

Research Report 37
December 2004



Arts in England 2003

attendance, participation
and attitudes

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Findings of a study carried out by Social Survey Division of the Office
for National Statistics

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Conventions

The following conventions have been used within tables:

- n/a category not applicable
- .. data not available
- nil
- * less than 0.5%

Base refers to the number of people in each group who answered the question.

The row or column percentages may add to 99% or 101% because of rounding. Unless otherwise stated, differences mentioned in the text are statistically significant at the 95% level.

A percentage may be quoted in the text for a single category that is identifiable in the tables only by summing two or more component percentages. In order to avoid rounding errors, the percentage has been recalculated for the single percentage and therefore may differ by one percentage point from the sum of the percentages derived from tables.

Foreword and acknowledgements

I am delighted to introduce the new *Arts in England* publication, which looks at attendance at, participation in and attitudes towards the arts in England in 2003. The report, the fourth in a series, enables us to look at changes since 2001, at both a national and regional level.

It is good news that levels of attendance and participation have remained high against a backdrop of increased competition from other leisure activities. The proportion attending at least one arts event in the last year was 79% in 2001 and 80% in 2003. In both years, almost nine in ten (87%) had taken part in at least one arts activity themselves. The research also shows the continued high level of support for public funding of the arts, with 79% of people agreeing that 'Arts and cultural projects should receive public funding' – a rise of five percentage points since 2001.

The main value of a survey such as this lies in the use we make of it. Audience development agencies, programmers and venue managers can use the results to target under-represented groups. Findings from previous surveys have informed the development of Arts Council England's art purchase loan scheme as a national initiative, Arts and Business's work with sponsorship consultants and a 10-year longitudinal study of the Gateshead Quays development.

The success of any research project depends on the efforts of many people. I would therefore like to thank all those colleagues throughout Arts Council England who contributed to the development and design of the survey. Particular thanks are due to the members of the Steering Group who oversaw the project: Ben Jeffries from the Arts Council's London office, Olu Alake, Ann Bridgwood, Phil Cave and Clare Fenn from the Arts Council's national office and Simon Matty from the Museums, Libraries and Archives Council. I would also like to thank the Omnibus team at the Office for National Statistics. Most importantly, I would like to thank those members of the public who willingly gave their time and cooperation and continue to make the survey a success.



Kim Evans, Executive Director, Arts

December 2004

Executive summary

Access to up-to-date information about who engages with the arts is central to Arts Council England's work. It is particularly useful for us to know who is attending what kinds of events and how often, what types of people take part in a range of artistic and cultural activities, and how the public feels about the arts and how they should be funded. In 2003, we commissioned the Office for National Statistics (ONS) to carry out a survey of attendance, participation and attitudes to the arts, the fourth in a series of such surveys. A total of 6,025 people aged 16 and over took part in our survey, providing a rich source of data for policy-makers, audience development agencies, programmers and venue managers. The results also help us to assess the success of our commitment to widening and diversifying audiences for the arts.

Readers of this report have different needs and will use the findings for a range of purposes. We have therefore presented the data in a number of ways. Chapters 2–5 look at the results by theme: attendance, participation, access to the arts through audio-visual and online media, and attitudes to the arts and culture. In Chapter 6 we analyse the findings by region to give a regional picture of engagement with the arts. Here, in this executive summary, we have grouped some of our key findings by artform, so that artform specialists can see the findings of interest to them in one place without needing to work through the separate chapters.

We carried out a comparable survey to this one in 2001 and have highlighted key differences between the two years. Among the headline findings are:

- There has been an increase, from 74% to 79%, in the percentage of people agreeing that 'Arts and cultural projects should receive public funding'
- The proportion of people visiting an exhibition of art, photography or sculpture in the 12 months before they were interviewed increased from 19% in 2001 to 22% in 2003
- People are much more likely to book tickets or find information about arts events on the internet; this has increased from 9% in 2001 to 16% in 2003. The increase was particularly marked among people below the age of 55

- There has also been a large increase, from 4% to 10%, in the proportion of people who said they had used a computer to make an original piece of art

Combined arts

Combined arts covers a range of artistic work. In our survey, we asked about carnivals, street arts and circus and cultural festivals. Carnival arts combine music, literature, drama, dance, performance, live and visual arts in a participatory event that usually occurs in the street.

In the 12 months before interview:

- over one quarter (26%) of our sample had attended either a carnival, street arts event or circus
- 19% reported having been to a carnival and 11% to a street arts or circus event¹. Over three-quarters (76%) of those who had attended a carnival went to only one during the year
- 8% of respondents said they had been to a cultural festival in 2003

Dance

Almost one in eight (12%) of those who took part in the survey said they had been to a dance performance in the last year. Of these, 4% had been to a contemporary dance performance, while 2% had been to the ballet.

About one in fourteen (7%) said they had watched dance on television, video or DVD in the four weeks before they were interviewed.

We also asked our interviewees whether they had done any dance themselves. In the 12 months before interview:

- 10% said they had danced for fitness
- less than 1% had done ballet, but 6% had done some other form of dance
- 3% had been to a dance or drama class
- 2% belonged to a dance, theatre or drama group

¹ The individual percentages for carnival and for street arts and circus include respondents who had been to both events.

Drama and theatre

In 2003, a quarter of our sample (25%) had been to a play or drama in the previous 12 months. The proportion of respondents attending musicals in 2003 was 26%.

About the same proportion (25%) had watched a play or drama on television, video or DVD in the four weeks before they were interviewed. Another 12% said they had listened to a play or drama on the radio, and 4% had listened on a CD, mini disc, tape or record in the same period. Only 1% of respondents had listened to a play or drama on the internet during the last 12 months.

When asked whether they had taken part in any drama activities themselves:

- 2% said they had performed in or rehearsed a play
- 3% had been to a dance or drama class
- 2% had taken part in a dance or drama group

Literature

Reading for pleasure was the most commonly reported activity among our sample. Almost three-quarters (73%) of those interviewed said they had done this in the last year. Of these 4,357 people:

- 77% had read works of fiction, including novels, plays and short stories
- 49% had read non-fiction
- 35% said they had read biographies
- 9% had read poetry

Not only did a high proportion of people read for pleasure, they also read frequently. Almost three in five (56%) of those who read fiction did so at least once a week, as did 39% of those who read non-fiction.

Half the sample (50%) had bought a novel, play or poetry for themselves in the last year, while 4% had written stories or plays and 4% had written poetry.

About one in 12 interviewees (8%) said they had been to an event connected with books or literature in the last 12 months.

In the last year:

- 1% had been to a creative writing class
- less than 1% had taken part in a writers' group

We also asked our sample whether they had listened to a poetry or book reading on various audio-visual media in the last four weeks.

- 6% said they had listened to a programme of this kind on the radio
- 5% had listened to a poetry or book reading on CD, mini disc, tape or record
- 2% said they had watched a television programme of this nature
- During the last 12 months, 1% of those taking part in the survey had listened to a poetry or book reading on the internet

Music

There was widespread engagement with music among those who took part in the survey. In the last 12 months:

- one in five (20%) adults had been to a pop or rock concert
- one in 10 (10%) said they had been to a classical concert
- 6% had seen a live opera or operetta
- 6% reported going to a jazz concert

A third (33%) of those who had been to a classical concert said they went three or more times a year.

A very high proportion of our sample had listened to a wide range of music on various audio-visual media in the last four weeks.

- More than two out of three (68%) of the people who were interviewed had listened to rock or pop on CD, mini disc, tape or record or on the radio (66%). Almost half (48%) had watched rock or pop on television
- People in our sample were four times more likely to have listened to classical music on CD, mini disc, tape or record in the last four weeks (40%) than to have gone to a live concert in the last year (10%)
- A higher proportion had also listened to opera or operetta (12%) and to jazz (18%) on CD, mini disc, tape or record than had been to a live concert for the same categories in the last year (6% in each category)

At least one in 10 of our sample made music themselves:

- 9% had played a musical instrument for their own pleasure
- 4% had sung to an audience
- 3% had played a musical instrument to an audience
- 1% had written some music in the last year

Some of those interviewed had been to music classes (3%) or belonged to a music group (2%).

Visual arts and crafts

More than one in five (22%) people had been to an exhibition of art, photography or sculpture in the last year, compared with 19% in 2001. About one in 12 (8%) had visited an event including video or electronic art.

One in 25 of our sample (5%) had looked at works of visual art on the internet in the last year.

Our interviewees practised a range of visual arts and crafts themselves.

During the last year:

- 13% had painted, drawn, made prints or sculpted
- 10% had made original works of art using a computer – an increase from 4% in 2001
- 8% had done photography as an artistic activity, up from 6% in 2001
- 6% had bought an original work of art

Almost one in five (19%) people had been to a crafts exhibition. People in our sample also undertook several types of craftwork:

- 23% of women, but only 1% of men, said they did textile crafts
- 8% of men, but only 1% of women, had done woodcrafts such as woodturning, carving or furniture making
- more than one in 10 (11%) of interviewees had bought an original piece of handmade craft in the last year

In the last year, 2% had been to a painting, drawing or other visual arts lesson or class, 2% had been to a crafts lesson or class and 2% had also belonged to a painting, drawing or other visual arts group.

Barriers to engagement in the arts

The most frequently cited reasons that prevented people from visiting or attending arts or cultural events were difficulty in finding time (48%) and cost (34%).

The reasons given by interviewees for not attending more events varied according to their gender, age, and socio-economic status. For example:

- Women were more likely than men to give the following as reasons for not attending more events – cost (39% of women compared with 28% of men), family pressures (16% of women compared with 11% of men) and lack of transport (14% of women compared with 9% of men)
- Younger people aged 16–24 were more likely than those aged 35 or over to mention cost as a reason for not attending (45% of those aged 16–24 said this, compared with fewer than 40% of all other groups aged 35 and over)
- People in managerial and professional groups were most likely to mention lack of time as a factor in not attending more events (59% compared with less than 48% of all other socio-economic groups)

There were also marked differences between the perceived barriers for those who wished to attend more than they did currently and those who did not.

For those who did wish to increase their attendance, difficulty in finding the time was the reason most frequently expressed (58% of respondents). Similarly, those who had accessed the arts through media were also more likely to mention this reason (49% of media users compared with 19% of non-media users).

Perhaps unsurprisingly, people who did not wish to consider attending more than they had been, cited 'lack of interest' as the most common reason (40%). This was also the most common reason mentioned by 34% of non-media users (compared with 16% of media users).

Attitudes to the arts

People in our sample showed general agreement with statements about the contribution that the arts make to the country as a whole, and the importance of engaging schoolchildren in arts activities:

- Three-quarters (75%) thought that the arts play a valuable role in the life of the country
- Almost three quarters (74%) of interviewees thought that arts from different cultures contribute a lot to this country
- All but a minority believed schoolchildren should have the opportunity to learn to play a musical instrument or participate in other arts activities (97%)

Seventy-nine per cent of people interviewed agreed that arts and cultural projects should receive public funding, an increase of five percentage points since 2001.

Young people aged 16–24 were more likely than those from older age groups to think that the amount of public money spent on the arts and cultural activities at both a local and national level was too low. Almost a third (30%) of this age group felt that spending at a local level was too low and a fifth (20%) felt that spending at a national level was too low.

Regional engagement with the arts

In this section, we present some selected findings on regional engagement with the arts.

Attendance

The proportion of people who had attended at least one arts event in the 12 months before they were interviewed ranged from 69% in the North East to 86% in the South East.

Looking across the individual arts and cultural events, people from London and the South East were more likely than those from other regions to have gone to several types of event. For example:

- Londoners were more likely to have seen an exhibition or collection of art, photography or sculpture (31% compared with 24% or fewer in other regions)

- A higher proportion of Londoners had been to a cultural festival (14%, compared with 9% or fewer in other regions)
- People from London and the South East were more likely to have visited a museum or art gallery (44% and 43%, respectively, compared with 38% or fewer from other regions)

Participation

The differences in levels of participation between the nine Government Office Regions were slightly less marked than for attendance. The proportions participating in at least one activity ranged from 80% of people in the North East to 90% in the East Midlands.

There were some differences in participation between the regions.

For example:

- The proportions of people who had read for pleasure in the last 12 months ranged from 67% in the North East to 76% in the South East, although the differences between individual regions were not always significant
- People from the North East were least likely to have bought a novel, fiction, play or poetry for themselves (40%, compared with 47% or more in other regions)
- The percentage of people who had done textile crafts in the last 12 months ranged from 10% in London to 17% in the East region. Again, the differences between individual regions were not always significant

Attitudes

There was strong support for and positive attitudes towards the arts across the nine Government office regions:

- The percentage of people agreeing that all schoolchildren should have the opportunity to learn to play a musical instrument or participate in other activities ranged from 95% in Yorkshire and The Humber, the East and London, to 99% in the East Midlands
- London (82%) had the highest proportion agreeing that the 'arts play a valuable role in the life of the country'. The North East had the lowest proportion, with 64% agreeing

- People in London, the South East and South West (all 67%) were most likely to agree that 'if my local area lost its arts and cultural activities, the people living here would lose something of value'. The North East had the lowest proportion, with 53% agreeing
- Over half of Londoners (51%) agreed that 'the arts play a valuable role in my life', while in the North East only 24% agreed

Viewing and listening through audio-visual and online media

People in London and the South East were more likely than those in any other region to have bought tickets online (23% and 20%, respectively).

The proportion buying tickets on the internet ranged from 11% in Yorkshire and The Humber to 23% in London.

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1 Introduction

This report presents the findings of a study of attendance, participation and attitudes to the arts in England. The study, which is the fourth in a series commissioned by Arts Council England, was carried out by the Office for National Statistics (ONS) between September 2003 and January 2004. A comparable study to this was published in 2001; we have therefore highlighted any significant differences in the data between 2001 and 2003.

In 2000, 10 years after the last comprehensive national survey, we commissioned the Social Survey Division of ONS to carry out a pilot study, designed to develop and test a set of questions. The results were published in *Arts in England: attendance, participation and attitudes* (Jermyn et al, 2001). The first full survey, involving interviews with 6,042 adults aged 16 and over, followed in 2001 (Skelton et al, 2002), while in 2002 we commissioned the first ever national survey of Black and minority ethnic engagement in the arts (Bridgwood et al, 2003). Articles about the development of the survey were published in ONS's *Social Survey Methodology Bulletin* (Corbin, 2001) and in *Cultural Trends* (Bridgwood and Skelton, 2002).

1.1 Why research audiences?

Undertaking research into the changing demographics of arts audiences, their levels of attendance and participation, and barriers to attendance is a major strand of Arts Council England's research programme. The information that we collect underpins the Arts Council's key strategic objectives of cultural diversity and maximising growth – including growth in audiences for the arts (Arts Council England, 2003). This research enables us to report to the Department for Culture, Media and Sport (DCMS) on the outcomes of our funding and helps arts organisations and arts marketing organisations to target audiences effectively.

1.2 Sources of data

Data on arts audiences can be broadly grouped into two types – survey data and box office records. Survey data tells us about the people who attend events or participate in activities, providing us with a great deal of information about their characteristics. Examples include gender, age, social grade, level of education, whether respondents have young children, and the state of their health, thus providing a rich source of data for those working to increase the size and breadth of arts audiences. As well as telling us about the people who engage with the arts, population surveys also enable us to identify the characteristics of those who are not attending or taking part. This enables arts marketing specialists to target under-represented groups. Surveys do not, however, usually tell us whether people have attended particular venues or whether the work they have seen or participated in was provided by a publicly funded or a commercial arts organisation.

Box office data, on the other hand, being linked to specific venues, can give us information about attendance at subsidised and non-subsidised venues. However, the data usually provide only limited information about the types of people who have bought tickets. Box office data often also involves some double counting; for example, unless records are de-duplicated, someone who attends a particular venue once a month is counted 12 times in a year. Survey data, by focussing on the individual, avoid this problem of double counting. Box office data also give us no information about those who do not attend or take part.

Survey data: existing sources

As well as the *Arts in England* surveys commissioned by Arts Council England, the British Market Research Bureau's (BMRB) Target Group Index (TGI) provides another useful source of data on attendance. The Target Group Index is an annual survey with a sample of about 24,000 adults. It measures the percentage of adults in Great Britain who currently attend eight types of arts events. The data provide demographic breakdowns for people who attend plays, opera, ballet, contemporary dance, any performance in a theatre, classical music concerts or recitals, jazz concerts or performances, pop or rock concerts, and art galleries or art exhibitions. Dating back to 1986, TGI data are an important source of information

about trends in attendance. A limitation of these data is that the eight broad artforms provide only an overview of the diverse artistic work attended by audiences. The *Arts in England* surveys cover a wider range of artforms.

Two other sources of data have recently become available. Questions on engagement in a range of leisure and cultural activities during the four weeks prior to interview were included in the UK 2000 Time Use Survey, a multi-purpose survey of approximately 7,500 households commissioned by a number of government departments, including DCMS (Sturgis and Lynn, 1998). The activities included: the cinema (or Film Society or film club); a play, musical or pantomime; the opera; a concert or performance of classical music of any kind; other gig or live music performance (eg pop, rock or jazz concert, blues or folk club); the ballet or a modern or contemporary dance performance; and a museum or art gallery. In addition, all household members aged eight and over completed two detailed 24-hour diaries of their activities on one specified weekday and one weekend day (National Statistics, 2004). In 2002–3 Arts Council England, Sport England and UK Sport jointly sponsored questions on participation in sport and leisure activities in the General Household Survey.

The UK Time Use and the General Household Survey cover, respectively, the UK and Great Britain, thus enabling us to make inter-country comparisons. Both offer an additional dimension to the *Arts in England* series in that they provide information about both the arts and sport (Sturgis and Jackson, 2003a, 2003b; Fox and Rickards, 2004). This latter consideration – a wish to look at engagement across a wide range of cultural and sporting activities – has provided the impetus for a DCMS-led initiative, in collaboration with its sponsored bodies such as Arts Council England, to commission a feasibility study for a survey of participation to cover the whole cultural sector.

Box office and other data

Arts Council England collects information on attendances, as opposed to attenders, from a variety of sources. Each year, we carry out a survey of the arts organisations to which we provide regular funding, which asks for information on the number of people who have attended events in the last year. We also ask about the number of people taking part in education sessions or participatory workshops (Joy et al, 2004).

We also ask artists and organisations who receive lottery funding to provide us with information about the number of people attending or taking part in events and activities which they organise. Examples include the *Year of the artist: evaluation of the programme in England* (Hutton and Fenn, 2002), *The Regional Arts Lottery Programme: an evaluation* (Jackson and Devlin, 2003) and an evaluation which is currently being carried out on our Grants for the arts programme.

Issues in researching audiences and participants

For data to be useful for policy and planning purposes, it should ideally be robust for sub-groups, such as particular age groups or people with young children, and at a regional level. At just over 6,000 people, the *Arts in England* sample is large enough to provide information by gender, 10-year age groups and social grade. We can also analyse the data at a regional level, and Chapter 6 presents findings by region. Analysis by ethnic group requires a different approach, as a sample of the general population does not yield sufficient interviewees from Black and minority ethnic groups to be statistically reliable. In 2002 we commissioned a special survey from ONS, which sampled people from the main Black and minority ethnic groups. We were able to analyse the data by ethnic group and, within ethnic group, by gender and by very broad age groups, but the data were not robust at a regional level (Bridgwood et al, 2003).

A more intractable challenge is how to bring survey data and box office data together, so that the richness of survey information about the people who attend and take part in arts activities can be matched with the detailed box office information by venue and by whether or not the organisation receives public funding. The Arts Councils of England, Scotland, Wales and Northern Ireland have responded to this challenge by collaborating on the Audience Data UK initiative (Aplin et al, 2003). This is a major programme of work that seeks to address many of the problems encountered when working with audience data. For example, work is already under way to develop a set of clear definitions of commonly used terms and concepts for adoption across the whole arts infrastructure, along with a set of guidelines illustrating examples of best practice in the adoption and use of these protocols².

² For further information on this project, please contact the Research Department at the Arts Council's national office.

1.3 National and international comparisons

It has been interesting to compare English attendance and participation levels with those of other countries. Below are some comparisons of our data with findings from surveys undertaken in Scotland, Wales, America, Australia and New Zealand. Readers should bear in mind that differences in question wording in the different surveys may influence the results.

United States of America

The National Endowment for the Arts have collected arts participation data from Americans in 1982, 1985, 1992, 1997 and 2002 via their Survey of Public Participation of the Arts (SPPA). The 2002 SPPA surveyed over 17,000 adults across the United States and included questions about attendance at arts events; listening to or watching arts on television, radio and recordings; exploring arts through the internet; personally performing or creating art; and taking arts-related classes (see Table 1.1 for comparisons with our data). Counting all of the artforms and types of participation in the arts examined in the SPPA, 76% of adults, or 157 million people, had engaged in the arts in the 12 months ending August 2002 (National Endowment for the Arts, 2004).

Table 1.1: Percentage attending various arts events in the last 12 months

Event	USA 2002 (a) %	England 2003 (b) %
Opera or operetta	3	6
Classical music	12	10
Rock or pop	..	20
Jazz concert	11	6
Art, photography or sculpture exhibition	27	22
Play or drama	12 (c)	25
Ballet	4	2
Base	17,135	6,025

Percentages do not total 100% because respondents could mention more than one event

(a) Data from the National Endowment for the Arts (2004)

(b) Data from the 2003 Arts in England survey

(c) Non-musical plays only

New Zealand

Creative New Zealand published their most comprehensive survey of arts participation in 1999 (Creative New Zealand, 1999). This survey includes data on both the creative process and participation as an audience member, reader or listener (Table 1.2).

Table 1.2: Percentage participating various arts events (last 12 months)

Activity	New Zealand 1999 (a) %	England 2003 (b) %
Reading non-fiction	55	38
Reading fiction	52	58
Reading poetry	8	9
Creative writing	6	4
Photography	6	8
Painting	5	13 (c)
Opera	3	*
Ballet	1	*
Base	5,846	6,025

Percentages do not total 100% because respondents could mention more than one event

(a) Data from Creative New Zealand (1999)

(b) Data from the 2003 Arts in England survey

(c) Includes painting, drawing, printmaking or sculpture

Australia

In April 1999, the Australian Bureau of Statistics conducted surveys to obtain information about attendance at some cultural venues and activities throughout Australia (Australia Council for the Arts, 2003). The surveys collected information about the type of venue or activity attended by Australians aged 15 years and over, and the number of times these people had attended over the previous 12 months. While we are unable to make direct comparisons between the data in our report and Australian attendance figures³, it is interesting to observe the proportions of people attending various arts events. Of the total population in Australia:

³ The Australian attendance figures are calculated on national estimates of the population, whereas the Arts in England are calculated on the basis of the survey sample.

- 67% had been to the cinema
- 38% had visited a library
- 21% had visited an art gallery
- 20% had visited a museum
- 17% had been to the theatre
- 16% had been to an opera or musical
- 9% had gone to a dance event

General Household Survey (Great Britain)

In 2002/3 the General Household Survey included a module on sport and leisure, which asks people aged 16 and over, throughout Britain, about their participation in a wide range of sport and leisure activities. The module was commissioned by the Department for Culture, Media and Sport (DCMS), Sport England, UK Sport and Arts Council England to provide a measure of the effectiveness of campaigns encouraging people to take more exercise, and to help monitor the growth or decline of particular sports and leisure activities. Table 1.3 shows findings from the sport and leisure module of the 2002/3 General Household Survey. While we are unable to directly compare these findings with those from our own survey⁴ it is interesting to compare levels of engagement in the arts nationally.

Table 1.3: Percentage participating in various arts events in 2002/3

Event	General Household Survey (last four weeks) (a)		
	England %	Scotland %	Wales %
Reading books	65	62	67
Singing or playing an instrument	11	11	12
Dancing	11	11	11
Painting	9	11	8
Writing stories/poetry	4	4	4
Performing in a play	2	2	2
Base	12,839	756	1,222

*Percentages do not total 100% because respondents could mention more than one event
(a) Data from Fox and Rickards (2004)*

⁴ The Arts in England survey does not ask respondents about their levels of participation in the four weeks before interview.

1.4 Methodology of the Arts in England survey

The Arts in England 2003 survey was carried out between September 2003 and January 2004. Questions were included in the Office for National Statistics Omnibus Survey. ONS carried out face-to-face interviews with a random probability sample of 6,025 adults aged 16 and over living in private households in England. Interviews took place in respondents' homes using computer-assisted interviewing, and the Arts Council England module (one of several unrelated modules) lasted approximately 15 minutes. The response rate was 65%. Further details of the methodology and the sample are included in Appendix 2.

1.5 Using the data

The results presented in this report represent only a fraction of the analysis that is possible. We have worked with our audience development and diversity specialists to explore what the results mean for their work. We have also recently commissioned a health statistician to further analyse the data to explore the relationship between engagement in the arts and health; this report is scheduled to be published in Winter 2005 (Windsor, to be published).

Others have also used the data. The Arts Marketing Association have used the data as a national benchmark to help provide a context for venue-specific data analysis, which are usually in the form of box office data or customer surveys. A team at Oxford University is analysing the data to explore the relationship between arts consumption, focussing initially on music, and social stratification in present day UK. ONS maintains the datasets in the UK Data Archive at the University of Essex, and we would like to encourage others to carry out their own analysis of this rich resource.

1.6 Structure of the report

Chapter 2 explores attendance at arts events. Information on levels of participation in the arts is contained in Chapter 3. Chapter 4 looks at the proportions and characteristics of people accessing the arts through different media (including television, radio and the internet). Chapter 5 gives an overview of people's attitudes to the arts, and the relationship between attitudes and attendance. Finally, in Chapter 6, the regional differences in arts attendance, participation, attitudes and accessing arts through media are explored. The questionnaire is included as Appendix 1.

2 Attendance at artistic and cultural events

Arts Council England is committed to 'bring[ing] the arts to new audiences and new audiences to the arts'; an evaluation of the New Audiences Programme showed that it generated more than four million attendances over four years from 1998 to 2003 (Johnson et al, 2004). This chapter explores attendance at arts events including the proportions and characteristics of the people attending, their frequency of attendance, reasons for attendance and barriers to increased attendance.

2.1 Patterns of attendance

Respondents were asked which, if any, of a range of events they had been to in the last 12 months and in the four weeks before interview. Eight out of 10 (80%) had attended at least one of the arts events listed in the last 12 months. As shown in Table 2.1, going to see a film at a cinema or other venue was the most widespread activity; almost three-fifths (59%) of respondents had done this in the 12 months prior to interview. The next most widely attended events were musicals (26%), carnival, street arts or circus (26%), plays or drama (25%), and art, photography or sculpture exhibitions (22%). We present information on attendance at dance and music events later in the chapter.

Between 2001 and 2003, the proportion of respondents attending the following events increased:

- Film (from 55% in 2001 to 59% in 2003)
- Musicals (from 24% in 2001 to 26% in 2003)
- Carnivals, street arts or circus (from 23% in 2001 to 26% in 2003)
- Visual arts exhibitions (from 19% in 2001 to 22% in 2003)
- Crafts exhibitions (from 17% in 2001 to 19% in 2003)
- Video or electronic art events (from 7% in 2001 to 8% in 2003)

Conversely, there was a decrease between 2001 and 2003 in the proportion of respondents attending the following events in the last 12 months:

- Plays or dramas (from 27% in 2001 to 25% in 2003)
- Cultural festivals (from 10% in 2001 to 8% in 2003)

The decrease in attendance at plays or dramas between 2001 and 2003 is attributed to respondents based in London (see Chapter 6 on regional engagement with the arts). Box office data provided by Society of London Theatre (SOLT) indicates that there were fewer performances in London-based theatres in 2003 than in the previous two years, which no doubt contributed to lower levels of attendance in London.

As with attendance in the last 12 months, a similar pattern of attendance was found for those attending arts events in the four weeks before interview, with film (22%) and visual arts exhibitions (6%) the most widely attended.

The percentage of people watching a film in the four weeks before interview was higher in 2003 (22%) than in 2001 (19%) whereas the percentage of people attending plays (4%) and carnivals (2%) in 2003 decreased slightly when compared with 2001 (5% and 4%, respectively) (Table 2.1).

Table 2.1: Percentage attending various dance events in the last 12 months and four weeks, 2001 and 2003

Event	Last 12 months		Last 4 weeks	
	2001 %	2003 %	2001 %	2003 %
Film at a cinema or other venue	55	59	19	22
Play or drama	27	25	5	4
Musical	24	26	4	4
Carnival, street arts or circus (not animals) (a)	23	26	4	..
Art, photography or sculpture exhibition	19	22	6	6
Craft exhibition	17	19	4	4
Pantomime (b)	13	14
Culturally specific festival	10	8	2	2
Event connected with books or writing	8	8	2	2
Event including video or electronic art	7	8	2	2
Base	6,042	6,025	6,042	6,025

Percentages add to more than 100% because respondents could mention more than one event
 (a) In this table, carnival has been included with street arts and circus so that 2003 figures can be compared with 2001 figures
 (b) Respondents were not asked about attendance at pantomime in the last four weeks

Frequency of attendance

Respondents who said they had attended an arts event or cultural venue in the last 12 months were asked approximately how many times they had done so during that time.

Of the 44% respondents who had visited a library in the last 12 months before interview, nine out of 10 of these library goers (91%) had been to the library at least twice in the last year and 61% had been six times or more. Although both of these figures were lower than those for 2001, when 95% of library goers had been to the library at least twice and 64% had been six times or more, overall attendance at libraries remained stable (falling by just one percentage point since 2001). A recent Museums, Libraries and Archives Council report (MLA, 2004) also noted a reduction in visits to public libraries in England between 1998/9 and 2002/3 (down 6%) although there was a rise in total visits between 2001/2 and 2002/3.

As well as being the most widely attended event, film was also the event attended most often after library going. Almost nine out of 10 film goers (86%) had been to the cinema or other film venue at least twice in the last year, while just over a third (35%) had been six or more times. About three in five of those attending plays or drama (61%), art, photography or sculpture exhibitions (59%), and craft exhibitions (58%) had done so more than once in the last 12 months (Table 2.2).

Carnival was the least frequently attended type of event, with more than three-quarters (76%) of those who had been in the previous 12 months having done so only once. Similarly, a high proportion of people who had attended street arts or circus (66%) or cultural festivals (61%) had done so only once in the last year. This is not surprising, as these types of event can be seasonal, with a choice of perhaps only one or two events a year in some areas.

Table 2.2: Number of attendances in last 12 months, 2003

Event	Once %	Twice %	3–5 %	6–10 %	11 or more %	Base
Film	14	19	32	20	15	3,354
Craft exhibition	42	26	23	7	1	1,134
Art, photography or sculpture exhibition	41	27	21	9	3	1,284
Play or drama	39	29	23	7	2	1,510
Event connected with books or writing	43	23	20	8	6	494
Musical	51	28	16	3	2	1,489
Event including video or electronic art	57	23	12	3	4	409
Culturally specific festival	61	24	13	1	2	474
Carnival (a)	76	18	6	*	*	1,131
Street arts or circus	66	22	8	3	1	652
Library	8	11	19	17	44	2,649
Museum	26	28	29	11	5	2,208

(a) Carnival, and street arts and circus were separated into two separate categories in the 2003 survey

2.2 Music and dance events

Table 2.3 shows that attendance at music events was also fairly widespread. Almost two in five respondents (39%) had attended a live music event in the last 12 months and almost one in 10 (9%) in the four weeks before interview. One in five (20%) respondents had attended a rock or pop event in the last 12 months. Classical music was attended by 10% of respondents in the last year; 6% had gone to an opera or operetta, 6% jazz, 2% folk or country and western, and 2% world music. Other types of music were attended by 7% of respondents (Table 2.3). There was an increase in the proportion of people attending any live music event from 36% in 2001 to 39% in 2003. There was also a small increase between 2001 and 2003 for attendance at rock or pop music events and a small decrease between 2001 and 2003 for 'other music' events.

Table 2.3: Percentage attending music events in the last 12 months and four weeks, 2001 and 2003

Music event	Last 12 months		Last 4 weeks	
	2001 %	2003 %	2001 %	2003 %
Any live music event	36	39	7	9
Rock or pop	18	20	4	4
Classical music	10	10	3	2
Opera or operetta	6	6	1	1
Jazz concert	5	6	2	1
Folk or country and western	3	2	..	1
World music	..	2	..	*
Other music	9	7	..	2
Base	6,042	6,025	6,042	6,025

Respondents could mention more than one event

Almost one in eight respondents (12%) had seen a dance event of some kind in the last 12 months; 4% had attended a contemporary dance performance and 2% a ballet. Other types of dance were mentioned by 7% of respondents (Table 2.4). There were no differences for the proportions of respondents attending these various dance events in 2001 and 2003 except a small increase from 3% to 4% of respondents for contemporary dance.

Table 2.4: Percentage attending dance events (by type) in the last 12 months, 2001 and 2003

Dance event	Last 12 months	
	2001 %	2003 %
All types of live dance performance (a)	12	12
Contemporary dance	3	4
Ballet	2	2
Other dance	7	7
Base	6,042	6,025

Respondents could mention more than one event

(a) In 2001, respondents were asked about attendance at performances of African People's dance and South Asian dance. Less than 0.5% of respondents had attended either of these dance events

Different patterns of attendance were evident for the various musical and dance events included in the survey. For example, classical music was characterised by a high level of repeat attendance, with a third (33%) of attenders having been to a classical music concert three or more times in the last year, compared with 19% of opera goers (Table 2.5). More than half (51%) of those who had been to all other music events had done so only once in the last 12 months.

The small sample sizes for attenders of dance events mean that the results must be treated with caution. However, attendance at dance events appears to be less frequent than that at music events. Around two-thirds (69% and 62%, respectively) of attenders at ballet events and contemporary dance had only been once in the last year, although over a fifth (21%) had attended contemporary dance events three times or more. There were no significant differences in patterns of attendance at music and dance events between 2001 and 2003.

Table 2.5: Number of attendances at music and dance events in last 12 months, 2003

Event	Once %	Twice %	3–5 %	6–10 %	11 or more %	Base
Music						
Classical music	43	24	21	8	5	625
Roots/folk concert (a)	54	17	14	9	6	139
Jazz	55	20	16	6	4	345
Pop or rock	51	23	15	7	4	1,128
Opera or operetta	58	23	13	4	2	369
World music concert (a)	65	17	14	2	2	98
Other music	51	21	13	8	7	418
Dance						
Contemporary dance	62	17	12	6	3	202
Ballet	69	23	7	1	–	111
Other dance	47	17	19	7	10	391

(a) These questions were not asked of 2001 respondents

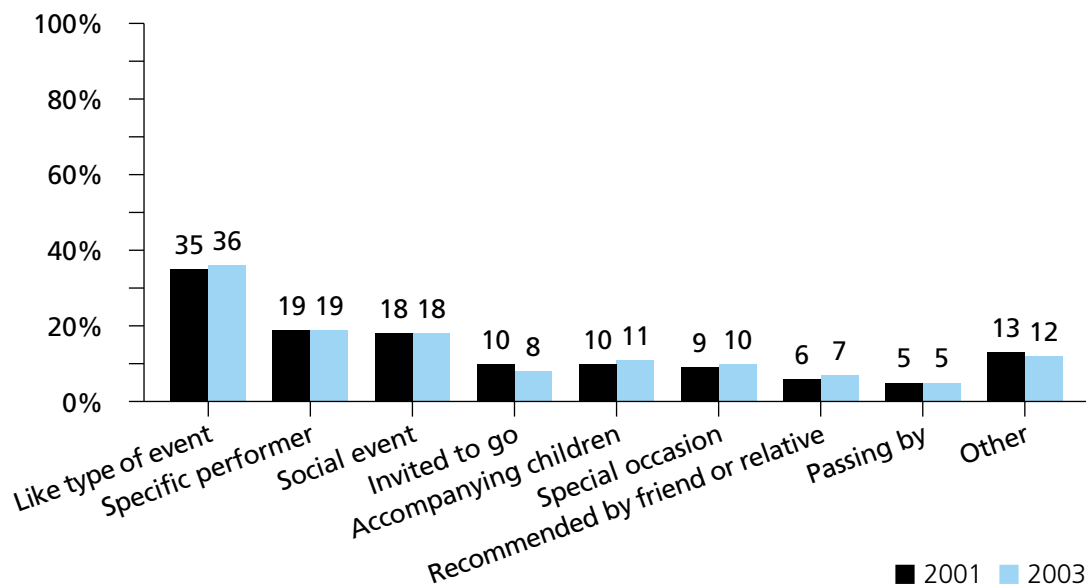
2.3 Reasons for attending

People who said that they had attended at least one of a selected group of arts and entertainment events were asked to specify the last event they had attended and to select their reasons for doing so from a list. The most common reasons given were (Figure 2.1):

- Like going to specific type of event (36%)
- To see specific performer or event (19%)
- As a social event (18%)

These were also the most common reasons given in 2001.

Figure 2.1: Reasons for attending last event, 2001 and 2003



Perceived barriers to increasing attendance

Respondents were asked if they were interested in attending or visiting arts and cultural events more than they did currently. Almost two thirds (63%) said they would be interested in attending more – either more events, or more frequently.

This question was asked of everyone, regardless of whether they had attended an arts event in the last year. Of those who had attended an arts or cultural event in the preceding year, 68% said they would be interested in attending more. Of those who hadn't attended, 44% indicated that they would be interested in doing so, if they could.

All respondents were then shown a list of possible reasons that could prevent people visiting or attending events and asked which applied to them. The most frequently cited reasons were the difficulty of finding time (48%) and cost, mentioned by 34% (Table 2.6). Only 3% said that they might feel uncomfortable or out of place.

There were marked differences between the perceived barriers for those who did wish to attend more than they did currently and those who did not. For those who did wish to increase their attendance, difficulty in finding the time was the reason most frequently expressed (by 58% of respondents). Perhaps unsurprisingly, for those who did not wish to consider attending more than they had been, lack of interest was the most common reason (40%), although almost a third (31%) also said it was difficult to find time.

Cost was an important factor for both groups, mentioned by 41% of those who expressed a desire to increase their attendance and almost a quarter (22%) of those who did not. However, both these figures are lower than those reported in 2001 (45% and 25%, respectively), which suggests that cost is perhaps becoming less important as a barrier to attending more arts events.

Table 2.6: Reasons for not attending more events, by whether would like to attend more events, 2003

Reason	Would like to attend more %	Would not like to attend more %	Total
Difficult to find time	58	31	48
Costs too much	41	22	34
Family pressures	18	7	14
Not really interested	3	40	17
Lack of transport	14	8	12
Health is not good enough	8	9	8
Don't have anyone to go with	9	5	7
Might feel uncomfortable or out of place	3	3	3
Other	8	5	6
None of these	5	13	8
Base	3,739	2,225	6,025

Percentages add to more than 100% as respondents could give more than one reason

The reasons given by respondents for not attending more events also varied according to their gender, age, and socio-economic status (see Tables A.3.1 and A.3.2 in Appendix 3).

- Women were more likely than men to give the following as reasons for not attending more events – cost (39% of women compared with 28% of men), family pressures (16% of women compared with 11% of men) and lack of transport (14% of women compared with 9% of men)
- More than two in five (40%) of respondents from all age groups under the age of 55 mentioned lack of available time compared with less than one in five (20%) of respondents from all age groups aged 55 or over
- Younger people aged 16–24 were more likely than respondents aged 35 or over to mention cost as a reason for not attending (45% of those aged 16–24 said this, compared with fewer than 40% of all other groups aged 35 and over). Similarly, younger people aged 16–24 were more likely than those aged 35 and over to report feeling uncomfortable or out of place (5% compared with fewer than 3% of all other groups aged 35 and over)
- Lack of transport was mentioned by a quarter of those aged 16–24 (25%) and those aged 75+ (24%), compared with less than one in 10 of all other age groups
- Eighteen per cent of those aged 65–74 and 32% of those aged 75 and over gave poor health as a reason
- Respondents employed in managerial and professional occupations were most likely to mention lack of time as a factor in not attending more events (59% compared with less than 48% of all other socio-economic groups)

2.4 Characteristics of attenders

We added together a number of events to explore the differences between arts attenders and non-attenders. A list of these events is included in Appendix 4: Glossary of terms.

Gender

With just a few exceptions, similar proportions of men and women attended most of the events covered by the survey. Women, for example, were more likely than men to have used public libraries (48% had done so, compared with 40% of men) and visited craft exhibitions (mentioned by 20% of women and 17% of men). A higher proportion of men (10%), on the other hand, had been to an event including video or electronic art, compared with 5% of women.

Age

Table 2.7 shows that the proportions of people attending different types of arts event varied by age. Younger people were more likely than older people to have attended film, video or electronic art events, other live music events, and carnivals in the last 12 months. However, there were significant increases between 2001 and 2003 in the percentages attending film for those aged 35 and over. Figures for younger groups attending film remained constant. This suggests that attending a film is becoming more popular with older groups.

People aged 55–64 were more likely than other age groups to have gone to musicals, craft exhibitions, visual arts exhibitions, classical music and opera. Those aged 65 and over were least likely to attend films, live dance events, cultural festivals, events connected with books or writing, and video or electronic art events.

Live dance events had the highest attendance from those aged 16–24 and those aged 55–64 although, it is probable that the nature of the dance event might be different.

The highest proportion of pantomime attenders was among those aged 35–44, probably accompanying their children. Those aged 25–44 were also more likely than other groups to have visited well-known parks or gardens.

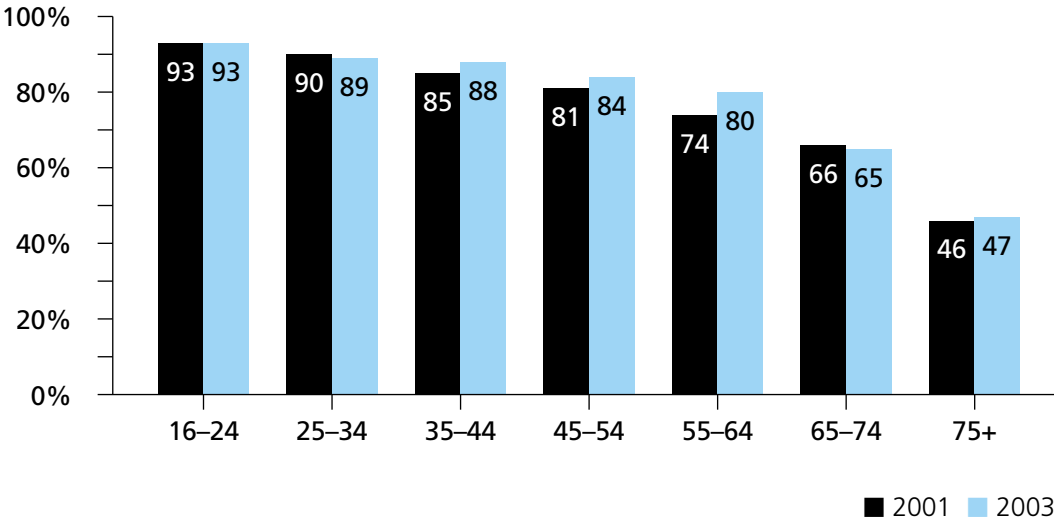
Table 2.7: Percentage attending arts or cultural events in the last 12 months, by age, 2003

Event	16-24 %	25-34 %	35-44 %	45-54 %	55-64 %	65-74 %	75+ %	All %
Film	88	79	73	61	45	31	16	59
Well-known park or gardens	44	54	54	46	48	45	31	48
Public library	43	42	48	46	44	44	40	44
Stately home, castle or garden	30	41	46	45	52	43	32	42
Museum or art gallery	35	39	42	41	40	34	22	37
Other live music event	39	37	35	35	24	14	7	29
Musical	24	24	26	30	30	26	12	26
Play or drama	22	24	28	30	29	23	15	25
Art, photography or sculpture exhibition	21	23	22	25	26	21	11	22
Craft exhibition	8	14	20	23	28	20	14	19
Carnival	21	25	25	18	16	14	9	19
Pantomime	8	13	22	14	15	14	9	14
Live dance event	15	12	13	13	15	10	4	12
Street arts or circus	11	13	15	13	10	6	3	11
Classical music	5	6	7	13	16	15	9	10
Culturally specific festival	8	12	10	10	6	5	1	8
Event connected with books or writing	8	8	9	10	9	7	4	8
Event including video or electronic art	15	11	8	8	5	2	1	8
Opera or operetta	2	4	4	7	10	9	5	6
Jazz concert	5	5	5	8	8	7	3	6
Base	548	960	1,145	896	955	817	704	6,025

Percentages add to more than 100% because respondents could mention more than one event

Taking all the events together, there was a clear association between age and attendance. Younger people were much more likely than older people to have gone to at least one event in the last 12 months, which is a trend matching that of 2001. The proportions of those attending at least one event in the last 12 months ranged from 93% of the 16–24 age group to 47% of those aged 75 and over (Figure 2.2). Although in general, older people were less likely to attend than younger ones, the likelihood of going to classical music concerts tended to increase with age. The survey showed that people who reported a limiting longstanding illness or disability were less likely than other respondents to have attended events. As such illnesses are more common among older people, this may be one reason for their lower levels of attendance. A separate report is exploring the relationship between health and arts attendance in more detail; it is expected to be published by the Arts Council in the first half of 2005 (Windsor, to be published).

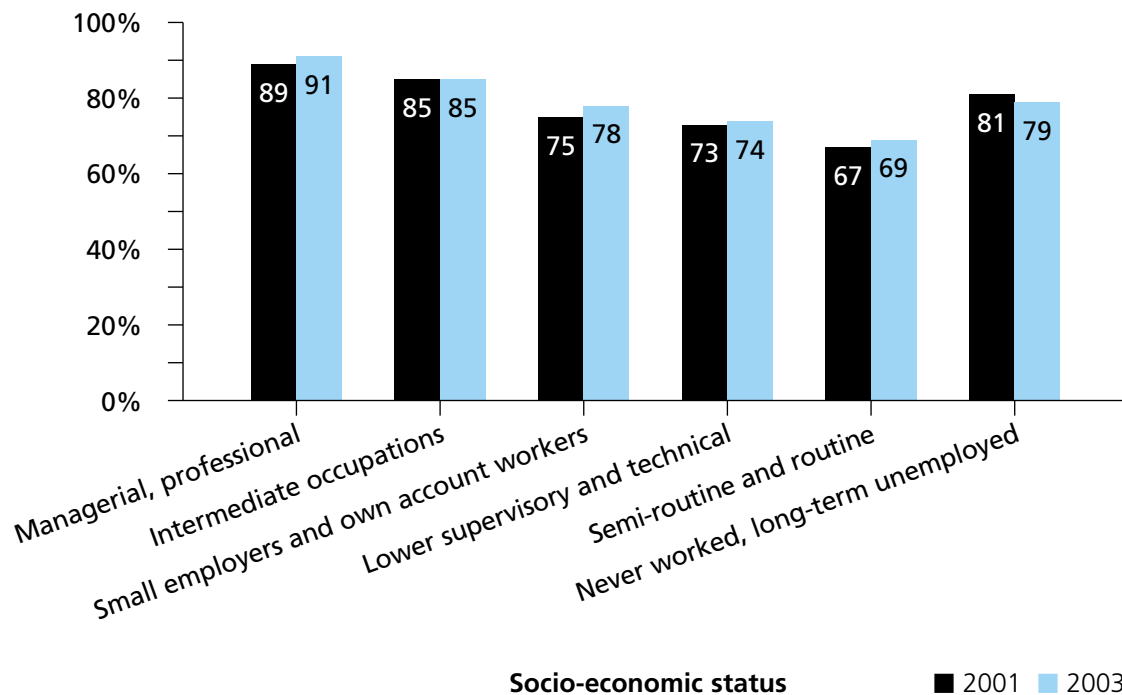
Figure 2.2: Percentage attending at least one event in last 12 months, by age, 2001 and 2003



Socio-economic status

Again, taking all types of events together, there was a clear association between socio-economic status and the likelihood of attendance at arts and cultural events. In 2003, the proportions who reported going to at least one event in the year prior to interview in 2003 ranged from 91% (89% for 2001) of the managerial and professional groups to 69% of those in semi-routine and routine occupations (67% for 2001) (Figure 2.3). A higher proportion of those who had never worked or who were unemployed (79%) reported having attended at least one arts event in comparison to those working in semi-routine and routine jobs (69%).

Figure 2.3: Percentage attending at least one event in the last 12 months, by socio-economic status, 2001 and 2003



People belonging to managerial and professional groups were most likely to have attended:

- a well-known park or garden
- a stately home, castle or garden
- a museum or art gallery
- other live music events
- plays or drama
- musicals
- an art, photography or sculpture exhibition
- a craft exhibition
- a cultural festival
- a classical music concert
- an event connected with books or writing
- an event including video or electronic art
- an opera or operetta

Those belonging to managerial and professional groups, along with those who had never worked or who were unemployed, were most likely to have watched a film (Table 2.8).

There were some differences in attendance levels at particular events between 2001 and 2003. A greater proportion of those working in managerial and professional occupations attended film during the last 12 months in 2003 (71%) compared with 2001 (67%). For those working in 'intermediate' professions there was also an increase in attendance at visual arts exhibitions (from 17% in 2001 to 23% in 2003) and literary or writing events (from 7% in 2001 to 10% in 2003). Art, photography and sculpture exhibitions and craft exhibitions saw increased attendance by those working in semi-routine or routine jobs between 2001 (8% and 11%, respectively) and 2003 (11% and 16%, respectively). There were no significant differences for those working in lower supervisory and technical positions except that a smaller proportion had attended a cultural festival in the previous 12 months (4% in 2003 compared with 7% in 2001) (Table 2.8).

Table 2.8: Percentage attending arts or cultural events, by socio-economic status, 2003

Event	Managerial, professional		Intermediate		Small employers and own account workers		Low supervisory and technical		Semi-routine and routine		Never worked or unemployed		All	
	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Film	71	63	52	49	46	70	59							
Well-known park or gardens	60	52	43	38	38	41	48							
Public library	52	53	37	30	36	48	44							
Stately home, castle or garden	58	49	43	33	30	23	42							
Museum or art gallery	54	42	33	27	23	34	37							
Other live music event	38	29	30	23	22	30	29							
Musical	36	29	24	15	17	22	26							
Play or drama	40	27	24	14	13	22	25							
Art, photography or sculpture exhibition	35	23	21	11	11	19	22							
Craft exhibition	26	19	19	15	16	9	19							
Carnival	20	17	18	20	20	16	19							
Pantomime	17	17	15	13	13	8	14							
Live dance event	15	11	13	10	10	10	12							
Street arts or circus	15	11	10	8	9	7	11							
Classical music	18	10	11	3	4	5	10							
Culturally specific festival	13	8	6	4	5	9	8							
Event connected with books or writing	13	10	5	3	5	10	8							
Event including video or electronic art	10	6	5	6	5	12	8							
Opera or operetta	11	7	6	2	3	2	6							
Jazz concert	10	5	7	3	3	4	6							
Base	2,033	787	434	563	1,757	451	6,025							

Percentages add to more than 100% because respondents could mention more than one event

3 Participation in artistic and cultural activities

This chapter explores participation in arts and cultural activities, including the proportions and characteristics of the people taking part, how often they participated and whether they did so through classes or lessons and clubs or groups.

3.1 Patterns of participation

Respondents were shown a list of arts activities and asked which, if any, they had taken part in themselves (rather than seeing performances or work by other people) during the last 12 months. Overall, almost nine out of 10 people (87%) had participated in at least one of the activities in the last year, slightly more than the 80% who attended an arts event.

Ninety-one per cent of those who had participated in the arts over the past 12 months had also attended at least one arts event during the same period. Just 5% of the people surveyed had neither attended nor participated in the arts in the 12 months prior to interview. The same percentage of people participated in the arts in 2003 as in 2001, although the types of participation had changed slightly (Table 3.1).

As in 2001, literature-related activities were the most commonly reported form of arts participation. Reading for pleasure was the most widespread activity in 2003, with just over seven out of 10 (73%) respondents doing so in the preceding 12 months. Half of the respondents (50%) had bought a novel, work of fiction, a play or poetry for themselves in the last year. Four per cent said they had written stories or plays, and 4% had written poetry during the same period.

After reading for pleasure and buying fiction, plays or poetry, clubbing was the most common activity, mentioned by 23% of people in 2003. Textile crafts (13%) and painting, drawing, printmaking or sculpture (13%) were the next most often reported activities. There was a significant increase between 2001 and 2003 in the number of people creating original artworks or animation using a computer, up from 4% to 10%. There was also an increase in involvement in photography as an artistic activity, up from 6% to 8%. This was mirrored by a small decrease in dance participation. Dance

Table 3.1: Percentage participating in activities in the last 12 months, 2001 and 2003

Artform	Activity	Last 12 months	
		2001 %	2003 %
Literature	Read for pleasure	73	73
	Buy a novel, fiction, play or poetry for yourself	49	50
	Write any stories or plays	3	4
	Write any poetry	3	4
Dance	Clubbing	25	23
	Dance for fitness, such as aerobics	12	10
	Other dance (not fitness class)	8	6
	Contemporary dance (a)	..	2
	Ballet	1	*
Music	Play a musical instrument for own pleasure	9	9
	Sing to an audience (or rehearse)	4	4
	Play a musical instrument to an audience (or rehearse)	3	3
	Write or compose a piece of music	2	1
	Perform in opera or operetta	*	*
Drama	Perform or rehearse in a play or drama	2	2
Visual arts	Painting, drawing, print making or sculpture	14	13
	Photography as an artistic activity	6	8
	Buy any original works of art	6	6
	Make any films or videos as an artistic activity	2	2
Crafts	Textile crafts such as embroidery, sewing etc	14	13
	Buy any original handmade crafts	12	11
	Wood crafts	6	4
	Other crafts such as calligraphy, pottery or jewellery making	4	4
Other	Create original artworks or animation using computer	4	10
	Help with running of an arts/cultural event or arts organisation	4	3
Base		6,042	6,025

Percentages add to more than 100% because respondents could mention more than one activity

(a) Respondents in 2001 were not asked whether they had done contemporary dance, therefore comparisons cannot be made between 2001 and 2003 data

other than ballet and clubbing (and not fitness-related) was an activity for 6% of respondents in 2003, whereas 8% participated in 2001. Ten percent of people had done dance for fitness in 2003, down slightly from 2001 (12%).

Other activities mentioned by more than 5% of respondents were: buying original handmade crafts (11%), playing a musical instrument for pleasure (9%) and buying original works of art (6%).

The 73% of people (4,357) who said they had read for pleasure in the last 12 months were most likely to have read works of fiction, including novels, plays and short stories (77%) and non-fiction/factual literature (49%). Thirty-five per cent of those reading for pleasure had read biographical works and 9% had read poetry.

Looking in more detail at participation in music in the past 12 months, playing a musical instrument was the most common activity, with 9% of our total sample of 6,025 people doing so for their own pleasure. However, just 3% played for an audience. Singing to an audience was reported by a similar 4% of people, although less than 0.5% had rehearsed or performed opera or operetta. In comparison, 2% had rehearsed or performed in a play.

3.2 Frequency of participation

Respondents who said they had participated in an arts activity in the last 12 months were asked how often they had done so (Table 3.2).

People took part in their chosen activities regularly, many doing so weekly. Readers of fiction (56%) and those playing musical instruments (55%) were more likely than other groups to participate at least once a week. Other activities attracting a high proportion of people who took part at least once a week were reading non-fiction (39%), doing textiles, wood or other crafts (35%), painting, drawing, making prints or sculpture (35%) and ballet or other dance (35%). Thirty-four per cent sang to an audience or rehearsed once a week, and 31% created computer artwork or animations with the same regularity.

Performing in plays and helping to run an arts event or organisation were activities most likely to be undertaken once a year (29% and 28%, respectively). However, 24% of people who had performed or rehearsed a play did so weekly, demonstrating that frequency of participation in this type of activity varied enormously.

A lower percentage of people played a musical instrument at least once a week in 2003 than in 2001 (55% as opposed to 62% in 2001). The frequency with which people participated in ballet or other dance increased from 28% dancing at least once a week in 2001 to 35% doing so in 2003.

Table 3.2: Frequency of participation in last 12 months, 2003

	At least once a week %	At least once a month %	Every two or three weeks %	Two or three times a year %	Once a year %	Base
Read fiction	56	17	13	10	3	3,364
Sing or play a musical instrument for pleasure	55	23	9	10	2	500
Read non-fiction	39	25	16	13	5	2,122
Paint, draw, make prints or sculpture	35	26	16	16	5	745
Textile, wood or other crafts	35	21	15	17	8	1,132
Ballet or other dance	35	17	14	19	9	456
Sing to an audience (or rehearse)	34	16	14	17	14	345
Create computer artwork or animations	31	29	15	15	7	513
Write or compose music	31	24	8	19	13	75
Perform or rehearse a play	24	10	9	21	29	102
Read poetry	22	26	19	20	8	421
Take photos or make films as art	21	32	15	20	6	495
Write stories, plays or poetry	17	20	16	22	14	374
Help run arts event or organisation	17	8	15	22	28	189
Read a biography	16	21	19	25	16	1,544
Buy books	6	26	26	28	10	2,943

Percentages add to more than 100% because respondents could mention more than one activity

3.3 Characteristics of arts participants

We added together the arts-related activities to distinguish between arts participants and non-participants. A list of these activities is included in Appendix 4: Glossary of terms.

Gender

A larger proportion of women than of men had participated in arts activities during the 12 months prior to interview. Taking all the activities together, 90% of women participated compared with 84% of men. There were some marked differences in the types of activity in which men and women took part.

Women were more likely to read for pleasure (78% of women had done so, compared with 67% of men) and to buy a novel or book (56% had done so, compared with 43% of men).

Of those who read for pleasure (4,357 people), women were more likely than men to have read fiction (83% compared with 68%) and poetry (11% compared with 7%), whereas men were more likely to have read non-fiction (56% as opposed to 43%). Men were also more likely to have written stories or plays (4% compared with 3%).

Everyone in our sample (6,025 people) was asked in more detail about their participation in music and dance. Women were more likely than men to have:

- danced for fitness (16% compared with 2%)
- done other dance (not fitness related) (7% compared with 5%)

Men, however, were more likely than women to have been clubbing (25% compared with 22%).

A higher proportion of men than of women reported engaging in the following musical activities:

- playing a musical instrument for their own pleasure (11% compared with 8%) or for an audience (4% compared with 2%)
- writing music (2% compared with 1%)

In the visual arts, crafts and media, men were more likely to have:

- done wood crafts such as woodturning, carving or furniture-making (8% compared with 1%)
- used computers to generate original artworks or animation (11% of men had done so, in comparison with 9% of women)
- made films or videos (3% compared with 1%)

Men were also more likely to have done photography as an artistic activity (9% in comparison with 7%) but the percentage of women doing photography increased from 4% in 2001 to 7% in 2003.

Women were more likely than men to have:

- done textile crafts (23% of women compared with 1% of men)
- bought any original handmade crafts (15% compared with 6%)
- done any painting, drawing, print making or sculpture (15% of women in comparison with 11% of men)
- done other crafts (6% compared with 2%)

The remaining four activities (singing to an audience, buying original works of art, doing contemporary dance and helping to organise or run an arts or cultural event) showed no significant gender differences.

Differences between men and women can also be seen in relation to the type of music sung, played and performed (Table 3.3).

Among those singing or playing an instrument (31% of people), women more commonly reported singing, playing, and performing classical music (41% of women compared with 21% of men) and choral music (19% compared with 11%). Men, on the other hand, were considerably more likely to have been involved in rock and pop music (50% in comparison with 31% of women, and to have sung, played or performed jazz (12% compared with 8%).

Table 3.3: Type of music sung, played or performed by gender, 2003

Type of music	Men %	Women %	All %
Classical	21	41	31
Choral	11	19	15
Jazz	12	8	10
Rock or pop	50	31	40
World music	6	7	7
Other	31	26	29
Base	2,595	3,430	6,025

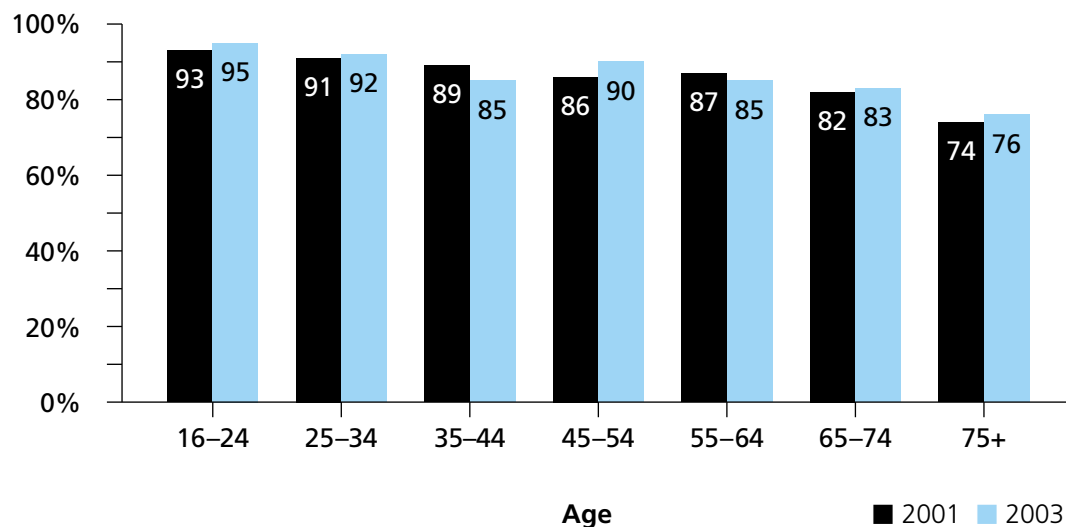
Percentages add to more than 100% as respondents could give more than one reason

Age

Ninety-five per cent of 16–24 year-olds had participated in an arts activity over the preceding 12 months, giving this group the highest overall participation rate (Figure 3.1). A higher than average number of 25–34 year-olds also took part in arts activities (92%), followed by those who were 45–54 year-olds (90%).

A comparison with 2001 shows a small decrease in the participation of 35–44 year-olds, from 89% to 85%, but this is balanced by an increase in the percentage of 45–54 year-olds participating (86% to 90%). There was an increase in the percentage of people of 75 and over participating (74% to 76%) but despite this, as in 2001, they were still the least likely of all age groups to have participated in an arts activity.

Figure 3.1: Percentage participating in at least one activity in last 12 months, by age, 2001 and 2003



Those in the 16–24 age group were the least likely to read for pleasure (66%), the only activity in which they were less likely than those in the other groups to participate. They reported the highest levels of participation in a wide range of activities and were most likely to have:

- gone clubbing (67%)
- painted, drawn, made prints or sculpted (25%)
- created original artworks or animation using a computer (19%)
- played a musical instrument for their own pleasure (17%) or for an audience or in a rehearsal (7%)
- performed or rehearsed a play or drama (5%)
- written any music (4%)

The figures for attendance at arts events show a different pattern. There were only four types of event which 16–24 year-olds were more likely to attend than other age groups: films, events including video or electronic art, live dance events and other live music events (Table 2.7).

Beyond the 16–24 age group, differences in participation levels become far less marked (Table 3.4). There was, for example, no clear association between age and participation in activities such as:

- helping to run an arts event
- singing to an audience
- wood crafts
- crafts other than textile or wood crafts
- ballet
- dance other than ballet

People of 75 and over were more likely to participate in three of the activities than they were in the others. Reading for pleasure (71%), buying a novel, fiction, play or poetry for themselves (31%) and textile crafts (15%) were the most popular activities with this age group. They were least likely of all the age groups to have participated in many of the activities (see Table 3.4 below). As noted in Chapter 2, the lower levels of attendance and participation in arts activities for those aged 75 and over reflect a relationship between age and reporting a limiting illness or disability.

Table 3.4: Percentage participating in arts activities, by age, 2003

Activity	16-24 %	25-34 %	35-44 %	45-54 %	55-64 %	65-74 %	75+ %	All %
Literature								
Read for pleasure	66	74	72	78	75	71	71	73
Buy a novel, fiction, play or poetry for yourself	45	57	53	53	53	46	31	50
Write any stories or plays	5	5	4	3	3	3	2	4
Write any poetry	6	6	3	4	3	4	2	4
Dance								
Clubbing	67	48	22	13	4	2	2	23
Do any other dance (but not fitness class)	7	5	5	8	7	7	4	6
Contemporary dance (a)	4	2	1	2	2	1	1	2
Do any ballet	1	*	1	1	*	*	*	*
Music								
Play a musical instrument for own pleasure	17	8	9	11	7	5	4	9
Sing to an audience (or rehearse)	6	3	4	5	4	4	3	4
Play a musical instrument to an audience (or rehearse)	7	3	3	4	2	2	1	3
Write or compose a piece of music	4	2	2	1	*	*	*	1
Drama								
Perform in a play or drama (or rehearse)	5	1	2	2	2	1	1	2

Table 3.4: Percentage participating in arts activities, by age, 2003 continued

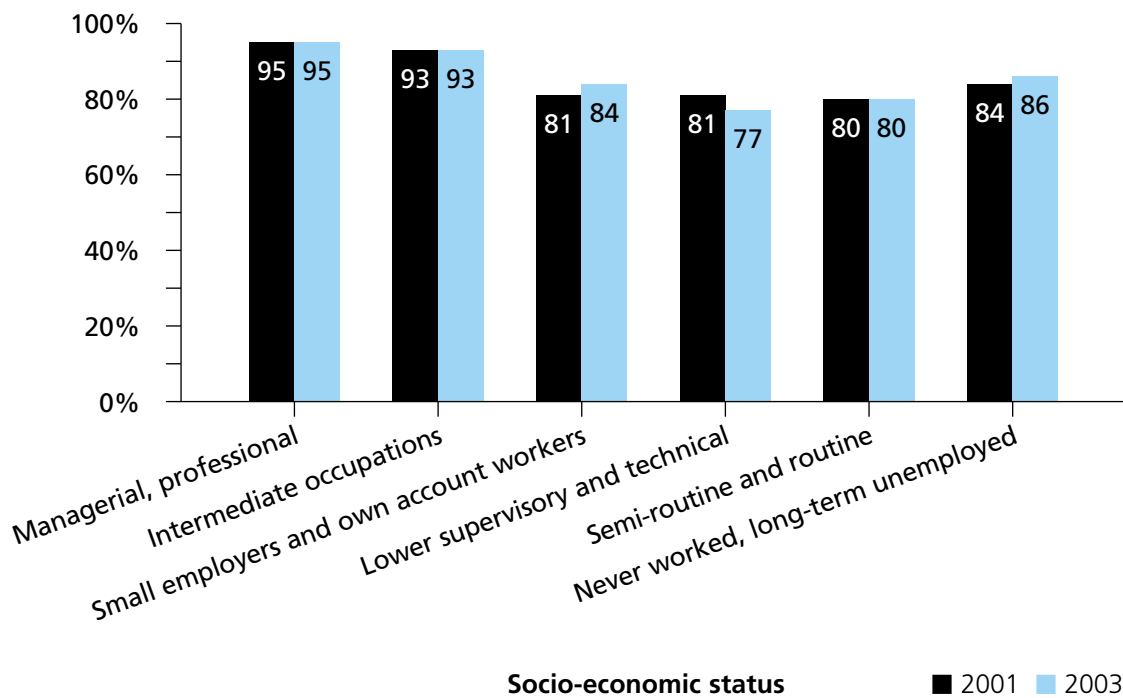
Activity	16-24 %	25-34 %	35-44 %	45-54 %	55-64 %	65-74 %	75+ %	All %
Visual arts								
Painting, drawing, print making or sculpture	25	14	12	11	11	10	8	13
Photography as an artistic activity	10	7	7	9	9	6	5	8
Buy any original works of art	4	5	9	9	6	5	1	6
Make any films or videos as an artistic activity	4	3	1	2	2	1	*	2
Crafts								
Textile crafts such as embroidery, sewing etc	11	9	11	14	16	18	15	13
Buy any original handmade crafts	9	12	12	15	11	10	4	11
Wood crafts	5	3	4	4	6	5	4	4
Other crafts such as calligraphy, pottery or jewellery making	6	5	4	5	4	3	2	4
Other								
Create original artworks or animation using computer	19	11	9	11	8	4	2	10
Help with running of an arts/cultural event or arts organisation	5	4	3	3	2	3	2	3
Base	548	960	1,145	896	955	817	704	6,025

Percentages add to more than 100% because respondents could mention more than one activity
(a) Respondents in 2001 were not asked whether they had done contemporary dance, therefore comparisons cannot be made between 2001 and 2003 data

Socio-economic status

We looked at whether participation rates varied according to socio-economic status (Figure 3.2). Of those classified as belonging to managerial or professional socio-economic groups (see Appendix 4: Glossary of terms), 95% had participated in the arts. The group with the lowest percentage of participants was that for semi-routine and routine occupations (80%). This range is the same as it was in 2001, and although there is some variation within groups between 2001 and 2003, none of the differences are significant.

Figure 3.2: Percentage participating in at least one activity in the last 12 months, by socio-economic group, 2001 and 2003



Those who had never worked or were long-term unemployed had the highest participation rates in many of the activities and this group was the most likely to have:

- gone clubbing (42%)
- painted, drawn, made prints or sculpted (22%)
- used a computer to create artworks/animation (17%)
- played a musical instrument for an audience (7%) or for their own pleasure (16%)
- written stories and plays (9%)
- rehearsed or performed in a play (5%)

Those respondents employed in the managerial and professional socio-economic group were most likely to have purchased artworks. Sixty-five per cent had bought a novel, work of fiction, play or poetry in the last 12 months, while 15% had bought original/handmade crafts and 11% had bought original works of art.

3.4 Participation through classes, lessons and groups

Respondents were asked if they had taken any classes or lessons in a range of arts activities during the last 12 months (Table 3.5).

Ten per cent of respondents had taken part in at least one class or lesson in at least one of these activities in the past 12 months – those aged 16–24 were the most likely to have done so (18%). The most common artform activities in this group were drama or dance (7%) and music, singing or playing an instrument (6%). The 55–64 year-olds had the second highest percentage of participants in classes or lessons, with 10% having taken part in the 12 months prior to interview. Painting, drawing or other visual art were the most common classes or lessons (3%), followed by drama and dance, musical activities and craft (2% in each category).

Table 3.5: Percentage taking part in arts lessons or classes in the last 12 months, by age, 2003

Activity	16–24 %	25–34 %	35–44 %	45–54 %	55–64 %	65–74 %	75+ %	All %
Music, singing or playing an instrument	6	2	3	2	2	1	1	3
Drama or dance	7	2	2	3	2	1	1	3
Creative writing	2	*	1	*	*	1	–	1
Photography or film-making	3	1	*	1	1	*	*	1
Painting, drawing or other visual arts	4	1	1	2	3	3	2	2
Craft	1	1	2	1	2	2	2	2
Other arts classes or lessons	1	1	1	1	1	1	1	1
Participated in any arts classes	18	7	8	9	10	8	6	10
Base	548	960	1,145	896	955	817	704	6,025

Respondents could mention more than one activity

In total, 9% of respondents reported participating in arts activities through clubs or groups (Table 3.6). The 16–24 year-olds were again the group most likely to have participated in this way (16%). Drama, theatre or dance groups were the most common activity for those aged 16–24 (6%), followed by music-making groups, other than choirs or vocal groups (5%) and painting, drawing, or other visual arts group (4%).

Overall, choirs or vocal groups were the most commonly attended club or group (3%). They were most likely to be attended by those aged 65–74.

As with the overall levels of participation, women were more likely than men to have taken classes or lessons (11% compared with 7%) and to have participated in clubs or groups (10% compared with 8%).

Table 3.6: Percentage taking part in arts clubs or groups in the last 12 months, by age, 2003

Activity	16–24 %	25–34 %	35–44 %	45–54 %	55–64 %	65–74 %	75+ %	All %
Choir or vocal group	3	1	2	3	3	4	2	3
Other music-making group	5	2	2	2	2	1	1	2
Drama, theatre or dance group	6	1	2	2	2	2	1	2
Writers' group	1	–	1	*	*	1	*	*
Photography or film-making group	1	1	1	1	1	1	*	1
Painting, drawing or other visual arts group	4	1	2	2	3	3	3	2
Other arts groups	1	1	1	2	2	2	1	1
Participated in any arts clubs or groups	16	6	8	9	10	10	6	9
Base	548	960	1,145	896	955	817	704	6,025

Respondents could mention more than one activity

Respondents who were long-term unemployed or who had never worked were the most likely to have participated in classes or lessons in:

- music, singing or playing an instrument (7%)
- drama or dance (7%)
- photography or film (4%)

They were also the most likely to attend clubs and groups in drama, theatre or dance (6%) and other music-making (5%).

There were no other clear associations between socio-economic group and participation in classes and lessons or clubs/groups. However, it is worth noting that respondents from the managerial and professional group were as likely as unemployed people to participate in a choir or vocal group (both 4%) or a writers' group (both 1%).

4 Viewing and listening through audio-visual and online media

Access to technological platforms such as the world wide web, digital broadcasting and DVDs is increasingly widespread. The majority of households now have access to technology which makes it possible to listen to or watch the arts on demand. Figures from the 2002/3 General Household Survey showed that 99% of households in Great Britain had a television, 89% a video recorder and 83% a CD player. Thirty-two per cent of households now own a DVD player (National Statistics, 2004).

Internet usage has increased – in the first quarter of 2004, 49% of households in the UK had access to the internet from home. However usage of the internet is not universal – as of April 2004, 39% of adults had never used the internet (National Statistics, 2004).

This chapter looks at the proportions and characteristics of people who had experienced the arts via a medium other than live attendance in the four weeks before interview, and how they compare with live arts attenders.

4.1 Accessing art through audio-visual media in the last four weeks and online media in the last 12 months

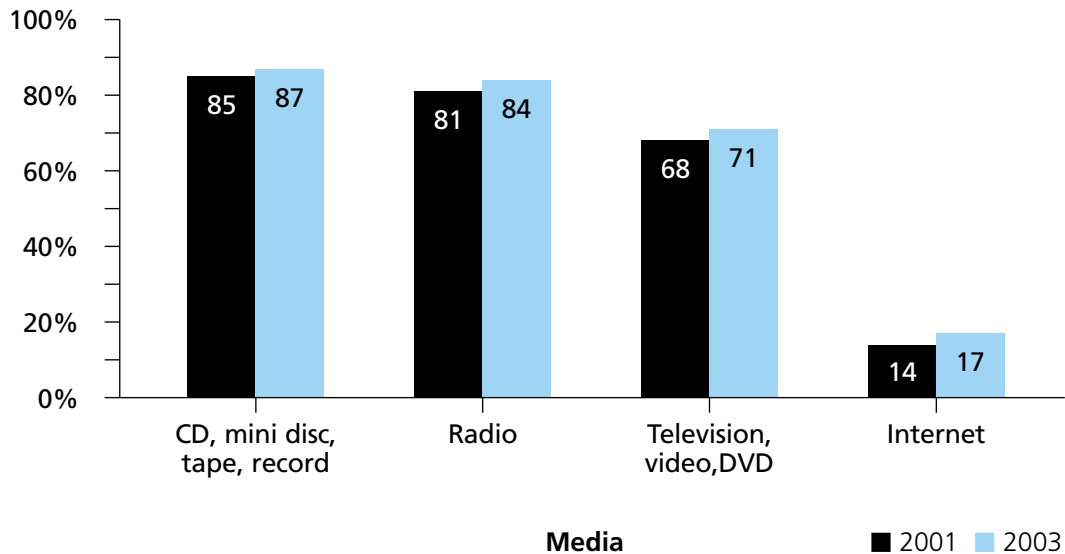
All but a small proportion of responding adults had accessed art through recorded or live media in the four weeks preceding the interview. There were small increases in the proportions accessing the arts via the different media in 2003 compared with 2001. This was partly due to adding four new options to the list of genres:

- world music
- soul and dance music
- Asian radio stations
- Black radio stations

In 2003 the highest proportion had accessed the arts on CD, mini disc, tape or record (87% of respondents), followed by radio (84%) and television, video or DVD (71%) (Figure 4.1). In total, 96% of respondents had accessed the arts through one or more of these media in the last four weeks.

Seventeen per cent of respondents said they had accessed one of the 10 listed artforms via the internet in the last 12 months. This represents an increase in the numbers viewing or listening to the arts – in 2001, 14% of our sample had used the internet to access the arts in the 12 months prior to interview.

Figure 4.1: Percentage accessing the arts through audio-visual media in last four weeks and online media in last 12 months, 2001 and 2003



Rock or pop music was most likely to be viewed or listened to through all of the audio-visual and online media (Table 4.1). Soul and dance music (added as an option in 2003) was the second most common genre watched on television, video or DVD (18%) and the internet (4%). Classical music was the second most common genre accessed via CD, mini disc, tape or record (40%) and radio (32%).

Of the eight genres asked about in both 2001 and 2003, the proportion of respondents watching rock and pop on television increased from 45% to 48%. Listening to classical music on CD, mini disc, tape or record declined from 42% to 40% but increased on television from 14% to 16%. The proportion of respondents listening to plays on CD, mini disc, tape or record decreased from 5% to 4% and those watching plays on television declined from 27% to 25%. This decline may be due to the increasing blurring of genre boundaries in television programming between drama, documentary and plays. Approximately one in 20 respondents had listened to poetry or book readings on CD, mini disc tape or record and radio (5% and 6%, respectively) and 2% of respondents had watched poetry or book events

on television. *The Big Read* was broadcast on BBC2 during October to December 2003 – during the fieldwork period. The other notable television literature initiative in the last 12 months – the *Richard & Judy* book club – took place from January to March 2004, just after the fieldwork period.

Table 4.1: Percentage accessing arts through audio-visual and online media by artform, 2003

Artform	Last 4 weeks			Last 12 months
	CD, mini disc, tape, record %	Radio %	TV, video, DVD %	Internet %
Rock or pop music	68	66	48	12
Classical music	40	32	16	2
Opera or operetta	12	7	4	*
Jazz music	18	14	5	2
World music	15	12	7	3
Soul and dance music	36	29	18	4
Poetry or book reading	5	6	2	1
Plays, excluding films, TV dramas and comedies	4	12	25	1
Asian radio stations (a)	n/a	4	n/a	n/a
Black radio stations (a)	n/a	4	n/a	n/a
Dance	n/a	n/a	7	1
Works of visual arts	n/a	n/a	n/a	5
None of these	13	16	29	83
Base	5,979	5,979	5,978	5,979

Percentages add to more than 100% because respondents could mention more than one artform

(a) Respondents were asked for the first time in 2002 whether they had listened to Asian or Black radio stations, therefore comparisons cannot be made between 2001 and 2003 data

It is possible to compare the proportion of people accessing certain genres via media with the proportion of people attending the same art at a live venue.

In 2003, the proportion of people using media to access art during the four weeks prior to interview was generally higher than the proportion experiencing the same types of art at a live venue during the last 12 months.

For instance, 40% of the sample had listened to classical music on CD, mini disc, tape or record in the last four weeks, compared with 10% who attended a live classical performance in the last year. Fourteen per cent had listened to jazz on the radio in the last four weeks, compared with 6% who had attended a jazz performance in the last 12 months.

Two genres showed higher or similar proportions of respondents attending live events when compared with live or recorded media. Eight per cent of those who took part in the survey had attended an event connected with books or reading in the last 12 months, compared with 5% who had listened to books on CD, mini disc, tape or record and 2% who had watched a poetry or book reading or performance on the television. Twenty-five per cent of respondents had attended a play in the last 12 months – the same proportion who had watched a play on television in the last four weeks.

4.2 Characteristics of viewers and listeners

Gender

Slightly more men than women accessed the arts via each genre: for example, 88% of men listened to the arts on CD, mini disc, tape or record compared with 86% of women. Twenty-one per cent of men had viewed or listened to the arts on the internet in the last year, compared with 14% of women. This reflects the overall trend in internet usage where greater proportions of men than women are likely to access the internet (National Statistics, 2004).

Age

Arts consumption through audio-visual media showed a clear relationship with age (Figure 4.2). Viewing or listening to the arts via all media was most widespread among the youngest respondents, those aged 16–24. Figure 4.2 shows that the consumption of the arts via media declined with age. A steady decrease can be seen in consumption levels after the age of 54. The exceptions to this trend were watching the arts on television, video or DVD; this drops sharply after the age of 24. Eighty-one per cent of 16–24 year-olds watched the arts on TV compared with 74% of 25–34 year-olds, and even lower proportions in the older age groups.

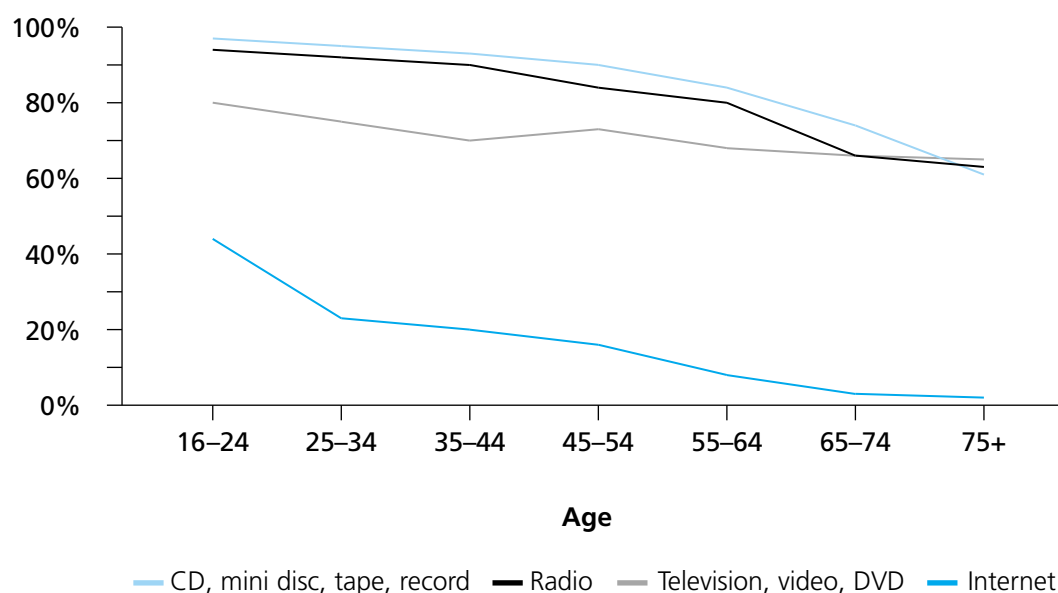
Internet usage also declined with age: 46% of 16–24 year-olds had accessed the arts via the internet compared with 26% of 25–34 year-olds. Thirty-six per cent of those under 35 had accessed the arts over the

internet. This compares with just 4% of those over the age of 54 who had accessed the arts over the internet.

Comparing levels of access between 2001 and 2003, there were increases in the proportion of those aged over 44 listening to the arts on CD, mini disc, tape or record – up from 71% to 77%. There were also increases for those accessing the arts via the internet:

- those aged 16–24 increased from 39% in 2001 to 46% in 2003
- those aged between 35 and 54 increased from 12% in 2001 to 17% in 2003
- those aged 75 and over increased from 1% in 2001 to 3% in 2003

Figure 4.2: Percentage of respondents viewing and listening to the arts via audio-visual media, by age and medium, 2003



Socio-economic status

Although there were variations between different socio-economic groups, consumption of the arts through audio-visual media was high in all of them. With the exception of the internet, around two-thirds of respondents from all socio-economic groups had used audio-visual media to view or listen to artistic or cultural material.

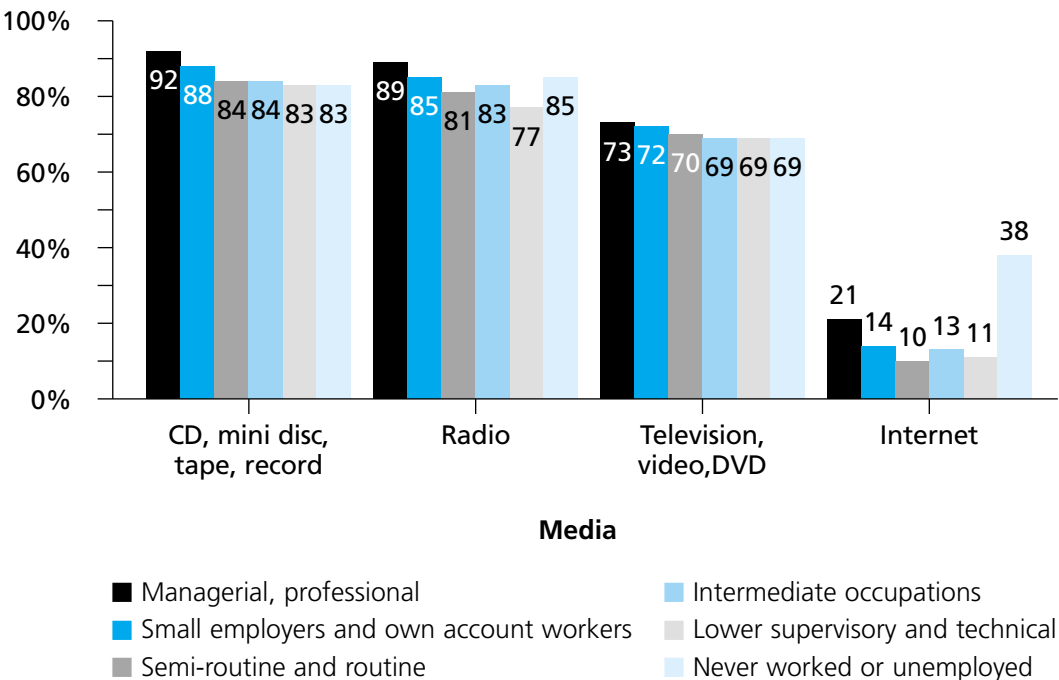
Figure 4.3 shows that a greater proportion of those employed in managerial and professional occupations had listened to the arts on CD, mini disc, tape or record (92%) compared with those in semi-routine and routine occupations

where 83% had done so. Eighty-nine per cent of those in managerial and professional occupations had listened to the arts on the radio compared with 77% of those engaged in semi-routine and routine occupations.

Comparing 2001 with 2003, there were increases in the proportion of those from intermediate occupations and small employers and own account workers watching the arts on television (from 67% to 72% and 62% to 70%, respectively). There was also an increase in those from lower supervisory and technical occupations (from 77% in 2001 to 83% in 2003) and those who had never worked or were unemployed (from 79% in 2001 to 85% in 2003) listening to the arts on the radio.

The growth in the proportion of people accessing the arts via the internet came from those who had never worked or were unemployed and managerial and professional occupation groups. Thirty-eight per cent (an increase from 32% in 2001) of respondents that had never worked or were unemployed, and 21% (up from 16% in 2001) of respondents within managerial and professional occupation groups had used the internet to view or listen to the arts. As in 2001, the smallest proportion was from small employers and own account workers, 10% of whom had accessed the arts via the internet in 2003.

Figure 4.3: Percentage viewing and listening to the arts through audio-visual media, by socio-economic status, 2003

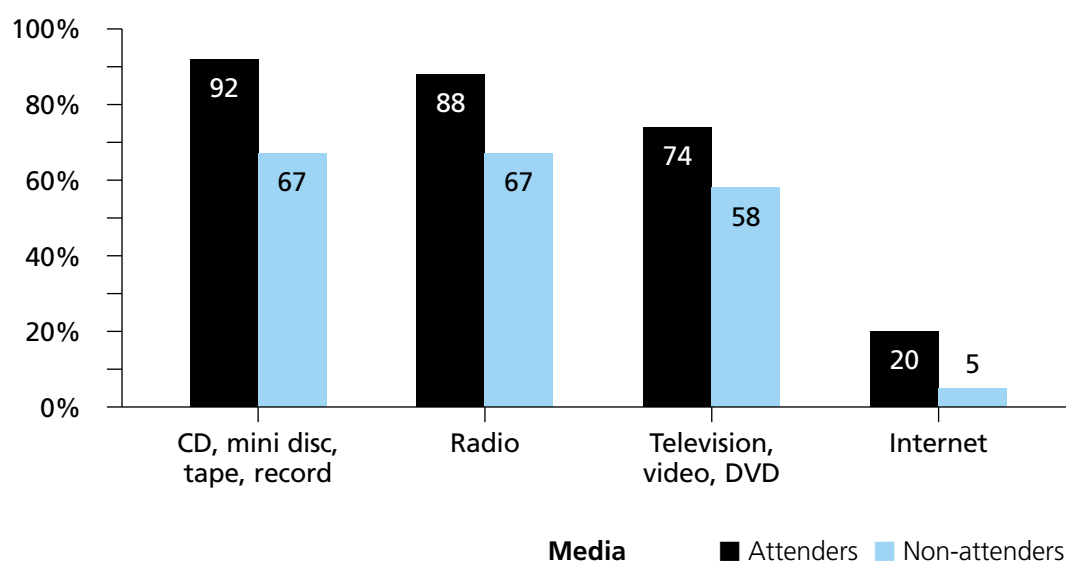


4.3 Relationship between live attendance and consumption of the arts via audio-visual media

Of those who had attended at least one live arts event in the last year, 98% had also accessed the arts via audio-visual media in the last four weeks. This compares with a slightly lower proportion (87%) of those who had not attended a live arts event in the previous 12 months but who had accessed the arts via audio-visual media in the last four weeks.

Figure 4.4 shows that across every type of medium, greater proportions of arts attenders than of non-attenders had accessed the arts via audio-visual media. Of those who attended an arts event at least once in the last year, 92% had listened to the arts on CD, mini disc, tape or record, compared with 67% of respondents who had not attended in the last year. Similarly 74% of those who attended an arts event in the last year had watched the arts on TV, video or DVD, compared with 58% of those who had not attended in the last year. However, over half of non-attenders had viewed or listened to the arts via every type of medium except the internet.

Figure 4.4: Percentage viewing or listening to the arts via audio-visual media, by attendance status, 2003



4.4 Using the internet to book tickets or find out information about arts events

Respondents were asked whether, in the last 12 months, they had used the internet to find out about or order tickets for arts events. Sixteen per cent of those taking part in the survey said they had done so. This represents a significant increase in the percentage finding out information about or buying tickets for an arts event over the internet in the past year: the survey in 2001 found that 9% of respondents had done so.

Gender and age

In 2003, a greater proportion of women than men used the internet to book tickets (17% compared with 15%). Those aged 25–34 (25%) were most likely to have booked tickets or found out about events on the internet, while only 1% of those over 74 had done so.

Comparing 2001 with 2003 shows a marked increase in the proportions of respondents aged between 16 and 64 booking tickets or finding out about events on the internet.

Table 4.2: Percentage booking tickets or finding information about arts events via the internet, by gender and age, 2001 and 2003

Artform	Bought tickets or found out information		Base	
	2001 %	2003 %	2001 number	2003 number
Male	10	15	2,625	2,571
Female	8	17	3,417	3,414
16–24	11	23	525	539
25–34	15	25	1,025	955
35–44	11	22	1,141	1,137
45–54	10	18	963	892
55–64	6	10	837	950
64–74	3	4	819	813
75+	*	1	732	699
All	9	16	6,042	6,025

Socio-economic status

As with general viewing or listening to the arts via the internet, finding out about or booking tickets for arts events via the internet varied between the socio-economic groups. Twenty-seven per cent of the managerial and professional occupation group had bought tickets for arts events in this way compared with 9% in lower supervisory or technical occupations and 6% of those in semi-routine and routine occupations.

Perceived barriers to attendance

Respondents were asked which from a list of reasons prevented them from visiting or attending more events. There were some differences in responses to this question according to whether the respondent had accessed the arts through live or recorded media. Those who had accessed the arts through audio-visual media were more likely to say they found it difficult to find the time (49% of media users compared with 19% of non-media users), it costs too much (35% compared with 18%) and family pressures prevent them from attending (14% compared with 10%). People who had not accessed the arts through the media in the last 12 months were more likely to say they were not really interested (34% of non-media users compared with 16% of media users) and their health is not good (24% compared with 7%) – this last reason may well be age-related, since data presented earlier in this chapter showed how media usage declined in the older age groups.

5 Attitudes to the arts and cultural activities

5.1 Attitudes to the arts and cultural activities

People who took part in the survey were shown a series of statements about arts and cultural activities, and asked to what extent they agreed or disagreed with them. The results showed some interesting variations in attitudes, in terms of personal engagement, general support and views on public funding.

We found a fairly even split between those who agreed that 'the arts play a valuable role in my life' (39%) and those who disagreed (37%); other respondents had no firm view. However, 77% did not believe they would feel out of place in an art gallery, museum or theatre.

There was consensus about the role that arts and cultural activities play within local communities. Ninety-six per cent agreed that 'libraries provide a valuable service to their local community' and almost two-thirds (64%) felt that 'if my area lost its arts and cultural activities, the people living here would lose something of value'.

Respondents also showed general agreement with statements about the contribution that the arts make to the country as a whole, and the importance of engaging schoolchildren in arts activities:

- Three-quarters (75%) thought that the arts play a valuable role in the life of the country
- Arts from different cultures were thought to contribute a lot to this country by almost three-quarters of respondents (74%)
- All but a minority believed schoolchildren should have the opportunity to learn to play a musical instrument or participate in other arts activities (97%)

As shown in Table 5.1, there were no significant differences from responses given in the 2001 survey.

Table 5. 1: Percentage agreeing with views about the arts, 2001 and 2003

Statement	Strongly agree or agree		Neither agree nor disagree		Disagree or strongly disagree		Don't know		Base	
	2001 %	2003 %	2001 %	2003 %	2001 %	2003 %	2001 %	2003 %	2001 %	2003 %
All schoolchildren should have the opportunity to learn to play a musical instrument or participate in other arts activities	97	97	1	2	1	1	1	1	6,035	5,975
The arts play a valuable role in the life of the country	73	75	16	16	9	8	3	3	6,034	5,975
Arts from different cultures contribute a lot to this country	72	74	17	15	8	7	4	3	6,033	5,975
The arts play a valuable role in my life	62	39	17	23	17	37	5	1	6,033	5,975
If my area lost its arts and cultural activities, the people living here would lose something of value	37	64	22	18	40	15	1	4	6,033	5,975
I would feel out of place in an art gallery, museum or theatre	14	14	8	8	76	77	2	1	6,032	5,975
Libraries provide a valuable service to their local community	96	96	3	2	1	1	1	1	6,032	5,975

5.2 Attitudes to public funding

Seventy-nine per cent of people interviewed agreed that arts and cultural projects should receive public funding (Table 5.2), an increase of five percentage points on the proportion that agreed in the 2001 survey.

However, respondents showed a noticeable contrast in their attitudes to public investment at a local and national level. While 21% felt that the amount of public money spent on the arts in this country was too high, only 9% said this about their own area. Conversely, 25% felt that spending was too low in their area, compared with 17% who said this about the country as a whole.

More than two-fifths of people believed that the amount of funding was about right in their area (42%) and in the country (44%).

Table 5.2: Percentage agreeing with statements about public funding of the arts, 2003

Statement	Strongly agree or agree %	Neither agree nor disagree %	Disagree or strongly disagree %	Don't know %	Base
Arts and cultural projects should receive public funding	79	11	8	2	5,974

Statement	Much too high or too high %	About right %	Too low, much too low %	Don't know %	Base
The amount of public money spent on arts in my area is...	9	42	25	24	5,976
The amount of public money spent on arts in this country is...	21	44	17	18	5,976

5.3 Characteristics of respondents

Gender

There were some differences between the attitudes expressed by men and women. For example, although both sexes supported schoolchildren's access to the arts, women were more likely than men to agree or strongly agree that 'all schoolchildren should have the opportunity to learn to play a musical instrument or participate in other arts activities' (98% of women, compared with 95% of men).

Forty-two per cent of women agreed that 'the arts play a valuable role in my life', compared with 36% of men. Women were also more likely than men to feel comfortable in an art gallery, museum or theatre. Almost four out of five women (79%) disagreed with the statement 'I would feel out of place in an art gallery, museum or theatre', in comparison to three out of four men (75%).

Age

Young people aged 16–24 were more likely than older respondents to think that the amount of public money spent on the arts and cultural activities at both a local and national level was too low. Almost a third (30%) of this age group felt that spending at a local level was too low and a fifth (20%) felt that spending at a national level was too low.

Despite younger people having higher levels of engagement with the arts (both as attenders and participants), those aged 16–24 were the most likely to agree that they would feel out of place in an art gallery, museum or theatre. Twenty-three per cent of this age group agreed with the statement, compared with 10% of those aged 45–64.

In addition, the 2001 survey suggested that young people were the least likely to feel that the arts had an important role in either their lives or that of the country, and the findings in 2003 indicate similar results. Respondents aged 25–34 were the least likely to agree that the arts play a valuable role in their lives (34%), while those aged 16–24 were the least likely to agree that the arts play a valuable role in the life of the country (66%). Table 5.3 shows that the people most likely to agree with both statements were those aged 45–54 (46% and 80%, respectively).

Table 5.3: Percentage agreeing that the arts play a valuable role in their lives and in the life of the country, by age, 2003

Statement	16-24 %	25-34 %	35-44 %	45-54 %	55-64 %	65-74 %	75+ %	All %
The arts play a valuable role in my life								
Strongly agree or agree	35	34	38	46	42	39	37	39
Neither agree nor disagree	24	29	26	21	19	17	17	23
Strongly disagree or disagree	40	36	34	33	38	42	44	37
The arts play a valuable role in the life of the country								
Strongly agree or agree	66	75	73	80	78	75	73	75
Neither agree nor disagree	25	17	18	13	12	11	13	16
Strongly disagree or disagree	7	6	7	6	9	10	9	8
Base	539	950	1,137	888	949	813	699	5,975

Socio-economic status

When asked to consider if people would lose something of value if their area lost its arts and cultural activities, we found that 76% of people in managerial or professional occupations agreed they would, compared with 55% of those in semi-routine and routine occupations (see Appendix 4: Glossary of terms for definitions of socio-economic groups).

There was more agreement from people in managerial or professional groups that there should be public funding of arts and cultural projects. Almost nine out of 10 (89%) respondents in these groups agreed with the statement, compared with 71% of respondents employed in semi-routine and routine occupations.

People in lower supervisory and technical socio-economic groups were more likely than others to agree that expenditure on the arts was too high – both local and national expenditure. Fifteen per cent of these people felt spending in their local area was too high, in contrast to 6% of those from managerial or professional occupations, while 31% of people in lower supervisory and technical socio-economic groups felt that spending at a national level was too high, compared with 15% from managerial or professional occupations.

Eighty per cent of people from managerial or professional occupation groups agreed that arts from different cultures contribute a lot to this country. Those in semi-routine and routine groups were less inclined to agree (67%).

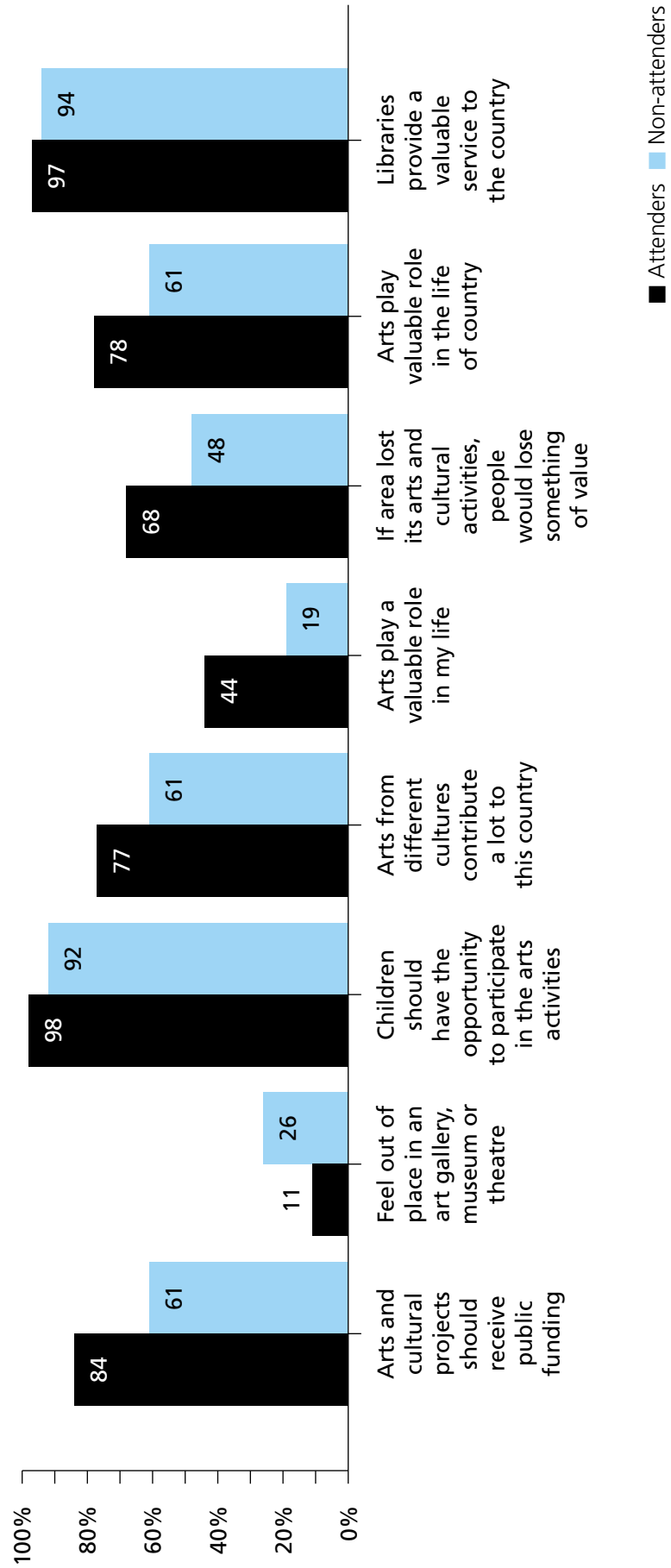
5.4 Relationship between attitudes and attendance

The attitudes of those who had attended an arts event in the preceding 12 months differed slightly from those who had not. Attenders were more likely than non-attenders to agree with the range of statements about the role, value and relevance of the arts.

As might be expected, non-attenders were more likely to agree that they would feel out of place in an art gallery, museum or theatre; 26% said they would, compared with 11% of attenders (Figure 5.1).

Only 61% of non-attenders agreed that arts and cultural projects should receive public funding, in contrast to 84% of those who had attended an arts event in the last year. Non-attenders were also less likely to believe that if their area lost its arts and cultural activities, people would lose something of value (48%, compared with 68% of attenders).

Figure 5.1: Percentage agreeing with attitude statements, by attendance status, 2003



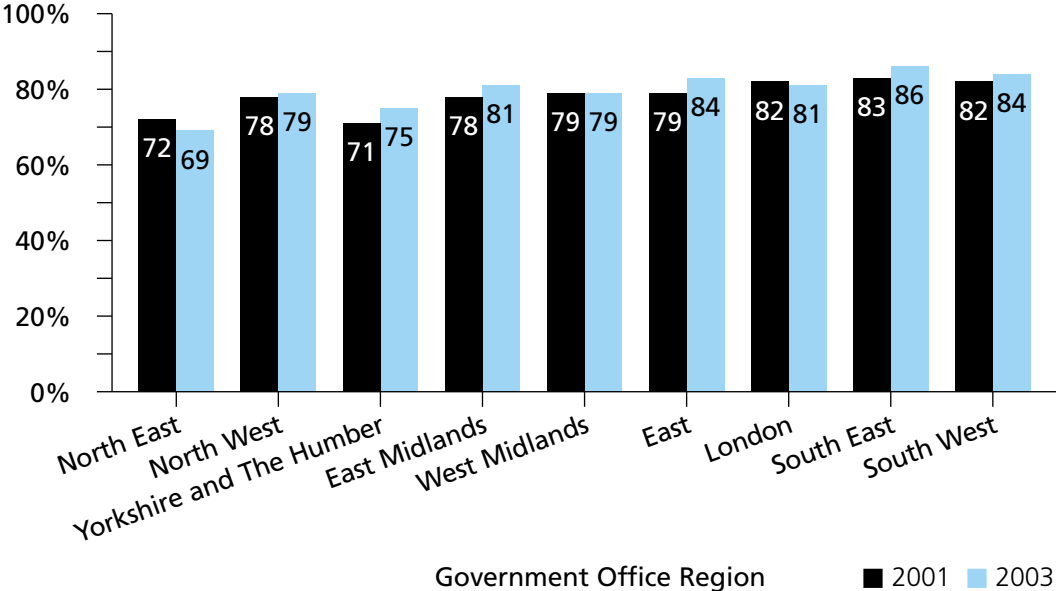
6 Regional engagement with the arts

This chapter looks at regional patterns of attendance, participation and attitudes towards the arts and cultural events, and access to the arts via audio-visual media.

6.1 Attendance at artistic and cultural events

The proportion of people who had attended at least one arts event in the 12 months before they were interviewed varied across the nine regions, ranging from 69% in the North East to 86% in the South East (Figure 6.1). With the exception of the East region, where the percentage attending increased from 79% to 84%, none of the other differences between 2001 and 2003 are statistically significant.

Figure 6.1: Percentage attending at least one arts event in last 12 months, by Government Office Region, 2001 and 2003



Looking across the individual arts and cultural events, respondents from London and the South East were more likely than those from other regions to have gone to several types of event (Table 6.1). For example:

- Londoners were more likely to have seen an exhibition or collection of art, photography or sculpture (31%, compared with 24% or fewer in other regions)
- A higher proportion of Londoners had been to a cultural festival (14%, compared with 9% or fewer in other regions)
- People from London and the South East were more likely to have visited a museum or art gallery (44% and 43%, respectively, compared with 38% or fewer from other regions)

It is worth noting that the higher attendance in London and the South East may be attributable to the higher concentration of arts facilities available in parts of these areas. People from the South East and East regions, in particular, may be within travelling distance of London and therefore able to access the arts events and facilities in the capital.

- The highest proportion of people attending a carnival was in the South West (32%, compared with 20% or fewer in other regions)
- People from the North East were least likely to have visited a well-known park or garden (36%, compared with 43% or more in other regions)

There were some differences in the levels of attendance at arts and cultural events between 2001 and 2003. As reported in Chapter 2, the percentage of people going to see a film has risen from 55% to 59% since 2001. This was true for most regions, with the North West, Yorkshire and The Humber, East and South East regions all reporting a significant rise in film attendance (the increases ranged from five percentage points to eight percentage points).

Other increases in regional attendance between 2001 and 2003 are given below:

- People in the North West and East regions were more likely to have attended an exhibition or collection of art, photography or sculpture in 2003 (both showed a rise of six percentage points)
- Those living in the South West and East regions were more likely to have been to an event including video or electronic art in 2003 (with a rise of four and five percentage points, respectively)

Table 6.1: Percentage attending arts and cultural events, by Government Office Region, 2003

Event	North		Yorkshire and The Humber		East Midlands		West Midlands		East London		South East		South West		England	
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
A film at a cinema or other venue	51	60	55	57	57	60	65	67	65	67	54	59				
Exhibition or collection of art, photography or sculpture	18	21	17	16	18	22	31	24	31	24	24	22				
Craft exhibition	13	17	15	22	19	20	16	22	16	22	22	19				
Event including video or electronic art	6	6	6	7	5	9	10	8	10	8	9	8				
Event connected with books or writing	8	7	7	9	6	7	12	9	12	9	9	8				
Public library	35	47	38	41	45	49	46	45	46	45	45	44				
Museum/art gallery	34	38	32	34	34	38	44	43	44	43	36	37				
Stately home/castle	32	38	40	48	40	44	37	49	37	49	47	42				
Well known park or garden	36	43	45	53	46	43	51	52	51	52	53	48				
Carnival	10	18	14	19	19	19	15	20	15	20	32	19				
Street arts and circus (not animals)	8	12	8	9	10	10	11	13	11	13	15	11				

Table 6.1: Percentage attending arts and cultural events, by Government Office Region, 2003 continued

Event	North		Yorkshire and The Humber		East Midlands		West Midlands		East London		South East		South West		England		
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	
Cultural festival	7	7	6	9	9	9	6	6	14	8	8	8	8	8	8	8	8
Musical	19	22	20	24	23	23	30	30	28	28	34	34	24	24	26	26	26
Pantomime	17	13	13	17	14	14	14	14	8	8	17	17	16	16	14	14	14
Play/drama	17	25	22	25	21	21	27	27	27	27	29	29	28	28	25	25	25
Opera/opera	3	6	4	3	5	5	6	6	8	8	8	8	6	6	6	6	6
Classical music concert	4	10	6	8	10	10	13	13	13	13	12	12	10	10	10	10	10
Jazz concert	3	4	4	5	5	5	4	4	10	10	6	6	9	9	6	6	6
Other live music event	26	29	27	32	29	29	29	29	27	27	31	31	32	32	29	29	29
Live dance event	10	9	11	14	12	12	15	15	12	12	11	11	14	14	12	12	12
Base	339	870	628	560	618	618	663	663	694	694	973	973	680	680	6,025	6,025	6,025

Percentages add to more than 100% because respondents could mention more than one artform

- People interviewed in the North East were more likely to have attended a pantomime in 2003 (10% in 2001, compared with 17% in 2003)
- Respondents in the East Midlands were more likely to have attended a musical in 2003 (18% in 2001, compared with 24% in 2003)
- In the East region, people were more likely to have attended a live dance event in 2003 (11% in 2001, compared with 15% in 2003)

However, some regions reported a decrease in the level of attendance at arts events:

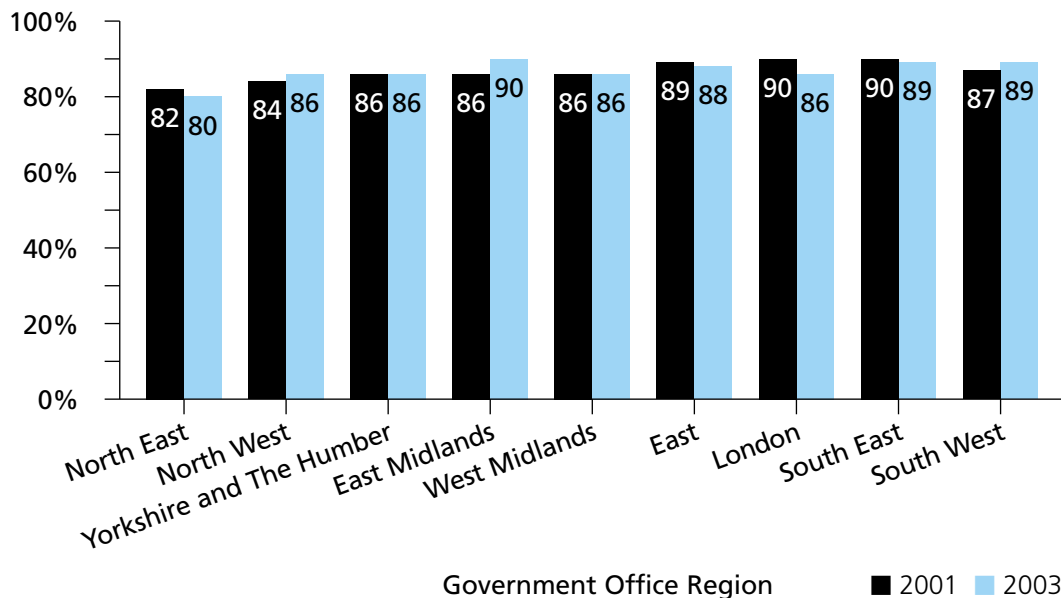
- Our sample in the West Midlands were less likely to have attended an event connected with books or writing in 2003 (6% in 2003, compared with 9% in 2001)
- Londoners were less likely to have been to a play or drama in 2003 (27% in 2003, compared with 33% in 2001)
- Respondents in London were also less likely to have been to a live dance event in 2003 (12% in 2003, compared with 16% in 2001)
- People interviewed in Yorkshire and The Humber, the East region (both with a decrease of three percentage points) and the South East (with a decrease of four percentage points) were less likely to have been to a cultural festival in 2003

Although it is not possible to analyse the data at a sub-regional level, it is important to remember that there will be some variations within individual regions, with some regions, for example, having a greater rural population than others.

6.2 Participation in artistic and cultural activities

The differences in levels of participation between the nine Government Office Regions were slightly less marked than for attendance. The proportions participating in at least one activity ranged from 80% of respondents in the North East to 90% in the East Midlands (Figure 6.2). There was little difference in regional levels of participation between 2001 and 2003; however, London did show a significant decline (decreasing by four percentage points), whereas the East Midlands showed a significant increase (increasing by four percentage points).

Figure 6.2: Percentage participating in at least one arts activity in last 12 months, by Government Office Region, 2001 and 2003



- The proportions of people who had read for pleasure in the last 12 months ranged from 67% in the North East to 76% in the South East, although the differences between individual regions were not always significant
- People from the North East were least likely to have bought a novel, fiction, play or poetry for themselves (40%, compared with 47% or more in other regions)
- The proportions of people who had done textile crafts in the last 12 months ranged from 10% in London to 17% in the East region. Again, the differences between individual regions were not always significant

- People from the North East (19%) were significantly less likely to have gone clubbing in the last 12 months than people from the North West (27%), Yorkshire and The Humber (25%), the East Midlands (24%) and the South East (24%).

Regions showed broadly similar levels of participation for other activities, the differences between them amounting to only a few percentage points. For example, the proportion that had helped with the running of an arts or cultural event or arts organisation ranged from 2% in each of the regions of the North East, West Midlands and the East, to 5% in London (Tables 6.2–6.6).

There were some regional differences in the levels of participation in arts activities between 2001 and 2003. For example, people in the West Midlands were more likely to have written stories or plays in 2003, rising to 4% from 2% in 2001.

Other increases in regional participation between 2001 and 2003 are:

- People in the East Midlands were more likely to have read for pleasure in 2003 (rising by eight percentage points)
- Photography as an artistic activity has increased in England since 2001. There has been a significant increase in this activity in the North East, North West, Yorkshire and The Humber and the East Midlands (with the East Midlands rising by six percentage points and the others by three)
- All regions reported an increase in creating original artworks or animation using a computer between 2001 and 2003. People in the North West, South East and the East region were significantly more likely to have taken part in this activity in 2003 (rising by eight, eight and six percentage points, respectively)

However, some regions reported decreases in the levels of participation in some arts activities from 2001 to 2003:

- Londoners were both less likely to have read for pleasure (decreasing by five percentage points) and to have bought a novel, book of stories, poetry or play for themselves (decreasing by seven percentage points) in 2003
- People in the South East were less likely to have done textile crafts such as embroidery, crocheting or knitting in 2003 (a fall of three percentage points)

Table 6.2: Percentage participating in literature activities in last 12 months, by Government Office Region, 2003

Artform	Activity	North		Yorkshire and The Humber		East Midlands		West Midlands		East London		South East		South West		England	
		%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Literature	Read for pleasure	67	71	70	75	71	74	73	76	75	73	75	73				
	Buy a novel, fiction, play or poetry for yourself	40	51	48	50	48	47	50	54	52	50	52	50				
	Write any stories or plays	3	3	3	4	4	4	5	3	4	4	3	4				
	Write any poetry	2	3	4	5	3	3	5	5	5	5	5	4				
Base		339	870	628	560	618	663	694	973	680	694	973	680	6,025			

Respondents could mention more than one artform

Table 6.3: Percentage participating in dance and drama activities in last 12 months, by Government Office Region, 2003

Artform	Activity	North		Yorkshire and The Humber		East Midlands		West Midlands		East London		South East		South West		England	
		%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Dance, drama and voluntary arts	Clubbing	19	27	25	24	21	21	21	23	24	24	22	23				
	Ballet	*	*	*	*	*	*	*	1	1	1	*	*				*
	Other dance not fitness class)	6	6	6	7	6	7	7	7	7	7	5	6				6
	Dance for fitness	6	12	11	9	7	11	10	12	12	8	10	10				10
	Do contemporary dance	1	1	2	3	2	3	2	2	2	1	2	2				2
	Perform (or rehearse) in play or drama	2	2	1	2	2	2	2	2	3	2	2	2				2
	Help with running of an arts/cultural event or arts organisation	2	4	3	4	2	2	2	5	3	4	3	3				3
Base		339	870	628	560	618	663	694	973	680	6,025						

Percentages add to more than 100% because respondents could mention more than one artform

Table 6.4: Percentage participating in music activities in last 12 months, by Government Office Region, 2003

Artform	Activity	North		Yorkshire and The Humber		East Midlands		West Midlands		East London		South East		South West		England	
		%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Music	Sing (or rehearse) to an audience for a performance	3	4	3	5	5	5	5	5	5	4	4	4	4	4	4	4
	Play (or rehearse) musical instrument to an audience	2	2	2	4	4	4	3	4	4	4	4	4	4	4	4	3
	Play musical instrument for own pleasure	5	10	7	11	10	10	10	10	7	10	10	10	10	10	10	9
	Write any music	-	2	1	2	2	2	1	2	2	1	1	1	1	1	1	1
Base		339	870	628	560	618	663	694	973	680	6,025						

Respondents could mention more than one artform

Table 6.5: Percentage participating in visual arts activities in last 12 months, by Government Office Region, 2003

Artform	Activity	North		Yorkshire and The Humber		East Midlands		West Midlands		East		London		South East		South West		England				
		%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%			
Visual arts	Painting, drawing, printmaking or sculpture	8	13	11	11	12	11	15	13	16	14	13	13	16	14	13	13	14	14	13		
		6	8	5	5	6	6	10	10	8	9	8	10	8	9	8	8	9	9	8	8	
		1	1	1	1	2	2	2	3	2	2	2	3	2	2	2	2	2	2	2	2	2
		6	11	8	8	7	7	11	10	11	12	12	10	11	11	12	10	12	12	10	10	10
Base	339	870	628	628	560	618	663	694	973	680	680	694	973	680	680	6,025	6,025	6,025	6,025	6,025	6,025	

Respondents could mention more than one artform

Table 6.6: Percentage participating in crafts activities in last 12 months, by Government Office Region, 2003

Artform	Activity	North		Yorkshire and The Humber		East Midlands		West Midlands		East		South		England	
		East %	West %	East %	West %	East %	West %	East %	West %	East %	West %	East %	West %	East %	West %
Craft activities	Textile crafts such as embroidery, crocheting or knitting	11	12	15	14	14	17	10	14	14	13	13	13		
	Wood crafts such as wood turning, carving, furniture making	3	4	3	6	6	6	3	4	4	4	4	4		
	Other crafts such as calligraphy, pottery or jewellery making	2	4	4	5	3	5	2	4	4	5	4	4		
	Buy any original works of art for yourself	2	6	4	6	6	7	6	7	6	8	6	6		
	Buy any original/handmade crafts such as pottery or jewellery for yourself	7	9	11	12	10	10	11	13	13	14	11	11		
Base		339	870	628	560	618	663	694	973	973	680	6,025			

Respondents could mention more than one artform

6.3 Attitudes to the arts and cultural activities

As described in Chapter 5, people who took part in the survey were shown a series of statements about the arts and cultural activities, and asked to what extent they agreed or disagreed with them (see Appendix 1: The questionnaire).

Some statements generated a high level of consensus. As with the national response (97%), almost everyone from across the regions agreed that 'all schoolchildren should have the opportunity to learn to play a musical instrument or participate in other activities'. The percentage of people agreeing with this statement ranged from 95% in Yorkshire and The Humber, the East and London, to 99% in the East Midlands (Table 6.7).

General attitudes

Respondents were asked whether they would feel out of place in an art gallery. There was consistent disagreement with this statement throughout the regions, with an average of just over three-quarters of responding adults saying that they would not feel out of place in an art gallery. People from Yorkshire and The Humber were most likely (18%), and respondents from the South East, South West and East regions were least likely (11% for each region) to agree with this statement.

Interviewees were also asked whether arts from different cultures contribute a lot to this country. People from London were most likely (83%) and those from the North East least likely (65%) to agree with this statement.

Table 6.7: Percentage agreeing with views about the arts by Government Office Region, 2003

Statement	North East %		North West %		Yorkshire and The Humber %		East Midlands %		West Midlands %		East %		London %		South East %		South West %		England %	
All schoolchildren should have the opportunity to learn to play a musical instrument or participate in other arts activities	96	97	95	99	97	95	95	97	95	97	97	95	95	97	97	97	97	97	97	97
The arts play a valuable role in the life of the country	64	73	68	72	72	68	72	72	72	72	72	72	82	79	79	79	79	79	79	75
Arts from different cultures contribute a lot to this country	65	69	70	75	74	70	75	74	74	74	74	74	83	76	76	75	75	75	75	74
The arts play a valuable role in my life	24	38	32	37	40	32	37	40	40	40	38	51	43	40	40	40	40	40	40	39
If my area lost its arts and cultural activities, the people living here would lose something of value	53	65	58	64	65	58	64	65	65	65	61	67	67	67	67	67	67	67	67	64
I would feel out of place in an art gallery, museum or theatre	17	13	18	15	15	18	15	15	15	15	11	15	11	11	11	11	11	11	11	14
Libraries provide a valuable service to their local community	95	97	96	98	96	96	98	96	96	96	96	95	96	96	96	98	98	98	98	96
Arts and cultural projects should receive public funding	72	81	75	78	77	75	78	77	77	77	76	85	82	82	82	82	82	82	82	79
Base	339	870	628	560	618	628	560	618	663	694	973	680	680	680	680	680	680	680	6,025	6,025

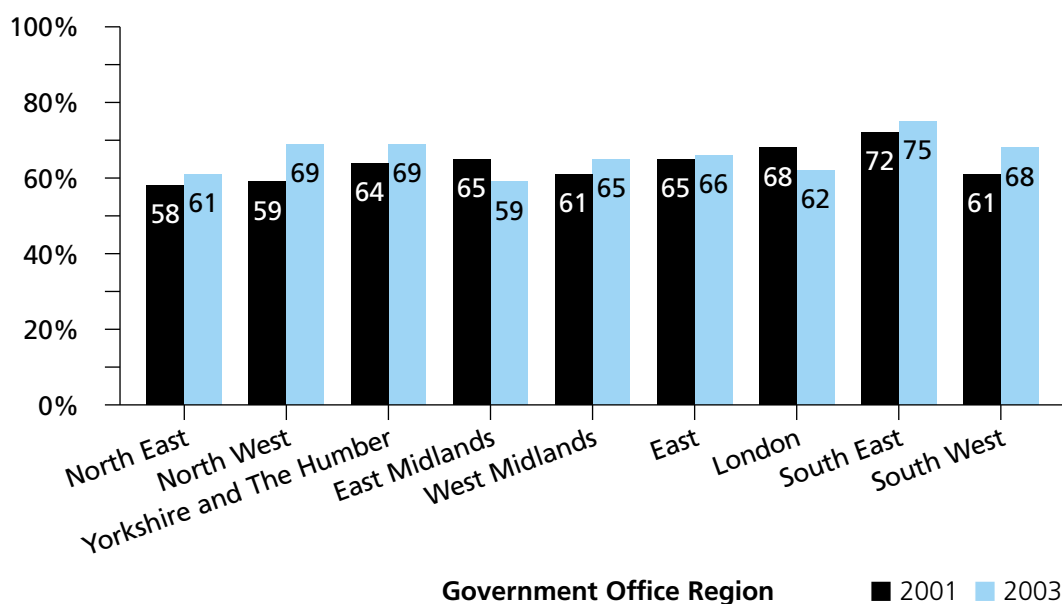
Availability of artistic and cultural events

Respondents were asked which of a series of statements best described the availability of facilities and activities, such as theatres, museums, concerts and exhibitions, in their local area. The statements were:

- almost all of these activities/facilities are available locally
- some of these activities/facilities are available locally
- these activities/facilities are not available locally but I can get to them fairly easily
- these activities/facilities are not within easy reach

Figure 6.3 shows that a high proportion of people from all regions agreed that some or almost all of the activities or facilities were available locally. However, respondents from the South East (75%) were significantly more likely to say this than other regions. Compared with 2001 figures, people in the North West and South West (a rise of 10 percentage points and seven percentage points, respectively) were more likely to agree, and respondents in the East Midlands and London were less likely to agree (a decrease of six percentage points in both regions) with this statement in 2003. This finding could be due to increasing expectations and demand, rather than an actual decline in provision.

Figure 6.3: Percentage agreeing that some or almost all activities or facilities are available locally, by Government Office Region, 2001 and 2003



Public spending on arts and cultural activities

Respondents were asked to consider arts spending in their local area and in the country as a whole. As noted in Chapter 5, respondents were more likely to think that spending on the arts in their local area was too low, compared with money spent on the arts nationally (Figure 6.4). Interestingly, the proportions saying so have generally decreased since 2001. For example, a third of respondents (33%) from the North West thought that public spending on arts and cultural activities was too low in their area in 2001, compared with 28% in 2003.

Only 7% of people in the South East thought that public spending was too high in their area, compared with 20% of those in the North East (Table 6.8). Generally, there was little change from 2001 in the proportions of respondents agreeing with this statement across all regions, with the exception of the North East and East Midlands. In the North East, agreement with the statement had risen by nine percentage points and in the East Midlands it had fallen by four percentage points since 2001.

Similar proportions from across the regions believed that national spending on the arts was 'about right'; nationally, 44% thought this. Respondents from the South East were most likely (49%) and respondents from Yorkshire and The Humber least likely (39%) to agree (Table 6.9). Again, the proportions of people thinking this have not changed remarkably since 2001, with the exception of the East and West Midlands. In 2003, there were significantly higher proportions of respondents who thought that national spending on the arts was about right in these regions (with a rise of seven percentage points in the East Midlands and eight in the West Midlands).

The disparity between attitudes on public spending in the respondents' local area and the country as a whole varied between regions (Figure 6.4 and Tables 6.8–6.9). For example, in London and the South East, the proportion believing that spending on the arts was too low locally was only two to three percentage points higher than the figure believing it was too low nationally. However, in all other regions, the proportion agreeing that spending was too low in their area was at least five percentage points higher than for those who thought it was too low nationally. The biggest differences were in the North East (14 percentage points) and West Midlands (12 percentage points).

Figure 6.4: Percentage agreeing that the amount of public money spent on the arts is too low, by Government Office Region, 2003

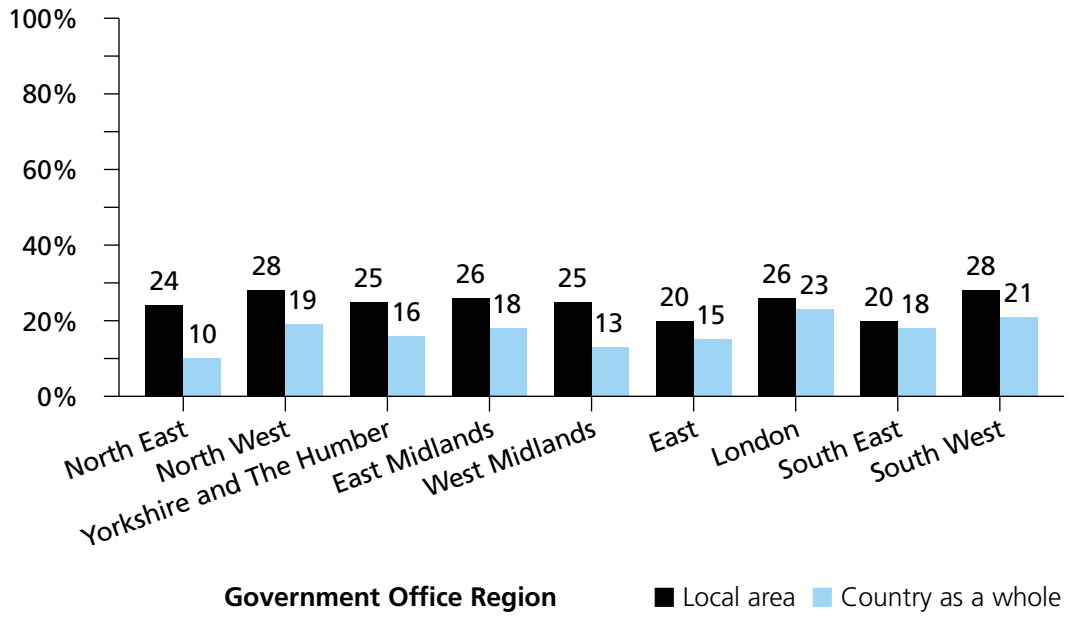


Table 6.8: Attitudes towards the amount of public money spent on arts and cultural events and activities in the local area, by Government Office Region, 2003

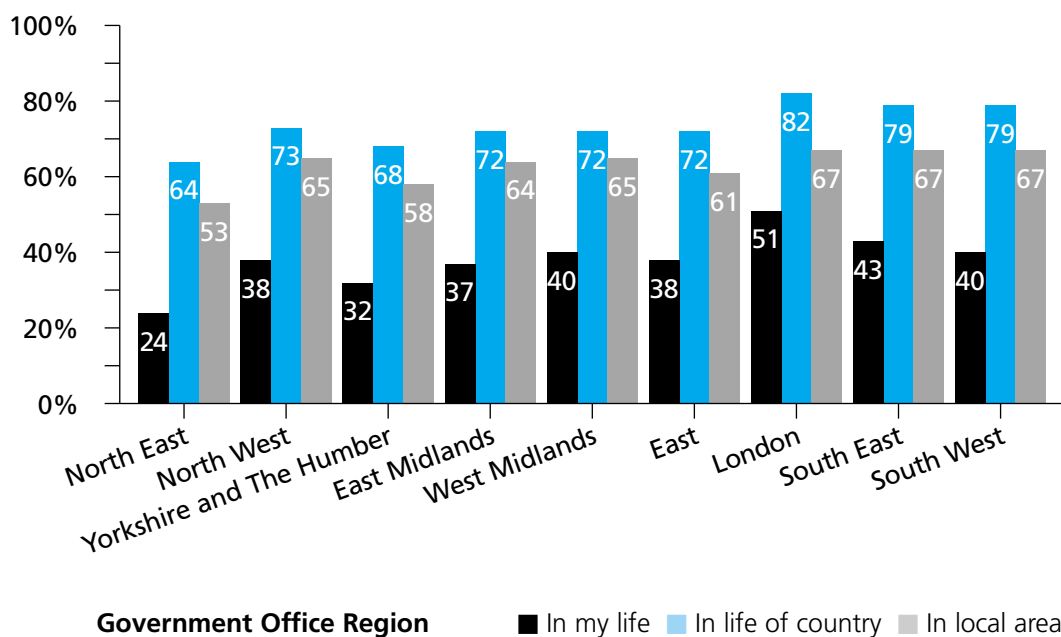
Public money spent in local area	North		Yorkshire and The Humber		East Midlands		West Midlands		East		London		South East		South West		England	
	East %	West %	North %	Yorkshire and The Humber %	Midlands %	East Midlands %	West Midlands %	East %	London %	South East %	South West %	England %						
Too high	20	10	9	9	10	10	10	10	9	7	8	9	9	7	8	8	9	9
About right	41	40	41	41	44	44	44	41	34	50	42	42	42	50	42	42	42	42
Too low	24	28	25	26	25	25	25	20	26	20	28	25	25	20	28	28	25	25
Don't know	16	22	25	24	22	22	22	29	30	23	23	24	24	23	23	23	24	24
Base	339	870	628	560	618	663	694	973	680	6,025								

Perceived value of the arts

Figure 6.5 shows the percentage of respondents, by region, agreeing with the following statements:

- The arts play a valuable role in the life of the country
- The arts play a valuable role in my life
- If my local area lost its arts and cultural activities, the people living here would lose something of value

Figure 6.5: Percentage agreeing with statements about the value of arts and cultural activities, by Government Office Region, 2003



- London, the South East and South West (all 67%) had the highest proportions agreeing with the statement 'if my local area lost its arts and cultural activities, the people living here would lose something of value'. The North East had the lowest proportion, with 53% agreeing
- London (82%) had the highest proportion agreeing that the 'arts play a valuable role in the life of the country'. The North East had the lowest proportion, with 64% agreeing
- London (51%) had the highest proportion of people agreeing with the statement 'the arts play a valuable role in my life'; while the North East had the lowest proportion, with only 24% agreeing

Across all regions the proportions agreeing that 'the arts play a valuable role in the life of the country' were higher than for the value of arts for the individual (Figure 6.5).

6.4 Viewing and listening through audio-visual and online media

Respondents were asked a series of questions about watching and listening to arts events through television, radio and recordings such as CD, mini disc, tape or record, and about ordering tickets online (Table 6.10).

- Respondents in London and the South East were more likely than those in any other region to buy tickets online (23% and 20%, respectively)
- The proportion buying tickets on the internet ranged from 11% in Yorkshire and The Humber to 23% in London

As noted in Chapter 4, the proportion of people buying tickets or finding out information about arts events via the internet has risen significantly since 2001. This is true for all regions (Table 6.10).

There were also some differences in the proportions of respondents accessing the arts via audio-visual media in some regions between 2001 and 2003. For example:

- People in Yorkshire and The Humber, the East Midlands (both rising by six percentage points), and in the South East (rising by five percentage points) were more likely to have accessed the arts by CD, mini disc, tape or record in 2003
- Those interviewed in the North East (rising by seven percentage points) and East Midlands (rising by five percentage points) were more likely to have accessed the arts by radio in 2003
- Respondents in the East region (rising by 10 percentage points), the East Midlands (rising by six percentage points), and the South East and North East (both rising by five percentage points) were more likely to have accessed the arts by television, video or DVD in 2003
- People in London and the South East (both rising by six percentage points), the South West and in the North East region (both rising by five percentage points) were more likely to have accessed the arts via the internet in 2003

Table 6.10: Percentage accessing arts through audio-visual and online media, by Government Office Region, 2001 and 2003

Government Office Region	Last four weeks						Last 12 months					
	CD, mini disc, tape or record		Radio		TV, video or DVD		Internet		Bought tickets via internet		Number	
	2001 %	2003 %	2001 %	2003 %	2001 %	2003 %	2001 %	2003 %	2001 %	2003 %	2001 %	2003 %
North East	85	84	74	81	67	72	13	18	5	13	343	339
North West	87	89	83	84	73	72	15	16	8	15	845	870
Yorkshire and The Humber	81	87	77	81	71	69	13	15	5	11	628	628
East Midlands	84	90	80	85	66	72	13	14	7	13	559	560
West Midlands	85	84	83	83	67	70	16	17	7	15	595	618
East	84	86	82	83	66	76	13	17	10	16	656	663
London	86	85	83	85	68	66	17	23	15	23	751	694
South East	84	89	83	85	67	72	12	18	11	20	990	973
South West	85	86	81	83	69	68	12	17	8	15	675	680
England	85	87	81	84	68	71	14	17	9	16	6,042	6,025

Appendix 1: The questionnaire

Q1 I am now going to ask you about some things that you may have done in your leisure time or for entertainment.

I would like you to look at this card and tell me which, if any, of these things you have visited or attended in the last 12 months.

Please include things like community events but exclude any events that you have attended as part of your job, or events produced by a school or sixth form college.

CODE ALL THAT APPLY

- (1) A film at a cinema or other venue
- (2) Public library
- (3) Museum/art gallery
- (4) Stately home/castle/garden
- (5) Well-known park or gardens
- (6) Exhibition or collection of art, photography or sculpture
- (7) Craft exhibition (not crafts markets)
- (8) Event including video or electronic art
- (9) Event connected with books or writing
- (10) None of these

Q2 And from this card, which, if any, of these things have you visited or attended in the last 12 months?

CODE ALL THAT APPLY

- (1) Carnival
- (2) Street arts or circus (not animals)
- (3) Culturally specific festival
- (4) Musical
- (5) Pantomime
- (6) Play/drama
- (7) Opera/operetta
- (8) Classical music concert
- (9) Jazz concert
- (10) Other live music event
- (11) Live dance event
- (12) None of these

Ask people who have attended a music event

Q3 What sort of music event was it?

CODE ALL THAT APPLY

- (1) Rock/pop
- (2) Folk or country and western
- (3) World music
- (4) Some other music

Ask people who have attended a live dance performance

Q4 What sort of dance event was it?

CODE ALL THAT APPLY

- (1) Ballet
- (2) Contemporary dance
- (3) Some other dance

Ask about all events listed in Qs 1–4

Q5 Thinking about the last 12 months, approximately how many times have you visited or attended this event?

Q6 And thinking about the last four weeks, have you visited or attended this event?

- (1) Yes
- (2) No

Ask all those who attended at least one arts event in the last 12 months

Q7 May I just check, what was the last event or place that you went to? Was it...

CODE FIRST THAT APPLIES

- (1) the exhibition or collection of art, photography or sculpture?
- (2) the craft exhibition?
- (3) the event connected with books or writing?

- (4) the carnival?
- (5) the culturally specific festival?
- (6) the musical or pantomime?
- (7) the play or drama?
- (8) the opera or operetta?
- (9) the classical music concert?
- (10) the jazz concert?
- (11) the dance event?
- (12) the event including video or electronic art?

Q8 What were your reasons for going to the event at Q7?

CODE ALL THAT APPLY

- (1) See specific performer or event
- (2) Like going to that type of event
- (3) Special occasion/celebration
- (4) Social event
- (5) Invited to go
- (6) Recommended by a friend or relative
- (7) Accompanying children
- (8) Happened to be passing by
- (9) Other

Ask all those who gave more than one reason at Q8

Q9 May I just check, what was your main reason for going?

CODE ONE ONLY

- (1) See specific performer or event
- (2) Like going to that type of event
- (3) Special occasion/celebration
- (4) Social event
- (5) Invited to go
- (6) Recommended by a friend or relative
- (7) Accompanying children
- (8) Happened to be passing by
- (9) Other

Ask all respondents

Q10 Thinking about the arts and cultural events I've asked you about, if you could attend or visit them as often as you wanted, would you be interested in doing so (more than you do now)?

- (1) Yes
- (2) No

Q11 Here is a list of things which people say prevent them from visiting or attending (more) events. Looking at this card, could you tell me which, if any, apply to you?

CODE ALL THAT APPLY

- (1) It's difficult to find time
- (2) It costs too much
- (3) Family pressures
- (4) I'm not really interested
- (5) I don't have anyone to go with
- (6) I might feel uncomfortable or out of place
- (7) My health is not good enough
- (8) Lack of transport
- (9) Other
- (10) None of these

Q12 I would like you to look at this card and tell me which, if any, of these things you have done in the last 12 months.

Please include things like community events and festivals but exclude anything you have done as part of your job, or at school or sixth form college.

CODE ALL THAT APPLY

- (1) Read for pleasure (not newspapers, magazines or comics)
- (2) Buy a novel, or book of stories, poetry or plays for yourself
- (3) Write any stories or plays
- (4) Write any poetry
- (5) None of these

Ask all those who read for pleasure

Q13 Can you tell me what sort of things you have read for pleasure over the last 12 months?

CODE ALL THAT APPLY

- (1) Work of fiction, play, novel or story
- (2) Poetry
- (3) Biography
- (4) Non-fiction/factual
- (5) Other

Ask all respondents

Q14 And from this card which, if any, of these things have you done in the last 12 months?

CODE ALL THAT APPLY

- (1) Clubbing
- (2) Do ballet
- (3) Dance for fitness, such as aerobics
- (4) Other dance
- (5) Sing to an audience or rehearse for a performance (not karaoke)
- (6) Play a musical instrument to an audience or rehearse for a performance
- (7) Play a musical instrument for your own pleasure
- (8) Write any music
- (9) Rehearse or perform in play/drama
- (10) Rehearse or perform in opera/opera
- (11) Help with running of an arts/cultural event or arts organisation
- (12) None of these

Q15 And from this card which, if any, of these things you have done in the last 12 months?

CODE ALL THAT APPLY

- (1) Painting, drawing, printmaking or sculpture
- (2) Photography as an artistic activity (not family or holiday 'snaps')

- (3) Make films or videos as an artistic activity
(not family or holidays)
- (4) Use a computer to create original artworks or animation
- (5) Textile crafts such as embroidery, crocheting or knitting
- (6) Wood crafts such as wood turning, carving or furniture making
- (7) Other crafts such as calligraphy, pottery or jewellery making
- (8) Buy any original works of art for yourself
- (9) Buy any original/handmade crafts such as pottery or jewellery
for yourself
- (10) None of these

Ask about each activity mentioned at Qs 12,13,14–15, except buying art or craft, clubbing and dance for fitness

Q16 How often do you usually do [name of activity]?

- (1) At least once a week
- (2) At least once a month
- (3) Every two or three months
- (4) Two or three times a year
- (5) Once a year
- (6) Less than once a year

Ask all those who sang or played a musical instrument to an audience or played a musical instrument for pleasure

Q17 What type(s) of music do you sing/perform/play?

CODE ALL THAT APPLY

- (1) Classical including South Asian classical
- (2) Choral
- (3) Jazz
- (4) Rock/pop
- (5) World music
- (6) Other

Ask all respondents

Q18 Now I'm going to ask you a couple of questions about participating in arts-related activities through classes or membership of clubs and groups.

Have you taken any classes or lessons during the last 12 months in any of the subjects on this card? Please include private tuition but exclude anything you have done as part of your job, at school or sixth form college, or as part of a higher education (degree) course.

CODE ALL THAT APPLY

- (1) Music, singing or playing an instrument
- (2) Drama or dance
- (3) Creative writing
- (4) Photography or film making
- (5) Painting, drawing or other visual art (not arts appreciation)
- (6) Craft
- (7) Other art classes or lessons not mentioned above
- (8) None of these

Q19 In the last 12 months have you actively taken part in any of the following?

CODE ALL THAT APPLY

- (1) Choir or vocal group
- (2) Other music-making group
- (3) Drama, theatre or dance group
- (4) Writers' group
- (5) Photography or film making group
- (6) Painting, drawing, printmaking or other visual arts group (not arts appreciation)
- (7) Other arts group
- (8) None of these

Q20 I'm now going to ask you a few questions about watching and listening to arts events through television, radio and recordings such as CD or video.

Looking at this card, which, if any, have you listened to on CD, mini disc, tape or record during the last four weeks?

CODE ALL THAT APPLY

- (1) Rock/pop
- (2) Classical music
- (3) Opera/operetta
- (4) Jazz
- (5) World music
- (6) Soul and dance music
- (7) Poetry/book reading or performance
- (8) A play
- (9) None of these

Q21 Looking at this card, which, if any, have you listened to on the radio during the last four weeks?

CODE ALL THAT APPLY

- (1) Rock/pop
- (2) Classical music
- (3) Opera/operetta
- (4) Jazz
- (5) World music
- (6) Soul and dance music
- (7) Poetry/book reading or performance
- (8) A play
- (9) Asian radio stations
- (10) Black radio stations
- (11) None of these

Q22 Looking at this card, which, if any, have you watched on television, video or DVD during the last four weeks?

CODE ALL THAT APPLY

- (1) Rock/pop
- (2) Classical music
- (3) Opera/operetta
- (4) Jazz
- (5) World music
- (6) Soul and dance music
- (7) Poetry/book reading or performance
- (8) A play
- (9) Dance
- (10) None of these

Q23 During the last 12 months have you used the internet to look at, watch, or listen to any of the things on this card?

CODE ALL THAT APPLY

- (1) Works of visual art
- (2) Rock/pop
- (3) Classical music
- (4) Opera/operetta
- (5) Jazz
- (6) World music
- (7) Soul and dance music
- (8) Poetry or book reading
- (9) A play
- (10) Dance
- (11) None of these

Q24 During the last 12 months have you used the internet to find out about or order tickets for art exhibitions or live performances of music (not pop/rock), opera/operetta, book/poetry readings, plays or dance?

- (1) Yes
- (2) No

Q25 I would now like to ask you about your opinions about different aspects of the arts and culture.

Looking at this card, which of the statements best describes the availability of facilities and activities such as theatres, museums, concerts and exhibitions to people living in your local area?

- (1) Almost all of these activities/facilities are available locally
- (2) Some of these activities/facilities are available locally
- (3) These activities/facilities are not available locally but I can get to them fairly easily
- (4) These activities/facilities are not within easy reach

Q26 Do you think the amount of public money spent on arts and cultural events and activities that are within your area is too high, about right or too low?

- (1) Much too high
- (2) Too high
- (3) About right
- (4) Too low
- (5) Much too low
- (6) Don't know

Q27 Now thinking about the country as a whole, do you think the amount of public money spent on arts and cultural events and activities in this country as a whole is too high, about right or too low?

- (1) Much too high
- (2) Too high
- (3) About right
- (4) Too low
- (5) Much too low
- (6) Don't know

Q28 I'm going to read out some things people have said about arts and culture and I would like you to tell me how strongly you agree or disagree with each statement, choosing your answer from this card.

I believe it is right that there should be public funding of arts and cultural projects.

- (1) Strongly agree
- (2) Agree
- (3) Neither agree nor disagree
- (4) Disagree
- (5) Strongly disagree
- (6) Don't know

Q29 I would feel out of place in an art gallery, museum or theatre.

- (1) Strongly agree
- (2) Agree
- (3) Neither agree nor disagree
- (4) Disagree
- (5) Strongly disagree
- (6) Don't know

Q30 All schoolchildren should have the opportunity to learn to play a musical instrument or participate in other arts activities.

- (1) Strongly agree
- (2) Agree
- (3) Neither agree nor disagree
- (4) Disagree
- (5) Strongly disagree
- (6) Don't know

Q31 Arts from different cultures contribute a lot to this country.

- (1) Strongly agree
- (2) Agree
- (3) Neither agree nor disagree
- (4) Disagree
- (5) Strongly disagree
- (6) Don't know

Q32 The arts play a valuable role in my life.

- (1) Strongly agree
- (2) Agree
- (3) Neither agree nor disagree
- (4) Disagree
- (5) Strongly disagree
- (6) Don't know

Q33 If my area lost its arts and cultural activities, the people living here would lose something of value.

- (1) Strongly agree
- (2) Agree
- (3) Neither agree nor disagree
- (4) Disagree
- (5) Strongly disagree
- (6) Don't know

Q34 The arts play a valuable role in the life of the country.

- (1) Strongly agree
- (2) Agree
- (3) Neither agree nor disagree
- (4) Disagree
- (5) Strongly disagree
- (6) Don't know

Q35 Libraries provide a valuable service to their local community.

- (1) Strongly agree
- (2) Agree
- (3) Neither agree nor disagree
- (4) Disagree
- (5) Strongly disagree
- (6) Don't know

Q36 I am now going to ask you about a different area.

How is your health in general? Would you say it was...

- (1) very good
- (2) good
- (3) fair
- (4) bad
- (5) or very bad

Q37 May I just check, do you have any long-standing illness, disability or infirmity?

By long-standing I mean anything that has troubled you over a period of time or that is likely to affect you over a period of time.

- (1) Yes
- (2) No

Ask respondents who have a long-standing illness or disability

Q38 Does this illness or disability limit your activities in any way?

- (1) Yes
- (2) No

Appendix 2: The sample

As outlined in Chapter 1, questions on attendance, participation and attitudes to the arts were included in the Office for National Statistics (ONS) Omnibus Survey in September 2003–January 2004. Respondents were interviewed face-to-face in their homes, using computer-assisted interviewing. The response rate for the survey was 65%.

The Omnibus Survey uses the Postcode Address File of ‘small users’, which includes all private household addresses, as its sampling frame. The frame is stratified by Government Office Region; the proportion of households renting from local authorities; and the proportion in which the head of household is in Socio-Economic Group 1–5 or 13 (ie a professional, employer or manager). A new sample of 100 postal sectors in Great Britain is selected each month, with probability proportional to size and, within each sector, 30 addresses (delivery points) are randomly selected.

If the address contains more than one household, the ONS interviewer uses a standard procedure to randomly select just one household. Within households with more than one adult member, just one person aged 16 or over is selected with the use of random number tables. The interviewers are instructed to interview that person only; no substitutes or proxy informants can be interviewed.

A.2.1 Weighting the data

It follows from the above that respondents living in a single-adult household have a greater chance of being interviewed than those living in households with more than one adult. In order to correct for this unequal probability of selection and ensure that the information provided by a single-adult household does not count for more than that collected from a household with more adults, weighting factors are applied to the Omnibus survey data. A one-person household, for example, is given a weight of 0.53, while a three-person household is given a weight of 1.58; the answers from the latter therefore count for about three times the former.

It should be noted that this weighting corrects for unequal probabilities of being selected; it does not attempt to correct for any non-response bias. Tables throughout the report, including in this appendix, show weighted

proportions. The bases (sample sizes), however, are unweighted; that is, they show the actual number of people in each category who responded to the survey.

A.2.2 Characteristics of the sample

In total, 6,025 respondents were interviewed in England, although not all interviewees answered all the Arts Council questions. The bases included in the report tables show the number of people who answered those particular questions.

Of the 6,025 people taking part in the survey, 2,595 (43.1%) were male and 3,430 (56.9%) female. Most of the tables in the report use 10-year age groups; the distribution of the sample between these age groups is shown in Table A.2.1. There were no significant differences between the proportion of men and women in different age groups.

Survey samples are subject to non-response bias, and it is therefore interesting to compare the distribution of the sample with that of the population as a whole. The Omnibus survey data were compared with the 2002 mid-year population estimates (the most recent available [Office for National Statistics, 2003]). Only differences significant at the 95% level are commented on. It should be noted that population figures are not exactly comparable to survey estimates, as the former include people living in communal establishments who are excluded from the Omnibus sampling frame. People resident in nursing homes, old people's homes, prisons and children's homes are included in the population estimates, but not in the survey.

Men, accounting for 43.1% of the Omnibus sample, were under-represented (at the 95% level) compared with the general population, while women were over-represented. Table A.2.1 shows that, among men, those aged 25–34 were under-represented and those aged 55 and over were over-represented in the sample, compared with the population. Among women, those aged 55–64 were over-represented, while those aged 75 and over were under-represented in the sample, compared with the population. The under-representation of women in the oldest age groups in the sample almost certainly reflects the absence of women living in residential accommodation from the survey sample.

Table A.2.2 shows the distribution of the sample by Government Office Region and sex. The smallest proportion of respondents (5.5%) was

Table A.2.1 Comparison of the Omnibus survey sample and the mid-2002 population estimates (a)

Age	Men				Women			
	Population		Sample		Population		Sample	
	%	Number (000s)	% (b)	Number	%	Number (000s)	% (b)	Number
16-24	14.5	2774.2	13.4	242	13.2	2716.6	12.5	306
25-34	18.3	3507.8	14.4	391	17.1	3498.5	16.2	569
35-44	19.4	3731.2	18.5	498	18.4	3782.3	19.2	647
45-54	16.5	3160.2	16.7	408	15.7	3213.0	16.2	488
55-64	14.0	2687.9	15.9	419	13.5	2762.4	15.6	536
65-74	10.1	1940.7	12.5	360	10.6	2183.9	11.2	457
75 or over	7.3	1395.0	8.6	277	11.5	2357.2	9.0	427
All	100.0	19,197.0	100.0	2,595	100.0	20,513.9	100.0	3,430
%	48.3		43.1		51.7		56.9	

(a) Office for National Statistics (2001)

(b) Weighted to take account of probability of selection

Table A.2.2 Distribution of the sample by Government Office Region and sex

Government Office Region	Male		Female		All (sample)		All (population)	
	%	Number	%	Number	%	Number	%	Number (000s)
North East	5.1	141	5.7	198	5.5	339	5.1	2,025.8
North West	14.5	368	14.6	502	14.4	870	13.6	5,395.1
Yorkshire and The Humber	10.4	269	10.2	359	10.3	628	10.0	3,977.2
East Midlands	9.4	245	9.3	315	9.3	560	8.5	3,381.4
West Midlands	10.8	283	10.1	335	10.4	618	10.6	4,216.8
East	10.9	284	11.2	379	11.0	663	10.9	4,341.4
London	11.9	303	11.6	391	11.7	694	14.9	5,915.7
South East	16.3	411	16.3	562	16.3	973	16.2	6,452.4
South West	11.0	291	11.2	389	11.1	680	10.1	4,026.5
All	100	2,595	100	3,430	100	6,025	100	39,732.3

from the North East, while the South East provided the largest group of respondents (16.3%). There were no significant differences in the distribution of men and women in the sample between the nine regions.

People from the South West were over-represented and people in London under-represented in the sample, when compared with the mid-2002 population estimates. With these exceptions, the sample is representative of the regional population distribution.

Respondents' occupational details were used to assign them to a social group in the National Statistics Socio-Economic Classification (NS-SEC). The classification is explained in detail on the National Statistics website at www.statistics.gov.uk/methods_quality/ns_sec

Appendix 4 gives examples of the types of occupation which are coded to different socio-economic classifications. The distribution of the sample is shown in Table A.2.3. There were significant gender differences in all social classes; men were more likely than women to be classified to the managerial and professional group, as small employers and own account workers, or into the lower supervisory and technical group. A higher proportion of women were categorised in intermediate occupations, in the semi-routine and routine group, or in the group that has never worked or is long-term unemployed.

Table A.2.3 Distribution of the sample by socio-economic status and sex

Socio-economic status	Male		Female		All	
	%	Number	%	Number	%	Number
Managerial and professional	38	1,014	29	1,019	33	2,033
Intermediate occupations	6	149	19	638	13	787
Small employers and own account workers	10	266	5	168	7	434
Lower supervisory and technical	13	355	6	208	9	563
Semi-routine and routine	25	656	31	1,101	28	1,757
Never worked, long term unemployed	8	155	10	296	9	451
All	100	2,595	100	3,430	100	6,025

Appendix 3: Reasons for attendance and non-attendance at events, 2003

Table A.3.1: Main reason for attending last event, by gender, age and socio-economic group, 2003

	Like type of event %	Specific performer %	Social event %	Invited to go %	Accompanying children %	Special occasion %	Recommended by friend or relative %	Passing by %	Other %	Base
Men	29	16	12	5	8	8	5	6	11	1,560
Women	30	15	14	6	10	8	4	4	9	2,222
16-24	26	15	14	9	5	10	6	1	14	328
25-34	21	15	13	6	15	11	6	5	8	643
35-44	25	16	15	5	17	5	4	6	9	780
45-54	31	19	12	5	6	7	4	7	9	614
55-64	38	15	10	4	6	7	4	4	12	663
65-74	39	12	13	7	6	8	3	4	8	478
75+	36	13	5	10	4	5	5	3	9	276
Managerial and professional	30	17	11	6	9	7	5	4	11	1,600
Intermediate	32	14	16	5	10	7	5	5	7	529
Small employers and own account	32	13	13	5	7	10	4	6	10	272
Lower supervisory and technical	35	12	10	5	12	7	5	7	8	287
Semi-routine and routine	28	15	17	4	12	8	3	6	9	860
Never worked or unemployed	24	21	9	12	7	8	6	3	11	234
All	30	16	13	6	9	8	5	5	10	3,782

Table A.3.2: Reasons for not attending (more) events, by gender, age and socio-economic group, 2003

	Difficult to find time %	Costs too much %	Family pressures %	Not really interested %	Lack of transport %	Health is not good enough %	Don't have anyone to go with %	Might feel uncomfortable or out of place %	None of these %	Base
Men	48	28	11	21	9	7	5	3	8	2,595
Women	47	39	16	13	14	9	9	3	6	3,430
16-24	53	45	5	19	25	-	9	5	4	548
25-34	66	42	20	12	10	2	7	4	5	960
35-44	62	39	24	14	5	3	5	3	5	1,145
45-54	56	31	16	16	6	6	5	2	6	896
55-64	41	30	10	18	8	8	8	2	8	955
65-74	20	27	8	19	15	18	8	3	8	817
75+	10	16	4	21	24	32	13	2	12	704
Managerial and professional	59	28	18	11	6	5	6	2	8	2,033
Intermediate	47	40	16	12	12	7	10	4	6	787
Small employers and own account	48	23	11	23	5	6	4	2	8	434
Lower supervisory and technical	45	36	9	21	10	12	8	2	6	563
Semi-routine and routine	36	38	13	21	17	11	8	4	5	1,757
Never worked or unemployed	44	43	8	19	25	7	10	6	4	451
All	48	34	14	17	12	8	8	3	6	6,025

Appendix 4: Glossary of terms

Art attenders: list of events

Art, photography or sculpture exhibition

Carnival

Classical music concert

Craft exhibition (not craft markets)

Culturally specific festival

Event connected with books or writing

Event including video or electronic art

Film at a cinema or other venue

Jazz concert

Live dance event

Museum or art gallery

Musical

Opera or operetta

Other live music event

Pantomime

Play or drama

Public library

Stately home, castle or garden

Street arts or circus (not animals)

Well-known park or gardens

Participants: list of activities

Ballet

Buy a novel, or book of stories, poetry or plays for yourself

Buy any original or handmade crafts such as pottery or jewellery for yourself

Buy any original works of art for yourself

Clubbing

Dance for fitness, such as aerobics

Help with running of an arts or cultural event or arts organisation

Make any films or videos to create a piece of art (not family or holidays)

Other crafts such as calligraphy, pottery or jewellery making

Other dance (not fitness class)

Painting, drawing, printmaking or sculpture

Perform or rehearse in opera or operetta

Perform or rehearse in a play or drama
 Photography to create a piece of art (not family or holiday 'snaps')
 Play a musical instrument for your own pleasure
 Play a musical instrument to an audience or rehearse for a performance
 Read for pleasure (not newspapers, magazines or comics)
 Sing to an audience or rehearse for a performance (not karaoke)
 Textile crafts such as embroidery, crocheting, or knitting
 Use computers to create original artworks or animation
 Wood crafts such as wood turning, carving or furniture making
 Write any music
 Write any poetry
 Write any stories or plays

Media: List of media and artforms

CD, mini disc, tape or record	Asian radio stations
Internet	Black radio stations
Radio	Classical music
TV, video or DVD	Jazz
	Dance
	Opera or operetta
	Play
	Poetry or book reading or performance
	Rock or pop
	Soul and dance music
	Works of visual arts
	World music

Socio-economic status: categories

- 1 Managerial and professional occupations**
eg teacher, nurse, artist, musician, accountant, solicitor,
medical practitioner, scientist, senior manager or administrator
- 2 Intermediate occupations**
eg secretary, personal assistant, clerical worker, call centre agent,
nursing auxiliary, nursery nurse
- 3 Small employers and own account workers**
eg employers in small organisations and self-employed people
- 4 Lower supervisory and technical occupations**
eg motor mechanic, plumber, electrician, taxi driver, supervisor
- 5 Semi-routine and routine occupations**
eg postal worker, security guard, catering assistant, van driver, cleaner,
messenger, waiter, bar staff
- 6 Never worked or unemployed**

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