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NPF Submissions
Forward Planning Section
Department of Housing, Planning, Community and Local Government
Custom House
Dublin 1, D01 W6X0

npf@housing.gov.ie

BY EMAIL ONLY

29 March 2017

Dear Sir/Madam,

PRE-DRAFT SUBMISSION ON THE NATIONAL PLANNING FRAMEWORK ON BEHALF OF THE ARTS COUNCIL (AN COMHAIRLE EALAION)

I write in response to the public call for submissions on the upcoming National Planning Framework (Ireland 2040). Cunnane Stratton Reynolds has been appointed by the Arts Council to make a submission on our behalf.

Overall, the Arts Council welcomes the development of the National Planning Framework, and values its position as a stakeholder in progressing its development. This submission which follows is made in light of the Arts Council's role to promote development of the arts, stimulate public appreciation and practice of the arts, and in particular in its role as expert body and statutory adviser to the government, as set out in Section 9 of the Arts Act 2003 with special regard to Section 9 (1) (f).

Yours sincerely

Orlaith McBride
Director

LAND PLANNING & DESIGN

CUNNANE STRATTON REYNOLDS

30th March 2017

NPF Submissions,
Forward Planning Section,
Department of Housing, Planning, Community and Local Government,
Custom House,
Dublin 1, D01 W6X0
npf@housing.gov.ie

BY EMAIL ONLY

Dear Sir/Madam,

PRE-DRAFT SUBMISSION ON THE NATIONAL PLANNING FRAMEWORK ON BEHALF OF THE ARTS COUNCIL (AN COMHAIRLE EALAION)

This submission has been prepared by Cunnane Stratton Reynolds on behalf of the Arts Council.

The Arts Council's role and purpose is defined by the Arts Act 2003. Section 9.1 is quoted below, for clarity.

9.—(1) The general functions of the Council shall be to—

(a) stimulate public interest in the arts,
(b) promote knowledge, appreciation and practice of the arts,
(c) assist in improving standards in the arts,
(d) advise the Minister in relation to the performance of any of his or her functions under this Act, when so requested by the Minister,
(e) assist the Minister in the performance of his or her functions under this Act and in the implementation of Government policies and objectives in relation to the arts, when so requested by the Minister,
(f) furnish advice or information to a Minister of the Government (including the Minister) in relation to any matter connected with its functions, whenever the Council considers it appropriate or is requested to so do by the Minister,
(g) furnish advice or information to a public body in relation to any matter connected with its functions, whenever the Council considers it appropriate or is requested to so do by the public body concerned, and
(h) cooperate with a public body in relation to any matter connected with its functions, whenever the Council considers it appropriate.

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Making Great Art Work, the Arts Council Strategy (2016-2025) sets out the council's priorities and goals, and the 21 Core Objectives by which it will achieve these goals. This short document is appended to this submission[1], and your attention is drawn particularly to those objectives under the headings of Public Engagement and Spatial and Demographic Planning.

The brief of the Arts Council is wide, covering the arts in a broad sense, including architecture, circus arts, dance, film, literature, music, opera, street arts and spectacle, theatre, traditional arts, and visual arts.

The arts have always been an integral part of Irish life. Their importance today is undiminished, both as an end in itself, for their wider social import and benefit, and for their economic impact in employment and tourism.

The Arts Council has commissioned regular research studies to investigate participation in, and attitudes to, the arts. The *Arts In Irish Life:2014* survey report indicated high levels of attendance at artistic events; high levels of regard for the arts; and high levels of support for government funding for the arts. The *Arts in Irish Life: 2015 Research Update* confirmed continuing high levels of support among the public. Interestingly, even amongst the respondents who agreed with the statement "*the arts do not play a significant part in my life*" three quarters of these had attended at least one event in the past year[2].

This latter attitude is confirmed by our Local Authority partners on the ground.

> *"Many people who may claim to have no interest in the arts are in fact already participating in artistic activity. They may be avid readers, cinema buffs, festival goers, music fans or performers or parents of children participating in workshops."*
> Offaly Arts Plan 2012-2016.

Support for the arts is integrated into government policy at all levels, including European Directives, statutory legislation, City and County Arts Plans and new initiatives such as Creative Ireland. Support for the arts is given effect by funding decisions and capacity building, and it is imperative that it is now embedded in the forthcoming spatial plan, the NPF.

The Arts Act 2003 set the statutory framework for the development of Arts Plans by every Local Authority for their functional area. Local Authorities are best placed to deliver services and develop practices in support of the arts. As noted in the recently launched *Creative Ireland Programme,*

> *"The* Centenary Programme *demonstrated two critically important aspects of local governance: first, local authorities are the primary instruments of community engagement and second, local authorities have a particular capacity for local programme delivery, especially in the context of citizen engagement.*
>
> *The empowerment of local authorities to lead the engagement of citizens with our arts and culture is essential. To make this effective, each local authority will be asked to develop a Culture and Creativity Plan, reflecting the overall structure and aims of the national strategy for culture and creativity."*

[1] Also available at http://www.artscouncil.ie/Publications/All/Making-Great-Art-Work---Arts-Council-Strategy-(2016–2025)/
[2] 75.5% in 2014, 76% in 2015. Please see both these reports, also appended to this submission. Also available from http://www.artscouncil.ie/publications/

The Arts Council has long been keenly aware of the special place of local authorities in making the arts a part of people's lives. As noted in *A Framework for Collaboration: An agreement between the Arts Council and the County and City Management Association*,

> *"Local Government is the elected body with the closest relationship to person and place."*

This co-authored agreement was published following 30 years of collaboration and partnership between the Arts Councils and Local Authorities. The first County Arts Officer was employed in 1985, and the commitment of our Local Authority partners is not in doubt. As noted in our Statement of Common Purpose:

> *"We share a conviction about the intrinsic value of the arts and culture in people's lives and we acknowledge the distinctive an important contribution that artists and the arts make to society. We believe the arts, because they encompass a diversity of human experience in a variety of forms, contribute directly to building cohesive and sustainable communities and to enhancing quality of life. We also believe the arts can actively contribute to local economic development, whether in terms of attracting inward investment, improving opportunities for cultural tourism, or supporting indigenous creative industry."*

It is imperative that the NPF as the national spatial plan and statement of national policy on all forms of development recognises the role of arts in individuals' and communities' quality of life and articulates its support for the arts, in order that local authorities and other planning authorities are given the framework and the powers to integrate a similar priority in their development plans, to deliver on their commitments to the arts.

The global arts sector has maintained for several years that participation in the arts has direct benefits on health and well-being. In 2016 the Arts Council commissioned the ESRI to analyse data, from the *Growing up in Ireland* longitudinal research project, about children's engagement in arts and cultural activity. The research confirmed that arts and cultural participation leads to a range of positive outcomes for children, in terms of their cognitive development, improved social skills and wellbeing. This demonstrated causal link builds on earlier international research in this domain, and underpins the Arts Council's emphasis in its 10-year strategy on improving opportunities for children and young people to participate in cultural life and the arts.

Planning law has been developed over decades to protect the rights of third parties and promote the common good in pursuit of sustainable development. While statutory legislation places emphasis on the immediate impacts of developments, it is at policy level that the common good is determined. A firm policy footing to promote arts establishments and facilitate artistic practices is required to carve out a space for them against competing land uses.

It is noted that the position paper considers people's health and well-being as a primary issue, which we welcome. However, there is no distinction made in the document between participation in the arts and other leisure activities, which does not reflect government policy. Arts is a distinct policy area, not a subset of leisure or recreation. This distinction needs to be made at the highest level (ie, in NPF) to allow it to be reflected in Development Plans, which in turn will allow decision makers to make a distinction between amenities and uses which support and facilitate the arts, and those which do not.

Recommendations:

In this light, we recommend:

- that the NPF include discussion of and policy on the arts, recognising its role in Irish life, and in the quality of life afforded to residents of our cities, towns and rural communities.
- that distinct consideration be given to the arts in its own right, not as a subset of leisure or recreation.
- that the NPF recognise that local authorities, through their Development Plans and Arts Plans, play a key role in supporting and facilitating the arts;
- that the NPF provide a national (spatial) policy statement for these county/city plans to reference;
- the inclusion of specific references to both purpose built arts venues, and arts practices in non-specialist venues, as beneficial and important to health and wellbeing of the community at large;
- that specific reference be made to provision of high quality and sustainable infrastructure for artists and cultural practitioners as essential to the development and consolidation of creative environments/communities and associated spillovers;
- that the NPF acknowledge the importance of the arts in contributing to placemaking and community building, and that the NPF include policy to encourage consideration of the facilitation of artistic practices and spectacles in the public realm of settlements.

Conclusion:

We respectfully request the Department include specific policies and objectives which support and encourage the development and enhancement of the arts in a spatial and demographic context. We strongly believe that it is necessary to integrate the support that government has shown for the arts in spatial planning.

We would be happy to elaborate on the above should this be necessary.

Yours sincerely

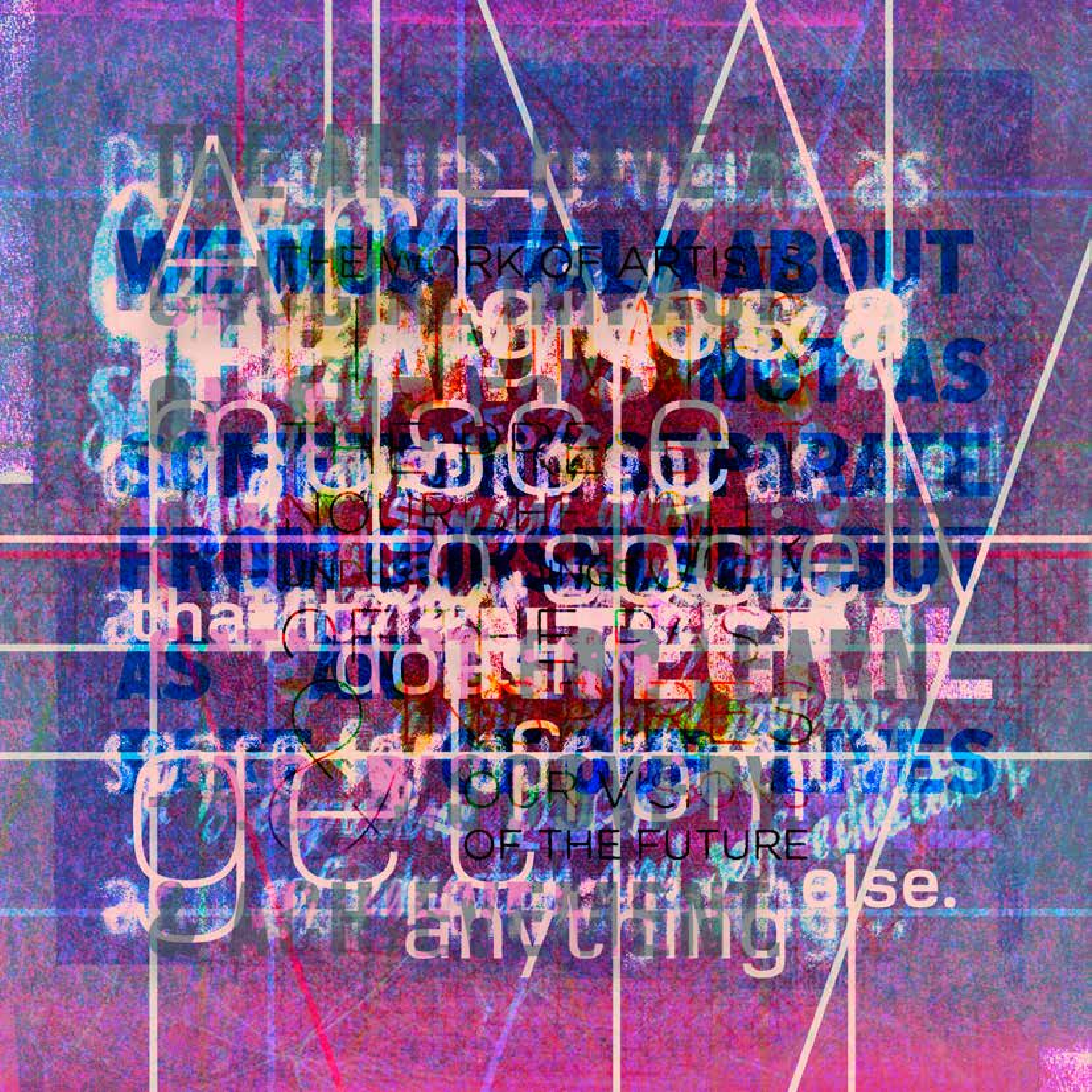
Natalie de Róiste MRUP BA
Town Planner
CUNNANE STRATTON REYNOLDS
LAND PLANNING & DESIGN

www.csrlandplan.ie

Making Great Art Work

Leading the Development of the Arts in Ireland

Arts Council Strategy (2016–2025)


THE WORK OF ARTISTS
OF THE FUTURE
anything
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The work of artists inspires and reflects the rhythm of the everyday as well as momentous events in public life. The arts shape and challenge us, give us pleasure, help us to know who we are and where we are going: their distinctive, creative power is an essential feature of our consciousness and conversation. At home and abroad the arts are the hallmark of our creativity as a people.

In ten years' time, we want Ireland's international standing as a leader in the arts to be strengthened by our commitment to new generations of ambitious and innovative artists. The vitality of the arts across the country and in our diverse communities will inform national cultural policy and influence the wider work of central and local government.

Over the decade 2016–2025, we intend that the centrality of the arts to Irish life will have been strengthened by our advocacy, by our support of artists throughout their careers, by the involvement of many agencies in cultural provision, by the impact of the arts on the creative economy, and by the depth and breadth of people's engagement with the arts as a valued feature of their lives.

Introduction

Making Great Art Work establishes the coordinates by which the Arts Council will lead the development of the arts in the decade 2016–2025. As expert body, strategic partner, statutory adviser and advocate for the arts, we are clear about the need for change and renewal, realistic about the many challenges we face, and confident about the strengths of the arts. That confidence is founded on three things:

1. the quality and power of work made by artists and arts organisations in Ireland
2. the high levels of engagement in the arts by the Irish public
3. the commitment and investment of many partners and stakeholders who share the conviction that the arts enrich the lives of individuals, of communities and of society.

Our strategy distinguishes between immediate difficulties arising from the recent financial and economic crisis and more enduring challenges that require patient developmental action over a decade. We see in those challenges exciting possibilities for the arts.

Our commitment to renewal is not about a restoration of previous models, but about selective and well-planned resourcing of excellent practice, inclusive of fresh and dynamic approaches to public engagement.

Our strategy identifies the artist and public engagement as its two governing and inter-dependent priorities and further selects particular agendas within those domains. For us, being strategic involves being selective. Our new investment framework will require change by all involved in the funding relationships that we broker on behalf of the public.

Our investment, advocacy and other actions will be informed by spatial planning and by demographic information. This is because people and places are central to policy and provision in the arts. For that reason too we will strengthen our partnership with local government via formal agreements. We will also seek new partnerships to harness the connections between the arts and some key areas of our wider society and economy.

Change and renewal are the focus of this strategy. We will work with our partners to achieve change in the arts sector but we know that the change must begin with ourselves: with what we choose to do and how we choose to do it.

While **Making Great Art Work** plots the coordinates for the development of the arts in the decade 2016–2025, more detailed plans will be required every three years to guide that development. Three-year planning cycles within a decade-long strategic framework will enable the achievement of medium-term objectives and long-term goals.

Art gives a muscle to society that it doesn't get from anything else.

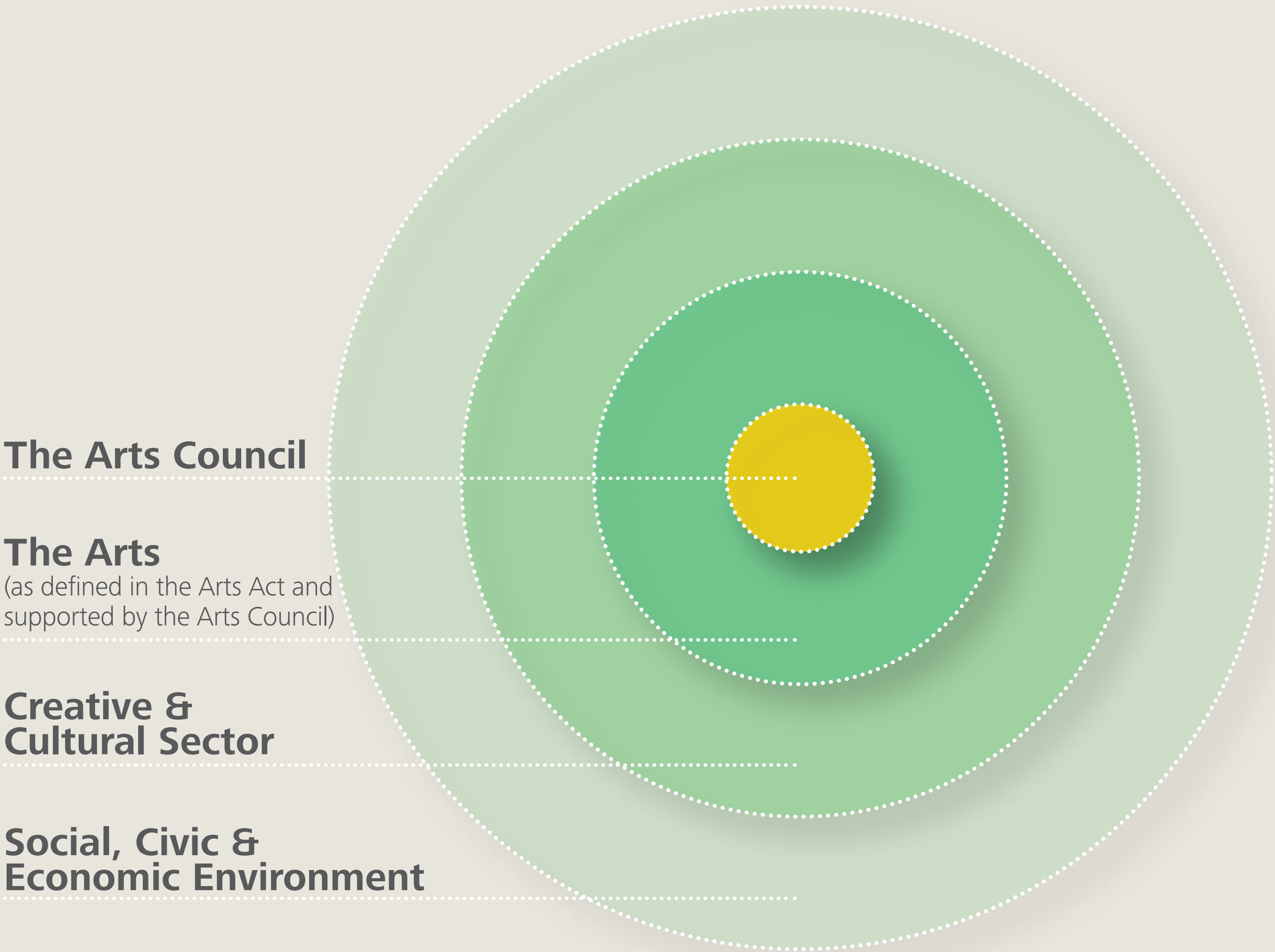
Olafur Eliasson

Artist Olafur Eliasson interviewed on Artsnight (BBC2, July 2015)

Context

Making Great Art Work focuses on the remit and responsibilities of the Arts Council set within the broader contexts of culture and civil society. Some features of those wider contexts will be especially significant for the realisation of our strategy.

The arts are inextricably part of social and cultural change and the Arts Council will be alert to opportunities and responsibilities that arise as a result of changing contexts.


The Arts Council
The Arts
(as defined in the Arts Act and supported by the Arts Council)
Creative & Cultural Sector
Social, Civic & Economic Environment

Our Remit

As the arts and the State have evolved, so too has the role of the Arts Council. The 1951 Arts Act established the Arts Council and charged it with stimulating public interest; with promoting knowledge, appreciation and practice; and with assisting in improving standards in the arts. The 1973 Act developed that role and facilitated the achievements of the following decades, particularly increased public access and engagement.

The 2003 Arts Act reiterated the three key purposes of the Arts Council and re-calibrated the relationship between it and Government. It underlined the autonomy of the Council as the expert body for funding and promoting the arts, steering their development, and offering advice on arts and cultural matters.

Our Values

As a statutory public body the Arts Council operates within a framework of legal and regulatory obligations and a range of codes of good practice. In addition we are guided by a set of values that includes:

Freedom of thought and of expression
which is essential to the development of new ideas and new work

Commitment to excellence
in all aspects of our own work and of that of artists, arts organisations, and others we support

Integrity, accountability, transparency
in all of our decision-making and especially in our investment of public monies

Respect for diversity
of artistic practice, of public engagement, and of social and cultural traditions

Collegiality
communicating and working respectfully with partners, stakeholders and the whole arts sector

Our Vision

We are inspired by the prospect of an Ireland

- *where the arts are **valued** as central to civic life, as a hallmark of local and national identity, and as sign and signature of our creativity as a people*
- *where the arts are **practiced and enjoyed** widely in our communities, public spaces (real and virtual) and in dedicated venues and centres across the country*
- *where artists and practitioners whose exceptional talent and commitment lead them to work professionally in the arts can have **productive and rewarding** careers*
- *where local and national politicians, decision-makers and officials in a wide range of departments and agencies recognise the distinctive **societal value** of the arts and provide for them accordingly*
- *where the Arts Council as the national **development agency** for the arts is resourced adequately to address the full breadth of its remit*

Our Mission

Our mission is to lead the development of the arts in Ireland.

We do this in four ways:

1. We **advocate** the importance and value of the arts and promote their practice and development.

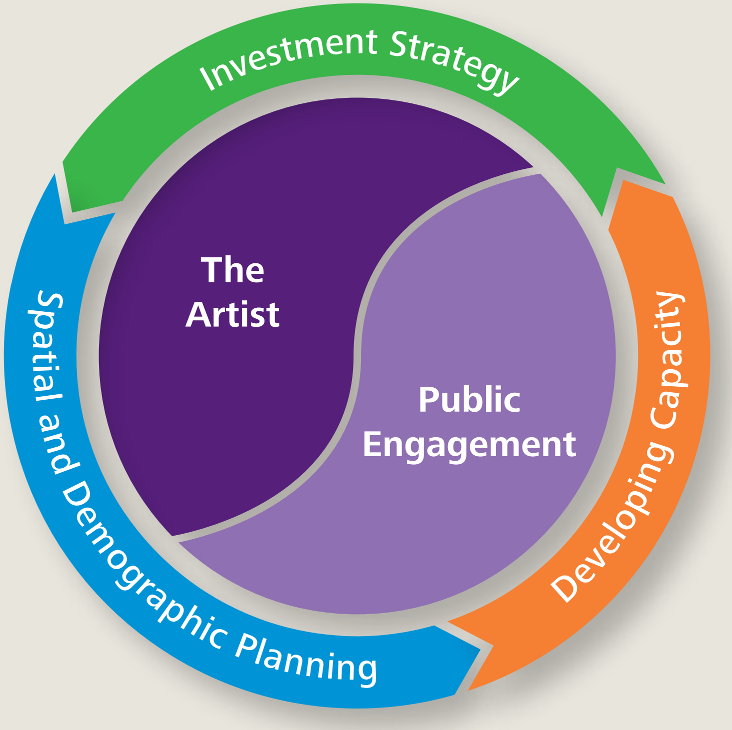
2. We **advise** government and others on the arts as required by the Arts Act.

3. We **invest** public monies allocated to us by government in supporting artists and arts organisations to make work of excellence and in other actions consistent with our remit.

4. We **work in partnership** with the Department of the Arts and with other government departments as well as with local government and with agencies and organisations within and beyond the cultural sector.

Our Priorities and Goals

Making Great Art Work sets out five priority areas, each with a distinct goal. There are two policy areas that we identify as priorities: 'The Artist' and 'Public Engagement'. In addition we designate three areas of our planning and decision-making as priorities. These are: 'Investment Strategy', 'Spatial and Demographic Planning', and 'Developing Capacity'.



The Artist

GOAL Artists are supported to make excellent work which is enjoyed and valued

Public Engagement

GOAL More people will enjoy high-quality arts experiences

Investment Strategy

GOAL Public monies are invested effectively to realise our priorities

Spatial and Demographic Planning

GOAL Well-planned arts provision benefits people across Ireland

Developing Capacity

GOAL The Arts Council and the arts sector have the knowledge, skills and inventiveness to realise this strategy

THE WORK OF ARTISTS ILLUMINATES THE PRESENT, NOURISHES OUR UNDERSTANDINGS OF THE PAST & INSPIRES OUR VISIONS OF THE FUTURE

Making Great Art Work: Arts Council Strategy 2016–2025 (Arts Council, 2015)

The Artist

GOAL **Artists are supported to make excellent work which is enjoyed and valued**

Why this goal?

- The work of artists illuminates the present, nourishes our understandings of the past, and inspires our visions of the future.
- Because we invest public monies, we attend closely in our decision-making to facilitating public enjoyment of artists' work and to its wider societal value.
- It is a key responsibility of the Arts Council to support the making of high-quality art and one of our most important functions is exercising judgment about artistic quality.
- Our mission to develop the arts informs our commitment to emerging artists of promise and to all artists – creative and interpretive – whose quality of practice merits investment.
- We acknowledge that artists work as lone practitioners and as collaborators in a wide range of contexts, from arts environments, to social settings, to the creative and cultural industries.
- It is an abiding concern of the Arts Council that the generally low level of remuneration of many artists constitutes a significant hidden subsidy of the arts.

What will we do to achieve this goal?

- We will advocate strongly the distinctive and important role of the artist in society and in national cultural policy.
- We will advise central and local government on legislative and regulatory provision and on other actions that would support artists to have productive and economically viable careers.
- We will ensure our investment strategy and our strategic partnerships create an environment in which artists can make work of ambition and quality, and be remunerated appropriately.
- We will monitor our funding to ensure there is a good balance between supports for established artists and organisations and for new and emerging artists and organisations.
- We will attend especially to the conditions which facilitate the making of work – from conception to production to public presentation – and to the many contexts in which artists make work.
- We will review regularly our range of supports, our criteria and guidelines, and our funding agreements to ensure they address the achievement of this goal.

How will we know we have advanced this goal?

- We will track the effects of our advocacy and advice concerning artists. Through formal liaison with the Department of Arts and with local government we will trace the progress of actions that address this goal.
- We will set out in our annual investment strategy the range and nature of our supports for artists of different disciplines and at different points on their career path.
- We will publish a detailed definition and description of our criteria for support and investment, including those to do with artistic quality.
- We will ensure our funding agreements result in arts organisations being important sources of detailed information on how artists are being supported and on the public response to their work.
- We will monitor regularly the changing living and working conditions of artists and will be informed by data and information from relevant resource organisations.

The Artist

Objective 1

Ensure artists are supported at key stages in the life cycle of their careers

Supporting Actions

- We will identify the different kinds of support needed by artists as they seek to sustain productive and economically viable careers from emergence, to becoming established, through mid-career, and into their later working lives.
- We will ensure that our own investment practices, our joint-funding arrangements with partners, and our funding agreements with organisations combine to provide a support structure that is well balanced in addressing the different stages of an artist's career.

Objective 2

Ensure a supportive working environment that addresses key points in the creative cycle by which art is made

Supporting Actions

- We will work with our partners – especially in local government – to provide a supportive working environment for artists at all points in the cycle of research and experiment, development and production, presentation and showing, by which great art is fully realised.
- We will ensure our investment and other actions take account of the needs of different disciplines and practices, of work that is inter-disciplinary, and of the range of settings in which artists and public engage.

Objective 3

Advance the living and working conditions of artists

Supporting Actions

- We will place emphasis on the fair and equitable remuneration of artists in our overall investment strategy and its funding programmes and schemes, and in our partnerships and working relationships.
- We will make demonstrated commitment to this objective central to our funding agreements with arts organisations.
- We will make information on the living and working conditions of artists an important feature of our advice and advocacy programmes as well as of our partnerships.

Objective 4

Recognise the value of international practice and relationships and support those who pursue such opportunities

Supporting Actions

- We will advise that supports for working nationally and internationally should be better aligned, given that many artists and arts organisations operate in an international context or have the ambition to do so. We will adjust our own policies accordingly.

Objective 5

Value and support artists working in a broad range of contexts

Supporting Actions

- We will reflect in our artform policies, our investment strategy and our other actions the range of practices and variety of settings in which artists make work and engage with the public.
- We will foster links and exchanges between those who work in the funded arts sector and those who work in different fields of the creative and cultural sector.
- We will advocate and value the distinctive role of amateur arts practice, its important contribution to the vitality of the arts and of certain artforms in particular, and its many social benefits.

Alice Maher

Making Great Art Work: Arts Council Strategy 2016–2025 (Arts Council, 2015)

Public Engagement

GOAL More people will enjoy high-quality arts experiences

Why this goal?

- The public is central to our statutory remit and to our vision for the arts.
- The more people who engage in the arts and the greater their social diversity, the more significant are the societal benefits deriving from Arts Council investment.

What will we do to achieve this goal?

- We will make public engagement a priority of our funding agreements with arts organisations and we will incentivise developmental actions in this field.
- We will advocate, advise, invest and collaborate so that the arts are enjoyed by the general public and by those to whom our strategy gives particular priority.
- We will support actions to develop new audiences and also to deepen the engagement of those who already participate.
- We will ensure our policies, plans, and partnerships are informed by spatial and demographic knowledge.
- We will support capacity building and professional development in the field of public engagement.
- We will champion the value of amateur and voluntary participation in the arts.

How will we know we have advanced this goal?

- We will continue to invest in research and information programmes that increase our knowledge of public engagement and assist us in setting objectives.
- We will ensure that programmes addressing participation by particular sections of the population are documented and evaluated.
- Our funding agreements, where appropriate, will allow us to review the actions of organisations in respect of public engagement.
- We will develop a framework for our advocacy of amateur and voluntary practice and participation.

Public Engagement

Objective 6

Promote and develop good practice in audience development and public engagement

Supporting Actions

- We will ensure our funding agreements with arts organisations require their demonstrated commitment to growing and diversifying their audiences and to deepening public engagement.
- We will establish a framework to support research, resource development and professional training in public engagement, including audience development.

Objective 7

Create opportunities for increased engagement in the arts by particular communities

Supporting Actions

- We will work with key partners and relevant stake-holders to establish strategic actions that address this agenda in a sustainable fashion.
- We will invest in artists and arts organisations with a commitment to high-quality collaborative, community-focused arts practice.
- We will invest with partners in supporting high-quality arts work in Gaeltacht communities.
- We will make community-engaged arts practice a key focus of our relationship with local government.
- We will incorporate our cultural diversity policy into the mainstream of our decision-making.

Public Engagement

Objective 8

Plan and provide for children and young people

Supporting Actions

- We will advocate for the centrality of the arts in formal education at all levels and for the provision of quality vocational training in the arts.
- We will work with the Departments of Arts and of Education to achieve full implementation of the Arts in Education Charter.
- We will invest in artists, arts organisations and key programmes dedicated to developing high quality work in arts-in-education and youth arts, and we will support the provision of excellent arts experiences for young people in the public domain.
- We will make provision for children and young people a key focus of our relationship with local government.
- We will incorporate our commitment to young people into the mainstream of our decision-making and, where appropriate, into our funding agreements with arts organisations.

Objective 9

Champion and encourage amateur and voluntary practice

Supporting Actions

- We will highlight the cultural importance and social value of amateur arts practice in our advice and advocacy programmes.
- We will acknowledge the particular significance of amateur practice in certain artforms or genres.
- We will recognise the valuable work of volunteers especially in venues and festivals throughout the country and we will incentivise good practice in that regard by organisations we fund.

WE MUST TALK ABOUT THE ARTS NOT AS SOMETHING SEPARATE FROM OURSELVES BUT AS AN INTEGRAL PART OF OUR LIVES

Mary Robinson

Seanad Éireann Debate on 1973 Arts Act

Investment Strategy

GOAL Public monies are invested effectively to realise Arts Council priorities

Why this goal?

- An investment strategy guides us and informs others about how our financial planning and budgetary measures help us to achieve our strategic objectives.
- An investment strategy assists planning: by the Arts Council in our relationship with government and partners; and by the arts sector in its relationship with us.
- An investment strategy sets out the basis for change, which will include alterations to established investment patterns, budget allocations and funding relationships.
- An investment strategy clarifies the financial basis of partnerships and joint funding relationships with a range of stakeholders.
- An investment strategy ensures our investments:
  - are sustainable in number and scope and proportionate to projected resources
  - are made on the basis of clear criteria and by transparent processes
  - leverage additional financial resources, private and public
  - incentivise entrepreneurial and collaborative business actions
  - produce demonstrable public benefits.

What will we do to achieve this goal?

- We will develop an overall investment strategy consistent with our ten-year strategy.
- We will publish three-year plans and annual investment strategies that outline budgetary policy, planning and provision.
- Our investment strategy will inform new or revised funding programmes, schemes and initiatives.
- Our investment strategy will be reflected in our strategic partnerships.
- Our investment strategy will attend to the economic model of organisations we support; we will encourage the development of fundraising and sponsorship programmes.
- We will improve our monitoring of the outcomes and impacts of our investment.

How will we know we have advanced this goal?

- Our annual investment strategy and our annual report, published at either end of the budgetary process, will demonstrate how our financial decisions and allocations are consistent with our strategic objectives and with the detail of our three-year plans.
- There will be a range of formal funding agreements with partners and arts organisations to give detailed effect to aspects of our strategy and plans.
- We will report on the outcomes and impacts of our investment.

Investment Strategy

Objective 10

Make clear the principles and criteria that guide our investment strategy and inform our funding decisions

Supporting Actions

- We will set out the financial assumptions and parameters of our annual investment strategy so as to make clear how strategic changes will be achieved.
- We will publish a briefing document on five core considerations which inform our overall investment framework and strategy, our budget-setting, and our funding decisions. Those five considerations are: (1) Artistic Quality; (2) Artform Development; (3) Public Engagement; (4) Partnerships and Resources; (5) Business Model.
- We will review regularly all aspects of our investment strategy from the framing of our annual budget, through the criteria of our funding programmes, awards and schemes, to the detail of funding agreements, so as to ensure the objectives of our overall strategy and three-year plans are being addressed.

Objective 11

Focus our investment on artistic activity

Supporting Actions

- We will direct our investment at supporting high-quality art and public engagement with the arts.
- We will contribute to fixed costs when they are essential to the achievement of our goals and priorities as development agency for the arts.

Objective 12

Establish funding agreements with organisations and partners

Supporting Actions

- We will develop funding agreements as the basis of recurring relationships with arts organisations. The agreements will be directed at realising our strategy while respecting the nature, purpose, and independence of each organisation.
- We will ensure that a demonstrable commitment to provide good working conditions and fair remuneration to artists is a key element of Arts Council funding agreements with organisations.
- We will have formal agreements with local authorities and with other strategic partners to assist planning and clarify shared and separate responsibilities and priorities.
- We will introduce multi-annual funding to a number of organisations and so foster planning and strategic development in the arts.
- We will expect most organisations to develop and sustain fundraising strategies and programmes as part of their commitment to having a broad income base.

Objective 13

Support the work of independent artists and incentivise experiment

Supporting Actions

- We will frame our budgets, track our spending patterns, and design our funding agreements to ensure proportionate investment is made in the work of independent and emerging artists and groups.
- We will ensure our funding programmes and processes support ambitious, original and experimental work across a variety of scales.

Objective 14

Improve measurement of the outcomes of our investment

Supporting Actions

- We will develop our internal processes, and work with others to measure better the effects of our investment, so as to understand its outcomes and impacts across a range of criteria.
- We will use the evidence of our measurement to inform our advocacy, advice, and wider communications.

Culture is self-administered.
You cannot
take people along
and give them an injection
or a shot of
a new mental process.
It is a gradual process
of education and self-education.

Seamus Heaney

Poet, Saoi of Aosdána and Nobel Laureate in a speech quoted in the Irish Times (1 November 2001)

Spatial and Demographic Planning

GOAL Well-planned arts provision benefits people across Ireland

Why this goal?

- There is a distinctive relationship between people, places and culture. Spatial and demographic principles and information will inform the plans by which we implement our strategy.
- Spatial planning – incorporating demographic knowledge – provides important intelligence for collaborative action and shared investment by local and national stakeholders.
- Arts planning must be alert to changing spatial and demographic patterns as well as to economic factors.
- The sustainable, countrywide development of the arts requires changes to how local, regional and national responsibility for arts provision is exercised.

What will we do to achieve this goal?

- We will advise government about the spatial and demographic considerations which should inform national cultural policy, including capital development.
- We will continue to develop our strategic partnership with local government and with individual local authorities.
- We will include spatial and demographic measures within the 'public engagement' criteria that inform our investment strategy and funding decisions.
- We will work with others to ensure a robust evidence base for arts planning and investment, drawing on spatial and demographic knowledge and analysis.

How will we know we have advanced this goal?

- The spatial and demographic basis of our planning will be clear from our advice and advocacy documents and from our public communications.
- Our strategic plans, investment strategies and annual reports will represent the projections and outcomes of our work in spatial and demographic terms, complementing arts and financial perspectives.
- Our partnership with local government – rooted in formal agreements – will result in changes to established patterns of national, regional and local support and investment.
- Our own data and information programmes will be complemented by high-quality, up-to-date spatial and demographic information drawn from key public sources.

Spatial and Demographic Planning

Objective 15

Ensure our policy and strategy are informed by the national planning framework and by good spatial and demographic analysis

Supporting Actions

- We will be well-informed about the national planning framework and, where appropriate, we will contribute to its evolution and application.
- We will combine our arts-specific data and information with spatial and demographic information from key public sources to provide a robust evidence base for our planning, partnerships, and investments.

Objective 16

Develop our key strategic partnership with local government

Supporting Actions

- We will progress the formal 'framework for collaboration' agreed between the Arts Council and the County and City Management Association.
- We will use that framework to inform individual agreements between the Arts Council and local authorities countrywide.
- We will make our agreements with individual local authorities in the context of regional planning and of the national responsibilities particular to the Arts Council.

Spatial and Demographic Planning

Objective 17

Ensure investment in arts infrastructure is strategic and sustainable

Supporting Actions

- We will develop and implement a clear strategy for selective and sustainable investment in the infrastructure for the arts (built and organisational). It will be informed by our role as national development agency, by our strategic priorities, by spatial considerations, by the commitment of our funding partners, and by projected resources.
- We will make this objective key to our partnership with local government so as to optimise our shared investment in the arts at local and regional level.
- We will advise that government capital funds contribute to maintaining and operating the existing built infrastructure, so focusing our current investment on artistic activity.

Objective 18

Advise and advocate to ensure that national, regional and local capital provision are co-ordinated and sustainable

Supporting Actions

- We will seek to influence decision-making on capital development in the arts to ensure that it is well-planned from a spatial perspective and that future annual operating and programme costs are calculated and provided for.

THE ARTS HAVE A CRUCIAL IMPACT ON OUR ECONOMY & ARE AN IMPORTANT CATALYST FOR LEARNING, DISCOVERY, & ACHIEVEMENT.

Paul G. Allen

Co-Founder of Microsoft, commenting on **Arts & Economic Prosperity III** (2007)
a study conducted by Americans for the Arts

Developing Capacity

GOAL **The Arts Council and the arts sector have the knowledge, skills and inventiveness to realise this strategy**

Why this goal?

- The Arts Council must continually renew and develop expertise in a range of fields as it leads the development of the arts. This will require us to change and renew our practice, just as we will ask others to change theirs.
- The workforce and resources of the Arts Council and of the arts sector must be skilled, dynamic and adaptable to meet the challenges and opportunities of new media and technologies, new social and cultural behaviours, new demographic realities, and new expectations concerning value-for-money.
- Our strategic priorities will change our working relationships within and beyond the arts. They will also require us to create partnerships and alliances between the arts and wider society and the economy.

What will we do to achieve this goal?

- We will become more engaged in actively championing the distinctive value and importance of the arts.
- We will ensure, at a time of significant cultural change, that we have the breadth of expertise and depth of knowledge to make us effective as the development agency for the arts.
- We will review and change, as necessary, all aspects of how we address our remit, manage our relationships, and conduct our business.
- We will make the professional development of the arts sector a focus of our investment and of our joint actions with partners and stakeholders.

How will we know we have advanced this goal?

- The Arts Council will be more visibly active in promoting the arts and in advocating their social value and economic benefit.
- There will be changes to our organisational arrangements, systems and procedures in order to implement the objectives of our strategy.
- Our overall strategy, our three-year plans, our investment strategies, our internal corporate plans, and our annual reports will be linked by a consistency of purpose and a shared set of objectives to plan for, work towards, and report on.
- We will have established a number of methods and models to augment our expertise with intelligence and advice from different fields.
- There will be a range of programmes and schemes to address capacity-building and professional development in the arts sector.

Developing Capacity

Objective 19

Ensure the Arts Council delivers this strategy expertly, effectively and efficiently

Supporting Actions

- We will review continuously and change, as necessary, our governance, structures, procedures and systems, ensuring that at all times they reflect our stated values.
- We will develop a progressive workforce plan (encompassing staff and advisers) as part of each three-year plan designed to implement this strategy.
- We will enhance our expertise in a number of key, related areas: (i) corporate planning; (ii) project management; (iii) performance management and reporting.
- We will develop our capacity in the fields of research, of data and information and of communications, so as to demonstrate the outputs and outcomes of our investment strategy and to inform our advice and advocacy.
- We will ensure that we are well-informed on the intersections of our work with key social and economic fields.
- We will ensure our ICT system is optimal in addressing our responsibilities to the public, to government and to the arts sector.

Objective 20

Ensure the Arts Council is active and inventive in its promotion of the arts

Supporting Actions

- We will develop a strategy to address our statutory function to promote the arts and to demonstrate their distinctive value across a range of measures: cultural, social and economic.
- We will dedicate resources, forge partnerships and work with the arts sector to promote and champion the arts across many platforms.
- We will harness public sources and commit our own resources to support actions in research and information that will underpin our advocacy and wider communications.
- We will underline the importance and increasing impact of the arts on the creative industries, enterprise, cultural tourism, foreign direct investment and other key aspects of the Irish economy.

Objective 21

Ensure the arts sector is skilled, resourceful and committed to its own renewal

Supporting Actions

- We will support and incentivise good governance and leadership of arts organisations, including due attention to succession planning.
- We will look to arts organisations to be collaborative and innovative in their business and management practices and to build a broad base of income sources: public, private, and earned.
- We will work with others in and beyond the arts to create a professional development framework that includes training, mentoring, exchanges and placements designed to support progression routes within disciplines and also pathways across and beyond the arts.
- We will reflect the particular significance for the arts of digital knowledge and skills by collaborating to build digital capacity in the arts sector. Our supports will focus on new ways of making work and on new possibilities for public engagement.

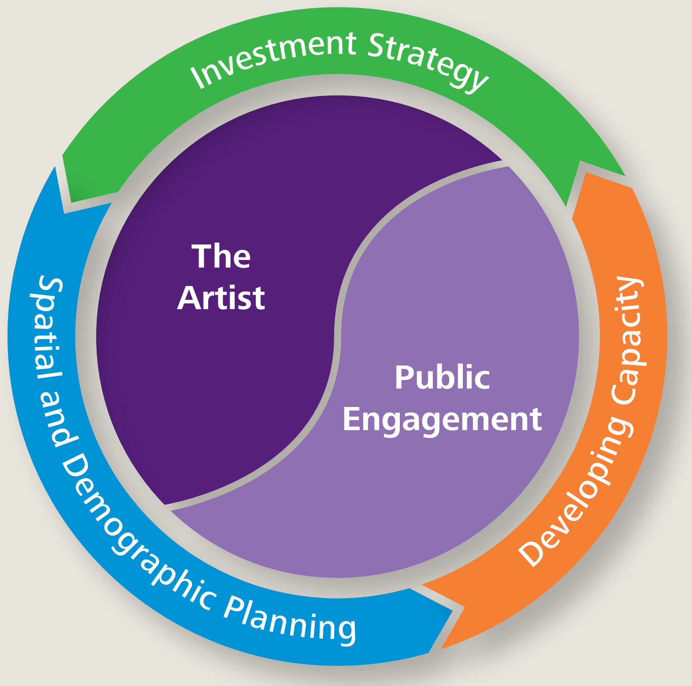
Our culture remains as the greatest source of our achievement as well as the most promising space for our renewal and our reimagining...

Michael D Higgins

President, poet, and former Minister for the Arts in his closing remarks at the Poet Laureate and National Poets Event, (Sligo, 13 June 2015)

Our Priorities and Goals

Making Great Art Work sets out five priority areas, each with a distinct goal. There are two policy areas that we identify as priorities: 'The Artist' and 'Public Engagement'. In addition we designate three areas of our planning and decision-making as priorities. These are: 'Investment Strategy', 'Spatial and Demographic Planning', and 'Developing Capacity'.



The Artist

GOAL **Artists are supported to make excellent work which is enjoyed and valued**

Public Engagement

GOAL **More people will enjoy high-quality arts experiences**

Investment Strategy

GOAL **Public monies are invested effectively to realise our priorities**

Spatial and Demographic Planning

GOAL **Well-planned arts provision benefits people across Ireland**

Developing Capacity

GOAL **The Arts Council and the arts sector have the knowledge, skills and inventiveness to realise this strategy**

Our Objectives

1 Ensure artists are supported at key stages in the life cycle of their careers

2 Ensure a supportive working environment that addresses key points in the creative cycle by which art is made

3 Advance the living and working conditions of artists

4 Recognise the value of international practice and relationships and support those who pursue such opportunities

5 Value and support artists working in a broad range of contexts

6 Promote and develop good practice in audience development and public engagement

7 Create opportunities for increased engagement in the arts by particular communities

8 Plan and provide for children and young people

9 Champion and encourage amateur and voluntary practice

10 Make clear the principles and criteria that guide our investment strategy and inform our funding decisions

11 Focus our investment on artistic activity

12 Establish funding agreements with organisations and partners

13 Support the work of independent artists and incentivise experiment

14 Improve measurement of the outcomes of our investment

15 Ensure our policy and strategy are informed by the national planning framework and by good spatial and demographic analysis

16 Develop our key strategic partnership with local government

17 Ensure investment in arts infrastructure is strategic and sustainable

18 Advise and advocate to ensure that national, regional and local capital provision are co-ordinated and sustainable

19 Ensure the Arts Council delivers this strategy expertly, effectively and efficiently

20 Ensure the Arts Council is active and inventive in its promotion of the arts

21 Ensure the arts sector is skilled, resourceful and committed to its own renewal

Our Remit

As the arts and the state have evolved, so too has the role of the Arts Council.

The 1951 Arts Act established the Arts Council and charged it with stimulating public interest; with promoting knowledge, appreciation and practice; and with assisting in improving standards in the arts. The 1973 Act developed that role and facilitated the achievements of the following decades, particularly increased public access and engagement. The 2003 Arts Act reiterated the three key purposes of the Arts Council and re-calibrated the relationship between it and Government. It underlined the autonomy of the Council as the expert body for funding and promoting the arts, steering their development, and offering advice on arts and cultural matters.

Our Mission

Our mission is to lead the development of the arts in Ireland.

We do this in four ways:

1. We advocate the importance and value of the arts and promote their practice and development.
2. We advise government and others on the arts as required by the Arts Act.
3. We invest public monies allocated to us by government in supporting artists and arts organisations to make work of excellence and in other actions consistent with our remit.
4. We work in partnership with the Department of the Arts and with other government departments as well as with local government and with agencies and organisations within and beyond the cultural sector.

Our Vision

We are inspired by the prospect of an Ireland

- where the arts are valued as central to civic life, as a hallmark of local and national identity, and as sign and signature of our creativity as a people
- where the arts are practiced and enjoyed widely in our communities, public spaces (real and virtual) and in dedicated venues and centres across the country
- where artists and practitioners whose exceptional talent and commitment lead them to work professionally in the arts can have productive and rewarding careers
- where local and national politicians, decision-makers and officials in a wide range of departments and agencies recognise the distinctive societal value of the arts and provide for them accordingly
- where the Arts Council as the national development agency for the arts is resourced adequately to address the full breadth of its remit

The Arts in Irish Life
2014

Report Produced January 2015
Kantar Media TGI

INTRODUCTION

The following report presents the primary findings of a market-research study commissioned by Arts Audiences for the Arts Council/An Chomhairle Ealaíon and administered by Kantar Media during 2013 – 2014.

The chief remit of this study (hereafter referred to as 'The Arts in Irish Life: 2014 – or AILF: 2014) has been to assemble up-to-date insight into how the adult population in the Republic of Ireland currently interact with the arts both in terms of their personal behaviours and in terms of their attitudes.

In response to this objective, Kantar Media designed a detailed questionnaire in collaboration with Arts Audiences covering a range of arts-focussed measurement areas. Each of these areas is explored further in the individual chapters of this report as well as in the Executive Summary that precedes them. The chapters are organised as follows:

Prior to the AILF: 2014 study, Kantar Media collected data on two of the areas described above ('Levels of Arts Event Attendance' and 'Participation in the Arts') as part of its own syndicated 'Target Group Index' (TGI) study.

It was therefore decided that the expanded set of questions designed to fulfil the brief of AILF: 2014 should be incorporated into the existing 'Target Group Index' questionnaire (hereafter referred to as the TGI) and analysed together for the purposes of this report.

As regards the methodology of the TGI, it should be noted that the findings of this report relate (except where stated otherwise) to the ROI TGI 2014 – a nationally-representative survey conducted between October 2013 and May 2014.

The TGI is principally conducted by means of a self-completion paper questionnaire administered to a nationally-representative sample of adults aged 15+ resident in the Republic of Ireland. In the case of the ROI TGI 2014, valid results were obtained from a total 2,971 adults.

An appendix is attached to this report providing additional detail on the general purpose and methodology of the TGI. A further appendix is attached to this report giving an overview of how to interpret results for a sample-survey such as the TGI.

Organisation of the Report:

Each chapter of this report is intended to focus on one specific measurement area and to provide a set of key findings relevant both to that area and to a wider understanding of how the public interact with the arts at an overall level.

For ease of reference and comparison, each of the chapters is therefore organised in a consistent manner and is comprised of the following contents:

- An introduction to the key findings of that chapter;
- An overview of the coverage of the study in that particular area;
- A description of the primary results for that category; and
- A set of more detailed data presentations that expand on these key results.

Within each chapter, the report also makes regular reference to 'The Public and the Arts: 2006' (a study commissioned by the Arts Council/An Chomhairle Ealaíon with a similar brief to that outlined in the introduction to this study).

The questionnaire that forms the basis of the 2014 study deliberately mirrored many of the questions and definitions of the former study (hereafter referred to as TPAA: 2006): and, as such, presentations of data for both studies have been made where comparison was judged possible.

In terms of the current questionnaire, the questions under discussion in each chapter are also collected in an appendix at the end of this report: and referenced in the overviews to each chapter.

Interpreting Data Tables:

For each chapter of this report, key findings and statistics are presented in summary form to allow these to be easily identified and reviewed by readers.

Where applicable, the report also includes some of the data tables or statistics that underpin these conclusions and which provide significantly more information to those who may wish to interrogate the detail of these findings.

These data tables typically reference a number of standard elements used in quantitative analyses and an example table and 'key' is therefore provided below to help readers navigate these tables.

		All Adults 15+	Usually Watch 'Chat Shows' on TV
A) All Adults 15+	Sample	2,971	507
	000s	3592	588
	Vert%	100	100
	Horz%	100	16.4
	Index	100	100
B) All Men 15+	Sample	1,431	185
	000s	1764	208
	Vert%	49.1	35.4
	Horz%	100	11.8
	Index	100	72
C) All Women 15+	Sample	1,540	322
	000s	1828	379.4
	Vert%	50.9	64.4
	Horz%	100	20.733
	Index	100	127

Elements of the Table:

Sample: The actual number of respondents belonging to a given group or sub-group (e.g. 507 adults out of a total sample of 2971 overall 'usually watch chat shows' on TV

000s: The projected number of members of the actual population who belong to a group (e.g. the 507 respondents above represent 588,000 real individuals)

Vert%: The proportion of the column-target who have a particular behaviour (as specified by the row label). For example, amongst the 'chat show' group, 35% are Men

Horz%: The proportion of the row-target who have the behaviour identified in the column. For example, of all Men – 11.8% 'usually watch TV chat shows'

Index: This is a number (greater or less than 100) that indicates how more or less likely a given group is to express certain characteristics.

In the case above, an Index of 127 indicates that 'Chat Show viewers' are 27% more likely to be Women than is true of the incidence of Women found in the general population. Conversely, the index of 72 says that 'chat show viewers' are 28% less likely (72-100) to be Men than true of the general population.

CHAPTER ONE: EXECUTIVE SUMMARY

This report has been structured in such a way that each individual chapter deals with a specific aspect of arts behaviour and contains the relevant information introducing, explaining and highlighting the conclusions arising from each area of survey-measurement.

Whilst each chapter can therefore be read independently, it is possible to draw out a few key conclusions from each of the five primary content-areas that will be of general interest to all readers of this report.

These conclusions are reproduced below organised by the chapters from which they originate. As well as providing insight related to each measurement area in turn, they also stress some of the most interesting juxtapositions in the data between these different areas of coverage (for example, comparing, attitudes and behaviours) and together constitute an overview of the overall impact of arts on Irish life in 2014.

Levels of Arts Event Attendance:

- A total of 65% of the adult population indicate that they attended at least one arts-related event in the previous twelve months. This marks an increase of 9% over the figure of 56% recorded in 2013.
- The increase in arts-event attendance in 2014 has been driven – in particular – by increased attendance amongst lower-income respondent-groups. Notably, attendance has increased by 11% for those with household incomes of under €30,000.
- Arts attendance has not just increased over time but is, more generally, also higher amongst the Irish adult population than for other countries. Arts attendance in the Republic of Ireland is 9% higher than in Northern Ireland and 13% higher than in Great Britain for comparable events by % of the population over 15.
- The results of the survey indicate that traditional arts-events were attended by a total 24% of the population in the previous year. 'Traditional or Folk Dance' events are the most popularly attended form of dance-event. Similarly, 21% of the population attended a 'Traditional Irish/Folk' music event in the last twelve months.

Levels of Participation in the Arts:

- 18% of the population have regularly participated in 'artistic or creative activities' in the last year and a total of 36% have been either regular or occasional participants in one or more such activities.
- Alongside relative stability in participation levels between 2013 and 2014, there has been a drop in the proportion of the population who 'consider [themselves] to be creative' over the same period. Whilst regular participants in arts activities are more likely to agree with this statement (62% versus 48% in the general population) – a significant minority do not self-identify in this way. This report explores the variation in agreement to this statement across a range of different activities.
- There is a positive correlation between levels of personal participation in the arts and event attendance. Of the 18% of the population who are regular participants in arts/creative activities – 40% of this group will attend an arts-event 'once a month or more'. This makes this group 115% more likely than the average adult to be heavy arts-event attenders.
- The correlation between participation and attendance is particularly strong for 15-24 year-olds amongst whom regular participants in creative activities are 150% more likely to also be heavy attendees of arts events. This is a group who, in more general terms, are likely to be lighter event attendees.

The Settings of Arts Events:

- The average arts attender will indicate use of 2-3 different arts-related venues in the last year (2.7 as average across all adults). The Cinema is the most popularly used arts-venue with 76% of respondents having been in the preceding year.

- Non-specialist venues represent a significant proportion of all venues used for art-attendance. Of particular note, 29% have attended some manner of arts event in a Pub/Hotel in the last year and 24% in a Church.

- Use of different venues typically varies significantly according to the ‘life-stage’ of respondents. In particular, parents and older ‘sole’ respondents will make greater use of non-specialist venues – amongst which the ‘School Hall’ and ‘Community Centre’ index most highly. These groups typically also have lower levels of arts attendance in general terms.

Factors Impacting Arts Behaviours:

- 55% of respondents indicate satisfaction (Satisfied or Very Satisfied) with the arts information available to them. In particular, heavy arts attenders are most likely to indicate satisfaction with available information. This group are also most likely to source information from direct-mail channels (specially, Mailing Lists both by E-mail and Post).

- The report notes that those indicating dis-satisfaction were 49% more likely to be in the 15-24 age-band. This group tend to be heavier users of the Internet as a source of information on arts events/activities.

- There is a strong correlation observed between the proportions of an individual’s family or friends attending arts events and that same individual’s own weight of personal attendance. Those amongst whom ‘all/most’ family members attend similar events will themselves be 201% more likely to be in the heaviest personal attendance category.

- 29% of the population indicate some difficulties attending or taking part in those arts activities that interest them. Although “Can’t afford/cost” is indicated as the most significant difficulty, only 8% of all those reporting difficulties indicated that the *only* factor affecting their engagement was cost.

Attitudes towards the Arts:

- The arts are considered an ‘important part of a modern society’ by a majority of the population. 71% of respondents to this indicated that they definitely agreed or tended to agree with this position. This compares to 86% agreement to the same statement in 2006.

- Arts education is adjudged to be ‘as important as science education’ by 76% of the population and arts amenities ‘as important as sports amenities’ by 63% of the population. Whilst heavy art-attenders were more likely to agree to these statements, a majority of light event-attenders also concurred with these positions.

- 60% agree that ‘even in current economic circumstances local authorities & central government should maintain their level of funding to the arts’. 53% also agree that it is fair that they should ‘pay for entry into museums and galleries’

- 40% agreed that ‘The arts and cultural sector is a worthy cause to give money to’. A majority of those indicating this view on personal donations (85%) were also of the view that ‘local authorities and government should maintain their level of funding of the arts’.

CHAPTER TWO: LEVELS OF ARTS ATTENDANCE

Chapter Overview:

The following chapter provides an overview of the patterns of arts-event attendance indicated by the 2014 study results. It finds that:

- Overall arts attendance levels have increased between 2013 and 2014 for the majority of event-types. A total of 65% of the adult population indicate that they attended at least one event in the previous twelve months compared to 56% in 2013.

- In 2014, levels of attendance have shown particular increases amongst lower-income respondent-groups. In particular, attendance has increased for those with household incomes of under €30,000 by 11%.

- 15-34 year-olds are less likely to be arts-attenders than the average adult in three out of four core event-attendance sub-categories. It is only in terms of music-focussed events that they are not significantly under-represented.

- Arts attendance is higher amongst the Irish adult population than for other territories. Focussing on comparable events only, last-year attendance in the Republic of Ireland was 42% – compared to 29% in Great Britain and 33% in Northern Ireland[1].

- ‘Traditional or folk’ performance types are identified for the first time in the 2014 study. These results indicate that Irish art forms are attended by a total 24% of the population.

2a Attendance – Introduction:

As in ‘The Public and the Arts 2006’, attendance was measured across a range of arts-events: with frequency of attendance and recency of last attendance given by respondents to the survey.

Respondents were additionally asked to indicate their media-consumption habits in respect of the majority of event-types and the locations of last-year attendance. A copy of these questions can be found in Appendix A.

This measurement of attendance follows the same format as deployed in ‘Arts Attendance in Ireland’ 2011, 2012 and 2013 as published by Arts Audiences.

It should be noted that Arts Festivals and Cinema were not measured within the same question-structure as the other art forms reported here. Notwithstanding, last twelve month attendance of any named-arts festival is reported here.[2] Similarly, last six month attendance of art-house or Foreign Language Cinema is also included.

2b Attendance – General:

Table 2.1 indicates levels of attendance in the previous 12 months at an overall level and by each individual art-form.

It highlights the fact that a total of 65% of adults attended an arts event in the last 12 months[3] as compared to 56% in the preceding year of analysis.

[1] In the case of both NI and GB studies, the universe of reference is Adults aged 15 and over
[2] Arts Festivals are measured under the ‘Exhibitions, Outings and Music Festivals’ section of TGI and can be found on P46.
[3] This ‘last 12 months’ measurement is based upon the recency element of this question-set (i.e. when last attended)

As highlighted in the Table below, a range of art forms were measured on the TGI for the first time in 2014 and this therefore significantly expanded the list of measured event types. Additionally, some improvements were made to the structure of the question – with events being grouped under each of the sub-heading shown in grey below.

Given these additions, some caution should be deployed in making an exact comparison of the overall 2014 and 2013 net attendance-figures. Notwithstanding, direct comparisons can still readily be made for those events that are measured in exactly the same way on both studies.

In terms of these comparisons, the most significant change identified in the 2014 data relates to 'Plays' which increased by the largest proportion between 2013 and 2014 (from 24% to 29% share).

Where observable, it also appears that individual levels of attendance in 2014 are highly comparable to the findings of TPAA: 2006 for the majority of commonly measured event types.

Table 2.1 Attendance of Arts Events in Last Year (Domestic or Abroad)

		% of Population Attending - Previous Year			Change
Event Type	**New 2014?**	**TPAA 2006**	**TGI 2013**	**TGI 2014**	**TGI 14 vs. 13**
Any event type		85*	56	65	*Na*
Theatre/Stand-Up Comedy/Other Shows:					
Plays		30	24	29	+5%
Opera		4	5	6	+1%
Musical	New	17	-	24	–
Variety/Pantomime	New	16	-	18	–
Stand-Up Comedy	New	18	-	18	–
Other Theatre	New	*na*	-	16	–
Dance Performances:					
Ballet		2	3	4	+1%
Contemporary Dance		3	4	4	+0%
Traditional/Folk Dance	New	8	-	10	–
Other Dance	New	7	-	8	–
Concerts, Recitals or Other Music Events:					
Classical Music		7	10	10	+0%
Jazz/Blues Music		7	6	7	+1%
Rock or Popular Music	New	28	-	23	–
Traditional Irish/Folk Music	New	19	-	21	–
Country & Western Music	New	10	-	11	–
World Music	New	5	-	5	–
Other Music	New	17	-	20	–
Other Cultural Events:					
Readings (e.g. literature/poetry)	New	5	-	6	–
Art Galleries or Art Exhibitions		15	18	19	+1%
Cultural Talks/Lectures/Conferences	New	*na*		11	–
Other Cultural Events	New	*na*		12	–
Art House/Foreign Language Film		7	2	3	+1%
Any Arts Festival	New	-	-	7	-

TGI Base: All Adults 15+

** included open-air Street Theatre/Spectacle – not on TGI & Mainstream Cinema not reported within 'Any Event Type' in 2013/2014*

As shown above, the TGI questionnaire sub-categorised all of the events referenced in Table 2.1 (excluding Cinema and Arts Festivals) into four summary groups. These were ‘Theatre/Stand-Up Comedy/Other Shows’; ‘Dance Performances’, ‘Concert, Recitals or Other Music Events’ and ‘Other Cultural Events’.

Table 2.2 below summarises the regularity of reported event attendance within each of these categories and at an overall level. This measure indicates that 66% of the population typically attend events with at least an annual frequency.

Given the addition of new art forms in 2014 (as reflected in Table 2.1), it has not been valid to draw conclusions on how frequency of attendance has changed at this general category level between 2013 and 2014.

Table 2.2: Frequency of Attendance – by Type of Event/Performance:

% Attendance Levels	Once a MONTH or more	Once every 2-3 MONTHS	2-3 times a YEAR	Once a YEAR	Less Often	Never
All Types of Event/Performance	19	20	18	9	9	25
Theatre/Stand-Up Comedy/Other Shows	2	6	16	21	18	38
Dance Performances	1	2	4	7	13	73
Concerts, Recitals or Other Music Events	5	6	16	17	18	38
Any Other Cultural Events	3	3	8	8	11	67

TGI Base: All Adults 15+

2c Attendance – Trends and Profiles:

As regards ‘previous year attendance’ of events, it is possible to draw out trend comparisons for those activities measured continuously on the TGI between 2012 and 2014 (i.e. the set of events in Table 2.1 not listed as new). As shown in Table 2.3, an analysis of this set of events indicates an increase in attendance from 36% in 2012 to 42% in the last year.

A comparable analysis of TGI data from Northern Ireland and GB surveys further suggests that arts-attendance in the Republic of Ireland is typically higher than both of these regions. In the case of the 2014 study, ROI attendance reach (for these benchmark events) was 9% higher than Northern Ireland and 13% higher than the rest of the United Kingdom.

Table 2.3
Attendance Trend over Time (Benchmark Events Only):

% Attendance	2012	2013	2014
Republic of Ireland	36	38	42
Northern Ireland	28	30	33
Rest of United Kingdom	-	30	29

All Surveys: All Adults 15+
NI 2014 Survey: October 13-March 14
GB 2014 Survey: April 13-March 14
Corresponding periods of fieldwork for preceding releases

In terms of the year-on-year increase in attendance in the Ireland, it is also possible to analyse this change in terms of particular socio-demographic groups. As below, one such analysis reveals that attendance amongst lower-income households has risen by a greater degree than for middle or higher income groups.

Table 2.4
Attendance Trend over Time (Benchmark Events Only) for Different Household Income Groups

Incomes = Family Incomes before Tax
%s = Percentages of each Income Group attending any benchmark event

000s of attendees	2012	2013	2014	Change
Incomes < 30,000 Euros	32%	29%	40%	+11%
Incomes between 30,000 - 60,000 Euros	41%	44%	45%	+1%
Incomes of 60,000 Euros or greater	55%	58%	59%	+1%

Base: All Adults 15+

In similar manner to Table 2.4, it is possible to review the socio-demographic profile of attenders of each of the four categories of event type detailed above. An analysis according to the gender, age and geographical detail of these groups is presented below. This shows that for three out of the four categories, 15-34s tend to under-index most significantly on attendance.

Table 2.5 Profile Analysis of Attendance Groups *Index below 80 or above 120 is significant*[4]

	General Population	Attended Theatre/Stand-Up Comedy/Other Shows: Last Year			
Target Group	%	Sample	Population	Weighted %	Index
Male	49	634	746	44	89
Female	51	833	965	56	111
15-34	34	377	450	26	77
35-54	36	572	666	39	107
55+	29	518	595	35	119
Dublin	28	455	548	32	113
Other Urban	32	658	556	33	103
Rural	40	354	607	36	88

	General Population	Attended Dance Performances: Last Year			
Target Group	%	Sample	Population	Weighted %	Index
Male	49	234	293	48	98
Female	51	281	315	52	102
15-34	34	125	159	26	76
35-54	36	206	241	40	109
55+	29	184	208	34	116
Dublin	28	145	174	29	101
Other Urban	32	231	192	32	100
Rural	40	139	242	40	99

[4] As described in the Introduction to this Report, the Index expresses the extent to which a group (of attendees) are more or less likely to belong to a given group. As example, the first element of Table 2.5 shows that attendees of 'Theatre/Stand-Up Comedy/Other Shows' are 23% (100-77) less likely to be 15-34

Table 2.5 Profile Analysis of Attendance Groups (continued):

Target Group	General Population %	Attended Concerts, Recitals or Other Music Events: Last Year			Index
		Sample	Population	Weighted %	
Male	49	678	808	48	98
Female	51	748	878	52	102
15-34	34	452	546	32	95
35-54	36	514	619	37	101
55+	29	460	521	31	105
Dublin	28	418	509	30	107
Other Urban	32	633	533	32	100
Rural	40	375	644	38	95

Target Group	General Population %	Attended any other Cultural Events: Last Year			Index
		Sample	Population	Weighted %	
Male	49	308	340	41	83
Female	51	431	491	59	116
15-34	34	182	211	25	74
35-54	36	277	311	38	103
55+	29	280	308	37	126
Dublin	28	248	293	35	125
Other Urban	32	337	283	34	108
Rural	40	154	254	31	76

2d Attendance – Traditional or Folk Art Events:

As already indicated (Table 2.1), 'Traditional/Folk Dance Performances' and 'Traditional Irish or Folk Music Concerts/Recitals or Events' have been newly measured on the survey in 2014.

10% of the population indicate any attendance of the former type of event in the last year: whilst 21% indicate attendance of music events in the same period. As in Table 2.6 and 2.7, it is possible to compare the profile of these groups with both the general population and the cohort of those attending these or similar events.

These tables underline the fact that:

- There is a Male skew to attendance of both of these events – relative to the profile of both the general population and the event-category to which each belongs. 57% of the audience to 'Traditional/Folk Dance Performances' are likely to be Male and 54% in the case of 'Traditional Irish or Folk Music Concerts/Recitals or Events'

- In both cases, audiences are likely to be somewhat older than for other category-comparable events. The average-age for Dance Performances was 49.6 and for Music Performances was 48.9

- In both cases, there is a correlation between those who 'speak/read or write' in Irish and those who attend Irish/traditional or folk focussed events. Those attending 'Traditional/Folk Dance Performances' are 38% more likely to be Irish speakers/readers/writers. Those attending 'Traditional Irish or Folk Music Concerts/Recitals or Events' are 42% more likely to belong to this group.

Table 2.6 Attendance of Traditional/Folk Dance Performances:

Target Group	General Population %	Attended ANY Dance Performance: Last Year – Weighted %	Attended ANY Dance Performance: Last Year – Index vs Pop	Attended Traditional/Folk Dance Performances – Weighted %	Attended Traditional/Folk Dance Performances – Index vs Pop
Male	49	48	98	57	116
Female	51	52	102	43	84
15-34	34	26	76	20	59
35-54	36	40	109	44	120
55+	29	34	116	36	123
Average Age	***44.7***	***47.4***	*na*	***49.6***	*na*
Dublin	28	29	101	25	88
Other Urban	32	32	100	34	107
Rural	40	40	99	41	103
Speak, Read or Write - Irish	32	42	131	44	138

TGI Base: All Adults 15+

Table 2.7 Attendance of Traditional Irish or Folk Music Concerts/Recitals or Events:

Target Group	General Population %	Attended Concerts, Recitals or Other Music Events: Last Year – Weighted %	Attended Concerts, Recitals or Other Music Events: Last Year – Index vs Pop	Attended Traditional Irish or Folk Music Concerts/Recitals or Events – Weighted %	Attended Traditional Irish or Folk Music Concerts/Recitals or Events – Index vs Pop
Male	49	48	98	54	109
Female	51	52	102	47	91
15-34	34	32	95	22	65
35-54	36	37	101	39	106
55+	29	31	105	39	133
Average Age	***44.7***	***45.1***	*na*	**48.9**	*na*
Dublin	28	30	107	22	78
Other Urban	32	32	100	35	112
Rural	40	38	95	43	106
Speak, Read or Write - Irish	32	40	126	45	142

TGI Base: All Adults 15+

CHAPTER THREE: PARTICIPATION IN THE ARTS

Chapter Overview:

This chapter explores levels of current participation in artistic and creative activities; as well as the profile and attitudes of those participating in such activities. It identifies a number of key findings for 2014:

- 18% of the population have regularly participated in ‘artistic or creative activities’ in the last year and a total of 36% have been either regular or occasional participants in one or more such activities.

- Although participation levels have remained stable between 2013 and 2014, there has been a drop in the proportion of the population who ‘consider [themselves] to be creative’. Agreement with this statement has fallen by 10% from 58% in 2013 to 48% in 2014. In the case of regular arts participants, only 62% indicate agreement with this statement.

- There is a correlation between levels of personal participation and personal event attendance. Of the 18% of the population who are regular participants in arts/creative activities – 40% of this group will attend an arts-event ‘once a month or more’. This makes this group 115% more likely than the average adult to be heavy arts-event attenders.

- The correlation between participation and attendance is particularly strong for 15-24 year-olds amongst whom regular participants in creative activities are 150% more likely to also be heavy attendees of arts events.

- There are marked variations between art forms in terms of this relationship between participation and attendance. For example, 72% of participants in amateur drama also attend drama or plays. By comparison, 40% of participants in dance activities attended dance events.

3a Participation – Introduction:

Participation in a range of arts-activities is captured on the TGI questionnaire by way of a section entitled “Hobbies and Interests” measuring ‘regular’ and ‘occasional’ participation in a set of named activities within the past year[5].

For the purposes of the AILF: 2014 study, coverage of a sub-set of ‘creative or artistic’ activities was extended on the TGI study to cover a total of ten (rather than the five prior) activities. Although total participation levels are referenced below, it should therefore be noted that direct year-to-year trend-comparisons are only available for three named activities. The full list of activities can also be found in Appendix A.

3b Participation–Overview of Results (Tables 3.1 & 3.2):

- ‘Singing’ and ‘Playing an instrument’ rank as the most popular regular participatory activities. In both cases, 6% of the population indicated regular involvement in these activities. TPAA: 2006 did not have a comparable measure for ‘regular activity’.

- ‘Drawing/Painting/Sculpting’ is the most popular ‘last 12 months’ activity (including both regular and occasional participants in these activities). 14% of the population indicate any participation during the last year. This contrasts with TPAA: 2006 which ranked ‘playing an instrument for…pleasure’ as the highest such activity.

[5] It should be noted that ‘regular’ and ‘occasional’ participation are not further defined in the TGI questionnaire as meaning a specific frequency of behaviour. They are therefore based upon the subjective understanding of respondents.

3b Participation –Overview of Results (continued):

- ‘Singing’ shows a drop in last 12 month activity from 15% in 2013 to 10% in 2014. This activity was formerly measured on the TGI questionnaire as a single variable related to ‘Any singing’. The drop observed between 2013 and 2014 may therefore be attributable to the more specific scope of the two new options in 2014

- In terms of comparison between TPAA: 2006 and AILF: 2014 – it is to be noted that the latter did not measure ‘Photography as an artistic activity (not family/hols)’; ‘Making artworks or animation on a computer’ or ‘Making films or videos as an artistic activity’.

- As shown in Table 3.2, participation in artistic or creative activities is also measured on the Northern Ireland and Great Britain TGI studies. In both cases, levels of participation for each individual activity are comparable (i.e. +/- 1%). The only exception to this is “Any amateur drama or dancing”. This is measured as four different items on AILF: 2014 – and as one combined item in the other regions – and may therefore account for some of the observed difference here.

TABLE 3.1:	BASE: All Adults 15+			
Artistic or Creative Activities:	**TGI 2012**	**TGI 2013**	**AILF: 2014**	**TPAA 06**
Any Regular Participation:				
Drawing/painting/sculpting	5%	5%	5%	
Sing in a choir	-	-	4%	
Other singing to an audience or rehearsing	-	-	3%	
Any singing (summary)	8%	8%	*6%*	
Play a musical instrument to an audience or rehearsing	-	-	3%	
Play a musical instrument for your own pleasure	-	-	6%	
Any playing an instrument (summary)	7%	5%	6%	
Performing or rehearsing in amateur drama	-	-	2%	
Set dancing	-	-	3%	
Other Irish traditional/folk dancing	-	-	2%	
Other dancing (not fitness class)	-	-	3%	
Other artistic activities	3%	3%	3%	

Artistic or Creative Activities:	TGI 2012	TGI 2013	AILF: 2014	TPAA 06
Any Last Year Participation:				
Drawing/painting/sculpting	12%	12%	14%	6%
Sing in a choir	-	-	8%	5%
Other singing to an audience or rehearsing	-	-	5%	3%
Any singing (summary)	15%	15%	10%	-
Play a musical instrument to an audience or rehearsing	-	-	6%	4%
Play a musical instrument for your own pleasure	-	-	11%	8%
Any playing an instrument (summary)	13%	11%	12%	-
Performing or rehearsing in amateur drama	-	-	4%	4%
Set dancing	-	-	7%	5%
Other Irish traditional/folk dancing	-	-	5%	5%
Other dancing (not fitness class)	-	-	8%	8%
Other artistic activities	5%	5%	6%	-

3b Participation –Overview of Results (continued):

Table 3.2: Artistic or Creative Activities:	AILF: 2014	TGI NI 2014	TGI GB 2014
Any Regular Participation:	18%	14%	14%
Drawing/painting/sculpting	5%	5%	4%
Any singing (summary)	*6%*	6%	5%
Any playing an instrument (summary)	6%	5%	5%
Any amateur drama or dancing (summary)	**7%**	**2%**	**2%**
Other artistic activities	3%	2%	3%

3c Participation – Detailed Profiles:

Table 3.3 below outlines the profile of those taking regular part in any artistic or creative activities within the last year (i.e. all listed activities in Table 3.1):

- There is a bias towards younger (15-24) and older (65+) groups in the data. Conversely, 35-44 year-olds are significantly less likely to be regular participants in such activities.
- Although based on a small sample, there is evidence that Social Grade F's (i.e. those in the farming community) have higher than average participatory habits.
- There is a correlation between regular participation and attendance. Heavy arts attenders are 115% more likely to also be regular participants in the arts.

Table 3.3 Profile of group who regularly participate in any artistic or creative activities

Base Sample = 535 *Index below 80 or above 120 is significant*

	General Population	Regularly Participate in Artistic/Creative Activities			
Target Group	%	Sample	Population	Weighted %	Index
Male	49	218	257	40%	81
Female	51	317	387	60%	118
15-24	15	110	135	21%	141
25-34	20	87	105	16%	83
35-44	20	54	94.5	15%	74
45-54	17	106	91.6	14%	85
55-64	13	81	81.3	13%	95
65+	16	97	137	21%	133
Average Age	*44.7*	535	45.1		
Social Grade: AB	14	73	71.5	11%	82
Social Grade: C1	28	178	192	30%	107
Social Grade: C2	21	99	118	18%	87
Social Grade: DE	31	141	201	31%	100
Social Grade: F	6	44	61.5	10%	147
Dublin	28	139	173	27%	95
Other Urban	32	251	219	34%	108
Rural	40	145	253	39%	98
Speak/Read/Write Irish	32	235	279	43%	136
Heavy Arts Attenders	19	222	260	40%	215
Medium Arts Attenders	38	207	244	38%	99
Light Arts Attenders	18	56	72	11%	62
Non Arts Attenders	25	50	67.9	11%	42
creative activities					

3c Participation – Detailed Profiles (continued):

In parallel to the above findings on participation in artistic or *creative activities*, the TGI study in 2014 also captured levels of agreement with the statement 'I consider myself to be a creative person'.

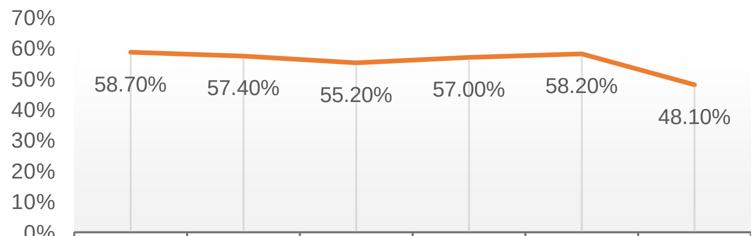
As shown in Graphic 3.4, agreement (those Definitely or Tending to Agree) with this statement has declined in a significant manner in 2014 from 58% to 48%.

Analysing those who are regular participants in any artistic or creative activity versus this same statement reveals the following:

- In general terms, 62% of those who are regular participants in arts activities agree with this statement. This is therefore 14% higher than in the general population.

- Amongst these regular participants, those who participate in a group artistic activity are typically less likely to consider themselves creative than someone who does an individual activity. As an example of this, only 52% of those who 'sing in a choir' agree with the statement (just 4% higher than average).

Graphic 3.4:



	2009	2010	2011	2012	2013	2014
Any Agreement: I consider myself to be a creative person	**58.70%**	**57.40%**	**55.20%**	**57.00%**	**58.20%**	**48.10%**

TABLE 3.5: **Artistic or Creative Activities:**	**AILF: 2014**	**% who agree 'I consider myself to be a creative person**
Any Regular Participation:	**18%**	**62%**
Drawing/painting/sculpting	5%	**81.4%**
Sing in a choir	4%	**52.4%**
Other singing to an audience or rehearsing	3%	**65.5%**
Any singing (summary)	*6%*	**55.6%**
Play a musical instrument to an audience or rehearsing	3%	**62.9%**
Play a musical instrument for your own pleasure	6%	**64.4%**
Any playing an instrument (summary)	6%	**62.0%**
Performing or rehearsing in amateur drama	2%	**58.5%**
Set dancing	3%	**47.2%**
Other Irish traditional/folk dancing	2%	**48.2%**
Other dancing (not fitness class)	3%	**64.4%**
Other artistic activities	3%	**76.4%**

3c Participation – Detailed Profiles (continued):

In addition to allowing for the above analysis of participation in general, the AILF: 2014 study also provides evidence on the relationship between participation and attendance.

As in the Tables below, it is possible to look at the relationship between frequency of event attendance and levels of participation across the whole population. This indicates that:

- Of the 18% of the population who are regular participants in arts/creative activities – 40% of this group will attend an arts-event 'once a month or more'. This makes this group 115% more likely (Index: 215) than the average adult to be heavy arts-event attenders.
- Conversely, those who did not participate in any such activities in the last year were 27% more likely themselves to 'Never' attend any arts-events.
- Looking specifically at 15-24 year-olds shows that the correlation between regular participation and heavy attendance is stronger than average for this group. The group are 150% more likely to be heavy attendees.

Base: All Adults
2,971 respondents

Frequency of Event Attendance:		Participation in Artistic/Creative Activities – Last Year			
		All Adults 15+	Regular	Occasional	None
			17.9%	24.6%	64.3%
Once a month or more often	Vert. %	18.8%	40.4%	29.8%	11.7%
	Index	100	215	158	62
Once every 2-3 months	Vert. %	20.2%	23.9%	23.8%	18.1%
	Index	100	118	118	90
2-3 times a year	Vert. %	18.0%	14.0%	18.4%	18.6%
	Index	100	78	102	104
Once a Year	Vert. %	8.98%	5.47%	7.43%	10.0%
	Index	100	61	83	111
Less often	Vert. %	9.02%	5.71%	8.20%	9.86%
	Index	100	63	91	109
Never	Vert. %	25.0%	10.5%	12.5%	31.6%
	Index	100	42	50	127

Base: 15-24 yr-olds
423 respondents

Frequency of Event Attendance:		Participation in Artistic/Creative Activities – Last Year			
		All Adults 15+	Regular	Occasional	None
			25.4%	33.8%	53.4%
Once a month or more often	Vert. %	13.9%	34.8%	23.9%	4.23%
	Index	100	250	172	30
Once every 2-3 months	Vert. %	17.3%	20.7%	23.9%	12.0%
	Index	100	120	138	69
2-3 times a year	Vert. %	17.7%	18.5%	19.4%	16.9%
	Index	100	105	110	96
Once a Year	Vert. %	10.3%	8.89%	8.33%	11.3%
	Index	100	86	81	109
Less often	Vert. %	12.0%	5.93%	11.1%	13.0%
	Index	100	49	92	108
Never	Vert. %	28.8%	11.1%	13.3%	42.6%
	Index	100	39	46	148

3c Participation – Detailed Profiles (continued):

In addition to this observation of a general correlation between participation and attendance, it is also possible to investigate the proportions of participants in specific activities who attend events in the same sphere. In the below analysis, we have compared last-year participants and attendees for the following:

Participation in Dance (Set dancing; Other Irish traditional/folk dancing; other dancing)
versus -
Attend Dance Performances (Contemporary, Ballet, Traditional/Folk or Other)

Participation in Music (Sing in a choir; Other singing to an audience or rehearsing; Play a musical instrument to an audience or rehearsing; Play a musical instrument for your own pleasure)
versus -
Attend Concerts, Recitals, Music Events (Classical; Jazz/Blues; Rock or Popular; Traditional Irish/Folk; Country & Western; World or Other)

Participation in Amateur Drama (Performing or rehearsing in amateur drama)
versus -
Attend Performances in Theatres (Plays, Opera, Musical, Variety Shows/Pantomime or Other)

Reviewing the resulting data yields a number of key observations:

- ‘Music’ has the largest overall combined attendance-plus-participation footprint of these three groups. 53% of the population will have engaged with events in this sphere – or been participants themselves – in the last year.

- In terms of the proportions of each group who Attend only, 92% of the ‘Drama or Theatrical Performances’ group fall into this attendance-only group. However, of those who do participate, a high proportion will also be attendees (72%).

- Dance has the lowest proportion of participants who are also attendees. Of all participants, only 40% have also attended at least one event in this same sphere.

3c Participation – Detailed Profiles (continued)[6]:

Dance:			
Attend or Participate	Sample	737	
	000s	901	
	Vert%	25.1%	
Attend only	Sample	348	
	000s	415	
	Base%	46%	
Participate & Attend	Sample	167	
	000s	192	
	Base%	21%	40%
Participate only	Sample	222	
	000s	294	
	Base%	33%	60%

Music (Sing or Instrument):			
Attend or Participate	Sample	1603	
	000s	1905	
	Vert%	53.0%	
Attend only	Sample	1080	
	000s	1277	
	Base%	67%	
Participate & Attend	Sample	346	
	000s	409	
	Base%	22%	65%
Participate only	Sample	177	
	000s	219	
	Base%	12%	35%

Amateur Drama:			
Attend or Participate	Sample	1,387	
	000s	1613	
	Vert%	45%	
Attendance only	Sample	1,283	
	000s	1484	
	Base%	92%	
Participate & Attend	Sample	77	
	000s	93	
	Base%	6%	72%
Participate only	Sample	27	
	000s	37	
	Base%	1%	28%

[6] How to Read: Base%'s here express the proportion of 'All Attendees or Participants' who fall into each of three exclusive groups. The figures in the right-most column express the %s of Participants who are Attendees or Participants only

CHAPTER FOUR: THE SETTING OF ARTS EVENTS

Chapter Overview:

The following chapter provides an overview of new data to AILF: 2014 focussing on the venues in which arts events have been attended by the public in the last 12 months. It finds that:

- As in TPAA: 2006, Cinemas (by which we mean the venue rather than the art-form) are used by the highest proportion of the population. 76% of respondents will have attended a Cinema within the last twelve months.

- Non-specialist venues represent a significant proportion of all venues used for art-attendance. Of particular note, 29% have attended some manner of arts event in a Pub/Hotel in the last year and 24% in a Church.

- The average arts attender will indicate use of 2-3 different venues in the last year (2.7 as average across all adults). Heavier arts-attenders will typically have a proportionately wider repertoire of venue-destinations and will indicate an average of 4 different venues.

- Choice or use of different venues typically varies significantly according to the 'life-stage' of respondents. In particular, parents and older 'sole' respondents will make greater use of non-specialist venues – amongst which the 'School Hall' and 'Community Centre' index most highly.

4a. The Setting of Arts Events – Introduction:

The TGI has historically measured attendance of a number of named event-destinations, exhibitions and festivals within its survey – all on the basis of reported last-year attendance.

In addition to this measurement of specific event-attendance, coverage on the 2014 study has been further extended to also capture attendance of more general 'venue types'. This question focuses also on last year behaviour and seeks to capture 'any attendance of an arts event'.

As such, this question is not intended to limit response to any specific art-form usually represented in that location (and – as example - might, therefore, include those who attend an Art Gallery for the purpose of a reading or other form of event).

In all cases, respondents were asked to indicate all venues that applied to them and multiple answers were therefore given by the majority of respondents. Further detail of this multi-response coding is given below.

As Table 4.1 shows below, results from TPAA: 2006 and AILF: 2014 have been placed alongside one another. In two particular cases (Cinema and Open Air Venue), the results diverge in absolute terms by more than 20% between the two studies.

As reflected in Chapter Two on attendance, there is a degree of underlying difference in the Cinema (as art form) attendance levels between the two studies. This is manifested again here and is likely to stem from the differences in possible respondent interpretation between general Cinema attendance and arts-specific attendance.

It has not been possible to draw conclusive evidence for the difference in 'Open Air Venues' – although there may be an extent to which the prior TGI question on named open-air events has detracted from this more general figure.

Table 4.1: Arts-Attendance Venues and Destinations

General Arts-Attendance Venues	BASE: All Adults 15+		Differential
	TPAA: 2006	AILF: 2014	AILF: 2014 vs. TPAA: 2006
Cinema	56%	76%	+20%
Church	13%	24%	+11%
Concert Hall/ Opera House	18%	11%	-7%
School Hall	15%	13%	-2%
Town Hall	9%	6%	-3%
Community Centre	14%	12%	-2%
Art Gallery	11%	12%	+1%
Theatre	24%	19%	-5%
Other dedicated music/arts venue (e.g. Wexford Arts Centre)	N.A.	4%	-
Library	8%	15%	+7%
Open Air Venue	33%	9%	-24%
Pub/Hotel	40%	29%	-11%
Other	N.A.	5%	-

Named Arts-Attendance Destinations	BASE: All Adults 15+
	AILF: 2014
Any Culture Night Event	10%
Any Republic of Ireland Music Festival (summary)	14%
Any Arts Festivals (summary)	7%
Arts Festivals: Galway Arts Festival	3%
Arts Festivals: Dublin Fringe Festival	1%
Arts Festivals: Other Arts Festivals	4%
Any Film Festivals (summary)	4%
Film Festivals: Dublin International Film Festival	2%
Film Festivals: Cork Film Festival	1%
Film Festivals: Other Film Festivals	1%

Table 4.2: Arts-Attendance Venues and Destinations

General Arts-Attendance Venues	BASE: All Adults 15+
	AILF: 2014
Specialist Venues (excluding Cinema)	30%
Non-specialist spaces (excluding Open Air)	57%

4b. The Settings of the Arts – Detailed Results:

In addition to reviewing the reach of given attendance-venues at a general level, this study has also reviewed patterns of behaviour across different segments of the population.

Table 4.3 below shows, firstly, that heavier arts-attenders are likely to use a wider overall number of venue-types (i.e. this group of arts-attenders have a *broader* – as well as heavier – footprint). Those who attend arts-events at least once a month will note an average of four different venues.

Secondly, Table 4.4 shows the correlations between different life-stage groups and event venues. It shows that the School Hall and Library are disproportionately important to Parental groups (all index above 120) and that the Community Centre and Library have particular importance for older segments of this classification.

Table 4.3

	General Frequency of Arts Attendance				
	Once a Month or more often	Once every 2-3 Months	2-3 times a Year	Once a Year	Less Often
Average number of different venues used/attended last year	4.0	2.9	2.4	2.2	2.0

Table 4.4

	TGI Lifestage Groups[7]								
Index Scores:	Fledg-lings	Indepe-ndent Individual	Unconstrained Couples	Playschool Parents	Primary School Parents	Secondary School Parents	Hotel Parents	Senior Sole Decision Makers	Empty Nesters
Cinema	118	105	106	113	113	105	92	79	71
Church	72	102	87	128	92	114	102	106	101
Concert Hall/ Opera House	38	123	128	38	72	96	135	212	144
School Hall	75	56	51	149	207	172	83	68	75
Town Hall	77	101	122	98	85	114	115	110	99
Community Centre	57	88	83	113	115	119	120	135	106
Art Gallery	78	148	116	77	104	99	100	138	86
Theatre	61	141	110	79	67	114	107	164	110
Other dedicated music/arts venue (e.g. Wexford Arts Centre)	57	155	219	83	99	57	101	109	71
Library	89	94	91	125	138	129	80	124	69
Open Air Venue	83	205	107	90	153	101	77	37	64
Pub/Hotel	98	119	137	116	97	85	97	78	76

[7] Full definitions of these Lifestage groups are given in Appendix B to this report (to be found on P 47).

4b. The Settings of the Arts – Detailed Results:

Lastly – in terms of the non-specialist venues in which the arts are attended – it is possible to analyse those events which users of such venues are most likely to prefer. It should be noted that the Table does not suggest that these specific events are attended in these specific locations: but, simply, that there is a correlation between users of the venue and those with an interest in the specific event form. As example,

- Those who attend arts events in a Church are 54% (Index 154) more likely to have attended an Opera in the last twelve months than the average arts attender.
- Those who attend Dance-related events are particularly likely to have made use of all such non-specialist venues.
- Pubs/Hotels are particularly likely to correlate with those who attend Stand-Up/Comedy and a range of Music-related concerts/gigs or events

Table 4.5

		Venues attended in the past 12 months?					
		All Arts Attendees	Church	School Hall	Community Centre	Library	Pub/Hotel
Type of Event Attended:	Sample	1865	498	293	274	338	598
	Horz	100	26.40	15.50	15.00	17.70	32.40
Plays	vert	47.1	52.9	53.6	55.7	52.7	49.1
	Index	100	112	114	118	112	104
Opera	vert	9.06	14.0	8.99	9.42	10.8	9.92
	Index	100	154	99	104	119	109
Musicals	vert	38.3	42.1	49.0	46.8	40.1	39.6
	Index	100	110	128	122	104	103
Variety/Pantomime	vert	30.1	35.0	46.6	41.5	34.0	33.6
	Index	100	116	155	138	113	112
Stand-Up/Comedy	vert	28.7	30.2	33.7	31.4	27.5	36.6
	Index	100	105	117	109	96	128
Contemporary Dance	vert	7.03	10.2	10.2	9.63	12.5	9.83
	Index	100	146	145	137	178	140
Ballet	vert	7.09	10.8	9.42	9.77	10.6	7.74
	Index	100	153	133	138	150	109
Traditional/Folk Dance	vert	15.8	22.5	19.6	23.5	22.5	22.3
	Index	100	143	125	149	143	142
Classical Music Concerts	vert	15.6	20.9	17.9	14.8	18.3	12.7
	Index	100	134	115	95	118	82
Jazz Concerts	vert	10.8	11.2	12.4	12.2	12.7	14.5
	Index	100	104	115	113	117	134
Rock or Pop Concerts	vert	37.2	42.1	46.0	37.9	38.5	47.6
	Index	100	113	124	102	103	128
Traditional Irish or Folk Music	vert	34.6	41.0	39.6	45.3	37.7	41.8
	Index	100	118	114	131	109	121
Country & Western Music	vert	17.9	20.5	15.0	22.4	16.3	20.4
	Index	100	115	84	125	91	114
World Music	vert	8.02	10.8	8.74	8.07	11.1	12.0
	Index	100	135	109	101	138	150
Readings	vert	9.03	12.7	11.5	13.6	19.4	10.1
	Index	100	141	127	151	215	112
Art - Galleries or Exhibitions	vert	31.2	37.8	40.4	41.2	50.0	32.2
	Index	100	121	129	132	160	103
Cultural Talks, Lectures or Conferences	vert	17.4	25.2	22.9	27.2	31.0	21.0
	Index	100	145	132	156	178	121

CHAPTER FIVE: FACTORS IMPACTING ARTS BEHAVIOURS

Chapter Overview:

This chapter focuses on an analysis of a number of factors (both encouraging and inhibiting) which are reported as having an impact on the degree of behavioural involvement of individuals in the arts. Firstly, as it relates to positive influences on attendance or participation:

- 55% of respondents indicate satisfaction (Satisfied or Very Satisfied) with the availability of arts information to them. Amongst heavy arts attenders (attend once a month or more), 70% indicate satisfaction with available information.
- Those who are ‘Very Satisfied’ with the availability of arts information are more likely to find out about events via ‘Mailing Lists – by Post’ (189% more likely than average respondent) and ‘Mailing Lists – by Email’ (108% more likely than average respondent).
- There is a strong correlation between proportions of family and friends attending arts events and weight of personal attendance. Those amongst whom ‘all/most’ family members attend similar events will themselves be 201% more likely to be in the heaviest personal attendance category.

Secondly, as it relates to inhibitors to involvement:

- 29% of the population indicate some difficulties attending or taking part in those arts activities that interest them.
- “Can’t afford/cost” (45% of those indicating any difficulty) and “Family commitments” (28% on the same basis) are indicated as the most significant difficulties by respondents.
- Of those who reported difficulty in attending the events that interest them, only 8% reported that the only factor affecting their engagement was cost.
- 10% of respondents asked to indicate their satisfaction with information on arts activities or events identified themselves as ‘Dis-satisfied’ or ‘Very Dis-satisfied’. Those indicating dis-satisfaction were 49% more likely to be in the 15-24 age-band.

5a. Satisfaction with information on the arts:

The 2014 study asked respondents what channels they used to access information about those arts activities that interested them and their levels of satisfaction with these sources of information. 84% of respondents gave an answer to this latter question and – of these –

- Discounting those who indicated that they felt the question Not Applicable, 55% indicate they are satisfied or very satisfied with available information. This compares with 57% on the same terms in TPAA: 2006
- 8% of all respondents indicated themselves to be dis-satisfied or very dis-satisfied. This matches the same result in TPAA: 2006.
- Older respondents are more likely to express themselves satisfied (20% more than average). Younger respondents are more likely to index highly against dis-satisfaction (49% more).
- In both cases (positive and negative), heavy attenders are most likely to express a perspective on their satisfaction with information and to not consider this question as neutral or not applicable.

CHAPTER FIVE: FACTORS IMPACTING ARTS BEHAVIOURS

5a. Satisfaction with information on the arts (continued):

5.1: Levels of Satisfaction with information about arts events and activities:

Base = 2,522 respondents

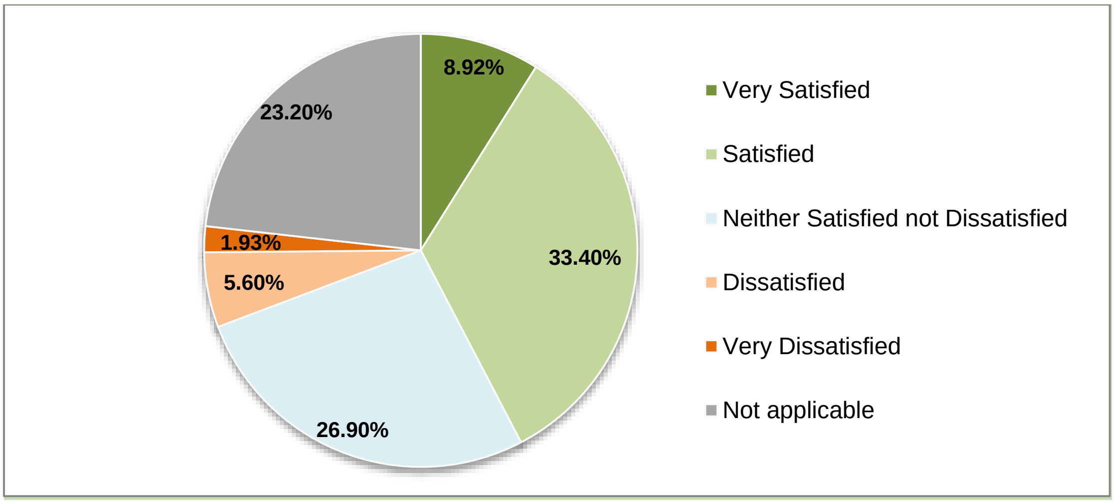


Table 5.2: Age and Attendance Profile of Satisfaction Groups:

	Level of Satisfaction with Arts Information			
	Satisfied		Dis-satisfied	
Group Profile:	%	Index	%	Index
15-24	14%	94	22%	149
25-34	15%	75	21%	109
35-44	19%	97	20%	100
45-54	18%	107	13%	76
55-64	15%	114	17%	124
65+	19%	120	8%	48
Attendance: Once A MONTH or +	33%	173	25%	131
Once Every 2-3 MONTHS	25%	122	25%	125
2-3 Times A YEAR	17%	94	21%	116
Once a YEAR	7%	82	8%	92
Less Often	6%	71	9%	97
Never	12%	49	12%	48

It is also possible to analyse the specific channels of information used by respondents – and assess this against their level of satisfaction with information (in general).

This suggests that:

- Those using direct-mail channels of information tend to indicate higher levels of satisfaction. Hence, those indicating us of Event Flyers or Mailing Lists are significantly more likely to be 'Very Satisfied'.
- Amongst those using the Internet, there is a somewhat higher proportion who indicate dis-satisfaction. This correlates particularly with younger-respondents who (as above) will be more prone to indicating dis-satisfaction.

CHAPTER FIVE: FACTORS IMPACTING ARTS BEHAVIOURS

5a. Satisfaction with information on the arts (continued):

Table 5.3: General satisfaction with information on arts versus specific information channels used:

		Total Sample	Very Satisfied	Satisfied	Neither Satisfied not Dissatisfied	Dis-satisfied or Very Dis-satisfied
Channels of Information:	Sample	2346	229	849	662	184
Television	Sample	997	107	395	280	66
	vert%	**42.4%**	48.2%	46.3%	43.0%	34.0%
	Index		114	109	101	80
Word of Mouth	Sample	819	80	325	243	81
	vert%	**34.7%**	33.7%	38.7%	36.8%	44.2%
	Index		97	111	106	127
Newspapers - Local	Sample	756	71	333	237	52
	vert%	**31.8%**	31.4%	39.3%	34.9%	28.8%
	Index		99	124	110	90
Internet	Sample	705	74	277	205	74
	vert%	**30.4%**	31.4%	32.4%	31.7%	42.8%
	Index		103	107	104	141
Newspapers - National	Sample	701	87	332	181	52
	vert%	**28.9%**	34.8%	38.6%	27.8%	23.4%
	Index		121	134	96	81
Radio - National	Sample	647	71	287	188	41
	vert%	**26.7%**	29.5%	32.6%	29.0%	20.1%
	Index		111	122	109	75
Radio – Local	Sample	620	56	274	179	44
	vert%	**26.0%**	24.9%	31.9%	26.3%	20.9%
	Index		96	123	101	80
Flyer/Leaflet	Sample	370	38	137	123	34
	vert%	**15.0%**	14.7%	15.3%	17.5%	17.5%
	Index		98	102	117	117
Events Guide	Sample	351	46	161	91	33
	vert%	**13.9%**	18.0%	17.8%	13.4%	15.4%
	Index		129	128	96	110
Poster/Billboard/Noticeboard	Sample	236	25	99	79	20
	vert%	**9.5%**	8.9%	11.7%	11.4%	9.9%
	Index		93	124	120	104
Mailing List - Email	Sample	211	35	109	41	17
	vert%	**8.9%**	14.8%	12.4%	6.3%	9.9%
	Index		166	139	71	111
Mailing List - Post	Sample	179	37	88	35	14
	vert%	**6.8%**	15.7%	9.3%	4.5%	6.3%
	Index		232	138	67	93

5b. Impact of peer and family attendance patterns:

New to the study in 2014, respondents were also asked to provide information on how many (i.e. the proportion) of their family and their friends who regularly take part or attend a given list of cultural or sports activities.

In conducting a comparison between this data – and that for *personal* attendance – there is evidence of:

- A correlation between proportions of family attending arts events and weight of personal attendance. Those amongst whom 'all/most' family members attend similar events – will themselves be 201% more likely to be in the heaviest personal attendance category.

- A similar (although marginally weaker) correlation exists between proportions of friends attending arts events and weight of personal attendance. Those amongst whom 'all/most' friends attend similar events – will themselves be 173% more likely to be in the heaviest personal attendance category.

Tables 5.4 and 5.5:

Personal Weight of Arts Attendance:			Family Members regularly go to 'arts events such as musicals, plays, dance events or musical performances' All/Most	Some	None	DK/NA
			8.19%	43.0%	21.4%	15.6%
Once A MONTH Or More	Vert%	18.8%	56.7%	22.0%	8.07%	11.6%
	Index	100	301	117	43	62
Once Every 2-3 MONTHS	Vert%	20.2%	24.8%	28.4%	13.3%	12.0%
	Index	100	123	140	66	59
2-3 Times A YEAR	Vert%	18.0%	8.60%	22.0%	17.2%	16.6%
	Index	100	48	122	96	92
Once a YEAR	Vert%	8.98%	1.16%	9.26%	13.0%	9.18%
	Index	100	13	103	145	102
Less Often	Vert%	9.02%	0.91%	7.16%	13.2%	13.9%
	Index	100	10	79	146	154
NEVER Go	Vert%	25.0%	7.83%	11.2%	35.2%	36.8%
	Index	100	31	45	141	147

Personal Weight of Arts Attendance:			Friends regularly go to 'arts events such as musicals, plays, dance events or musical performances' All/Most	Some	None	DK/NA
			10.6%	48.9%	12.5%	16.7%
Once A MONTH Or More	Vert%	18.8%	51.4%	20.7%	4.53%	7.60%
	Index	100	273	110	24	40
Once Every 2-3 MONTHS	Vert%	20.2%	20.5%	27.3%	9.95%	13.2%
	Index	100	101	135	49	65
2-3 Times A YEAR	Vert%	18.0%	14.9%	20.3%	20.2%	15.9%
	Index	100	83	113	112	89
Once a YEAR	Vert%	8.98%	2.40%	10.2%	11.8%	11.0%
	Index	100	27	114	131	123
Less Often	Vert%	9.02%	2.71%	7.81%	12.8%	14.8%
	Index	100	30	87	142	164
NEVER Go	Vert%	25.0%	8.08%	13.7%	40.8%	37.5%
	Index	100	32	55	163	150

5c. Difficulties Taking Part in Arts Activities – Introduction:

The AILF: 2014 study presented respondents with two questions related to their difficulties taking part in arts activities. The first question asked respondents to indicate with a Yes or No whether they experienced '*any* difficulties in attending or taking part in those *arts activities which interest you*?'

Those responding 'Yes' to this question were then asked to indicate what sort of difficulties they experience and to mark all such factors that applied. It is to be noted that this differed from TPAA: 2006 for which respondents were asked to identify a maximum of three factors only via a show-card presented to them during the face-to-face interview.

The list of responses on AILF: 2014 otherwise mirrored the TPAA: 2006 answer-set. However, for the purpose of the below analysis, the answer 'Not very interested in these kind of things' has been discounted from further scrutiny.

In the context of this study, this answer-option was judged difficult to accurately interpret – given that it followed from a screening question that seeks to focus respondents specifically on 'activities that interest you'. The 111 responses to this option are instead included within 'Other' in the below reporting.

As shown in further detail in Table 5.6 below, the proportion of respondents indicating that they experience difficulties in taking-part shows a difference of 12% between TPAA: 2006 and AILF: 2014.

As elsewhere mentioned, it is not possible to make any formal assessment of the significance of the differences between these two figures given important methodological differences between the two studies. Notwithstanding, a comparison of the ranking of factors is given below and suggests some key areas of contrasting evidence between the two studies.

5d. Difficulties Taking Part in Arts Activities – General:

Table 5.6 below shows the profile of the 29% of respondents declaring any difficulties attending arts events. This shows that:

- 35% of Women report difficulties versus 23% of Men – representing a 12% differential between these two groups.
- In the case of both 55-64s and 65+ groupings, 33% (or 4% greater than average) indicate experience of difficulties.

5d. Difficulties Taking Part in Arts Activities – General: (continued)

Table 5.6 Profile of those indicating 'any difficulties in attending arts events'

Base Sample = 844

	General Population	Any Difficulties taking part in the arts = Yes			
Target Group	%	Sample	Population	Profile %	% Experiencing Difficulties
Male	49	328	412.8	39%	23%
Female	51	516	637.6	61%	35%
15-24	15	88	114.2	11%	21%
25-34	20	154	185.5	18%	27%
35-44	20	136	235.1	22%	33%
45-54	17	196	171.7	16%	29%
55-64	13	141	155.9	15%	33%
65+	16	129	188.1	18%	33%
Average Age	*44.7*	844	*46.7*		
Social Grade: AB	14	91	104.8	10%	22%
Social Grade: C1	28	263	291.4	28%	29%
Social Grade: C2	21	166	201.4	19%	27%
Social Grade: DE	31	276	382.5	36%	34%
Social Grade: F	6	48	70.4	7%	30%
Dublin	28	202	258.0	25%	25%
Other Urban	32	377	316.6	30%	28%
Rural	40	265	475.8	45%	33%
Heavy Arts Attenders	19	182	208.2	20%	31%
Medium Arts Attenders	38	331	402.3	38%	29%
Light Arts Attenders	18	151	208.6	20%	32%
Non Arts Attenders	25	180	231.4	22%	26%
Participate in artistic/ creative activities	36	342	433.6	41%	34%

Table 5.7 below analyses the difficulties indicated by respondents and the comparable responses reported on TPAA: 2006 for the same question. Percentages (for both studies) are reported on the base of those answering 'Yes' to having experienced any difficulties.

5d. Difficulties Taking Part in Arts Activities – General: (continued)

- Can't Afford/Cost' is ranked as a more significant factor in the AILF: 2014 than in TPAA: 2006. A further analysis is included in Table 5.7 exploring the AILF: 2014 profile for these respondents.
- The responses in the below Table are not mutually exclusive and respondents were allowed to code as many responses (in the AILF: 2014 study) as they wished. The percentages of individuals giving one answer only are outlined for each option in Table 5.8. 8% of respondents indicated cost as the sole factor inhibiting attendance/taking part.

Table 5.7 Difficulties in attending or taking part in arts activities that interest you:

	BASE: All stating attendance difficulties		Differential
Difficulties:	TPAA: 2006	AILF: 2014	AILF: 2014 vs. TPAA: 2006
Any Difficulties	17% (of pop)	29% (of pop)	+12%
Can't afford/cost	19%	45%	+26%
Family commitments	30%	28%	−2%
Too far away/inconvenient	12%	25%	+13%
Difficult to find time	26%	23%	−3%
Nobody to go with	-	21%	–
Health Issues	16%	18%	+2%
Transport difficulties	11%	15%	+4%
I might feel uncomfortable or out of place	-	12%	-
Other commitments	10%	9%	-1%
Inadequate information on event	-	5%	-
Fear of going out in the evening	-	4%	-
Access to building	-	3%	-
Other difficulties	*n.a.*	*19%*	-

Table 5.8 Difficulties in attending or taking part in arts activities that interest you:

	BASE: All stating attendance difficulties	
Difficulties:	AILF: 2014	AILF: 2014 – **Coded only this answer**
Can't afford/cost	45%	8%
Family commitments	28%	4%
Too far away/inconvenient	25%	3%
Difficult to find time	23%	4%
Nobody to go with	21%	1%
Health Issues	18%	4%
Transport difficulties	15%	1%
I might feel uncomfortable or out of place	12%	1%
Other commitments	9%	1%
Inadequate information on event	5%	0.3%
Fear of going out in the evening	4%	1%
Access to building	3%	-
Other difficulties	*19%*	*9%*

5e. Difficulties Taking Part in Arts Activities – Detailed Analysis:

Presented below are two separate analyses related to the 'named difficulties' expressed by respondents to this question:

The first (5.9) draws out more information on the socio-demographic and behavioural profile of those indicating cost as a factor in the 2014 study. It finds that:

- 'Can't Afford/Cost' is cited more often by those respondents who are Not Working or who have lower social grade or comfort-on-income profiles.
- In terms of their behavioural profile, this group are 43% more likely to be 'Once a Year' event attendees. Only 21% indicate that they currently 'Never' attend events.

Table 5.9 Profile of those indicating 'Can't Afford/Cost' as a difficulty

Base Sample = 389

Target Group	General Population %	Difficulty = Can't Afford/Cost: Sample	Population	Profile %	Index vs General Pop
Male	49%	123	152	33%	66
Female	51%	266	317	68%	133
15-24	15%	55	72.7	16%	105
25-34	20%	85	100	21%	110
35-44	20%	58	98.2	21%	106
45-54	17%	96	81.7	17%	104
55-64	13%	57	61	13%	98
65+	16%	38	55.1	12%	73
Working	50%	167	191	41%	82
Not Working (excl.retired)	34%	173	216	46.10%	135
Retired	16%	49	61.9	13.20%	82
AB	14%	27	30.8	6.56%	49
C1	28%	116	125	26.70%	96
C2	21%	76	85.4	18.20%	87
DE	31%	155	207	44.10%	141
F	6%	15	20.9	4.45%	69
Living comfortably on present income	17%	16	19	4.05%	24
Coping on present income	39%	108	127	27.20%	70
Finding it difficult on present income	22%	132	161	34.20%	153
Finding it very difficult on present income	13%	109	128	27.30%	215
Attendance Frequency: Once A MONTH Or More	19%	83	92.7	20%	105
Attendance Frequency: Once Every 2-3 MONTHS	20%	75	86.1	18%	91
Attendance Frequency: 2-3 Times A YEAR	18%	79	94.3	20%	112
Attendance Frequency: Once a YEAR	9%	43	60.4	13%	143
Attendance Frequency: Less Often	9%	31	39.2	8%	93
Attendance Frequency: NEVER Go	25%	78	96.2	21%	82
Creative/artistic activities Regularly Do	18%	81	105	23%	125
Creative artistic activities Occasionally	25%	133	159	34%	138

5e. Difficulties Taking Part in Arts Activities – Detailed Analysis (continued):

The second graphic (5.10) looks at the particular sets of factors that are more likely to be expressed by different segments of the population. For this latter analysis, the TGI Lifestage classification[8] has been used – since this combines information related to the age, marital and parental status of respondents in a set of consolidated group-definitions.

Only those factors that significantly over-index (i.e. indices greater than 120) are listed for each group.
It shows that difficulties vary in significance for each of these groups and that certain factors are likely to be particular triggers for each of these targets.

Table 5.10: Highest Indexing Difficulties for different 'Lifestage' groups

Base = Any Expressed Difficulties

Group 1: "Fledglings": 15-34, not married/living as a couple and no son or daughter; living with own parents

Highest Rating Difficulties	% indicating response	Index vs. all expressing any difficulty
Transport difficulties	27.9%	193
I might feel uncomfortable or out of place	20.1%	165
Nobody to go with	28.6%	137
Can't afford/cost	61.3%	137

Group 2:"Playschool or Primary School Parents": Live with son/daughter and youngest child 0-9

Highest Rating Difficulties	% indicating response	Index vs. all expressing any difficulty
Family commitments	60.8%	215
Difficult to find time	33.6%	148

Group 3: "Empty Nesters": 55+, married/living as a couple and do not live with son/daughter

Highest Rating Difficulties	% indicating response	Index vs. all expressing any difficulty
Fear of going out in the evening	11.7%	272
Health issues	36.7%	209
Too far away/inconvenient	31.7%	125

[8] Full definitions of the TGI Lifestage groups are referenced in Appendix B to this report

CHAPTER SIX: ATTITUDES TOWARDS THE ARTS

Chapter Overview:

This chapter reports on arts-related attitudinal statements which have been newly introduced for the purposes of the 2014 study. These statements measure personal perceptions of the role of the arts, its relative significance as a field and its stated importance in the personal lives of the survey respondents. They find that:

- The arts are considered an 'important part of a modern society' by a majority of the population. 71% of respondents to this statement indicated that they definitely or tended to agree with it.

- Arts education is adjudged to be 'as important as science education' by 76% of the population and arts amenities 'as important as sports amenities' by 63% of the population. Whilst heavy art-attenders were more likely to agree to these statements, a majority of light event-attenders also concurred with these positions.

- 60% agree that 'even in current economic circumstances local authorities & central government should maintain their level of funding to the arts'.

- 40% agreed that 'The arts and cultural sector is a worthy cause to give money to'. Amongst this group, a higher 85% agreed with the above statement on maintenance of funding.

6a. Attitudes towards the Arts – Coverage:

As part of the TGI study, respondents are asked to indicate their personal attitudes, opinions and interests on a broad range of subjects. These personal views are obtained by presenting respondents with sets of statements[9] to which agreement or disagreement is invited.

The TGI questionnaire deploys a standard 5-point agreement scale ordered as follows: 'Definitely agree'; 'Tend to agree'; 'Neither agree nor disagree'; 'Tend to disagree'; 'Definitely disagree'.

Although responses are invited to all statements (including those for which the referenced activity may not be something in which an individual participates) – a 'Not Applicable' field is also made available and recorded. Additionally, respondents are not obligated to give an answer: and are recorded as 'Not Stated' in such cases.

In 2014, a total of 15 statements were newly added to the TGI to enhance the survey's attitudinal coverage of the arts. These 15 statements were grouped in a common grid entitled 'Attitudes towards the Arts' and can be referenced in Appendix B.

The analysis below presents information relating to these 15 new statements – and one other pre-existing TGI statement ('I consider myself to be interested in the arts') which has been used as a benchmark-measurement in "Arts Attendance in Ireland". Of the 16 statements that are the subject of this analysis, 8 were also measured on TPAA: 2006 and are identified in the below reporting-tables.

6b. Attitudes towards the Arts – Analysis:

The below analysis primarily highlights the profile of those who indicate any agreement with the statements under review. This Any Agree is formed by summing the 'Definitely Agree' and 'Tend to Agree' responses.

Where applicable, the profile of these agreement-groups is also compared against some of the definitions developed in the preceding chapters. Notably:

- Heavy, Medium, Light or No event-attendance (based on attendance of any arts-events excluding Cultural Cinema and arts-festivals)
- Regular or Occasional Participation in any artistic or creative activities.

[9] A total of 360 attitudinal statements were measured on the 2014 ROI TGI

6c. Attitudes to the Arts – Data Notes:

As is the case of all other attitudinal statements on the TGI, all 2,971 participants were invited to provide responses to the 'Attitudes towards the arts' grid-question.

In practice, a set of 260 respondents – or 9% of the total survey sample – provided only 'Not Applicable' or 'Not Stated' responses to this question-set. An analysis of the profile of these respondents is included in Table 6.1 since descriptive in its own right.

This indicates a demographic bias in non-response towards younger respondents and lower social-grade households. Conversely, non-response was more unlikely from older respondents.

Behaviourally, it should be noted that this non-response set were also more unlikely to be arts-attenders (177% more likely to not attend) although not exclusively so. 31% did have a positive attendance profile.

Table 6.1 Profile of group giving either 'Not Applicable' or 'Not Stated' responses only

Base Sample = 206
Index below 80 or above 120 is significant

	General Population	Not Applicable/Not Stated to all statements			
Target Group	%	Sample	Population	Weighted %	Index
Male	49	146	187.7	57	116
Female	51	114	142	43	85
15-24	15	54	63	19	129
25-34	20	69	82.3	25	128
35-44	20	31	63.3	19	97
45-54	17	38	36.6	11	67
55-64	13	39	45.8	14	105
65+	16	29	38.7	12	74
Average Age	*44.7*		41.8		
Social Grade: AB	14	23	28.5	8	63
Social Grade: C1	28	58	62	19	68
Social Grade: C2	21	53	64.1	19	92
Social Grade: DE	31	106	148.7	45	144
Social Grade: F	6	20	26.3	8	121
Dublin	28	61	82.9	25	89
Other Urban	32	118	96.8	29	93
Rural	40	81	150	46	113
Heavy Arts Attenders	19	23	29.4	9	47
Medium Arts Attenders	38	32	33.4	10	26
Light Arts Attenders	18	26	38.6	12	66
Non Arts Attenders	25	179	228.3	69	277
Participate in artistic/ creative activities	36	40	54	16	46

6c. Attitudes to the Arts – Overview of Data

Of the remaining sample, indications of agreement (i.e. to the primary 5-point scale above) were given by between 2497 (92%) and 2662 (98%) respondents. All percentages referenced below are based upon total response to the individual statement – such that all 5 scale responses sum to 100%. This is in keeping with the referencing of figures in TPAA: 2006.

Table 6.2 references the full distributions of results for the 15 new arts statements. It is split up into five general sub-sets – each of which are then analysed in more detail below.

KEY:

Response Sample
Weighted Figure in Thousands
Weighted % of the Population

Statements in Detail	Def. Agree	Tend to Agree	Neither Agree /Disagree	Tend to Disagree	Def. Disagree	N.A.	Not Stated
Arts activity helps to bring visitors and tourists to Ireland	1,028	1,263	304	42	25	114	195
	1,197	1,545	373.9	50.5	31.7	149	245.1
	37%	**48%**	**12%**	**2%**	**1%**		
The arts from different cultures give us an insight into the lives of people from different cultures	811	1,269	480	52	24	112	223
	950	1,536	588	66.4	27.7	144.8	279
	30%	**48%**	**19%**	**2%**	**1%**		
The arts play an important and valuable role in a modern society such as Ireland	715	1,197	609	96	32	119	203
	828.4	1,436	756.4	124.9	37.6	157.5	250.9
	26%	**45%**	**24%**	**4%**	**1%**		
Today's arts & artists are as important to our society as the legacy of the arts and artists of the past	670	1,108	683	153	44	119	194
	770.1	1,354	825.6	193.1	57	153.1	239.5
	24%	**42%**	**26%**	**6%**	**2%**		
The arts have become more available in the past 10 years	849	1,199	512	52	19	129	211
	982	1,450	642.6	69.1	21.5	167.8	258.7
	31%	**46%**	**20%**	**2%**	**1%**		
Arts education in schools (e.g. dance, drama, music etc.) is as important as science education	1,034	1,005	381	167	70	125	189
	1,226	1,221	458.5	204.4	89.9	158.6	233.4
	38%	**38%**	**14%**	**6%**	**3%**		
As much importance should be given to providing arts amenities as is given to providing sports amenities	666	1,024	639	240	78	117	207
	764.1	1,239	797.1	293.4	91.4	150	257.2
	24%	**39%**	**25%**	**9%**	**3%**		
Even in current economic circumstances local authorities & central govern't should maintain their level of funding to the arts	580	1,019	720	257	68	117	210
	685.2	1,210	882.9	314.5	83.1	151.7	264.3
	22%	**38%**	**28%**	**10%**	**3%**		
It's fair to pay an entry fee to public museums and galleries	344	1,056	637	418	197	116	203
	414.1	1,278	772.5	496.7	225.7	153.7	251.7
	13%	**40%**	**24%**	**16%**	**7%**		
I cannot afford to attend as many arts events as I might wish	467	802	794	304	130	265	209
	544.3	947.7	983.2	360.3	154.7	342.6	259.4
	18%	**32%**	**33%**	**12%**	**5%**		
The arts and cultural sector is a worthy cause to give money to	285	766	1,078	361	137	132	212
	332.3	899.8	1,311	438.5	173.3	174.7	262.4
	11%	**29%**	**42%**	**14%**	**5%**		

Continued on next page

CHAPTER SIX: ATTITUDES TOWARDS THE ARTS

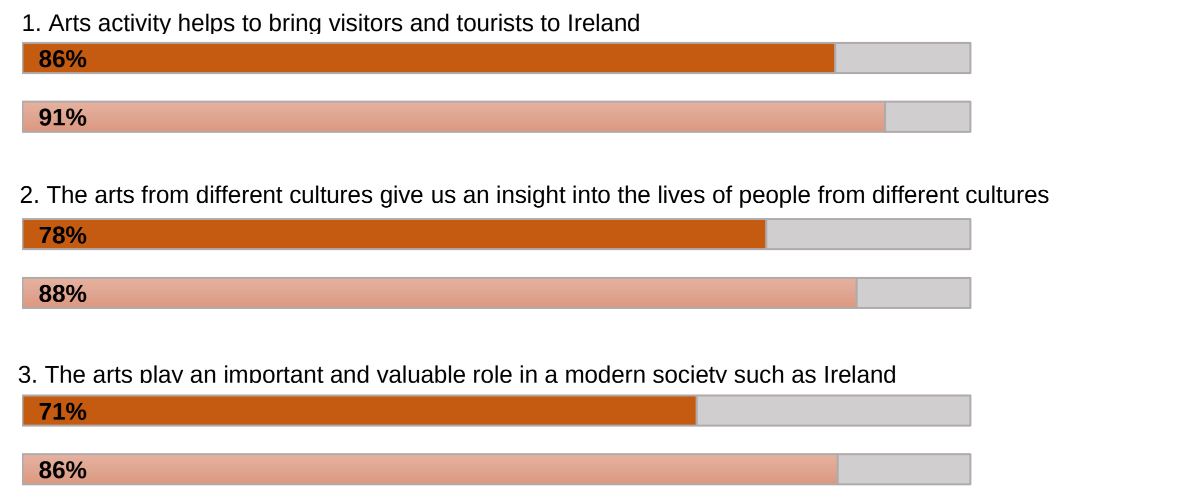
6c. Attitudes to the Arts – Overview of Data (continued)

Statements in Detail	Def. Agree	Tend to Agree	Neither Agree /Disagree	Tend to Disagree	Def. Disagree	N.A.	Not Stated
Having access to museums and galleries in my local area is important to me	413	781	917	317	138	181	224
	485.9	908.8	1,116	382.5	181.4	240.9	276.8
	16%	**30%**	**36%**	**12%**	**6%**		
The arts do not play a significant part in my life	342	756	717	477	292	158	229
	420.9	895.2	898.5	561.4	327.2	199.1	289.8
	14%	**29%**	**29%**	**18%**	**11%**		
There are lots of opportunities to get involved in the arts if I want	254	836	948	431	127	164	211
	291.5	974.4	1,159	535.3	152.7	218.2	261.2
	9%	**31%**	**37%**	**17%**	**5%**		
The arts make a difference to the area where I live	325	638	1,101	376	138	175	218
	364.7	760	1,328	461.2	179.1	229.1	270.4
	12%	**25%**	**43%**	**15%**	**6%**		

6d. Attitudes to the Arts – The Role of the arts

The table below presents the total levels of agreement for AILF: 2014 (top-bar in each case) with the total levels of agreement on the same basis observed in TPAA: 2006 (second bar in each case). This analysis has been conducted on three key statements focussed on the perceived role of the arts. It finds that:

- Overall levels of agreement are consistently lower in the case of the AILF: 2014 study. The highest observed difference was -10% and the lowest difference -5%[10].
- Notwithstanding the above point, the hierarchy of these statements is the same on each study: with Statement 1 receiving the highest levels of overall assent and Statement 3 the lowest



Any Agree (Top 2 responses): Based on response to each statement

[10] TPAA: 2006 was based on a face-to-face interview whilst TGI/AILF: 2014 is self-completion in nature. Particularly as it relates to opinion, it is known that methodology can inform the integrity of respondent answers.

6e. Attitudes to the Arts – Time-Framed Statements:

The second set of statements indicated below have a specific time-clause connected to them and are therefore grouped together here.

A higher negative differential (-19%) is observed for "Today's arts & artists are as important to our society as the legacy of the arts & artists of the past" versus the preceding statements (-5 to -10%). This may suggest an underlying real decline in agreement to this statement.

Included below is also a profile analysis of the statement 'The arts have become more available in the past ten years'. This finds that agreement to this statement is lower for younger respondents – although not significantly so. Agreement to this statement (for those 25 or over) would equate to 79% of eligible respondents to the statement.

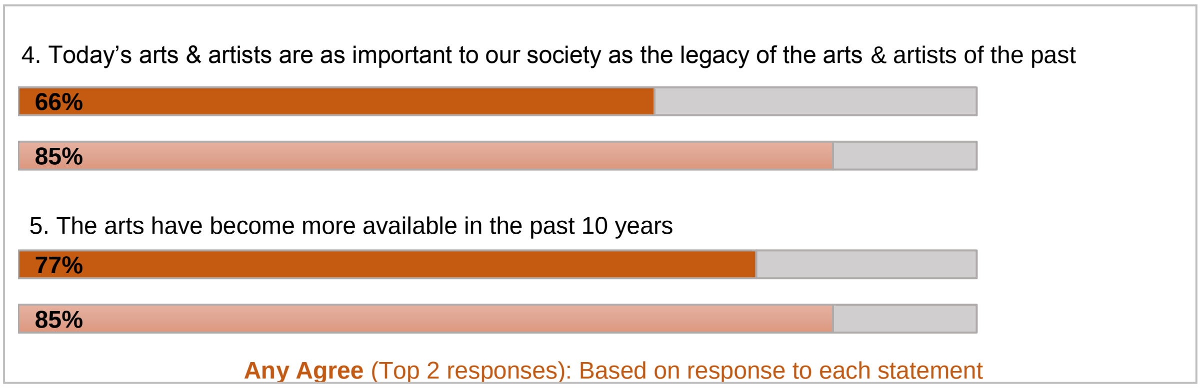


Table 6.3 Profile of group agreeing that 'the arts have become more available in the past 10 years'

	Population	Profile: Any Agreement			
Target Group	%	Sample	Population	Weighted %	Index
Male	49	927	1,114	46	93
Female	51	1,121	1,319	54	107
15-24	15	232	291	12	81
25-34	19	355	406	17	86
35-44	20	283	488	20	102
45-54	17	493	444	18	110
55-64	13	364	370	15	114
65+	16	321	433	18	111
Social Grade: AB	14	338	367	15	112
Social Grade: C1	28	670	716	29	106
Social Grade: C2	21	401	514	21	101
Social Grade: DE	31	509	671	28	88
Social Grade: F	6	130	164	7	104
Dublin	28	563	684	28	99
Other Urban	32	933	787	32	103
Rural	40	552	961	40	98
Heavy Arts Attenders	19	471	533	22	116
Medium Arts Attenders	38	898	1,034	43	111
Light Arts Attenders	18	338	442	18	101
Non Arts Attenders	25	341	423	17	70
Participate in artistic/ creative activities	36	799	951	39	109

6e. Attitudes to the Arts – Relational Assessments:

The third set of statements indicated below relates the arts to other categories of public life. It finds that:

- 76% agree that arts education is as important as science education. Equally, 63% indicate that as much importance should attach to arts-amenities as to sports amenities.
- A profile of these two groups is given below in terms of the demographics of each group – and their parental status.
- 15-24 year-olds are found to be 20% less likely than the average to agree that 'arts education in schools is as important as science education'
- Heavy arts attendees are significantly more likely to agree with both of these statements.

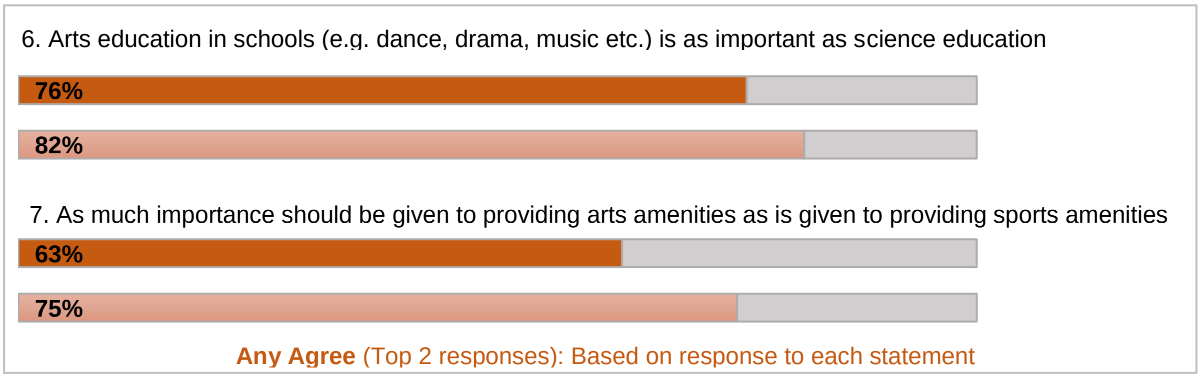
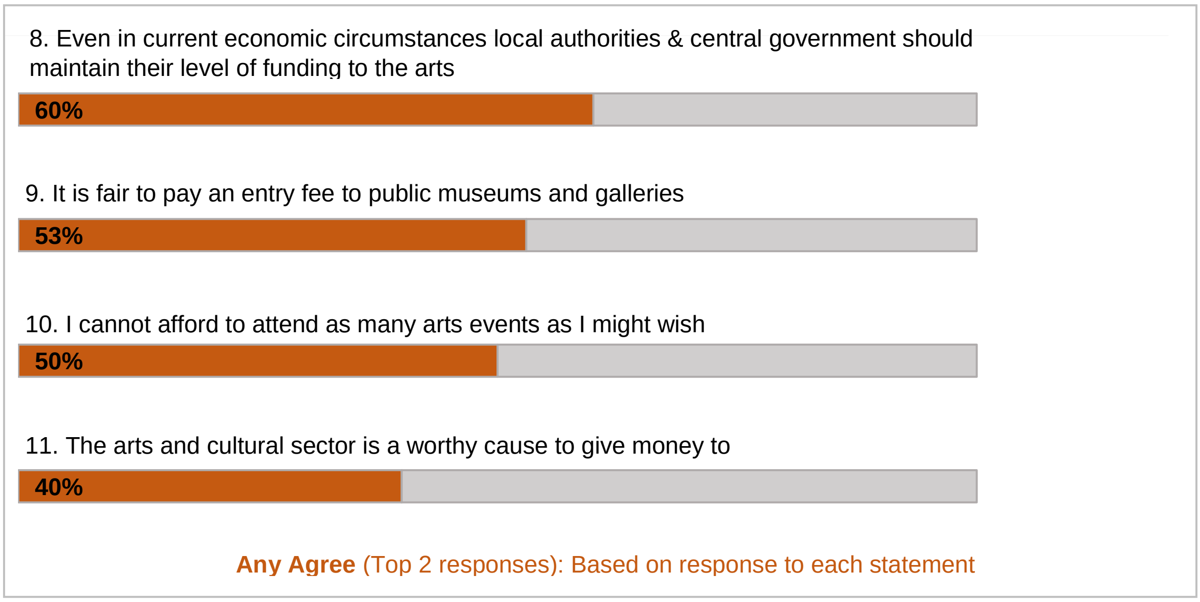


Table 6.4 Profile of groups agreeing to Statements 6 & 7 above:

Target Group	Population %	Statement 6 Weighted %	Statement 6 Index	Statement 7 Weighted %	Statement 7 Index
Male	49.1	44.7	91	41.8	85
Female	50.9	55.3	109	58.2	114
15-24	14.8	11.8	80	13.1	89
25-34	19.5	17.4	90	17.5	90
35-44	19.7	19.0	96	19.5	99
45-54	16.7	17.6	105	17.3	104
55-64	13.3	15.1	114	15.6	117
65+	16.0	19.0	119	16.9	106
Playschool Parents	13.7	12.5	92	12.3	90
Primary Sch. Parents	8.61	8.11	94	8.27	96
Secondary Sch. Parents	7.47	7.50	100	7.46	100
Heavy Arts Attenders	18.8	22.9	122	24.2	128
Medium Arts Attenders	38.2	41.8	109	41.1	108
Light Arts Attenders	18.0	17.1	95	17.1	95
Non Arts Attenders	25.0	18.2	73	17.6	71
Heavy Sports Practitioner	32.2	32.4	100	31.8	99
Med. Sports Practitioner	20.5	21.6	105	21.8	106
Light Sports Practitioner	24.3	25.5	105	25.7	106
Non-Sports Practitioner	22.9	20.6	90	20.7	90

6e. Attitudes to the Arts – Statements related to financing of the arts:

The fourth set of statements indicated below relate to financing or funding of the arts. All figures quoted relate only to AILF: 2014 – since statement terminology did not align exactly with similar statements on TPAA: 2006.



In terms of statements 8 and 11 above (related to funding by the state and support by the public), it is possible to directly compare responses to these two statements. The Table below can be read in a number of separate steps. Specifically:

- The two statements marked with an * below are each the same as the figures quoted in the bar-graph above. They show 60% agreement with the statement in the column and 40% with the statement in the row.

- The figure in blue of 55% is the proportion of those who agree that 'Even in current economic circumstances local authorities and central government should maintain their level of funding to the arts' who also agree with the second statement

- The figure in red of 85% is the proportion of those who agree that 'The arts and cultural sector are a worthy cause to give money to' who also agree with state funding.

This analysis shows that those who have a view on the merits of personal (charitable) financing of the arts are disproportionately likely to also believe in the merits of government/central arts funding.

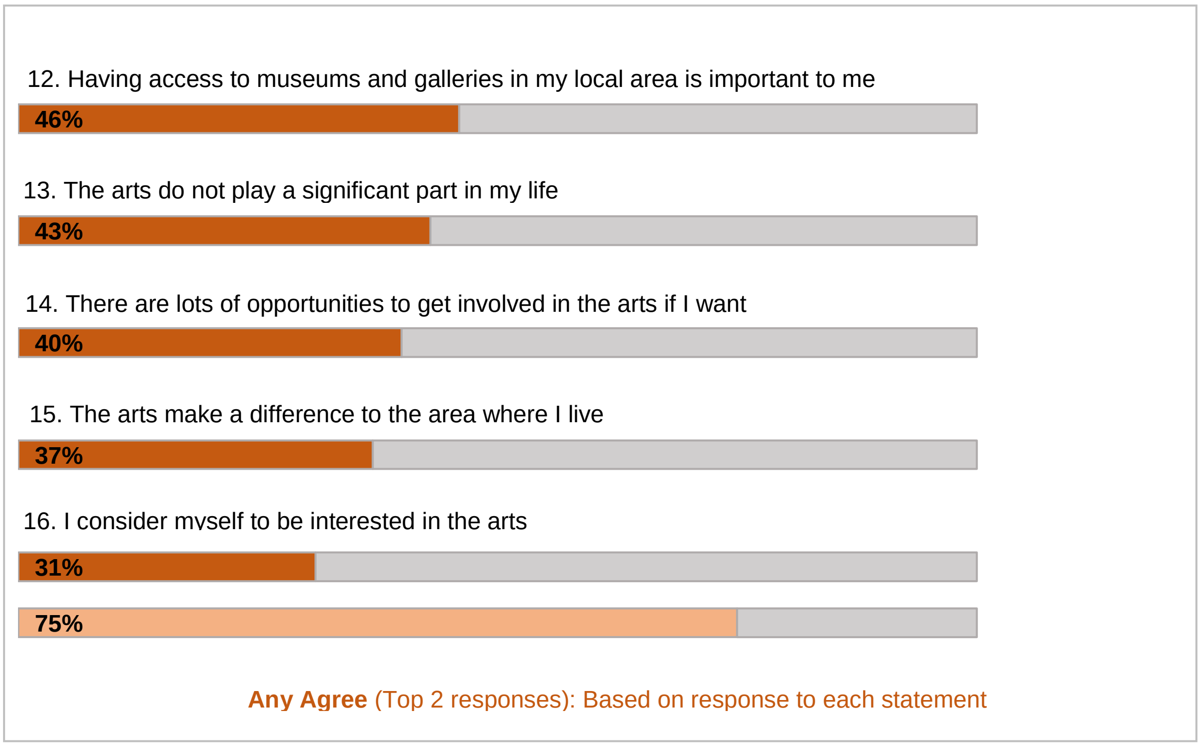
Table 6.5			**Even in current economic circumstances local authorities and central government should maintain their level of funding to the arts**
			1599
			1895
			100%
			60%*
The arts and cultural sector are a worthy cause to give money to	Sample	1051	894
	Pop (000s)	1232	1048
	Vert %	**40%***	55.3%
	Horz %	100%	85.1%

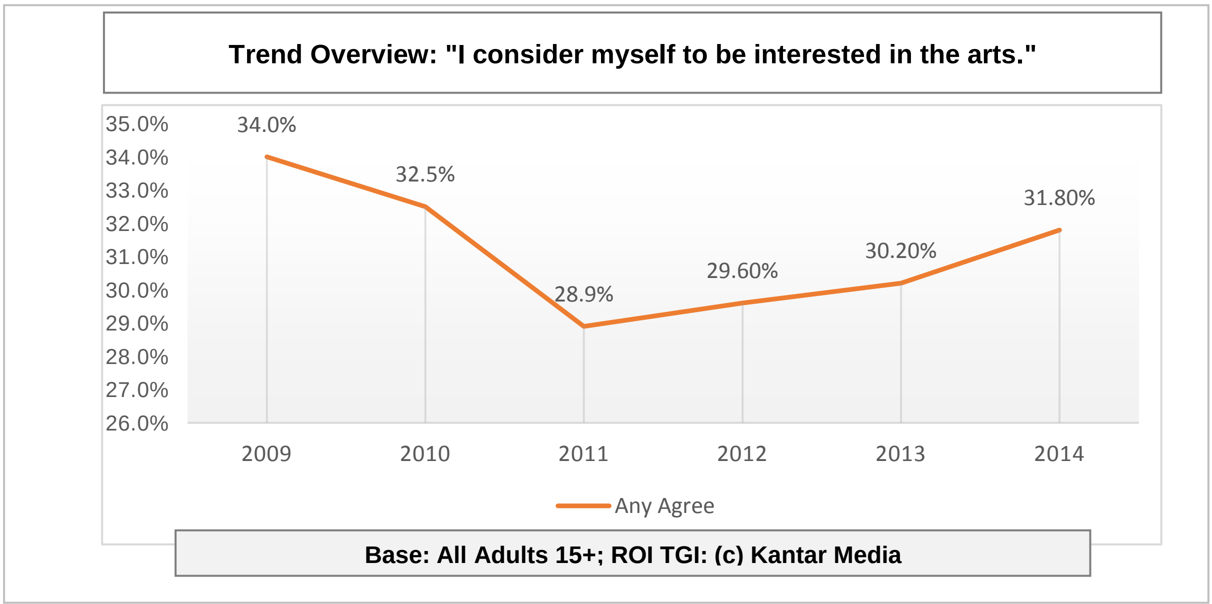
6f. Attitudes to the Arts – Other Attitudes:

The final statement-set below relates to the impact of the arts on the respondent's life. The last of these statements was also measured on TPAA: 2006.

Although it should be noted that the wording of this statement was slightly different between the two studies (with TPAA: 2006 assessing the statement 'I am interested in the arts'), there is nonetheless a significant difference between agreement on each. It is to be assumed that methodological differences (and the fact of TPAA being an arts-specific survey) may account for the observed difference here.

Given the possible lack of consistency between the two studies for this statement, a TGI trend over recent years is reproduced below. It shows declining agreement between the 2009 and 2011 studies (34% to 29%) followed by increases in each subsequent year through to 2014.





6f. Attitudes to the Arts – Other Attitudes (continued):

Table 4.6 below shows the profile of those agreeing to 'the arts do not play a significant part in my life' and 'I consider myself to be interested in the arts' respectively.

- 48% of those agreeing that arts 'do not play a significant part in their life' have light or no attendance profile. Conversely, 11% are amongst the heaviest band of attendees.
- Demographically, those 'interested in the arts' are typically older respondents, from urban areas and from higher social grade households. They are 51% more likely than the average adult to participate in artistic or creative activities.

Table 6.6 Profile of groups agreeing to statements:

	Population	The arts do not play a significant part in my life Any Agree		I consider myself to be interested in the arts Any Agree	
Target Group	%	Weighted %	**Index**	Weighted %	**Index**
Male	49.1	53.5	109	42.3	86
Female	50.9	46.5	91	57.7	113
15-24	14.8	15.0	101	15.0	102
25-34	19.5	19.4	100	16.4	85
35-44	19.7	20.5	104	17.4	88
45-54	16.7	17.8	107	15.5	93
55-64	13.3	12.3	93	16.1	121
65+	16.0	15.1	94	19.5	122
Social Grade: AB	13.5	12.5	93	18.0	133
Social Grade: C1	27.8	28.1	101	32.5	117
Social Grade: C2	21.0	23.9	114	16.4	78
Social Grade: DE	31.3	29.0	93	27.2	87
Social Grade: F	6.49	6.38	98	5.86	90
Dublin	28.3	27.6	98	35.1	124
Other Urban	31.5	32.0	102	33.2	105
Rural	40.2	40.4	100	31.8	79
Heavy Arts Attenders	18.8	11.1	59	36.2	192
Medium Arts Attenders	38.2	40.5	106	40.1	105
Light Arts Attenders	18.0	23.9	132	11.4	63
Non Arts Attenders	25.0	24.5	98	12.3	49
Participate in artistic/ creative activities	35.7	28.5	80	53.8	151

APPENDIX A: METHODOLOGY OF THE TGI

The Target Group Index – Overview:

The Republic of Ireland TGI is an annual market-research study of approximately 3,000 Irish adults (15+): that provides behavioural, lifestyle and attitudinal insight into the Irish population.

In common with similar Kantar Media research-studies now conducted in over 60 countries worldwide, the scope of the TGI study is a broad one. In summary, this aim is to provide a comprehensive picture of the habits, consumption patterns and attitudes of the population. The TGI is used by its clients to:

- Identify and profile particular ‘target groups’ who might share a particular behaviour
- Consider the opportunities created by changing behaviours or attitudes
- Establish the best channels of communication to particular target-groups

Whilst the TGI has a strong focus on how brands (consumer or media) have contact with their consumers, the TGI has a much broader remit than the establishment of consumption profiles. Instead, its core objective is to reflect the diversity of different types of audience-grouping – whether grouped according to media, consumer, lifestyle, leisure or attitudinal preferences.

In the context of ‘The Arts in Irish Public Life’ study, the TGI already had significant information regarding the social, cultural and leisure interests of the Irish population: to which the additional questions summarised in Appendix B were added.

In terms of methodology for the ROI TGI 2014, responses were garnered by way of a self-completion questionnaire completed in full by 2,971 adults. Placement of these questionnaires occurred over 2 separate periods - October to December 2013 and January to April 2014.

It is the intention of the TGI study that a nationally-representative sample of adults are surveyed, and fieldwork is therefore conducted via a mix of CATI (Computer Assisted Telephone Interviewing) interviewing, face-to-face contact interviews and re-contact of prior respondents.

The subsequent results (after relevant completeness checks) are also weighted and grossed to the total adult Irish population in order to ensure their representativeness.

Full methodological details can be made available on request to readers of the above report.

APPENDIX B: THE ARTS IN IRISH LIFE QUESTIONNAIRE

As in this report, the questions deployed in this study relate to arts-attitudes, attendance patterns and participatory habits. Outlined below are therefore the form and key components of the questions asked in each of these cases:

Arts Attitudes:

PLEASE MARK BOX LIKE THIS ➔ ☒

TAKING PART IN THE ARTS

3. Thinking about (a) your family and (b) your friends, please indicate how many of each group regularly takes part or attends the below cultural and sports activities.

(a) How many of your family members regularly...

	All/Most	Some	None	Don't Know/ Not Applicable
Go to arts events such as musicals, plays, dance events or musical performances	☐	☐	☐	☐
Go to art, photography or craft exhibitions	☐	☐	☐	☐
Go to museums and galleries	☐	☐	☐	☐
Go to heritage sites	☐	☐	☐	☐
Use library services	☐	☐	☐	☐
Take part in sport or exercise activity	☐	☐	☐	☐

(b) How many of your friends regularly...

	All/Most	Some	None	Don't Know/ Not Applicable
Go to arts events such as musicals, plays, dance events or musical performances	☐	☐	☐	☐
Go to art, photography or craft exhibitions	☐	☐	☐	☐
Go to museums and galleries	☐	☐	☐	☐
Go to heritage sites	☐	☐	☐	☐
Use library services	☐	☐	☐	☐
Take part in sport or exercise activity	☐	☐	☐	☐

ATTITUDES TOWARDS THE ARTS

Please tell us the extent you agree or disagree with each statement by marking the appropriate box.

	Definitely Agree	Tend to Agree	Neither Agree nor Disagree	Tend to Disagree	Definitely Disagree	Not applicable
Arts education in schools (e.g. dance, drama, music etc.) is as important as science education	☐	☐	☐	☐	☐	☐
Arts activity helps to bring visitors and tourists to Ireland	☐	☐	☐	☐	☐	☐
The arts have become more available in the past 10 years	☐	☐	☐	☐	☐	☐
As much importance should be given to providing arts amenities as is given to providing sports amenities	☐	☐	☐	☐	☐	☐
Today's arts and artists are as important to our society as the legacy of the arts and artists of the past	☐	☐	☐	☐	☐	☐
The arts play an important and valuable role in a modern society such as Ireland	☐	☐	☐	☐	☐	☐
The arts from different cultures give us an insight into the lives of people from different cultures	☐	☐	☐	☐	☐	☐
Even in current economic circumstances local authorities and central government should maintain their level of funding to the arts	☐	☐	☐	☐	☐	☐
I can not afford to attend as many arts events as I might wish	☐	☐	☐	☐	☐	☐
The arts do not play a significant part in my life	☐	☐	☐	☐	☐	☐
Having access to museums and galleries in my local area is important to me	☐	☐	☐	☐	☐	☐
The arts make a difference to the area where I live	☐	☐	☐	☐	☐	☐
There are lots of opportunities to get involved in the arts if I want	☐	☐	☐	☐	☐	☐
The arts and cultural sector is a worthy cause to give money to	☐	☐	☐	☐	☐	☐
It's fair to pay an entry fee to public museums and galleries	☐	☐	☐	☐	☐	☐

APPENDIX B: THE ARTS IN IRISH LIFE QUESTIONNAIRE

PLEASE MARK BOX LIKE THIS ➜ ☒

HOBBIES & INTERESTS

Which of these activities or interests do you like to do regularly or occasionally in your free time or you are simply interested in? You can cross as many types of activities or interests as you like

	Regularly Do	Occasionally Do	Any Interest In
Indoor games:			
Playing Cards	☐	☐	☐
Playing Board games	☐	☐	☐
Other indoor games	☐	☐	☐
Nature or outdoor related activities (excluding gardening):			
Bird watching	☐	☐	☐
Camping	☐	☐	☐
Shooting (Clay or Game)	☐	☐	☐
Walking/hiking/rambling	☐	☐	☐
Other nature or outdoor related activities	☐	☐	☐
Creative artistic activities:			
Drawing/painting/sculpting	☐	☐	☐
Sing in a choir	☐	☐	☐
Other singing to an audience or rehearsing	☐	☐	☐
Play a musical instrument to an audience or rehearsing	☐	☐	☐
Play a musical instrument for your own pleasure	☐	☐	☐
Performing or rehearsing in amateur drama	☐	☐	☐
Set dancing	☐	☐	☐
Other Irish traditional/folk dancing	☐	☐	☐
Other dancing (not fitness class)	☐	☐	☐
Other artistic activities	☐	☐	☐
Crafts/manual work:			
Sewing/Knitting	☐	☐	☐
Woodworking	☐	☐	☐
Working on motor vehicles/mechanics	☐	☐	☐
Model Making	☐	☐	☐
Other crafts/manual work	☐	☐	☐
Cooking	☐	☐	☐
Baking	☐	☐	☐
Family History/Genealogy	☐	☐	☐
Gardening	☐	☐	☐
Photography	☐	☐	☐
Computing/Technology	☐	☐	☐
Coin/Stamp Collecting	☐	☐	☐
Collecting other items	☐	☐	☐
Crossword/Sudoku type Puzzles	☐	☐	☐
Social activities (excluding going to the pub / night club):			
Quiz nights	☐	☐	☐
Academic Interests:			
Sciences/Technology	-	-	☐
Politics/Economics	-	-	☐
Historical/Cultural Affairs	-	-	☐
Other subjects	-	-	☐

DIFFICULTIES TAKING PART IN ARTS ACTIVITIES

1. Do you have any difficulties in attending or taking part in those arts activities which interest you?

Yes ☐
No ☐

IF YES

2. What sort of difficulties do you have? (Mark all that apply)

Health Issues ☐
Access to building ☐
Can't afford/cost ☐
Family commitments ☐
Other commitments ☐
Transport difficulties ☐
Fear of going out in the evening ☐
Too far away/inconvenient ☐
Nobody to go with ☐
Inadequate information on event ☐
Not very interested in these kinds of things ☐
I might feel uncomfortable or out of place ☐
Difficult to find time ☐
Other ☐

GETTING INFORMATION ABOUT ARTS ACTIVITIES

1. How do you usually find out about the arts activities you are interested in?

Television ☐
Radio - National ☐
Radio - Local ☐
Newspapers - National ☐
Newspapers - Local ☐
Mailing List - Post ☐
Mailing List - Email ☐
Word of Mouth ☐
Poster/Billboard/Noticeboard ☐
Events Guide ☐
Flyer/Leaflet ☐
Internet ☐
Teletext ☐
Other ☐

AVAILABILITY OF ARTS INFORMATION

1. How satisfied or dissatisfied are you with the availability of information about arts events and activities?

Very Satisfied ☐
Satisfied ☐
Neither Satisfied not Dissatisfied ☐
Dissatisfied ☐
Very Dissatisfied ☐
Not applicable ☐

AWARENESS OF ARTS COUNCIL

1. To what extent would you say you were aware of the work of the Arts Council?

Very aware ☐
Somewhat aware ☐
A little aware ☐
Not at all aware ☐

APPENDIX B: THE ARTS IN IRISH LIFE QUESTIONNAIRE

PLEASE MARK BOX LIKE THIS ➜ ☒

ATTENDING ARTS EVENTS

For each of the two grids below (**A** and **B**), we'd like you to tell us about your attendance of a range of different arts events.
In each case, please answer questions 1-4

A)

1. How often do you go to the following?

	Theatre/Stand-Up Comedy/Other Shows						Dance Performances			
	Plays	Opera	Musical	Variety Show/ Pantomime	Stand-Up Comedy	Other Performance in a Theatre	Contemporary Dance Performances	Ballet	Traditional/ Folk Dance	Other Dance Performance
Once a MONTH or more often	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Once every 2 or 3 MONTHS	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
2 or 3 times a YEAR	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Once a YEAR	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Less often	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
NEVER GO	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

2. When was the last occasion you went to the following?

Within the last 4 weeks	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Over 4 weeks - up to and including 3 months ago	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Over 3 months - up to and including 6 months ago	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Over 6 months- up to and including 12 months ago	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
More than 12 months ago/ Can't remember when	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

3. Which of these do you like to watch (e.g. on TV, at the cinema, online etc.) or read about (e.g. in newspapers/magazines, online etc.)?

Watch on TV, at the cinema, online etc.	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Read about (e.g. in newspapers/magazines, online etc.)	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

IF YOU HAVE ATTENDED ANY OF THESE EVENTS IN THE LAST 12 MONTHS

4. In which countries did you attend these events?

Republic of Ireland	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Northern Ireland	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Elsewhere in the United Kingdom	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Other	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

B)

1. How often do you go to the following?

	Concerts, Recitals or Other Music Events							Other Cultural Events			
	Classical Music	Jazz/ Blues Music	Rock or Popular Music	Traditional Irish or Folk Music	Country & Western Music	World Music	Other Music Concerts in Stadiums/ Arenas	Readings (e.g. literature/ poetry)	Art Galleries or Art Exhibitions	Cultural Talks, Lectures or Conferences	Other Cultural Events
Once a MONTH or more often	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Once every 2 or 3 MONTHS	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
2 or 3 times a YEAR	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Once a YEAR	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Less often	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
NEVER GO	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

2. When was the last occasion you went to the following?

Within the last 4 weeks	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Over 4 weeks - up to and including 3 months ago	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Over 3 months - up to and including 6 months ago	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Over 6 months- up to and including 12 months ago	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
More than 12 months ago/ Can't remember when	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

3. Which of these do you like to watch (e.g. on TV, at the cinema, online etc.) or read about (e.g. in newspapers/magazines, online etc.)?

Watch on TV, at the cinema, online etc.	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Read about (e.g. in newspapers/magazines, online etc.)	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

IF YOU HAVE ATTENDED ANY OF THESE EVENTS IN THE LAST 12 MONTHS

4. In which countries did you attend these events?

Republic of Ireland	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Northern Ireland	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Elsewhere in the United Kingdom	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Other	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

APPENDIX B: THE ARTS IN IRISH LIFE QUESTIONNAIRE

EXHIBITIONS, OUTINGS AND MUSIC FESTIVALS

1. Have you been to any of the following IN THE LAST 12 MONTHS?

Brighter Homes Exhibition	☐
Ideal Home Show	☐
Xposé Live	☐
Holiday World	☐
Holiday & Leisure Fair	☐
Discover Ireland Dublin Horse Show	☐
Beauty Spots/Garden	☐
Garden Shows	☐
Art Galleries	☐
Museums	☐
Any Culture Night Event	☐
National Ploughing Championship	☐
Nature Reserve	☐
Stately Homes/Castles	☐
Dublin Zoo	☐
Other Zoos	☐
Wildlife Parks	☐
Funderland (RDS)	☐
Other Places of Historic Interest	☐
Other Places of Natural Interest	☐
Music Festivals:	☐
Electric Picnic	☐
Green Energy	☐
Oxegen	☐
The Cork Jazz Festival	☐
The Wexford Opera Festival	☐
Other Music Festivals (Republic of Ireland)	☐
Other Music Festivals (Northern Ireland)	☐
Other Music Festivals (United Kingdom)	☐
Arts Festivals:	
Galway Arts Festival	☐
Dublin Fringe Festival	☐
Other Arts Festivals	☐
Film Festivals:	
Dublin International Film Festival	☐
Cork Film Festival	☐
Other Film Festivals	☐

CINEMA

1. How often do you go to the cinema?

Once a WEEK or more often	☐
2 or 3 times a MONTH	☐
Once a MONTH	☐
Once every 2 or 3 MONTHS	☐
2 or 3 times a YEAR	☐
Once a YEAR or less	☐
NEVER go	☐

2. When was the last occasion?

Yesterday	☐
2 - 7 days ago	☐
Over one week ago but within last 4 weeks	☐
Over 4 weeks ago but within last 3 months	☐
Over 3 months ago but within last 6 months	☐
More than 6 months ago/ can't remember when	☐

3. Which types of film have you seen at the cinema in the last 6 months and which is your favourite type of film?

	Seen in last 6 Months	Favourite type
Children's Films	☐	☐
Animation	☐	☐
Fantasy	☐	☐
War Films	☐	☐
Crime/Gangster	☐	☐
Disaster Movies	☐	☐
Documentary	☐	☐
Historical Epic	☐	☐
Martial Arts	☐	☐
Musicals	☐	☐
Teenage Comedy	☐	☐
Romantic Comedy	☐	☐
Other Comedy	☐	☐
Action Adventure	☐	☐
Period Drama	☐	☐
Thrillers/Mystery	☐	☐
Science Fiction	☐	☐
Horror	☐	☐
Foreign Language Films	☐	☐
Art House	☐	☐
Westerns	☐	☐
Other	☐	☐

APPENDIX B: THE ARTS IN IRISH LIFE QUESTIONNAIRE

TGI Lifestage Definitions:

As referenced in Sections 4.4 and 5.5 of this report, TGI data-analysis will sometimes reference ‘Lifestage Groups’ in order to bring out particular differences in behaviour across the general population. These Lifestage groups are each defined based upon the age, marital and familial/household status of a given respondent and are therefore summarised with simple descriptive group names. In order to better understand these groups, the full definition of each is provided below:

Fledglings:
15-34, not married/living as a couple and no son or daughter; living with own parents

Independent Individual:
15-34, not married/living as a couple, do not live with relations OR 35-54, not married/living as a couple, do not live with relations

Unconstrained Couples:
15-34, married/living as a couple, do not live with son/daughter OR 35-54, married/living as a couple, do not live with son/daughter

Playschool Parents:
Live with son/daughter and youngest child 0-4

Primary School Parents:
Live with son/daughter and youngest child 5-9

Secondary School Parents:
Live with son/daughter and youngest child 10-15

Hotel Parents:
35+, live with son/daughter and no child 0-15

Senior Sole Decision Makers:
55+, not married/living as a couple and live alone

Empty Nesters:
55+, married/living as a couple and do not live with son/daughter

Non-Standard Families:
Not married/living as a couple, live with relations, do not live with son/daughter and do not live with parents if 15-34 OR Not in any group

APPENDIX C: INTERPRETING SURVEY RESULTS

As with all sample surveys, it is important to exercise sensible levels of caution when considering the likely robustness of a given finding; as when considering the significance of differences between figures. To this end, the two Tables below explain how confidence limit calculations can be applied to the findings of the ROI TGI.

Since these calculations rest on an awareness of the sample sizes and penetrations of given results, this information is included below primarily for the benefit of *direct-users of the TGI database*.

For non-subscribers of the TGI, detailed information on the particular levels of confidence attaching to any of this report's findings can be provided on request. The authors of this report have nonetheless focussed on finding which are typically of a significant nature.

For those interested in further detailed information on this matter:

Table 1 allows the calculation of 95% confidence limits for percentage penetration statistics in TGI. To use this table, look up the percentage to be tested in the appropriate column, and the un-weighted sample figure in the row. The intersection of the row and column gives the confidence limit figure required.

For example, if a magazine has an un-weighted sample of 200 readers, and 30% of these have own a Nokia mobile phone, Table 1 shows that the 95% confidence limits for this percentage are ± 7.3%. So, there is only a 1 in 20 chance that the true population figure is outside the range 37.3% to 22.7% (i.e. 30% - 7.3% to 30% + 7.3%).

If confidence limits for a 25% penetration are required, an estimate can be taken midway between the 20% and 30% columns.

Table 2 is used to calculate the difference needed between two percentages, if we are to be 95% certain this observed difference is real.

To use this table, first calculate confidence limits for each of the two percentages to be tested, using Table 1.For example, if Table 1 gives confidence limits of 6% and 4% for the two percentages being compared, then Table 2 shows that a 7.2% difference is needed for us to be sure that the difference is real.

So if we are testing penetrations of 25% and 14%, with 6% and 4% confidence limits, we can conclude with 95% certainty that this is a real difference, as the actual difference of 11% (25% - 14%) exceeds the required figure of 7.2%. If we are testing 20% against 15%, we cannot conclude that this is a real difference which would be replicated in the population, as the difference of 5% is below the required figure of 7.2%.

APPENDIX C: INTERPRETING SURVEY RESULTS (CONTINUED)

TABLE 1: 95% Confidence Limits for a Percentage

	Test Percentage													
	98	**95**	**90**	**85**	**80**	**70**	**60**	**50**	**40**	**30**	**20**	**15**	**10**	**5**	**2**
Base Sample															
100	3.2	4.9	6.8	8.0	9.0	10.3	11.0	11.3	11.0	10.3	9.0	8.0	6.8	4.9	3.2
200	2.2	3.5	4.8	5.7	6.4	7.3	7.8	8.0	7.8	7.3	6.4	5.7	4.8	3.5	2.2
400	1.6	2.5	3.4	4.0	4.5	5.2	5.5	5.6	5.5	5.2	4.5	4.0	3.4	2.5	1.6
600	1.3	2.0	2.8	3.3	3.7	4.2	4.5	4.6	4.5	4.2	3.7	3.3	2.8	2.0	1.3
800	1.1	1.7	2.4	2.8	3.2	3.7	3.9	4.0	3.9	3.7	3.2	2.8	2.4	1.7	1.1
1000	1.0	1.6	2.1	2.5	2.9	3.3	3.5	3.6	3.5	3.3	2.9	2.5	2.1	1.6	1.0
1500	0.8	1.3	1.7	2.1	2.3	2.7	2.9	2.9	2.9	2.7	2.3	2.1	1.7	1.3	0.8
2000	0.7	1.1	1.5	1.8	2.0	2.3	2.5	2.5	2.5	2.3	2.0	1.8	1.5	1.1	0.7
3000	0.6	0.9	1.2	1.5	1.6	1.9	2.0	2.1	2.0	1.9	1.6	1.5	1.2	0.9	0.6
5000	0.4	0.7	1.0	1.1	1.3	1.5	1.6	1.6	1.6	1.5	1.3	1.1	1.0	0.7	0.4

TABLE 2: 95% Confidence Limits for the Difference between two Percentages

	Confidence Limit for Percentage 1:									
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
Confidence Limit for Percentage 2:										
1	1.4	2.2	3.2	4.1	5.1	6.1	7.1	8.1	9.1	10.0
2		2.8	3.6	4.5	5.4	6.3	7.3	8.2	9.2	10.2
3			4.2	5.0	5.8	6.7	7.6	8.5	9.5	10.4
4				5.7	6.4	7.2	8.1	8.9	9.8	10.8
5					7.1	7.8	8.6	9.4	10.3	11.2
6						8.5	9.2	10.0	10.8	11.7
7							9.9	10.6	11.4	12.2
8								11.3	12.0	12.8
9									12.7	13.5
10										14.1

Introduction & Scope:

"The Arts in Irish Life: 2014" Report[1] was first presented in December 2014 and detailed the results of market research for Arts Audiences into levels of public engagement with the arts.

The findings of "The Arts in Irish Life: 2014" (hereafter "AILF: 2014") were derived from questions incorporated into Kantar Media's TGI study[2]: and – since this study runs on a repeating annual basis – Arts Audiences are now able to compare the results of AILF: 2014 with those a year later derived from a fresh sample of respondents. As a result, the intention of this short Research Update is to offer interested parties:

- A summary of key 2015 results as compared to the benchmarks established in the AILF: 2014 report
- A summary of any areas of movement/change in the data identified between 2014 and 2015 results
- A re-statement of some of the key themes evident in the data during both 2014 and 2015 report periods

As in the AILF: 2014 report: this Research Update is again split into the four key thematic areas which were the focus of the original research. Outlined below are therefore key findings related to Public Attitudes towards the arts, Arts Attendance, Arts Participation and Influences on Arts Engagement.

A Note on Data Sources & Referencing:

As noted above, the AILF: 2014 report was based upon the results of the TGI 2014 study – whilst this Update is based on the results of the TGI 2015 study[3]. As such, comparisons are between:

TGI 2014:	Fieldwork between October 2013 and March 2014	Results from 2971 Adults (15+)
TGI 2015:	Fieldwork between October 2014 and March 2015	Results from 3008 Adults (15+)

Fuller methodological detail regarding the AILF: 2014 study is provided in the Appendix to the original report. Further information related to the methodology of the TGI 2015 can similarly be made available on request.

In the below report, AILF: 2014 results are quoted in square brackets where comparisons can be drawn between 2014 & 2015. All figures relate to the All Adult population (aged 15 or over) unless stated otherwise.

Report Production:

This report was produced in October 2015 by Kantar Media-TGI – on the basis of research commissioned by Arts Audiences on behalf of Arts Council/An Chomhairle Ealaíon. Any questions in terms of the scope of this research should be addressed to Arts Audiences Ireland in the first instance.

[1] Available as download at: artsaudiences.ie/the-arts-in-irish-life-2014-published
[2] More info regarding the purpose & methodology of the TGI can be sourced in the AILF: 2014 Report
[3] All findings should be cited as: C Kantar Media: TGI 2014 or 2015: "Arts in Irish Life"

“The Arts in Irish Life” - 2015 Research Update
Executive Summary of Findings

1. Public Attitudes towards the Arts:

- The 2015 results continue to highlight public opinion that the arts play a positive role in Irish public life. 66% of respondents agree that “The arts play an important and valuable role in a modern society such as Ireland” [68%: 2014]. Similarly 80% agree that “Arts activity helps to bring visitors and tourists to Ireland” [82%: 2014]

- The 2015 results corroborate the public’s view that government funding to the arts should be maintained. 59% agree that “even in current economic circumstances local authorities and central government should maintain their level of funding to the arts”. This proportion has increased from 57% in 2014. This support for arts-funding is strong across all groups engaging with the arts. Whilst 78% of heavy arts attendees (attending events once a month or more often) endorse this statement, a 53% majority of lighter attendees also take this position.

- As in 2014, the 2015 results suggest that not all who indicate that the “arts do not play a significant part in my life” are dis-engaged from attendance of arts events. 39% indicate that “the arts do no play a significant part in my life” [40%: 2014]. However, in practice, only 24% of this group never attend any arts events at all.

- One shift of note between the 2014 and 2015 results relates to the attitudinal profile of 15-24s relative to the general population. In particular, this year has seen a lower proportion asserting the relative value of the arts versus other fields of participation. As one example: 48% of 15-24s agreed that “As much importance should be given to providing arts amenities as is given to providing sports amenities” versus 55% in the preceding year.

Data View 1.1 – Public Attitudes towards the Arts (All statements – Levels of Agreement)

	AILF: 2015 % Any Agree*	AILF: 2014 % Any Agree
Arts activity helps to bring visitors and tourists to Ireland	80%	82%
The arts from different cultures give us an insight into the Lives of people from different cultures	73%	75%
The arts have become more available in the past 10 years	72%	73%
The arts play an important and valuable role in a modern society such as Ireland	66%	68%
Arts education in schools (e.g. dance, drama, music etc.) is as important as science education	70%	73%
Today’s arts and artists are as important to our society as the legacy of the arts and artists of the past	62%	63%
As much importance should be given to providing arts amenities as is given to providing sports amenities	61%	60%
Even in current economic circumstances local authorities and central government should maintain their level of funding to the arts	59%	57%
It’s fair to pay an entry fee to public museums and galleries	49%	51%
The arts and cultural sector is a worthy cause to give money to	38%	37%
The arts make a difference to the area where I live	35%	34%
I cannot afford to attend as many arts events as I might wish	44%	45%
Having access to museums and galleries in my local area is important to me	43%	42%
There are lots of opportunities to get involved in the arts if I want	38%	38%
The arts do not play a significant part in my life	39%	40%

*Any Agree = Definitely Agree or Tend to Agree. All %s are based on statement respondents.

1. Public Attitudes towards the Arts (cont.):

Data View 1.2 – Socio-demographic profiles for key attitudinal statements

[For those who may not be familiar with it: the 'Index' values below indicate how more or less likely any given group is to exhibit a certain characteristic – relative to a base score of 100. Indices of over 120 suggest a significant positive correlation. Indices of less than 80 suggest a significant negative correlation]

	Population	The arts do not play a significant part in my life Any Agree		I consider myself to be interested in the arts Any Agree	
Target Group	%	Weighted %	Index	Weighted %	Index
Male	49	51	104	45	93
Female	51	49	96	55	107
15-24	15	14	95	13	90
25-34	19	19	102	18	95
35-44	20	19	98	16	83
45-54	17	18	105	17	98
55-64	13	13	100	17	128
65+	17	16	100	19	115
Social Grade: AB	13	13	101	17	127
Social Grade: C1	28	27	97	32	116
Social Grade: C2	21	22	105	17	81
Social Grade: DE	32	31	97	29	91
Social Grade: F	6	7	109	5	79
Dublin	28	28	97	32	114
Other Urban	31	33	105	32	102
Rural	40	39	98	36	89
Heavy Arts Attenders	19	12	64	38	195
Medium Arts Attenders	37	40	108	40	108
Light Arts Attenders	17	24	142	10	61
Non Arts Attenders	27	24	88	12	44
Participate in artistic/ creative activities	35	28	81	55	155

2. Levels of Arts Attendance:

- The 2014 results found that a total of 65% of the population had attended any arts event[4] within the preceding 12 months. This figure has remained very consistent in 2015: with 64% signalling any event attendance. This again compares very favourably to other geographies with Northern Ireland recording a figure of 47% annual attendance and Great Britain at 45% this year.

- A significant 22% of adults indicated attendance of an Irish/Traditional art-event (whether Dance or Music). "Traditional/Folk Dance" represents the most popular form of dance-event to attend. "Traditional Irish or Folk Music" events rank second only to "Rock or Pop" events in terms of popularity (19.5% attendance versus 21.5% in the case of Rock or Pop events).

- Almost 1 in 5 Adults (19%) signal the fact that they attended an arts event "once a month or more" in the last year – consistent with the same finding in 2014. A total of almost 2 in 5 Adults (39%) indicated that they had attended an event "once every three months or more often". This group is well-balanced in terms of gender profile (only 4% more likely to be Female) but does exhibit some bias towards higher social-grade bands (25% more likely to be AB than the general population).

Data View 2.1 – Attendance of Arts Events in Last Year (Domestic or Abroad):

	AILF: 2014 (% All Adults)	AILF: 2015 (% All Adults)
Any event type:	**65**	**64**
Theatre/Stand-Up Comedy/Other Shows:		
Plays	29	30
Opera	6	5
Musical	24	23
Variety/Pantomime	18	19
Stand-Up Comedy	18	18
Other Theatre	16	17
Dance Performances:		
Ballet	4	5
Contemporary Dance	4	5
Traditional/Folk Dance	10	9
Other Dance	8	8
Concerts, Recitals or Other Music Events:		
Classical Music	10	9
Jazz/Blues Music	7	7
Rock or Popular Music	23	22
Traditional Irish/Folk Music	21	20
Country & Western Music	11	12
World Music	5	5
Other Music	20	19
Other Cultural Events:		
Readings (e.g. literature/poetry)	6	5
Art Galleries or Art Exhibitions	19	19
Cultural Talks/Lectures/Conferences	11	10
Other Cultural Events	12	11
Art House/Foreign Language Film	3	2
Any Arts Festival	7	9*

*A number of new named arts festivals added in 2015 – so result should not be directly compared to 2014. Added Arts Festivals were the: 'Dublin Theatre Festival' and 'Kilkenny Arts Festival'.

[4] This figure comprises of those asserting any 'Last 12 month' attendance of a specific genre of event or who signal attendance of specific named arts Festivals in the last 12 months.

3. Levels of Arts Participation:

- Levels of participation in 'artistic or creative activities' remain high amongst the Irish population. 19% of respondents identified themselves as regular participants in such activities [18%: 2014] whilst a total of 35% indicated any regular or occasional participation [36%: 2014].

- Levels of regular participation in 'artistic or creative activities' have seen an increase for the youngest age-groups between 2014 and 2015. Specifically – amongst 15-24s – any regular participation has increased from 25% to 30% according to latest figures. This increase is not attributable to a specific uplift in any one activity: but, instead, seems well balanced across all measured activity-types.

- The proportion of the population who consider themselves to be 'creative' has continued to fall in 2015. Specifically, only 46% agreed with the statement that they thought themselves creative in 2015 – down from 48% in 2014 and 58% in 2013. Of those who are regular participants in artistic or creative activities: interestingly, only 2/3rds (66%) agreed with this statement.

- In 2014, our reporting identified a strong correlation between levels of participation in the arts and levels of attendance of arts-events (i.e. it is more probable that an individual will attend arts-events if also a participant and vice-versa). Table 3.2 below confirms that this relationship again exists in 2015 – with Regular participants in the arts being 106% more likely than an average adult to also be in the heaviest category of arts attendee.

Data View 3.1 – Levels of Regular Participation in Artistic or Creative Activities:

	BASE: All Adults 15+			
Artistic or Creative Activities:	**TGI 2012**	**TGI 2013**	**AILF: 2014**	**AILF: 2015**
Any Regular Participation:				
Drawing/painting/sculpting	5%	5%	5%	6%
Sing in a choir	-	-	4%	4%
Other singing to an audience or rehearsing	-	-	3%	2%
Play a musical instrument to an audience or rehearsing	-	-	3%	3%
Play a musical instrument for your own pleasure	-	-	6%	6%
Performing or rehearsing in amateur drama	-	-	2%	1%
Set dancing	-	-	3%	3%
Other Irish traditional/folk dancing	-	-	2%	2%
Other dancing (not fitness class)	-	-	3%	3%
Other artistic activities	3%	3%	3%	3%

Data View 3.2 – The Correlation between Attendance and Participation:

		Participation in Artistic/Creative Activities – Last Year			
Frequency of Event Attendance:		*All Adults 15+*	***Regular***	***Occasional***	***None***
			19%	***23%***	***65%***
Once a month or more often	*Vert. %*	*19%*	*40%*	*34%*	*11%*
	Index	*100*	*206*	*176*	*58*
Once every 2-3 months	*Vert. %*	*20%*	*21%*	*24%*	*18%*
	Index	*100*	*105*	*119*	*90*
2-3 times a year	*Vert. %*	*17%*	*15%*	*15%*	*18%*
	Index	*100*	*86*	*88*	*105*
Once a Year	*Vert. %*	*8%*	*6%*	*6%*	*10%*
	Index	*100*	*69*	*67*	*119*
Less often	*Vert. %*	*8%*	*5%*	*6%*	*10%*
	Index	*100*	*63*	*70*	*116*
Never	*Vert. %*	*27%*	*13%*	*16%*	*33%*
	Index	*100*	*49*	*58*	*122*

4. Influences on Arts Engagement:

- In 2014, cost was identified as the most significant barrier to arts-engagement (either in terms of attendance or participation) – with 45% of those indicating any difficulties selecting this as a point-of-concern.

  Whilst cost remains the most significant identified barrier in 2015 – this proportion has dropped marginally to 40% of those expressing difficulties this year. As identified in 2014, it's also interesting to note that cost is rarely flagged as the sole barrier to engagement. Only 9% of respondents in 2015 noted only this factor.

- Overall levels of satisfaction with arts information have dipped very slightly in 2015. This year, 34% judged themselves 'satisfied' or 'very satisfied' with arts information – down from 36% in 2014. Interestingly, however, this drop has been much more acute for 15-24s (down from 34% to 28% this year).
  The profile of both 'satisfied' and 'dis-satisfied' groups is outlined below

- In terms of the channels through which the public are finding out about the arts, information via websites and e-mail now represent a very significant portion of all such engagement. After Television, Internet and E-mail in combination now represent the second most important distribution channel – with 37% noting these as important in sourcing information.

Data View 4.1 – Difficulties on Taking Part in the Arts:

	BASE: All stating attendance difficulties		
Difficulties:	AILF: 2015		AILF: 2014
Any Difficulties	29% (of pop)		29% (of pop)
Can't afford/cost	40%		45%
Can't afford/cost only (uni-code)	9%		9%
Family commitments	24%		28%
Too far away/inconvenient	25%		25%
Difficult to find time	20%		23%
Nobody to go with	20%		21%
Health Issues	19%		18%
Transport difficulties	14%		15%
I might feel uncomfortable or out of place	14%		12%
Other commitments	10%		9%
Inadequate information on event	4%		5%
Fear of going out in the evening	4%		4%
Access to building	2%		3%

Data View 4.2 – Levels of Declared Satisfaction in Arts Information:

	Level of Satisfaction with Arts Information		
	Satisfied	Neither/Nor	Dis-satisfied
All Adults:			
2015	**34%**	**24%**	**7%**
2014	36%	23%	6%
15-24s:			
2015	**28%**	**24%**	**11%**
2014	34%	22%	9%

4. Influences on Arts Engagement (cont.):

Data View 4.3 – Profile of those Satisfied or Dis-satisfied with Arts Information:

	Level of Satisfaction with Arts Information			
	Satisfied		Dis-satisfied	
Group Profile:	%	Index	%	Index
15-24	12%	81	22%	149
25-34	18%	95	23%	121
35-44	19%	98	20%	101
45-54	17%	103	15%	89
55-64	15%	113	11%	81
65+	19%	112	10%	59
Attendance: Once A MONTH or +	32%	167	28%	146
Once Every 2-3 MONTHS	25%	126	22%	110
2-3 Times A YEAR	18%	103	16%	92
Once a YEAR	8%	96	6%	69
Less Often	6%	73	5%	62
Never	11%	40	23%	86

Data View 4.4 – Significance (by age bands) of different channels for Finding Arts Information:

		All Adults	15-24	25-34	35-44	45-54	55-64	65+
Television	vert%	**32%**	33%	31%	35%	34%	31%	28%
	Index	100	101	97	109	106	97	88
Word of Mouth	vert%	**27%**	21%	25%	28%	27%	35%	28%
	Index	100	77	93	102	101	129	102
Internet	vert%	**26%**	39%	32%	31%	24%	21%	8%
	Index	100	150	124	119	92	80	31
Newspapers - Local	vert%	**24%**	10%	17%	25%	30%	35%	31%
	Index	100	39	70	102	123	143	126
Newspapers - National	vert%	**21%**	11%	14%	20%	25%	31%	28%
	Index	100	52	65	93	116	148	135
Radio - National	vert%	**20%**	11%	16%	24%	24%	25%	21%
	Index	100	54	77	121	119	123	104
Radio - Local	vert%	**20%**	13%	18%	18%	23%	22%	24%
	Index	100	67	91	92	119	110	121
Flyer/Leaflet	vert%	**12%**	8%	13%	9%	15%	15%	14%
	Index	100	68	103	76	124	123	111
Events Guide	vert%	**12%**	9%	13%	9%	14%	19%	11%
	Index	100	71	108	71	115	154	92
Poster/Billboard/Noticeboard	vert%	**9%**	8%	9%	10%	9%	9%	7%
	Index	100	89	99	111	104	110	86
Other	vert%	**8%**	11%	11%	6%	7%	4%	8%
	Index	100	139	141	81	84	54	97
Mailing List - Email	vert%	**8%**	5%	7%	8%	8%	13%	6%
	Index	100	60	97	103	100	172	77
Mailing List - Post	vert%	**5%**	2%	5%	2%	7%	8%	7%
	Index	100	31	92	47	138	162	145