However, the fact that the statistical analysis places it in this dimension suggests that respondents to the survey interpreted musical as covering the type of music consistent with the other forms of music which fall into this grouping. A similar explanation is likely for the inclusion of *art exhibition* with the other events in the *Exper(a)* dimension.

Table 19 shows the mean score for attendance at any of the four groupings of event. From this it can be seen that popular culture events have the highest levels of attendance, the *Pop(a)* has a mean score of 4.98 and the *Trad(a)* has a score of 3.58 compared with 2.15 for *Hiart(a)* and a very low 1.55 for *Exper(a)*.

Hiart (a) and *Exper (a)* attenders at both these kinds of events have a very similar profile. People who belong to either of these categories of attender are more likely to be from Dublin than any of the other regions; they are more likely to be middle-class than from any other occupational grouping; to have a higher educational level; to be older and to be female.

Figure 1: Attendance Groupings

Hiart(a)	<ul style="list-style-type: none"> • Plays • Operas • orchestral music • choral music • musicals
Exper(a)	<ul style="list-style-type: none"> • art exhibitions • contemporary dance • literature/poetry readings
Pop (a)	<ul style="list-style-type: none"> • Film • mainstream and art-house • rock/pop music • jazz/blues music
Trad (a)	<ul style="list-style-type: none"> • traditional folk dance • traditional folk music • country and western • music.

The dimension which is associated with attendance at events of popular culture is that comprising a combination of popular entertainment: film, both mainstream and art-house, rock/pop music and jazz/blues music. This is named *Pop(a)*. The dimension covering those activities which are associated with more traditional forms of popular culture, that is traditional folk dance and music and country and western music, is named *Trad(a)*.

The profiles for the two categories of attenders at popular cultural events are quite different. As in the case for the two categories of high arts attenders, the *Pop(a)* category of attenders are more likely to be from Dublin, and to have higher levels of education, but they have an otherwise distinctive profile in that in that they are more likely to be younger and to be unmarried. The *Trad(a)* category on the other hand is the only category of arts attender which draws on the middle-aged population, and is more likely to come from a rural area.

It is worth noting that, as might be expected for reasons of domestic responsibilities, the profiles of categories of attender at all four groupings of events shows that those who do not have children under 16 living at home are more likely to attend than those who do.

Table 19 Dependent Variable Means: Attendance Categories at Live Arts Events

<i>Independent Variables</i>	Hiart(a)	Pop(a)	Exper(a)	Trad(a)
	<i>Mean Score</i>			
OVERALL MEAN	2.15	4.98	1.55	3.58
Class:				
Middle Class	3.10*	5.42	1.91*	3.79
Skilled Working Class	1.90	5.17	1.61	3.83
Semi-skilled/Unskilled working class	1.41	4.64	1.10	3.19
Farmers	2.17	4.48	1.66	3.53
Education:				
Third level (currently/completed)	3.84*	7.03*	3.69*	3.69
Second level (currently/completed)	2.62	5.14	1.80	3.89
Attended second level	1.38	4.47	.69	3.64
Primary	.63	3.37	.22	2.69
Age:				
15-24	1.39*	7.20*	1.07*	3.26*
25-34	1.49	6.68	1.19	4.28
35-44	2.04	4.54	1.81	4.63
45-54	2.83	3.95	1.79	3.78
55+	3.02	2.51	1.94	2.45
Region:				
Dublin	3.10*	7.17*	2.43*	4.09
Rest of Leinster	1.90	3.78	1.22	3.08
Munster	1.93	3.63	1.22	3.56
Connacht/Ulster	1.30	5.11	1.07	3.49
Gender:				
Male	1.67*	5.17	1.40	3.45
Female	2.64	4.79	1.70	3.72
Area:				
Rural	2.07	4.88	1.79	4.42*
Urban	2.23	5.07	1.34	2.82
Marital Status:				
Married	2.34	4.67*	1.65	3.78
Single	1.83	5.49	1.37	3.25
Children < 16:				
Yes	1.79*	4.13*	1.16*	3.10*

No	2.38	5.54	1.81	3.90

Note: *= Significant at .05 level

Home-Based Audiences⁷

As might be expected, comparable groupings are found for arts programmes on television, radio and video. From the analysis of the audience for different types of arts performance, three categories were identified. (See Figure 2)

Figure 2: Home-Based Groupings

Hiart (h)	<ul style="list-style-type: none">• plays• operas• orchestral music• choral music• ballet/contemporary dance• literature/poetry readings• arts review programmes.
Pop (h)	<ul style="list-style-type: none">• Film• mainstream and art-house• rock/pop music• jazz/blues music.
Trad (h)	<ul style="list-style-type: none">• traditional folk dance• traditional folk music• country and western music.

The first dimension, named *Hiart(h)*, is comparable to a combination of two dimensions – *Hiart(a)* and *Exper(a)* – found among audiences of live events and includes plays, operas, orchestral and choral music and ballet/contemporary dance, as well as literature/poetry readings and arts review programmes.

There is also a very similar profile of the people who belong to this category of audience and who also belong to either *Hiart(a)* and *Exper(a)*: more likely to be from Dublin; to be middle class; to have a higher level of education; to be older and to be female.

The second grouping, *Pop (h)*, comprises the same forms of popular culture and entertainment as was found in the comparable grouping of live event audiences, i.e. *Pop(a)*: film, both mainstream and art-house, and rock and pop, and jazz and blues music. The category of audience for these dimensions shares many of the characteristics of the *Pop (a)* category in that they too are more likely to be from Dublin, to be younger, to be middle class, to be better educated and to be male.

The third grouping, *Trad(h)*, corresponds exactly with the dimension *Trad(a)* of live events and is composed of audiences of traditional/folk music and dance and of country & western music. They are also similar in composition in that they are more likely to be middle-aged and to be rurally-based. They differ in that they are more likely to come from regions outside Dublin.

Table 20 shows the mean score for the home-based audience for any of the three groupings of arts programmes. From this it can be seen that popular culture activities, once again, have the highest levels of audience, the *Pop(h)* has a mean score of 6.38 and the *Trad(h)* grouping has a score of 4.87 compared with 2.43 for the *Hiart(h)* grouping.

It emerges clearly that home-based technology is not a replacement for attendance in that similar profiles of people both attend and watch many of the same dimensions, most particularly those related to the 'high' arts.

Table 20 Dependent Variable Means: Home-based Audience Categories for Arts Programmes

<i>Independent Variables</i>	Hiart(h)	Pop(h)	Trad(h)
	<i>Mean Score</i>		
OVERALL MEAN	2.43	6.38	4.87
Class:			
Middle Class	3.01*	6.88*	4.92
Skilled Working Class	2.27	6.65	4.68
Semi-skilled/Unskilled working class	2.02	6.15	4.92
Farmers	2.36	5.39	4.98
Education:			
Third level (currently/completed)	4.05*	7.01*	4.46
Second level (currently/completed)	2.78	6.66	4.60
Attended second level	1.88	6.21	5.25
Primary	.90	5.40	5.30
Age:			
15-24	1.13*	8.66*	3.88*
25-34	1.72	7.67	5.37
35-44	2.22	5.85	5.52
45-54	3.02	5.21	5.12
55+	4.02	4.31	4.79
Region:			
Dublin	3.30*	7.70*	3.85*
Rest of Leinster	2.17	5.56	4.82
Munster	2.17	5.86	5.78
Connacht/Ulster	1.78	6.16	5.28
Gender:			
Male	2.22*	6.67*	4.65
Female	2.65	6.09	5.09
Area:			
Rural	2.38	6.24	5.81*
Urban	2.47	6.54	4.03
Marital Status:			
Married	2.70*	6.32	5.16
Single	1.98	6.48	4.39
Children < 16:			
Yes	2.10*	6.45	4.81
No	2.65	6.33	4.91

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Note: *= Significant at .05 level

Purchasing

An analysis of those purchasing the different types of arts products identified four discrete dimensions.

Two of these correspond very closely with the *Hiart(a)* and *Exper(a)* groupings of those who attend live events and the *Hiart(h)* grouping of those who watch/listen to arts programmes on television or radio. The first of these is called *Hiart(al)* and comprises that section of the population which buys original works of art and literature in all its forms, including books of poetry, plays, books of short stories, novels and works of literary non-fiction. A second and related dimension, called *Hiart(md)*, includes those who buy classical, opera and choral music and dance products.

Figure 3: Purchasing Groupings

Hiart (al)	<ul style="list-style-type: none"> • original works of art • books of poetry • plays • books of short stories • novels • works of literary non-fiction.
Hiart (md)	<ul style="list-style-type: none"> • CD, Cassette, record of classical/opera music • CD, Cassette, record of choral music • Videos of opera/dance
Pop (a)	<ul style="list-style-type: none"> • Videos of film/drama • Videos of rock/pop music • CD, cassette, record of jazz/blues music • CD, cassette, record of rock/pop music
Trad (p)	<ul style="list-style-type: none"> • CD, cassette, record of traditional folk music • CD, cassette, record of country and western music.

Both categories of consumer of these dimensions have very similar profiles which they also share with the comparable categories of live event and home-based audiences. They are more likely to be Dublin-based, to come from the middle class occupational grouping, to be women and to be older.

The third dimension, *Pop(p)*, corresponds with the dimensions *Pop(a)* and *Pop(h)*, in that it comprises those who purchase videos and or CD/Cassettes/records of film and drama and rock and pop and jazz and blues music. The type of consumer also shares a similar profile to both the *Pop(a)* and *Pop(h)* in that they are more likely to be from Dublin to come from the higher socio-economic groups, to be younger and to be men. Unlike the dimensions *Pop(a)* and *Pop(h)*, however, those with the highest score are those with at least some secondary education.

The fourth dimension, named *Trad(p)* corresponds with *Trad(a)* and *Trad(h)* and includes traditional/folk music and country & western music. While *Trad(p)* purchasers are likely to be middle-aged and to come from rural areas as are *Trad(a)* people and *Trad(h)* people, they differ in that they are more likely to come from the middle-classes.

Table 21 shows the mean score for the consumers of each of the four dimensions of arts products, and from this it can be seen that yet again popular culture products score highest. The *Trad(p)* with a score of 2.93 is highest and can be compared with the .94 for the lowest scoring *Hiart(md)*.

Key Factors Influencing Public Involvement in the Arts

From the above analysis it can be seen that all of the eight socio-demographic variables measured had an independent effect on the dispositions of different sections of the population to become involved in the arts as audiences of either live events or home-based media, and/or consumers of arts products. The four factors which have a consistent impact on disposition to engage in almost all dimensions are those of occupational class, education, age and region.

Occupational Class

For most types of arts involvement, independent of all other factors including education, occupational class has a strong independent effect on likelihood of involvement. The occupational class groups which consistently emerge as having relatively low involvement are those who belong to either the skilled working class, or to the semi-skilled/unskilled working class.

Table 21 Dependent Variable Means: Purchasing Categories of Arts Products

<i>Independent Variables</i>	Hiart (al)	Pop (p)	Hiart (md)	Trad (p)
	<i>Mean Score</i>			
OVERALL MEAN	1.79	2.23	.94	2.93
Class:				
Middle Class	2.36*	2.63*	1.51*	3.41*
Skilled Working Class	1.59	2.51	.86	3.01
Semi-skilled/Unskilled working class	1.51	1.96	.60	2.43
Farmers	1.53	1.54	.62	2.86
Education:				
Third level (currently/completed)	3.29*	2.12	1.50*	2.85
Second level (currently/completed)	2.07	2.41	1.20	2.98
Attended second level	1.09	2.30	.64	3.31
Primary	.77	1.83	.27	2.36
Age:				
15-24	1.31*	3.84*	.38*	2.04*
25-34	1.64	3.24	.58	4.02
35-44	2.17	1.80	.97	3.91
45-54	2.08	1.26	1.37	3.18
55+	1.91	.86	1.45	2.11
Region:				
Dublin	2.30*	3.05*	1.30*	2.91
Rest of Leinster	1.77	1.84	.84	2.97
Munster	1.31	1.89	.90	2.70
Connacht/Ulster	1.70	1.96	.56	3.25
Gender:				
Male	1.53*	2.50*	.92	3.06
Female	2.06	1.95	.96	2.80
Area:				
Rural	1.88	2.33	.90	3.59*
Urban	1.71	2.14	.98	2.33
Marital Status:				
Married	1.83	2.11	1.06	3.08
Single	1.72	2.43	.74	2.67
Children < 16:				
Yes	1.52*	2.27	.86	2.86

No	1.97	2.20	.99	2.98

Note: * = Significant at .05 level

Education

The second factor which has an important independent impact is that of level of education. Again it can be seen that for more than half of the dimensions, including all the 'high' art groupings, the higher the level of education the more likely is involvement in that particular dimension.

Age

The overall picture which emerges (and which is consistent with the findings from both Finland and France, discussed in a later section of the report) is that the age profile of those involved in the arts are those who are middle-aged and/or older. The exceptions to this trend are those who are associated with the popular culture groupings which include rock/pop music, jazz/blues music and film, where the age profile is that of younger people.

Region

The fourth variable to have a relatively consistent influence on likelihood of arts involvement is that of region, and in particular, differences between those living in Dublin and elsewhere. The exceptions to this overall finding are those dimensions of popular culture associated with events, programmes or products of traditional music and dance and country and western music: respondents in two of these categories are more likely to be located outside Dublin.

The relatively low involvement of those living outside Dublin is also found for categories of audience for the home-based media as well as for live events. This finding suggests that questions of access are more complex than any individual issue of availability of infrastructure, education or financial resources (although each of these has an independent importance).

Participation in Amateur Activities

Levels of participation in any of the amateur arts activities measured did not lend itself to the type of clustering analysis used for the other three kinds of engagement with the arts. However, a comparison of aggregate participation in any one or more amateur artistic activity, revealed three socio-demographic variables which are strongly associated with participation: occupational class, age and gender. Those who are more likely to participate in an amateur activity are those from the middle-class and those who are younger and female.

Table 22 Dependent Variable Means: Participation in Cultural Activities

<i>Independent Variables</i>	PARTICIPATION <i>Mean Score</i>
OVERALL MEAN	.61
Class:	
Middle Class	.80*
Skilled Working Class	.60
Semi-skilled/Unskilled working class	.46
Farmers	.55
Education:	
Third level (currently/completed)	.72
Second level (currently/completed)	.68
Attended second level	.55
Primary	.43
Age:	
15-24	.86*
25-34	.66
35-44	.49
45-54	.59
55+	.44
Region:	
Dublin	.73
Rest of Leinster	.53
Munster	.61
Connacht/Ulster	.52
Gender:	
Male	.55*
Female	.67
Area:	
Rural	.70
Urban	.53
Marital Status:	
Married	.58
Single	.65
Children < 16:	
Yes	.54

No	.65
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* = Significant at .05 level

Attitudes to the Arts: Views on the Social, Cultural and Economic Significance of the Arts

Introduction

Respondents were asked for their views on eleven items designed to explore different dimensions of the role of the arts and its importance in the economic, social, cultural and educational life of Irish society.

What emerges from the analysis of the responses to these eleven items is a strong level of support among the general public.

Social

For two-thirds of the population the arts are regarded as of the same value as sporting activity to the community. Sixty-six per cent either agreed or agreed strongly with the statement that *'as much importance should be given to providing arts amenities as is given to providing sports amenities'*.

The arts, for a significant minority of the population, are regarded as an important social outlet in that 27% disagreed or disagreed strongly with the statement that *'for me the arts are more about individual interest than a means of socialising with other people'*.

Cultural

There is very strong support among the Irish population for the idea that the arts have a social/cultural value which goes beyond individual interest and consumption. A significant proportion either disagreed or strongly disagreed with the statement that *'the arts benefit only those who attend or take part in arts activities'*, while only 36% agreed or strongly agreed with the statement.

There is also a strong recognition of the role of living arts and artists with the vast majority, 85% agreeing with the statement that *'arts and artists of our times are as important to our society as the legacy of the arts and artists of the past'*, and only 6% actually disagreeing.

Economic Role

There is little perception of the arts as a significant economic sector in Ireland, in terms of providing paid employment, but strong agreement on the importance of the role of the arts in the tourist industry. Only a minority, 8%, strongly agreed with the statement that *'the arts give a lot of paid employment'*, while a further 38% agreed. However, almost one-third (31%) strongly agreed and a further 58% agreed with the statement that *'arts activity helps to bring visitors and tourists to Ireland'*.

The fact that only 46% of the population believes that the arts are an important employer, but, as discussed below, 85% believe that the contemporary arts are as important as our cultural heritage, suggests that those who support the arts in Ireland do so primarily in recognition of their social and cultural value.

Education

Seventy-three per cent either agreed or agreed strongly with the concept that *'arts education in schools is as important as science education'*. While family support and interest is regarded as the most important factor accounting for the development of an interest in the arts in the view of 75% of the population, it is also the case that 74% of the population regard the lack of arts education at school as being a significant obstacle to developing an interest in the arts.

Access

On the issue of access, which is of paramount importance to current national policy in the arts, there is a clear perception among the general public that the arts have become more accessible in the past 10 years. Eighty-four per cent agreed or agreed strongly with the statement that *'the arts have become more available in the past ten years'*, while only 5% actually disagreed with the statement.

TABLE 23
Attitudes to the Arts

Statements	Strongly Agree	Agree	Neither	Disagree	Strongly Disagree
	Percentages				
Arts education in schools is as important as science education	23	50	9	17	1
Arts activity helps to bring visitors and tourists to Ireland	31	58	6	4	-
The Arts have become more available in the past 10 years	28	56	11	4	1
As much importance should be given to providing Arts amenities as is given to providing sports amenities	21	45	11	20	3
Lack of arts education at school is a significant obstacle to developing an interest in the Arts	22	52	13	12	-
The Arts give a lot of paid Employment	8	38	25	24	4
Family support and interest is the most important factor for a person to develop an interest in the arts	22	53	13	11	1
The current level of spending on the Arts should be maintained even in times of economic recession	14	46	15	21	3
Arts and the artists of our times are as important to our society as the legacy of the arts and artists of the past	30	55	8	6	-
For me the Arts is more about individual interest than a means of socialising with other people	13	43	16	23	4
The Arts benefit only those who attend or take part in Arts activities	6	30	14	39	10

NUMBER=1200

Factors Influencing Attitudes

From a comparison with the socio-demographic variables it emerges that public attitudes to the arts are consistently related to region, occupational class and level of education. (See appendix tables A3, A4 and A5).

People with higher levels of education and who belong to a higher occupational class group are more likely to agree with ten of the eleven attitude statements, i.e. those concerned with the economic, social and cultural role of the arts as well as those to do with the role of education.

The relationship between level of education and perception of the importance of family support and interest in developing an interest in the arts, differs somewhat from this general pattern, in that those with third-level education are slightly less likely (74%) to agree with this view than those with second-level education (77%).

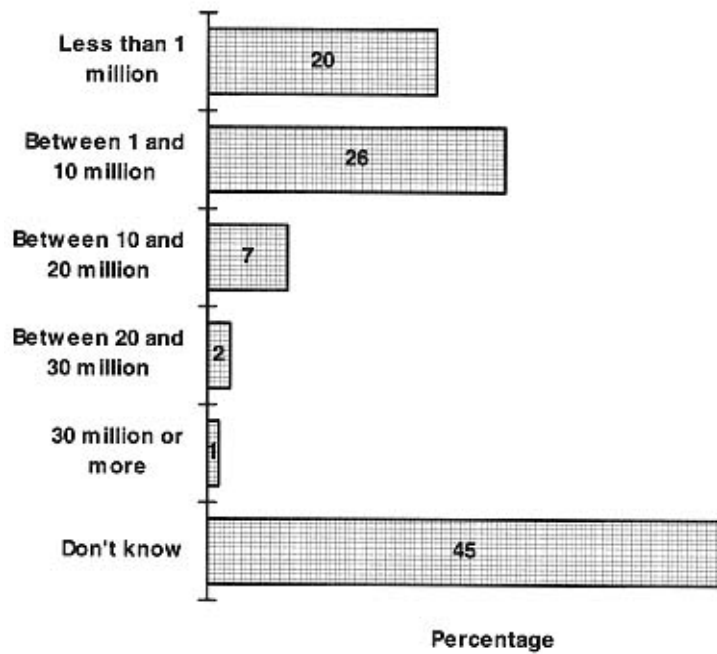
The belief that *'the arts benefit only those who attend or take part in arts activities'* is also related to education, and occupational class, although in this case the highest levels of agreement with the statement are found among the less well-educated, (for example 40% of those with primary level compared with 31% of those with third-level education) and those in the lower occupational groups, (for example, 39% of semi-skilled and unskilled working class compared with 31% of the middle class).

An analysis of regional variation in the proportions agreeing with the eleven attitude statements shows that with some exceptions, the population in the Dublin region is significantly different from other regional groups, in that this group is least likely to agree with the various statements. This corresponds to the finding in the previous section on profiles of the different arts publics, which also identified those living in Dublin as significantly distinctive in their behaviour.

Perceptions of Government Spending on the Arts

The strong level of support for the arts is given concrete expression in that less than one-quarter (24%) believe that current expenditure on the arts should not be maintained even in times of economic recession. (See Table 23). However, this must be viewed against the reality that only a small minority are aware of the current scale of government support. Forty-five per cent admit that they do not know what the amount is and a further 53% underestimate it.

CHART 11 PERCEPTIONS OF GOVERNMENT SPENDING ON THE ARTS



Priorities for Spending on the Arts

Local/Community Activities

An examination of priorities for spending on the arts shows that, local, amateur and community-based arts activity emerges top of the list, with 47% giving these either first or second choice. A further 25% support spending on professional arts groups and venues operating at local and regional level as their first or second choice.

As might be expected selection of both these priorities is related to region, with those living in regions other than Dublin more likely to select them. (See Appendix Table A6).

It is interesting to note that while selection of both of these spending priorities is related to education, expenditure on local, amateur and community-based arts activity is more likely to be the choice of those with lower levels of education (58% of those with primary education compared with 33% of those with third-level), while support for professional arts groups and venues operating at local and regional level is favoured by those with higher levels of education, (30% of

those with third-level compared with 15% of those with primary level). (See Appendix Table A7). The same pattern can also be identified for occupational class.

Children and young people

There is also considerable interest in spending on arts programmes and facilities working for and with children and young people. Of the eight priorities offered, this was the area which received the greatest number of first choices. Forty-four per cent of all respondents gave this area of activity either first or second choice for spending, with little variation by region, occupational class or educational level, with the exception being a noticeably lower level of support among those with third level education.

Areas of Social Disadvantage

A significant minority of the population (25%) believes that expenditure on the arts should be guided by social principles, in that they give first or second choice to arts programmes directed at areas of social disadvantage.

The regional variation is between Dublin and Munster where there are the highest levels of support, 30% and 28% respectively, compared with either the Rest of Leinster with 20% support and Connaught/Ulster with 21%.

There is more support for this spending priority among those who have lower levels of education and who come from skilled and semi-skilled/unskilled working classes.

National Arts Organisations

Again, a significant minority (24%) gives first or second preference to the support of national arts organisations and events such as the Abbey Theatre, Galway Arts Festival, Wexford Festival Opera and Siamsa Tire.

Support for this spending priority is more associated with those with higher levels of education and from higher occupational classes as well as those living either in Dublin or in the rest of Leinster.

Table 24 **Priorities for Spending on the Arts**
(in percentages)

Spending Priorities	All Respondents	
	1st Choice	2nd Choice
Local amateur and community-based arts activity	20	27
Arts programmes and facilities dedicated to working for and with children and young people	21	23
Arts programmes directed at areas of social disadvantage	11	14
Professional arts groups and venues operating at local and regional level	13	12
National organisations and events such as Abbey Theatre, Galway Arts Festival, Wexford Festival Opera, Siamsa Tire	18	6
The work of individual professional arts such as writers, painters, composers	6	8
New and experimental work in the arts	7	5
Arts works and arts events in the Irish Language	5	5
NUMBER	1200	1200

The Individual Artist and New and Experimental Work

The Support for individual professional artists, such as writers, painters and composers, as well as support for new and experimental work in the arts is given top priority by only a small minority of people, and very few believe that arts practice in the Irish language is a top priority.

There is a little variation between the two regions of Munster and the rest of Leinster in relation to the selection of any of these priorities. However, it can be seen that there is a relatively high level of support for the selection of new and experimental work as a priority among those living in Dublin (18%) while the same proportion (18%) from Connaught/Ulster select the priority of arts works and arts events in the Irish language.

Local Authority Expenditure

Almost two-thirds (64%) believe that local authorities should share expenditure with central government for local arts facilities or activities, while a further 10% believe that local

authorities should be fully responsible. Sixty per cent are in favour of local authorities employing an arts officer.

There is a small degree of regional variation in relation to this view in that fewer people in Dublin (70%) believe that the local authority should be either fully or partially responsible, compared with the other regions, particularly Connaught/Ulster where 79% hold its view.

Table 25 Views on Responsibility of Local Authority for the Arts

<i>Should Local Authorities contribute to local Arts facilities or Activities</i>	<i>All Respondents</i>
	<i>Percentage</i>
Yes, they should be fully responsible	10
Yes, they should share responsibility with national Government	64
No, they should not spend public money	17
Don't know/No opinion	9
NUMBER	1200

Sponsorship of the arts

While the majority of people believe that sponsoring the arts promotes a good image for the sponsor and its products, a significant minority disagrees with the statement that they do so for purely selfish reasons, (38%). Fewer than 50% of the population are more likely to buy the products of a company which sponsors the arts.

TABLE 26 Attitudes to Sponsorship of the Arts

Statements	Strongly Agree	Agree	Neither	Disagree	Strongly Disagree
	Percentages				
I am more likely to buy the Products of a company who Sponsors the Arts	7	31	19	32	11
Sponsoring the Arts promotes a good image for the sponsor and its products	18	66	9	7	1
Companies sponsor the Arts for purely selfish reasons	13	35	16	30	5

International Comparisons

Introduction

Studies of participation in the arts have been conducted in recent years in Great Britain as a whole (incorporating England, Scotland and Wales) and in Northern Ireland, Wales and Scotland. Behaviour patterns in these countries are of interest because of their proximity to Ireland, and because of certain similarities of administrative structure and cultural norms. It was, therefore, decided to include a comparison with these studies in this report. Data is also available from Finland, which, with Scotland, Northern Ireland and Wales has a similar population scale to Ireland. Finally, French studies were examined because, in many ways, France represents a model of good practice in terms of the articulation of cultural policy as well as of cultural activity and expenditure.

While comparisons must be treated with some caution because of the different time periods (ranging from 1989 to 1994) in which the surveys were conducted in the different countries, and because the question format and range of activities are not identical, the research approach in all cases has been sufficiently similar to allow us to be reasonably confident that the comparisons which are made are valid except where otherwise noted.

Attendance

A comparison between Ireland, Great Britain as a whole, Wales and Northern Ireland, shows that aggregate attendances in Ireland (83%) are around the norm for these countries and considerably higher than in Northern Ireland and Wales. In Great Britain as a whole, the figure was 79%. The figures for Northern Ireland and Wales are much lower at 56% and 54% respectively. It must be noted, however, some of this disparity may be accounted for in that a smaller number of events were included in the surveys of Northern Ireland and Wales, 12 events in each case, compared with Great Britain as a whole (28) or Ireland (17). In the overall study of Great Britain attendance for Wales was 74%.

In Finland, almost 80% of the population take part in at least one event per annum, although in general, cultural events in Finland are considered to be a minority interest with between 5% and 40% of the adult population taking part depending on the activity concerned. This does not vary greatly from the Irish pattern where participation ranges from 2% to 54% of the population surveyed. What is of distinct interest in the Finnish case, however, is that the attendance rates for many of the activities on which information was gathered are in decline. Throughout the 1980s, audiences in the theatre, cinemas and at dance performances dwindled. Opera going has also been on the decline, while museums and concerts attract about the same amount of people as they did ten years ago. The exception to this general decline is attendance at art exhibitions/museums, where there has been a slight increase from 40% in 1981 to 44% in 1994. It should also be noted that the aggregate figures for particular artform categories such as concerts mask considerable variation in the proportion of those attending different types of concerts. For, example the figures for pop and rock and light music concerts were up on those for 1981 and there was an increase in the popularity of jazz concerts.

The findings of the French study on the other hand, indicate that cultural practices are gradually becoming more widespread and that the size of the population which is uninterested in all forms of culture is diminishing. There is an increased attendance at exhibitions in France too, but audiences have been on the decline at cinemas and theatres. There have been efforts to democratise culture, but cultural outings remain a minority interest: eight per cent attend opera, 34% a dance performance, 39% classical music performances and 45% the theatre.

Table 27 Aggregate Attendance at Arts Events in Selected Countries

<i>Country</i>	<i>% of Population</i>
Ireland	83
Great Britain.(including Scotland and Wales)	79
Wales	56
Northern Ireland	54
Finland	80

Sources:

RSGB Omnibus Arts Survey, 1991

Tomlinson, 1993

Survey of Public Attitudes towards the Arts in Northern Ireland, Marketing Research Consultancy (Ireland) Ltd., 1991.

Liikkanen and Paakkonened, 1994

Popularity of Individual Artforms

Although there is some variation in overall attendance levels, a broadly similar pattern emerges both in relation to the relative popularity of individual artforms or cultural practices and also the important relationships of the different socio-demographic variables with behaviour.

Cinema-going is the predominant activity in all countries in terms of both penetration and frequency. Plays and/or theatre going, performances of popular music, and art exhibitions were in the second grouping in all countries, and in all the studies examined events such as performances of classical music and opera were very much a minority interest.

Table 28 Comparison of Patterns of Attendance at Selected Arts Events in Selected Countries

	Ireland (1994)	Great Britain (1991)	Scotland (1991)	Wales (1993)	N. Ireland (1991)	Finland (1991)	France (1989)
Cinema	54	45	57	38	35	35	-
Play/Theatre	37	24	34	19	Up to 20 approx.	37	45
Popular Music (Rock/Pop)	22	18	31	18	17	-	-
Classical Music	14	-	15	-	4	-	21
Opera	6	-	11	6	2	4	18
Art Exhibitions	23	18	37	-	7	-	-

Sources:

RSGB Omnibus Arts Survey, 1991

Report on Survey on Participation in and Attitudes towards the Arts in Scotland, System Three Scotland, 1991

Tomlinson, R. 1993

Survey of Public Attitudes towards the Arts in Northern Ireland, Marketing Research Consultancy (Ireland) Ltd., 1991.

Likkanen and Paakkonened, 1994

Les Pratiques Culturelles des Francais: enquete 1988-1989, 1989

Notes to Table:

All figures in percentages of representative sample of total population in each country

Occupational Class

The Irish studies, both in 1981 and 1994, highlighted the importance of occupational class in determining the level and type of cultural activity. This was borne out by international comparison. The main conclusion of the Scottish study, for example, was that social class was the primary determinant of attendance at arts activities. Class influenced frequency of cinema attendance, with those in non-manual occupations having higher attendance rates. It was also the main determinant of attendance at exhibitions: 75% of lower socio economic groups compared to 31% of higher socio-economic groups never attended. Social class was also the most important discriminator with regard to attending plays.

In Great Britain overall, it was found that interest and attendance in arts activities is highly correlated with both social class and education. Attendance is at 91% for those in the higher occupational class groupings and decreases consistently to a low of 58% of those in the lowest. As in Ireland this pattern is consistent, and is independent of artform.

In Finland, level of education is positively related to likelihood of attendance at cultural activities, while in France those who still regularly attend cultural events are from higher occupational classes and are better educated.

Regional Variations

The pattern with regard to regional and geographic differences is less uniform.

In Scotland, those living in rural areas of the country were less likely to attend as frequently as their urban counterparts. Cinema attendance was deemed to be particularly affected by location but in Great Britain as a whole no differences in aggregate attendance were found between urban and rural areas, although there were some differences in attendance at the cinema.

In Finland, the general decline in theatre-going is not evident among people living in areas where there are fewer than 10,000 inhabitants. On the other hand, the supply of cultural events means that people who live in the Helsinki region can, for example, go to the opera much more often than those living elsewhere in the country.

Age

In Scotland, age was found to be an important discriminator with those aged over 45 years being less likely to attend a cinema. The younger the respondent the more popular was going to the cinema. Age was the main determinant on going to a rock or pop concert, with 35 years apparently being the age threshold for this activity, but was not important in other activities.

In Great Britain attendance at all types of event tends to decline with increasing age. In general cinema/films and musical events (particularly pop) appeal more to the young while the more visual performing arts (plays, musicals, opera, ballet etc) are more the province of the 35-64 year olds.

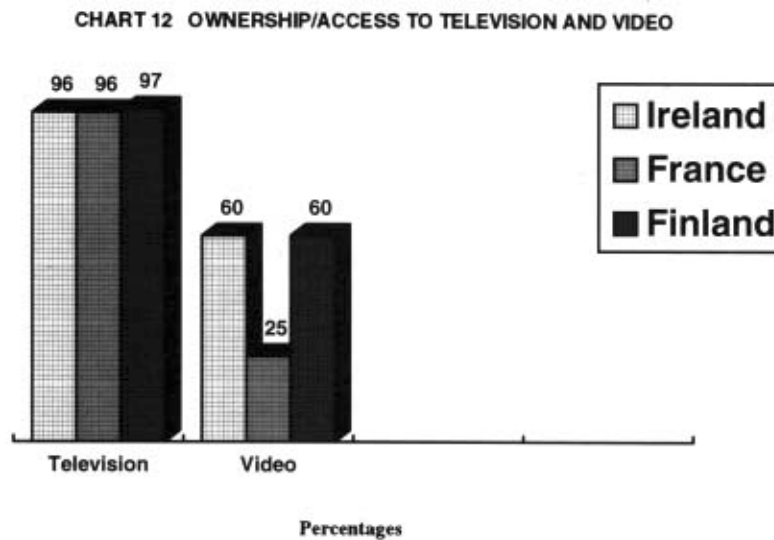
In Finland, the proportion of attendance among the different age groups appears to vary with artform. For example, among theatre-goers the decline in numbers attending is only among those under 45. In the older age groups, frequency of theatre-going remains at its previous level. Opera-going is also characteristically a leisure activity for the middle-aged population: the frequency of opera-going is highest in the 35-64 age group.

Films remain primarily a leisure activity for young people: four out of five in the 15-24 age group had been to the cinema during the six months prior to being interviewed. Similarly, the proportion of young people going to pop and rock concerts has increased, and in dance, there is no variation at all between the different age groups.

In France, attendance at arts events is more likely among older people. The percentage of young people attending is either static or falling whereas the percentage of 40-59 year olds is rising.

The Home-Based Audience

As in Ireland, access to television has become virtually universal in the countries examined and there has been a massive increase in the use of home-based entertainment technology.



Sources: AGB TAM, 1993; Likkanen and Paakkoned, 1994;
Les Pratiques Culturelles des français: Enquete 1988 -1989, 1989

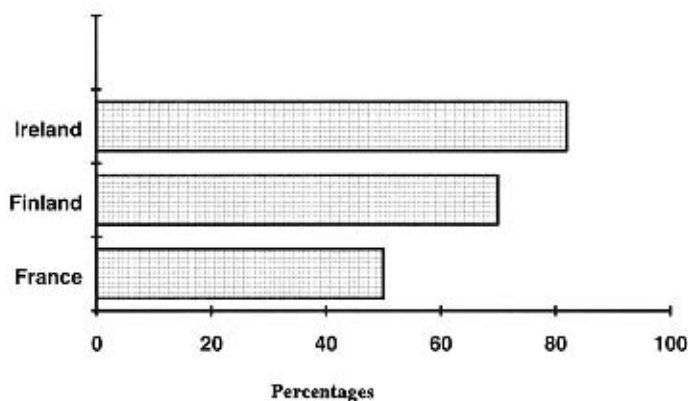
During the 1980s in Finland, for example, large numbers have bought not only the latest television models but also VCRs, home computers, better sound reproduction systems, etc., and the field of electronic mass communication saw significant changes including a much greater choice. The declining interest in attending live cultural events or of going out to performances in theatres or cinemas has been attributed, at least in part, to this increased use of home-based technology. A similar pattern is discernible in France where there has been a shift from reading books, attending shows and cultural visits to audio-visual activity and from written word to the screen over the fifteen years between 1975 and 1989.

This has been related not just to access to home-based technology but to an end to public monopoly of broadcasting and increased channel and programme choice. (In 1974 in France 14% of households did not have a television and only 9% did not have colour. By 1988 the proportion without a television had fallen to 4% and 86% had colour while 25% had videos).

Television as a Medium of Access to the Arts

Watching television is the top leisure activity of the French, but is still relatively low with just over 50% of all population groups watching daily, compared to Finland where 70% watch on a daily basis. The daily figure for Ireland is 82%.

CHART 13 WATCHING TELEVISION ON A DAILY BASIS



Sources: Lambkin, 1993: 55; Likkanen and Paakkoned, 1994;
Les Pratiques Culturelles des français: Enquete 1988 -1989, 1989

Patterns in the use of television as a means of accessing the arts are broadly similar in Ireland, Great Britain as a whole and Scotland, although in Scotland a higher proportion watch plays and rock/pop music than is the case in Ireland.

The same order of preference for artforms is evident with more than 80% of the population in all of the compared countries reporting that they watch films on television. Plays are the next popular, with a slightly smaller proportion watching plays on television in Ireland, (45%) compared with Great Britain (47%) and Scotland (54%).

Classical music, opera and ballet are minority interests whether television or live performances are the means of access.

Significantly, the conclusion reached about the impact of television and other electronic media on disposition to going out to take part in cultural activities in Great Britain and Scotland is that these activities are complementary and that access to these artforms on television may in fact act as a stimulant to a broader interest in the arts. In the survey of the population in Great Britain, in response to a direct question, 21% said that this was the case.

In Scotland, of those who go to a cinema, 86% regularly watch films on television and 73% hire films to watch on video at home. However, of the 89% who watch film on television and or video in Great Britain, only half actually go to the cinema.

In Ireland, the increasing access to electronic media has not damaged attendances since in virtually all cases, attendances at live events have increased.

Table 29 Comparison of Use of Television as a Means of Accessing the Arts for Selected Artforms In Ireland, Great Britain and Scotland

	Ireland 1994)	Great Britain (1991)	Scotland(1991)
Films	87	86	83
Plays	40	47	54
Rock/Pop music	34	-	45
Jazz	15	8	-
Opera	12	11	9
Ballet	6	11	7
Arts Review	30	-	-

Sources:

RSGB Omnibus Arts Survey, 1991

Report on Survey on Participation in and Attitudes towards the Arts in Scotland, System Three
Scotland, 1991

Notes to Table:

All figures are percentages of representative sample of total population in each country

Participation in Amateur Activities

Comparisons of levels of participation in the arts (even at the aggregate) between Ireland and other countries must be treated with caution as the wording of questions differed slightly and different ranges of activities were used in the different studies. Notwithstanding these caveats, there are some interesting differences worth noting between the different countries for which comparisons can be made. Although the Irish study used a very broad definition of activity only 35% reported participation. This gives Ireland the lowest level of active involvement of all countries except Finland which registered a level of only 30% involvement in 1991, a decrease of 7 percentage points on the 1981 figures. The other countries ranged from 47% to 53%.

In Northern Ireland, more than one third of the sample said that they were a member of a group involving arts activities and more than a quarter participate as performers. Although this is indicative of a relatively high level of participation it is not really comparable with the Irish study as the form of question is too different.

Many more people in Scotland are involved in photography (39%) and making crafts (28%) than is the case in Ireland where no individual activity can boast participation by more than 8% of the population.

Rural/Urban

Unlike the Irish case, the study in Great Britain found that rural and non-urban conurbations are a little more likely to be involved than urban. The study concludes that the arts as a focal point for the local community are particularly important to rural dwellers.

Gender, Age and Occupational Class

No gender or age differences except for those in the 65 plus age group were found in Great Britain. Active participation is related to social class and ranges from 66% in the higher to 40% in the lower groups.

Attitudes to the Arts

In Scotland, there is significant support for the arts in terms both of their intrinsic value and the contribution they make to the social and economic life of an area. A similar pattern is found in Great Britain where this support was found to be related to social class. Both groups of respondents agree with their Irish counterparts that the arts contribute to the tourism sector and that contemporary artistic and cultural activity are an asset to society. They also express strong agreement with the socially cohesive role art and cultural activities play in local communities. Great British and Irish respondents are in clear agreement that family attitudes are crucial in

determining appreciation of the arts. The Scottish sample also supported this view, but less strongly.

While the Irish respondents were unequivocal in their belief in the importance of arts education in school, both the Scottish and Great British samples were more divided on the role this had in determining adult attitudes. As in Ireland, considerable support was found for funding artistic and cultural activity in the Great British and Scottish surveys. Only a minority of the Scottish sample agreed with a statement objecting to public money being spent on the arts and cultural activities in their local areas.

Again in the Scottish study, social class was found to be the primary influence on respondent's attitudes to the arts, with those in the higher occupational classes being consistently more positive towards arts and cultural activities. However, there are interesting differences between attenders and non attenders, the former having, in general, more positive, critical, differentiated views than the latter.

Some Perspectives for the Future

Introduction

While it is neither desirable nor feasible to apply simple cause and effect logic to the findings of this survey of public responses to the arts, the hard data of the tables reveal a number of themes and patterns which we have sought to analyse. This analysis is first conducted from a comparative perspective, setting the findings of the 1994 study against those of 1981. In addition, and to a necessarily limited extent, some comparisons with similar studies from other countries have been offered. We have sought also, in the section which profiles the different arts publics, to offer an internal analysis of the data in order to establish common threads of behaviour and attitude which inform the identification of relatively discrete clusters within "the general public". It seems appropriate now to identify a number of issues which might have a bearing upon future policy and practice in the arts in Ireland, and in the publicly-funded arts especially.

A Time of Change

Such an analytical perspective seems particularly apt at a time when the structures governing public arts policy and provision here have been so recently altered, and when there is evidence of commitment at Government level to acknowledge that the cultural sector, broadly defined, is deserving of the kind of planning and development which in previous decades was afforded to areas like public health and education.

The Public's Perspective

Other reports and studies, both current and past, address the arts from cultural or economic perspectives. The present study's claim for attention rests upon public behaviour and attitudes in this area. With the obvious exceptions of the popular music industry and film, the Irish model of the arts economy depends very little upon the behaviour of business corporations, but rather upon public expenditure, both in the sense of public subsidy through the distribution of taxation and in the sense of discretionary expenditure by citizens on arts products and services.

It is a matter of judgement, whether by individuals or by government, as to how much policy in the publicly-subsidised arts should be influenced by the study of public responses, as distinct from studies based in aesthetics or economics. It would seem important however, in a country where the levels of personal taxation are exceptionally high and the calls upon the limited public purse so numerous, that due regard be given to the choices, both implicit and explicit, represented in the data of the present study.

Access and Opportunity

Government, and the statutory agency for the development of the arts, the Arts Council, can take some credit and comfort from a number of the survey's findings in relation to the broad issue of access to the arts. There is evidence of some progress, at least in terms of horizontal access and this can be attributed justly to policy approaches adopted since the mid-1970s and with quickening rhythm in the past ten years. Not alone is there concrete evidence of this in terms of a growth in attendance figures in general, particularly out of Dublin, but it is notable too that there is a clear public acknowledgement that the arts have become more accessible, with 84% of the population agreeing that the arts have become more available in the past decade.

Changing Public Climate

The fact that half of the population believes that the arts confer collective benefit, and that even more believe that public expenditure should be maintained, even in times of recession, is evidence of a climate of public receptivity to investment in the arts. The discretionary tag which has often been placed on the arts is shown to be outmoded by the present study. Whether it is the acknowledgement by almost all of the population of the value to tourism of the arts and culture, or the expression by two-thirds that the provision of arts facilities is as important as sporting amenities, there can be no doubt that the arts are seen as part of the fabric of contemporary public life. Nevertheless such positive messages from the data to do with attendance and attitude cannot disguise a number of important shortcomings which need to inform the agenda for future action.

Regional Disparities

The survey reveals that living in Dublin is a discrete factor, irrespective of class, age, education or gender. As such a singular factor, Dublin has favourable impact upon attendance, participation, purchase and home-based engagement with the arts. We emphasise that this is not simply an urban phenomenon. Indeed with the exception of the more traditional arts, the profiling treatment reveals that there is not an enormous disparity between rural and urban audiences per se and that it is class, education, age and region that are the critical factors.

In a necessarily speculative mode, we suggest that the Dublin factor can be accounted for in a number of ways. Certainly there is the existence of a range of permanent facilities and occasional opportunities in the capital city not available elsewhere in Ireland. To that must be added that many of those facilities are of very long standing, embedded into the traditions and habits of the city and its citizens to a degree not to be found even in other cities like Cork and Limerick. There is the location in Dublin of most of the national cultural institutions which though in Dublin are not of Dublin. In addition, the vast majority of the working arts community and the greatest proportion of the cultural industries like television, film and popular music are based in Dublin. Large cities like Dublin have a very high proportion of their population who are not native to the city. Away from home and from the social patterns of small and medium scale communities, there is a greater reliance upon culture and entertainment for distraction and social intercourse.

It remains the case that the survey reveals that all else being equal, Dublin is the place to be, if you have, or wish to develop, an interest in the arts. But there is also evidence of "catching up" by other regions, particularly in Connacht/Ulster. There, and in Munster, the proportions attending the arts have increased and have passed the point where Dublin was a decade ago. Before leaving the issue of the improvements registered in geographical or horizontal access, note should be taken of the data gathered under "Rest of Leinster" in a number of tables. This data would appear to indicate that, in its policies of decentralisation and regionalisation, the Arts Council may have concentrated its efforts on the Southern and Western seaboard and somewhat overlooked the rest of Leinster. Perhaps the proximity of Dublin has disguised the need for facilities for those in many counties of Leinster.

Location of Facilities

In this context, and more broadly in terms of provision in rural areas throughout Ireland, it should be recalled that the survey indicates that people do not generally travel significant distances to arts events. While this is less true in rural areas where such travelling is common for a range of reasons, the data concerning obstacles to attendance or participation in the arts shows that the related impediments of distance/inconvenience; expense; family commitments; and transport problems, form the top four obstacles.

It is in this context that it might be understood why, of eight priorities offered to respondents in terms of public expenditure on the arts, the highest proportion (47%) selected as either first or second choice the category termed "Local amateur and community based arts activity" while a further 25% selected "Professional arts groups and venues operating at local and regional level" as their first or second choice.

Social Class Issues

There are some stark realities revealed by most of the tables treating of occupational class. Those realities become even starker when the profiling of the different arts publics is undertaken. This isolation of social class as an issue, irrespective of location, gender, education, or age reveals that, whether as events attended, goods bought or activities participated in, the arts mirror social class differences rather than bridging them.

This trend becomes even more pronounced when some differentiation is made between behaviour in those areas of the arts which are broadly more popular or commercial and those which are more generally in receipt of public subsidy. In short most of the growth in attendance at arts events by the semi-skilled or unskilled working class is demonstrably in cinema and popular music. When those areas of the arts which are of primary concern to the Arts Council and which are the chief beneficiaries of public support are examined, it is clear that there has been little penetration of the 'high' arts into the 'lower' social classes.

Community Arts

One of the issues that has characterised debate about the arts and culture in Ireland in the past decade has been that surrounding access for all and community arts. While there have been initiatives taken by the Arts Council and Combat Poverty among others; while there have been projects, action-based research, training courses and conferences; while an umbrella body, CAFE, has been established to address this agenda, there is little evidence from the present survey that such initiatives have had mainstream effects. It is possible that the nature of much of this work is slow and long-term and will take many more years to manifest itself in direct ways that lend themselves to measurement, and particularly to the kind of quantitative measurement which is a feature of surveys such as this. But it is also possible that the actions taken to date have been largely uncoordinated, short-term, and so often project-based, that they have not had the means to address the thorough-going nature of the problem of vertical access in both attendance and participation. Many of the role models of the past decade have secured short-term funding from FAS or have been given project funding by a foundation such as Paul Hamlyn, Gulbenkian or the Ireland Funds. It has proved enormously difficult in most cases, even for projects which are manifestly successful by a wide set of criteria, to secure ongoing funding, precisely because they fall between the agendas and funding criteria of a few state agencies. It seems clear that there is need for co-ordinated action among a range of departments, statutory agencies and other interested bodies.

The Complexities of Access

Elsewhere in this study reference has been made to the interrogation in the late 1980s of the policy of access, whereby 'access' is seen as a complex question (access for whom? and to what?) rather than a simple issue or policy objective. The present study reinforces this sense of complexity and demonstrates that vertical access remains a major problem to be tackled in future years. Clearly it is not simply an 'arts' problem. It might be described as broadly cultural, having as much to do with education, social policy and local government as with the arts. The combined attention of government departments other than simply that of Arts, Culture and the Gaeltacht and of agencies other than the Arts Council alone would seem to be required if this issue is to be addressed meaningfully. In any case the present study shows that while there is much to welcome on the horizontal axis, the vertical requires urgent attention. What might be described as "the availability of access but the absence of opportunity" would seem to be an agenda deserving priority action within broad socio-cultural planning in the next few years.

The Amateur Arts: Participation

A related concern, with important policy implications, emerging from the survey must be the very poor levels of participation in the arts by Irish people. Only one third of the population participated in any of twenty-five arts activities listed in the survey. We have already indicated our view that participation rates were very probably underestimated in the 1981 survey, and thus the apparent growth in participation over the past decade is in fact much smaller than it seems and lags behind growth rates in attendance and purchase. The 1994 rates are also very low when compared with other countries, Finland excepted.

Arts Council Policy

There is no doubt that the almost exclusive concern of the Arts Council since its inception has been with the professional arts. For all the shifts of emphasis and the strategic changes wrought by the Arts Council in over forty years of its existence, a fairly unswerving line has been taken in relation to the amateur arts. True there have been areas like choral music where the centrality of the amateur tradition has been at least acknowledged, but even there, and in support for regional venues and schemes of all sorts, the benefits have been indirectly provided. The Arts Council has stood firm against a proactive engagement with the amateur arts movement, while never denying its cultural significance.

The present survey begs the question as to whether such a "stand-off" relationship with the amateur arts is sustainable in the long term, however understandable in strategic terms, given limited resources. We have already noted that the Arts Council seems reluctant to engage directly with the amateur arts, perhaps fearing the opening of grant-aiding floodgates. However, there is a symbiosis between participation in the arts and attendance and purchase. The exclusive concentration on provision for the professional arts may now need to be complemented by a more considered approach to the amateur arts.

There is also the issue that, by virtue of its strategic partnerships with local authorities, especially those with arts officers, the Arts Council, for its own very good reasons, has sought to influence the arts agenda of local government and to encourage borough corporations and county councils to support the local professional arts infrastructure. At both national and local level, there is little direct investment in the amateur arts. This is a position which at least deserves to be kept under review lest it have unintended detrimental effects upon the state of the arts generally.

Education and Young People

Intimately bound up with the broad agenda of access is the key issue of arts education and in particular the place of the arts within the lives of young people. There is a certain irony in the fact that the present study is being published within a few months of the imminent White Paper on education. The last White Paper on education was published in 1980, the year before the 1981 survey and the year after the important Arts Council report 'The Place of the Arts in Irish Education' (Benson. 1979).

The brief chapter on the arts in the 1980 Education White Paper included the following:

There is no precise way of gauging popular reactions to these reports... It is hardly unfair to state, however, that public demands on the school system are less urgent in art-related subjects... and an educational system must maintain a relationship of dynamic interaction with the society it serves.

Seven years later, the only White Paper ever produced on the arts and culture, 'Access and Opportunity' (1987) stated that "*The education system holds the key to future cultural and artistic development in Ireland*".

Public Attitudes

These statements provide a useful context within which to review the findings of the 1994 survey on this matter. Certainly those findings provide a precise means of gauging popular reaction to the range of issues, *inter alia* the place of the arts within young people's lives.

Public attitudes to the arts, as revealed by the survey, indicate that nearly three-quarters of the population agree (23% strongly) that arts education in schools is as important as science education. This response is confirmed by a similar number agreeing that the lack of an arts education at school is a significant obstacle to developing an interest in the arts. In short then there does seem to be public support for the kinds of arguments made by a range of bodies, principally the Arts Council, for over a decade that the arts deserve treatment in the allocation of resources (human, material and time) equal to that accorded to the sciences.

A Public Mandate

The debate engendered by the publication in 1979 of the Benson report on the arts in Irish education has been sustained and has been informed by further Arts Council research and practice in this area; the deficit in the school system has been acknowledged by Government itself;

educational arguments have been made both carefully and often in the past decade; the detailed curricular planning has been done by a range of bodies, chiefly under the auspices of the National Council for Curriculum and Assessment; and the need for special attention to the arts has been underlined for many years by the three teacher unions. What the present survey indicates is that all of these developments are underpinned by a clear public mandate to provide well for the arts within the Irish education system. Here then is an immensely significant agenda for action in the coming years.

Youth Arts

The growth of the youth arts movement, and of youth drama and theatre in particular, has been one of the small but significant achievements in Irish culture during the period between the 1981 and 1994 surveys. Initially driven by a committed core of volunteers, and now sustained by them but within the embrace of various youth organisations, youth arts has still never achieved the recognition from the state which it requires in order to develop. The principal structural and policy obstacle has been that youth arts has "fallen between the two stools" of the arts authorities (chiefly to date the Arts Council) and the education authorities (chiefly, the Youth Affairs Section of the Department of Education). The Youth Affairs Section (previously Youth and Sport) has been a reluctant participant and provider in youth arts. In this context, it is worth underlining the finding that two-thirds of the population agree that as much importance should be given to providing arts amenities as is given to providing sports amenities. This is a finding of some import too at local level, for local authorities and for bodies like Vocational Education Committees.

Young People as a Public

Of particular interest to Government, both central and local, and to the Arts Council should be the finding that, given eight priorities for public spending on the arts, the greatest single proportion of the population selected as their chief priority arts programmes and facilities dedicated to working for and with children and young people. A further quarter of respondents selected this category as their second priority for spending on the arts. When these choices are related to the earlier finding that 75% agree that family support and interest is the most important factor for a person to develop an interest in the arts, it becomes clear that, outside the school environment which might be declared the domain of the Department of Education, there is a significant public expectation that public resources should be invested in arts programmes for children and young people. The recent signals from the Arts Council that it wishes to alter its education policy so as to address the cultural needs of the young person as a citizen, and not merely as a student, are

timely and are in accord with the findings of the present survey.

The Artist

Two major themes could be said to have governed the policies of the Arts Council since 1975, when the new model of the Arts Council was introduced, arising from the Arts Act of that year. One was the theme of access, and the other was the position of the living artist, particularly the individual artist.

Valuing the Contemporary Artist

Having considered the matter of access above, it is therefore appropriate that we consider that of the artist. Perhaps the most significant finding of the 1994 survey in this regard was that 85% of the population agreed that the arts and artists of our times are as important to our society as the legacy of the arts and artists of the past. This finding represents an endorsement of the range of policies and practices by a wide range of bodies, including the Arts Council. Certainly there was a time in Ireland, and within living memory, when the climate of public opinion about the contemporary arts and artists was much more inimical.

The Public and the Artist

One of the key objectives of public arts policy since 1975 has been to devise ways in which the isolation of the artist could be minimised and the variety of contexts within which the artist and the public interacted could be improved. The Arts Council, artist organisations and individual artists, have sought out opportunities for collaborative work and have established schemes like residencies; public art projects; joint purchase programmes; and visits to schools, libraries, hospitals and prisons.

From formal national initiatives like the establishment of Aosdana or the income tax relief afforded creative artists for earnings from their work, through to the increased presence of the artist in the commercial, broadcasting or otherwise 'applied' world, including public arts projects both high-profile and local, there is a developing sense of Irish society accepting and valuing its artists. All of these innovations of the past fifteen years are both causes and effects just as the success of Irish artists and arts groups abroad is both cause and effect of changes in attitude at home. This greater social respect for the role of the artist in society is extremely healthy, particularly when, in contrast with the situation in many other regimes, it has been achieved at no reduction in the independence of the artist.

An Agenda for Action

It is clear that in the next decade Government and the Arts Council will need to find the resources to build upon these cultural and democratic achievements. In particular, there is a need for the widening of the benefits to embrace those artists who, by virtue of their youth, their formal experimentation, or the relative absence of public interest in their chosen medium, require particular support from state sources. This point is given particular force when some of the contradictions in public response to the work of Irish artists which are revealed by the survey are examined.

A Continuing Market Failure

One of these contradictions is the existence alongside the relatively positive general attitudes just summarised, of particular responses by the public which would seem to create a context of real difficulty for a contemporary living artist, particularly a composer, writer or visual artist. The survey includes the response to the eight priorities for public spending offered to respondents. With one exception (that of work in the Irish language), the least important priorities for public spending, as identified by respondents, are the work of individual professional artists such as writers, painters, composers and new and experimental work. Each of these categories scores no more than 6% or 7%. These choices are consistent with the personal behaviour of the respondents as cultural consumers, (Table 9 indicates that 92% of the population never buy original works of art and 93% never purchase books of poetry). Though there is perhaps a modicum of comfort to be taken from the fact that 6% of the population bought original works of art by Irish artists, as compared with 2% in 1981, it is clear that there is a massive market failure and every need for intervention from public funds. Such a market failure of course reveals a problem of public cultural competence with its roots in education, broadly defined. Therefore policies of public subsidy to close the market gap must be matched by cultural and educational policies which are committed to the long-term alleviation of that market failure.

Arts Council Support Mechanisms

A whole range of Arts Council schemes and support mechanisms which address the market failure identified are clearly justified and though individual respondents may see such support as a relatively low priority for public spending, there is nonetheless in their broad support for contemporary art and artists, a clear public mandate for the work of the Arts Council in this regard. The support by the Council of publishers of contemporary Irish fiction, poetry and drama; the support for visual artists through bursaries, material grants, exhibition assistance schemes etc., and equivalent strategies in music such as the recent initiative to support the production of a series of CDs by contemporary Irish composers are all underpinned by the present study.

In the matter of public support for contemporary Irish artists, it is clear that there is need for an updated version of the 1980 study *Living and Working Conditions of Artists* (1). The detailed description of those conditions, taken together with the detailed description of public attitudes and behaviour, would provide the basis for informed decision-making in this aspect of arts policy and provision.

Different Artforms

In this chapter we have for the most part written of 'the arts'. It is time now to examine some of the differences that emerge in public response when particular art forms are the focus of the survey. If a strict definition of 'the arts' is employed as opposed to a more general classification of cultural events, or if the definition is shaped by those activities for which the majority of public subsidy is given, then a more problematic agenda for those charged with making public arts policy begins to emerge.

Music and Film

Whether in terms of attendance, participation on an amateur basis, or purchase of goods, the broad area of music is the most popular cultural form in Ireland. In terms of attendance alone (inclusive of home-based viewing), music gives way to film. It is clear also that these are the growth areas of the past decade. But film, or at least commercial cinema, and certainly those areas of music which are most popular whether in the rock, traditional or country and western idioms attract very little public subsidy. The Arts Council has been deliberately

careful to identify its support in film and traditional music, for example, with strategic approaches such as education and training or with the project funding of non-commercial initiatives.

Arts Council Support

The bulk of Arts Council support goes to professional practice in the art forms of theatre, the visual arts, classical and contemporary music and opera, literature and dance. Of these the attendance tables record figures of 37% for plays; 23% for the visual arts; 15% aggregate for orchestral and/or choral music; 6% for opera; and between 2% and 3% for dance, the higher figure being for ballet.

Amateur and Professional

These figures of course cover attendance at both amateur and professional events which has a particular bearing in the cases of both theatre and the visual arts. As noted earlier, nearly half of all attenders moved between amateur and professional events with just one quarter being attenders of professional events exclusively. It seems appropriate here to draw in the question of frequency of attendance. Somewhere between one third and one half of all attenders do so but once a year. Another half of all attenders do so between one and six times a year, leaving a small number who are habitual attenders. This is consistent with trends in other countries where the core group of committed arts attenders is relatively modest. This must moderate the comfort to be taken from an initial survey of attendance figures.

Theatre and the Visual Arts

Within the more conventional definitions of artforms, the dramatic growth between 1981 and 1994 has been in the areas of theatre and the visual arts. While the findings cover both amateur and professional work, the small growth in the participation rates in amateur activity provides some basis for believing that there has been significant growth in attendance at professional theatre and exhibitions. The latter is further borne out by the increase noted in the purchase of works of art by living Irish artists (from 2% in 1981 to 6% in 1994). Such an increase in attendance at the professional arts can be explained in part by the significant changes wrought jointly by local activists and the Arts Council in realising venues,

chiefly arts centres, and locally-based theatre companies in many parts of the country which before 1981 were only visited occasionally by a touring company and had almost no access to professional exhibitions.

In the case of the visual arts, it is noticeable that the trend since the 1980s has been away from the large annual exhibitions and towards more small and medium-scale exhibitions. Together with the development of studios in many towns, and of arts centres with galleries, the dominance of Dublin in the Irish visual arts world has been considerably diminished. Though the figures are as yet modest in absolute terms and appear dwarfed by those for film and popular music, there is an achievement of some significance to be recorded here, and one to be built upon for the future with due regard, as already noted, for rural areas away from the large conurbations.

The Local Dimension

It is relevant here to draw attention again to the data concerning respondents' priorities for public spending on the arts. When first and second choices are aggregated, the first priority identified is "Local, Amateur and Community-Based Arts Activity" and the third is "Professional Arts Groups and Venues Operating at Local and Regional Level". This sense of facilities that are local and available, allowing of community use and identification, seems the dominant concern of the public rather than the preoccupation with amateur or professional status which understandably dominates a great deal of Arts Council and professional interest group thinking.

Perhaps the determination and tradition of the Arts Council to assert the primacy of the professional arts and artists and the determination of ordinary citizens to have locally-based amenities in the arts as in sport, could be reconciled at local level in policies of joint support by central and local government. Such an approach would clearly address the implications of many of the findings of this study, not least that which shows that nearly two-thirds of the population believe that local government should share with central government the responsibility for the provision of arts facilities and activities.

Dance

Only one artform, that of dance shows no growth in attendance between 1981 and 1994. This of course coincides with the period that saw the dismantling of both Irish National Ballet and Dublin Contemporary Dance Theatre. But it is also the period which saw the development of ballet and dance spectaculars on at least an annual basis at the Point

Theatre, the National Concert Hall and, less often, the Cork Opera House. It is worth recording too that 7% of respondents watch ballet and/or contemporary dance on television or video, more than twice the number as attend performances.

Dance, Opera, Contemporary Composition and Poetry represent one of the cutting edges of the argument about publicly-subsidised arts. In the case of the first two in particular there are additional edges to the debate by virtue of the relative expense of those art forms and, with ballet and opera, the oft-made allegation that they are socially elitist. Certainly the present study cannot be used to refute any of those points. Always there will be a balance to be achieved between public accountability and the absolute need to support those activities which are of intrinsic merit, even if of minority public interest. The more scarce the resources, the more difficult the choices and balances are to achieve.

Certainly it would be wrong to suggest that because dance has demonstrated no growth in audience attendance, that there is a pretext for cutting the existing support altogether. The stagnation of audience attendance seems rather to mirror a stagnation at policy level, as if time itself would resolve the problem or produce some solution. It seems clear from the attendance figures and from the attitudes and priorities of the public that dance is barely present on the public arts agenda. However this might represent a challenge to the values of a public arts policy and to the commitment of those charged with giving effect to it, rather than a convenient context for abandonment of an art form.

Popular Music

At the other end of the scale, a similar challenge but of a different order, faces government in relation to popular music. Here the figures of the 1994 survey might be read superficially as indicating that no policy is required or no action desirable. In fact the challenge here will be to harness the popularity, the 'in-house' reputation and experience of Ireland Inc., the considerable potential for social development of communities and particularly young people through rock and popular music, and the capacity for revenue from the industrial and touristic applications of the contemporary tradition of Irish popular music.

There is evidence already that the Department of Arts, Culture and the Gaeltacht is engaging with this agenda. Certainly the music industry has worked hard since the mid-1980s to undertake research and identify the potential and the obstacles to its realisation. The support of government generally is required to ensure that the long-term securing of the past decade's growth for future economic, social and cultural benefit is not endangered by a misreading of this survey and other signals to justify the refusal of investment and support now for a range of necessary initiatives.

Home-Based Technology

One of the biggest changes in the cultural world in the years between the 1981 and 1994 surveys has been the growth in the nature and use of home-based technology for arts 'consumption'.

Film and Television

The increased emphasis given by the present Government to Irish film-making both for the cinema and for television is entirely justified by the present study. In terms of attendance, for most Irish citizens, cinema is their preferred cultural form. But it is not merely a matter of volume of consumption. Issues of quality and of cultural diversity are of immense significance, particularly for a small island nation with a rich cultural heritage operating in two languages and a multiplicity of traditions.

The growing dominance of satellite television and cable networks and of a small number of huge international corporations underlines the need to secure an Irish thread within the huge fabric of film production, dominated at present by US and UK film and television. Similar arguments hold good for Irish rock and popular music. Intervention by the state here gives the lie to the notion of subsidy being equated with handouts. Rather, it is a matter of strategic investment through direct support and through tax revenue foregone.

Levies and Re-investment

It seems clear that soon the matters of home-recording royalty or blank tape levy and possibly levies on video rental and perhaps even cinema admission will have to be addressed. The present study reveals that half of the population admit to being occasional recorders of music onto blank tapes. There is certainly a case for cross-subsidisation within culture rather than all arts funding coming from general sources, whether exchequer or the National Lottery.

The responses recorded in the public attitudes section of the present survey would seem to indicate a propitious public

acceptance of investment, particularly if it was demonstrable that such levies were being used to invest in weaker areas of the art form in question or being applied in education and training programmes for young people. Such an approach of applying surplus from one cultural sector to address needs in another would also increase the sense of public support for the arts as investment rather than as "hand-out".

Age Profiles and the Future

What is deserving of detailed analysis in future surveys is the relationship between the age profile of the arts attenders and that of the home-based arts consumers. The profiling of the different publics indicates that for the mainstream arts, the traditional areas in receipt of public subsidy, it is those in the age bands 45-54 years and 55+ years who are the best attenders. Those aged between 15 and 34 years are significantly below the mean. A similar pattern exists in terms of home-based consumption of the mainstream art forms, but the pattern is completely inverted when home-based consumption of the popular cultural forms is examined.

This last finding is hardly surprising, but these generations aged between mid-teens to mid-thirties are the first to have had widespread access to home-based technology of such variety. Whether their preferences will change with age and attendant socio-economic circumstance, it is not possible to predict. However, we have already pointed to certain discernible trends in both France and Finland which give some cause for concern in relation to attendance at "live arts" events.

Social Consequences

Without wishing to demonise the notion of domestic entertainment centres and the increasingly varied ways of accessing cultural product through the new technologies, it could be argued that there is a social deficit to this kind of arts attendance when compared with collective attendance and participation. In late twentieth century Ireland, the contribution made by the arts to social planning, particularly in contexts like rural development and urban regeneration, may become one of the most significant of the arguments advanced for increased investment in arts and cultural provision.

Once again, the crucial argument of 'collective benefit', central to the justification for public subsidy of the arts, may need to be restated trenchantly so as to secure financial support for the complex of agendas, cultural, social, educational and economic which the present study reveals as underpinning the arts, when considered from a public perspective. Equally, such arguments may need to be advanced so as to secure a proportion of the resources gained through private interaction with cultural forms to invest in those manifestations of the arts that are truly public and collective.

Conclusion

This study cannot exist independently of other studies and other perspectives. It does not seek to offer a self-contained agenda, but rather to contribute to the reservoir of information from which sound policy should be drawn. Whatever the judgements and decisions of the policymakers charged with shaping the environment of the arts in Ireland, they will benefit from being informed *inter alia* by a knowledge of the behaviour and attitudes of their ultimate client: the Irish public.

Note to Section

- (1) Section Nine of *The Employment and Economic Significance of the Cultural Industries in Ireland* (1994) contains valuable information concerning the economic conditions of visual artists. This report, commissioned and published by Temple Bar Properties, was prepared by Coopers and Lybrand, with the advice and support of the Department of Arts, Culture and the Gaeltacht; The Arts Council; an Bord Trachtala; PAS; Dublin Corporation and Temple Bar Properties.

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Appendix 1 - Additional Tables

Table A1 Frequency of Attendance at Arts Festivals
(in percentages)

<i>Festival</i>	Does not attend	Every Year	Some Years	Once
Dublin Film Festival	94	1	4	2
Dublin Theatre Festival	93	1	4	2
Galway Arts Festival	94	2	2	2
Cork Jazz Festival	92	2	4	2
Wexford Opera Festival	98	-	1	1
Traditional Music Festival	95	2	2	1
Cork Film Festival	99	-	-	1
Local Arts Week	93	4	2	1
Summer Schools	94	4	1	1

Table A2 Proportion of Purchases of Arts Goods by living Irish Artists

Category	Never Purchased	None of Purchases	Some of Purchases	All of Purchases
<i>CD, Cassette, Record of:</i>				
Classical/Opera music	80	10	9	1
Traditional/Folk music	76	1	11	12
Jazz/Blues music	89	6	5	-
Rock/Pop music	58	11	26	5
Country & Western music	72	4	17	7
Choral music	95	1	3	1
<i>Videos of:</i>				
Opera/Dance	99	-	1	-
Film/Drama	86	7	5	1
Rock/Pop music	93	3	4	1
Orchestral music	99	-	1	-
Books of Poetry	93	1	5	1
Plays	96	1	2	1
Books of short stories	82	2	12	3
Novels	65	8	23	2
Literary non-fiction	81	5	12	2
Original works of art	92	2	4	2

Table A3 Comparison of Attitudes to the Arts by Region

Statements	All Respondents	Dublin	Rest of Leinster	Munster	Conn/Ulster
	Percentages				
Arts education in schools is as important as science education	73	63	73	78	82
Arts activity helps to bring visitors and tourists to Ireland	89	85	92	92	90
The Arts have become more available in the parts 10 years	84	83	83	87	84
As much importance should be given to providing Arts amenities as is given to providing sports amenities	66	57	62	72	78
Lack of arts education at school is a significant obstacle to developing an interest in the Arts	74	67	74	76	82
The Arts give a lot of paid employment	46	49	44	44	50
Family support and interest is the most important factor for a person to develop an interest in the arts	75	66	75	82	80
The current level of spending on the Arts should be maintained even in times of economic recession	60	51	60	68	64
Arts and the artists of our times are as important to our society as the legacy of the arts and artists of the past	85	85	79	89	90
For me the Arts is more about individual interest than a means of socialising with other people	56	59	49	56	66
The Arts benefit only those who attend or take parts in Arts activities	36	35	35	38	40
	1200				

Missing Observations =18

Note: Figures represent the proportions who either agreed or strongly agreed with each statement.

Table A4 Comparison of Attitudes to the Arts by Occupational Class

Statements	All Respondents	Middle Class	Skilled Working Class	Semi-Skilled/ Unskilled Working Class	Farmers
	Percentages				
Arts education in schools is as important as science education	73	83	71	64	75
Arts activity helps to bring visitors and tourists to Ireland	89	94	90	86	88
The Arts have become more available in the past 10 years	84	93	87	75	84
As much importance should be given to providing Arts amenities as is given to providing sports amenities	66	75	62	58	69
Lack of arts education at school is a significant obstacle to developing an interest in the Arts	74	82	76	64	73
The Arts give a lot of paid employment	46	53	46	39	50
Family support and interest is the most important factor for a person to develop an interest in the arts	75	78	76	68	82
The current level of spending on the Arts should be maintained even in times of economic recession	60	75	55	47	66
Arts and the artists of our times are as important to our society as the legacy of the arts and artists of the past	85	94	86	77	84
For me the Arts is more about individual interest than a means of socialising with other people	56	65	60	45	58
The Arts benefit only those who attend or take parts in Arts activities	36	31	44	39	34
	1200	356	289	355	174

Missing Observations = 23

Note: Figures represent the proportions who either agreed or strongly agreed with each statement.

Table A5 Comparison of Attitudes to the Arts by Education

Statements	All Respondents	Primary	Attended Secondary	Completed Secondary	Third Level
	Percentages				
Arts education in schools is as important as science education	73	64	67	79	82
Arts activity helps to bring visitors and tourists to Ireland	89	82	86	94	93
The Arts have become more available in the past 10 years	84	71	81	89	90
As much importance should be given to providing Arts amenities as is given to providing sports amenities	66	58	58	72	71
Lack of arts education at school is a significant obstacle to developing an interest in the Arts	74	64	65	82	79
The Arts give a lot of paid employment	46	42	44	48	51
Family support and interest is the most important factor for a person to develop an interest in the arts	75	70	75	77	74
The current level of spending on the Arts should be maintained even in times of economic recession	60	57	48	63	75
Arts and the artists of our times are as important to our society as the legacy of the arts and artists of the past	85	76	81	89	93
For me the Arts is more about individual interest than a means of socialising with other people	56	45	55	61	61
The Arts benefit only those who attend or take parts in Arts activities	36	40	38	37	31
	1200	203	306	462	208

Missing Observations = 21

Note: Figures represent the proportions who either agreed or strongly agreed with each statement

Table A6 Comparison of Views on Priorities for Spending in the Arts by Region

Spending Priority	All Respondents	REGION			
		Dublin	Rest of Leinster	Munster	Connacht/ Ulster
Local amateur and community-based arts activity	47	43	45	51	54
Arts programmes and facilities dedicated to working for and with children and young people	44	39	42	51	46
Arts programmes directed at areas of social disadvantage	25	30	20	28	21
Professional arts groups and venues operating at local and regional level	25	16	29	25	24
National organisations and events such as Abbey Theatre, Galway Arts Festival, Wexford Festival Opera, Siamsa Tire	24	26	32	19	13
The work of individual professional arts such as writers, painters, composers	24	26	32	19	13
New and experimental work in the arts	12	18	8	9	11
Arts works and arts events in the Irish language	10	9	7	7	18
NUMBER	1200	361	308	314	216

Missing observations = 5

Note: Figures represent the proportions who selected each of the listed spending priorities as their first or second choice.

Table A7 Comparison of Views on Priorities for Spending In the Arts by Education

Spending Priority	All Respondents	EDUCATION			
		Primary	Attended Secondary	Currently attending/completed secondary	Currently attending/completed third-level
Local amateur and community-based arts activity	47	58	49	47	33
Arts programmes directed at areas of social disadvantage	25	36	31	18	23
Arts programmes and facilities dedicated to working for and with children and young people	44	45	47	45	38
Professional arts groups and venues operating at local and regional level	25	15	25	30	30
National organisations and events such as Abbey Theatre, Galway Arts Festival, Wexford Festival Opera, Siamsa Tire	24	19	16	26	36
The work of individual professional arts such as writers, painters, composers	14	10	14	14	17
New and experimental work in the arts	12	5	11	13	16
Arts works and arts events in the Irish language	10	13	10	6	10
NUMBER	1200	209	310	466	210

Missing observations = 5

Note: Figures represent the proportions who selected each of the listed spending priorities as their first or second choice.

Appendix 2 - Research Methodology

Introduction

The purpose of this study is twofold. First, it provides comparative data with the findings from the 1981 survey and second, it gathers new information on areas such as the importance of home-based technology as a means of accessing the arts and attitudes toward the role and significance of the arts in the community. The specific aims of this study are to document the behaviour of the population in relation to attendance at arts activities, the usage of home-based technologies the acquisition of arts goods and participation in arts activities. In addition, the survey measures attitudes to the importance of the arts in community and social life.

A survey of 1200 persons in the Irish Republic was carried out in March 1994.

Questionnaire Design

A structured questionnaire was designed(l) both to incorporate new areas and also to ensure comparability with the 1981 survey 'Audiences, Acquisitions and Amateur Participation in the Arts'. Focus group interviews were conducted to ensure that all relevant issues were incorporated into the questionnaire. The instrument was pre-tested and discussed with experts in the cultural sector. The questionnaire was extensively piloted to ensure appropriate question content and wording; to check the layout and sequencing of the questions; and to evaluate the length and time involved in the administration of the questionnaire. The following topics were covered:

- General attendance at arts activities including arts festivals.
- Home based media (television, radio and video) art related consumption patterns.

- Arts related purchasing behaviour.
- Participation in the arts.
- Obstacles to increased involvement in the arts
- Attitudes toward the arts in general and to the role of commercial sponsorship in the arts.

Sample

A non-probability quota sample, similar to the 1981 study procedure was used. A quota sample of a human population is one selected in such a way that the demographic characteristics of interest are represented in the sample in the same proportion as they are in the population. The fact that a quota sample resembles a proportional stratified probability sample should not be used to conclude that the variances of the two are the same. It is sometimes argued that the sampling variance of the quota samples are about one- and - one half times that of an equivalent sized simple random sample. In this study a quota sample of 1,200 adults (aged over 15 years) in the Republic of Ireland was used. The quota controls were age, gender, region, social class and marital status and 50 randomly selected sampling points were employed. As a result we can be confident that the responses are a reasonably accurate reflection of the attitudes and reported behaviour of the population at the time of interviewing.

Sampling Plan

Population:	Adults, aged over 15 years living in the Republic of Ireland.
Sampling Method:	Equal non-probability quota sample using 50 randomly selected sampling points.
Sample Size:	1,200 respondents.

Sample Structure

Sample size: 1,200

Age:	%
15-24	23.2
25-34	19.0
35-44	18.5
45-54	14.3
55+	24.9
Gender:	
Male	50.5
Female	49.5
Region:	
Dublin	30.1
Rest of Leinster	25.7
Munster	26.2
Connaught/Ulster	18.0
Area:	
Urban	53.1
Rural	46.9
Class:	
Middle	30.5
Skilled working	24.4
Semi-skilled/ unskilled	30.0
Farmers	15.0
Status:	
Married	57.4
Single	37.4
Widowed	6.2
Separated/Divorced	1.8

Data Analysis

In the comparative section of the report simple frequency and cross tabulation tables are presented and in the more detailed analysis of the 1994 data both factor analysis and multiple classification analysis is employed. The objective of factor analysis is to determine the underlying dimensions of the data. In doing that it summarises a large number of original variables into a small number of factors or dimensions. A number of factor analysis techniques are available and in this study a *principle components analysis* followed by a *varimax rotation* was considered to be the most appropriate.

Factor analysis was used separately for: attendance variables (Questions 1 & 2), home based media variables (Questions 6 & 7) and purchasing variables (Question 8). The seventeen item attendance question produced a four factor solution which accounted for 53% of the overall variance. This factor structure, including factor loadings, is presented in Table 1.

Table 1 Factor Analysis of Attendance

<i>Category of Event</i>	ATTENDANCE FACTORS			
	Hiart(a)	Pop(a)	Exper(a)	Trad(a)
Play	.54785	.15548	.36542	.13237
Opera	.73938	.06434	-.15864	-.02199
Musical	.61356	.03344	.26908	.14050
Variety show/pantomime	.34848	.05232	.01719	.50695
Mainstream US/British film	.18115	.66741	-.01123	.16471
Art-house/subtitled/foreign film	.11973	.58224	.19134	-.10854
Contemporary Dance	-.03928	.15617	.51994	-.02493
Ballet	.67248	.15436	-.24938	-.00070
Traditional/Folk Dance	.08944	.04800	.33251	.52168
Orchestral music	.66196	-.00678	.26474	-.00233
Choral music	.48943	-.08098	.31640	.04175
Jazz/Blues music	.05790	.61930	.19238	.15173
Rock/Pop music	-.13800	.74569	-.07653	.08136
Traditional/Folk music	-.06313	.09834	.21660	.63601
Country & Western music	-.03661	.08570	-.25193	.67166
Literature/Poetry readings	.18163	-.00379	.56151	.14990
Art Exhibition	.42482	.32167	.47487	.07288

The fourteen-item home-based media question resulted in a three factor solution which accounted for 45% of the overall variance. This factor structure is shown in Table 2.

Table 2 Factor Analysis Of Home-Based Media

	HOME-BASED FACTORS		
	Hiart(h)	Pop(h)	Trad(h)
Main stream US/British films	-.01402	.66050	-.00550
Plays	.54069	.09996	.22690
Country & Western music	-.11303	-.00983	.76154
Traditional/Folk music	.08916	.03008	.79434
Rock/Pop music	-.23330	.70818	-.03319
Arts review programmes	.61642	.41620	.03333
Jazz/Blues music	.13602	.58306	.08705
Traditional/Folk Dancing	.24583	.01220	.54339
Art-house/subtitled/foreign films	.26298	.48757	-.01864
Orchestral/Ensemble music	.72817	.07064	-.03783
Operas	.72676	-.05860	-.00600
Choral music	.67054	-.20751	.07474
Literature/Poetry readings	.58063	.07396	.12692
Ballet/Contemporary dance	.51370	.09048	.01354

The sixteen-item purchasing question reduced to a four factor solution which accounted for 52% of the overall variance and is presented in Table 3.

Table 3 Factor Analysis Of Purchasing

<i>Category of Purchase</i>	PURCHASING FACTORS			
	Hiart(al)	Pop(p)	Hiart(md)	Trad(p)
<i>CD, Cassette, Record of:</i>				
Classical/Opera music	.28499	.01920	.72040	-.02705
Traditional/Folk music	.17027	.02675	.27157	.64332
Jazz/Blues music	.00362	.50515	.24156	.07649
Rock/Pop music	.07045	.69410	-.25170	-.01114
Country & Western music	-.00383	.04669	-.09002	.87501
Choral music	.19485	-.05508	.60920	.00063
<i>Videos of:</i>				
Opera/Dance	-.10325	.01395	.55263	.06173
Film/Drama	.02543	.61634	.29319	.09677
Rock/Pop music	.10245	.73287	-.05730	-.01405
Orchestral music	.04336	.17901	.39477	.03027
<i>Literature:</i>				
Books of Poetry	.70202	-.06008	.10489	.02037
Plays	.60899	.01175	-.01633	-.05952
Books of short stories	.69272	.02206	.04618	.11652
Novels	.64170	.18335	.00815	.06976
Literary non-fiction	.73406	.11863	.11745	.04075
Original works of art	.48492	.00317	.17284	-.05711

Multiple Classification Analysis (MCA)

All three tables show that the analysis produced a clean factor structure with items loading on the appropriate factors. In interpreting factors, a decision must be made regarding which factor loadings are worth considering. It is worth remembering that a factor loading represents the correlation between an original variable and its factor. A frequently employed rule of thumb considers loading of .40 to be important and loadings greater than .5 to be very significant when attempting to interpret and name the factors. All significant factor loadings are used in the interpretation process and the variables with the higher loadings will influence to a greater extent the name or label selected to represent a factor. The next step was to form cumulative, equally weighted indices for each of the 11 factors so as to develop scores for each case.

Multiple classification analysis (MCA) is a form of multiple regression analysis that can be used with independent or predictor variables which are nominally scaled. The dependent or criterion variable can be interval or ordinal so long as it is reasonably symmetrically distributed. In the MCA table the category effects of each independent variable are adjusted for all the other independent variable effects and are expressed as deviations from the overall mean of the dependent variable. Like multiple regression this technique determines the relationship between the dependent variable and one independent variable while the effect of other independent variables are held constant. This technique was used in this study so that the various attendance and purchasing factors as well as the aggregate participation level could be profiled, in a user friendly way, along each of the eight demographic variables while controlling for the other seven.

Note to Appendix

- (1) The questionnaire is available from the Business Research Programme, at the Graduate School of Business, University College, Dublin.