



THE ARTS COUNCIL

AUDIENCES, ACQUISITIONS & AMATEURS

Participation in
the Arts in Ireland

Audiences, Acquisitions and Amateurs

A commentary by *Richard Sinnott* and *David Kavanagh*
on the results of a survey into participation in the arts in Ireland conducted for the **Arts Council** by
Lansdowne Market Research Ltd.

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ERRATA

Page 5:

Figure 1, sample size: "1400" instead of "1394" Column 1, 8th line: "of 65 percent" instead of "to 65 percent"

Column 2, 9th line: "or self criticism" instead of "of self criticism"

Page 6:

Figure 2: all figures are percentages.

Page 7:

Column 1, 3rd line: "validity" instead of "validity"

Column 2, 5th and 6th lines, this sentence should read: "There are two possible interpretations of these differences — an optimistic one and a pessimistic one"

Page 8:

Column 1, 5th line: "its toll" instead of "it toll"

Page 18:

Table 11: the table for "region and area type" has been repeated. The correct table for "age" appears on page 43.

Page 22:

Column 1, 17th line: "occurrence" instead of "occurrence" Column 2, 12th line: footnote omitted, "The exceptions are a somewhat higher reference among *middleclass* respondents and a lower reference among the elderly. The latter refer more frequently than any other group to lack of interest.

Column 2, last line: "1980 shows" instead of "1980 show"

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Section I —Introduction

The responsibilities of the Arts Council as set down in the Arts Acts are wide ranging and general. They involve promoting the knowledge, appreciation and practice of the arts, assisting the improvement of standards and stimulating public interest. The Council has obligations not only to artists and arts organisations but also to the arts audiences, both actual and potential.

Not surprisingly, the Council has tended to emphasise the first of these objectives.

Although the question of audiences is integral to many of the Council's plans and policies it has never yet been examined by the Council in isolation from its other policies. As a first step in that examination the Council commissioned in 1981 a survey on audiences for the arts in Ireland. The results of that survey are analysed in this commentary and give cause for concern in respect of both aspects of the Council's work referred to in the first paragraph.

There is some evidence to suggest that audiences for the arts in Ireland, although perhaps larger than had been assumed by some commentators, are considerably smaller than they could be and, moreover, have perhaps not been expanding over the past decade despite increases in expenditure of state funds in the arts particularly from 1975 to 1980.

What this survey provides is a first description of the audience for the arts in Ireland. Analysis of the results would obviously benefit from comparison with similar surveys conducted at other times and in other places. Comparative data of this kind is, regrettably, scarce; it has also to be emphasised that the conclusions drawn from the survey, by the authors of the report are, at times, tentative. Clearly further work, particularly the regular repetition of similar surveys to provide comparative data, is essential if the tentative conclusions reached in this document are to be sustained.

Nonetheless, the information contained in the survey and the conclusions which we have drawn from it have important implications for the policies of the Arts Council.

A survey of this sort enables us, in the *first* place, to simply take stock of the extent and nature of mass involvement in the arts. Some may regard the overall figures we present as encouraging — the fact for example that 71 percent could claim some involvement in the arts in the previous year or the fact that 60 percent said they had attended some sort of arts event in the previous year. On the basis of a detailed examination of the forms of participation and on the basis of comparisons with data from the United States and with some data on rates of participation in Ireland over the last decade, we argue against such a view. Certainly, the data give no grounds for complacency.

A second objective of a survey such as this is to analyse the patterns of participation across various demographic, social, and regional characteristics. This information is of considerable importance because it enables us to pinpoint weaknesses and identify areas where greater effort at expansion might pay dividends. Useful as this level of information is, it is necessary to go beyond it, however, to the awareness, the perceptions, and the motivations of participants and especially of non-participants. The purpose of this *third* aspect of the survey is to identify the obstacles to increased participation. We shall examine these obstacles under two headings: *cultural*, i.e. the attitude of

non-participants towards the arts, and *structural*, i.e., the question of access in terms of availability of information, availability of events, and cost.

Before proceeding to the main body of the report, it is necessary to comment briefly on the scope and method of the study. The report does not pretend to be an inventory or an assessment of all forms of artistic and cultural participation. Instead the study concentrated on three areas: attendance at arts events (such as plays, films, concerts), purchase of arts goods (such as records, books or paintings), and involvement in amateur arts activities.

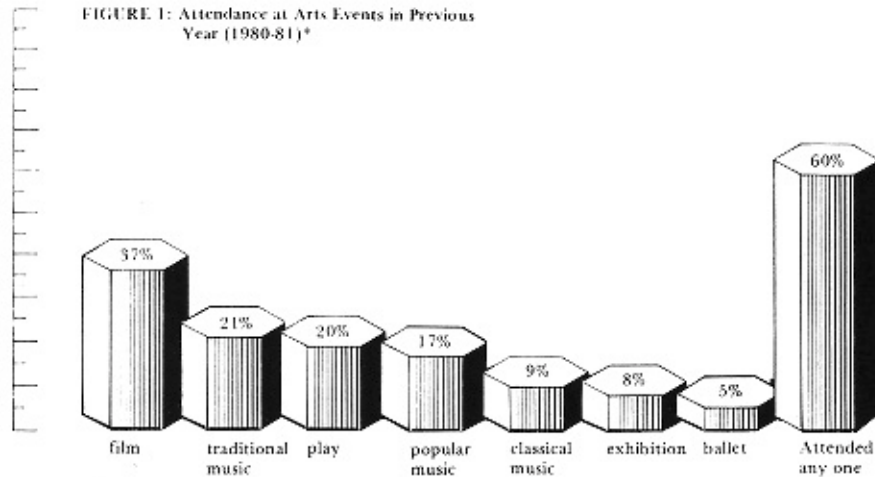
As for method, let us begin with the non- problematic aspect. The information used in this report is based on the responses of a quota sample of 1,400 adults (aged 16 and over) in the Republic of Ireland. The quota controls were sex, marital status, age, social class, region and area (urban-rural) and 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 interviewing¹ - **Fieldwork was carried out between 27th February and 6th March 1981 and was conducted by Lansdowne Market Research Limited.**

We have emphasized "reported behaviour" in order to draw attention to a second and more problematic aspect of the methodology of a study such as this. Because the focus is, for the most part on past behaviour, we are relying on the willingness (and ability) of respondents to report their behaviour accurately.

Survey researchers have used the term "social-desirability response set" to describe a tendency for individuals to respond inaccurately in order to make their behaviour (or their attitudes) conform to what are seen to be socially acceptable norms and expectations. Now, since we are most often interested in the relative rather than the absolute level of participation or activity, this should not be an insuperable problem unless the tendency to dissemble varies across some social or demographic characteristic. Unfortunately, in some cases, including the present one, this *may* be the case. To take the most obvious example, middle class respondents, conditioned to see artistic appreciation as socially desirable, may exaggerate or inaccurately recall the extent of their activities in this area.

How serious is the problem? First of all, we should emphasize that we are talking about a "maybe". Just as we cannot demonstrate that it does not occur, neither can we demonstrate that it does. Secondly, exaggeration might have been more likely, had it been known to respondents that the Arts Council was sponsoring the survey. This of course was not the case, respondents merely being told that the interviewer was from Lansdowne Market Research. Finally, considerations of question order and question wording are of fundamental importance, and care was taken to ensure that neither was such as to suggest a socially desirable response (see the questionnaire in Appendix B of this report). While we have felt it desirable to draw the reader's attention to the issue, we would emphasize that the objection is essentially a speculative one and from here on we shall treat the data, in this respect at least, at face value.

The upper and lower limits of involvement with the arts, as defined above, are established by a



*For this and all subsequent figures and tables relating to the Republic of Ireland, the dates of interviewing were 27 February – 6 March 1981 and the sample size was 1,394.

composite measure of attendance, purchase and amateur participation. Putting all the information together showed that 10 percent of the population had engaged in all three in the previous year and 20 percent had engaged in none. Complete non-involvement increases systematically with age from a low of 8 percent among the under 25s to a high to 65 percent among the over 65s. Involvement in this sense is also related to marital status, class and region. It is however too broad and inclusive a measure to be very revealing and, accordingly, we turn to a detailed consideration of each form of involvement in itself, beginning with attendance.

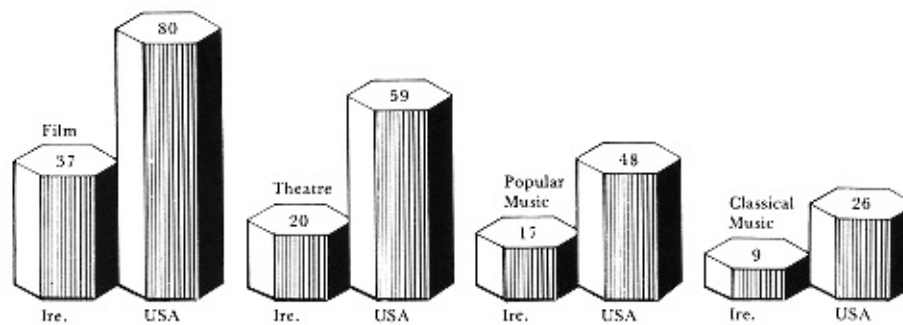
Section II — Attendance at Arts Events

A. The Basic Pattern

Almost two-thirds of the population (60 percent) had attended at least one arts event of some description in the previous year. Looking at specific types of event, this overall figure breaks down into 37 percent attendance at least at one film; 21 percent at a performance of traditional music; a play, 20 percent; popular music, 17 percent; classical music, 9 percent; an art exhibition, 8 percent; a ballet, 5 percent (see figure 1). How should we assess these attendance rates? Are they a-matter for collective self-congratulation of self criticism?

"In the first place it should be borne in mind that the highest category of attendance was film (at 37 percent). Given then that this category includes commercial cinema, in which entertainment values probably outweigh artistic values, the 60 percent overall attendance rate may not suggest such a healthy situation. In particular the live events draw relatively low attendance and each reader may bemoan a particular figure depending on his or her own particular preference.

FIGURE 2: Comparison of Attendance at Selected Arts Events in the Republic of Ireland (1980-81) and in the United States (1980).



Source of U.S. data: National Research Centre of the Arts Incorporated, *Americans and the Arts* (New York: American Council for the Arts, 1981), pp 27-28.

In evaluating these rates of attendance, we turn to some comparisons — firstly with the situation in the United States and, secondly, with the situation in Ireland over the last decade. A Harris poll conducted in the United States in July 1980 showed that, in the previous year, 80 percent of Americans had attended at least one film, 59 percent had attended the theatre, 48 percent had been to a popular music performance (see figure 2). While comparisons such as this are beset by difficulties arising from varying levels of economic development, different degrees of prosperity, and different cultural traditions, it can scarcely be argued that the comparison is entirely irrelevant. If the American figures are accepted as some kind of yardstick then the rates of attendance in Ireland certainly give no cause for complacency.

Perhaps the most interesting aspect of the American data is the comparison of rates of participation for 1975 and 1980. These figures show a rise in rates of attendance for all categories of the arts, for example a 5 percent rise for films and an impressive 18 percent for theatre². Unfortunately there is no previous full scale survey with which the results of the present study could be directly compared in a way that would indicate trends in Ireland. Some indications of Irish audiences can be got however, from data available in the Joint National Media Research surveys. On four occasions in the last decade these surveys have included the question "When was the last time (apart from today) you went to the theatre, to a concert or to a variety show?". This question enables one to determine the proportion of the population that had attended any *one* of these events in the previous year. In contrast to the American pattern the Irish proportion remained static at between 35% and 37% (see table 1). It could perhaps be argued that the arts

²National Research Centre of the Arts Incorporated *Americans and the Arts* (New York: American Council for the Arts, 1981). pp. 27-28.

TABLE 1

Attendance at theatre, concert or variety show in previous year for selected years between 1972—81

<i>Year</i>	<i>Attendance</i>
1972-73	35
1973-74	36
1974-75	36
1980-81	37

Source: *Joint National Media Research 1972-81 (Dublin: Irish Marketing Surveys)*

have done well to hold their own in a decade marked by economic recession.

There is undoubtedly some validity in this point of view. On the other hand, when set against the low starting base and the considerable promotional activity that has been undertaken during this period, the figures from the Joint National Media Research are not encouraging.

The contrast with the American scene immediately raises the question: what are the factors that affect rates of participation? We shall approach this question initially by comparing the characteristics of those who attend and those who do not.

Attendance at arts events declines systematically and at times sharply with increasing age. Thus, as table 2 shows, 87 percent of the under 25s had attended at least one of the specified events in the previous year, a figure that dropped to about two-thirds for the 25-34 and 35-49 age groups and which drops dramatically again as we move into the older age groups: 37 percent for the 50-64 year olds and 27 percent for those who are 65 and over. There are two possible interpretations of pessimistic one. The optimistic interpretation is what is usually described as the generational model: a particular habit (in this case attendance at the arts) is acquired by a whole generation and is carried forward as that generation gets older. On this reading, the younger generation having acquired "good habits", the process of generational progression will ensure a rising graph of artistic and cultural involvement. The pessimistic view is that what is at work is not a generational factor but a "life-cycle" factor. On this view (what might be called the "that's all very well for the youth" view) young people have the time, money, opportunity and incentive to get out and to go to artistic events of their choosing. In later life, and this need not be very much later, marriage, family, work and community impose increasing obligations and

TABLE 2
Attendance at arts events in previous year (1980—81) by age (in percentages).

<i>Category of Event</i>	<i>All Respondents</i>	<i>AGE</i>				
		<i>Under 25 years</i>	<i>25-34 years</i>	<i>35-49 years</i>	<i>50-64 years</i>	<i>65+ years</i>
Play	20	24	23	24	13	8
A Classical Music Performance	9	8	8	14	8	8
A Popular Music Performance	17	35	18	14	5	4
Exhibition of Paintings or Sculpture	8	10	7	11	5	4
Performance of Traditional Music	21	30	24	21	13	9
Ballet	3	4	5	3	3	2
Film	37	70	47	32	14	6
Attended any of these	60	87	67	61	37	27
Attended all of these	0	0	0	1	0	0
Attended none of these	40	13	33	39	63	73
Number	1400	343	298	308	255	196

give rise to increasing demands on resources of time and money. At the same time the incentive to meet and get to know new people is reduced. Later still, major or even minor physical disability takes its toll. The overall result, according to this interpretation, is the declining pattern of involvement shown in table 2.

In actual fact, both of the above influences are probably at work. The problem is that one cannot decide, strictly on the basis of the data, which factor is more prominent; one must to a considerable extent rely on one's assessment of the plausibility of each account. Two points about the data do, however, have a bearing on the issue. The first is that, as table 2 shows, two significant contributing factors to the very high rate of attendance among the youngest age group are their rates of attendance at films and popular concerts, which are 17 percent to 23 percent higher than they are for the next

TABLE 3
Attendance at arts events in previous year (1980-81) by occupational class. (in percentages).

Category of Event	All Respondents	CLASS			
		Middle Class	skilled Working Class	Semi Skilled/Unskilled Working Class	Farmers
A Play	20	36	16	12	14
A Classical Music performance	9	21	6	5	5
A Popular Musical performance	17	28	19	13	5
Exhibition of Paintings or Sculptures	8	20	3	4	2
Performance of Traditional Music	21	24	22	17	21
Ballet	3	9	2	1	1
Film	37	54	42	31	21
Attended any of these	60	80	62	50	44
Attended all of these	0	1	0	0	0
Attended none of these	40	20	38	50	56
Number	1400	385	293	426	296

older age group. Compare this for example to the fact that attendance at plays shows no difference at all between the three age groups up to 50. The extent to which higher overall attendance among the young is due to films and pop concerts might temper the optimism of those who prefer the generational interpretation and/or might be seen as reinforcing the convictions of those who adhere to the life-cycle interpretation. The second point to note is that rates of attendance vary considerably as between single people and married people (the aggregate attendance differential being about 25 percent, see Appendix A, table A1). This lends some further support to the pessimistic or life-cycle interpretation. Attendance at arts events varies not only across the age spectrum but also across the social

TABLE 4

Attendance at arts events in previous year (1980—81) by region and area type. (in percentages)

Category of Event	All Respondents	REGION				AREA TYPE	
		Dublin	Rest of Leinster	Munster	Connacht/Ulster	Urban	Rural
A Play	20	33	7	24	9	24	14
A Classical Musical Performance	9	15	5	10	6	12	6
A Popular Musical Performance	17	27	12	18	8	23	9
Exhibition of Paintings or Sculptures	8	13	5	9	3	11	4
Performance of Traditional Music	21	18	14	25	25	18	25
Ballet	3	6	2	4	0	5	1
Film	37	52	34	33	29	46	26
Attended any of these	60	73	49	62	50	66	51
Attended all of these	0	1	0	0	0	1	0
Attended none of these	40	27	51	39	50	34	49
Number	1400	392	309	392	307	786	614

class or occupational spectrum — aggregate attendance ranging from 80% among the middle class, to 62% among the skilled working class, to 50% among the semi-skilled and unskilled working class (see table 3). Overall attendance is lowest among those with farming as an occupation (44%), but in this case one is obviously dealing with more than simply a social class effect. Unfortunately the survey data as collected do not enable us to look more directly at economic contrasts within the agricultural sector by examining farm size as an influence. Concentrating then on the non-farm sector, it is important to emphasise that the extent of the contrast varies with the type of event. Thus the class contrast is greatest for plays and classical music, more muted for films and popular music concerts and it almost disappears in the case of performances of traditional music. It is noteworthy too that, in the case of traditional music, attendance among those from an agricultural background is at the same level as

among other occupational groups. The lower rate of overall attendance among those with a farming occupation draws attention to another important variable: place of residence. This can be considered in terms of geographical or regional location and in terms of area type, i.e. whether urban or rural.

Thus there is a considerable contrast by region, with overall attendance highest in Dublin (73 percent), lowest in the rest of Leinster and Connacht/Ulster (approx. 50 percent), with Munster in between (62 percent). Related to this particular pattern is the contrast between urban areas (66 percent overall attendance) and rural areas (51 percent) (for these regional and area figures, see table 4).

The contrasts we have just discussed can also be seen as inequalities — class inequalities, regional inequalities, urban-rural inequalities. Seen in this way, the discrepancies must give rise to concern among decision-makers in the arts at all levels, especially since the most subsidized sectors of the arts are those that show the greatest disparities in attendance along class and regional lines. It should of course be emphasized that these are disparities in attendance; they may or may not indicate disparities in provision and availability. This highlights the question of what factors affect these differential rates of attendance? Is it lack of facilities or is it lack of interest? As we put it in the introduction, are the obstacles to increased attendance structural (cost and availability) or cultural?

B. Obstacles to Increased Attendance Perceived structural obstacles to increased attendance are indicated by two of the responses to the question:

"Is there any particular reason why you have not attended any of these artistic activities in the past year?"

The question was asked of all those who had indicated non-attendance in the previous year.³ One response was "too expensive/tickets too difficult to get" and we shall interpret this as indicating mostly financial inaccessibility — "mostly" because the double barrel response category creates an element of ambiguity in this respect. Even allowing for this element of ambiguity, the data indicate that expense is not perceived as a major obstacle to attendance at artistic events. The overall citation of this reason among non-attenders is 5 percent. Given that some of this 5 percent could refer to difficulty in getting tickets, this is the maximum level of perception of expense as an obstacle. Moreover, since citation of this reason for non-attendance remains more or less constant across the occupational spectrum (see table A4, Appendix A) perceived cost does not account for this variation in attendance.

³ Response categories were not presented to respondents nor were any prompts provided. Instead the interviewer probed for clarification of the response if necessary and coded the response using a set of pre-coded categories. If the reasons given by the respondent were outside the range of the code, then the particular reason was coded as "other" and written in on the form, the responses, while recorded by means of a pre-coded set of categories, represent the spontaneous reactions of the interviewee. A breakdown of the full range of responses to this question is contained in Tables A3 and A4, Appendix A.

Neither does it account for the disparities in attendance across region. In fact the area with the most frequent reference to cost and ticket difficulties as an obstacle i.e. Dublin (see table 5 below), is also the area with the highest attendance figure. This suggests that lower prices might bring higher attendances in Dublin but would do nothing to iron out regional disparities.

A second structural constraint is geographical inaccessibility. Indicated by the response

TABLE 5

Cost and Access as obstacles to increased attendance at Arts Events by region and area type (in percentages).

Reason given for non-attendance	All not attending in previous year	REGION				AREA TYPE	
		Dublin	Rest of Leinster	Munster	Connacht/Ulster	Urban	Rural
Too expensive/ tickets difficult to get	5	14	5	2	2	8	2
Inconvenient/too far away/nothing locally	13	10	19	10	12	11	15
Number	566	107	157	150	152	267	299

"inconvenient, too far away, nothing locally", this factor is cited considerably more frequently than expense (13 percent compared to 5 percent). Moreover it shows an interesting regional variation (table 5). The contrast is not so much between urban and rural areas as between the "rest of Leinster" area and the remainder of the country. In the rest of Leinster area, the geographical factor is cited by 19 percent compared to 10-12 percent elsewhere. It will be remembered that the rest of Leinster also showed, with Connacht/Ulster, the lowest overall rate of attendance at arts events (49 percent).

It now seems that one of the sources of the lower rate of attendance in Leinster may be geographical inaccessibility. The reason for this may well be the dominance of Dublin in the region and the assumption that, because facilities exist in Dublin, the Leinster region as a whole is well catered for. The evidence here is tentative and the argument somewhat speculative but it does suggest that further study of the regional aspects of the provision of arts facilities would be worth while.

Returning to our search for the sources of non- attendance at arts events, it is evident that what we have termed structural constraints do not account for the low levels of attendance. The alternative explanation that we have suggested is the cultural factor, i.e. the individuals orientation towards the arts. Among the responses to the question on reasons for non-attendance are two indications of the negative aspect of this factor, i.e., the response "not interested/would not be bothered" and the response "no appreciation/do not know anything about the arts". The former, at 34 percent, is the most frequently cited reason for non-attendance and the two together account for 39 percent of non-attenders. Moreover those social and demographic categories that attend arts events less frequently are the ones that are the most likely to give the "not interested/would not be bothered" response. Thus one or other of these

TABLE 6

Cultural Orientation as an obstacle to increased attendance at Arts Events by occupational class (in percentages).

<i>Reason Given</i>	<i>All not attending in previous year</i>	<i>CLASS</i>			
		<i>Middle Class</i>	<i>Skilled Working Class</i>	<i>Semi-skilled/Unskilled Working Class</i>	<i>Farmers</i>
Not interested/would not be bothered	34	21	34	33	44
No appreciation/do not know anything about the arts	5	5	5	8	2
Number	566	78	111	212	165

responses is given by 46 percent of those with a farming occupational background, 41 percent of the semi-skilled/unskilled working class, 39 percent of the skilled working class but by only 26 percent of the middle class.

Similarly, a regional comparison shows that this cultural obstacle occurs more frequently in those areas with higher rates of non-attendance at arts events. The two reasons account for 48 percent of non-attenders in Connacht/Ulster, 44 percent in Munster, 37 percent in the rest of Leinster and 27 percent in the Dublin region (see table 7)⁴. While one cannot be definitive about attributing cause and effect on the 'basis' of data such as that at present available, there are thus some indications that, in regard to non attendance at arts events in general, cultural orientation is a more important influence than economic or geographical accessibility.

⁴ The fact that the rest of Leinster area had a high rate of non- attendance and a somewhat lower rate of reference to lack of interest/no appreciation is accounted for by the fact that, as we have already emphasized, the structural obstacle of geographical inaccessibility is cited more frequently in that region.

If attitudes are the obstacle, then the policy emphasis should be on education in the broad sense of that term. Consideration of policy steps along these lines raises the question of whether there is any evidence in the data that the changes that have occurred in recent years within the formal educational process have had any effect? At first sight, it might seem that there are some signs of such a positive effect — lack of interest/no appreciation is significantly lower among the under 25s (21 percent) and is highest at the other end of the age spectrum (65 and over 45 percent) (see table 8). On the other hand, one should not make too much of the apparently low level of explicit lack of interest among young people. We say this

TABLE 7

Cultural Orientation as an obstacle to increased attendance at Arts Events by region and area type (in percentages).

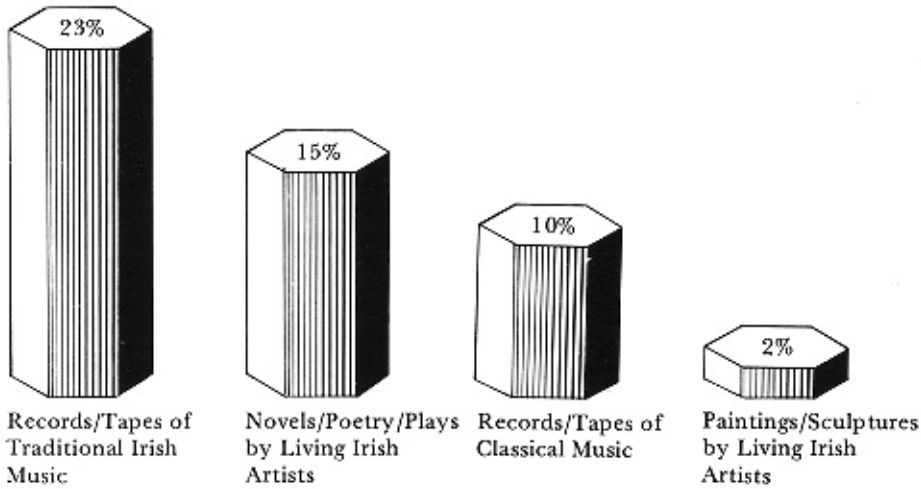
	<i>All not attending in previous year</i>	<i>REGION</i>			<i>AREA TYPE</i>		
		<i>Dublin</i>	<i>Rest of Leinster</i>	<i>Munster</i>	<i>Connacht/ Ulster</i>	<i>Urban</i>	<i>Rural</i>
Uninterested/would not be bothered	34	21	27	41	45	30	38
No appreciation/ do not know anything about the arts	5	6	10	3	3	8	3
Number	566	107	157	150	152	267	299

TABLE 8

Cultural Orientation as an obstacle to increased attendance at Arts Events by age (in percentages).

<i>Reason Given</i>	<i>All not attending in previous year</i>	<i>AGE</i>				
		<i>Under 25 years</i>	<i>25-34 years</i>	<i>35-49 years</i>	<i>50-60 years</i>	<i>65+ years</i>
Not interested/would not be bothered	34	19	31	34	36	40
No appreciation/do not know anything about the arts	5	2	4	2	11	3
Number	566	43	98	120	161	144

**FIGURE 3: Purchase of Arts Goods in previous year
(1980-81)**



because young people were also more likely to give a "shrug-of-the-shoulder" (no particular reason/do not know) response to this question (19 percent)) (see table A3 in Appendix A). While not actually "turned-off", non-attenders among this group remain to be won over to a positive orientation to the arts.

One other variation in explicit lack of interest among non-attenders is worth noting. In discussing rates of attendance we made no reference to sex differences largely because they are not very significant. Thus there is no difference in overall attendance as between men and women and only relatively small differences in relation to particular categories of events (women being 6 to 7 percent more frequent in their attendance at classical music performances and plays). Among non-attenders, however, sex has an effect on attitude to the arts or, more precisely, sex plus marital status has an effect.

Married men are more likely than *either* married women *or* single women *or* single men to express a "not interested/would not be bothered" response. The response occurs among 42 percent of married men and among 29 percent to 30 percent of each of the other categories (see table A3 in Appendix A). The more frequent occurrence of lack of interest among married men may be particularly significant in that it may effect the attendance rates of married women even though they may not share quite the same negative attitude to the arts.

Section III: Purchase of Arts Goods

A The Basic Pattern

The survey examined reported purchases in the last year under the headings of records and tapes of traditional Irish music; records and tapes of classical music; novels, poetry and plays by

TABLE 9

Purchase of Arts Goods in previous year (1980-81) by occupational class (in percentages).

Category of Purchase	All respondents	CLASS			
		Middle Class	Skilled Working Class	Semi-skilled/Unskilled Working Class	Farmers
Records/Tapes of Traditional Music	23	29	22	19	22
Records/Tapes of Classical Music	10	23	6	7	3
Novels/Poetry/Plays by living Irish artists	15	26	13	9	9
Paintings/Sculptures by living Irish artists	2	5	1	0	1
Number	1400	395	293	426	296

living Irish artists and, finally, paintings and sculptures by living Irish artists. Reported purchases are shown in figure 3. Inevitably, one is here dealing with relatively low levels of "consumption" of artistic output, varying from 23 percent in the case of purchase of traditional Irish music in the past year, to 15 percent for novels/poetry/plays by living Irish authors, to 10 percent for classical music to 2 percent for paintings and sculptures by living Irish artists.⁵

⁵ It could be validly argued that this measure of rate of purchase of paintings and sculpture is a rather insensitive one and that this accounts for the minuscule 2 percent. A more realistic and more sensitive measure might have been to ask whether the respondent had ever purchased a painting or sculpture by a living Irish artist? The form in which the question was actually asked (i.e. purchase in previous year) is the price one pays for necessary economics in questionnaire construction.

Occupational class is related to purchase of records and tapes, though in different degrees depending on the type of music. Thus there is a strong contrast in rates of purchase of classical music between those in middle class occupations (23 percent) and other occupational groups (3 to 7 percent), but the contrast is relatively small in the case of purchase of traditional Irish music. There is a seven percent gap between middle class (29 percent) and skilled working class and farmers (22 percent) and a 10 percent gap between middle class and semi-skilled/ unskilled working class (10 percent) (see table 9).

In the case of regional differences, the relationship observable for one type of music is actually reversed for the other. Thus Munster is, by a short head, the area with the largest purchase

TABLE 10

Purchase of Arts Goods in previous year (1980—81) by region and area type (in percentages).

Category of Purchase	All Respondents	REGION				AREA TYPE	
		Dublin	Rest of Leinster	Munster	Connacht/ Ulster	Urban	Rural
Records/Tapes of Traditional Music	23	22	17	30	22	21	23
Records/Tapes of Classical Music	10	18	6	9	8	14	6
Novels/Poetry/Plays by living Irish artists	15	20	11	15	11	18	10
Paintings/Sculptures by living Irish artists	2	4	1	2	2	5	1
Number	1400	392	309	392	307	786	614

of traditional Irish music (Munster, 30 percent; other regions 17 to 22 percent) whereas, in the case of classical music, it is the Dublin region that is ahead (Dublin, 18 percent; other regions, 6 to 9 percent) (see table 10).

Comparison of purchases by age group shows a distinct falling off in both cases among the older age groups. The comparison also shows that peak purchasing of traditional Irish music is among the under 35s, whereas, for classical music, the peak occurs among the middle age groups (35-49) (table 11).

Turning to the purchase of novels, poetry and plays by Irish authors, it again appears that occupational class creates significant contrasts — 26 percent of middle class respondents claim to have made such a purchase in the past year compared to 13 percent of skilled working class respondents and 9 percent of the unskilled working class and of farmers (see table 9). Rate of purchase is also related to age, falling off among the over 65s (table 11). Finally, in the case of this form of purchase we encounter another interesting interaction between sex and marital status. In the previous case (reasons for non-attendance) it was married men who showed a distinctive pattern, in the present case the distinctive group is single women. They differ, slightly but still noticeably, from marrieds of both sexes and from single men in their greater tendency to purchase contemporary Irish literary writings (see table A5 in Appendix A).

B Obstacles to Increased Purchase (In analysing attendance at arts events, we

TABLE 11

Purchase of Arts Goods in previous year (1980—81) by age (in percentages)

Category of Purchase	All Respondents	REGION				AREA TYPE	
		Dublin	Rest of Leinster	Munster	Connacht/ Ulster	Urban	Rural
Records/Tapes of Traditional Music	23	22	17	30	22	21	25
Records/Tapes of Classical Music	10	18	6	9	8	14	6
Novels/Poetry/Plays by living Irish artists	15	20	11	15	11	18	10
Paintings/Sculptures by living Irish artists	2	4	1	2	2	3	1
Number	1400	392	309	392	307	786	614

TABLE 12

Obstacles to increased purchase of Arts Goods by region and area type (in percentages).

Reason Given	All not making a purchase in previous year	REGION				AREA TYPE	
		Dublin	Rest of Leinster	Munster	Connacht/ Ulster	Urban	Rural
Not interested/would not be bothered	43	34	41	47	52	40	47
No appreciation/do not know anything about such things	10	8	18	4	8	11	8
Too expensive	16	25	15	11	13	19	12
Number	883	222	237	222	212	467	416

examined in some detail the reasons given for non-attendance. Somewhat similar codes were used to analyse reasons for non-purchase of any of the above (see question 5 of the questionnaire in Appendix B).

In the case of purchases, expense figured more prominently as an obstacle (16 percent), but, even then, the major obstacle cited was the attitudinal or cultural factors of "not interested/would not be bothered", and "no appreciation" which were cited by 53 percent of those not making any purchase. As a reason for non-purchase, the cultural factor is not, however, as clearly related to social and demographic characteristics as it is when given as a reason for non-attendance at arts events. The most clear cut contrast is between Dublin on the one hand, where 42 percent of non-purchasers give such reasons, and the non-Dublin regions on the other where lack of interest/no appreciation are referred to by 51 percent of non-purchasers (table12).

The reverse of this pattern obtains in the case of expense as a reason: it is cited by 25 percent of Dubliners compared to 11 and 15 percent outside Dublin. These regional contrasts suggest that increased publicity and promotional activity directed specifically at the non-Dublin region might well pay dividends.

Section IV: Amateur Artistic Activity

A The Basic Pattern

In order to deal with the issue of participation in amateur artistic activities, respondents were presented with a list of activities and asked:

"In the past year, have you yourself participated in any amateur artistic activities, such as the ones listed on this card?" Given that amateur participation in artistic activities is a minority pursuit and given that the question mentioned a broad range of categories of such activity, it is to be expected that only very small numbers of people would have reported activity in any one category. What we are mainly interested in therefore is the aggregated rate of participation. However, it is worth briefly noting the most frequent individual categories. Craftwork (pottery, wood-work etc.) is the most frequent activity (5 percent); this is closely followed by participation in a choir (4 percent) and then by amateur drama activities (3 percent) (the full list of activities is given in (table A9 in Appendix A).

Turning to the aggregated figures, the overall rate of participation is 16 percent. A notable feature of this participation is that all those who participate do so *in more than one activity*. In this, as in almost all of the other activities discussed, occupational class plays a significant role, with middle class individuals much more likely to be participants (27 percent compared to 11 to 14 percent for the other occupational groups) (see table 13). Note that the main contrast here is between the middle class occupational group and all other groups and that there is thus less graduation across the whole of the occupational spectrum than in the case of attendance at artistic events. Related to the basic similarity between rates of amateur participation among farmers and those with working class occupations is the lack of contrast between urban and rural areas and the lack of the regional differentiation that was apparent in relation to several of the other forms of involvement in the arts (see table A10 in Appendix A). In fact Munster partisans can, if they wish, console themselves with the knowledge that their province is marginally in the lead in terms of amateur activity.

TABLE 13

Participation in Amateur Artistic Activities in previous year (1980-81) by occupational class (in percentages)

<i>Artistic Activity</i>	<i>All respondents</i>	<i>CLASS</i>			
		<i>Middle Class</i>	<i>Skilled Working Class</i>	<i>Semi-skilled/Unskilled Working Class</i>	<i>Farmers</i>
Any amateur artistic activity	16	27	14	12	11
Number	1400	385	293	426	296

TABLE 14

Participation in Amateur Artistic Activities in previous year (1980—81) by sex and marital status (in percentages)

<i>Artistic Activity</i>	<i>All respondents</i>	<i>Sex</i>		<i>Men</i>		<i>Women</i>	
		<i>Men</i>	<i>Women</i>	<i>Married</i>	<i>Single</i>	<i>Married</i>	<i>Single</i>
Any amateur artistic activity	16	12	21	11	15	15	33
Number	1400	698	702	457	241	485	217

The middle class — non-middle class distinction is not, however, the only factor affecting participation of this sort. There is a strong contrast between the youngest and the oldest age group (27 percent as against 4 percent), though there is relatively little variation between the groups in the middle (see table A9 in Appendix A). Of considerable interest also is the fact that the pattern of interaction between sex and marital status that was observable in the case of purchase of plays/ poetry/novels is repeated. Thus there is a small difference (9 percent) in participation in amateur activity between men and women but closer inspection shows that this mainly reflects a distinctive pattern among single women, 33 percent of whom report participation in amateur activity compared with 15 percent of married women and single men and 11 percent of married men (see table 14).

B Obstacles to Increased Activity In analysing the reasons given for non- participation, it should be borne in mind that

TABLE 15

Obstacles to increased participation in amateur artistic activity (in percentages)

Reason given for Non-participation	<i>All not participating in amateur artistic activities in previous year</i>
Not interested/would not be bothered	24
Do not know of classes/would not know where to go	76
No one to go with	21
Inconvenient/too far away/nothing locally	11
Times inconvenient/winter nights	10
Family commitments/work commitments/ no time	14
Too expensive/need equipment etc.	3
No artistic leaning/never any good at that sort of thing'	1
Did not get opportunity/never found out about it	5
Laziness	6
Other reasons	3
No particular reason/do not know	0
Number	1170

we are here dealing with a much larger segment of the population (84 percent) than was the case when we were analysing reasons for non-attendance at artistic and cultural events (40 percent). In other words, the 84 percent who do not participate in amateur activities includes many who attend arts events and one would expect that the cultural orientation of this group would be quite different from the cultural orientation of those whom we classified as non-attenders.

This indeed turns out to be the case. Whereas "not interested/would not be bothered" is cited as a reason for not attending by 34 percent, it is referred to as a reason for not participating in amateur activities by 24 percent. The contrast in the occurrence of the lack of interest in attendance and lack of interest in amateur participation is particularly noticeable within certain social and demographic categories, for example, among residents of the Munster and Connacht/Ulster regions and among those with farming occupations (see table A12 in Appendix A). Notable also is the different age pattern, especially the fact that lack of interest among the 25-34 age group is a mere 11 percent. The foregoing suggests that in the society generally and within certain social categories in particular, lack of interest is a less prevalent obstacle to increasing amateur activity than it is to increasing attendance at events. What then are the obstacles?

In the absence of an attitudinal explanation for non-participation we turn to the question of access. Expense is even less of a problem (3 percent) than it was in the case of non-attendance. Access in the geographical sense remains a problem for about the same proportion of people, in this case 11 percent. It is noteworthy, however, that the slight regional variation in perceived inaccessibility of events (rest of Leinster higher inaccessibility) is not repeated in the case of opportunities for amateur activity. Various other obstacles are mentioned by relatively small groups, but one overshadows all, including the cultural obstacle. This is the obstacle of lack of information, which is in fact another form of inaccessibility. This reason is cited by a very large majority (76 percent) of all non-participants (see table 15). Not only is reference to the problem very frequent, it is virtually uniform⁵ across the society (see table 11A and 12A in Appendix A). If we assume that facilities for amateur artistic activity are available on a reasonably widespread scale through clubs, voluntary associations and local educational bodies, then the clear policy implication of this aspect of the findings is that, in relation to amateur activities, there is a need for much greater publicity of the straight-forward information-giving kind.

Section V: Summary and Conclusions

More than two-thirds of Irish adults (71 per cent) claim to have participated, at least to some minimal degree, in the arts in the year immediately preceding this survey. Sixty percent attended an arts event at least once, 37 percent purchased arts goods and 16 percent were involved in amateur artistic activities.

While the sixty percent attendance figure may appear to be reasonably high, we have argued against treating it as ground for complacency. The definitions of both the arts and of participation are fairly generously drawn. When we look at individual categories of live events, the best attendance figure is only in the region of 20 percent of the adult population. Moreover comparison with similar data from the United States for 1980 show that we lag far behind in

attendance at films, theatre and popular and classical musical performances. Finally, data from *the Joint National Media Research* suggest that rates of attendance have been static in Ireland over the decade 1972-81.

While the overall attendance figures may have been static over the last decade, the data show that the younger generations attend arts events, and indeed also purchase arts goods and engage in amateur artistic activity, to a much greater extent than their elders. For example, the overall rate of attendance at arts events among those under 25 was 87 percent compared to 37 percent for those aged 50 and over. This might tempt one to project a rising graph of participation over the next decade, as this active generation moves forward. Once again we have urged caution and that on two grounds. The attendance lead of the younger generation is based mainly on higher attendance at films and popular musical performances and there are strong reasons to assume that there are "life cycle" effects which would tend to reduce participation as age increases.

Attendance is also related to occupational class and to region. Aggregate attendance figures are 80 percent for the middle class, 62 percent for skilled working class, 50 percent for semi- skilled and unskilled working class and 44 percent for those with a farming occupation. In regional terms aggregate attendance varies from a high of 73 percent in Dublin to 50 percent in Connacht/Ulster and the rest of Leinster, with Monster, at 60 percent, in between. We have suggested that these differences can be thought of as inequalities. As such they must be of considerable concern to policy-makers concerned with the arts.

A major objective of the survey was to identify the obstacles to increased participation. The data suggest that cost is not a major obstacle. It was cited as an obstacle to attendance by only 5 percent of non-attenders. Geographical accessibility figured somewhat more prominently but could still not be described as a major obstacle in the country as a whole. It did appear, however, to be significantly more of a problem in the rest of Leinster area. This suggests the need for further study of the provision of arts facilities in this particular region.

Failing to find what we very broadly termed structural obstacles to increased participation we looked at the cultural factor, i.e., at people's attitudes to the arts events in question. This turned out to be a much more frequently cited obstacle (39 percent of non-attenders) and, most significantly, to be related to the patterns of non-attendance we had identified. The policy implications here are that considerable effort still needs to be invested in educational programmes in the broadest sense with a view to bringing about a more positive orientation to the arts at all levels of society.

As already noted, 37 percent of the adult population reported having purchased arts goods of some description in the previous year. Specifically, 23 percent had purchased records or tapes of traditional Irish music, 15 percent had purchased novels, poetry or plays by living Irish artists, 2 percent had purchased paintings or sculptures by living Irish artists. Purchase of arts goods was related to occupational class in much the same way as attendance at arts events, with the exception that, in the case of traditional Irish music, the class contrast was quite small. In regional terms, traditional Irish music again provided the exception to the general pattern — the Dublin

region no longer led the field, that honour going instead to Munster.

Cost is a somewhat greater obstacle to increased purchase of arts goods than to increased attendance at arts events, being referred to by 16 percent as the reason for not buying any arts goods in the previous year. Once again, however, the cultural factor predominates. A negative orientation to the arts was expressed by 53 percent of those not making any purchase — 43 percent professing lack of interest, 10 percent no appreciation. This factor is more common outside Dublin, suggesting that increased promotional and publicity efforts in these areas might pay dividends in terms of increased sales.

In the case of amateur artistic activity we are into the area of minority pursuits — only 16 percent reporting having participated in any one of a wide variety of activities in the previous year. As with many active minorities, it is not just involved, it is fairly intensely involved — all of those who reported any activity reported more than one. There are clear class differences in participation, only in this instance the differences are not graded across the occupational spectrum but are mainly between the middle class (27 percent participation) and other classes (14 percent or less).

The major obstacle to increasing participation in amateur activity is lack of information rather than the negative orientation we had encountered in the case of the other forms of involvement in the arts. 76 percent of non-participants refer to this as a reason for their inactivity. If we assume that existing facilities are capable of meeting—at least some extra demand, then it should be possible to improve substantially on the 16 percent rate of amateur activity by initiating a promotional campaign geared principally towards disseminating the relevant information

Throughout this report we have commented, when appropriate, on the particular policy implications of the findings. We can now, in conclusion, briefly spell out the wider implications for the policy of all organisations involved in the promotion of the arts.

There is considerable room for improvement in the number of audience attendances. All grant aided theatre and concert organisations should be asked by the Arts Council to review current policies for attracting the public to their events. The Council itself should consider what steps should be taken to increase audiences and in particular how those sections of the community not touched by the arts can be reached.

For existing theatre and concert organisations the economic necessity of improving revenue returns through larger audiences is obvious particularly at a time when Arts Council funding is under pressure.

The comparison with America challenges our notion of ourselves as having an above average appreciation of the arts. The temptation to hide behind disparities of economic and social development in Ireland and the U.S. should be resisted. Instead a constructive examination of the tax legislation in America should be undertaken. This not only encourages citizens and companies to make financial contributions to the arts but provides an immediate involvement for large numbers of people which in turn results in high attendance rates. The Arts Council should increase its efforts to persuade Government of the social, cultural and financial

advantages of private and corporate sponsorship. Such sponsorships can only develop when tax relief acknowledges the public benefits of this support.

The extent to which the "cultural factor" is responsible for inhibiting appreciation of the arts gives an urgency to the Arts Council's dialogue with the Department of Education. It is clear that unless proper recognition is given to music, art, dance and drama in primary and post primary school the inclination to participate in the arts will be confined to a small sector of the adult population.

If the optimistic view of interest in the arts amongst the under 25 year age group is taken, then the Arts Council should direct its energies to devising programmes which will consolidate and expand that interest so that it is maintained in later life. Conversely, the remoteness of the arts in the lives of rural communities must be of concern to the Council.

The inescapable conclusion of the survey on amateur involvement in the arts is that the Arts Council should concentrate whatever resources are available to it in the area to providing an information service in order to promote increased activity.

A most serious situation highlighted by the survey is the lack of facilities and opportunities for the people of the "rest of Leinster". The provision of venues — possibly Arts Centres — beyond Dublin city centre should become a high priority for the Arts Council. Although capital projects funded by public monies are likely to be restricted in the coming years, the Council should draw up a long term plan, in consultation with the Government and the relevant local authorities, to fill this need.

Finally, it is hoped that the value of this survey will persuade the Council to repeat the exercise at intervals of three to four years.

APPENDIX A List of Tables

- A1 Attendance at Arts Events in Previous Year by Sex, Marital Status and Age.
- A2 Attendance at Arts Events in Previous Year by Occupational Class, Region and Area.
- A3 Reasons Given for not attending Arts Events in Previous Year by Sex, Marital Status and Age.
- A4 Reasons Given for not attending Arts Events in Previous Year by Occupational Claim, Region and Area.
- A5 Purchase of Arts Goods in Previous Year by Sex, Marital Status and Age.
- A6 Purchase of Arts Goods in Previous Year by Occupational Class, Region and Area.
- A7 Reasons Given for non-purchase of Arts Goods in Previous Year by Sex, Marital Status and Age.
- A8 Reasons Given for non-purchase of Arts Goods in Previous Year by Occupational Class, Region and Area.
- A9 Participation in Amateur Artistic Activities in Previous Year by Sex, Marital Status and Age.
- A10 Participation in Amateur Artistic Activities in Previous Year by Occupational Class, Region and Area.
- A11 Reason Given for not participating in Amateur Artistic Activities in Previous Year by Sex, Marital Status and Age.
- A12 Reasons Given for not participating in Amateur Artistic Activities in Previous Year by Occupational Class, Region and Area.

TABLE A1 Attendance at Arts Events in Previous Year by Sex, Marital Status and Age

Category of Event	All Respondents	SEX		MEN		WOMEN		AGE				
		Men	Women	Marr-ied	Single	Marr-ied	Single	Und. 65+	25-34	35-44	45-54	55-64
Play	20	16	23	14	21	20	28	24	23	24	13	8
A Classical Music Performance	9	6	12	6	7	13	11	8	8	14	8	8
A Popular Music Performance	17	16	18	11	26	12	32	35	18	14	5	4
Exhibition of Paintings or Sculpture	8	8	8	7	10	7	10	10	7	11	5	4
Performance of Traditional Music	21	21	21	15	31	16	30	30	24	21	13	9
Ballet	3	2	5	2	2	5	6	4	5	3	3	2
Film	37	38	37	29	56	26	62	70	47	32	14	6
Attended any of these	60	59	60	50	76	52	79	87	67	61	37	27
Attended all of these	0	0	0	0	0	0	0	0	0	1	0	0
Attended none of these	40	41	40	50	24	48	21	13	33	39	63	73
Number	1400	698	702	457	241	485	217	343	298	308	255	196

TABLE A2 Attendance at Arts Events in Previous Year by Occupational Class, Region and Area

Category of Event	All Respondents	CLASS				REGION				AREA	
		Middle Class	skilled Working Class	Semi-Skilled/Unskilled Working Class	Farmers	Dublin	Rest of Leinster Ulster	Munster	Connacht	Urban	Rural
Play	20	36	16	12	14	33	7	24	9	24	14
A Classical Musical											
Performance	9	21	6	5	5	15	5	10	6	12	6
A Popular Music Performance	17	28	19	13	5	27	12	18	8	23	9
Exhibition of Paintings or Sculpture	8	20	3	4	2	13	5	9	3	11	4
Performance of Traditional Music	21	24	22	17	21	18	14	25	25	18	25
Ballet	3	9	2	1	1	6	2	4	0	5	1
Film	37	54	42	31	21	52	34	33	29	46	26
Attended any of these	60	80	62	50	44	73	49	62	50	66	51
Attended all of these	0	1	0	0	0	1	0	0	0	1	0
Attended none of these	40	20	38	50	56	27	51	39	50	34	49
Number	1400	385	293	426	296	392	309	392	307	786	614

TABLE A3
Reasons Given for Not Attending Arts Events in
Previous Year by Sex, Marital Status and Age

Reason Given	All not attending in previous year	SEX		MEN		WOMEN		AGE				
		Men	Women	Married	Single	Married	Single	Und. 18 yr.	19-24 yr.	25-34 yr.	35-49 yr.	50-64 yr.
Not Interested/Would not be bothered	34	39	29	42	29	29	30	19	31	34	36	40
Never got around to going	6	7	5	6	10	5	2	2	7	8	4	5
No Time	11	12	11	12	10	11	11	28	15	14	10	3
Inconvenient/too far away/ nothing locally	13	10	16	9	14	15	22	9	16	15	14	10
No appreciation/do not know anything about the arts	5	7	4	7	7	4	2	2	4	2	11	3
Nothing of particular interest to me on in past year	2	2	2	3	2	1	7	9	2	3	1	1
Family/Work commitments	5	4	7	5	0	8	2	5	10	10	4	1
Too expensive/tickets difficult to get	5	3	7	4	2	8	2	5	4	6	3	8
Nobody to go with	1	0	1	0	0	1	0	0	0	0	1	1
Other reasons	13	10	15	9	16	16	13	7	7	5	16	22
No particular reason/do not know	10	10	10	10	10	9	15	19	10	10	6	13
Number	566	289	278	230	58	232	46	43	98	120	161	144

TABLE A4 Reasons Given for Not Attending Arts Events in Previous Year by Occupational Class, Region and Area

Reason Given	CLASS					REGION				AREA	
	All not attend-in pre-vious year	Middle Class	Skilled Working Class	Scmi-Skilled/ Un-skilled Working Class	Farmers	Dublin	Rest of Leinster	Mun-ster	Conn-acht/ Ulster	Urban	Rural
Not Interested/Would not be bothered	34	21	34	33	44	21	27	41	45	30	38
Never got around to going	6	8	8	5	4	6	4	7	7	6	5
Time	11	12	14	7	15	7	8	14	15	9	13
Inconvenient/too far away/ nothing locally	13	10	13	10	19	10	19	10	12	11	15
No appreciation/do not know anything about the arts	5	5	5	8	2	6	10	3	3	8	3
Nothing of particular interest to me on in past year	2	5	2	1	3	4	3	1	2	2	2
Family/Work commitments	5	9	10	6	1	10	7	5	1	7	4
Too expensive/tickets difficult to get	5	6	5	8	1	14	5	2	2	8	2
Nobody to go with	1	1	0	0	1	1	1	0	1	0	1
Other reasons	13	13	10	17	10	17	8	20	8	15	11
No particular reason/ do not know	10	14	9	12	7	11	13	9	7	11	10
Number	566	78	111	212	165	107	157	150	152	267	299

TABLE A5 Purchase of Arts Goods in Previous Year by Sex, Marital Status and Age

Category of Purchase	All respondents	SEX		MEN		WOMEN		AGE				
		Men	Women	Married	Single	Married	Single	Und. 25 yrs.	25-34 yrs.	35-49 yrs	50-64 yrs	65+ yrs
Records/tapes of Traditional Irish Music	23	23	22	23	23	20	26	28	28	25	17	6
Records/tapes of Classical Music	10	10	9	11	9	11	10	10	12	16	7	4
Novels/Poetry/Plays by living Irish Artists	15	13	17	12	14	14	22	17	18	18	10	6
Paintings/Sculptures by living Irish Artists	2	2	2	2	3	1	1	3	4	2	2	1
Number	1400	698	702	547	241	485	217	343	298	308	255	196

TABLE A6 Purchase of Arts Goods in Previous Year by Occupational Class, Region and Area

Category of Purchase	CLASS					REGION				AREA	
	All respondents Class	Middle Class	Skilled Working Class	Semi-Skilled/Unskilled Working Class	Farmers	Dublin	Rest of Leinster	Munster	Connacht/Ulster	Urban	Rural
Records/tapes of Traditional Irish Music	23	29	22	19	22	22	17	30	22	21	25
Records/tapes of Classical Music	10	23	6	7	3	18	6	9	8	14	6
Novels/Poetry/Plays by living Irish Artists	15	26	13	9	9	20	11	15	11	18	10
Paintings/Sculptures by living Irish Artists	2	5	1	0	1	4	1	2	2	3	1
Number	1400	395	293	426	296	392	309	392	307	786	614

TABLE A7 Reasons Given for Non-Purchase of Arts Goods in Previous Year by Sex, Marital Status and Age

Reason Given	All not making a purchase in previous year	SEX		MEN		WONEN		AGE				
		Men	Women	Marr-ied	Sin-gle	Mar-ried	Sin-gle	Und.	25-34	35-49	50-64	65+
								25 yr».	yr».	yrs.	yr«.	yrs
Not Interested/would not be bothered	43	47	40	47	49	38	45	46	40	37	46	49
Never got around to buying	6	5	8	7	2	7	11	8	10	5	6	3
No appreciation/do not know anything about such things	10	11	8	11	12	7	9	8	7	12	14	6
Nothing of particular interest to me in the past year	10	11	9	12	9	8	11	9	10	14	9	8
Too expensive	16	13	19	13	12	22	12	15	17	19	11	20
Difficult to obtain	1	1	0	1	1	0	1	1	1	0	1	2
Other reasons	6	5	8	4	7	9	4	6	5	5	7	9
No particular reason/do not know	11	10	11	11	9	12	7	8	12	12	10	11
Number	883	440	443	292	148	321	122	189	164	177	184	169

TABLE A8 Reasons Given for Non-Purchase of Arts Goods in Previous Year by Occupational Class, Region and Area

Reason Given	All not making a purchase in previous year	CLASS				REGION				AREA	
		Middle Class	Skilled Working Class	Semi-Skilled/Unskilled Working Class	Fanners	Dublin	Rest of Leinster	Munster	Connacht/ Ulster	Urban	Rural
Not Interested/ would not be bothered	43	37	42	44	50	34	41	47	52	40	47
Never got around to buying	6	5	6	6	8	5	5	12	3	5	8
No appreciation/do not know anything about such things	10	8	11	9	10	8	18	4	8	11	8
Nothing of particular interest to me in the past year	10	15	9	8	10	12	8	10	10	10	11
Too expensive	16	14	17	20	11	25	15	11	13	19	12
Difficult to obtain	1	1	0	1	1	1	1	0	0	0	1
Other reasons	6	8	6	7	5	6	6	10	4	7	6
No particular reason/ do not know	11	15	10	12	7	12	10	11	10	11	11
Number	883	169	196	205	213	222	237	222	212	467	416

TABLE A9 Participation in Amateur Artistic Activities in Previous Year by Sex, Marital Status and Age

Category of Artistic Activity	All res- pond- ents	SEX		MEN		WONEN		AGE				
		Men	Wo- men	Marr- ied	Sin- gle	Mar- ried	Sin- gle	Und.				
								25 yrs.	25-34 yrs.	35-49 yrs.	50-64 yrs.	65+ yrs
Choir	4	2	6	3	0	2	14	8	3	5	2	1
Musical	2	2	2	2	3	1	5	5	2	1	2	2
Orchestras or Ensembles	0	0	0	0	0	0	0	0	0	0	0	0
Music Lessons	2	2	3	1	3	1	8	7	1	2	1	0
Performance of Traditional Music	1	1	1	1	0	1	2	1	0	2	1	1
Painting	1	1	1	0	2	1	2	2	1	1	1	0
Sculpture	0	0	0	0	0	0	0	0	0	0	0	0
Art Classes	3	2	3	0	5	2	7	7	1	2	1	0
Photography	2	2	1	2	2	0	3	3	2	1	0	0
Printing (Etching, Lithography, Woodcuts etc.)	1	1	0	1	1	0	1	1	1	0	1	0
Craftwork (Pottery, Woodwork etc.)	5	2	9	1	3	8	10	7	7	6	3	1
Amateur Drama Societies or Performances	3	2	4	2	2	3	6	4	2	3	4	0
Participated any	16	12	21	11	15	15	33	27	16	16	12	4
Participated more than one activity	16	12	21	11	15	15	33	27	16	16	12	4
None of these	84	88	79	89	85	85	67	73	84	84	88	96
Number	1400	698	702	457	241	485	217	343	298	308	255	196

TABLE A10 Participation in Amateur Artistic Activities in Previous Year by Occupational Class, Region and Area

Category of Artistic Activity	All respondents	CLASS				REGION				AREA	
		Middle Class	Skilled Working Class	Semi-Skilled/Unworking Class	Farmers	Dublin	Rest of Leinster	Munster	Connacht/ Ulster	Urban	Rural
Choir	4	8	3	2	3	4	3	4	6	5	3
Musical	2	4	2	2	1	3	2	2	2	3	2
Orchestras or Ensembles	0	0	0	0	0	0	0	0	0	0	0
Music Lessons	2	5	2	2	1	3	1	2	4	3	2
Performance of Traditional Music	1	1	0	0	2	1	1	1	1	1	1
Painting	1	2	1	1	0	1	1	1	1	1	1
Sculpture	0	0	0	0	0	0	0	0	0	0	0
Art Classes	3	5	1	2	2	3	2	4	2	3	2
Photography	2	3	1	1	0	2	1	2	1	2	1
Printing (Etching, Lithography, Woodcuts etc.)	1	1	1	0	0	0	1	0	1	1	1
Craftwork (Pottery, Woodwork etc.)	5	7	5	4	6	6	3	7	4	5	6
Amateur Drama Societies or Performances	3	5	4	1	1	2	2	4	4	3	3
Participated any	16	27	14	12	11	17	13	19	16	18	15
Participated more than one activity	16	27	14	12	11	17	13	19	16	18	15
None of these	84	73	86	88	89	83	87	81	84	82	85
Number	1400	385	293	426	296	392	309	392	307	786	614

TABLE A11 Reasons Given for Not Participating in Amateur Artistic Activities in Previous Year by Sex, Marital Status and Age

Reason Given	All not participating in amateur artistic activity in pre-vious year	SEX		MEN		WOMEN		AGE				
		Men	Women	Marr-ied	Sin-gle	Marr-ied	Sin-gle	Und. 25 yrs.	25-34 yrs.	35-49 yrs.	50-64 yrs.	65+ yrs.
		24	22	26	22	22	27	23	18	11	21	29
Do not know of classes/would not known where to go	76	77	74	77	77	73	77	81	88	78	71	56
No one to go with	21	21	22	20	22	21	23	23	20	28	21	13
Inconvenient/too far away/nothing locally	11	12	10	11	15	8	17	16	11	12	10	6
Times inconvenient/winter nights	10	10	9	12	5	10	8	7	16	9	8	7
Family commitments/work commitments/no time	14	15	12	15	15	12	12	18	14	15	10	11
Too expensive/need equipment etc	3	3	3	3	2	3	3	2	4	4	2	2
No artistic leaning/never any good at that sort of thing	1	1	1	1	2	1	0	1	2	1	1	2
Did not get opportunity/never found out about it	5	5	6	3	7	6	7	7	8	4	4	2
Laziness	6	8	5	8	7	5	4	4	6	6	9	7
Other reasons	3	4	3	3	4	3	4	4	6	2	4	2
No particular reason/do not know	0	0	0	0	0	0	0	0	0	0	0	0
Number	1170	612	558	408	204	412	146	249	249	258	225	189

TABLE A12 Reasons Given for Not Participating in Amateur Artistic Activities in Previous Year by Occupational Class, Region and Area

Reason Given	All not participating in Amateur Artistic Activities in previous year	CLASS				REGION				AREA	
		Middle Class	Skilled Working Class	Semi-Skilled/ Un-skilled Working Class	Farmers	Dublin	Rest of Leinster	Munster	Connacht/ Ulster	Urban	Rural
Not interested/ Would not be bothered	24	14	21	30	27	25	25	21	24	23	24
Do not know of classes/would not know where to go	76	85	78	70	72	74	74	79	76	76	75
No one to go with	21	20	20	18	29	12	27	25	23	17	27
Inconvenient/too far away/ nothing locally	11	13	10	12	9	14	9	11	10	12	10
Times inconvenient/winter nights	10	12	12	8	6	11	9	7	11	11	8
Family commitments/work commitments/no time	14	15	15	13	13	11	12	17	15	13	15
Too expensive/need equipment etc.	3	4	4	3	1	5	3	1	2	4	2
No artistic leaning/never any good at that sort of thing	1	0	1	1	3	0	1	0	4	1	2
Did not get opportunity/ never found out about it	5	9	5	6	2	9	6	3	3	7	3
Laziness	6	7	9	3	8	6	6	7	6	6	7
Other reasons	3	4	3	4	3	4	1	5	3	3	4
No particular reason/ do not know	0	0	0	0	0	1	0	0	0	0	0
Number	1170	282	251	375	262	325	269	317	259	646	524

**APPENDIX B -
QUESTIONNAIRE**

Ask all Respondents

Ask all Respondents

Q.1 (a) Which, if any, of the activities on this list have you attended in *the past 2 years*?

IF NONE, GO TO 0.3 - OTHERS ASK:

Q.1 (b) And which have you attended in the *past year*?

Q.1 (c) And within the *past 6 months*?

A play (excluding pantomimes and amateur drama)
A classical musical performance (such as a choir, opera, or orchestra)
A "popular" musical performance (such as jazz, rock, pop or light music)
An exhibition of paintings or sculptures by living artists
A performance of traditional music or dance
ballet
a film
None of these

**ALL ATTENDING THEATRE IN PAST 6 MONTHS CONTINUE
- OTHERS TO Q.3**

Q.2 And what about the price of theatre tickets, how would you rate them in terms of value for money?

Very good value
Quite good value
A little too expensive
Much too expensive

**ALL ATTENDING NONE OF THESE IN PAST YEAR
(Q.1 (b)) CONTINUE - OTHERS GO TO Q.4**

Q.3 Is there any particular reason why you have not attended any of these artistic activities in the past year?

Not interested/wouldn't be bothered
Never got around to going
No time
Inconvenient/too far away/nothing locally
No appreciation/don't know anything about the arts
Nothing of particular interest to me on in past year
Family/work commitments
Too expensive/tickets difficult to get
Nobody to go with
Other reason
No particular reason/don't know

Q.4 (a) Which, if any, of the items on this list have you purchased in the past year?

FOR EACH PURCHASED ASK - IF NONE, GO TO Q.5

Q.4 (b) How many.....(ITEM(S)) have you bought in the past year?

Records/Tapes of traditional music
Records/Tapes of classical music
Novels/books of poetry/plays by living Irish artists
Paintings/Sculptures by living Irish artists
None of these

**ALL PURCHASING NONE OF THESE (Q.4 (a)) -
IN PAST YEAR CONTINUE - OTHERS TO Q.6.**

Q.5 Is there any particular reason why you have not purchased any of these items in the past year?

Not interested/wouldn't be bothered Never got around to buying No appreciation/don't know anything about such things Nothing of particular interest to me in past year Too expensive Difficult to obtain Other reason No particular reason/don't know
--

Q.6 In the past year, have you yourself participated in any amateur artistic activities, such as the ones listed on this card?

Choir Musical Orchestras or Ensembles

Music lessons Performance of traditional music Painting

Sculpturing Art classes Photography

Printing (etching, lithography, woodcuts etc). Craftwork (pottery, woodwork etc. Amateur drama societies or performances None of these

IF NOT PARTICIPATED IN AMATEUR ACTIVITIES IN PAST YEAR, CONTINUE

Q.7. Is there any particular reason why you have not participated in any of these activities? Any other reason?

Not interested/wouldn't be bothered

Don't know of classes/
wouldn't know where to go

No one to go with

Inconvenient/too far away/
nothing locally

Times inconvenient/
winter nights

Family commitments/work
commitments/no time

Too expensive/need
equipment etc.

No artistic leaning/never
any good at that sort of thing

Didn't get opportunity/
never any good at that sort
of thing

Didn't get opportunity/
never found out about it

Laziness

Other reason

No particular reason/don't know

ERRATA - continued from page 2

TABLE 11 PAGE 18

The table for region and area type appears instead of this table
 which concerns the purchase or arts goods in previous year (1980-81)
 BY AGE (in percentages)

Category of Purchase	All Respondents	AGE				
		Under 25 Years	25-34 Years	35-49 Years	50-64 Years	65+ Years
Records/tapes of Traditional Irish Music	23	28	28	25	17	6
Records/tapes of Classical Music	10	10	12	16	7	4
Novels/Poetry/Plays by living Irish Artists	15	17	18	18	10	6
Paintings/Sculptures by Living Irish Artists	2	1	3	4	2	1
Number	1400	343	298	308	255	196

Page 23:

Column 2, 9th line from end: insert after "Irish artists", "10 percent had purchased records or tapes of classical music".

Page 26:

A4: "Occupational Class" instead of "Occupational Claim"

All: "Reasons" instead of "Reason"

Pages 27-38:

Each table shows percentage figures, with the exception of the bottom line in each case which shows the number involved.