

# Poverty: Access and Participation in the Arts

A report by a Working Group on  
Poverty: Access and  
Participation in the Arts  
with research by Jeanne Moore

Combat Poverty Agency



The Arts Council/  
An Chomhairle Ealaíon



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Research Report by Jeanne Moore

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## Contents

|  |           |
|--|-----------|
| Contents of Tables and Figures                                       | iii       |
| Preface  | v         |
| Foreword   | vii       |
| <b>Part I - Report of the Working Group</b>                          | <b>1</b>  |
| <b>Part II - Research Report</b>                                     | <b>17</b> |
| Acknowledgements   | 18        |
| Executive Summary  | 19        |
| <b>Chapter One: Introduction and Context</b>                         | <b>23</b> |
| 1.1 General Introduction   | 23        |
| 1.2 Introduction to Research   | 24        |
| 1.3 Poverty in Ireland   | 25        |
| 1.4 Key Organisations  | 26        |
| 1.5 Relevant Reports/Events  | 29        |
| 1.6 Key Issues in relation to Access and Participation in the Arts   | 33        |
| 1.7 Profile of Public Arts Funding in Ireland                        | 39        |
| 1.8 Summary and Conclusions  | 41        |
| <b>Chapter Two: Levels of access and Participation</b>               | <b>43</b> |
| 2.1 Introduction   | 43        |
| 2.2 The Public and the Arts  | 43        |
| 2.3 Other Studies  | 47        |
| 2.4 International Studies  | 49        |
| 2.5 The Current Study  | 50        |
| 2.6 Summary and Conclusions  | 59        |
| <b>Chapter Three: Profile of Views</b>                               | <b>60</b> |
| 3.1 Introduction   | 60        |
| 3.2 Organisations/Policy-makers Sample                               | 60        |
| 3.3 Policies in Relation to Low Income Groups                        | 61        |
| 3.4 Definitions of Access and Participation                          | 62        |
| 3.5 The Importance of Access and Participation for Irish Arts Policy | 64        |
| 3.6 The Importance of Access and Participation for Organisation/Role | 66        |
| 3.7 Issues for Artists   | 66        |
| 3.8 Experiences of Organisations/Policy-makers                       | 67        |
| 3.9 Issues for Poverty and Community Organisations                   | 68        |
| 3.10 Summary and Conclusions   | 68        |
| <b>Chapter Four: Barriers to the Arts</b>                            | <b>70</b> |
| 4.1 Introduction   | 70        |
| 4.2 Existence of Barriers  | 70        |
| 4.3 The Current Study  | 72        |
| 4.4 The Perceived Importance of the Arts                             | 72        |
| 4.5 Perceptions of the Arts  | 73        |
| 4.6 Experience of the Arts   | 75        |
| 4.7 Experience of Participating in the Arts                          | 77        |
| 4.8 Barriers to Participation  | 78        |
| 4.9 Barriers to Events   | 80        |
| 4.10 Children's Access to the Arts                                   | 86        |
| 4.11 National Arts and Cultural Institutions                         | 87        |
| 4.12 Summary and Conclusions   | 89        |

|  |            |
|--|------------|
| <b>Chapter Five: Improving Access</b>                              | <b>91</b>  |
| 5.1 Introduction   | 91         |
| 5.2 Existing Studies   | 91         |
| 5.3 The Current Study: People living in Disadvantaged Areas Sample | 92         |
| 5.4 Views of Organisations/Policy-makers Sample                    | 94         |
| 5.5 Summary and Conclusions  | 105        |
| <br>   |            |
| <b>Chapter Six: Conclusions</b>                                    | <b>107</b> |
| 6.1 Context Conclusions  | 107        |
| 6.2 Research Conclusions   | 107        |
| 6.3 General Conclusions  | 116        |
| <br>   |            |
| <b>Appendices:</b>   | <b>117</b> |
| A Methodology  | 117        |
| A1 Introduction  | 117        |
| A2 Research Framework  | 117        |
| A3 Phase One of the Research: Arts Views                           | 118        |
| A4 Phase Two: Surveys of People Living in Disadvantaged Areas      | 120        |
| <br>   |            |
| B References/Bibliography  | 127        |
| C Additional Tables  | 134        |
| D Some Models of Community Arts Practice                           | 142        |
| E Social Auditing  | 146        |
| F Summary of Submissions   | 147        |
| G Research Questionnaire   | 148        |

## Contents of Tables

|              |  |     |
|--------------|--|-----|
| Table 1.1:   | 1996 Arts Council's Budget (Arts Council 1996)                                 | 40  |
| Table 2.1:   | Attendance at Arts Events by Social Class in a Twelve Month Period             | 44  |
| Table 2.2:   | Attendance Categories at Arts Event: Dependant Variable Means                  | 45  |
| Table 2.3:   | Types of Programmes People Watch or Listen to at Home                          | 46  |
| Table 2.4:   | Percentage Amateur Arts Activity by Occupational Class                         | 47  |
| Table 2.5:   | Percentage Attendance at Arts/Cultural Events (Arts Awareness Study            | 48  |
| Table 2.6:   | Percentage Who Watched TV Six or More Times in the Last Twelve Months          | 52  |
| Table 2.7;   | Types of Videos Watched Six or More Times in the Last Twelve Months            | 52  |
| Table 2.8:   | Percentage Who Listened to Music Six or More Times in the Last Twelve Months   | 52  |
| Table 2.9:   | Percentage Who Read Six or More Times in the Last Twelve Months                | 53  |
| Table 2.10:  | Percentage Who Have Been to Events Six or More Times in the Last Twelve Months | 53  |
| Table 2.11:  | Percentage Who Visited the Library in the Last Twelve Months                   | 54  |
| Table 2.12:  | Percentage Who Have Taken Part in Activities in the Last Twelve Months         | 55  |
| Table 2.13:  | Percentage Who Had Heard of National Institutions/Venues                       | 56  |
| Table 2.14:  | Percentage Who Definitely Knew Where Institutions Were Located                 | 57  |
| Table 2.15;  | Percentage Who Visited Institutions in the Last Twelve Months                  | 57  |
| Table 2.16:  | Institutions and Venues: Dublin Sample   | 58  |
| Table 2.17:  | Institutions and Venues: Sligo Sample  | 59  |
| Table 4.1:   | Reasons Given for not Participating More in Activities                         | 79  |
| Table 4.2:   | Total Reasons Given for not Attending Institutions/Venues More Often           | 81  |
| Table MI. 1: | Response Rates for Door to Door Surveys  | 122 |
| Table AI.1:  | Students Who Sat Junior Level Arts-Related Exams in 1995                       | 134 |
| Table AI.2:  | Students Who Sat Leaving Certificate Arts-Related Exams in 1995                | 134 |
| Table AI.3:  | Local Authority Expenditure on the Arts in 1994                                | 135 |
| Table AI.4:  | FAS Expenditure on Arts-Related CE Projects                                    | 136 |
| Table A2.1:  | Percentage Who Have Been to Events in the Last Twelve Months                   | 137 |
| Table A2.2:  | Activities Children Participated In  | 137 |
| Table A2.3:  | Percentage Who Have Ever Been to Institutions                                  | 137 |
| Table A4.1:  | Comparison of Orders Across Sub-groups   | 139 |
| Table A4.2:  | First Reasons Given for not Attending Institutions/Venues More Often           | 139 |

## Contents of Figures

|              |   |     |
|--------------|---|-----|
| Figure 1.1:  | Arts Council Funding 1992-1996  | 39  |
| Figure 1.2:  | Government Allocation of National Lottery Funds to the Arts Council 1992-1996 | 41  |
| Figure 3.1:  | Key to Organisations/Policy-makers Sub-groups                                 | 60  |
| Figure 3.2:  | Importance of Policy Objectives to Arts Organisations and Arts Officers       | 61  |
| Figure 4.1:  | Importance of the Arts to those Living in Disadvantaged Areas                 | 72  |
| Figure 4.2:  | Perceived Importance of Access to the Arts: Organisations/Policy-makers       | 73  |
| Figure 5.1:  | Effectiveness of Methods for Improving Access                                 | 102 |
| Figure 5.2:  | Effectiveness of Methods: Comparison Across Sub-groups                        | 103 |
| Figure M1.1: | : Phase One Sample: Organisations/Policy-makers                               | 119 |
| Figure A3.1  | Access and Participation: Themes and Definitions                              | 138 |
| Figure A3.2: | Access and Participation an Important Issue for Irish Arts Policy?            | 138 |
| Figure A3.3: | Access and Participation an Important Issue-YES                               | 138 |
| Figure A4.1: | Methods to Address Barriers   | 139 |
| Figure A5.1: | Access to Fine Arts and Institutions  | 140 |
| Figure A5.2: | Access to Fine Arts and Institutions - YES                                    | 140 |
| Figure A5.3: | Access to Fine Arts and Institutions - NO/MAYBE                               | 140 |
| Figure A5.4: | Community Arts Affect Fine Artforms and Policies?                             | 141 |
| Figure A5.5: | Community Arts Affect Fine Artforms and Policies: YES                         | 141 |
| Figure A5.6: | Community Arts Affect Fine Artforms and Policies: NO/MAYBE                    | 141 |

## Preface

The Poverty: Access and Participation in the Arts Working Group was jointly established in the Spring of 1995 by the Arts Council/An Chomhairie Ealaíon<sup>1</sup> and the Combat Poverty Agency. Prior to its establishment, both agencies had become increasingly interested in access to the arts for people who live in poverty and experience disadvantage.

In recent years, the Arts Council has placed increasing emphasis on broadening access to the arts. Over the last ten years, a series of commissioned policy reports have highlighted the need for greater regional, educational, and vertical (socio-economic) access to the arts (e.g., Benson 1979; O'Hagan and Duffy 1987; Clancy et al 1994). Access has become one of six strategic objectives of the current Arts Council's *The Arts Plan, 1995-1997*<sup>2</sup>. This report results from a decision of the Arts Council to produce a report on the relationship between poverty and arts in Ireland which was published in *The Arts Plan*. The objective is "to encourage real participation in the arts in terms of availability and access, with particular reference to young people, children and people with disabilities and taking account of social as well as geographical barriers". In *The Arts Plan* the Arts Council stated it would, in partnership with the Combat Poverty Agency, work to achieve greater access to the arts for those living in poverty and examine, among other areas, "possible ways of "poverty-proofing" Arts Council policies and programmes". In addition, the Working Group would work to find ways to "help funders and the arts community make services more readily available to those who cannot at present afford them".

The subsequent proposal by the Combat Poverty Agency recommended that the two bodies jointly establish a working party to examine access to the arts for those experiencing poverty. The Combat Poverty Agency<sup>3</sup> through its Pilot Community Arts Programme<sup>4</sup> had been examining the impact of community arts on community development and had become increasingly concerned with the cultural aspects of exclusion and poverty.

The terms of reference for the Working Group are presented below. Due to the complex nature of the inquiry, they changed over the course of the year. The broad terms of reference for the Working Group were as follows:

- (I) to examine all aspects of access and participation in the arts for people living in poverty and experiencing disadvantage;
- (II) to inform and support the research process;
- (III) to make recommendations on the basis of the research conclusions and drawing on the experience of the members of the Working Group.

The Working Group's report and recommendations provide a contribution to the key issues of how those affected by poverty and social exclusion can gain access to and participate in the arts. The report is particularly timely given the Government's commitment to drawing up a National Anti Poverty Strategy whereby all Government Departments and State Agencies are expected to include the reduction and prevention of poverty as key objectives in the development and implementation of their policies and programmes. The findings of the report will be carefully considered by both the Arts Council and the Combat Poverty Agency and will inform the development of their work and policies in this important area. It is also to be hoped that the report's Recommendations will be carefully considered by individual State Agencies involved in promoting the arts and in working to combat poverty.

<sup>1</sup> The Arts Council/An Chomhairie Ealaíon is the statutory body appointed to promote and assist the arts. It is referred to as the Arts Council throughout.

<sup>2</sup> *The Arts Plan, 1995-1997* has been extended to a five year plan, and now runs to 1999.

<sup>3</sup> The Combat Poverty Agency is a state sponsored body funded by the Department of Social Welfare and established under The Combat Poverty Agency Act 1986. It has four functions: (1) to advise and make recommendations to the Minister for Social Welfare on all aspects of economic and social planning in relation to poverty in the state; (2) the initiation of measures aimed at overcoming poverty in the state and the evaluation of such measures; (3) the examination of the nature, causes and extent of poverty in the state and for that purpose the promotion, commission and interpretation of research; (4) the promotion of greater public understanding of the nature, causes and extent of poverty in the state and the measures necessary to overcome such poverty.

<sup>4</sup> The Community Arts Pilot Programme has been operating since early 1993 and is due to finish in December 1996. For two of those years it was jointly run with CAFE and was partly funded by the EU Horizon Initiatives. It operated at a local, regional and national level with a total budget of just over £800,000.

The Members of the Working Group were:

*John O'Hagan*, Chairperson, Poverty: Access and Participation in the Arts

*Lar Cassidy*, Community Arts Officer, The Arts Council (Until July 1995)

*Nancy Collins*, Resource Development Worker, Pavee Point

*Aileen Connor*, Director, Comet Productions (May 1995-April 1996)

*Joni Crone*, Arts Consultant/CAFE Board Representative

*Noel Delaney*, Assistant Principal Officer, Department of Arts, Culture and the Gaeltacht

*Jane Dillmi-Byrne*, Member of the Arts Council

*Rita Pagan*, Project Co-ordinator, The Family Resource Centre, C.D.P, St Michael's Estate, Inchicore

*Hugh Frazer*, Director, Combat Poverty Agency

*Eilish Kelly*, Community Arts Development Officer, Combat Poverty Agency

*Brian P. Kennedy*, Assistant Director, The National Gallery of Ireland

*Martin Luby*, Higher Executive Officer, Department of Arts, Culture and the Gaeltacht

*Barry Lynch*, Community Development Worker, West Clare Resource Centre, Kilrush;

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*Kathy McArdle*, Outreach Director, The National Theatre Society/Abbey Theatre

*Catherine McIvor*, Assistant Keeper, Art and Industrial Division, The National Museum

*Muireann Ni Chonaill*, Laois County Arts Officer

*Fiona Nolan*, Community Arts Consultant/Balcony Belles

*Helen O'Donoghue*, Education/Community Curator, Irish Museum of Modern Art

*Jackie O'Keefe*, Community Arts Officer, The Arts Council (from July 1995)

*Margaret Tufty*, Artist

*Senan Tumbull*, National Co-ordinating Team, Area Development Management Ltd.

*Judith Woodworth*, Director, The National Concert Hall

Jeanne Moore was engaged as Researcher and as Executive Secretary to the Working Group.

The Arts Council and the Combat Poverty Agency wish to put on record their sincere thanks to Professor O'Hagan and Members of the Working Group for all the expertise and hard work. The Working Group represented an example of real partnership in action bringing together as it did a broad range of interests and expertise in the fields of poverty and the arts.

A special word of thanks is due to the Working Group's Researcher and Executive Secretary, Jeanne Moore. Without her expertise, commitment and hard work this report would not have been possible. In addition to the important original research she undertook for this initiative and which forms Part II of this report, her ability and patience in preparing and amending drafts of the report of the Working Group was admirable.

The Arts Council/  
An Chomhairle Ealaíon  
October 1996

Combat Poverty Agency  
Gníomhaireacht do Chomhrac na Bochtaine

## Foreword

It gives me great pleasure as Chair of the Working Group to write this foreword. Given the diversity of interests and backgrounds of the Group it was remarkable in some ways that the reports were completed in such a short time. This is in large part due to the outstanding work of Jeanne Moore, who not only wrote the research report and drafted copies of the report of the Working Group, but also acted as secretary and general administrator to the Group. The commitment and sincerity of many others in the Group was another major factor. The co-operation between the two agencies, the Arts Council and the Combat Poverty Agency, and the initiative of the latter in getting the project underway, are other noteworthy features of this venture.

The main concern in my opinion with the uneven distribution of attendance at the so-called fine arts events is that the bulk of public money goes to these art forms. It is inevitable then, I think, that there will be considerable unease about the fact that so much of public money goes to artforms the consumption of which is effectively the reserve of the well-educated and the rich. There are four broad policy stances though that could be adopted in response to this issue and these are as follows.

(i) The first would be to argue that the socioeconomic composition of arts audiences is not an arts policy issue at all, but is simply a subset of a much more general issue of unequal income distribution/educational attainment. Part of this argument might be that the only concern for arts policy should be to ensure equality of rights, but that equality of participation in the arts should not be an issue. An extension of this argument might be to point out that the sums of money spent on the arts are so small, compared to say education, health, social welfare and the legal system, that the distributional consequences are of minimal significance and concern, not just to policy-makers but also to those living in poverty.

(ii) The second policy option would be to reduce significantly the public subsidy to the arts, and by implication mainly the fine art forms. In considering this option, though, it has to be remembered that public funding of the fine arts is justified not solely, not even mainly, on the grounds of improving access for those on low incomes. For example, the innovation/experimental argument for public subsidy is not in any way dependent on the level and/or composition of the initial audiences for the subsidised art form. The other collective benefit arguments relating to national identity and prestige (through excellence), though, may be dependent on a reasonably high and even level of attendance.

(iii) The third option would be to reallocate the arts subsidy to the art forms most frequented by those with low incomes/educational attainment. This option has three possible strands.

The first strand is to effect a switch to those art events such as traditional, and to a lesser extent popular, that are consumed at broadly similar levels across socio-economic groups: this again, though implicitly, assumes that the distributional effects should be the only concern in relation to subsidy policy to the arts. An interesting issue here though is whether or not the claimed collective benefits associated with the fine arts are more significant than those associated with traditional and popular art: if not, then the case for the reallocation of funding to traditional and popular art would be strengthened.

The second strand would be to effect a switch in public subsidy to the arts that are consumed at home, such as for example greater public support for programming of arts on television. As indicated in the reports, the socioeconomic distribution of participation in the arts via broadcast media is less skewed than that for arts events in Ireland.

The third strand to this option would be to emphasise a switch in public funding from passive to active participation, with funding distributed equitably across income groups. It is this aspect of the arts that some working with low income groups appear to emphasise most. This raises the issue of whether or not the expenditure of public employment agencies in subsidising employment in arts-type activities should be included in the definition of public funding.

(iv) The last option would be to continue with and intensify the existing stated policies of enabling and encouraging higher participation in fine arts events from those on low incomes through, in particular, the improvement of arts education and the introduction of social auditing techniques for the arts institutions receiving the bulk of public money. This some people see as the best option, especially those who see a strong collective benefit and/or 'social improving'/ 'empowering' argument for subsidy to the fine arts, but yet know that such arguments stand little chance of being sustained if the existing pattern of participation in the fine arts is not significantly altered.

It is this last option that is reflected most in the recommendations in the Report of the Working Group, but elements of the third option outlined above are also evident in the Group's recommendations. The first two options are clearly rejected by the Group, at least implicitly.

The recommendations of the Group are the product of a lengthy consultation process and extensive research. Besides, the Group is probably more representative of those working in the arts and in agencies dealing with people living on low incomes than any previously constituted group. For this reason alone, but also for reasons of social equity and empowerment, the recommendations of the Group deserve in the first instance very careful consideration by policy-makers and, hopefully, in the medium to longer term, concrete and clear-cut policy action.

Professor John W. O'Hagan  
Department of Economics  
Trinity College Dublin

**PART I**

**Report of the  
Working Group on  
Poverty: Access and  
Participation in the Arts**

## Introduction

The main tasks of this Working Group have been to examine the accessibility of the arts to people living in poverty and experiencing disadvantage and, where necessary, to make recommendations<sup>1</sup> about policies and practices which will enhance their access to the arts.

The chief source of material discussed in this report is the research carried out by Jeanne Moore which, through surveys, sought the views of arts organisations, arts institutions<sup>2</sup>, policy-makers and voluntary/community organisations in anti-poverty work (referred to as the Organisations/Policy-makers Survey) and for one of the first times in relation to the arts, the views of those who live in disadvantaged areas (referred to as the People in Disadvantaged Areas Samples)<sup>3</sup> Our investigation has also been underpinned by existing research both on the nature and extent of poverty<sup>4</sup> and on access to the arts, and informed by the experience and collective views of the members of the Working Group.

It is important to clarify the terms being referred to in this Report. The following offer some explanations, but are not intended as full definitions.

*The arts* as used here, includes all art forms and practices<sup>5</sup>.

*Attendance* is used here to mean going to arts events.

*Participation* is used here to refer to the making of art.

*Access* is used here to indicate the many different ways in which a person can attend or participate in the arts.

*Poverty and disadvantage* refers to the experience of people whose income and resources (material, cultural and social) are so inadequate as to preclude them from having a standard of living which is regarded as acceptable by Irish society generally. People living in poverty are not only without adequate income and resources but may also be excluded and marginalised from taking part in economic, social, cultural and artistic activities<sup>6</sup>.

Poverty in Ireland is an extensive and deep-rooted issue affecting many people<sup>7</sup>. There are serious inequalities in the distribution of resources and opportunities in Irish society which extends to the arts. Our understanding of the arts is as a set of distinctive languages through which individuals and communities represent and come to understand themselves and their worlds. All sections of society have an entitlement to engage in the process of making meaning through the arts. Such entitlement is not restricted to the expression of a small, though culturally dominant, section of society. The arts embrace the expression of the marginalised in their articulation of a contemporary experience. At a time of major social and economic change in our society, characterised by changing patterns of work, leisure and family structures, it is essential that forums are provided for those affected by poverty and disadvantage to explore their distinct cultural identities. In spite of this, most arts organisations and institutions do not include specific considerations of poverty and disadvantage in their planning.

1 There are many important aspects to the study of poverty and access to the arts which have not been included in the inquiry, including physical access for disabled people; access to employment in the arts, cultural poverty of people not experiencing financial poverty; poverty among artists etc. These are acknowledged here as important areas for investigation but beyond the remit of this inquiry.

2 This refers to the National Arts and Cultural Institutions.

3 This research is presented in full in Part II of this report. The People in Disadvantaged Areas Samples consist of two door-to-door surveys in disadvantaged areas and a series of group discussions with people living in disadvantaged areas.

4 For a more elaborate definition of poverty, please see Chapter One of the Research Report. It is important to note that poverty is experienced by a broad range of people and there are many factors which can affect how poverty is experienced e.g. urban/rural, age, gender etc.

5 These include drama and theatre; visual arts; music; opera; dance; literature; film; media-based arts; community arts.

6 Taken from the working definition of poverty in the Discussion Paper of the Inter-Departmental Policy Committee on the National Anti-Poverty Strategy (1995).

7 Taken from Nolan and Callan (Eds) (1994).

Moore found that access to the arts was considered to be an important issue by the vast majority (85%) of those interviewed in the Organisations/Policy-makers Sample. This Working Group believes that equality of access to the arts is a basic democratic right, along with equal access to participate in all areas of society. Therefore, we welcome the statement in *The Arts Plan* that "everyone in Ireland has an entitlement to meaningful access to and participation in the arts".

An integrated and co-ordinated response is needed to improve access to the arts for those living in poverty and experiencing disadvantage. Recommendations from previous reports<sup>8</sup> have emphasized the importance of developing integrated responses, closer partnership and better management of existing resources. It is important to build on this approach. However, there is no one measure which will bring about equality of access. Only by adopting a combination of approaches and by working in partnership and according to a long-term plan are there likely to be any changes in accessing the arts. This is the aim of the recommendations outlined in this report.

The remainder of the report will examine the two areas of access to attendance and access to participation separately, although clearly the two overlap in important respects. Within access to attendance the sections presented are: the context; overall accountability; tackling barriers and access at a local level. Under access to participation the sections are: the context; community arts; arts education; FÁS and public broadcasting. Each of these sections forms an equally important component of this co-ordinated response aimed at national and local levels. The importance of equal access will be outlined in each of these sections, followed by specific recommendations from the Working Group for policy action.

Many of these recommendations have minimal cost implications, while others have considerable resource consequences. The Working Group recognizes that action in relation to the latter group of recommendations will take time, but it is seeking a commitment now to such action as soon as resources permit. The Working Group also recognizes that there are many complex reasons, including historical and cultural reasons, for public funding of the arts and that as such, the promotion of more equal access on the basis of equity forms one of a number of important objectives in relation to the arts.

We believe that the recommendations taken together significantly address the problem of the very unequal access to the arts in Ireland.

<sup>8</sup> Cf. *Dublin Arts Report*, Drury, M. (1992) and *Making Youth Arts Work*, National Youth Arts Committee (1993).

## Access to Attendance

### Context

Moore documents that only a small percentage of those living on low incomes<sup>9</sup> attended fine arts events, such as classical concerts, exhibitions, theatre etc. This low level of attendance is also the case for public institutions such as the National Gallery, National Museum, National Concert Hall, Irish Museum of Modern Art, the Hugh Lane Gallery and the National Theatre. The research findings demonstrate that many people are familiar with the existence and location of these institutions, but they rarely attended them. However, where those interviewed had no interest themselves in going to National Institutions, they wanted them to remain open in order to preserve the heritage of the country for children<sup>10</sup>.

It is significant that large amounts of public funds are being spent on arts organisations and institutions which are not being attended by those living on low incomes. However, many of the Organisations/Policy-makers Sample considered that equal opportunity and greater access to the arts were very important issues. Most stated that access to the arts was a basic right. Others argued that there should not be any exclusion of people on the basis of where they live, or what income they had.

We welcome the recognition among the Organisations/Policy-makers Sample that this inequality of access to attendance will not change without specific policy action and without arts organisations and institutions changing their practices with a view to encouraging greater inclusiveness.

### Overall Accountability

It is our view that there is a need to keep under constant review the issue of who benefits from public funding of the arts. At the very least, major arts funders, arts organisations and institutions in receipt of public funding should, for reasons of equity and as part of their overall accountability in relation to public expenditure, be asked to consider basic questions as to how the outcomes of their arts activities will impact on those affected by poverty and disadvantage.

It is the responsibility of the arts community to recognise and acknowledge the issues as a challenge at a policy level. All state agencies with responsibility for funding the arts, arts organisations and institutions should, as a first step, recognise and acknowledge these issues. In this context it is important to note that there are certain agencies who are assuming greater responsibility in the funding of arts activities and events in recent years. These include Local Authorities, the Department of Education, the Department of Social Welfare, Area Development Management, the Local Area Partnerships and FÁS. These organisations need to collaborate more closely if greater access to the arts for those living on low incomes is to be achieved.

As a second step, such arts organisations, state agencies and institutions should develop clear policies and practices in relation to access and participation for people living in poverty and experiencing disadvantage.

If the basic right to accessing the arts by all sections of society is taken seriously, all publicly

<sup>9</sup> There are no available statistics which represent all people living in poverty, due to the difficulty of identifying such a sample. The research refers to people living on low incomes, in disadvantaged areas or experiencing disadvantage, and/or people who are working class or unemployed. Given that people living in poverty tend to be at the extreme end of all of these groupings, the results of the research reflect the minimum experience of those living in poverty in relation to accessing the arts. It is very likely, therefore, that those living in poverty would show even lower levels of access and experience greater number of barriers than those living on low incomes. The term "people living on low incomes" is used throughout this report to refer to all these groups. In doing this, there is no suggestion that these are synonymous terms, but only that the inclusion of all of these, in every instance, would be cumbersome.

<sup>10</sup> At least one person in (100%) all the groups in the Group Discussion Sample said they wanted them to stay open. 52% (15) of the groups gave a reason as preserving Irish culture and heritage.

funded arts organisations and institutions have to identify ways of improving access levels for people living in poverty and experiencing disadvantage. Then this can be achieved, as a third step, by adopting a monitoring approach<sup>11</sup> in which agencies and institutions are better able to identify weaknesses or gaps in their policy toward those living in poverty. Part of this approach involves gathering information about the audience/visitors current profile, consulting<sup>12</sup> with a range of representatives of those living in poverty, and putting in place policies and programmes to address identified inequalities of access to attendance. Such monitoring could be repeated at regular intervals to assess the impact of new policies and programmes which can then be adapted in the light of progress.

The Combat Poverty Agency and the Arts Council could investigate appropriate ways of providing support mechanisms to statutory agencies and arts organisations and institutions in their implementation of these monitoring practices. This leads to the Working Group's first three recommendations.

**Recommendation 1.** *It is recommended that all state bodies responsible for the arts and all public arts institutions should build into their strategic aims a commitment to actively focus on including those who are experiencing poverty and social exclusion in both urban and rural areas (C1, C2, C6, C7, C8<sup>13</sup> Appendix E).*

**Recommendation 2.** *All state bodies responsible for funding the arts and all public arts institutions should develop ways of regularly measuring the extent to which their policies and practices are effective in including those experiencing poverty and social exclusion (C2, C6, C7, C8, C9, C11 Working Group).*

**Recommendation 3.** *The extent to which all publicly funded arts institutions are effective in implementing Recommendations 1 and 2, should, over time, be one important consideration in the allocation of state funds to those institutions (C7, C8, C9, Working Group).*

#### **Addressing Barriers to Access**

There are real and perceived barriers in place that stop those living on low incomes from accessing arts institutions and arts events. Even if institutions or centres are free and located in the city or town centre, there is little evidence to suggest that people living on low incomes will attend. In developing policies and practices to implement the above recommendations, all arts organisations and institutions should examine these barriers to access which people experience. This section describes these barriers, identified in the research, and suggests ways in which they can be addressed.

Moore found from the People Living in Disadvantaged Areas Samples, that there were financial, practical, physical, social, and cultural barriers which prevent attendance at arts events and institutions. The *financial barriers* were the most frequently mentioned. Cost, in terms of ticket price, transport and related expenses such as childcare was considered a major barrier. *Practical barriers* included transport, distance, child-minding and a lack of information. *Social barriers* included people feeling uncomfortable in a venue/institution because of contacts with the staff and other attendees. Experiences of discrimination deterred marginalised groups such as Travellers from attending arts venues. In addition there were *physical barriers* which restrict people, especially those with disabilities, from fully accessing a venue/institution and arts events. For those living in rural areas, there were additional barriers of distance, and availability of transport. The *cultural barriers* which Moore identified included a lack of interest

<sup>11</sup> One such approach is Social Auditing or sometimes referred to as Poverty Proofing. Social Auditing can be defined, in relation to poverty and disadvantage, as a process whereby an organisation measures and monitors the impact its policies or business has on people living in poverty. Some key aspects of this process are (i) consultation with and representation of people experiencing poverty and disadvantage; (ii) the internal development of appropriate monitoring mechanisms and practices; (iii) regular public dissemination of the results. (See Appendix for further details).

<sup>12</sup> Throughout this report, consultation refers to a meaningful involvement at all levels of representatives of those who are living in poverty and experiencing disadvantage. This involvement should include identifying needs through discussion in addition to planning and implementation of strategies.

<sup>13</sup> These indicate the primary source of these recommendations. The numbers correspond with the Research Conclusions presented in Chapter 6.

and a belief that what was accessible to them was not relevant to their lives. Many of these barriers were also identified by the Organisations/Policy-makers Sample.

The barriers to access, and therefore the responses and solutions required, are broad-ranging. They vary from the practical to the symbolic. Moore documented a variety of suggested solutions from the People in Disadvantaged Areas Samples which included: cheaper rickets, different ways of paying, putting events on locally, more information, improving transport, increasing access to education and arts education and providing greater access to the arts for children.

Those interviewed in the Organisations/Policy-makers Sample felt that greater access to arts education would in the long run be the most effective strategy to improve access. When asked to respond to the statement that: *"The socio-economic composition of those attending fine art forms/institutions has remained unchanged for 50 years in the United States, and Europe. Do you think it will change?"*, half thought it would change. The most common reason given for any change was increased education and arts education provision. In addition, in response to another question, a third of this sample thought that increasing education and arts education would be an effective strategy to address barriers.

Those interviewed in the Organisations/Policy-makers Sample also suggested a number of other strategies. These included: an increase in local activities and events, placing art in everyday environments, changing and broadening perceptions of art and for some, re-defining what "the arts" can mean. From a list of strategies presented to them<sup>14</sup>, the most favoured was to "take art out of institutions". Also mentioned were greater outreach and awareness of arts institutions, training, long term community arts programmes and integrated and greater links between local communities and fine arts institutions.

This Working Group supports the broad approach of the Equal Status Legislation to protect the rights of minorities, taken currently to include Travellers, people with disabilities, people who are lesbian and gay and people who are homeless. Enshrined in such legislation should be the right of all minority groups to gain entry to both public arts venues, centres and institutions and private venues. Direct measures should be put in place by public institutions and arts venues to improve access for all minority groups. Moore documented the experience of Travellers in trying to access arts events. It is our view that institutions and venues should adopt a pro-active approach in inviting and involving Travellers, most particularly.

### **Cultural Barriers**

Moore's research documented that very few people living on low incomes regularly attended fine arts events and institutions. A significant number of those interviewed who had been to an arts event were put off going a second time because they had an unpleasurable experience. For many people, it is the context in which the artform is presented that makes a negative or positive experience and this context is frequently determined by the culture and assumptions of those who present the artform. It is the strongly held view of this Working Group that there are cultural and perceptual barriers on both sides of any perceived divide and these barriers can only be transcended through the kind of mutual understanding which flows from an open and equal dialogue across this divide. There is a need for a greater acceptance of different viewpoints and experiences, including a variety of cultural, class and ethnic views, and a need to challenge the implicit assumptions that determine selection, representation and accessibility in the arts.

<sup>14</sup> The full list of these strategies can be found in Chapter 5 of the Research Report. It should be noted here that the list contained only eight strategies and "increasing arts education" was not on the list presented, but suggested by the interviewees.

Moore also documents the fact that as well as watching television and videos, many also regularly danced, attended cinema and concerts of traditional and popular music. The rapid development and ease of access to popular artforms has led to a blurring of the distinctions between art and entertainment. This development has alienated many people from the fine arts with the result that artforms such as theatre and opera no longer have the broad popularity which they would have commanded fifty years ago. Moore's research clearly shows that with regard to fine arts events and institutions there were perceptions and anxieties which, in combination with the existence of practical barriers, were not easily overcome. This process of exclusion has also conditioned people's definition of what the arts are with the result that many of those surveyed by Moore did not identify themselves as being involved in any arts activity or process. This is despite the finding that they were frequently engaged in fine arts and arts and craft activities. This finding was supported by the research conducted by CAFE, on behalf of the Department of Arts, Culture and the Gaeltacht, which showed that there was a high level of interest in taking part in arts activities<sup>15</sup>. This poses significant challenges for the policy and the practice of the arts establishment in general and for fine arts institutions in particular.

Many people who live on low incomes do not feel comfortable or confident about being in a "fine arts" venue. In identifying measures which could act to transform this, it is useful to examine the stated reasons for accessing non-fine arts. Moore found that the context of the event, its affordability, its location and the person's level of familiarity with the artform and the venue were key determinants of its popularity. People stated, for example, that they felt comfortable and they knew what to expect at the cinema and this was sufficient to (occasionally) overcome the physical barriers of cost, transport and childminding. In order to overcome the cultural barriers to accessing fine arts institutions, information about arts events and arts education could be mediated through those artforms, media and venues with which people are presently familiar and comfortable such as cinema, television, community centres and libraries. In order to empower people to engage with the institution, fine arts institutions could not only actively explore the possibilities of locating arts events/workshops in community-based venues, but they could also become more open to responding to the challenges that this engagement would inevitably bring. This leads to the next two recommendations of the Working Group.

**Recommendation 4.** *Barriers to access to the arts, of whatever kind, should be addressed by arts organisations and institutions in consultation with those living in poverty and community groups in disadvantaged areas and together they should put in place agreed measures. This consultation process could be done, where possible, through greater outreach work in disadvantaged communities (C2, C3, C11).*

**Recommendation 5.** *Arts institutions, centres and venues should examine both the contexts of the delivery of their programmes and the contexts in which other more popular activities are presented. An outcome of this process should be the formation of considered links with local cinemas, libraries, schools and community centres in disadvantaged areas in terms of outreach work, utilising space and finding appropriate ways to link arts with these familiar contexts (C11, C12, C14).*

#### **Access at a Local Level**

It is our view that increasing levels of arts events and activities at a local level is a significant way to improve access to attendance for those living in poverty in urban and rural areas. The research indicates that local arts events were very popular for some of those

<sup>15</sup> CAFE's (1996-unpublished) research is discussed in Chapter 1 and 2 of the Research Report.

interviewed. Access to attendance can take place at local level at arts centres, local venues, libraries, community arts projects and amateur arts provision. The research shows that libraries were attended frequently in some areas. The library system is acknowledged here as a point of access to arts events and should be encouraged through the Local Authorities<sup>16</sup>. Greater opportunities could be provided for local community arts projects to display art work in local libraries, provide information campaigns, and link with outreach programmes of public institutions and arts venues.

It is our view that the Local Authorities have a critical role to play in enhancing access to attendance for people living in poverty by increasing arts activities at a local level. The work that arts officers have done in organising arts programmes with limited resources is acknowledged here. There is a need for development of a nationwide network of arts opportunities. Most Local Authorities have now in place arts budgets, staffing expertise, and an infrastructure of buildings, libraries, arts centres, town halls and community centres. Local Authorities can assist with local endeavours by offering help through the utilisation of this infrastructure, for example offering a venue, or putting Arts Officer expertise in to guide and advise local groups. Most locally-based projects are jointly funded by the Arts Council. This must continue and develop to its full potential. To this end, the Working Group makes the following recommendation.

**Recommendation 6.** *The Local Authorities are the main democratically accountable statutory agencies for local development and, as such, the responsibility to provide increased resources and to develop levels of arts programming locally rests with them, in consultation with disadvantaged communities and with other relevant bodies (C13, CIS, Working Group).*

<sup>16</sup> The Working Group looks forward to the report of An Chomhairle Leabharlanna and the Arts Council on arts awareness in libraries.

## Access to Participation

### Context

Each citizen has the right to have both a participatory and experiential access to the arts. It is clear from the research and the experience of the Working Group that there is a desire among those living on low incomes to participate in the arts.

However, exclusion, poverty and inequality of access have led to a gap between professional practice and experience of the arts and the needs of a large section of the population. What is also clear is that many thousands of people living on low incomes<sup>17</sup> are engaged in arts activities at a local level but to date this is little reflected either in policy or provision. Much of this work is enabled by volunteers and/or professional artists<sup>18</sup> working in a community context with meagre funds. There is very little co-ordination of this process between the various statutory and voluntary agencies who have a responsibility for supporting the artist and the local community. It is the opinion of the Working Group that this is the result of a lack of policy or funds and a fear of acknowledging a role in case this would lead to increased expectations of funding. Part of the reluctance seems to be based on an uncertainty as to whether arts at a local level is a legitimate area of practice worthy of investment by funding agencies (National Youth Arts Committee 1993).

It is important to acknowledge that the lack of such policy, adequate and sustained resources and co-ordination now needs to be addressed. This needs to be done by instigating a clear process of policy development in this area. It is important also to acknowledge the existence of a broad range of organisations which have become more involved in this area in recent years including Area Development Management Ltd., FÁS, the Arts Council, the Local Authorities, Department of Social Welfare, The Combat Poverty Agency, The Department of Education, and the Vocational Education Committees (VECs) etc.<sup>19</sup>.

The research documents that barriers to participation in arts activities were similar to those in attending arts events/institutions. These include cost of classes and materials, lack of information, availability of classes in the arts and related topics, lack of interest in what is available, distance, child-minding, shortage of venues for rehearsal and performance, transport and a lack of confidence.

It is our view that the provision of a strategic continuous arts education experience through formal schooling and into adulthood through public provision of educational opportunities, including community arts, is critical in creating equality of meaningful access to all arts provision. The following sections will discuss community arts, arts education, FÁS and public broadcasting as they relate to the issue of participation in the arts for those living in poverty and experiencing disadvantage.

### Community Arts

Community arts practice has proven to be a valuable means of enabling experiences of the arts for people living in poverty and experiencing disadvantage. It can also offer a pathway to accessing wider arts events and experiences for people who would not necessarily ever be engaged through any other route. Not alone can participation in such arts activities be central to the development of the individual, it can also contribute to a community development process<sup>20</sup>. Such participation in the arts is inherently educational and can play

<sup>17</sup> While there has never been an audit of community arts activity in Ireland, the experience of CAFE, and the Combat Poverty/CAFE Pilot Community Arts Project would indicate this level of activity to be a minimum level

<sup>18</sup> The term "artist" is used here to refer to both artists and arts administrators.

<sup>19</sup> Some of the other key funders of arts activities at a local level include the Health Boards, County Enterprise Boards, National Rehabilitation Board, Co-operation North, Leader Programme, the Local Area Partnerships, National Lottery, the Ireland Fund, EU Funding.

<sup>20</sup> See Barry Cullen (1995)

a critical part in establishing meaningful links between the participants, arts institutions and artforms<sup>21</sup>. It is important to consider models of good practice in this regard and some are well documented, for example. Unspoken Truths with the Irish Museum of Modern Art, and the CAFE/Combat Poverty Agency Community Arts Pilot Programme<sup>22</sup>.

The latter has explored the role that community arts can play in enabling people living in poverty to participate in the arts and the potential of more long-term resourcing of community arts practice. It offers a valuable model, illustrating the importance of putting in place appropriate support structures and mechanisms for consultation in developing community arts programmes. There is a need to build on the findings and experiences of such pilot projects.

The growth of community arts has not been aided by the short-term and often ad-hoc nature of its funding. More coherent funding mechanisms should be put in place for the more long term development of community arts practice<sup>23</sup>. Such mechanisms should provide for consultation with local communities, the establishment of links with arts institutions/venues in the area and the artforms, and the development of models of good practice.

For many community arts projects, it has been the artist who provided a key link in this process. Moore found that 81% of the artists in the survey thought that working in the community was an important and valued part of their work. However, artists felt that there were financial and emotional hardships involved in working with disadvantaged communities that needed to be acknowledged which included the lack of core funding for their work and their reliance on Community Employment Schemes. It is important that funding structures be put in place to provide core funding for community arts projects which would allow for the employment of artists on community arts projects and other costs on a more long term, secure basis.

There is also a need to encourage community arts programmes as part of the work of agencies such as the Department of Social Welfare and Area Development Management Ltd. These agencies already have structures in place which could provide for the development of such programmes. The Department of Social Welfare Community Development Programme and the Local Area Partnership constitute a useful channel for the provision of community arts programmes. The experience of CAFE, the Combat Poverty Agency and the Arts Council should be drawn upon in devising such programmes.

**Recommendation 7.** *The Artist in the Community Scheme, of the Arts Council, should be further developed to include more developmental community arts programmes, in partnership with relevant statutory bodies such as the Department of Social Welfare and the Local Authorities (Working Group).*

**Recommendation 8.** *Each Local Authority should establish its own separate community arts programme and as a priority, set up a core fund for community arts projects in disadvantaged areas and allocate to it an appropriate level of funds (Working Group).*

**Recommendation 9.** *The Arts Council should utilise the one-year Community Arts Residency Scheme to develop a scheme for artists working in disadvantaged areas. A pilot residency scheme should incorporate the following features: it should be flexible and have a timeframe of up to three years; it should be for designated areas of disadvantage (identified initially by the Integrated Local*

21 The research indicates that 71 % of the Organisations/ Policy-makers Sample said YES to the question, "The socio-economic composition of those attending community arts has included more low income groups in Britain and Ireland in recent years Do you think this will affect fine arts forms and policies" Reasons for this effect included: increased arts education; the impact of community arts practice; fine arts institutions changing and increased involvement of artists at a local level.

22 Please see the Appendix for a description of A Woman's Place (One); Unspoken Truths, the CAFE/Combat Poverty Community Arts Pilot Programme and the Balcony Belles.

23 The advantage of longer term funding has been demonstrated through the experience of the CAFE/CPA pilot programme. This has highlighted the value of providing for on-going core grants that can sustain staff, overheads and a programme budget for a three year period. See Combat Poverty Agency (1996) *Creating Change A Strategy for Developmental Community Arts* for more details.

*Development Programme and/or Community Development Programme) where these areas coincide with the Arts Council's Priority Zones, as identified in The Arts Plan.*

*It should be in partnership with the Local Authorities and other relevant bodies, and use models of practice which involve representatives of the community in planning and implementation. The artists engaged should have, as part of their brief, the task of making links and developing programmes with the arts institutions, local arts centres and relevant artforms.*

*Following an evaluation, this pilot residency could be broadened to include all designated areas of disadvantage (C15, C16, Working Group).*

**Recommendation 10.** *The Department of Social Welfare through the Community Development Programme and grants for Women's and Men's Groups, should encourage projects to develop an arts dimension to their work as a way of deepening and extending their impact in disadvantaged communities. In developing this part of the programme, the Department of Social Welfare with the Combat Poverty Agency, should liaise with relevant arts agencies e.g. The Arts Council and CAFE (Working Group).*

**Recommendation 11.** *Area Development Management Limited should encourage all Local Area Partnerships to include an arts dimension as an integral part of implementing the strategic plan for which they have received funding (Working Group).*

### **Arts Education**

The provision of arts education in Irish society has not been comprehensive. Therefore many adults have not had access to any form of arts education and relatively little experience of fine arts events. Moore documents that for those interviewed, access to education was considered the most important compared to a range of other areas of life. There was also a desire for greater access to arts activities and events for children. Many felt that there was little in the way of arts provision for their children and young people in the community. They also felt that access to the arts at school was limited and outside of school was not an option due to cost.

Every person should have the right through the educational process to at least acquire a range of skills and experiences which enables them to contribute to society.<sup>24</sup> Arts education can offer the individual an opportunity through which to interpret experience intellectually, emotionally, socially and aesthetically. Arts education can equip the individual with the critical faculties necessary to allow him/her reflect upon and derive personal meaning from life experiences. It also offers a means to integrate one's separate experiences of the external with the internal world.

It is our view that access to quality arts education is vital in life-long learning, as a pathway to accessing the arts for life.

### Arts Education in Schools

The Working Group welcomes the recognition of the centrality of arts education within educational policy and provision outlined in the White Paper on Education, *Charting Our Education Future* (Government Stationary Office 1995). The White Paper recognizes that the "provision of arts education is an issue of social equality". It outlines a broadly based curriculum at primary level which will include music, drama, painting, poetry and story

<sup>24</sup> Comedia 1995.

telling. It further argues that "all schools develop a strong arts and cultural policy and identity". It is our view that there is a great need for a variety of arts education programmes to be available in all Irish schools, but with particular emphasis on disadvantaged schools.

As early school drop-out is a common feature of disadvantaged schools, it is also important to specifically focus on this group. With the above in mind, we make our next two recommendations.

**Recommendation 12.** *The Department of Education should resource the development of arts programmes in all schools with an emphasis on designated disadvantaged schools, in consultation with appropriate arts organisations. The content of these programmes should be flexible, relevant to the lives of the participants, of high quality and should form part of the core curriculum (C10, Working Group).*

**Recommendation 13.** *The Department of Education in consultation with appropriate arts bodies should support and co-ordinate arts projects which target early school leavers and those at risk of early school leaving with the aim of assisting them to develop an arts dimension to their work<sup>25</sup> (Working Group).*

#### Arts Education for Adults and Lifelong Learning

There is need for greater provision, co-ordination, and promotion of arts education programmes for adults. This is critical for those who may have left the education system early or never had access to any arts education. In this context, it is important to acknowledge that community arts is a significant form of arts education.

The VECs are acknowledged here as having a critical role to play in broadening access to the arts for adults around the country. The VECs offer a variety of adult education and Post Leaving Courses on arts-related subjects and also contribute to the funding of community arts projects. While there is a variety of VEC courses available, greater subsidy and targeted information are needed to make these more accessible for people on low incomes.

**Recommendation 14.** *It is recommended that the Vocational Educational Committees (VECs) and the new Regional Education Councils should reappraise their current arts provision and funding levels in consultation with community groups, community arts groups in disadvantaged areas and relevant arts bodies such as the Arts Council (C10, Working Group).*

#### Arts Education in Other Contexts

National Arts and Cultural Institutions have a responsibility to demonstrate their role/function as a public educational resource providing arts education programmes open to all of society. In the context of this report, a special emphasis should be placed on people living on low incomes. These could be planned and developed in consultation with the Department of Education and through jointly planned projects with other relevant agencies and organisations.

**Recommendation 15.** *It is recommended that all National Arts Institutions have designated staff who would develop an education strategy which initiates links/schemes with both children and adults from disadvantaged communities (Working Group).*

<sup>25</sup> This could be done in collaboration with other relevant bodies such as Teasteas; The Combat Poverty Agency; community arts organisations eg. CAFE; arts institutions, Youthreach Programmes and in some cases Probation and Welfare Officers; Comhairle le leas Oige; the National Youth Federation.

## **FÁS**

The Community Employment Schemes have a very significant role in enabling people who are living on low incomes to participate in the arts. This significance derives not from any planned strategy towards the arts but indirectly from Community Employment (CE) schemes directed at those registered as unemployed. CE schemes are temporary employment schemes funded and administered by FÁS and sponsored by community groups and Local Authorities. Given that many of the direct and indirect beneficiaries of arts-related CE schemes are people who are unemployed, it is clear that FÁS expenditure in this area has significant influence in determining the nature and quality of access to participation in the arts for people who are living on low incomes. The annual expenditure by FÁS on arts-related CE schemes amounts to 12.6m<sup>26</sup>. The extent of this funding, which is only recently recognised, has yet to be fully considered in terms of its role in relation to accessing the arts.

While we very much welcome the manner in which FÁS has supported and encouraged the sponsorship of arts-related CE schemes, the Working Group is aware of the growing dependence of the community arts sector on these schemes. Many artists are supported financially through FÁS schemes, which despite providing them with some form of income, are short-term and low-paid. There is a general level of uncertainty as to the variety, quality and nature of arts practice mediated through these schemes. Furthermore, as mentioned, there is a need for a clear cultural policy to support their development.

As such the Working Group's next recommendation is as follows.

**Recommendation 16.** *Coherent structures should as a matter of urgency be put in place between FÁS and the Arts Council concerning the arts aspects of FÁS's training and community employment schemes. In addition, the training for artists who are placed on CE Schemes should be reviewed and developed with the Arts Council, CAFE and other relevant bodies (Cl 6, Working Group).*

## **Public Broadcasting**

It is our view that public broadcasting could play a significant role in increasing access to arts issues and arts education. Moore has documented that TV and video watching are extremely popular activities among those living on low incomes. In the United States, it has been recommended that greater resources be placed in public broadcasting as a way of reaching this audience.

In Ireland, while there are arts programmes shown on RTÉ television, these tend not to include an educational aspect, and are usually aimed at an audience who are already actively engaged in attending or participating in the arts. In addition local arts events receive little or no coverage. The medium of television can be effective in increasing arts awareness among those living on low incomes. Moore's study showed that, in the selection of programmes people watched, there was a relatively high interest in arts-related programmes. There is a need to build on this interest. With the above in mind we make our final recommendation.

**Recommendation 17.** *It is recommended that RTÉ and other broadcasting companies in Ireland review their policy on arts programming on television and radio. What should be reviewed is the purpose and objective of arts programming, the amount and quality of arts education material for*

<sup>26</sup> These figures have been provided by Bums (1996) in a study for the Arts Council. It should be noted here that many or those on FÁS CE schemes would otherwise be claiming from Social Welfare.

*adults and children and the level of coverage given to arts in disadvantaged areas. Broadcasting companies should also investigate ways of making its arts programming more inclusive, including the possibility of devising programmes in consultation with arts organisations, institutions and community groups and/or of documenting the process leading to final arts events (C5, Working Group).*

## **CONCLUSIONS**

This Report has outlined the ingredients of the kind of integrated and co-ordinated response which would significantly increase access to the arts for those living in poverty and experiencing disadvantage. The basis of this response is grounded in the findings of Moore's research and in the collective experience of the Working Group which was composed of a diverse range of organisations and individuals.

Moore's research has shown that people living on low incomes have inadequate access to the arts. In this report, we have not argued that they be treated any differently to anyone else, as everyone has an equal right to access the arts. However to achieve this access for people living in poverty and experiencing disadvantage, in the immediate future, it is necessary to implement the special strategies which have been outlined in this report.

It is our view that serious consideration should be given to implementing these recommendations as soon as possible. While all have cost implications, many of these are minimal, and their implementation would be effective in ways far greater than their financial cost. If implemented, it is our view that they would considerably improve the current inequality of access for those living on low incomes, and in particular, those living in poverty and experiencing disadvantage.

**PART II**  
**Research Report**  
**Poverty: Access and**  
**Participation**  
**in the Arts**

**By Jeanne Moore**

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Jeanne Moore

## Executive Summary

### **Context and Objectives**

#### *Chapter 1*

Poverty is an extensive and deep-rooted issue in Ireland<sup>1</sup> and involves not only financial exclusion but social, economic and cultural marginalisation. This is supported by research to date which shows that those living on low incomes experience significant barriers to access to the arts. In recent years, the Arts Council has placed increasing emphasis on broadening access to the arts, and this priority is included as a strategic objective in *The Arts Plan, 1995-1997*<sup>2</sup>. The Arts Council and the Combat Poverty Agency jointly established the Working Group to examine access to the arts for those experiencing poverty and disadvantage.

The main objectives of the research are to explore the experiences and views of those living on low incomes in relation to accessing arts events and activities and to document the barriers that people living in disadvantaged areas experience in accessing the arts. To this end, sample groups drawn from those living in disadvantaged areas, and from organisations and policy-makers in the arts are interviewed and policies and practices in relation to improving access to the arts are examined.

### **Levels of Access and Participation**

#### *Chapter 2*

Studies both in Ireland and abroad show low levels of access to the arts for those living on low incomes. In Ireland, there is a considerable gap between social classes in terms of attendance at arts events.

Figures for participation in the arts were also low, but varied across studies, perhaps due to differences in the definition of participation used. Some studies, however, found a desire for participation such as recent studies by CAFE on behalf of the Department of Arts, Culture and the Gaeltacht (1996) and the UK Omnibus Survey (RSGB 1991), both of which found high levels of interest in participating in arts and crafts activities.

### **Profile of Views**

#### *Chapter 3*

The views of a sample group of 116 arts providers, policy-makers, community groups, organisations working in the area of poverty and disadvantage and politicians were documented through interview and questionnaire. Although not fully representative, the sample demonstrated the lack of specific policies in existence in relation to those living on low incomes. Other points of interest were the broad range of definitions of the terms "access" and "participation" in use. However, there is also a high level of awareness of the existence of barriers to access, the right to access the arts, the importance of access at a local level and the key role of arts education

The experience of artists and community organisations in relation to projects directed at people living on low incomes indicated some of the difficulties that were encountered. For the artists, involvement with disadvantaged communities was a valued part of their work, but they experienced financial difficulties and found they had little organisational support. For the community and poverty organisations, the difficulties encountered were lack of

<sup>1</sup> Taken from Nolan and Callan (Eds) (1994).

<sup>2</sup> *The Arts Plan* was extended to be a five year plan (1995- 1999).

time, dependence on FÁS schemes and low funding levels. However, most of the projects undertaken were reported to be beneficial to the participants in terms of personal development and successful as a vehicle for personal and community development.

### **Barriers to the Arts**

#### *Chapter 4*

Research shows that barriers to accessing arts events and activities exist and are more acutely experienced by those on low incomes. The sample groups from disadvantaged areas were interviewed and/or filled out questionnaires on their perception of the arts. The view most frequently given was that the arts were for other people and not for them. The arts were not considered to be an important part of daily life, and held less important on a given list of priorities than access to education. In addition, the general perception of "the arts" was limited.

The existence of barriers to attending and participating in the arts was confirmed by the sample groups, and encompassed financial, physical, practical, social and cultural obstacles. More specifically, besides the practical barriers such as cost, transport, childcare facilities, a lack of company and a lack of information, people referred to the cultural barriers they experienced such as feeling out of place, a lack of interest in what they thought was available to them and a feeling that the arts were not relevant to their lives. Travellers experienced the additional barrier of a lack of physical access, including being denied access to basic services such as entry to pubs, music and other arts venues.

These barriers were experienced in different ways depending on location, gender and age. Thus some barriers are more relevant to certain groups than others.

Despite not attending arts and cultural institutions themselves, those interviewed in the Group Discussion sample felt strongly that these institutions should remain open for their children and for other people. This implies that people appreciate the value of national institutions to society, but not to their own lives.

There was little difference between the barriers to access and those to participation. Those mentioned most frequently were cost of classes and material. Other barriers included lack of opportunity, shortage of venues, lack of interest and shortage of classes for children.

### **Improving Access**

#### *Chapter 5*

There was a high level of consensus among the Organisations/Policy-makers sample that the need to improve education and arts education is critical to increasing the levels of access to the arts. This must be implemented together with increased awareness on the part of arts organisations; outreach programmes run by arts organisations and institutions; a continued growth in community arts practice; increased local activity; and a change and redefinition of what constitutes fine arts.

The importance of arts education was acknowledged by all groups within the Organisations/Policy-makers sample but one group considered change to be too difficult to bring about, while another group saw it as possible.

There was a consensus too among those living in disadvantaged areas that reducing the

cost of access was the most effective method of improving access. Other important factors included more local events, increased information and transport. In relation to participation, the priorities included more classes, reduced costs, more venues and more information. These suggestions are practical and, for the most part, easy to implement and could be adopted along with some of the longer-term suggestions outlined above by the Organisations/Policy-makers sample.

## **Conclusions**

### *Chapter 6*

6.1 Poverty is a widespread issue in Ireland, extending from lack of financial resources to social, economic and cultural exclusion. There is a lack of clear arts policy in relation to access to the arts for those living in poverty, but this is countered by a trend in arts policy towards greater access to the arts for all. As yet, little arts education is available, but community arts practice is on the increase with models of good practice emerging and artists becoming involved in local arts activity. Large amounts of public money are being spent on the arts, but this funding needs to be co-ordinated across the various bodies.

6.2 Those on lower incomes in Europe and the US attend relatively few arts events.

There are many types of barriers that prevent those on low incomes from accessing arts events and activities.

Access to the arts and culture is a basic democratic right and should be available to all. Cinema and watching films at home were the most popular events for those living on low incomes.

There is a need to eliminate the discrimination experienced by Travellers in relation to accessing arts events, and to promote proactive policies to include Travellers in such events and activities.

The arts community recognises that access to arts activities for those living in poverty is an important issue.

Access to the arts was of low relative priority to those living in disadvantaged areas, but was of higher priority than it was perceived to be by the Organisations/Policy-makers sample.

Half of the arts community sample thought arts institutions would become more inclusive of those living on low incomes.

There are practical, strategic, and long and short-term measures which would improve access to the arts.

Specific policies are needed to give equality of access to publicly funded arts. Improving education and arts education is a significant method of improving access. Access to community arts can improve access to fine arts events for those in poverty.

Increasing local involvement is a policy priority for some arts organisations.

Comparing the context, image and promotion of popular events with those of fine arts is valuable.

Artists working in the community presented difficulties which need to be addressed, but they regarded the experience as a valued part of their work.

The reliance of arts organisations on FÁS schemes creates difficulties which need to be addressed. The library can be a useful point of access for low income groups.

# Chapter One - Introduction and Context

## 1.1 General Introduction

Existing research indicates that people living on low incomes<sup>1</sup> tend not to go to fine arts events<sup>2</sup> (Clancy et al 1994)<sup>3</sup>. This tendency is common in European countries and in the United States. The primary aim of this report is to examine the extent of access and participation in the arts for those living on low incomes in Ireland and to document the difficulties which may be experienced in accessing the arts.

Over the years, a variety of measures have been adopted by arts venues and organisations in Ireland in an effort to encourage higher rates of attendance by those living on low incomes. The measures have been directed mainly at the cost of entry with most arts organisations introducing concession rates. Some arts institutions have introduced education and outreach programmes. With some notable exceptions, however, the adoption of these measures has been short-term and has not been co-ordinated across the various organisations. Moreover, there is evidence to suggest that the gap in attendance levels between those on low incomes and those on higher incomes is considerable<sup>4</sup>. This report examines the levels of access to the arts for those on low incomes. Given the low level of attendance at arts events by people living on low incomes, it is likely that those living in poverty<sup>5</sup>, who form a smaller proportion of this broader category, will show even lower levels of attendance.

Participation in arts activities is the second focus of this report. Due to different definitions of what constitutes participation, however, it is difficult to know the extent of involvement in arts activities by people living on low incomes. Some research (Clancy et al 1994) indicates that levels of participation are as low as levels of attendance but the definition of participation employed by Clancy et al does not include local arts activity and community arts activity. Other research (CAFE 1996), which uses a broader definition of participation, has indicated higher levels of involvement in arts activities, and an interest in getting involved should the opportunity arise<sup>6</sup>.

The basic principle underlying this inquiry is that equality of access to the arts is a fundamental democratic right. This principle is expressed in the Declaration of Human Rights as follows:

"Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits" (Universal Declaration of Human Rights, Article 27).

This right refers to both access to a form of expression and access to the arts, culture and heritage of the nation as represented by fine arts institutions and art forms. Access to the arts is unequal if it is restricted by lack of income and disadvantage.

It is necessary at this point to define certain key terms used in this research report (it must be noted, however, that it is outside the remit of this report to examine these terms and their meanings fully):

The term "the arts" is used here to refer to all art forms and practices (i.e., drama, theatre, performance, visual arts, literature, dance, opera, music, media-based arts, film and community arts)<sup>7</sup>.

1 The term "people living on low incomes" is used throughout this report to refer to those living on low incomes and or those living in areas characterised by high levels of poverty and disadvantage and/or from a particular group experiencing poverty and disadvantage and/or from a working-class background. In doing so, there is no suggestion that these are synonymous terms, but only that the inclusion of all of these in every instance, would be cumbersome. Given that people living in poverty tend to be at the extreme end of all of these groupings, the results of the research reflect the minimum experiences of those living in poverty in relation to accessing the arts. In addition, it is noted here that there are many different types of poverty and a variety of people who may experience it.

2 The term "fine arts" is used in this report to refer to professional arts events and practice. However, it is noted that there is critical debate on the meaning and use of the

3 A full list of references can be found at the end of this report.

4 Clancy et al 1994.

5 The term "living in poverty" is taken here from the working definition of poverty presented in the Inter-departmental Policy Committee on the National Anti-Poverty Strategy, Discussion Paper 1995. It implies not only inadequate resources but also exclusion from taking part in economic, social, cultural and artistic activities.

6 This is discussed in greater detail in Chapter Two.



The term "attendance" is used here to mean going to arts events.

The term "participation" is used here to refer to the making of art.

The term "access" is used here to refer to the many ways in which a person can attend or participate in the arts. Access, in this general sense, covers many different elements such as practical, physical, social and cultural access. For full and genuine access to be achieved, all those aspects must be satisfied (See Section 1.5 for farther discussion).

The term "barriers to access and participation" refers to real and perceived obstacles to attending and participating in the arts.

## 1.2 Introduction to Research

This research report has emerged from a one year programme of research steered by the *Poverty: Access and Participation in the Arts* Working Group. The primary focus of research has been on the experience, views and interests of those experiencing poverty and disadvantage in accessing and participating in the arts (see Methodology in the Appendix).

The aims of the research were as follows:

- (i) to review existing literature relating to access and participation in the arts for those living on low incomes;
- (ii) to explore the views of a range of arts organisations, policy-makers, artists, arts officers etc. as well as organisations working in the area of poverty and disadvantage in relation to access and participation in the arts for those living on low incomes;
- (iii) to explore and document the experience of those living on low incomes in relation to access and participation in the arts;

The first part of the research was an examination of existing information and literature. The second was a survey of the views and experiences of arts organisations, policy-makers, artists, poverty organisations and community groups. The survey concerned issues in relation to access and participation in the arts for people living in poverty and consisted of both interviews and questionnaires. The sample of people interviewed is referred to as the "Organisations/Policy-makers sample". Submissions were also invited from interested organisations/individuals<sup>8</sup>.

The third part was a series of studies to explore the views and experiences of those living in disadvantaged areas through a series of group discussions and two door-to-door questionnaire surveys. Three samples of data were produced as a result: the "Group Discussion sample", the "Dublin Door-to-Door sample" and the "Sligo Door-to-Door sample". The difficulties involved in targeting those living in poverty, however, mean that the resulting samples cannot be regarded as representative<sup>9</sup>. This means that it is not possible to generalise from this data set to all people living in poverty. In all three samples, the information collected is presented anonymously, to preserve the confidential nature of the interviews. The remainder of this chapter presents a brief overview of the issues relating to access, poverty and the arts.

<sup>7</sup> In addition to the arts, some forms of arts and crafts and popular entertainment are also examined in this research.

<sup>8</sup> Four submissions were received, see Appendix for summary.

<sup>9</sup> This refers to the ability to generalise from a sample of data. Since the samples are not representative, they do not offer a full account of all the views of people living in poverty. However, the samples do give extensive information on those living on low incomes and in disadvantaged areas.

### 1.3 Poverty in Ireland

Ireland currently has the third highest level of poverty in Europe<sup>10</sup>. One in five people in Ireland live on an income that is less than half the average national income and one in four children are affected by poverty. Various measurements and definitions of poverty exist<sup>11</sup>, and this research report has adopted a working definition<sup>12</sup> as follows:

*"People are living in poverty if their income and resources (material, cultural and social) are so inadequate as to preclude them from having a standard, of living which is regarded as acceptable by Irish society generally. As a result of inadequate income and resources, people may be excluded and marginalised from participating in activities which are the norm for other people in society."*

Poverty is rooted in lack of income but extends beyond material deprivation to include exclusion from taking part in economic, social and cultural activities (Inter-Departmental Policy Committee on the National Anti-Poverty Strategy 1995). A lack of access to and participation in the arts is part of social exclusion and marginalisation and thus is also a part of the experience of poverty.

The important role that the arts have to play in society has been argued elsewhere, e.g. (O'Hagan and Duffy 1987). The experience of poverty may be intensified due to the lack of access to cultural and arts activities. Thus it might be argued that access to the arts is more important for those living in poverty because through creative expression they may feel less marginalised and excluded from society. The Arts Council<sup>13</sup> has recognised this: "the arts derive their educational significance in part also from their value in a wider social, cultural and economic context. The societal consequences of continuing unemployment are enormous and particularly impact upon young people. The arts have an important role in meeting this challenge. The arts provide the possibility of substituting a culture of creativity for a culture of alienation." (National Education Convention, Chairperson of the Arts Council 1993).

A further argument on the benefits of arts activity and creative expression is worth noting: there is strong evidence to show that the arts provide an effective way, in conjunction with other strategies, of tackling poverty and social exclusion (CAFE/Combat Poverty Agency 1995).

Poverty affects many different types of people. The main sections of society at risk from poverty include: lone parents, small farmers, the unemployed, especially the long-term unemployed, Travellers, homeless people, children, people with disabilities, older people and those from the unskilled and semi-skilled working-classes (Nolan and Callan 1994). Long-term unemployment is seen as the single most important cause of poverty<sup>14</sup>. There is also a strong link between class and poverty, furthermore, those most at risk from poverty are also predominantly poorly educated<sup>15</sup>.

Poverty can also be experienced in different ways depending on factors such as gender, age and urban/rural location. In terms of location, the highest levels of poverty, on average, tend to be found in households in small towns, with the northwest of Ireland (Leitrim and Sligo) having the highest levels. In Dublin, the most disadvantaged areas are Ballymun, Coolock and Ballyfermot. Outside Dublin the main disadvantaged areas are Cork North, Dundalk, Limerick and Drogheda (National Economic and Social Council 1994).

10 There are 52 million people in the EU living in poverty (one in seven persons) (Nolan and Callan (Eds) 1994).

11 Two distinct types of poverty measurement are absolute poverty and relative poverty. Absolute poverty is often defined in terms of the presence or absence of physical necessities e.g., food, housing, clothing. An understanding of relative poverty recognises that poverty involves isolation, powerlessness and exclusion from taking part in the normal activities of society as well as a lack of money (Inter-departmental Policy Committee on the National Anti-Poverty Strategy 1995).

12 This working definition has been taken from the Inter-departmental Policy Committee on the National Anti-Poverty Strategy: Discussion Paper (1995).

13 The title "The Arts Council" is used throughout the report. It is noted, however, that the full title is The Arts Council/An Chomhairle Ealaíon.

14 Of those households below the 50% (relative) poverty line in 1987, 34.3% were unemployed; 23.9% were farmers; 9.2% were employees; 9.3% were retired; 7.6% were doing home duties; 5% were self-employed; 3.5% were ill and 7.1% were "others" (Nolan and Whelan 1996).

15 Those classified as unskilled manual have a 30% risk of poverty, and skilled manual workers have a 19.7% risk. In addition, 75.1% of those with no qualifications were at risk of poverty, as compared with 18.9% with Inter/Group Cert; 3.9% with Leaving Cert and 2.1% with third level education (Nolan and Callan 1994).

A National Anti-Poverty Strategy is currently being prepared and is to be completed by the end of 1996. This is overseen by an Inter-Departmental Policy Committee established in 1995<sup>16</sup>. The strategy will include the recommendation that "institutional mechanisms be established to ensure the issue of reducing poverty, social exclusion and inequality is firmly on the agenda of all government departments and agencies" (Inter-departmental Policy Committee on NAPS 1995).

On behalf of the Inter-departmental Policy Committee, the Combat Poverty Agency has initiated some documentation on social auditing as an important tool in tackling poverty and disadvantage. Social auditing<sup>17</sup> is an approach and a process which defines, creates and monitors mechanisms to measure the social impact of an organisation's policies or business (cf. Zadek and Raynard 1995). In relation to poverty, such a process would define, create and monitor the effects of policies in relation to their impact on people living in poverty.

## 1.4 Key Organisations

The key organisations in relation to arts policy and practice in Ireland are the Arts Council, the Department of Arts, Culture and the Gaeltacht, the Local Authorities and FÁS.

The Arts Council has in recent years developed a stronger focus on access to the arts. Section 1.41 details its current policy in this area. It is important to note that *The Arts Plan*<sup>18</sup> and other Arts Council policy statements represent the principal cultural policy in relation to the contemporary arts in Ireland at the moment. It has been nearly ten years since the last White Paper on Cultural Policy (Government Stationery Office 1987) and there have been many developments since that time. The Local Authorities are developing their own arts plans; however, these vary considerably from one authority to another, as does the funding allocated to the arts. In addition, FÁS has become increasingly significant in funding the arts, albeit indirectly, and the impact of this has yet to be examined in terms of cultural policy.

### 1.4.1 The Arts Council/An Chomhairle Ealaíon

The Arts Council is an independent, autonomous body established in 1951 to stimulate public interest in, and promote knowledge, appreciation and practice of the arts. The Arts Council operates three main strategies to achieve its goal: advice, grant-aid and policy-making. Since it began, there has been a recognisable shift in the position taken in relation to broadening access to the arts<sup>19</sup>.

A number of developments instigated by the Arts Council have contributed to its current policy in relation to access. One of the earliest shifts in policy occurred in 1975 when the Arts Council adopted a policy of encouraging "a greater regional and local development of the arts". A series of new arts officer posts within the Arts Council (some were secondary briefs) were then introduced including community arts (1978), education (1979) and regions and arts centres (1980). During this time, greater provision for the regional development of the arts was made through the development of arts centres and arts festivals.

Another significant contribution to the development of Arts Council policy in this area has been the series of research reports it has commissioned over the years. Notable examples of these include the *Art and the Ordinary* (ACE) Report on arts education and community

<sup>16</sup> This grew out of a commitment made by the Irish Government at a UN Summit in Copenhagen in 1995 to endorse a programme of action geared at eliminating absolute poverty in the developing world and to substantially reduce overall poverty and inequalities elsewhere. It included a commitment to "remove any political, legal, economic and social factors and constraints that foster and sustain inequality" (Copenhagen Declaration, Commitment 2 1995, cited in the Inter-departmental Policy Committee on the National Anti-Poverty Strategy, Discussion Paper 1995).

<sup>17</sup> Poverty proofing is a dimension of social auditing. Social auditing can be defined, in relation to poverty and disadvantage, as a process whereby an organisation measures and monitors the impact its policies or business has on people living in poverty. For further definitions and details on social auditing, see the Appendix.

<sup>18</sup> Although originally published as a three-year plan, *The Arts Plan* has been extended to five years

<sup>19</sup> Kennedy (1990) argued that there has been a sense of shifts in Arts Council policy over the years with an ongoing conflict between those who believe art should focus on the fine arts and those who argue in favour of an for the people (cited in Bowles 1991). A similar shift has been under way in the Arts Council of Northern Ireland and throughout Europe

arts (Benson (Ed) 1989) and *The Performing Arts and the Public Purse* (O'Hagan and Duffy 1987) on the issues related to the public expenditure of the performing arts. More recently, *The Public and the Arts* has provided baseline information on access levels in Ireland (Clancy et al 1994)<sup>20</sup>.

A further development has been the strategy in relation to the Local Authorities which have been encouraged to appoint County Arts Officers, for the most part, funded jointly by the Arts Council. Furthermore, in *The Arts Plan*, the Arts Council has adopted an area-based approach to create centres of energy and excellence and also to increase access and participation in arts activity. The approach is designed to "take account of the organic nature of arts activity and will seek to build on it through strategic partnerships and in association with national and local planning agencies". The approach has been the subject of some controversy and debate.

*The Arts Plan* has provided the fullest and most direct statement in relation to access for those on low incomes, although it is as yet aspirational rather than policy. In its Statement of Intent, it declares that "everyone in Ireland has an entitlement to meaningful access to and participation in the arts". One of the six strategic objectives of the Plan is to "encourage real participation in the arts in terms of availability and access ... taking account of social as well as geographical barriers". However it acknowledges that "penetration beyond the middle-classes is yet minimal and little impact has been made on the urban/rural divide. The Arts Council as a public body entrusted and concerned with equity of provision must take full account of these factors".

*The Arts Plan* stated that among the areas to be examined by the Poverty: Access and Participation in the Arts Working Group would be "finding ways of helping funders and the arts community make services more readily available to those who cannot at present afford them".

#### **1.4.2 Department of Arts, Culture and the Gaeltacht**

The primary responsibilities of the Department of Arts, Culture and the Gaeltacht, since it was established in 1993, are stated to be:

- (i) the formulation of national policy relating to arts and culture;
- (ii) the promotion of the cultural, social and economic welfare of the Gaeltacht and the extension of the use of Irish as a living language;
- (iii) the national cultural institutions (e.g., National Museum, National Gallery, National Library, National Concert Hall, etc);
- (iv) the formulation of national policy relating to broadcasting and the audio-visual industry;
- (v) and responsibility for the physical heritage.

It is not currently a function of the Department of Arts, Culture and the Gaeltacht to promote access to and participation in the arts actively for any one section of the community (including those living on a low income). However, the Department has funded the work of arts organisations working with low income groups. The funding provided by the Department to CAFE for its ongoing research into arts activity and the long-term unemployed (CAFE 1996), is one example.

<sup>20</sup> These reports are discussed further in the next section.

### **1.4.3 Local Authorities**

Local Authorities have been legally enabled to support and provide arts activities since the 1973 Arts Act. Through the appointment of arts officers, the authorities have increased their level of arts activity considerably in the last ten years. By the end of 1996, twenty-six County Councils/Local Authorities will have appointed an arts officer. These posts are mostly jointly funded with the Arts Council. In 1994, the Local Authorities spent a total of £3,160,785 on the arts. This figure rises to £3,946,939 when income from outside bodies, including the Arts Council, is included (see Section 1.7).

*The Arts Plan* gives the role of the Local Authorities increasing authority. It is recognised that at current funding levels the Local Authorities are limited and that considerable further funding is required before they can develop to the full the potential of the Local Authority network.

The work of arts officers in Local Authorities and County Councils is broad-ranging and varies from place to place, depending on the budget allowed, and the amount of local interest in the arts. The types of activity include an advisory service, local arts programmes, helping groups with promotion, grant applications, arts planning, policy-making and developing arts plans. A further area of work is the development of Three Year Arts Development Plans, as requested in *The Arts Plan*. Currently, seventeen of the thirty-three County Councils have produced development plans.

A further area of arts-related activity by Local Authorities is the One Percent Scheme, under which Local Authorities may allocate one percent of a capital project (housing project, roads, water services etc) or £20,000, whichever is the lesser amount, to an artistic feature which must be related to the scheme, sited close by and permanent. The selection of the artistic feature is through open competition. The scheme is not obligatory. The scheme and public art in general are presently being reviewed by a Steering Group composed of representatives of the Department of Arts, Culture and the Gaeltacht, the Department of the Environment, the Office of Public Works, the Arts Council and Temple Bar Properties. The Steering Group is expected to finalise its report in 1996 and submit it to Government.

### **1.4.4 FÁS**

FÁS is a state body, governed by the 1987 Labour Services Act, which provides training and employment services. Its specific functions include the operation of training and employment programmes, the provision of an employment recruitment service and an advisory service for industry; and support for co-operative and community-based enterprise. The Community Employment Scheme, its largest single programme, is responsible for temporary employment opportunities in Ireland. Under the Scheme, participants are employed for normally a one year period, during which they receive employment related training. FÁS currently spends £12.6 million<sup>21</sup> on arts-related Community Employment projects (Burns 1996), however, it has no statutory role with regard to arts funding. While there is informal liaison between FÁS and the Arts Council in relation to the arts-related schemes, no formal structures exist to advise or monitor this expenditure within an arts context. FÁS has introduced mechanisms to encourage high standards within the programme, but the standards are related to training and development of the unemployed, rather than to the arts content.

<sup>21</sup> See Section 1.7 for a detailed account of this and other expenditure.

As outlined in the *Views of Theatre in Ireland* (The Arts Council 1995), the relationship between the arts community and FÁS has both positive and negative aspects. Positive aspects include the improved ethos of staff training and human resource management among arts organisations, a greater pool of funds and a proliferation of arts activities in communities in which such activities were unlikely to have received funding from other sources. Negative aspects include the use of temporary labour and training schemes to provide core staffing to essential arts service providers and extensive indirect funding of the arts going to a state agency whose objectives do not include cultural development.

## 1.5 Relevant Reports/Events

### 1.5.1 Ireland

The significant role that access plays in current arts policy has its origins in wider cultural and political movements in Europe and the United States. In the last three decades, cultural debate has focused on aspects of access in relation to the arts, including explorations as to the role of art in social change, the purpose of art, cultural democracy and the social hierarchy of the arts. These issues have been ably discussed elsewhere and are beyond the scope of this report (cf. Marcuse 1972, Bourdieu 1984, Kennedy 1990 and Bowles 1991a).

The current emphasis on access in Ireland can be seen as part of an emerging discourse which has resulted in a series of events and reports, many of which have been funded and published by the Arts Council.

The following provides a list of some of these reports, and does not represent a comprehensive review. It is not the purpose of this brief overview to provide a critique of these reports (while it is acknowledged that such a critique would be of value) but rather to indicate in broad terms their contribution to the debate on the meaning of access and participation in the arts.

*The Place of Arts in Irish Education* (Benson 1979) was one of the first reports to emphasise broader access and increased awareness of the arts.

In 1983, Kavanagh and Sinnott produced *Audiences, Acquisitions and Amateurs* which provided extensive information about attendance and participation levels in the arts in Ireland.

The *Deaf Ears?* Report in 1985 was important in the subject of music education and argued that the "neglect of music is an affront to education standards" (Herron 1985).

The White Paper on the Arts, *Access and Opportunity* (Government Stationery Office 1987) could be said to mark the start of the current emphasis on access in the arts at a policy level. Recommendations on an education policy, a regional development policy, an arts centre policy and a community arts policy were part of the Arts Council's submission to the White Paper and were incorporated and endorsed in the resulting document.

*The Performing Arts and the Public Purse* (O'Hagan and Duffy 1987) provides strong economic and social arguments in support of public funding of the arts. The report argues that only when all the arguments are taken together do they amount to a "weighty case in favour of public funding of performing arts". The collective benefits of the arts are

described as the development of national feeling, identity and self-criticism, innovation/research, economic spillover effects for other industries and social improvement of participants. In relation to equality and access, the report distinguishes between equality of outcome and equality of opportunity. With regard to the latter, it argues that the objective would be "to achieve equal access to the arts given present preference structures". It also argues that variations in socio-economic and geographical levels of access may come about because of this initial preference, despite an equal access policy. Thus it argues, "a policy of equal access may have to be pursued in conjunction with a programme on education and preference formation"(O'Hagan and Duffy 1987<sup>22</sup>). While this is an interesting argument, it was not fully developed in the report.

*Art and the Ordinary*: The Report of the (ACE) Arts Community Education Committee (Benson (Ed) 1989) was based on a four year action-based research programme in the fields of community arts and arts education. It provided a critical overview and analysis of the concept of access. This report is relevant to the current debate on access and is referenced in *The Arts Plan*.

It argued that in the early 1980s the key word in Arts Council policy-making was "access", and that later this became "horizontal" and "vertical" access (O'Hagan and Duffy 1987). The latter referred to "access downwards" to "reach those, who by their socio-economic and educational circumstances had scarcely encountered the arts at all and among whom a predisposition could not be assumed". The ACE Report argued that the term "access" was problematic as it begged the questions "access to what", "access for whom" and "access granted by whom"? It argued that there is a distinction to be made between allowing access and enabling meaningful access and that the latter includes improving education and development. The ACE Report became the basis of the Arts Council's Community Arts Policy after 1989.

The ACE Report received some public response, including several reviews. O'Hagan (1990) argued that "public expenditure on community arts and arts education are inextricably linked to the policy of more equal access to the arts". He argued that if any government wanted to pursue this objective, the key areas to be addressed were community arts and arts education. He concluded by pointing to one message of the ACE Report which was that the definition of what constitutes art/culture needs to be widened to avoid a sense of cultural disenfranchisement among a large section of the population. Higgins (1990), argued that "there is no participatory democracy that kills or limits the creative ... access to the spiritual must be decolonised".

Kennedy (1990) in *Dreams and Responsibilities*, documented the changing policies of the Arts Council since its establishment in 1951 and, in particular, demonstrated the increasing emphasis on access in recent years.

<sup>22</sup> This was the subject of much debate within this Working Group with much discussion time given to a consideration of how education and preference formation can come about, particularly outside the school system.

*The Dublin Arts Report* (Drury 1992) provided a comprehensive overview of arts policy and activity in Dublin which had resonance nationally. It argued that there was an absence of policy at all levels which would inform the detailed planning necessary to achieve balanced provision; that there was an absence of a co-ordinated approach to the development of the arts; and that large sections of the population of Dublin, including young people, were absent from the agendas of arts organisations. It stated that "the many people in Dublin who are socially and economically deprived are further disadvantaged by the absence of high quality programmes of arts-based community development and of community-based arts development". While many of its recommendations were taken up by policy-makers, there remains a number which have, as yet, to be adopted.

*Making Youth Arts Work* (National Youth Arts Committee 1993) proposed necessary steps to develop youth arts nationally. Key recommendations included the formulation of a policy on youth arts which acknowledged the major role of the arts in the creative, personal and social development of young people, and the importance of provision for young people in the promotion and development of the arts. Other recommendations included greater co-operation and co-ordination between relevant policy-makers and the need to build on developments to date.

*The Public and the Arts* (Clancy et al 1994) was a national survey of the public use of the arts which followed on from the 1983 *Audiences, Acquisitions and Amateurs*. *The Public and the Arts* provided detailed information on the levels of access to arts events, arts at home, art purchases, art activities and attitudes about the arts. This representative sample included comprehensive statistics in relation to socio-economic status, describing low levels of access and participation for those in the sample from lower working-class backgrounds. While the report is widely acknowledged as providing baseline statistics in this area, it did not have the scope to discuss in full the statistics that related to socio-economic status. In addition, it made no distinction between local and professional arts events. The low levels of participation reported were in contrast to those found by CAFE (1996). This may be due in part to the questions asked and in part to the difference in the way in which "participation" was defined.

*The Economics of the Arts in Ireland* (Durkan 1994) discussed the benefits of the arts to Irish society, following on from O'Hagan and Duffy (1987). The report concluded that "the rest of the decade will be characterised by changes in demand for the arts, reflecting a changing demographic structure, increasing income, and changes in preference". This statement does not seem to take account of continuing levels of unemployment and high levels of poverty. However, the recommendations made in relation to future public policy for the arts were to improve access to the arts, particularly among those groups whose current participation is low and to provide arts education at first and second level. The report argues that the benefits to the welfare of society from arts education and greater access would be an increase in the level of production of the arts.

The White Paper on Education, *Charting Our Education Future* (1995) should be mentioned here as it recognises the "centrality of the arts within educational policy and provision". It also states that "the provision of arts education is an issue of social equality and there is an increasing recognition that cultural poverty is a significant part of disadvantage".

The Theatre Review (The Arts Council 1995/1996) reviewed the state of Irish theatre. It aimed to establish a strategic action programme for theatre in the coming years. The review process included research, consultation, analysis, the development of a set of proposals and an account of the public consultation process. Theatre-related data from *The Public and the Arts* study was reanalysed and it was reported that the most frequent theatre-goers are middle-class, educated and urban-dwellers.

*Views of Theatre in Ireland* (Arts Council 1995) included a profile of drama and theatre practices in the community. It provided an account of drama and its significance in the lives of young people. It commented that "sociological and statistical evidence of the past decade or more has consistently drawn attention to the existence of a considerable crisis in young people's circumstances ... including ... educational dysfunctions, youth unemployment, social disaffection". A further document, *Dialogues 1996* (Declan German (Ed) 1996) presented an overview of the consultation process. One section of the discussions focused on theatre audiences and made particular reference to the barriers to access. Although only a small part of the overall discussions, the reference indicates a concern among the theatre community about the issue of access.

The report, *Unspoken Truths* (I.M.M.A. 1996), provided a detailed account of this long-term collaborative art project and the process which led up to the final exhibition. Included in this report is *Unspoken Truths: A Cultural Analysis* (Drury 1996), which discusses the project as a model of practice and identifies key features of the model (See also Section 1.622 and Appendix).

CAFE (1996) in *Arts Awareness*, a study of long-term unemployed people around the country, found low levels of attendance at arts events relative to broader cultural events. However, the levels of attendance were much higher than those found by Clancy et al (1994). CAFE found a high level of interest in taking part in art activities. As part of the study, participants were encouraged to take part in arts activities and give their views on the experience (See Chapter Two for further discussion).

Other reports produced by the voluntary and community sector which have made a contribution to the debate on access include *Developing Community Arts* (Bowles 1992), *Creating a Difference: Report of the Community Arts Pilot Programme 1993-1994* (CAFE/Combat Poverty 1995), *Creating Connections: An exploration of the contribution of community arts to community development in five local projects* (Cullen 1995), Pavee Point's (1995) *A Heritage Ahead: Cultural Action and Travellers, a report on the need for cultural access for Travellers and Creating Change* (Combat Poverty Agency 1996).

This series of events and reports has contributed to the growing debate on access to the arts. From this brief account, it can be seen that access is a complex concept which has not, as yet, been sufficiently examined. For the purposes of this report it has been defined in broad terms, and is used primarily as a means of focusing on the extent to which people living in poverty are connected to the arts, both in terms of events and activities. It is acknowledged here that a critical examination of the concept of access would raise fundamental questions about the social, political and cultural context in which the arts are experienced. Though such an examination is beyond the remit of this study, these questions do inform this research and are further considered in the Report of the Working Group.

### **1.5.2 International perspectives**

Throughout this report, studies from Europe, the United Kingdom, Northern Ireland and the United States are referred to as they become relevant to the debate on levels of access and participation for low income groups, barriers to access, and suggestions for their removal. There is a wealth of research and information on cultural policies in the European Union, including levels of access and participation. The series of reports on Cultural Policy in Europe examines socio-economic status and education and their relationship to attendance (cf. European Programme of National Cultural Policy Reviews). There is a consensus across these studies, as there is in studies conducted in the United States and in the United Kingdom, that attendance at fine arts events is largely composed of middle-class and educated people. Those who are from working-class backgrounds and/or have poor levels of education do not tend to attend these arts events (See Chapter Two and Four for further details).

## **1.6 Key Issues in Relation to Access and Participation in the Arts**

### **1.6.1 Arts Education**

#### **1.6.1.1 Arts Education in Schools**

The importance of arts education as a component of general education has long been argued in Ireland and in many other countries (cf. Benson 1979; Elias et al 1995). The importance of general education and arts education as a key factor in arts participation has been documented in the United Kingdom, Europe and the United States. In the United States, any kind of socialisation in the arts is likely to be reflected in higher rates of adult participation in related activities (cf Orend 1989). A study for the National Endowment for the Arts (Schuster 1987), analysed the effects of demographic variables (income, education levels, age, race, etc) and of socialisation variables (arts education, etc) on attendance at art museums. They found that socialisation experiences had a significant power to explain attendance even when the effects of education, income, age, race and gender were statistically controlled (Schuster 1987). In other words, increased arts education led to increased attendance levels for people with low levels of education and living on low incomes.

McNeal (1995) examined the activities which influence the rate of high school drop-out in the United States. The study examined a sample of 20,000 high school students and found that the beneficial effects of fine arts and athletics reduced the likelihood of a young person dropping out and that these benefits remained even when factors like race, socio-economic status, gender and ability were controlled. The study, cited in Morgan (1996), argued that this finding is "one of the strongest and most consistent of those emerging in the literature".

For children at Irish schools, the *Report of the Review Body on the Primary Curriculum* states that many teachers devote as little as one hour per week to Arts and Crafts (Government Stationery Office 1987). However, in the White Paper on Education, *Charting Our Education Future*, "the centrality of the arts within educational policy and provision" was affirmed. There is a stated commitment "to promote an educational system which encourages young people to be positive, responsible and active agents in society by emphasising their personal and social creativity". It states that the creative and performing arts have an important role in the school curriculum. It outlines the development of a broad-based arts curriculum in primary schools, which would include music, dance, drama,

painting, poetry and story-telling, to be drawn up in the context of the review by the National Council for Curriculum and Assessment. With regard to second level education, the White Paper refers to the arts and culture as key elements of the new junior cycle curriculum.

A number of arts courses are provided by The Department of Education at junior and senior level. At junior level there is an Arts, Crafts & Design Course and a Music Course. In 1995 24,021 students took the Arts, Crafts & Design exams and 8,808 took the Music exams (Ordinary and Higher Levels). (See Tables A1.1 and A1.2 in the Appendix). At senior level, 10,190 students took the exams in Art in 1995 and 1,069 took the Music & Musicianship (A&B) exams (Ordinary and Higher Levels), a total of 11,259 students. Thus in total, 44,088 students took arts-related exams at junior and senior levels in 1995. There is no analysis available of the number of disadvantaged schools whose students sit these exams.

#### **1.6.1.2 Arts Education for Adults**

Arts education is as important for adults as it is for children. Most Irish adults have received little or no professional arts education in the past and this remains true in the present. This is particularly so for people living in poverty and experiencing disadvantage<sup>23</sup>. The White Paper, while recognising the "central importance of adult education for personal development, for updating knowledge and skills, and for overcoming disadvantage suffered during initial education", does not mention the arts and creative skills and their importance in this area (Government Stationery Office 1995).

The Vocational Education Committees (VECs) around the country have significant roles to play in relation to the provision of training in arts-related topics. Arts education for adults is available in local VECs, at third level colleges and via FÁS courses. However, many of these courses have no comprehensive strategy in place to resource them fully or to make them more accessible i.e., affordable, locally based, or marketed sufficiently to people living in disadvantaged areas, etc. Other active players in the provision of the arts in local communities include the Local Authorities, Regional Education Councils and local music colleges.

#### **1.6.2 Community Arts**

Community Arts is a complex term which includes a variety of arts practices. There are many organisations with an interest in community arts and with differing perspectives e.g., arts centres, the Arts Council, community arts projects, Local Authorities, youth arts organisations, etc. Activities which are described as community arts projects vary widely in approach<sup>24</sup>. It is extremely difficult to estimate the number of community arts projects in Ireland as there has never been an audit of community arts practice.

Where projects arise within a community (as opposed to being originated by a professional company which describes its work as community arts), it can be said that they share to varying degrees an emphasis on the following: valuing the process as well as the product; responding to issues expressed by the community (either geographic or a community of interest); representing participants in decision-making, etc. In community arts, the emphasis is on the involvement of people and audiences in the process of creation from the bottom up, rather than "teaching" from the top down (Combat Poverty Submission to the Working Group 1996).

<sup>23</sup> There is a strong association between poverty and educational disadvantage (Johnston 1996).

<sup>24</sup> Examples of projects which fall under the heading "community arts" but which are different in approach include Macnas, the Balcony Belles, Plearaca, Craic na Coillte, etc.

### **1.6.2.1 Arts Council Policy in Relation to Community Arts**

The Arts Council describes its policy towards community arts under the general heading, "Arts in the Community" in *The Arts Plan*. The Arts Council's view of the practice of Arts in the Community is that it includes three strands: professional arts, community arts and amateur/voluntary arts. By professional arts, the Arts Council means "those arts practices which strive for excellence in the fine arts tradition, often brought to the community setting".

The Arts Council has based much of its policy in relation to community arts on the findings of *Art and the Ordinary*, *The ACE Report*. *The Arts Plan* states that community arts "emphasises the value of direct participation in arts activity by all sectors of society". It considers community arts to be a creative practice resulting in new works of art in which participants have a direct input. Community arts is described as primarily "an enabling activity, targeted in particular at women's groups, those living in poverty<sup>25</sup>, persons with disabilities and other marginalised groups in society".

Since 1986, the Arts Council has been committed to the development of the community arts movement. The Council has, in the intervening period, become a substantial funder of community arts in particular and of participation arts in general.

The following form the basis for the Community Arts strategy in *The Arts Plan*:

- (i) Artist in the Community Scheme;
- (ii) One Year Community Arts residencies;
- (iii) the funding of community arts organisations;
- (iv) the funding of festivals;
- (v) policy development.

(i) The Artist in the Community Scheme makes a maximum award of £2,000 and is subject to matching funding from other organisations. The purpose of this scheme is to encourage intensive collaboration between community groups and artists. Although the scheme does not operate within a strict time-frame, a period of no longer than six months is given as a guideline. It is keenly sought after by community groups

(ii) The One Year Community Arts Residency is a new scheme with only two residencies as yet completed. The awards for this scheme are between £10,000 and £20,000 with matching funding required from local host organisations. The principle of the residency is that is based on a consultative process, coupled with a leadership role in arts development. In addition to working on arts projects, the community artist will help the host organisation draw up an area-based plan for the arts which will offer a coherent strategic approach in the provision of quality arts practice locally.

(iii) In 1996, fourteen community arts organisations received core funding from the Arts Council. Grants vary greatly in size and organisations are allowed the freedom to decide how this is spent. (See Section 1.7). It should be noted that many of these arts organisations in turn are major focal points for the community arts in their area, e.g. Macnas in Galway and Alternative Entertainments in Tallaght. CAFE receives its core funding from the Council.

<sup>25</sup> Although included in *The Arts Plan*, no specific indicators have been adopted to identify people living in poverty.

(iv) The Arts Council funds arts festivals, many of which are community-based and many of which have appreciable community arts content. The Arts Council and Local Authority arts officers strive to encourage community arts practice in arts festivals.

(v) The Arts Council has an important national role in policy-making in community arts. The Council recognises that the community arts field is large and complex. The Council tries to provide policy directions (e.g. *ACE Report* (1989) and *The Arts Plan*). It should be noted that the Arts Council funds major arts centres involved in community arts provision such as City Arts Centre and Wexford Arts Centre, and local authority Arts Officers who often have a stimulating role in local community arts.

#### **1.6.2.2 CAFE**

Creative Activity for Everyone (CAFE) is the umbrella body for community-based arts activities in Ireland, currently funded, in part, by the Arts Council. It was set up in 1983 and promotes the use of collective creativity as a means of education, personal and community development and as a means of achieving social change and cultural equality. CAFE's main activities include information and outreach services, community arts research and consultancy work, developing regional networks and devising and delivering training and education programmes. It has developed a database (CAFE data) on many aspects of community arts practice including skills, funding bodies, venues, festivals, professional services, government bodies, local arts officers and international contacts. Recent, as yet unpublished, research includes the Arts Awareness project which examined the level of and interest in arts activity by the long-term unemployed (CAFE 1996).

#### **1.6.2.3 Models of Community Arts Practice within Disadvantaged Communities**

##### **(i) Collaborative Model of Community Arts**

"A Woman's Place, One" and "Unspoken Truths" are examples of this model. The former was a ten-week community arts project involving women from Blanchardstown, Crumlin, Finglas, Swords and Tallaght and resulted in an exhibition in City Arts Centre in 1991. It particularly utilised local organisations and available resources. The latter was a long term collaborative visual arts project which began in 1991 and brought together thirty two women from Dublin, their Community Development projects, and the Education and Community Department of the Irish Museum of Modern Art (IMMA 11196a/IMMA 1996b).

The key features of the "Unspoken Truths" model are that there should be adequate time for the process and sufficient resources for both initial start-up costs (e.g., Artist in the Community Scheme), and for long-term costs (e.g., I.M.M.A.). There needs to be good structures in place within the organisation; a set of existing relationships; interaction with professional artists, arts centres and institutions, and links with the wider community<sup>26</sup>. Other ingredients specific to "Unspoken Truths" included the high level of arts education involved, the fact that the exhibition would be shown at I.M.M.A., the support of the Community Development Programme, the considerable time given to the project (Drury 1996) and seed funding from the Artist in the Community Scheme.

##### **(ii) Arts in the Community Model**

This is a very broad model and includes all the arts activity that takes place at a local level with professional artists bringing their work into the local community. Most of the Arts Council's funding under Arts in the Community falls within this model, including festivals,

<sup>26</sup> For a detailed account of this model, see Martin Drury's *Evaluation of Unspoken Truths* (I.M.M.A. 1996).

the Artist in the Community Scheme and some Arts Council funded community arts organisations such as Macnas and Alternative Entertainments. However, there are other organisations funded by the Arts Council which might be better described as being part of other models such as CAFE, some arts centres e.g. Wexford or the City Arts Centre, the programme of some County Arts Officers etc. In addition amateur arts practice can be included here as it is modelled on the professional model of practice. This model of arts practice tends to take place in all types of community and not specifically in disadvantaged communities.

Important elements of this type of arts practice are the community programmes and outreach of arts institutions, galleries, theatres, etc. Also included is much of the work of Local Authority arts officers. In addition, Artsquads, funded largely by FÁS and the Local Authorities, involve professional artists working in the community in schools, festivals and other local groups. FÁS plays a significant part in funding projects within this type of arts practice.

As mentioned above in referring to the *Views of Theatre in Ireland* (see section 1.51), other arts activities that may be included in this broad category include those carried out by youth organisations and poverty and community organisations as part of their development work. "Arts and drama have come to feature significantly as new means of learning and developing cultural identity ... among marginalised communities" (The Arts Council 1995).

### (iii) Developmental Community Arts Model

Developmental Community Arts is a process-based activity, where the quality of the art-making process is as important and often more important than the product (cf. Bowles 1991a; CAFE/Combat Poverty Agency 1995; Combat Poverty Agency 1996). A major aim is for the work to be long-term rather than once-off. Projects using this model are located within community development, a process which aims to promote self-determination by empowering and involving local people (Combat Poverty Agency 1989)<sup>27</sup>. Funding for this form of community arts comes in the main from the Combat Poverty Agency for pilot programmes, and from the Agency's small grant scheme. Some funds also come from Local Authorities, Health Boards, FÁS, the Ireland Funds, Gulbenkian Foundation, Alien Lane Foundation, Howard Trust and the Department of Social Welfare funding of men's and women's groups, etc.

This approach to community arts has been well-documented in the recent Community Arts Pilot Programme funded by the EU Horizon Initiative, jointly managed by the Combat Poverty Agency and CAFE (cf. CAFE/Combat Poverty Agency Report 1995; Cullen 1995), and in the subsequent report. *Creating Change* (Combat Poverty Agency 1996). The main aim of the programme was to explore and enhance community arts as a medium of community development and as a means of addressing poverty, disadvantage and social exclusion (See Appendix).

Many community arts projects and schemes and, in particular, Developmental Community Arts have resulted in many disadvantaged communities becoming involved in the arts as participants and consumers for the first time. In the absence of any meaningful access to arts experience, the community arts projects provided an important route to a range of artistic experiences for many disadvantaged communities and individuals (CAFE/Combat Poverty Agency 1995).

<sup>27</sup> The Community Development Programme (CDP) was set up by the Minister for Social Welfare in 1990 in recognition of the role of community development in tackling poverty and disadvantage. The CDP provides core funding for community development resource centres/projects in communities experiencing social and economic disadvantage. More than fifty projects were funded under this programme in 1995. The Combat Poverty Agency provides support services to projects on the Community Development Programme.

While aspects of Developmental Community Arts practice have been documented and evaluated with regard to community development, less information has been produced on the arts aspects of any community arts practice within disadvantaged areas. Greater consideration needs to be given to issues such as training and agreement on standards.

### **1.6.3 Amateur/Voluntary Arts**

The amateur/voluntary arts involve participants in locally-based arts activity<sup>28</sup>, which are abundant in Ireland, the most popular being amateur drama, music societies and choirs. There are an estimated 800 amateur theatre groups providing activities for some 16,000 members, performing hundreds of plays, resulting in nearly 3,000 performances which are watched by over 400,000 people (The Arts Council 1995). Amateur/voluntary arts activity is most in evidence in rural Ireland. The Arts Council helps amateur/voluntary arts indirectly via Local Authority arts officers, regional arts centres, festivals, national organisations and the development of regional venues.

In *The Arts Plan* the Arts Council stated that it would be looking at the amateur/voluntary movement in more detail and would look at funding to schemes which foster training, the achievement of high standards and greater participation. However, it should be noted that, in the context of poverty and disadvantage, Clancy et al (1994) showed that the level of amateur arts activity varies considerably across social class with few from lower working-class backgrounds participating in amateur/voluntary arts clubs or classes.

### **1.6.4 Artists**

Artists have played a considerable part over the last few years in increasing local arts activity, including community arts, around the country. Many artists rely on Community Employment Schemes and state benefits to continue their artwork, and very few artists in Ireland can survive on the profits from their art alone. Furthermore, artists often live and work in difficult and impoverished conditions. There has been no recent survey carried out on artists in Ireland; however, in Scotland a recent survey found that nearly half the artists interviewed earned less than £5,000 per annum from their artistic activity, while 12% earned nothing from art (Scottish Arts Council 1995). As well as financial constraints, an artist may encounter additional difficulties in working with disadvantaged communities. In some Community Development Arts projects, artists found the work stressful and difficult because of the absence of adequate support systems (CAFE/Combat Poverty Agency 1995).

### **1.6.5 Training**

There is an acknowledged lack of co-ordinated and comprehensive training for community arts, community drama, youth arts, etc (cf. The Arts Council 1995). It has been argued that "there is a need for training courses similar to those in the UK which are offered as part of mainstream education" and "training and educational demands at every level are by far greater than resources allowed" (Bowles 1992)<sup>29</sup>.

A variety of training schemes have been tried in the past (cf. Bowles 1991/1992), but there is no comprehensive training available at the moment. In recent years, there has been some arts-related training available, e.g., Artform at Carysfort College, other courses at Maynooth College and Dublin City University. Other courses include those run by Adult Education Officers and Regional Technical Colleges, e.g., Waterford RTC runs diploma courses with an elective in Community Arts. Recent reports have examined this area, for

<sup>28</sup> Amateur arts is defined here in terms of its primary purpose which is recreational (Comedia 1995).

<sup>29</sup> There were three National Arts Worker courses carried out by CAFE with Maynooth College which aimed to validate and enhance the skills of community arts workers. Two of these were carried out as part of the CAFE/The Combat Poverty Pilot Community Arts Programme and did not continue after its completion (Bowles 1992).

example, Can-oil (1996), which is an investigation of the broad spectrum of training needs in relation to community arts. CAFE has also developed the Learning Wheel Project which is an arts training course for experienced community arts workers focusing on project management.

## 1.7 Profile of Public Arts Funding in Ireland

Direct public funding of the arts is channelled through the Arts Council, the Department of Arts, Culture and the Gaeltacht and the Local Authorities. Other sources of public funding to the arts include the National Lottery, FÁS, the Department of Education, VECs, Combat Poverty Agency, the Department of Social Welfare, County Enterprise Boards, Local Area Partnerships, Leader Programme and Local Development Programmes, Ireland Funds, PETRA, other EU funding, tax concessions, import and export controls. The best estimate of total arts revenue outlined in the Coopers & Lybrand report (1994) was £450 million. Export earnings are approximately £100 million and state grants amount to £50 million (cf. Durkan 1994).

It is difficult to produce an overall figure for the amount of public funding of the arts. This is due to both the number of organisations involved and the fact that funding is both direct and indirect. It is possible, however, to produce a crude figure which includes the total Arts Council and Local Authority funding (including all costs e.g., administration, staff and capital costs) on the arts, and the expenditure of the Department of Arts, Culture and the Gaeltacht on arts and culture (excluding all other expenditure such as Heritage and the Gaeltacht)<sup>30</sup>. This figure amounted to £25 million in 1994<sup>31</sup> and increases to £37.7 million when indirect expenditure on arts-related CE schemes from FÁS are included.

### 1.7.1 Arts Council Funding

State funding for the Arts Council has increased by 80% since 1992.

**Figure 1.1: Arts Council Funding 1992-1996**

|      |       |
|------|-------|
| 1992 | 10.2m |
| 1993 | 11.6m |
| 1994 | 13.3m |
| 1995 | 16.3m |
| 1996 | 18.4m |

In 1996, the funds available to the Arts Council are £18.4 million, an increase of 13% over 1995 allocations. The Arts Council's budget is largely derived from exchequer funds but also includes Lottery funds. In 1995, the National Lottery allocated £3.707 million in current and capital funds to the Arts Council, a figure which represented 23% of the total budget. Most of the Arts Council money is spent on fine arts and in particular on the performing arts. Community arts is largely funded under the Multi-Disciplinary Arts budget. Further, much of the funding available under Multi-Disciplinary Arts and Local Authorities and Partnerships, funds participatory arts (participation in arts activities). It should be noted that the percentage of total Arts Council funding occupied by Multi-Disciplinary Arts and Local Authority Partnerships totals 15%, amounting to £2,849,000. Much of this percentage is spent on participation arts. This percentage has been rising over the last ten years because of the Arts Council's developing emphasis on community arts and participation arts.

<sup>30</sup> Administrative costs are not included in this figure as it was not possible to separate costs incurred for arts and culture, from those for heritage or the Gaeltacht.

<sup>31</sup> This amounts to £25,245,785 for the Arts Council, Local Authority net expenditure and the arts expenditure of the Department of Arts, Culture and the Gaeltacht. This increases to £37,786,950 with FÁS expenditure on arts-related CE schemes included.

Table 1.1  
**1996 Arts Council's Budget (Arts Council 1996)**

| <b>Discipline</b>                  | <b>1996 (million)</b> | <b>Increase on 1995</b> |
|------------------------------------|-----------------------|-------------------------|
| Drama                              | 6.238                 | 11%                     |
| Multi-Disciplinary Arts            | 2.303                 | 15%                     |
| Visual Arts                        | 2.033                 | 14%                     |
| Music                              | 1.443                 | 13%                     |
| Literature                         | 1.092                 | 10%                     |
| Opera                              | .988                  | 10%                     |
| Film                               | .732                  | 14%                     |
| Dance                              | .562                  | 26%                     |
| Local Authorities/the Partnerships | .556                  | 18%                     |
| Administration                     | 1.225                 | 6%                      |
| Capital Grants                     | 1.000                 | 8%                      |
| Other activities                   | .086                  | 187%                    |
| Sundry Grants                      | .142                  | 610%                    |
| <b>Total State Funding</b>         | <b>18.400</b>         | <b>13%</b>              |

### 1.7.2 Department of Arts, Culture and the Gaeltacht

The Department of Arts, Culture and the Gaeltacht was allocated an estimated £70,612,000 in 1996. Of this, £13,228,000 was allocated as grant-in-aid for arts, culture and film. In 1995, this figure<sup>32</sup> was £12,187,000. In 1994, £8,685,000 was spent on arts, culture and film<sup>33</sup>. The institutions funded directly by the Department included the National Museum, the National Library, the National Archives, the Irish Museum of Modern Art, the National Concert Hall, the Irish Film Board. Funding for the Arts Council is accounted for separately, but is allocated by the Department.

### 1.7.3 Local Authorities

In 1994, the Local Authorities spent a total of £3,946,939 on arts-related areas (which includes £786,154 income from statutory bodies such as the Arts Council, etc). This indicates a Net Expenditure of £3,160,785. Table A 1.3 (See Appendix) presents the gross and net expenditure for the Local Authorities in 1994. The total figure includes staff costs, capital costs, allocations to venues as well as direct provision. Sub-totals of this expenditure included arts-related staff costs of £278,478 (eighteen arts officer posts plus additional staff and expenses). The sub-total for venues was £1,142,206 and for "artform expenditure", £1,796,020. Table A1.3 indicates the huge variation in arts expenditure across Local Authorities with Dublin Corporation spending a net £1,019,461 and Clonmel spending £550, and four Local Authorities spending nothing at all on the arts.

### 1.7.4 FÁS

The Burns (1996) study on FÁS expenditure indicates that it currently spends £12,641,165 on arts-related Community Employment schemes (excluding heritage and museums) in a total of 123 projects in Ireland. These CE schemes involve the employment by FÁS of 2,084 individuals, including supervisors. This is out of a total budget of £225 million and represents 6% of the total expenditure on CE schemes. Table A1.4 (see Appendix) indicates the expenditure across regions, which shows that Dublin North has the greatest number of projects and expenditure and the Midlands has the lowest number and amount.

<sup>32</sup> This was the provisional out-turn for 1995.

<sup>33</sup> This increase from 1994 to 1995 is largely due to an increase in expenditure on cultural projects in 1995. A small amount of the sum for 1994 was allocated to heritage projects.

### 1.7.5 National Lottery

In 1994, the Government allocated £18.53 million of National Lottery Funds to arts, culture and heritage areas. This was out of a total £91.557 million (Harvey 1995). In 1995, the figure was £18.4 million out of a total of £84.931 million. The area of arts, culture and heritage is extremely broad and includes library services, funds for the Department of Foreign Affairs for cultural relations, funds for the National Heritage Council, etc. The monies allocated to arts and cultural areas alone amount to £12,936,000, including Royal Irish Academy of Music, Arts Council, cultural institutions, etc (Harvey 1995).

The Government allocation of funds to the Arts Council includes a considerable amount of National Lottery funds, 22% of the total estimated allocation in 1996. This percentage has declined since 1992 when lottery funds represented 49% of the total amount allocated.

Figure 1.2:

#### **Government Allocation of National Lottery Funds to the Arts Council 1992-1996**

(Department of Arts, Culture and the Gaeltacht 1996)

|      | <b>Allocation<br/>(£000s)</b> | <b>Exchequer<br/>(£000s)</b> | <b>National Lottery<br/>(£000s)</b> |
|------|-------------------------------|------------------------------|-------------------------------------|
| 1992 | 10.161                        | 5.173                        | 4.988                               |
| 1993 | 11.556                        | 6.568                        | 4.988                               |
| 1994 | 13.303                        | 8.315                        | 4.988                               |
| 1995 | 16.250                        | 12.543                       | 3.707                               |
| 1996 | 18.400                        | 14.430                       | 3.970                               |

## 1.8 Summary and Conclusions

This chapter has presented an overview of the current context in which access to and participation in the arts for people living in poverty can be examined. It provided a brief summary of the context of poverty in Ireland, the key arts organisations and policy-makers, and some reports which have contributed to the debate on access to the arts. It also presented an outline of the research which the next four chapters will document. Finally, current public expenditure on the arts has been reviewed. From this brief overview, it can be seen that there has been a gradual shift in the Arts Council policy, and in the published debate around access to the arts, towards examining and tackling the issue of access for people living on low incomes.

There is a considerable amount of public money being spent on the arts in Ireland. As these figures demonstrate, however, this expenditure is not co-ordinated or monitored across all the agencies involved. *The Arts Plan* will form the basis of the Arts Council's funding policies until 1999. This type of planning is needed for all arts-related funding in Ireland and would require greater co-ordination and partnership between state arts funding bodies. Furthermore, it should be pointed out that there are currently no mechanisms in place within any of these organisations to assess which sectors of the community public arts funding is reaching.

The remaining chapters will establish the extent of access and participation for those living on low incomes (Chapter Two); examine the views and experiences of individuals working in the arts, and of those organisations working in the area poverty and disadvantage (Chapter Three); document the most commonly held perceptions and barriers experienced by people living on low incomes in relation to the arts (Chapter Four) and outline the measures and solutions most preferred by the sample groups (Chapter Five). Chapter Six presents the conclusions that emerged from the research which form the basis for the Recommendations detailed in the Report of the Working Group.

## Chapter Two - Levels of Access and Participation

### 2.1 Introduction

Little is known about the levels of access to and participation in the arts for people living on low incomes. This is due in part to the difficulty of accessing this population, which is composed of many different subgroups of people from both urban and rural Ireland. It is also due in part to a lack of research interest in this area. Recently, however, there has been research on the long-term unemployed and their levels of attendance and participation (CAFE 1996). In addition, there is some information available on levels of community arts activity in disadvantaged areas, but this is not comprehensive<sup>1</sup>.

This chapter provides an overview of the available information on arts attendance and participation related to socio-economic status and areas of disadvantage. It then presents findings from three sets of research data drawn from disadvantaged areas around the country. These samples provide valuable information on preferred types of events and activities, as well as providing detailed information on the reasons why other arts activities and events are not accessed more fully (Chapter Four discusses these findings). It should be noted, however, that the three samples of data discussed in this chapter concern those living in disadvantaged areas and do not refer strictly to people living in poverty. It is not possible therefore, to extrapolate from these figures to all people living in poverty<sup>2</sup>. However, all of those included in these samples were living on low incomes and experiencing disadvantage.

### 2.2 The Public and the Arts

A recent study published by the Arts Council, *The Public and the Arts* (Clancy et al 1994) has established the broad levels of access to and participation in the arts in Ireland. The study also documented the extent of access and participation for different socio-economic groups. It showed that this was markedly lower across many activities for lower socio-economic groups than for other sections of the population. It also showed that, despite the finding that the public believe the arts have become more accessible over the last ten years, those who access the arts tend to be from Dublin, older, middle-class, and with higher levels of education.

The study provided some valuable information regarding people living on low incomes, in particular, the unskilled/semi unskilled and manual working classes<sup>3</sup>.

#### 2.2.1 Access to Events

*Audiences, Acquisitions and Amateurs*, the previous survey of attendance at arts events in 1981, demonstrated that there was a large difference in average attendance levels across social class. This had not changed in 1994 and there remains a considerable gap, particularly between the middle-class group and the semi-skilled/unskilled group. The figures show that aggregate levels of attendance (plays, classical music, and exhibitions of painting or sculpture) increased over the thirteen-year period 1981 to 1994 from 62% to 81% for those from the skilled working-class group, from 50% to 68% for those from the semi and unskilled working-class groups, and from 80% to 92% for the middle-class group. Therefore, there is a still difference of 24% between the middle-class and the unskilled/semi-skilled groups (Clancy et al 1994).

<sup>1</sup> This information has come from CAFE's database on community arts projects and the CAFE/Combat Poverty Pilot Community Arts Programme. However, it should be noted that there has never been a full audit of community arts practice in Ireland.

<sup>2</sup> The reasons for this are discussed fully in the Methodology in the Appendix and concern the difficulty of identifying people who are living in poverty and the low response rates from the door-to-door surveys.

<sup>3</sup> There is a strong correlation between poverty and unemployment and/or low paid unskilled work. Unemployment is seen as the single most important cause of poverty. In addition, those classified as unskilled manual and as agricultural workers have a 46% risk of being in poverty, as compared with a risk for those classified as middle-class of only 9% (Nolan and Callan 1994).

Table 2.1 examines attendance at arts events for lower income groups over a twelve-month period. Film attracted the highest percentage of skilled working-class and semi-skilled/unskilled working-class (as well as all respondents), while classical music and ballet performances attracted the lowest percentage across every category of social class. Farmers showed the lowest level of attendance overall and, in particular, at film and popular music events. Next came the semi-skilled/unskilled working-class with lowest attendance figures for plays, traditional music, exhibitions, classical music and ballet. Film and popular music were well attended by the skilled working-class, but less so by the semi-skilled/unskilled working-class.

Table 2.1:

**Attendance at Arts Events by Social Class in a Twelve Month Period**

| Event                                 | Skilled working-class    | Semi-skilled/unskilled working-class | Farmers      | Middle-class |
|---------------------------------------|--------------------------|--------------------------------------|--------------|--------------|
| Film                                  | 60%                      | 47%                                  | 30%          | 71%          |
| Popular music                         | 40%                      | 33%                                  | 22%          | 53%          |
| Play                                  | 35%                      | 20%                                  | 31%          | 58%          |
| Traditional music                     | 26%                      | 20%                                  | 27%          | 26%          |
| Exhibition of Paintings or Sculptures | 22%                      | 8%                                   | 12%          | 43%          |
| Classical music                       | 10%                      | 6%                                   | 7%           | 30%          |
| Ballet                                | 2%                       | 1%                                   | 1%           | 6%           |
| Attended any of these                 | 81%                      | 68%                                  | 63%          | 92%          |
| <b>Totals</b>                         | <b>N<sup>4</sup>=293</b> | <b>N=359</b>                         | <b>N=179</b> | <b>N=364</b> |

Source: *The Public and the Arts*, Clancy et al 1994

Clancy et al (1994) also examined four different categories of attendance at live arts events<sup>5</sup>. Each category contains the following type of arts events: *Hiart*<sup>7</sup> - plays, operas, orchestral music, choral music and musicals; *Pop* - film, rock/pop music and jazz/blues music; *Exper*- art exhibitions, contemporary dance and literature/poetry readings; and *Trad* - traditional folk dance, traditional folk music and country and western music.

Table 2.2 presents the average (mean) scores for each category by occupational class and by educational level. There was a significant difference in the levels of attendance across these categories for the different occupational classes, with more middle-class respondents attending *Hiart* or *Exper* events. The high mean scores for *Pop* for the semi-skilled/unskilled and skilled working-class groupings suggest that events included in this category were popular among these groupings.

With regard to education levels and attendance at arts events, Table 2.2 shows a marked increase in the average level of attendance at *Hiart*, *Pop* and *Exper* events for those who completed third level education compared to those who left school after primary school.

4 N refers to the number of the total sample size.

5 This categorisation was based on a multiple component regression analysis which is described in Clancy et al (1994).

6 There is no distinction made between professional and local arts events.

7 This is referred to as *Hiart(a)*, etc., in *The Public and the Arts*, Clancy et al 1994.

Table 2.2:

**Attendance Categories at Arts Events: Dependent Variable Means**

| <b>Independent variables</b>                               | <b>Hiart<br/>Mean</b> | <b>Pop<br/>Mean</b> | <b>Exper<br/>Mean</b> | <b>Trad<br/>Mean</b> |
|--|-----------------------|---------------------|-----------------------|----------------------|
| <b>SOCIAL STATUS</b>                                       |                       |                     |                       |                      |
| Skilled working-class                                      | 1.90*                 | 5.17                | 1.61*                 | 3.83                 |
| Semi-skilled/<br>unskilled working-class                   | 1.41                  | 4.64                | 1.10                  | 3.19                 |
| Farmers  | 2.17                  | 4.48                | 1.66                  | 3.53                 |
| Middle-class   | 3.10                  | 5.42                | 1.91                  | 3.79                 |
| <b>EDUCATION</b>   |                       |                     |                       |                      |
| Primary Level  | 0.63                  | 3.37                | 0.22                  | 2.69                 |
| Attended Second Level                                      | 1.38                  | 4.47                | 0.69                  | 3.64                 |
| Second Level<br>(current/completed)                        | 2.62                  | 5.14                | 1.80                  | 3.89                 |
| Third Level<br>(current/completed)                         | 3.84*                 | 7.03*               | 3.69*                 | 3.69*                |
| Source: <i>The Public and the Arts</i> , Clancy et al 1994 |                       |                     |                       |                      |
| Note: *= Significant at 0.05 level                         |                       |                     |                       |                      |

The profile of theatre attendees from *The Public and the Arts* survey (Clancy et al 1994) is included in the *Views of Theatre in Ireland* (Arts Council 1995) and presents some interesting findings in relation to theatre attendance which have a direct relevance to this study. Of the semi-skilled/unskilled working-class grouping interviewed, 80% never attended the theatre, of the skilled working-class sample this figure was 65%, and of the middle-class sample, 42%. Thus, fewer of the working-class groupings went to the theatre than of the middle-class groupings. With regard to education levels and attendance at the theatre, of those who had attended primary school only, 81% never went to the theatre, of those who left school after second level the figure was 75%, of those who were completing or had just left second level education, 60%, and of those who completed third level education the figure was 37%. This research suggests therefore, that theatre audiences are mainly composed of middle-class, highly educated people.

### 2.2.2 Home Entertainment

According to Clancy et al (1994), 82% of people in Ireland watch television on a daily basis, 75% watch television seven days a week, 100% of the population have access to a radio and a television, 77% to a CD player and 82% to a cassette player<sup>8</sup>.

Clancy et al (1994) demonstrated that although watching television was as popular among the working-class samples as among the middle-class<sup>9</sup>, the type of programmes watched tend to be different. Table 2.3 presents a comparison across social class of preferred programme types. More of the middle-class samples watched *Hiart* programmes than did those from the working-class samples. There were statistically significant differences for watching and listening at home, with more middle-class viewers for *Hiart*<sup>10</sup> and *Pop* programmes. Therefore, Table 2.3 shows that, for the skilled working-class and the semi-skilled/unskilled working-class samples, *Pop* programmes were the most popular. Least popular were *Hiart* programmes. For middle-class respondents, *Pop* and *Hiart* programmes were more popular. Programmes described as *Trad* were equally popular across the different class groupings.

8 Another survey found that 70% listen to the radio seven days a week, with 80% of the socio-economic group F (lowest) listening, and 71% of ABC1 group (highest) (IAPI 1995).

9 This expression "working-class" can be taken to mean anyone included in the survey who was defined as working-class on the basis of occupational status.

10 These categories were broadly similar to the *Hiart*, etc., categories used to describe attendance at art events. In *The Public and the Arts*, Clancy et al (1994) these categories are referred to as *Hiart* (a) for attendance, *Hiart* (h) for home, and *Hiart* (p) for purchased goods; *Hiart* (H) included plays, operas, orchestral music, choral music, ballet/contemporary dance, literature/poetry readings and arts review programmes; *Pop* (h) included film, rock/pop music, jazz/blues music; *Trad* (H) included traditional folk dance, traditional folk music and country and western music.

There are also differences when the level of education is examined. Those with primary level education only, had extremely low viewing/listening levels for *Hiart* programmes, and showed low viewing/listening levels for *Pop* programmes. Again, *Trad* programmes showed little difference across levels of education.

These results suggest that *Trad* programmes are as popular among those on low incomes and/or the working-class as those on higher levels of income and/or middle-class. Furthermore, *Hiart* programmes are not generally watched/listened to by the working- class samples.

Table 2.3:

**Types of Programmes People Watch or Listen to at Home**  
(Home-based Audience Categories: Dependent Variable Means)

| Independent variables                                      | Hiart Mean | Pop Mean | Trad Mean |
|--|------------|----------|-----------|
| <b>SOCIAL STATUS/CLASS</b>                                 |            |          |           |
| Skilled working-class                                      | 2.27       | 6.65     | 4.68      |
| Semi-skilled/<br>unskilled working-class                   | 2.02       | 6.15     | 4.92      |
| Farmers  | 2.36       | 5.39     | 4.98      |
| Middle-class   | 3.01*      | 6.88*    | 4.92      |
| <b>EDUCATION</b>   |            |          |           |
| Primary Level  | 0.90       | 5.40     | 5.30      |
| Attended Second Level                                      | 1.88       | 6.21     | 5.25      |
| Second Level<br>(completed/current)                        | 2.78       | 6.66     | 4.60      |
| Third Level \<br>(completed/current)                       | 4.05       | 7.01     | 4.46      |
| Source: <i>The Public and the Arts</i> , Clancy et al 1994 |            |          |           |
| Note: *=Significant at .05 level                           |            |          |           |

### 2.2.3 Purchasing of Arts Products

Art products were examined and also categorised as *Hiart(1)*, *Hiart(2)*, *Trad* and *Pop*. Clancy et al (1994) found similar significant differences between middle-class consumers and other socio-economic groupings across all four types of product. There were significant differences across class for all categories of art product. This suggests that the working-class do not generally buy *Hiart* products such as original works of art, books of poetry, plays, books of short stories, novels and works of literary non-fiction or other *Hiart* products such as CDs, cassettes or records of classical/opera music or choral music, videos of opera/dance. *Trad* products (CDs, cassettes or records of traditional or country and western music) were the most popular for all classes and for all levels of education, except third level for whom *Hiart* products were most popular. This suggests that, as with the findings for art events and home viewing, traditional music and country and western music transcend class and education boundaries and are equally popular.

### 2.2.4 Access to Activities

In terms of participation in arts activity, *The Public and the Arts* found that middle-class respondents were much more likely to be participants in amateur arts activities than other

social classes. Table 2.4 shows that more middle-class respondents were participants in any amateur artistic activity, as compared to the skilled working-class sample, the semi-skilled/unskilled working-class sample or the farmers sample.

These figures are lower than those found in the CAFE (1996) study (see Section 2.3.1). This difference may be due to the way in which participation in an arts activity is defined.

Table 2.4  
**Percentage Amateur Arts Activity by Occupational Class**

| Occupation Status  | Percentage Activity | Total |
|--|---------------------|-------|
| Farmers  | 12%                 | 179   |
| Semi-skilled/<br>unskilled working-class                   | 13%                 | 359   |
| Skilled working-class                                      | 23%                 | 293   |
| Middle class   | 32%                 | 364   |
| Source: <i>The Public and the Arts</i> , Clancy et al 1994 |                     |       |

Respondents were asked if they knew where their nearest arts centre was located. The middle-class sample was more confident about the location of the nearest arts centre than any other grouping: 45% of the middle-class respondents were confident they knew as compared with 29% of the skilled working-class respondents; 22% of the semi-skilled/unskilled working-class respondents and 33% of farmers.

*The Public and the Arts* (Clancy et al 1994) provided a valuable profile of audiences and participants across social class. In commenting on one of the key factors influencing public involvement in the arts, the report argues that "the occupational class groups which consistently emerge as having relatively low involvement are those which belong to either the skilled working-class, or to the semi-skilled/unskilled working-class".

### 2.3 Other Studies

Apart from *The Public and the Arts*, only a few studies are available on the extent of access and participation for those on low incomes. From a general home and leisure perspective, there is a useful recent market research survey of 2,646 individuals which provides some baseline trends across socio-economic status (IAPI 1995). It found that 70% of respondents listened to the radio seven days a week, with 80% of the socio-economic group F (lowest) listening and 71% of ABC1 group (highest) (IAPI 1995). In addition, audience surveys of Irish museums and galleries have also been carried out, but these are commissioned privately and are not in the public domain.

There is very little information available on the extent to which those living in marginalised and disadvantaged communities access the publicly funded institutions. O'Hagan (1995) examined attendance levels at the National Museum and the National Gallery during 1986. Two-thirds of the total adult population of Ireland and one-third of the adult population of Dublin had never visited either institution. Only 5% had visited the National Museum in year. The highest socio-economic group visited six to seven times more often than the lowest socio-economic group.

### 2.3.1 CAFE's Arts Awareness Study

CAFE (1996) in their study of long-term unemployed people around the country found low levels of attendance at arts events, but a high level of interest in taking part in arts activities. The results are based on a sample of 387 people from taken different locations around the country, 67% of whom have been unemployed for a year or longer; 62% are male and 86% are not involved in an arts group.

Those interviewed demonstrated a "very limited view of what art is, and little understanding of the range of activities which are possible". Males in particular "felt that art is not relevant to them" and this opinion seems to be "based on the belief that [art] does not have a clear purpose or benefit" (CAFE 1996).

In terms of attendance at cultural events during 1994, Table 2.5 shows that the highest levels were for films, discos/night clubs, rock/pop/dance music and arts festivals. Exclusively professional arts events, such as plays, art exhibitions and literature or poetry readings, showed attendance levels which were a little lower. Attendance levels were lowest at musical (amateur society performance) and traditional or folk music performances. These attendance levels are extremely high when compared with those compiled by *The Public and the Arts* study, Clancy et al (1994). The difference may be due to the differing methodologies used for each study e.g., by the inclusion of local non-professional arts events in CAFE's data. This point is also relevant for various UK studies, such as the Omnibus Survey (RSGB 1991) of arts (See Section 2.4).

Table 2.5

#### Percentage Attendance at Arts/Cultural Events

| Arts and Cultural Events | Percentage Attended Once or More in 1994 |
|--------------------------|--|
| Discos/Nightclubs        | 79%                                      |
| Films                    | 76%                                      |
| Local arts festival      | 60%                                      |
| Rock/pop/dance music     | 53%                                      |
| Exhibition               | 46%                                      |
| Play                     | 40%                                      |
| Traditional/folk music   | 38%                                      |
| Musical (amateur)        | 26%                                      |

Source: *Arts Awareness Study* (CAFE 1996)

In their report, CAFE argued that the biggest obstacle experienced in relation to attending arts events was cost, including childcare, travel and admission charges (distance was also cited as an obstacle and was usually related to cost). Obstacles to participation included cost for materials and training. Other difficulties included a lack of information and a lack of support facilities such as childcare or transport.

In terms of arts activities, 85% of respondents were not currently involved in an arts group. However, 47% reported making things with their hands. Respondents expressed fears in relation to taking part in organised arts activity, including the fear of being involved or becoming involved in groups, fear surrounding arts activities and a feeling that there was no clear purpose to art activity. Many felt that art was elitist, for the upper-classes and a

luxury. However, when offered an opportunity to take part in an arts workshop, there was a high level of interest with 70% expressing interest in plastic and visual arts, 47% interested in performance-related activities and 75% interested in media-related activities. Other preferred activities mentioned were video, photography and pottery. After taking part in a workshop, most found the experience an extremely positive one which helped to tackle their fears and change their perceptions.

## 2.4 International Studies

Studies in the United Kingdom, Europe and the United States have shown similar trends in access for those living on low incomes as in Ireland.

In the United Kingdom, the Omnibus Arts Survey found that participation in the arts is highly correlated to social class (RSGB 1991). The highest percentage of attendance for an arts event was found for the cinema, with 38% of social classes C2DE (lower middle-class and working-class), and 48% of the unemployed. The least popular of arts events among these classes were contemporary dance (1%), opera (3%), ballet (3%), orchestral music (5%), plays (14%) and exhibitions (11%).

Although the attendance figures were low for all social classes, the general level of arts activity was much higher. When all types of arts experience were included, 79% of the UK population were shown to have attended an arts event in the previous year and 53% had taken part in arts activity at a local level. A high percentage gave a positive response to local activity as a focal point for arts involvement (RSGB 1991). This response is of interest in the examination of Irish studies of arts participation and the results may imply that this method of compilation, i.e., including all types of arts experience, gives rise to higher recorded levels of arts participation.

In addition, there has been a number of audience surveys in the United Kingdom on attendance at specific museums, galleries and theatres which have included socio-economic status, (cf. AMCO 1993; Hood 1992).

In Northern Ireland, 13% of those who went to the theatre or attended concerts in 1993-94, and 38% of museum-goers in 1991, were from social class C2DE<sup>11</sup> (Myerscough 1996). C2DEs also showed higher levels of attendance at pantomime (30%) and local drama (23%). Lower percentages were recorded for drama (5%), all concerts (6%), the Queen's Festival (6%) and the Symphony Orchestra (7%). The report argues that Northern Irish cultural institutions generally fare less well at attracting the poorer and younger audiences to cultural events and attractions (Myerscough 1996).

In Europe, recent reports on the cultural policies of member states indicate that there are low levels of access of disadvantaged communities to the arts and cultural activity across Europe (European Programme for the Appraisal of Cultural Policies 1989-1994). Sweden can be said to have an impressive achievement with regard to the social breadth of interest in the arts, even so two-thirds of Swedes do not visit the theatre. The greatest social differences appear in relation to visiting art exhibitions, museums and libraries and in going to the theatre (Myerscough 1990).

In France, considerable disparities in accessing the arts appear with regard to income and

<sup>11</sup> Defined in Myerscough (1996) as skilled manual workers, semi and unskilled workers, state pensioners or widows and long-term unemployed.

education levels, family background, habitat and age. Theatre-goers are still mainly top-and middle-management staff professionals and white collar workers (Wangareme 1991).

In Austria, only a minority is interested in art and culture, 30% declared an interest in 1991. The average attendance levels at theatre, opera and concert performances, museums or exhibitions are also very moderate and range from 0.3% to 5.9% of the total population (Austrian Centre for Cultural Documentation 1993). The percentage of people visiting museums has increased from 27.4% in 1973 to 30.1% in 1981, and 60% of the population has never been to the theatre.

In the United States, Heilburn and Gray (1993) suggest that there is a consensus across studies in the United States that participation rates in the arts are higher for individuals who have higher incomes, higher occupational status, and greater educational attainment. These findings appear to hold for all artforms. According to Heilburn and Gray (1993), educational attainment is the single most powerful determinant of arts participation.

There seems to be a more even spread across class, economic status, age and gender in accessing television and video entertainment. "Unlike the performing arts and the museums, television does not recruit its most avid audience from the wealthier, better educated classes" (Wangareme 1991).

High television and video viewership is common across European states. In France, an average 1hr4min a day was spent watching television in 1985 (averaged over a week). This was highest on average (2hr38min) for retired men aged between 65 and 74 years and lowest for employed women aged 25-54 years (Wangareme 1991).

## 2.5 The Current Study

All the available material indicates a low level of access and participation for those from the lower occupational classes and/or the unemployed. This study, therefore, did not need to establish this fact. Rather, the research examined the views and experiences of three separate sample groups, consisting of two door-to-door samples, one in Dublin and one in Sligo, and a group discussion sample. These samples were selected from different geographical areas to give a variety of levels of experience and views. Sligo was selected because of its high levels of poverty and disadvantage, and its mix of rural and urban areas. Dublin was selected to provide an urban sample.

Although the door-to-door surveys selected people at random from two areas, there was a very low response rate which would suggest that those who agreed to participate had a greater interest in the arts. Furthermore, the group discussion samples included groups that had participated in arts activities. This would suggest that the sample groups would include more arts interest than would be typical of those living in poverty as a whole. However, all those interviewed and included in the samples were living in disadvantaged areas<sup>12</sup> and were not, by any possible assessment, well-off or middle-class.

The purpose of this aspect of the study was to document the kinds of activities that people like to do, events they attend (Chapter Two) and then to discuss the difficulties and problems they had experienced in relation to accessing the arts (Chapter Four). For a full

account of the methods used in the research, the door-to-door surveys and group discussions, see Methodology in the Appendix.

1. The group discussion sample is composed of 220 individuals who took part in twenty-nine discussions. Many of these were organised by projects from the Community Development Programme<sup>13</sup> around the country. However, also included were groups organised through organisations working in the area of poverty and disadvantage. In total, 49% of the group discussion sample were interviewed in Dublin. The sample includes women's groups, men's groups and Travellers's groups. As part of the discussion, each participant filled in a questionnaire on events they had attended and activities in which they had participated.

2. The second sample consists of eighty-five individuals from Dublin (referred to in the report as the Dublin door-to-door sample). This sample was obtained from a door-to-door survey of housing estates in Tallaght and Dublin's Inner City, and consisted of a questionnaire completed on the spot by a local interviewer<sup>14</sup>

3. The third sample was also obtained from a door-to-door survey but was carried out in Sligo town and the surrounding rural areas (referred to as the Sligo door-to-door sample). It includes information given by 111 individuals, a larger number than that for the Dublin sample as it covers both Sligo and rural areas. The information was gathered by an local interviewer (see Appendix for details).

### 2.5.1 Television Use

This section examines the level of viewing of arts-related programmes, including film, music and dance. Arts events and activities can be accessed through the television and through video at home. As *The Public and the Arts*, Clancy et al (1994) has shown, many people living on low incomes access a broad range of arts programmes, popular arts, including cinema and music, at home. High levels of television and video viewing are particularly marked among people living on low incomes. Most people watch television every day. Among the more popular programmes are entertainment and news programmes.

The majority of the people interviewed in all the surveys had watched TV at least six times in the previous twelve months (see Table 2.6)<sup>15</sup>. Films were the most preferred programme type among all sample groups. Urban/rural differences also showed up in the surveys with drama/plays and rock/pop music watched frequently in Dublin, and traditional music programmes and film art review programmes most popular in Sligo<sup>16</sup>. Classical music, opera or ballet<sup>17</sup> programmes were watched less often than other programmes and by fewer people overall, particularly in Dublin.

12 It is acknowledged here that not all people living in a disadvantaged area are experiencing disadvantage.

13 The Community Development Programme is a national programme funded by the Department of Social Welfare.

14 For a full account of the analysis of this data, see the Appendix. Any tables presented in this Chapter have extremely low levels of missing data, unless indicated otherwise in the Notes.

15 "Six or more times in the last twelve months" was the most frequent category used in the questionnaires. This was for ease of comparison across all arts events and activities.

16 This could be explained by the large numbers in this study who watched film review programmes.

17 The example of ballet as a form of dance was adopted here both to be comparable with other surveys and so as to be understood. The preferred dance example was contemporary dance, but this term is not widely known.

Table 2.6:

**Percentage Who watched TV Six or More Times in the Last Twelve Months**

| <b>How often do you?</b>                    | <b>Dublin Door to Door</b> | <b>Sligo Door to Door</b> |
|---|----------------------------|---------------------------|
| Watch TV                                    | 94%                        | 99%                       |
| Watch films on TV                           | 89%                        | 89%                       |
| Watch drama/plays on TV                     | 63%                        | 75%                       |
| Watch rock/pop music on TV                  | 59%                        | 42%                       |
| Watch film or art review programmes         | 34%                        | 62%                       |
| Watch other music on TV                     | 33%                        | 53%                       |
| Watch documentaries on arts or crafts on TV | 32%                        | 59%                       |
| Watch dance on TV                           | 30%                        | 36%                       |
| Watch Irish/traditional music on TV         | 25%                        | 66%                       |
| Watch classical music on TV                 | 11%                        | 31%                       |
| Watch opera or ballet on TV                 | 7%                         | 14%                       |
| <b>Total</b>                                | <b>N=73</b>                | <b>N=108</b>              |

**2.5.2 Video Use**

Film was the most popular type of video watched, music and dance programmes were the least popular (see Table 2.7). Video was watched much more frequently by the Dublin sample than by the Sligo sample.

Table 2.7:

**Types of Videos Watched Six or More Times in the Last Twelve Months**

| <b>Watch Videos</b> | <b>Dublin Door to Door</b> | <b>Sligo Door to Door</b> |
|---------------------|----------------------------|---------------------------|
| Watch videos        | 84%                        | 56%                       |
| Films on Video      | 84%                        | 55%                       |
| Music on Video      | 25%                        | 17%                       |
| Dance on Video      | 12%                        | 6%                        |
| <b>Total</b>        | <b>N=85</b>                | <b>N=111</b>              |

**2.5.3 Music**

The most popular form of music programme for the Dublin sample was rock/pop (see Table 2.8). For the Sligo sample, traditional music and rock/pop were almost equally popular. Least popular among both samples was classical music, listening levels for the Dublin sample, however, were less than half those of the Sligo sample.

Table 2.8:

**Percentage who Listened to Music Six or More Times in the Last Twelve Months\***

| <b>Music</b>      | <b>Dublin Door to Door</b> | <b>Sligo Door to Door</b> |
|-------------------|----------------------------|---------------------------|
| Rock/pop          | 79%                        | 69%                       |
| Other             | 38%                        | 64%                       |
| Irish/traditional | 34%                        | 70%                       |
| Classical         | 18%                        | 44%                       |
| <b>Total</b>      | <b>N=73</b>                | <b>N=108</b>              |

Notes

\* "Listened to" includes radio, recordings, etc.

\*\* "Other music" includes country and western, jazz and blues, rave.

### 2.5.4 Reading

The most popular reading material across both samples was newspapers or magazines (see Table 2.9). Twice as many of the Dublin sample read fiction six or more times a year than read non-fiction. Among the Sligo sample, a higher percentage read both fiction and non-fiction than the Dublin sample.

Table 2.9:

#### Percentage Who Read Six or More Times in the Last Twelve Months

| Reading              | Dublin Door to Door | Sligo Door to Door |
|----------------------|---------------------|--------------------|
| Magazines/newspapers | 90%                 | 93%                |
| Fiction books        | 42%                 | 54%                |
| Non-fiction books    | 22%                 | 45%                |
| Other                | 4%                  | 11%                |
| <b>Total</b>         | <b>N=73</b>         | <b>N=108</b>       |

### 2.5.5 Attendance at Events

The type of event most frequently attended by the Dublin sample was film at the cinema, which was eight times more popular than any other event (see Table 2.10). The two most popular events for the Sligo sample were traditional music concerts and the cinema. There were very low levels of attendance for many other events. No-one in the Dublin sample had attended local shows, classical or other music concerts, feis or fleadh six or more times in the previous twelve months. Attendance levels for plays, galleries, museums, opera or ballet were very low, particularly among the Dublin sample. For the Sligo sample, the least attended events were classical and other music concerts, local and professional shows and festivals/parades, opera or ballet. More popular for those interviewed in Sligo, were traditional music concerts.

Table 2.10

#### Percentage Who Have Been to Events Six or More Times in the Last Twelve Months

| Event                                 | Dublin Door to Door | Sligo Door to Door |
|---------------------------------------|---------------------|--------------------|
| Film in a cinema                      | 41%                 | 18%                |
| Concert-rock/pop                      | 5%                  | 6%                 |
| Feis/fleadh                           | 5%                  | 2%                 |
| Concert-Irish/traditional             | 4%                  | 28%                |
| Museum                                | 4%                  | 1%                 |
| Play-theatre                          | 3%                  | 6%                 |
| Art/craft exhibition-local            | 3%                  | 5%                 |
| Art/craft exhibition-gallery          | 3%                  | 9%                 |
| Play-local                            | 1%                  | 4%                 |
| Show (musical, comedy, panto-theatre) | 1%                  | 2%                 |
| Book/poetry reading                   | 1%                  | 6%                 |
| Festival/parade                       | 1%                  | 5%                 |
| Show (musical, comedy, panto)-local   | 0%                  | 2%                 |
| Concert-other music                   | 0%                  | 6%                 |
| Concert-classical music               | 0%                  | 0%                 |
| Opera/Ballet                          | 0%                  | 0%                 |
| <b>Total</b>                          | <b>N=73</b>         | <b>N=108</b>       |

These figures increase when attendance levels are based on those who had been to events once or more in a twelve month period (see Table A2.1 in the Appendix). For example, 59% of the group discussion sample, 84% of the Dublin sample and 49% of the Sligo sample had been one or more times to the cinema. However, all three samples still showed very low levels of attendance for classical music concerts and opera or ballet performances. Levels of attendance for the group discussion sample, which included people from many different areas, both urban and rural, tended to fall between those of the two door-to-door samples.

### 2.5.6 Library Use

Roughly half of the Dublin and group discussion samples had been to the library over the previous twelve months to get books (see Table 2.11). For the Sligo sample, the figure was just over a third. Thus those interviewed in the Dublin sample went to the library more often than those in the group discussion sample or the Sligo sample.

Table 2.11

**Percentage Who Visited the Library in the Last Twelve Months**

| <b>Library</b> | <b>Group Discussion</b> | <b>Dublin Door to Door</b> | <b>Sligo Door to Door</b> |
|----------------|-------------------------|----------------------------|---------------------------|
| Get books      | 44%                     | 54%                        | 35%                       |
| Other reason*  | 23%                     | 12%                        | 1%                        |
| Music          | 15%                     | 8%                         | 4%                        |
| <b>Totals</b>  | <b>N=220</b>            | <b>N=85</b>                | <b>N=111</b>              |

Notes:

\* "Other reason" includes: information, research, exhibitions, literacy classes. There were significant numbers of missing data for this item for the Group Discussion sample as people did not indicate any other reason.

### 2.5.7 Participation in Activities

Those included in the surveys were actively engaged in crafts and leisure activities, but considerably less so in arts activities (see Table 2.12<sup>18</sup>). The most popular activities were making things/crafts and pop/disco dancing.

The Dublin sample took part in karaoke and dancing regularly, while the Sligo sample practised photography, painting and drawing and playing an instrument more often. The least popular arts activity for both samples was ballet. In Dublin, singing in a choir and playing a musical instrument were not popular arts activities, while in Sligo, Irish dancing and singing were not popular.

Karaoke, disco-dancing, creative writing and Irish dancing were activities which people took part in at least once a year, but not six or more times a year. In Sligo, activities which people participated in once or more a year (but not six or more times) included acting/drama and disco-dancing.

<sup>18</sup> There is a distinction made here between arts activities, arts and crafts activities and leisure activities. Arts and crafts and some leisure activities were included in the questionnaire to provide an indication of interest. However it is not being suggested here that these are arts activities.

Table 2.12:

**Percentage Who Have Taken Part in Activities in the Last Twelve Months**

| <b>Activity</b>          | <b>Dublin Door to Door: Once or more</b> | <b>Dublin: Door to Door: Six or more times</b> | <b>Sligo Door to Door Once or more</b> | <b>Sligo Door to Door: Six or more times</b> |
|--------------------------|--|--|--|--|
| Making things or crafts  | 45%                                      | 36%  | 41%                                    | 31%  |
| Dancing-disco/pop        | 44%                                      | 16%  | 46%                                    | 33%  |
| Singing-karaoke          | 31%                                      | 4%   | 7%                                     | 4%   |
| Dancing-other            | 26%                                      | 20%  | 12%                                    | 6%   |
| Photography              | 15%                                      | 8%   | 32%                                    | 29%  |
| Painting/Drawing*        | 13%                                      | 10%  | 19%                                    | 14%  |
| Creative writing*        | 13%                                      | 5%   | 12%                                    | 7%   |
| Acting/drama*            | 12%                                      | 12%  | 14%                                    | 5%   |
| Dancing-Irish            | 6%                                       | 1%   | 7%                                     | 2%   |
| Singing-other            | 5%                                       | 3%   | 12%                                    | 3%   |
| Singing-band/group       | 5%                                       | 3%   | 4%                                     | 3%   |
| Singing-choir*           | 1%                                       | 1%   | 8%                                     | 6%   |
| Play musical instrument* | 1%                                       | 0%   | 17%                                    | 16%  |
| Dancing-ballet*          | 0%                                       | -  | 1%                                     | 0%   |
| <b>Total</b>             | <b>N=85</b>                              | <b>N=73</b>                                    | <b>N=111</b>                           | <b>N=108</b>                                 |

\* These are arts activities. Other activities listed here are not strictly arts activities including photography, Irish dancing, other dancing and some other forms of singing, but this depends on the extent of interest and level of activity.

People were asked whether or not they had taken part in any of these activities. Therefore, many different levels of activity are included in the responses to this question, from class attendance to occasionally dabbling at home. For example, some of the sample interpreted photography as a serious hobby, and not just being a member of a group or a class. Similarly disco-dancing often included going out to a club and not just learning to dance in a class. In this way, Table 2.12 provides a picture of the artistic, crafts and leisure activities of the samples from the least formal or structured to the most formal type of participation.

As far as the central purpose of this research is concerned, there were poor levels of participation, particularly for the Dublin sample, in arts activities. Among the Sligo sample, playing musical instruments, painting or drawing, and singing in a choir showed higher levels of activity. It is not possible to say whether, for example, this is because there is a greater range of classes available in the Sligo area, or because this sample includes more people with an interest in the arts. The low levels of participation in arts activities contrast with the considerably higher levels of participation in leisure and arts and crafts activities. Both the CAFE research (1996) and the figures indicated in the Omnibus Survey in the United Kingdom (RSGB 1991), demonstrate that, when questions are phrased in a broader way, people report high levels of participation in arts activities and high levels of interest in participating further if the opportunity presents itself. This would suggest that how the question is phrased, and how participation is defined has an effect on the actual or potential level of activity in arts activities by those living on low incomes.

### 2.5.8 Children

Parents were asked to estimate the types of activities their children did both at school and outside school (see Table A2.2 in the Appendix), using the same list of arts, arts and crafts and leisure activities as for adults. Of those that had children, 82% of the group discussion sample, 98% of the Dublin sample and 79% of the Sligo sample believed the children did some form of painting or drawing, while 76% of the group discussion sample, 95% of the Dublin sample and 63% of the Sligo sample believed the children made things or did crafts. The least frequent forms of activity were singing in various styles, photography and ballet dancing.

### 2.5.9 Institutions

This section examines the extent to which those interviewed were aware of a number of national or publicly funded institutions and other arts venues (see Table 2.13). Five national institutions and the Hugh Lane Gallery were included in the questionnaire, with an additional number for those living in Dublin and other areas outside of Dublin. Respondents were asked whether they had ever heard of these places. The Abbey Theatre (National Theatre Society), National Gallery and National Museum were the best known institutions. Least well-known were the Irish Museum of Modern Art and the Hugh Lane Municipal Gallery.

Table 2.13

**Percentage Who Had Heard of National Institutions/Venues**

| <b>Institutions</b>   | <b>Group Discussion</b> | <b>Dublin Door to Door</b> | <b>Sligo Door to Door</b> |
|---|-------------------------|----------------------------|---------------------------|
| The Abbey Theatre*  | 86%                     | 99%                        | 94%                       |
| The National Gallery  | 86%                     | 94%                        | 85%                       |
| The National Museum   | 85%                     | 98%                        | 86%                       |
| The National Concert Hall*                                    | 72%                     | 87%                        | 80%                       |
| Irish Museum of Modern Art/Royal Hospital                     |                         |                            |                           |
| Kilmainham  | 59%                     | 74%                        | 58%                       |
| The Hugh Lane Municipal Gallery                               | 37%                     | 38%                        | 32%                       |
| <i>(This is not a National Institution and is in Dublin).</i> |                         |                            |                           |
| <b>Totals</b>   | <b>N=220</b>            | <b>N=85</b>                | <b>N=111</b>              |

\* These institutions charge admission/ticket price.

\*\* Respondents in the group discussion sample include those living in both rural and provincial areas.

Respondents were also asked if they knew exactly where these places were located (Table 2.14). As expected, there was a big difference between the Dublin and Sligo samples with the Abbey Theatre's location being known by 82 % of the Dublin sample but only 33 % of the Sligo sample. Least well-known among the Dublin sample were the Hugh Lane Gallery and the Irish Museum of Modern Art. Among the Sligo sample, the Hugh Lane Gallery, followed by the National Gallery were least well-known.

Table 2.14:

**Percentage Who Definitely Knew Where Institutions Were Located**

| Institutions   | Group        | Dublin       | Sligo        |
|--|--------------|--------------|--------------|
|  | Discussion   | Door to Door | Door to Door |
| The Abbey Theatre*                                       | 59%          | 82%          | 33%          |
| The National Museum                                      | 53%          | 46%          | 36%          |
| The National Gallery                                     | 50%          | 42%          | 23%          |
| The National Concert Hall*                               | 38%          | 29%          | 25%          |
| Irish Museum of Modern Art/<br>Royal Hospital Kilmainham | 37%          | 35%          | 29%          |
| The Hugh Lane<br>Municipal Gallery                       | 16%          | 14%          | 15%          |
| <b>Total</b>   | <b>N=220</b> | <b>N=85</b>  | <b>N=111</b> |

\* These institutions charge admission/ticket price.

## Notes

1. Respondents were asked if they knew where these places were. If they answered "Yes, definitely", their response was included in the table. If they answered "Sort of" or "No", it was excluded.
2. The levels of missing data were high for this question as people simply left out the institutions they did not know in the Group Discussion sample.

In terms of attendance at the listed institutions over the previous twelve months, the levels for both the Dublin and Sligo samples were very low (see Table 2.15). A maximum of 10% of the Dublin and 6% of the Sligo samples had been to any of the listed institutions in the previous twelve months. The lowest levels of attendance were for the Abbey Theatre and the National Concert Hall. It is important to note that these two institutions/venues were the ones which charged admission, all the others are free. This indicates that at least 90% of the Dublin sample, and 94% of the Sligo sample had not visited any of the institutions in the previous year.

Table 2.15:

**Percentage Who Visited Institutions in the Last Twelve Months**

| Institutions   | Dublin       | Sligo        |
|--|--------------|--------------|
|  | Door to Door | Door to Door |
| The National Museum  | 10%          | 6%           |
| The National Gallery   | 9%           | 5%           |
| The Hugh Lane Municipal Gallery<br>( <i>Not a National Institution</i> ) | 7%           | 4%           |
| Irish Museum of Modern Art/<br>Royal Hospital Kilmainham                 | 6%           | 3%           |
| The National Concert Hall*   | 5%           | 2%           |
| The Abbey Theatre*   | 2%           | 3%           |
| <b>Total</b>   | <b>N=85</b>  | <b>N=111</b> |

\* These institutions charge admission/ticket price.

The percentage of those who had ever visited these venues/institutions is higher than the percentage of those who had visited these institutions in the previous twelve months, however, the ordering is very similar (see Table A2.3 in the Appendix). Three-quarters of

the Dublin sample had been at least once to the National Museum and the National Gallery, in comparison with a third of the Sligo sample. From comments made by the respondents during the interview, many had been to these institutions only once, when at school.

*The Dublin Sample*

In addition to the five national institutions, six other venues were listed for Dublin respondents. The best known were the Olympia Theatre, Savoy Cinema, the Point Depot, while the least well known were the Project and City Arts Centres. Thus 62% of the Dublin sample had never heard of the Project Arts Centre and 65% had never heard of the City Arts Centre. The Abbey Theatre was as well as known as the Olympia Theatre, and the Hugh Lane Gallery was as little known as the Project Arts Centre.

In terms of location, the most well known venues were the Savoy Cinema, the Point Depot, the UCI cinemas, the Olympia Theatre and the Abbey Theatre. Least well known in terms of exact location were the City Arts Centre, the Hugh Lane Gallery and the Project Arts Centre.

The attendance levels for the previous twelve months were considerably higher for these venues than for the national institutions with 66% of the Dublin sample having been to the UCI cinemas in the previous year. The UCI cinemas were roughly three times more popular than any other venue. 24% had been to the Point Depot. The Savoy Cinema and the Olympia Theatre were also popular. The Abbey Theatre showed the lowest attendance levels, with only 2 % attending in the previous year.

Table 2.16:  
**Institutions and Venues: Dublin Sample**

| Venues   | Heard of | Location of | Been to in Previous 12 months |
|--|----------|-------------|-------------------------------|
| The Olympia Theatre*                                     | 100%     | 87%         | 13%                           |
| The Abbey Theatre  | 100%     | 82%         | 2%                            |
| Savoy Cinema   | 99%      | 96%         | 15%                           |
| Point Depot  | 98%      | 93%         | 24%                           |
| The National Museum                                      | 98%      | 46%         | 10%                           |
| The National Gallery                                     | 94%      | 42%         | 9%                            |
| The UCI Cinemas  | 92%      | 89%         | 66%                           |
| The National Concert Hall                                | 87%      | 29%         | 5%                            |
| Irish Museum of Modern Art/<br>Royal Hospital Kilmainham | 74%      | 35%         | 6%                            |
| The Project Arts Centre                                  | 38%      | 18%         | 3%                            |
| The Hugh Lane Municipal Gallery                          | 38%      | 14%         | 7%                            |
| The City Arts Centre                                     | 35%      | 13%         | 5%                            |
| <b>Total N=85</b>  |          |             |                               |

\* The Olympia Theatre is also a late-night popular music venue.

### *The Sligo Sample*

The national institutions were as well known by the Sligo sample as the local venues: The Factory Theatre; the Model Arts Centre, the Gaiety Cinema, the Sligo Arts Gallery and the Bon Cher (see Table 2.17). The Gaiety Cinema and Abbey Theatre were the most well-known, followed by the National Museum and National Gallery. The least well-known venues were the Model Arts Centre, IMMA and the Hugh Lane Gallery. In terms of location and attendance, however, the local venues were at least twice as popular as the national institutions. The Bon Cher and the local cinema were the most popular venues in terms of attendance in the previous year with nearly half the Sligo sample having been to the Bon Cher in the previous year, while 41 % had been to the Gaiety Cinema.

Table 2.17

#### **Institutions and Venues: Sligo Sample**

| <b>Venues</b>                      | <b>Heard of</b> | <b>Location of</b> | <b>Percentage Been<br/>in previous<br/>12 months</b> |
|------------------------------------|-----------------|--------------------|--|
| Gaiety Cinema                      | 94%             | 88%                | 41%  |
| Abbey Theatre                      | 94%             | 33%                | 3%   |
| National Museum                    | 86%             | 36%                | 6%   |
| National Gallery                   | 85%             | 23%                | 5%   |
| Bon Cher                           | 84%             | 77%                | 48%  |
| Sligo Arts Gallery                 | 82%             | 68%                | 30%  |
| The National Concert Hall          | 80%             | 25%                | 2%   |
| Factory Theatre                    | 68%             | 54%                | 26%  |
| Model Arts Centre                  | 68%             | 55%                | 28%  |
| The Irish Museum of<br>Modern Art  | 58%             | 29%                | 3%   |
| The Hugh Lane<br>Municipal Gallery | 32%             | 15%                | 4%   |
| <b>Total N=111</b>                 |                 |                    |  |

## 2.6 Summary and Conclusions

The low levels of access to arts events for people living on low incomes show a considerable similarity both across Irish studies and between Irish studies and those carried out abroad. The figures for Irish attendance, as documented by *The Public and the Arts*, Clancy et al (1994), indicate that the gap between social classes is considerable. This study, using three samples of people living in disadvantaged areas, also found low levels of attendance at arts events except for the popular activities of cinema and traditional music concerts. In addition, there were very low levels of attendance at the national institutions with at least 90% of the samples not having visited any of them in the previous year.

The figures for participation in arts activities are also low, but there is some difference in the level of activity across studies. This may be due to the way in which participation is defined. Low levels of participation were recorded for many arts activities, while higher levels were found in other arts, arts and crafts, and leisure activities with disco-dancing, crafts and karaoke being popular. This latter finding would support the recent studies by CAFE (1996) and earlier findings by the Omnibus Survey in the United Kingdom (RSGB 1991), that there are high levels of interest in participating in arts and crafts activities.

## Chapter Three - Profile of Views

### 3.1 Introduction

There is little documentation available on the views and experience of the arts policy-makers and organisations in relation to accessing the arts. This chapter presents a profile of these views from personal interviews with a variety of arts organisations, artists, policy-makers, arts officers, arts centres and venues. In addition, the views of political parties, Government departments, organisations working in the area of poverty and disadvantage and community groups were also sought. This chapter presents the views of 116 individuals, sixty of whom were interviewed in person, the remainder completed postal questionnaires. The main themes included in the interview and questionnaire included: the policy importance of access to the arts for those living in poverty and the policies, if any, regarding low income groups. However, in addition to these, some questions were asked of particular subgroups e.g., artists, organisations working in the area of poverty and disadvantage, etc. Chapter Five presents additional findings from this sample.

### 3.2 Organisations/Policy-makers Sample

To protect their identity, respondents were classified into sub-groups (see Figure 3.1), with the sub-group size shown as a percentage of the total sample. A number of factors influenced the size of the sub-group: the response rate e.g., the large sample of artists is due, in part, to their high response rate; the aims of the research e.g., all Arts Council officers were interviewed as were key officers in all national arts institutions. In this chapter, wherever quotes are provided, the appropriate shorthand key appears alongside in brackets to indicate the sub-group to which the individual belongs.

Figure 3.1:

#### Key to Organisations/Policy-makers Sub-groups

| Key |       |  | Number | Percentage<br>of Total |
|-----|-------|--|--------|------------------------|
| 1.  | AC    | Arts Council (officers and members)      | 11     | 10%                    |
| 2.  | Inst  | Arts institutions                        | 10     | 9%                     |
| 3.  | Yen   | Arts centres/venues                      | 12     | 10%                    |
| 4.  | LA    | Local Authority arts officers            | 12     | 10%                    |
| 5.  | Art   | Artists                                  | 21     | 18%                    |
| 6.  | AOrg  | Arts-related organisations               | 7      | 6%                     |
| 7.  | CA    | Community Arts<br>groups/representatives | 8      | 7%                     |
| 8.  | CG    | Community Groups/the Partnerships        | 15     | 13%                    |
| 9.  | Pov   | Poverty or interested<br>organisations   | 9      | 8%                     |
| 10. | Govnt | Semi-state bodies/<br>Government Depts   | 4      | 3%                     |
| 11. | Pol   | Political parties                        | 4      | 3%                     |
| 12. | Oth   | Other                                    | 3      | 3%                     |

The comments of interviewees and respondents to the questionnaires were analysed and sorted into the themes which arose in the answers to each question'. The themes often

<sup>1</sup> Only themes referred to by five or more people are discussed in detail here. Statistical analysis of the responses from the different sub-groups is given for themes mentioned by ten or more individuals and can be found in the Appendix.

overlapped and therefore, this analysis offers just one way of categorising the respondents' comments. Only one response per person was included in each category, except in a few exceptional cases, where an individual made several different responses. The quotes provided in the following sections 3.3-3.7 are intended to illustrate the range of views, sorted into themes, which each question elicited. In presenting the results of these interviews, where YES/NO responses were required, the themes are discussed under these YES/NO categories.

The interview/questionnaire included some specific questions on policies and experience in relation to people living on low incomes, the definitions of and importance of access to and participation in the arts for people living in poverty. Other questions which were asked of this sample are discussed in Chapters Four and Five.

### 3.3 Policies in Relation to Low Income Groups

#### **Do you have a specific policy in relation to low income groups/people living in poverty?**

Arts-related organisations/venues were asked this question. Of the forty-one that answered this question, a third (32%) said they did<sup>2</sup>. However, the thirteen who answered YES to this question, interpreted "specific policy" in different ways: four said their policy was to offer concessions to the unemployed (yet, others who also offered concession rates did not regard this measure as a specific policy); one commercial arts company offered lower rates in lower income areas; and the rest of the YES respondents included education and outreach programmes, mostly for children, and local arts activities as a specific policy. Others said their policy was inclusive of all people and did not target low income people.

Another question focused on the policy objectives of arts providers and Local Authority arts officers. Most of those included in these subgroups in the sample were asked to rank different policy objectives according to their importance to their work/organisation. This analysis has to be treated with caution as the number who answered this question was only a quarter of the total sample<sup>3</sup>. The policy objectives were ranked by this small sample and the order of priority that resulted is presented in Figure 3.2. The highest-ranking objective according to most people was to increase local involvement. The lowest-ranking objective was to attract tourists (only one respondent gave it top priority). Maintaining a good socio-economic spread came about halfway in the priority ranking of policy objectives. Given the small size of the sample and the possibility of interview-bias<sup>4</sup>, it is not possible to generalise from this ranking exercise, or to evaluate how significant maintaining a socio-economic spread really is to arts organisations. However, it would be fair to say that it is not of the highest priority. This is important to bear in mind when examining this issue.

Figure 3.2:

#### **Importance of Policy Objectives to Arts Organisations and Arts Officers**

1. Increase local involvement
2. Get recognition for excellence of production/raise profile
3. Attract new local audiences
4. High attendance
5. Maintain a good socio-economic spread
6. Produce experimental/new work
7. Keep regular audience
8. Attract tourists

<sup>2</sup> The subgroups that responded to this question included the institutions, venues, Local Authorities arts officers and arts organisations.

<sup>3</sup> This information was gathered for twenty-seven individuals only: 37% (10) were from arts centres/venues (Ven); 30% (8) were Local Authority arts officers (LA); 19% (5) were from public institutions (Inst); 7% (2) from community arts groups (CA) and 7% (2) from an arts-related organisations (Aorg). For a full list of the aspects and their scores, see the additional tables in the Appendix.

<sup>4</sup> This can occur when the person being interviewed, wishing to please the interviewer, responds with an answer that he/she thinks is the desired response.

### 3.4 Definitions of Access and Participation

#### **What do you mean by access and participation?**

When asked to define the terms access and participation, the sample of 114<sup>5</sup> individuals provided a broad range of definitions and explanations. This variety of meanings can be taken as indicative of the complexity of these terms. Seven broad themes emerged. Where separate explanations of access and of participation were given, these are both included, thus there are more explanations than individuals'. The theme most mentioned by this sample was that of participation in arts activities.

#### **Participation in the Arts**

The first theme focused mainly on arts activities, and suggested that access was the means and opportunity for everyone to engage with an arts activity. For some, full access to the arts could only be established through greater participation (32%)<sup>7</sup>.

*"Access is being presented with the opportunity to create and express one's self and one's reality. It's about confidence and having the economic means to participate." (CG)*

*"[Access is about] being involved in the means for creating something or exploring ideas creatively with an emphasis on the ownership of this process by the participant." (Art)*

*"People learning art actually have a much better disposition to it from the consumption sense ...if [you are] exposed to and have a desire to use it and feeling part of it... [you] will use it whether it is participation in or attending." (AC)*

*"The best way to access the arts is through making art." (AC)*

#### **Overcoming Economic and Cultural Barriers**

The second theme dealt with the financial and practical aspects of access and with how to combat the cultural and social barriers, raise confidence and comfort levels (18%).

*"Physical accesses important], for example, transport, but also the confidence to avail of it with ease." (CG)*

*"... have to ensure not just one section of the community [is] attending arts events. Have to level the playing field through greater concessions, education and information." (LA)*

*"Physical access [first] and then intellectual access to enhance, interpret and open doors in the mind." (Inst)*

*"Being comfortable in the environs of artistic endeavour." (Govnt)*

#### **Attendance at Arts Events**

The third theme concerned attendance at an event or an institution and, for most, this concerned the practical aspects of attendance, including finance, physical access, the building itself and information (14%).

*"Make the building and people friendly, making it easy for people to come in." (Ven)*

*"[It's about] trying to embrace everybody, the price and the physical aspects." (Inst)*

<sup>5</sup> Two respondents did not answer all the questions and therefore the total used here is 114.

<sup>6</sup> For further details on the responses to all the questions discussed in this chapter by subgroups, see the additional tables in the Appendix.

<sup>7</sup> This percentage refers to the percentage of the sample who expressed this view. It is important to note that these percentages are based on the qualitative analysis of information from interviews and questionnaires and therefore are only useful as broad indicators.

### **Equal Opportunities and Human Rights**

The fourth theme was equal opportunity and the basic right of accessing the arts (12%).

*"Should be the same for people in poverty as for everyone ... access and participation is a human right." (Pov)*

*"Participation is about having and exercising the right to be involved at all levels of the arts." (Art)*

### **Active Involvement in Planning and Decision-making**

The fifth theme concerned exercising creativity, discussing and developing artistic ideas as well as becoming actively involved in decision-making, management and policy (12%).

*"[Access is about] being able to discuss and develop artistic ideas at whatever level is appropriate." (LA)*

*"More than just involvement in events and activities ...[it is] also involvement in design, management and hosting of those events, allowing them to define the value and purpose of the arts activity." (CG)*

### **Increasing Arts at a Local Level**

The sixth theme was the local aspect: that involvement with the local community and activities in the local community were vital (11 %).

*"Broader access {for people} ... getting them to come along and get art out into the community." (Vm)*

*"Funding and facilities and programmes at local level... [and] outreach programmes by national institutions taking exhibitions to the local community." (Art)*

### **Increasing Arts Education**

The seventh theme was arts education: that access through greater education and arts education was critical (8%).

*"Access through education... education is the missing link." (AC)*

*"[It is] education to art and empowerment through art." (Art)*

Other themes mentioned by only a few individuals included the belief that participation was not for everyone; that access and participation were just buzz words and were over-used; and that access is the choice to reject the arts.

### 3.5 The Importance of Access and Participation for Irish Arts Policy

#### **Do you think that access and participation in the arts for people living in poverty is an important issue for Irish arts policy in general?**

There were ninety-seven responses to this question. (Those outside the arts community, including the community groups and poverty organisations, were not asked this question since they would not necessarily be familiar with Irish arts policy). 85% (83) said "YES, it was important", 11 % (11) said "NO, it was not important". The question was interpreted in various ways: some assumed it to be questioning whether access and participation **should** be an important issue (the majority of those who said YES), while others regarded it as questioning whether access and participation **were** regarded as important by the arts community (those who answered NO all considered access and participation to be important issues, but felt they were not considered important enough by the arts community). Because of this, the detailed responses by subgroups are not fully examined here, however, strong themes still emerge.

#### **Should be Important Issues for Irish Arts Policy:**

##### **Avoidance of Elitism**

Of those who answered an unequivocal YES, 22% said access and participation were an important means of avoiding elitism.

*"We need to ensure as wide a participation as possible." (Ven)*

*"It is not acceptable to have inequality of access arising from economics and other forms of poverty." (CG)*

*"Access to artistic activities shouldn't be reserved for those who can afford it." (Art)*

##### **Benefits the Individual and the Community**

A further 21 % mentioned the benefits of the arts to individuals and to the community as a reason for its importance.

*"Access and participation leads to strengthening of identity and culture, leading to greater self esteem, and an increasing potential to deal with poverty issues." (CG)*

*"The arts can be used as a tool for empowerment." (AOrg)*

*"[It is important] because the arts provides a crucial expressive role to those suffering from poverty." (Art)*

##### **Basic Human Right**

For 16%, access and participation were important because access to the arts was a basic human right.

*"To be truly democratic, everyone should have equal access to the state's resources." (Inst)*

*"Everyone has a right to express their cultural identity." (Art)*

**Actually Considered an Important Issue in Irish Arts Policy**

5% said that access and participation were considered to be important issues because the signs were there in current arts policy.

*"Because of the backlash against The Arts Plan it was a sure sign [access and participation are] needed as you must be threatening someone." (Ven)*

*"It [access] is seen as a priority by most Arts Council Members judging by the Artist in the Community Scheme and the high emphasis on community arts." (LA)*

**Not Considered Important Enough by Irish Arts Policy-makers**

The 11 % who answered NO, that access and participation were not considered important enough by the arts world, gave reasons such as the difficulty of changing the status quo, the lacks of funds, the lack of value placed on access and the priority of fine arts.

20% gave a qualified YES, but believed that access and participation were not considered important enough. The reasons given were very similar to those who answered NO.

*"On an aspirational level,[yes] but the balance of funding remains in favour of fine arts and fine arts rarely address the issues relevant to the lives of low income groups." (LA)*

*"It is being debated more openly, but I don't think it has been fulfilled yet." (Inst)*

*"The gap there is as bad as it was ten years ago. It is just the face of openness now, of possibility which was never there before. A political wave to name things and a movement of kindness. But we are only approaching the starting point in relation to the means with which to set up policy interventions." (AOrg)*

**Not an Issue for the Arts Community**

A further 5% said it was not necessarily an issue for the arts world and was considered too important.

*"It [access to the arts] should not be discriminatory, but it is. But I am not sure whether the arts are an effective channel to address poverty." (Oth)*

*"Yes, it [access] is an important issue, but it should not be imposed on the Arts Council. It should not take on a social function, burdened and brow-beaten. The arts community is becoming a social skip and banners damage the work." (Ven)*

### 3.6 The Importance of Access and Participation for Organisation/Role

#### **Do you think that access and participation in the arts for people living in poverty is an important issue for your organisation/role?**

The arts-related organisations were asked whether they considered access and participation for those living in poverty to be an important issue for their organisation or role. Ninety-one individuals<sup>8</sup> responded to this question, of whom 92% (84) said YES and 8% (7) said NO. Again the interpretation of this question varied. Most respondents presumed it to be asking whether access and participation were important issues, while some interpreted it as asking whether access and participation were actually considered to be such by their organisation.

#### **Broader Access**

A total of 48% answered YES, they thought it was an important issue because they did not want exclusion and were in favour of broader levels of access. For some this meant working towards a cultural democracy.

*"Committed to the provision of an integrated set of services to low income groups including the arts." (LA)*

*"There has been an over-emphasis on regional access, and now it's time to focus on meaningful access." (AC)*

*"Our business is an artistic business and we try to create images, stories and visions. These visions do empower people, but their function is not to empower people, but to be creative. It's about cultural democracy and doing arts for its own sake and not as a tool for doing something else." (Ven)*

*"It's crucial and a measure of our work whether we have succeeded in increasing access and participation." (Inst)*

*"[People] have to have access to the arts and control over their own destiny, culture and heritage." (CG)*

There was no single reason why seven individuals responded NO to this question. Three said it was not high on the list of their organisation's priorities or not relevant. Two respondents said that the particular artform they worked in was not accessible and would cost too much in terms of money and education to make it so. One respondent thought that there was no need for broader access to be an issue as it was already there.

### 3.7 Issues for Artists

Included in the Organisations/Policy-makers sample, was a sample group of twenty-one artists who had particular views and experiences. Twelve had been facilitating art with communities for five years or longer, and seven for less than five years. Two had not been involved in a community setting directly. When asked how they saw their role, four of those who responded described it as an artist, practitioner and painter. Twelve described their role as being to change, unlock, stimulate, create, encourage, enable, bring, provide, aid and broaden people's perception/experience of art. One saw it as community development, another as education and a third as a means of communication and expression.

<sup>8</sup> Excluded from this question were the poverty and community groups and artists (as they were asked slightly different questions in this area).

Of the twenty-one artists, 86% (18) had facilitated particular projects/artwork with low income groups. All but two had facilitated workshops with different groups from the community (not just disadvantaged communities) including young people, women, low income groups, the elderly and people with disabilities. The type of work they were involved in ranged from drama workshops, visual arts and crafts, murals, video, photography, painting, metalwork, music to art therapy and lecturing.

Working in the community was important to the work of 81% (17) of the artists. Eight gave reasons concerning the community, such as improving and changing things and sharing their skills. Another seven gave reasons that involved their own work, and that they found working with the community inspiring, realistic and satisfying. Two gave no reasons.

63% (13) said they would like to do more work in disadvantaged areas. But many attached financial preconditions to this, mentioning a lack of funding and a reliance on CE schemes which they felt were poorly paid and short-term. Two said they would like to do more work in disadvantaged areas, but not as voluntary workers. A further four said they would not like to do any more work in disadvantaged areas as they found it too stressful and exhausting; moreover, there was no money for materials and not enough time to do what they wanted. Some commented on the difficulty of motivating people and the negative affect of short-term projects.

In relation to the schemes with which the artists had been involved, a variety of successes and difficulties were reported. The successes included the empowering effect the schemes had on participants, the motivation of people, the excitement it created in the community, the commitment and co-operation of participants and over-subscription to the schemes. The difficulties included insurance, funding, the voluntary basis of the artist's work, transport, lack of venues, the bureaucracy of funding organisations, lack of follow-on funding, communication difficulties between the artists and participants and, occasionally, participants' boredom and insecurity.

### 3.8 Experience of Organisations/Policy-makers

The sample of policy-makers, arts providers and community groups were also asked about any schemes they had been involved with or knew about for low income groups. Thirty-one (of subgroups Inst, Ven, LA, Aorg, CA, CG, Pov: N=73) said they had tried at least one scheme which aimed to include low income groups (not necessarily exclusively) in an arts activity. These varied from the Artist in Residence Scheme, a community arts programme and working with an Arts Squad, to the provision of occasional arts, and arts and crafts activities. These included creative writing, painting, drama and a pageant, etc. with children, young people and adults. The groups were asked to describe the successes and difficulties of the projects. For some the difficulties concerned the lack of structure and that participants sometimes lose interest. The positive aspects mentioned were the great success of nearly all activities/events mentioned. The rewards for the participants were mentioned most frequently in terms of confidence, skills, etc. The difficulties which were mentioned frequently were related to funding, the short length of schemes, the reliance on FÁS, maintaining continuity after a scheme had ended and a lack of staffing. Other difficulties concerned transport and space.

### 3.9 Issues for Poverty and Community Organisations

There were eighteen poverty-related organisations and community groups included in the Organisations/Policy-makers sample. The arts were not the primary objective of the work of these groups, and varied in its relative importance. There were three main types of connection to the arts (although types (ii) and (iii) overlapped).

(i) For three groups/organisations the arts were just one of many basic human rights which they believed were important, but they had not directly used arts activities in any way.

(ii) Six groups had been involved to some extent with an arts funding body.

One of these groups had collaborated over a long period with the Irish Museum of Modern Art on a very successful community arts project and exhibition, "Unspoken Truths". Other groups had some contact with the Arts Council through the Artist in the Community Scheme. The remainder had been involved for short periods with the VECs, the City Arts Centre and a Local Authority in the provision of arts activities.

(iii) The remaining organisations (9) had used arts work to varying degrees as part of their courses and development programmes.

These groups were asked to describe the successes and difficulties of the projects. For those organisations which had conducted a specific arts project, the successes outweighed the difficulties. Successful aspects/ingredients included the personal development of participants, the commitment of professional artists and artworkers, the involvement of a statutory body over a long period when part of a broader, longer process. The difficulties included the short-term nature of the projects, the lack of follow-on for participants, the difficulty for artists of working with marginalised groups, the varying expectations of artist and participants and low funding levels.

The benefits of arts activities included their use as a vehicle for personal and community development and for empowering people, and for providing a link between personal development work and more accessible creative activities. The importance of local involvement was also raised. Some organisations stressed the need to have culturally appropriate arts events and activities for Travellers.

### 3.10 Summary and Conclusions

This chapter has provided an overview of some of the views and experiences of a sample of over one hundred arts providers, policy-makers, community groups, organisations working in the area of poverty and disadvantage, and politicians. Although not fully representative, the broad range of individuals involved offers an insight into the discourses and debates on the issues of access and participation. These views are valuable in highlighting particular aspects of this issue. Recommendations and suggestions on how to improve access are presented in Chapter Five.

In summary, this survey has demonstrated the lack of specific policies in existence which relate directly to people on low incomes. Furthermore, it has pointed to the broad range of definitions of access and participation in use. However, there is also a high level of

awareness of the existence of barriers to access, the right to access the arts, the importance of access at a local level and the key role of arts education.

Finally, the experience of artists and community groups in relation to projects directed at people living on low incomes indicates some of the difficulties that are encountered. From the artist's point of view, working in disadvantaged communities was a valued and important part of their work, but they experienced financial difficulties and found they had little support. From the point of view of the community and poverty organisations, the difficulties were experienced in funding levels, lack of time and a reliance on FÁS schemes. However, most of the projects undertaken were reported to be successful.

## Chapter Four - Barriers to the Arts

### 4.1 Introduction

This chapter examines the difficulties which people can experience in relation to attending an arts event or participating in an arts activity. It documents the difficulties and offers an insight into the way in which the arts are perceived and experienced by those living on low incomes. The term "barriers" is used here to refer to those obstacles which people can face in attending or participating in the arts'.

### 4.2 Existence of Barriers

#### 4.2.1 Ireland

The general population experiences obstacles to accessing the arts. According to *The Public and the Arts*, Clancy et al (1994), 73% of the population said they experienced some difficulty in attending an arts event or in participating in an arts activity in which they were interested. The obstacles that people experienced most frequently included expense (12%), the inconvenience/distance from event (12%), family commitments (10%) and transport (9%). Other obstacles mentioned by fewer of the sampled population included health reasons, fear of going out in the evening, nobody to go out with and inadequate information.

However, these obstacles appear more frequently when only those on low incomes are considered. Clancy et al (1994) found that expense was an obstacle to attending/taking part in an arts event for 22% of the semi-skilled/unskilled samples, a figure that is 14% higher than for the middle-class sample (8%). Furthermore, 10% of farmers and 7% of the skilled working-class samples also found expense an obstacle. Transport was an obstacle for 26% of the semi-skilled/unskilled working-class as opposed to 5% of the middle-class sample, 6% of the skilled working-class and 7% of farmers.

In terms of regional access, a general obstacle presented in Clancy et al (1994) was distance: 54% of the population rarely travel more than twenty miles to get to an arts event. This varied from region to region with 86% of those living in Dublin, and 27% of those living in Connacht/Ulster rarely travelling those distances.

These findings indicate that there are practical barriers to accessing or participating in arts events for the population in general, but these can be more pronounced for those with limited financial means, e.g. people from the semi-skilled/unskilled working-classes. The study conducted by Clancy et al (1994) concluded that "vertical access remains a major problem". The report argues that "it is not simply an arts problem but might be described as broadly cultural, having as much to do with education, social policy and local government as with the arts". The report also suggested that it is not the "availability of access but the absence of opportunity which should be on the agenda for broad socio-cultural planning in the next few years".

In a recent report on the economy of Northern Ireland and the arts (Myerscough/Northern Ireland Economic Council 1996), the Economic Council commented that "it has been commonly found that people who are more affluent and educated attend arts events to a much greater extent than those who are less well off". They argue that removing the barriers is "likely to prove a formidable challenge".

<sup>1</sup> This term must be used with the awareness that it is both complex and open to varying interpretations. However, its very complexity makes it useful to this discussion of people's experience of the arts, as it evokes a range of images which includes the visible and the invisible, the subjective and the objective.

#### 4.2.2 Other Countries

Other countries have also identified obstacles and barriers to access which are remarkably similar to those identified in Ireland. In Austria, Sweden and the United Kingdom these obstacles have been examined in detail.

The report on Austria's cultural policy (Austrian Centre for Cultural Documentation 1992) argued that there are a number of socially, geographically and ideologically induced structural barriers to cultural access which cultural policy measures have not managed to dismantle. The report argues that social and economic conditions and educational background influence access to cultural activities decisively.

The Swedish Report outlines two theories to explain the lack of access to the arts by those on low incomes: obstacles/barriers and resource theories. The obstacles/barriers include spatial barriers, economic barriers, time barriers, physiological barriers, social barriers and psychological barriers. The resource theories discuss the status each individual has in the social system which is influenced by education and environment. The individual's actual opportunities are not the only decisive factor, motivational differences also affect status. The report argues that a hierarchy of needs exists in which investment in cultural capital and the search for symbolic value are at the top and are reached through higher education.

In the United States increasing access for ethnic minorities, for those on low incomes, for those with lower occupational status and less education has been a public policy objective since the 1960s. But great inertia exists. A study by DiMaggio et al (1979) of nearly 300 existing audience surveys found no change over time of any of the socio-economic characteristics on which attention is usually focused, for example, income, gender, age, educational attainment (Heilbrun and Gray 1993).

In Britain, Harland et al (1996) documented the research material in relation to participation in the arts, broadcasting, heritage and sport. The report focused on the attitudes associated with participation and non-participation. It presented five attitudes associated with non-participation which were: a general barrier e.g. boring or rubbish; a talent barrier e.g. perceived ability; lack of relevance barrier e.g. theatre is for snobs; negative affective outcome barriers e.g. embarrassing, dislike of teacher; and image barrier e.g. my family finds that boring, not an arty person. The report also listed ten attitudes associated with participation which included socialising, relevance, ability, social pressure, self-identity, etc..

With regard to the lack of relevance barrier, Harland et al (1996) cite the Mass Observation study (1990) which showed that a third of their lower economic status sample felt that "it would never occur to me to go to things like this" in relation to certain "high-brow" activities such as opera, ballet, classical concerts and to some extent theatre. The Harris Research Centre (1993) also reported that the view "it's not for me" was frequently expressed by Black and Asian people.

Hood (1983) argued that in relation to museum attendance in the United States, demographic variables (including social status) may correlate with participation rates, but in themselves they neither explain nor predetermine people's involvement, or lack of it, in the arts. Hood argued that "those who do patronise museums are likely to be in the upper

education, occupation and income groups ... but these ... data ... have not indicated the reasons why some adults choose to frequent museums, and some do not. Instead we need to focus on how individuals make decisions about the use of their leisure time and energy, to concentrate on ... their values, attitudes, perceptions, interests, expectations and satisfactions". This argument is of relevance here, but it should be noted that the situation is different for those living in poverty, as their choices and "leisure time" are restricted and limited in many ways.

### 4.3 The Current Study

*Two sets of data are discussed in this chapter:*

(i) The first includes those living in disadvantaged areas who participated in the group discussions. Although not representative of people living in poverty, the discussions have provided a rich source of qualitative material in which people describe personal experiences of the arts, and barriers to accessing them. In addition, some quantitative material gathered during the door-to-door surveys is discussed.

(ii) The second set of data is taken from the Organisations/Policy-makers sample in which the art providers, policy-makers, artists, poverty organisations, etc., gave their views on the barriers to access and ways to combat them (For further details, see Methodology in the Appendix).

In compiling the material from the group discussions, the comments of all the members of the twenty-nine groups were recorded and sorted into various themes. Since the number of individuals in each group varied, as did the number of people who spoke in each group, this analysis does not include the number of people who raised a particular theme, only the number of groups in which it was raised. As no-one was obliged to give a response to each question, there is no category of "don't know" as participants had the option of remaining silent. Thus, a particular theme could have been raised by just one person or by everyone in the group<sup>2</sup>. The remainder of this chapter examines the range of barriers to accessing arts events and activities.

### 4.4 The Perceived Importance of the Arts

It is important to place the arts in perspective in relation to other aspects of life. The two door-to-door sample groups were presented with a list of different aspects of life ranging from housing to the arts and were asked which aspects were most important to them in order of priority (1= most important, 6 = least important) (see Appendix for full tables).

Figure 4.1:

#### **Importance of the Arts to those Living in Disadvantaged Areas**

1. Education
2. Health
3. Housing
4. Sports
5. Arts
6. Legal/Courts

It is significant that access to education was considered to be the most important aspect, followed by health care and housing. The last three elements were sports, the arts and the legal system/courts.

<sup>2</sup> For example, if 65% of the groups raised a particular theme, this suggests that at least one person in two-thirds of the groups raised that particular theme. It does not indicate that two-thirds of the group discussion sample raised that point.

The Organisations/Policy-makers sample were asked the same question, but were asked what they thought people in poverty would consider to be most important (and not what they thought should be most important). Figure 4.2 is the average order of importance given by all 116 respondents. Housing was considered to be the most important, followed by health and education (see Appendix for full tables).

Figure 4.2:

**Perceived Importance of Access to the Arts: Organisations/Policy-makers**

1. Housing
2. Health
3. Education
4. Legal/Courts
5. Sports
6. Arts

The top three elements were the same for Figure 4.2 and Figure 4.1, but health and education were considered to be relatively more important by those living in poverty than housing. Whereas the Organisations/Policy-makers sample thought the arts would be the aspect ranked as least important, in fact, the legal system/courts were actually ranked last. Education was also ranked much higher in the door-to-door samples than the Organisations/Policy-makers sample thought it would be.

A further comparison was made across the arts and non arts-related subgroups of the Organisations/Policy-makers sample (see Chapter Three and the Appendix for details of these subgroups). Since the experience of those who work with community groups and poverty organisations and those who are concerned with arts provision varies so greatly, one might expect the answers to this question to differ. However, there was no difference between the way in which the arts-related (1-7) and non arts-related subgroups (8-12)<sup>3</sup> ranked these elements: housing, health and education came first, and law, sports and the arts were last (see Table A4.1 in the Appendix).

In summary, for the sample of people living in disadvantaged areas, access to education was considered to be the most important aspect of life, followed by access to health and housing. The Organisations/Policy-makers sample thought the ranking would be access to housing, health and then education. Thus access to education was considered more important to people living on low incomes than it was perceived to be. Furthermore, the arts were placed higher on the list of priorities by those living in disadvantaged areas, than the Organisations/Policy-makers sample had estimated.

## 4.5 Perceptions of the Arts

### 4.5.1 Existing Studies

The way the arts are perceived provides a most critical insight into the barriers to access. Little research has been carried out on the perceptions of those living on low incomes with relation to the arts. *The Public and the Arts*, Clancy et al (1994) examined responses to attitudinal statements. They found that the belief that "the arts benefit only those who attend or take part in arts activities" was related to education and occupational class. The report found the highest levels of agreement with this statement were among the less well-educated and those in the lower occupational groups: 40% of those with primary level

<sup>3</sup> This is a loose distinction and there is some overlap between the two groups.

education agreed, compared with 31 % of those with third level education. The findings by social class were: 39% of semi-skilled and unskilled working-class agreed compared to 31% of the middle-class.

Harland, Kinder and Hartley (1995) explored the meaning and values attached to arts for young people in the United Kingdom. From an analysis of interviews with 704 young people (aged from fourteen to twenty-four), they found that 13 % were not able to give any meaning whatsoever to the term "the arts". One in three (33%) defined the arts by reference to only one artform. Of these, 22% mentioned the visual arts, which suggests that nearly a quarter were not distinguishing between "art" and "arts". When these figures were examined more closely, they found that social class produced marked and consistent differences. Working-class interviewees were more likely to answer "I don't know", than other classes. Similar results were found for educational attainment with those having low levels of education responding "I don't know" or not giving any meaning to the term, "the arts".

#### **4.5.2 The Current Study**

For this first section, people were asked what came to mind when they heard the words "the arts".

##### **The Arts are for Other People**

The most common comment made by 69% (20) of groups was that arts were for other people, for people with money, elitist, out there, not for us. Three of these groups said that the arts were for a skilled person, or an arty person. A further three (10%) groups mentioned the reason for this as expense.

*"The arts are] for the high-brow ... going to the theatre, exhibitions of art where the ordinary Joe Soap wouldn't 't have a clue." (Ballymun)*

*"[Art is] only for the elite ... certain sector of society ...for the educated ... when you don't know much about it, you don't think it's for you." (Inchicore)*

*"Years ago, in the 50s, they sat in theatres with fur coats and tuxedos and the image of the South Side of the city has stayed and we have tended to exclude ourselves. It wasn't by desire that we did that, but [we] didn't feel part of that environment. Nowadays we know we need it and want to feel part of it." (Ballymun)*

*"Something that is done out there by a minority of people living in luxury who have the time to get involved in arts... something that I wouldn't have the whereforall to even enjoy because I haven't had that luxury of education to even appreciate it." (Ballymun)*

*"For the toffs ... people with money. Not for us. Simple as that." (Inchicore)*

*"The arts is for a certain kind of person ... not for the likes of me ... I can't draw." (Dundalk)*

*"I'm not an any person ... you can recognise them immediately. They're different from us." (Ballymun)*

### **Drawing/Painting and Other Artforms**

In terms of "the arts", 65% (19) of groups referred to the arts as involving drawing or painting.

*"To me art was people down with their easels... and that was it. Never knew it included anything else." (Coolock)*

*"When I hear the words 'the arts' I thought it was drawing. Most people haven't got a clue about the arts." (Dublin City)*

This is very similar to the results found by Harland et al (1995) in which "art" and "the arts" were confused in people's minds. In addition, drama was mentioned by 41% (12) of groups in relation to the arts; sculpture was mentioned by 28% (8) of groups; music was mentioned by 21 % (6) of groups. The arts as museums and galleries were mentioned by 17% (5) of groups. Film, making things, crafts, writing, dancing were each mentioned by 14% (4) of groups. The belief that anything or everything can be art was mentioned by 14% (4) of groups.

Other perceptions of the arts included: something that is boring, rubbish, beautiful, relaxing, what enriches you, something in the community, meeting people, learning, individualism, adverts, photography, togetherness.

### **Not Interested**

That people weren't interested in art was mentioned by 17% (5) groups.

*"We are not interested in painting and stuff. Travellers are interested in things we can make and sell." (Clondalkin)*

*"We wouldn't be into that kind of thing at all. I don't like it." (Inchicore)*

*"Foolish that's all for us [Travellers]. Give us an old bit of cake or bread and we'll bake it." (Co. Wexford)*

In summary, the arts were perceived as many different things, but primarily interpreted as something for other people who have money, or for arty people. Also many people had a limited understanding of what the arts were and only viewed them as painting or drawing.

## **4.6 Experience of the Arts**

This section focuses on the positive and negative experiences people have had of the arts in terms of attending events, institutions or venues. Experience in relation to participation is examined in the next section.

Harland et al (1995) examined the opportunities and influences that "turned people on and off the arts". In looking at social classes VI and V (includes unskilled, semi-skilled and skilled working-class), 36% noted that nothing had (ever) turned them on to the arts, compared to 18% of social classes I and II (middle- and upper-classes). The biggest contributors (for social classes VI and V) to "turning them on to the arts" were the secondary school teacher (11%) and self-discovery (8%). This compares with mother

(14%), secondary arts teacher (14%) and friends (13%) for social classes I and II. Thus the contributors were different for working-class young people than for middle-class young people, with friends and family playing a much bigger role for the middle-class interviewees.

#### **4.6.1 The Current Study**

The group discussions explored people's experiences of accessing the arts.

##### **Unpleasant**

For 21 % (6) of groups, the experience they mentioned was not a pleasant one.

*"The gallery I went to... felt uncomfortable... too cold and miserable. Wouldn't 't be the place as much as the people ... they look you up and down." (Inchicore)*

*"Went to an exhibition as a group. Some of us couldn't understand it... which would stop us from going again." (Galway)*

*"I wouldn't 'feel comfortable going... went to an exhibition with a group and it was all lah-de-dahs. I felt a right eejit." (Cork)*

##### **Opportunity**

21 % (6) of groups wanted to go to many places and do many things they felt they had never been able to before.

*"I'd just love to see someone in person, in concert, that you never get the chance of seeing." (Dublin)*

*"I'd like to go to school to read and write." (Clondalkin)*

*"Would like to have taken my daughter to see the ballet... she does ballet classes, but could never afford it." (Ronanstown)*

##### **Never Been**

17% (5) of groups interviewed felt they had never been to some places.

*"Never tried to go ... wouldn't 't be interested. Wouldn't mind going to see a play, but never got the chance." (Galway)*

##### **Being Able to Go**

For 14% (4) of groups, being able to go was the critical thing.

*"We went to the Abbey Theatre on a group rate. If we had to pay individually, we couldn't afford it." (Dublin Inner City)*

*"[We were] brought to Trinity, [never] even got close to the gates before and we weren't 't treated any different. Didn't 't think the Travellers would be let inside." (Clondalkin)*

##### **Experience**

For others 14% (4) of groups, the experience made them feel different.

*"Went to the theatre ... it was educational... the way the actors were speaking ... like/rare Oxford ...not real common accents." (Dublin Inner City)*

*"Surprised at the average Joe Soap [at the theatre]... the arty type ... they did not dress up. And there I is as dressed up to the nines... and all those people walked in with dirty old t-shirts. They're used to going to it and we're not... we feel it's something special and we dress up." (Coolock)*

#### **Negative Experience at School**

10% (3) of groups recalled when they were at school.

*"Never got any encouragement when I was younger, at school." (Darndale)*

*"Are our kids going to be the same as us? I never did art in school. I've been asking myself, why I didn't do more... but it was never therefor me." (Ballyfermot)*

#### **Role of Community Centre**

10% (3) felt that going to a community centre made it possible to get to venues or institutions. Others felt that lack of information made it difficult for them to do anything.

*"We're dependent on the centre to go to these places... like a lifeline." (Coolock)*

*"I don't know about anything that's going on. Only for this place, we wouldn't know." (New Ross)*

In summary, people had had a great variety of experiences in relation to art events. Some felt they had very little opportunity to experience the arts, others had rewarding experiences. Some, however, found art events to be unpleasant experiences.

## **4.7 Experiences of Participating in the Arts**

This section examines the experiences that people had in relation to participating in arts activities.

### **4.7.1 Other Studies**

The positive effects of participation in arts activities have been documented in a number of recent reports (cf. CAFE/The Combat Poverty Agency 1995). However, in research terms, the report by Harland et al (1995) is of interest. They found that 25% of social classes IV and V (working-class) found taking part in an arts activity increased self-esteem and confidence. Other experiences noted were improved communication and increased social skills, greater insight and awareness and a stronger interest in the arts. The percentages were higher for social classes I and II (middle-class). In terms of future needs, 61% of semi-skilled/unskilled social class categories said they would like more arts involvement compared with 82% from professional backgrounds.

### **4.7.2 The Current Study**

The experiences of taking part in arts, arts and crafts, and popular activities were documented through the door-to-door surveys and through the group discussions.

In the group discussions, people described their different levels of arts experience. Members of some of the groups had direct experience in the arts from involvement in the

Community Development Projects. These people had a broad range of experience which including drama, pottery, painting, screen-printing, *papier mache*, photography and writing. Other experiences of arts and crafts included knitting, making cards, quilts, wall-hangings, cushion covers, flower arranging, model furniture and painted glass.

### **Lack of Opportunity**

27% (8) of groups mentioned that art was something they never really had a chance to do.

*"I loved art at school... but I had children very young and it kind of went by the wayside and I never went back to it."* (Limerick)

*"If you've never had the opportunity to do it before, you feel uncomfortable."* (Bray)

*"Even if we were interested, we'd just have to put it to the back of our minds 'cos it's way out of reach."* (Bray)

### **Personal Benefits**

21 % (6) of groups mentioned the personal benefits of taking part in arts activities.

*"Found the drama great... you get confidence out of it."* (Coolock)

*"I never had a needle in my hand... when we started to do the wall-hanging ... that was an achievement."* (Coolock)

*"Find arts and crafts very relaxing ...can really switch off."* (Limerick)

### **Community Benefits**

10% (3) of groups mentioned the positive aspects of the arts for a community.

*"In areas like this where all you hear is negative things about the community, arts is a very positive thing."* (Blanchardstown)

*"Arts can be a powerful voice for disadvantaged people... all kinds of communities... gives them a voice."* (Cork)

In summary, some of those interviewed found taking part in art activities to be worthwhile for themselves and for their communities. However, a quarter of the groups mentioned the lack of opportunity to take part in arts activities.

## **4.8 Barriers to Participation**

Those interviewed in the door-to-door surveys were asked why they were not involved in more activities (see Table 4.1)<sup>4</sup> The main reason given by the Dublin sample (33%) was that they were not interested, other reasons were cost (21%) and time (17%). For the Sligo sample, the main reason given by just under a third (30%) of respondents was lack of time, other reasons given were lack of interest (23%) and the fact that activities were not available nearby (17%). Cost was a much less significant factor (7%) to the Sligo sample than to the Dublin sample.

<sup>4</sup> Only a third of the samples were asked this question. This was because the question was only asked of those who had participated in less than four activities.

Table 4.1

**Reasons Given for Not Participating More in Activities**

| <b>Reason</b>      | <b>Dublin</b>           | <b>Sligo</b>            |
|--------------------|-------------------------|-------------------------|
| Not interested     | 33%                     | 23%                     |
| Cost               | 21%                     | 7%                      |
| Time               | 17%                     | 30%                     |
| Not relevant       | 14%                     | 4%                      |
| Not safe to go out | 5%                      | 3%                      |
| Poor health        | 3%                      | 2%                      |
| Other              | 5%                      | 14%                     |
| Not available      | 0%                      | 17%                     |
| <b>Total</b>       | <b>Total Reasons=66</b> | <b>Total Reasons=57</b> |

Notes

1. The percentages are based on the total number of reasons given and not on the number of individuals (127 reasons were given in total). Up to three reasons were listed for each person. The number of individuals who gave these reasons was approximately one-third of the total door-to-door samples.

**Cost**

For 34% (10) of groups one of the main barriers to participation is cost, including the cost of materials.

*"Can't afford the brushes or paints." (Ronanstown).*

*"Tried to start guitar playing here ...we couldn't afford the instruments." (Darndale)*

**Lack of Children's Activities**

For 28% (8) of groups, lack of activities for children is a barrier to participation.

*"Provide an arts bus that would collect people, especially children, from their door and bring them home, like they do for sports, or like Guinness do for the drinkers." (Cork)*

**Lack of Venues**

For 21% (6) of groups the lack of venues in which to rehearse, or stage a performance was a barrier.

*"There isn't the proper venues to put on shows ... lots of local drama groups. If we had our own venue, a lot of people would take a personal interest. Want to feel you are in a theatre not a hall." (Ballymun)*

*"We have no major hall here, bar the library or the school halls and they are very reluctant to let you use them." (Ballyfermot)*

### **Desire for More Opportunities**

21 % (6) of groups mentioned that they would like to be more involved in activities in the future. (This may have been true for a much greater percentage, however this question was not asked of all groups.)

*"We want more money to do arts." (Tallaght)*

*"We would like to make things we could sell on." (Galway)*

### **Lack of Classes**

14% (4) of groups mentioned the lack of classes or funding for classes.

*"I can't afford the extra Speech and Drama classes/or my daughter." (Blanchardstown)*

*"There's nothing here for the kids... no-one here teaches art. No-one teaches music up here, not even in the schools." (Ronanstown)*

In summary, for some a lack of interest was a notable barrier to participation in arts activities. Difficulties in accessing local art classes were mainly due to the lack of classes available, other factors were the cost, interest in other types of courses, lack of time, shortage of teachers, no information, no time, shortage of venues, child-minding problems and lack of self-confidence.

## **4.9 Barriers to Events**

People in the door-to-door surveys and the group discussion survey were asked about any barriers or obstacles they had experienced in attending an arts event or arts institution.

### **4.9.1 Reasons for Non-Attendance at Institutions/Events**

Those interviewed in the door-to-door survey were asked their reasons for not going (more often) to the institutions/venues listed to them prior to the question (see Table 4.2). They were invited to indicate up to three reasons. The most common reason for the Dublin sample was cost, with the cost of the ticket (25%) and other costs (14%) cited most frequently, the second main factor was lack of interest (14%). For the Sligo sample, the greatest barrier to attendance was the distance/difficulty of getting to a venue (19%), cost (14%) and a lack of time (11%) were also mentioned frequently. The results point to a marked difference in terms of location, with the Sligo sample more concerned about the distance and location of the event/institution than the Dublin sample.

Table 4.2:

**Total Reasons Given For Not Attending Institutions/Venues More Often**

| <b>Reason</b>              | <b>Dublin</b> | <b>Sligo Area</b> |
|----------------------------|---------------|-------------------|
| Cost Ticket                | 25%           | 14%               |
| Not interested             | 14%           | 10%               |
| Other costs                | 14%           | 9%                |
| Too far/hard to get to     | 13%           | 19%               |
| No time                    | 8%            | 11%               |
| Minding children           | 8%            | 8%                |
| Nobody to go with          | 6%            | 4%                |
| Don't feel safe to go out  | 4%            | 1%                |
| No information             | 2%            | 7%                |
| Would feel out of place    | 2%            | 1%                |
| Nothing to do with my life | 1%            | 2%                |
| Other                      | 3%            | 13%               |
| <b>Total Reasons</b>       | <b>167</b>    | <b>210</b>        |

## Notes

1. The percentages are based on the total number of reasons given and not on the number of individuals (419 reasons were given in total). Up to three reasons were listed for each person.

**4.9.2 Different Reasons for Particular Subgroups**

People who had been to a venue/institution before tended to give different reasons for not attending more often. If the first reason people gave is examined in isolation, a greater percentage of those who had never visited an institution gave "not interested" as a reason for not attending than those who had (see Table A4.2 in Appendix). Also more of those who had been to an institution gave "the cost of the ticket" as a reason than those who had not. This would suggest that for those who have visited institutions before the cost is a more likely reason for their not going again, rather than lack of interest. For example, examining the Dublin and Sligo door-to-door samples for the National Concert Hall separately, for 69% of the Dublin sample who had been to the National Concert Hall, their first reason for not going more often to institutions in general was the cost of the ticket. This compares with a figure of 47% of those who had never been. For those who had never been to the National Concert Hall, 23% gave a lack of interest as their first reason, as compared with 12% of those who had been. For the Sligo sample, the difference was similar, with 53% of those who had mentioned the cost of the ticket, compared with 24% of those who had never been. The difference was similar for most of the other institutions.

Other differences in reasons given were found for age, gender and location. It was only possible to examine the first responses for the door-to-door samples.

**Gender**

In terms of gender, the samples were largely female. More males than females in Dublin said they were not interested in and found events/institutions harder to get to than females. More females than males were concerned about the cost of the ticket. In the Dublin sample, there were some marked differences in the answers given by males and females. In terms of the "cost of the ticket", 60% of females responded that this was their first reason, as compared with 47% of males. In contrast, 14% of females gave "not interested" as their

first reason, as compared with 29% of males. Also the reason, "too far away/hard to get to" was given by 5% of females and 12% of males.

The findings of the Dublin sample contrasted with those of the Sligo sample. In Sligo, more men (39%) than women (20%) were concerned about the cost of the ticket, while fewer men (17%) than women (25%) said it was "too far away/hard to get to". However, as in the Dublin sample, more males (20%) than females (8%) said they were "not interested".

### **Age**

In relation to age, older people were concerned with the cost, while younger people said they were not interested. In the Dublin sample, 78% of older people, aged 40-49, were concerned with the cost of the ticket, compared with 40% of 20-29 year olds. The reverse was the case for "not interested"; 67% of 15-19 year olds and 25% of 20-29 year olds gave this as their first reason, compared with 6% of 40-49 year olds.

Among the Sligo sample, the pattern was similar with 32% of 40-49 year olds giving the cost of the ticket as their first reason, compared with 25% of 20-29 year olds. For "not interested", 25% of 20-29 year olds gave this as their first reason, compared with 16% of 40-49 year olds.

### **Number of Children**

For the Dublin sample, the number of children affected the choice of reason given for not attending institutions/events more often. A greater percentage of those with children gave the "cost of the ticket" as their first reason, while more of those without children said they were "not interested". The figures for "cost of the ticket" were 61% of those with one to three children, and 75% of those with four to six children, compared with 33% of those with no children. The figures for "not interested" as the first reason were 42% of those with no children, compared with 8% of those with one to three children and 8% of those with four to six children.

The Sligo sample showed little differences between those with or without children: 30% of those with one to three children and 36% of those with four to six children mentioned the cost of the ticket first, compared with 33% of those with no children. For "not interested" there were no differences; 14% of all three groupings gave this as their first reason. It is interesting to note that, for those who had children in both the Dublin and the Sligo samples, the cost of the ticket was more frequently mentioned as the first reason than the cost of childminding.

### **4.9.3 Experience of Barriers**

When those who took part in the group discussions were asked if they had experienced any difficulties in trying to access the arts, most people listed a number of difficulties.

#### **Ticket Price**

The money, the expense and the cost of the ticket were mentioned by 100% (29) of the groups. These were the most common difficulties encountered.

*"For anyone living on social welfare, it's way out for our price range." (Tallaght)*

*"The cost stops us." (Ballyfermot)*

*"The whole thing is the price ... anything more than a fiver is out." (Ballymun)*

### **Overall Cost**

The overall cost was also mentioned by 80% (23) of the groups including the cost of travel, childminding, food and drinks.

*"Too expensive for the whole night... ticket plus drinks and bus fare." (Dublin Inner City)*

*"The cost... you have to pay your bus fare into town, have a drink before or afterwards... it all adds up." (Blanchardstown)*

*"[You're] talking £50 for me and four kids to get into town, to eat and get tickets to a panto." (Darndale)*

### **Arts are for Other People**

The second most frequently mentioned barrier, 52% (15), was that the arts were for other people, elitist and beyond people's reach.

*"It's not for us... or for our kids ...we care for it but have no chance of getting in on social welfare." (Ballymun)*

*"Because we have so many social problems here, we can't even think about doing those things." (Ballymun)*

*"There's barriers there ... a lot of it has been hijacked by the middle-classes ... things I don't appreciate now because of my social class background." (Ballymun)*

*"It excludes ordinary people." (Cork)*

*"It's a dying culture, 'cos we can't afford it. People feel it's not for them... like it's too expensive. How do they expect us to go? It's out of our reach. Theatres are part of our culture, but they're a dying breed because we can't get to them." (Ronanstown)*

### **Nothing Available**

52% (15) of groups felt there just wasn't anything available in their area.

*"Not enough things on, too far away and the cost." (Co. Donegal)*

*"Nothing here for anyone interested in art." (South West)*

*"It can be frustrating ... you lose interest when there's nothing doing locally ... it might be three or four years before I'd get to see something in Dublin." (Co. Clare)*

### **Child-minding**

For 52% (15) of groups a further problem was having to take the children to the venue or trying to organise child-minding.

*"Too busy with the kids and working. The opening times don't suit me." (Dublin)*

*"The cost, especially for the children." (Ballyfermot)*

*"With a few kids, no way could I afford it." (Dublin Inner City)*

*"Can't afford the childcare." (Tallaght)*

### **Nothing to do with Our Lives**

45% (13) of groups felt that the arts had nothing to do with their lives, were of no interest to them, or that they would not understand the arts.

*"[It's] no accident that the arts are only available to middle-class people ... because to get access to third level education you have to have money." (Ballymun)*

*"Not anything to do with us." (Galway)*

*"Nothing to do with my life ... don't understand about it... I mean you can't feel strongly about something you don't understand." (Co. Clare)*

*"I wouldn't 't understand it." (Co. Donegal)*

### **Transport**

For 45% (13) of groups, transport was a problem.

*"We have no buses... transport is a big problem." (South West)*

*"Everything is hard if you have no car out here." (Co. Wexford)*

*"We're very isolated here." (Co. Donegal)*

*"Everything that is national is in Dublin. It costs so much to go there on the train, so distance is a big barrier." (Cork)*

### **Unpleasant Experience**

For 34% (10) of groups it was a particular experience of a venue that would stop them from going again.

*"The atmosphere is a bit snobby." (Co. Donegal)*

*"Have to be a film star ... can't go and dress casually ... and just relax. If you went there [to the theatre] they'd point you at the door and send you to the City Arts Centre." (Dublin Inner City)*

*"I wouldn't feel comfortable going." (Cork)*

### **Lack of Information**

34% (10) found the lack of information a difficulty.

*"Lack of information ...I mostly only hear things through word of mouth." (Bray)*

*"Wouldn't know how to get into it." (Co. Wexford)*

**Time**

For 27% (8) of groups, lack of time was a barrier.

*"Don't have the time in the evenings to go to things." (Galway)*

*"The problem is time mostly and space, children and there's nothing where I live." (Blanchardstown)*

**Lack of Confidence and Encouragement**

For 21% (6), lack of confidence, education and encouragement were barriers.

*"Lack of my own self-confidence." (Darndale)*

*"Poverty is part our lives... don't live in a fairy-tale world... harder to impress us... need more education." (Ronanstown)*

*"Need someone to encourage you ... I didn't get any encouragement when I was younger." (Darndale)*

*"Since we left school, got married and had kids, our minds have not been developed. Not given a chance to stretch ourselves ....particularly young people should be made more aware." (Darndale)*

*"Have to feel worthwhile to attend anything. There is this apathy." (Ballymun)*

**Discrimination**

For 17% (5), the primary barrier was not being admitted to places. The people in these groups were all Travellers.

*"Unless it was something to do with Travellers, we won't get in. Have to be invited." (Clondalkin)*

*"Can't get in anywhere without a settled person." (Galway)*

*"Even in our new Christmas clothes, we get turned away." (Galway)*

**Lack of Company**

For 17% (5) of groups, the lack of someone to go with was a barrier.

*"It's nice to go with someone to have company ... It's something you can share together ... you feel dead about it on your own with your own thoughts. It would stop me, going on my own." (Dundalk)*

**Other**

Others mentioned laziness, lack of physical access, personal circumstances as barriers for them.

*"When I separated, I lost it all... the transport, and support... lost my independence too." (Co. Wexford)*

In summary, people experienced financial, practical, physical, social and cultural barriers in accessing the arts. Financial barriers included the cost of tickets and the overall cost. Practical barriers included transport and childminding, and no arts activities being

available in the area. Social barriers included having no-one to go with to events. Physical barriers included barriers that restricted people with disabilities from fully accessing a venue/institution and arts events, and the experience of discrimination deterring marginalised groups such as Travellers from attending arts venues. There was also a more subtle lack of access to their cultural identity, with most arts events excluding the experience and culture of Travellers<sup>5</sup>. Cultural barriers included a lack of interest, feeling the arts were out of their reach and seeing arts events as something for other people,

There were some differences across age, gender, number of children and location in the reasons given for not attending events and institutions more often. The main differences tended to be that males and younger people were less interested than females and older people. Furthermore, those with children were more concerned about the cost of the ticket than those with no children, more of whom said they were "not interested". Location was also an issue: the Sligo sample were much more concerned with the distance and accessibility of venues than the Dublin sample. A further difference recorded was that those who had been to an institution before were more concerned about the cost than those who had never been. Those who had never been to a venue gave a lack of interest more frequently as their first reason.

#### 4.10 Children's Access to the Arts

Previous sections have discussed perceptions, experiences and access to the arts. In each of these the particular needs of children have been raised. This section explores these needs further.

Access for children to events presents the same difficulties as for adults: the cost of admission, the lack of available and affordable events, transport, information, etc. In terms of participation, the costs of classes and school activities cause problems, as do lack of options and a shortage of teachers. Access for children was stressed by all the groups as being of great importance, often of greater importance than to the adults themselves. Many felt that education held the key to a different level of access for their children in the future.

The cost of going to any art events became more difficult as the number of children increased. Many commented on the price of pantos, in particular, as being too expensive for families.

##### **Little Available**

For 59% (17) of the groups there was little available for children either in school or in the local community.

*"There should be more art brought into schools... not enough for the kids." (Limerick)*

*"More for children in the local area." (Co. Clare)*

*"It's not available around here ... everything is in town ... wouldn't be safe to let children go across town on their own." (Cork)*

##### **More Available than Years Ago**

Those in 24% (7) of the groups mentioned that they thought their children had better access to the arts than they did when they were children themselves.

<sup>5</sup> Travellers' culture is rarely expressed as part of the national cultural heritage (Pavee Point 1995).

*"It's better now for the kids... they know what it means." (Dublin Inner City)*

*"They've done more drama and art in school... did more than us." (Coolock)*

#### **Cost of Classes**

31 % (9) of the groups referred to the cost of art classes for children in school and outside of school.

*"You've got to pay for art now and supplies and you don't see the results." (South West)*

*"I paid for dancing lessons... for three of them ... it cost £9 for them to do each class, plus dresses, shoes... it was a few hundred even secondhand. To get your child to learn something you'd like them to learn... it's beyond you." (Dublin)*

#### **Access at School**

28% (8) of groups referred to the way in which art is approached in schools.

*"The way art is taught needs to change ... it should be something they are doing all the time. They see it as something to do because you've got nothing better to do." (Cork)*

*"Need a pilot project where children who have difficulty with academic subjects could have access in primary school hours to crafts." (Cork)*

*"If you were taught art from a young age, it would give you the interest, somewhere in your life, to keep your culture going." (Ronanstown)*

*"If the attitude changed in schools... [and they]looked at it in a more creative way." (Cork)*

#### **Less Available Now than Years Ago**

7% (2) of groups felt that they had better experiences of art at school than their children.

*"Years ago you had a bit of everything in school, dancing, drama, art and I think that's very important for the growth of kids... very stimulating for your brain ...just as much as learning Maths or English." (Ronanstown)*

In summary, a barrier for children was the lack of available activities or events in their schools and in the local area. Another barrier was the cost of classes. Some people argued that art in the schools needed to be given more emphasis.

### **4.11 National Arts and Cultural Institutions**

In order to understand the role that national institutions played in people's lives, a direct question was put to the respondents: would they care if the national institutions, the galleries, museums and theatre, were closed down? There were some in all (100%) of the groups who said that they would care, and people in 41% (12) of the groups who said they wouldn't care.

*"I wouldn't like them to close ... I'd like more access to them." (South West)*

*"It would be very sad to see them all go." (Ballyfermot)*

### **Cultural Heritage**

52% (15) of the groups cited the need to preserve Irish culture and heritage as a reason against closing down the national institutions.

*"We would all care ... it's our heritage ... access to history and culture and everything ... same as your art." (Limerick)*

*"It belongs to the people. It should be for everyone." (Co. Clare)*

*"Wouldn't like to see part of our history closed down, not Travellers' history, but Irish history." (Clondalkin)*

*"Would kill me if I hadn't seen it and it closed. There would be a link with the past... I'd like to be able to go and find out for myself." (Co. Wexford)*

### **For the Next Generation**

34% (10) of groups gave the benefits of the institutions to the next generation as a reason for not closing down the national institutions.

*"Because children might not want to go now ... they are more into the Power Rangers, but the time will come when they will want to know their heritage." (Dublin)*

*"One hopes that some day things will resolve themselves and your children will appreciate things." (Ballymun)*

*"For the young people. We will never go, but for them." (Clondalkin)*

### **For Other People**

17% (5) of groups said they wanted to keep them open for other people but not for themselves.

*"We care for it, but we know we have no chance of getting into it. We appreciate them as buildings but we don't see the insides." (Ballymun)*

*"I've never gone and never wanted to go but a lot of people out there do enjoy it so I think it would be terrible if they closed." (Cork)*

*"Even if I never went, I'd want to keep them." (Ballyfermot)*

### **Jobs**

For 10% (3) of groups, a concern was for the number of people it would make unemployed if these places were closed down.

*"It's employment for other people ... even if I never went to it, it's someone's livelihood." (Cork)*

*"It would be an awful shame if somewhere like the Abbey Theatre closed down ... a lot of people would be out of work." (Bray)*

#### **Wouldn't Care**

For people in 41% (12) of the groups, closing down the museums and galleries wouldn't bother them.

*"Wouldn't affect my life ... we're so far away, about 200 miles from Dublin, we have no access to it." (Co. Clare)*

*"There's more things that are a top priority for me, than worrying about the Abbey Theatre." (Bray)*

*"Museums? Dead boring." (Dublin Inner City)*

*"Wouldn't bother me ... wouldn't think about going ... would be turned away." (Dublin)*

#### **Cinema**

When asked about the cinema, in 100% (29) of the groups someone said they would care if they closed down.

*"The cinema ... somewhere to go with my fellah ... where else can we go on our money?" (Dublin Inner City)*

*"The cinema has kept us sane." (Ballymun)*

*"The cinema has to suffice for us... other things for the high-brows." (Ballymun)*

*"The cinema is a cheap night out, but we go 'cos it's somewhere to go, not 'cos it's cheap". (Darndale)*

*"You know you are going to enjoy yourself in the cinema. It's a night out and it's not about being cheap ... it costs £3.50 to go to the cinema." (Co. Wexford)*

In summary, the desire to have museums and arts institutions kept open was very strong. The reasons given were primarily to preserve the national heritage of the country, for the sake of the next generation and for other people who might like to go. People generally felt they would not be going themselves, but wanted them to remain open for others. For those who did not care whether the institutions remained open, the reason given was because they lived too far away, were not interested or thought they were places for other people. When asked about the cinema, however, all the groups said they would care if they were closed. The reasons they gave included the low cost of tickets, the enjoyment, and somewhere they could afford to go that was near.

## **4.12 Summary and Conclusions**

This chapter has provided an overview of the types of barriers that people can experience in accessing the arts. Existing studies, both in Ireland and overseas, have shown that barriers to accessing arts events and activities do exist and are most acute for people living on low incomes. In terms of how the arts were perceived and experienced by the samples

of people from disadvantaged areas, the view most frequently given was that the arts were for other people and not for them. The arts were not considered to be an important part of daily life and were deemed much less important than access to education. In addition, the general perception of the arts was limited.

People did experience a range of barriers to attending and participating in the arts, including financial, physical, practical, social and cultural barriers. Apart from the practical barriers of cost and transport, childcare, a lack of company and a lack of information, people referred to the cultural barriers such as feeling out of place, a lack of interest in what they thought was available to them and a feeling that the arts were not relevant to their lives. Such cultural barriers were felt strongly by those interviewed. A further barrier experienced by Travellers was a lack of physical access, including being denied access to basic services such as entry to pubs, music and other art venues.

These barriers were experienced in different ways depending on location, gender and age. Thus barriers are not experienced in the same way by everybody, and some barriers are more relevant to certain groups than others.

It should be noted that despite low attendance levels at arts and cultural institutions themselves, most of those interviewed in the group discussion sample felt strongly that these institutions should remain open for their children and for other people. This indicates that people appreciate the value of the national institutions to society, but not to their own lives.

Barriers to participation were very similar to those for attendance, with cost of classes and materials most frequently mentioned. Other barriers included lack of opportunity, shortage of venues, lack of interest and the shortage of classes for children.

Overall, cultural and social barriers were as strongly experienced as financial and practical obstacles. Each type of barrier, however, needs to be addressed by a different measure or strategy. With this in mind, the next chapter presents the range of measures suggested by those interviewed to dismantle the barriers to access and participation.

## Chapter Five - Improving Access

### 5.1 Introduction

The previous chapter presented the experiences and views of those interviewed in relation to barriers to accessing and participating in the arts. As the chapter outlined, a wide variety of barriers were mentioned by respondents. This chapter presents their responses and suggestions on how to address these barriers. Chapter Three provided an account of some of the views of the Organisations/Policy-makers sample and provided the background to the solutions which are proposed here.

### 5.2 Existing Studies

A full discussion of the cultural and historical context in which the current debate on access is taking place is beyond the remit of this study. However, it is important to note that the debates are on-going and are in turn challenging the definitions of access, arts and culture.

Few Irish studies have looked specifically at ways to increase access, and none have looked at ways to increase access for people living in poverty. However, a few reports from the United Kingdom and Europe refer to the issue and indicate possible methods of addressing barriers.

The Northern Ireland Economic Council (Myerscough/NIEC 1996) suggests that formal education is critical in tackling obstacles to access and, in addition, makes the following suggestions: (i) to forge stronger links between the arts and deprived communities; (ii) to create a greater awareness and promote the arts widely in the media; (iii) to encourage the provision and use of a broader range of venues; (iv) to expand the provision, promotion and awareness of the arts in education.

Also mentioned was the need for a more direct policy to increase and broaden social participation in the arts and the need to increase the use of subsidy for those on low incomes. The report adds the proviso that the lowering of rates has not been proven to be a success in increasing attendance and that, ultimately, direct contact with disadvantaged groups is needed.

In Europe, the European Programme for the Evaluation of National Cultural Policies makes several mentions of specific measures tried or proposed. Methods tried with some success in Sweden include: increasing subsidies for ticket prices for low income groups; eliminating practical obstacles to participation in certain population groups e.g., childcare, bus transport to cultural institutions; adapting the content of exhibitions, plays, etc., to the experiences, conditions and needs of the new target groups; developing expertise within cultural education and applying new knowledge within these areas of the public; developing new contact networks and new forms of collaboration; finding new forms of direct visiting activities to make contact with isolated individuals; supplying and developing resources for equipment and materials for people's own activity; and seeking new and unconventional environments for cultural activities (Myerscough 1991).

The Austrian Cultural Service contributes to the dismantling of access barriers in schools and acts as an information base and project initiator for Austrian schools. They call for a holistic and creative education. Their suggestions of ways in which to improve access (typically aimed at students and senior citizens) includes reduced price tickets for the

theatre which are sold just before the show starts; operating a museum bus service; and moving from annual to three year funding for arts organisations to enable them to plan their services (Austrian Centre for Cultural Documentation 1992).

### 5.3 The Current Study: People Living in Disadvantaged Areas Sample

The group discussion sample was asked for suggestions on how to improve access to arts events and activities. A number of themes emerged:

#### **Cheaper Tickets**

100% of the groups (29) mentioned the price of tickets and the cost of going out as a barrier for them. Reducing this cost was favoured across the board. In terms of specific methods to improve access, some suggested cheaper tickets or different ways of paying.

*"You hear of pensioners getting discounts, but it's very hard for lone parents." (Ballyfermot)*

*"Hard to save up and then when you go in with some money ... they're sold out." (Darndale)*

*"Break down the cost, create a family ticket or a group membership ... say for the unemployed ...so they could get a discount or pay in instalments." (Co. Clare)*

*"The way you pay, if you could pay a deposit or over instalments... more people could go to things. Or a leisure pass for a year, 50% off, stamped by the Local Authority." (Dublin)*

#### **Local Availability**

Another aspect mentioned by 62% (18) of groups was to stage events locally, put more money into the local area and build more community centres. For many this meant taking art to local communities and out of cities and institutions.

*"If everything wasn't in the cities ...we 're up in the sticks and there's nothing up here." (Ballymun)*

*"Theatres should come out to us... don't seem to reach out to working class areas." (Ballymun)*

*"Not a lot available locally. Take all those pictures from the National Gallery and bring them here. Maybe they could bring art exhibitions to local libraries like they do in other countries. More people would see them. Bring art to the people instead of waiting for people to come to it. Most people can't afford the travel, it's not that they're not interested." (Co. Clare)*

*"Put a centre in Tallaght that would be accessible, particularly to the children that can't afford to go to the city." (Tallaght)*

#### **Increasing Information**

For 38% (11) of groups the need for more information was an issue.

*"More information ... most of the advertising on the arts is aimed at tourists ... in Tourist Information places so people living in Dublin don't see them." (Dublin)*

*"Not enough information... maybe they are afraid they'll get hundreds of unemployed people." (Dublin)*

*"They should go around putting leaflets in the door." (Clondalkin)*

### **Improving Transport**

For 27% (8) of groups, improving transport was very important.

*"People need entertainment here ...no shortage of venues ...all we need is a free bus." (Ronanstown)*

*"Have to take the bus fare into account... small fortune. We wouldn't mind paying a small fee for a bus in working-class areas like ours." (Bray)*

*"If someone ran a bus we'd go." (Ballyfermot)*

### **More Activities for Children**

For 21 % (6) of groups more art for children was the key.

*"There should be more art brought into schools. .. not enough for the kids." (Limerick)*

*"Art is not considered a priority in schools ...a cop-out subject in most schools ... like playtime." (Bray)*

### **Greater Participation**

For 17% (5) of groups, greater access to participation was needed and could be achieved by putting on more classes locally, and getting more money to do art activities. These included music, drama, painting and crafts.

*"Cut price courses when you are on the dole." (Dublin)*

*"Provide art classes locally." (Ronanstown)*

*"More information about arts and funding." (Cork)*

*"Give local groups access to rehearsal and performance space." (Dublin Inner City)*

*"Should have scholarships for theatre, drama, film for students ...so they could bring it back into the community and make history and culture in the community." (Ballymun)*

### **Greater Education**

10% (3) of groups referred to greater education in general.

*"Our minds, particularly young people's, should be developed." (Darndale)*

*"Education ... if you knew more about it, you'd be more interested." (Co. Clare)*

*"Part of your education... mustn't come down to money ... have to educate people how to live socially as well and with less and less work ... it can help depression and it saves the government a fortune in tranquillisers." (Limerick)*

### **Other**

10% (3) of groups mentioned that the stigma attached to the arts had to be changed so that

people felt the arts were for them. For 14% (4) it was simply a matter of being invited; they would go if they got invitations. For 17% (5) of groups, going in a group would encourage them to go to arts activities.

In summary, cheaper tickets were mentioned by more groups than any other suggestion. This was followed by increasing the number of events put on locally, increasing the amount of information available and laying on transport. Also suggested as ways to increase access were: increasing the number of arts activities for children; arts education; and more opportunities to participate.

## 5.4 Views of Organisations/Policy-makers Sample

### 5.4.1 Fine Arts

People were asked to respond to the following question:

**The socio-economic composition of those attending fine artforms/institutions has remained unchanged for 50 years in the United States, and Europe. Do you think it will change?**

The objective was to explore people's views as to the reasons for low attendance at arts activities and whether they thought it would change in the future.

There were 112 responses to this question. Half the sample, 50% (56), thought it would change and just over a third, 36% (40), thought it would not change, and 14% (16) said they that it might change or that they did not know. Some did not agree with the statement and thought that the socio-economic composition had changed over the years.

There was no difference in the response of the arts and non-arts subgroups to this question. Of arts-related subgroups (1-7), 51% (42) said YES. Of non arts-related subgroups (8-12), 47% (14) said YES (see Chapter Three for the Key and Appendix for details). This suggests that both arts and non arts-related organisations in the sample had very similar views on lack of attendance.

#### **Those who said YES: Greater Arts Education**

Of those who said YES, they thought it would change, the most common theme was greater education and arts education for all (16%).

*"Continuity, better budgets and above all education to art and through art." (Art)*

*"If government policy takes a proactive role to support and foster quality arts education in our schools and if museums and institutions are adequately supported to run programmes this could be altered." (Inst)*

*"Educational policies specifically tailored to meet the needs of low income groups." (LA)*

*"Only if a love and diffusion of mythology around many of the arts is given at school." (Pol)*

**YES: Outreach**

The second theme raised concerned a change of attitude in institutions including awareness, outreach and marketing (9%).

*"Depends on the policies in place and the awareness of the people running the institutions. Yes, if there are incentives to make institutions provide[greater] access. EU funding is important too with its emphasis on exclusion." (CA)*

*"Have to try and bring it to working-class people. Need good outreach to make it accessible." (CA)*

**YES: Community Level**

A further theme raised by 5%, stressed the importance of community arts and arts at a community level.

*"[It will be] only very slowly brought about by groups at a grass roots level challenging arts politics and traditional perceptions of art as elitist." (Art)*

*"Community art has led to a greater understanding of languages of and increased demands for social rights, accountability and equal access." (CA)*

**YES: Redefining "Art"**

Another theme raised by 5% was that art is being redefined and changed.

*"It is changing, with more people going to the theatre to see the Passion Machine and to festivals." (Govnt)*

*"Different forms of culture will be in place. The whole way culture is viewed will be transformed and will only have tenuous links with high culture." (Pov)*

**YES: Other**

Other themes included: removing the practical and perceptual barriers to access (4%); a change in the attitudes of administrators (2%); a specific policy shift (2%); increased leisure time and a change in society (1%); inclusion in decision-making of people living in disadvantaged areas (1 %),

**Those who said NO/MAYBE: Relevance of Fine Art**

Of those who said NO or "MAYBE/DON'T KNOW", three main inter-related themes occurred in the reasons given. The first theme was that there was little meaning or relevance in fine art for people living on low incomes. Others felt that fine arts belonged to a different world from that of people living in poverty and that fine arts would continue to be for the middle-classes (15%). For most of this sample, the problem lay with the fine arts institutions. However, there were a few who considered the problem to be a lack of understanding and education on the part of those living on low incomes.

*"Exhibitions have little meaning for people not used to the arts ...the institutions tend to widen the gap." (Art)*

*"Fine art is not relevant to the majority of people living in poverty. It arises from a different cultural base." (CA)*

*"Not many Travellers would go and there is not much for them to relate to when they do go." (Pov)*

*"Appreciation of fine art comes with education and understanding and an innate sense of liking for it. I don't think the time and effort needed to understand fine arts is readily available to all." (CG)*

*"People living in poverty expend their energies in survival." (Art)*

**NO/MAYBE: Fine Arts Establishment**

The second theme (14%) for those who said NO, was that the fine arts establishment was a fixed structure and elitist, and that there was no evidence to suggest it would change.

*"Only if the elitist attitude to art that has been restricting it to a private club will change." (Art)*

*"Institutions rarely reach out in a way which challenges established norms and prevailing power relations." (CG)*

*"No new developments that will make such a change." (Oth)*

*"There is a history of the middle-classes taking up opportunities and it will be controlled by people who are socially and culturally aspirational." (Inst)*

*"Not unless institutions changed and I would be surprised if they do. They're getting money to perform a particular task and unless that changes radically they won't change because they might lose their money." (Ven)*

**NO/MAYBE: Specific Action**

The third theme (9%) raised was that specific action needed to be taken and for some this would mean a radical shift in arts thinking.

*"If you want to shift it, you have to take specific action to encourage inclusion." (Oth)*

*"If there is a complete change in thinking and if institutions have an aggressive outreach policy to contact people trapped in poverty." (Art)*

*"No, not unless something radical happens. The institutions could become more user-friendly like libraries." (Art)*

*"Not unless there is a very strong policy by the Arts Council. It would have to reach out by a mechanism that makes it known, to inform people on the ground that it is the accepted norm that they are part of the process." (CA)*

**NO/MAYBE: Education**

For 5%, it was the education system that needed to change.

*"Not until people are made more aware/educated in fine arts, [the arts] will remain of 'specialist' rather than mainstream interest." (LA)*

*"By access through education." (AC)*

#### **NO/MAYBE: Other**

Other comments concerned outreach of institutions (2%); the power of market forces (1%); and one respondent commented that the socio-economic composition should not change.

#### **5.4.2 Growth of Community Arts**

People were asked to respond to the following question:

#### **The socio-economic composition of those attending community arts has included more low income groups in Britain and Ireland in recent years. Do you think this will affect fine arts forms and policy?**

For nearly three-quarters of this sample, the response to this question was broadly positive. There were 113 YES/NO responses. Nearly three-quarters, 71% (80) said YES; 18% (21) said NO and 10% (12) said they "DID NOT KNOW" or made "NO RESPONSE".

Within the different subgroups, the responses remained very similar. For arts-related subgroups (1-7), 71% (56) said YES and 17% (14) NO and 11% (9) "DON'T KNOW" (79 in total). For the remaining groups, including community groups, 71% (24) said YES, 20% (7) NO and 9% (3) "DON'T KNOW" (34 in total).

The explanations people gave for their responses varied. Some individuals gave no reason for their answer and a few others gave more than one reason. There may therefore be a slight difference in numbers in comparison with the YES/NO responses. For themes which came from ten people or more, there is an account of the sub-group responses in the Appendix.

#### **Those who said YES: Changing Fine Arts and Institutions**

For 25% of those who said YES, the change would come if fine arts changed, expanded, and for some, were redefined. Some of this grouping indicated that fine arts institutions needed to change.

*"There is a different culture on the ground, not recognised as culture. Have to strip the black magic away through participation." (CG)*

*"It already has in terms of production. Art is being repositioned and redefined, acknowledging the multiplicity of culture." (AC)*

*"Less middle-class art." (Art) "Fine arts will seem to be marginalised if they [the institutions] don't." (Ven)*

*"It may add a richness to fine artform and policy. But it is important that the artist is not seen as a social -worker or that art is not seen as a panacea." (LA)*

*"Community arts will deconsecrate the white cube<sup>1</sup>. People will be able to go in and say 'it's rubbish'. There won't be public intimidation." (Pov)*

<sup>1</sup> This is a reference to the abstract nature of contemporary modern art, of which the white cube is a symbol.

*"People will demand more support and take part in decision-making. [Access] challenges the definition of what 'art' is which might result in innovative art statements which are political and controversial." (Art)*

*"Bring a fresh vitality and originality to fine art in due course and will increase participation in fine art events." (Pol)*

*"Increased pressure on funding means fine arts institutions must re-evaluate their priorities and responsibilities to the community." (Pol)*

*"Institutional practice needs to be transformed. Community arts grew in the UK as a built-in apology for Arts Council failure. Instead of transforming the institutional practice at its hearth and questioning their own structure, they tagged on a process called community arts." (Inst)*

**YES: Vital Role of Community Arts**

For 11 % of those who answered YES, the role of community arts was vital.

*"The first thing is to demystify the arts... actually make art activity relevant to where people are. Community art creates a vehicle through which that link can be made." (Govnt)*

*"Community arts is a poor sister. There has to be a perceived shift in the value of community art. The real test is funding decisions. The cutting edge of the arts - the interface between the arts and communities. The problem of poverty needs imaginative gestures." (AC)*

*"If community arts are seen as an important aspect of arts policy, this will break down prejudices and assist attitude change of both attendees and non-attendees." (CG)*

*"Community arts has affected the thinking of the Arts Council and the Government. More resources should be made available for community arts... and [resources] moved away from high art at a policy level." (Ven)*

*"If the standard of community art is good then it will, if it isn't, it won't. Criteria, skill, merit haven't been looked at in relation to community art." (AC)*

**YES: Education**

There was a range of things that needed to change for 10% of the group who said YES with relation to education in particular.

*"Art education should be for everyone by right, regardless of class or privilege." (Art)*

*"The more people are conscious of, aware of and educated, it's bound to have an effect." (Govnt)*

*"People should be continually exposed to art. Need a variety of outreach programmes." (CA)*

*"By the engaging with art, not [being threatened by it. Doing it on their terms and making the ground and environment safer." (CA)*

**YES: Local Level**

For 8% of the grouping, the way forward was to give people more opportunity at a local level to participate in arts activities.

*"More leisure time, greater unemployment plus greater opportunity of access to the arts at [a] local level have given low income groups opportunities to get involved." (LA)*

*"Something needs to happen on [a] local basis ... things are there ... they just need help to get them. Takes a long time, through education from the bottom up." (Pov)*

*"Through activities based on their experience and pressure for funding these." (Art)*

*"When art is used for personal development ... it can only draw attention to what needs to be changed. When community groups become more active." (CG)*

**YES: Signs of Change**

For 6% of the grouping there were already encouraging signs of change.

*"Already has begun to change with ripple effect through community groups and art institutions." (Art)*

*"The policy people are more friendly and this will encourage fine arts to be less static, with more interaction." (CG)*

*"Doing so already. The Arts Council now recognise they have a responsibility to the community at large and that process is important, not just the product." (Ven)*

*"Already has. Community arts has been very imaginative and fine artists have been influenced by it. There is an awareness in the Arts Council that community art is now a permanent part of the Irish arts scene." (AC)*

*"Already has... the powers that be can't count on their allies in power as much as they could. They are isolated. Changes at ground level have been equalled by changes at government level." (Ven)*

**YES: The Artist's Role**

For 5% of those who answered YES, artists had an important role to play.

*"Practising artists are generally socially aware." (Art)*

*"If artists of genius emerge and bring that form of expression." (Pov)*

*"Yes, artists are doing both and the work is quite issue based. Community arts was occupational therapy but now art is an increasingly big element. Fine arts have influenced it and it is more than a community activity now. The training is very important." (AC)*

*"Only by default via CE schemes with fine artists." (AOrg)*

**YES: Greater Participation in Decision-Making**

For 4% of those who answered YES, greater participation in wider policy/decision-making would result.

*"Providing those who have come lately to the arts are encouraged in a genuine way to participate in policy. Not if kept in localised arts policies that have no relevance to the wider picture." (Pol)*

*"People who never had a voice will be able to express themselves and communicate their needs re policy decisions." (Art)*

**For those who said NO/MAYBE: Entrenched Positions**

Those who answered NO or "DON'T KNOW" to the question of whether the growth of community arts would affect fine artforms and policies, gave a number of reasons. For 11%, the growth of community arts would not have a sufficient impact to affect policy because of the entrenched position of policy-making bodies.

*"Because access will continue to be denied through media policy-making bodies." (CA)*

*"Not convinced it will impact sufficiently to merit a change in policy." (CG)*

*"Without the educational process changing, I don't see how. You can't force people to appreciate something they don't comprehend." (Art)*

**NO/MAYBE: Divide Between Fine Arts and Community Arts**

For 16% of those who answered NO the big divide between community arts and fine arts was a factor.

*"Because funding is still totally inadequate for youth and community arts therefore it will remain invisible." (Art)*

*"[There] will always be fine art. [For the] people here contact with fine art is at a minimum. They are creating their own art and are not dependent on what happens in the capital. But all CE based ... and I would wonder about the stability of a movement based on such a structure." (LA)*

*"I wonder do people make the connection between community art and fine art... there is a danger that they will develop on separate tracks and the other stuff carries on unchanged and uninterrupted while people paint locally." (Pov)*

*"There is a difference in quality due to limited resources, but there are also different skills with the emphasis on process in community art. They are separate but there is room for crossover. People in high art do not have a monopoly on creative expression." (CA)*

*"Too early to say. Maybe the two aren't linked. They are quite separate. Not comparing like with like, but they don't necessarily complement each other or threaten each other." (AC)*

*"Community arts is mostly middle-class run and not working-class." (Pov)*

*"Implies community arts is amateur or makeshift ... don't like that distinction. Need to get rid of the mystique and the purist element." (Pov)*

**NO/MAYBE: No Need for Change**

For 4% of those who answered NO, there did not seem any need for community arts to impact on policy-making.

*"With exceptions, I find that high/elite art audiences, including artists and administrators, have little confidence in how community arts affairs are run, the standards and the attitudes that approach patronisation by those in community arts towards artists and audiences alike." (Inst)*

*"Community arts is working-class art ... it should be nurtured but shouldn't take on the financial burden. We're not missionaries." (Ven)*

*"I would prefer if 'art' was taken out of community arts. It was designed as a pathway through to high art which presupposes there is one true art to which all sectors should conform. Their own cultural identity is as strong and as valid as the high cultural forms they are trying to aspire to." (Inst)*

In summary, half of those interviewed in the Organisations/Policy-makers sample thought that the socio-economic composition of those attending fine arts activities would change in the future, but that this was reliant on improved arts education, a greater outreach role and increased awareness of arts institutions. For those who did not think it would change, the reasons concerned the entrenched positions of the fine arts establishment and the division between community arts and fine arts. Following on from this, three-quarters of the sample believed community arts practice would shape fine artforms and policies. However, there was a strong view that if change was to take place, specific policies would need to be put in place. In particular, fine artforms, policy-makers and institutions would have to change their practices.

#### **5.4.3 Addressing Barriers**

*In your opinion, which of the following methods would best attract people living in poverty to attend/participate in arts activities in general?*

The Organisations/Policy-makers sample were asked their views on what the barriers to access and participation might be and how to address them (see Figure 5.1). They were first asked to consider a list of particular methods that might be used to improve access to and participation in the arts for those living in poverty. Eight options were suggested, and the sample had to rank them from most to least effective. The options were selected to provide a broad range of possible options for people to consider. However, the choice was limited and improving education was not included (see Methodology in the Appendix for full tables).

A number of people refused to complete this particular question as they felt that the statements were loaded. Those people are excluded from the following analysis.

When all of the responses had been considered, the most preferred method was found to be "take art out of institutions". The least preferred method was to "change the decor/signage of institutions". For this sample, the emphasis was on targeting disadvantaged communities by bringing art to them, and out of institutions, as well as on increasing funding of the artforms which those from disadvantaged communities currently attended.

Discussion of these results has to include a word of caution, however, as some of the suggested methods were interpreted in different ways. It is not possible with this type of ranking exercise to include all the additional comments made by people as they were completing the task, which might have helped to elucidate their reasoning. It is clear,

however, that those who preferred "Give more public money to artforms attended by people living on low incomes" and "Offer art which aims to appeal to different preferences" were concerned that the emphasis be placed on the words "artforms" and "art", and that these did not refer to popular leisure activities. Thus, these questions may be interpreted as suggesting that more consideration should be given to those artforms and arts content which are more appealing to those on low incomes.

Figure 5.1:

**Effectiveness of Methods for Improving Access**

1. Bring art out of institutions to other settings
2. Give more public money to artforms used/attended by people living on low incomes\*
3. Offer art that aims to appeal to different preferences\*
4. Subsidise the entry/ticket price
5. Offer bursaries to those living in poverty who wish to participate in arts activities
6. Target information/advertising
7. Subsidise travel
8. Change decor/signage of institutions

\* Indicates methods which a number of people found to be ambiguously phrased.

In terms of which method was given first preference, 39% of the rankings for "take art out of institutions" gave it first preferences. "Give more public money" was the first preference of 16%, "offer art that aims to appeal to different preferences" was first preference of 12%, "subsidise ticket price" was first preference of 11%, "give bursaries" of 9%, "information/advertising" of 7%, "subsidise travel" of 3%, and "change decor/signage" was the first preference of 1%.

The responses to these methods were compared across the two sub-groups, the arts-related and non arts-related groups (see Figure 5.2). There was general agreement as to the most and least effective methods i.e., "taking art out of institutions" and "changing decor/signage". The two rankings differed, however, in that sub-groups (8-12) considered "subsidising ticket price" and "bursaries" to be more effective than did the sub-groups (1- 7), while sub-groups (1-7) considered "offer art that aims to appeal" to be more effective than sub-groups (8-12).

Figure 5.2:  
**Effectiveness of Methods: Comparison across Sub-groups**

| Method   | Sub-groups (1-7) | Sub-groups (8-12) |
|--|------------------|-------------------|
|  | Order            | Order             |
| Take art out of institutions                                     | 1                | 1                 |
| Give more public money to artforms attended by low income people | 2                | 2                 |
| Offer art that aims to appeal to different preferences           | 3                | 5                 |
| Subsidise ticket price   | 4                | 3                 |
| Information/ advertising   | 5                | 6                 |
| Bursaries  | 6                | 4                 |
| Subsidise travel   | 7                | 7                 |
| Change decor/signage   | 8                | 8                 |

Those interviewed and those who completed questionnaires made additional suggestions not included in the ranking on how to improve access<sup>2</sup>. The most frequently mentioned measure (by 21 people) was to improve the education system/arts education. Other methods included arts/funding for the local community, providing an integrated response, targeting/inviting/catering for specific groups, etc.

### Education

Education was added to the list of options by 18% (21)<sup>3</sup> of individuals in response to the questionnaire. Altogether 32% (36) of this sample commented on the importance of education as a means of removing barriers (see figure A4.1).

*"Improve the arts education especially participative education of those living in poverty and improve their general education facilities too." (Art)*

*"It will only change once the arts are seen as an integral part of the in-school education system." (LA)*

*"To educate, enhance, interpret and open doors in the mind, having opened a physical door." (Inst)*

### Redefining the Arts

The second area that was raised by 18% (21) of people concerned the different forms of culture in society and the need to find new ways of linking them together. For some this involved redefining the arts to allow overlap and integration.

*"Need to redefine the idea of arts ...to include ballad session in a pub with a guest artist, set dancing •with a performer at half-time, an art competition at bingo with a picture as a prize, more imagination is needed." (LA)*

*"Art in the everyday environment makes sense ... wherever people go, the tax office, the supermarket."<sup>d</sup> (AC)*

*"Imaginative link ups like Pavarotti in the Park... clear example of football influencing opera ... always get wide public reaction if fine arts want to justify their funding." (CG)*

<sup>2</sup> Those who were interviewed were able to make more additional comments than those who completed questionnaires. As a result, a greater response from those interviewed is found in the analysis of these additional comments. The subgroups that completed questionnaires and were not interviewed included artists, Government departments/state bodies and politicians as well as most of the community groups and Local Authority officers (see Table A4.2 in the Appendix).

<sup>3</sup> From a total of 114 individuals.

*"Demystifying the arts to some extent, is the first thing." (Govnt)*

*"Think it is often useful not to call it 'the arts' but, for example, to call it a community pageant and not dance ... need to break down barriers. Need to bring it to people and not expect them to come to you." (LA)*

### **Links with the Local Community**

The third area with which many people, 17% (20), were concerned was building links with the local community, and between the local community and institutions, and providing more locally based activities.

*"Use local people to promote activities... start with arts familiar to people involved and then broaden out." (Art)*

*"Locally-based centres and resources." (CA)*

*"Involve people through community organisations in the design and administration of arts activity." (AOrg)*

*"You need to try and introduce people to the arts in whatever way you can ... if young people are meeting in a community hall for a sports activity then try to get in with something else." (LA)*

*"Access and participation must be at a local level... there is resistance among people to participate in something that is happening outside the area in which they live." (Pol)*

### **Greater Awareness of Institutions**

The institutions were a fourth area of concern, raised by 11% (13) of people, with suggestions on actions that ranged from increasing awareness to encouraging outreach activities.

*"Bringing art out of institutions might help you break down the barriers of 'It's not really for us'." (Govnt)*

*"Could get galleries to make copies of their artworks and hang them in schools ... this could be coupled with shows and talks about the artists, etc. And then have real art in public places." (Oth)*

*"A poor person would be terrified to approach the National Gallery ... there's a man inside the door and if you haven't got the confidence it's difficult to go in there. Something has to be done... to go out to people on a local basis." (Pov)*

### **Training**

The fifth area for 10% (12) was more resources and training.

*"Have art schools introduce training in community arts." (Art)*

*"The Arts Council needs to attempt to correct some of the shortcomings of FÁS schemes ... find ways to ensure those who have gained skills on FÁS are retained and utilised in the industry." (LA)*

*"Lack of training amongst teachers is a huge impediment to the introduction of subjects such as drama and media education." (Oth)*

*"Need to promote good practice in community art... it is a great leveller of communities." (LA)*

### **Cost**

The sixth area raised by 10% (11) of people concerned the financial aspects of access.

*"I mean the psychological barriers are important, but I wouldn't 't over-emphasise them. If you had the Abbey Theatre out in Clondalkin?" (Pov)*

*"The question of cost in terms of transport for a family is huge." (Govnt)*

*"I would be conscious that £10 was a huge expenditure for someone on the dole to pay for arts plus a bus and drinks." (LA)*

*"Charging people in is creating a barrier." (Inst)*

*"More suitable opening hours, childminding facilities at no extra cost." (Art)*

### **Other**

Other issues raised were closer links between artists and the community (5%, 6 people), targeted workshops for people in poverty (5%, 6 people), making people at ease/familiar with the arts (5%, 6 people), integrated packages of methods/lateral thinking (4%, 5 people), and changing perceptions of the arts (5%, 6 people). Other methods including organising transport (3%, 4 people), going in groups (4%, 5 people), long-term programmes (3%, 4 people), greater an participation in general. There was also the view, expressed by two people, that an adequate income for people would be the most effective way of bringing about equality of access.

In summary, with regard to a specific list of methods, the most preferred methods were "taking art out of institutions" and giving "greater funds to art forms which were attended by people on low incomes". In addition to these methods, nearly a third of the sample added the importance of increasing education and arts education to the list. Other suggestions included links at a local level, redefining the arts and a greater awareness by institutions of the barriers to access and participation.

## **5.5 Summary and Conclusions**

This chapter has presented a variety of proposed solutions and methods which range from the financial and immediate to the longer-term educational and cultural. There is a high level of consensus among the Organisations/Policy-makers sample that the need to improve education and arts education is critical. This must be implemented together with increased awareness of the need for greater access on the part of arts organisations; increased outreach programmes run by arts organisations and institutions; a continued growth in community arts practice; increased local activity and a changing and redefining of what constitutes fine arts.

The complexity of improving access is well illustrated by the range of responses that the

i Some of the more immediate suggestions made by the samples concerning improved access (some of which have been tried in other countries) can be summarised as follows:

In terms of financial barriers, concessions offer a direct way of targeting people on low income and should include unemployed people, those on CE schemes, single parents, pensioners and the disabled. Information about these concessions should be made more available, e.g. that the concession exists, which nights it applies to, what forms of ID are needed, etc.. Little information is publicly available on the benefits of a concession policy which would be useful to establish. Another way of tackling this barrier would be to change the way tickets are paid for, particularly for theatre, shows and concerts, so that people can pay in instalments. Another more general approach would be to develop Arts and Leisure cards (tried in other EU states) which would be distributed to people on low incomes via dole offices and possibly funded by Local Authorities. The cards would offer free or reduced rates to local cinemas and other venues, as well as leisure activities such as swimming, etc..

Organisations/Policy-makers sample gave to two questions concerning fine arts and community arts. While the importance of arts education is acknowledged by all parties, one group considered change to be too difficult to bring about, while the other group saw it as possible.

There was a consensus too among those living in disadvantaged areas that reducing the cost of access was the most effective method of improving access. Other important factors included more local events, increased information and transport. In relation to participation the priorities included more classes, reduced costs, more venues and more information. These suggestions are practical and, for the most part, easy to implement and could be adopted along with some of the longer-term suggestions outlined above.

Thus, according to those interviewed, some of the key ingredients in any strategy to improve access would be: cutting costs for people, policy changes on the part of arts organisations and institutions, increased arts education, greater access at a local level, community arts, improved physical access, better information, improved transport, more outreach programmes and a greater awareness of arts institutions<sup>1</sup>.

Other suggestions were to target people directly by distributing free tickets to preview nights of plays or by sending invitations to exhibition openings to a list of community groups in disadvantaged areas. Receiving invitations to openings as a matter of course was referred to as something which could have a huge effect because of its symbolic value. Consulting with representatives of people living in poverty was a key element.

Greater information could be provided on the free or low-priced activities going on in the local area. This could be done via a local newsletter to which local venues would contribute financially.

Improved physical access for disabled persons in arts venues and institutions should be further developed. The experience of Travellers in gaining entry to venues demonstrates the need for measures to ensure equality of access for Travellers. There could be transport initiatives between institutions/venues and community groups, for example, organising a bus every month to bring different interest community groups to a venue at a minimal charge or free of charge. Other collaborative schemes could include the offer of childcare facilities by community groups or by the arts venue/institution themselves.

## Chapter Six - Conclusions

This report has outlined key areas of focus in relation to access to and participation in the arts for people experiencing poverty and disadvantage. This chapter reviews these areas and draws some general conclusions that have emerged, for the most part, from the primary research findings <sup>1</sup>, but which also relate to the relevant reports and other material discussed in previous chapters. The recommendations of this report are to be found in the Report of the Working Group, at the beginning of this document.

The first section of this chapter presents the broad context-related conclusions. Following this are the key research conclusions, which include reference to other studies and material. The research findings are presented in italics under each conclusion. The primary source of each conclusion is placed in brackets.

### 6.1 Context Conclusions

In summary, the key conclusions from the context described in Chapter One are as follows:

- Poverty is a deep-rooted and widespread issue in Ireland<sup>2</sup>. The experience of poverty is not only financial but also involves exclusion from social, economic and cultural activities.
- There is a lack of any clear arts policy in relation to access for people living in poverty.
- In recent years, there has been a noticeable trend in Arts Council reports and policy towards greater access to the arts for all citizens.
- The United States and some European countries are taking this issue seriously and have taken steps to address barriers to access and participation.
- Very little arts education is available in Irish schools for children or for adults.
- There has been a growth in community arts practice in recent years and models of good practice are emerging.
- Artists are becoming increasingly involved in local arts activity.
- Large amounts of public money are being spent both directly and indirectly on the arts, however, funding to the arts by the various bodies needs to be co-ordinated.

### 6.2 Research Conclusions

#### **CI. Those who are unemployed, living on low incomes or working-class attend relatively few arts events or arts institutions in Ireland, the United Kingdom, Europe and the United States (Chapter Two).**

Studies in Europe, the United States and Great Britain show that, relative to the middle-classes and the educated, those with little or no education and in the unskilled, semi-skilled or skilled occupational classes show low levels of attendance at art events or participation in arts activities. This finding was supported by *The Public and the Arts* by Clancy et al (1994) which provided some detailed analysis of the levels of access for working-class people in Ireland. It showed that the semi-skilled and unskilled/semi-unskilled respondents in the sample group attended fewer events or participated in fewer arts activities than the middle-class respondents. The events which working-class people attended least often included exhibitions, classical music concerts, plays, etc..

<sup>1</sup> The three samples of data referred to in this chapter are: the Door-to-Door Dublin and Sligo samples, the Group Discussions sample and the Organisations/Policy-makers sample.

<sup>2</sup> Nolan and Callan (1994).

**The current study:**

(i) Only a very small percentage of people on low incomes attend arts events and institutions. Only 5% of the Dublin sample had been to an event, other than the cinema, six or more times in the previous year. None had been to a classical music concert, 3% had been to a theatre or gallery, and 4% to a museum. Of the Sligo Door-to-Door sample, only 6% had been to an event, other than a traditional music concert or the cinema, six or more times in the previous year. None had been to a classical music concert, 6% had been to a theatre and 1% to a museum.

(ii) Only 1 % of the Dublin sample had played an instrument or sung in a choir six or more times in the previous year and none had participated in ballet. Although 1 % of the Sligo sample had participated in ballet, slightly higher numbers had participated in other activities, with 8% singing in a choir and 7% doing traditional Irish dancing six or more times in the previous year. More frequently participated in by both samples were arts and crafts and popular activities such as making things, painting, drawing and disco-dancing.

(iii) Few people attend the national institutions regularly, despite knowing about them and where they are located. The biggest percentage attendance in the previous year had been at the National Museum which 10% of the Dublin sample and 6% of the Sligo sample had visited (in other words, 90% of the Dublin sample and 94% of the Sligo sample had not been to the National Museum in the past twelve months), attendance figures for the National Gallery were next highest. The least attended national institutions were the National Concert Hall, which only 5% of the Dublin sample and 2 % of the Sligo sample had visited in the past year, and the Abbey Theatre which 2 % (Dublin) and 3% (Sligo) had visited. This is despite the finding that the Abbey Theatre was the best-known institution: 99% of the Dublin sample and 94% of the Sligo sample had heard of it. The Hugh Lane Gallery was the least well-known institution.

**C2. There are financial, physical, social and cultural barriers which prevent people living on low incomes, in disadvantaged urban and rural areas, and/or working-class from fully accessing arts events and activities (Chapter Four).**

The existence of barriers to accessing arts events and activities has been demonstrated by studies in Ireland, Great Britain, the USA and Europe. The barriers referred to in studies from Europe and the USA are broad-ranging and include social, geographic, psychological, physical, spatial, economic and educational obstacles.

**The current study:**

(i) People had limited perceptions of the arts. The two main perceptions mentioned by the group discussion sample was that the arts were for other people and not for them, and that the arts meant painting and drawing (the visual arts/art). Other perceptions included the high cost of attending arts events and a feeling that the arts were of no relevance to them or that they had no interest in the arts. Many had experienced arts events previously but had not always had pleasurable experiences.

Among those who had participated in an arts activity, a number of groups referred to the personal benefits and the positive aspects of the arts in relation to the community<sup>3</sup>.

(ii) People did experience a range of barriers to attending arts events. These were broad-ranging and included financial, physical, practical, social and cultural barriers. Apart from the obvious barriers of cost, transport, childcare, a lack of company and a lack of information, people referred to

<sup>3</sup> This finding is supported by the CAFE/Combat Poverty Agency Community Arts Pilot Programme. See Cullen (1995).

*the cultural barriers of feeling out of place, a lack of interest in what they thought was available to them and, a lack of relevance of what was available to their lives. These barriers were experienced differently depending on people's location, gender and age.*

*(iii) People experiencing rural poverty and disadvantage encounter additional difficulties with regard to accessing the arts, for example, transport, availability and information.*

*(v) The barriers to participation experienced by those interviewed were similar to the barriers to access including a lack of interest, the cost involved, shortage of time, lack of relevance and the opportunities available. Other difficulties related to participation included the cost of classes and of materials, the lack of places to rehearse and perform. A desire to participate in more activities in the future and for their children to have the opportunity to do so was expressed.*

**C3. There is a need to eliminate discrimination against Travellers in relation to accessing arts institutions and venues and to promote proactive policies to invite and involve Travellers in arts events and activities (Chapter Four).**

**The current study:**

For the Travellers' groups included in the group discussion sample, not gaining entry to local venues was the greatest barrier. Even if public institutions and arts venues did not discriminate against them, previous experience deterred them from making the attempt. Fear of discrimination was mentioned by Travellers' groups, as were feeling intimidated and uncomfortable.

**C4. Access to the arts was of low relative priority to those living in disadvantaged areas but higher than it was perceived to be by the Organisations/Policy-makers sample (Chapter Four).**

**The current study:**

For the door-to-door samples in Dublin and Sligo, access to the arts came second-last in a ranking of priorities. The order of priorities given most frequently was education, health, housing, sports, the arts and lastly the legal system. Education was of the most relative importance to the door-to-door samples.

When the Organisations/Policy-makers sample were asked to predict the importance of the arts to those living in poverty (using the same list of priorities as the door-to-door samples), they placed the arts last. The most frequent ranking of priorities was housing, health and education, followed by the legal system, sports and, lastly, arts.

**C5. Going to the cinema and watching films on TV/video are commonly the most popular events for people living on low incomes. Other popular events included pop/rock and traditional music concerts and local events e.g., plays, exhibitions, local musical or comedy shows (Chapter Two).**

Clancy et al (1994) showed that there were high levels of access to the arts at home via television and radio for the unskilled/semi-unskilled and skilled working-class samples. The events to which working-class samples went more often included the cinema, traditional music and popular music concerts. The UK Omnibus Survey (RSGB 1991) showed that the cinema was the event most frequented by a sample from lower middle-class/working-class. CAFE (1996) documents high levels of participation in arts activities.

**The current study:**

(i) *The extent of viewing of arts, arts and crafts and popular entertainment programmes was examined. Watching TV and video at home was very popular with films being the main type of programme watched by most of the samples. Video watching was more popular in Dublin than in Sligo. The programmes least watched were opera/ballet or classical music.*

(ii) *Those interviewed in the studies went to the cinema far more than any other type of event, particularly in Dublin. This was closely followed by traditional music concerts in Sligo.*

(iii) *There is local interest in arts events. Among the Sligo sample, there was attendance at local plays, exhibitions and shows. Among the group discussion sample there was some consensus that they would be more likely to go to a local show put on by local people than to a local show put on by a visiting group. The motivation for attending local events tended to be to show support to local groups, rather than an interest in the type of performance.*

(iv) *Most of those interviewed in the group discussion sample said they would regret it if the national arts and cultural institutions were closed. Their reasons included the preservation of heritage and culture for everyone. The cinema was popular, however, with many people feeling it was an affordable, familiar and usually good night out.*

**C6. "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits" (Universal Declaration of Human Rights, Article 27). Access to the arts and culture is a basic human right and should be available to all citizens (Chapter Three).**

The Arts Council acknowledged in its Statement of Intent that "everyone in Ireland has an entitlement to meaningful access to and participation in the arts" (*The Arts Plan*).

**The current study:**

*Equal opportunity and access to the arts was a theme that emerged strongly from the Organisations/Policy-makers sample. Many felt that access to the arts was a basic right and that the arts should not be elitist. Some argued that there should be no exclusion of people on the basis of their income or the area in which they live.*

**C7. There is a recognition in the arts community that access to and participation in the arts for those living in poverty is an important issue (Chapter Three).**

**The current study:**

*For 85% of the Organisations/Policy-makers sample access and participation for those living in poverty were important issues for Irish arts policy.\* However, many did not think that they were considered to be so by the arts community. Those who disagreed or who answered with a qualified YES gave reasons which included the difficulty of changing the status quo, the lack of value given to access and relevance to the arts community and the priority of funding fine arts. Those who thought these issues were considered to be important felt that recent Arts Council policies and reports suggested the issues were being taken seriously. In all, 92% thought that access and participation for those living in poverty was an important issue for their role/organisation (this included community groups/poverty organisations, and excluded artists). This was because many were in favour of greater levels of access and cultural democracy.*

<sup>4</sup> This question was asked of the arts-related subgroups only in the Organisations/Policy-makers sample.

**C8. Half of those interviewed in the arts community believe fine arts institutions will change to become *more inclusive* of those living on low incomes and/or working-class (Chapter Three).**

**The current study:**

*Half the Organisations/Policy-makers sample thought that the socio-economic composition of those attending/me arts institutions would change to become more inclusive, and a further 14% said that it might change. Of those who thought it would change, the main reason given was greater provision of education and arts education programmes and a greater awareness of fine art institutions, the growth of community arts and the re-definition of the arts. For those who did not think it would change or weren't sure, the reasons given included the lack of relevance of fine art, the fixed structure of the arts establishment, and the scale of the specific action that would be needed to change things.*

**C9. Specific policies, adequate structures, targeted funding and adequate monitoring mechanisms are needed to give meaningful equality of access for those experiencing poverty and disadvantage to arts which are publicly funded (Chapter Three).**

The Arts Plan stated that among the areas to be examined by the Poverty: Access and Participation in the Arts Working Group would be ways to help funders and the arts community to make services more readily available to those who cannot at present afford them. One such approach is social auditing (see Appendix). Social auditing<sup>5</sup> is an approach and a process which defines, creates and monitors mechanisms to measure the social impact of an organisation's policies or business (cf. Zadek and Raynard 1995). In relation to poverty, such a process would define, create and monitor the effects of policies in relation to the way in which they impact on people living in poverty.

**The current study:**

*A theme that emerged strongly from the Organisations/Policy-makers sample was that if there was to be increased access to arts institutions for those living in poverty, then the institutions themselves would need to change their practices, and direct action in the form of the development of a specific policy would be necessary.*

Suggestions for such actions included: consultation with people experiencing poverty and disadvantage and the allocation of a percentage of funds and bursaries. Other suggestions were: to examine the policies of institutions, to promote positive attitudes, to encourage and enable people living in poverty and disadvantage to access local art events and activities, to reduce costs, support services in disadvantaged areas, to encourage more arts activity that is representative of working-class language and culture, and to improve access for Travellers.

The suggestions in relation to institutions included: consultation/co-operation with poverty and community groups; concessions to low income groups; invitations to community groups; outreach/education work in disadvantaged communities, and innovative schemes such as links with transport companies.

<sup>5</sup> For further definitions and details on social auditing, see the Appendix.

**C10. There are practical, strategic, long- and short-term measures which, if implemented, could improve access to the arts (Chapter Five).**

The barriers to attendance and participation have long been recognised in other European countries. Some of these countries have adopted a variety of measures in an attempt to improve access with varying degrees of success.

The Northern Ireland Economic Council (1996) suggests that formal education is critical in tackling obstacles to access. They suggest that the provision, promotion and awareness of the arts in education needs to be expanded. They further suggest stronger links between the arts and disadvantaged communities, a more direct policy to increase and broaden social participation in the arts and an increase in the use of subsidy for those on low incomes.

Methods tried with some success in Sweden include: greater subsidies for ticket prices; eliminating practical obstacles to participation for particular groups e.g., through childcare, transport to cultural institutions; developing new contact networks and new forms of collaboration; supplying and developing resources for equipment and materials for people's own activity; and seeking new and unconventional environments for cultural activities.

**The current study:**

*(i) The group discussion sample proposed the following ways to improve access for people living on low incomes: lowering the cost of access by having cheaper tickets and different ways of paying for them; making the arts more accessible; putting events on locally; providing more information; improving transport; better education; making arts more relevant; and gearing arts towards children. In terms of the national institutions, twice as many groups cared that they remained open than that they did not, the main reasons being to preserve the country's heritage and culture and for the sake of their children. For the others the issue was of no real concern due to distance, lack of interest and other worries taking priority. With regard to improving access to participation, proposed methods included lowering costs, offering more classes, more information, increasing the number of local venues and the number of opportunities generally for their children and themselves.*

*(ii) For the Organisations/Policy-makers sample, arts education was one of the most preferred methods for improving access. Following that, from a list of methods put to them for consideration in relation to improving access, the most popular was not to "reduce the ticket price" but to "take art out of institutions" and to "give more public money to artforms attended by low income people". The latter was interpreted in different ways but for most people the emphasis on "artforms" was critical, i.e., it did not mean funding anything that was simply popular. This point was also made in relation to the next most popular method which was to "offer art which aims to appeal to different preferences". The least preferred methods were changing the decor/signage of institutions and subsidising travel. There was agreement on the most preferred method and on the two least preferred options among both subgroups of the Organisations/Policy-makers sample, the policy-makers and art providers and the community, poverty groups and politicians.*

**C11. Improving education and arts education is a significant way of improving access and participation for people of all ages suffering from poverty and disadvantage (Chapters Three and Five).**

Most Irish adults have received little or no professional arts education in the past and this remains true in the present. The importance of education and arts education as a key factor in arts participation has been documented in the United Kingdom, Europe and the United States. With regard to education in schools, the White Paper on Education *Charting Our Education Future* (Government Stationery Office 1995) recognises that the "provision of arts education is an issue of social equality". It further argues that "all schools [should] develop a strong arts and cultural policy and identity". With regard to arts education for adults, there is need for greater provision, co-ordination and promotion of arts education programmes.

**The current study:**

*Nearly a third of the Organisations/Policy-makers sample mentioned education and arts education as the best way to improve access to the arts. Also mentioned were an increase in local activities and local events. Imaginative initiatives could be taken to change and broaden perceptions and definitions of art to include other forms of culture. Also suggested were outreach programmes and greater awareness of arts institutions, training, long-term community arts programmes and integrated and imaginative links between local communities and fine arts institutions.*

*When asked to rank the importance of access to various aspects of life, education<sup>6</sup> was ranked highest by the door-to-door samples. Those interviewed placed access to education on average higher in importance than housing, health, the legal system, sports and the arts.*

*Among the group discussion sample, there was a desire for greater access to arts activities and events for children. Many of those in the group discussion sample felt there was little in the way of arts events for the children and young people in the local community. They also felt that access to arts at school was poor, while outside school it was out of their reach due to cost.*

**C12. Access to community arts for people experiencing poverty and disadvantage can improve access to fine arts events and institutions (Chapter Five).**

Community arts have provided a significant route to a range of artistic experiences for many disadvantaged communities and individuals (Submission to the Working Group by The Combat Poverty Agency). Community arts projects have succeeded in bringing participants into contact with museums, theatres and national institutions. Models of good practice in community arts projects working in disadvantaged communities have been documented (C16).

**The current study:**

*(i) Among the Organisations/Policy-makers sample, 71 % thought the rise in community arts and its inclusion of low income groups would have an effect on fine art forms and policies. Reasons given included the expansion and change of fine art forms, the impact of community arts practice, changing the fine arts institutions, arts education and involvement at a local level, more involvement in decision-making and the role of artists themselves. Those who disagreed with this statement gave reasons which concerned the entrenched positions of the fine arts community and the divide between community arts and fine arts. A small number queried the distinction between community and fine arts.*

<sup>6</sup> None of these aspects was defined in the question so there may have been a broad range of interpretations, for example, of the arts and education.

(ii) For those in the group discussion sample who had participated in arts activities, many said that the experience had given them confidence to attend arts events. Those interviewed showed high levels of interest in activities such as dancing, singing and making things. While many of the popular activities were not arts activities, the interviewees' interest indicates a willingness to take part. Furthermore, CAFE's (1996) study on the long-term unemployed indicated a strong interest in taking part in arts activities.

**C13. Increasing local involvement is an important policy priority for some arts organisations (Chapter Three).**

**The current study:**

A quarter of the Organisations/Policy-makers sample, those who provided an arts service, were asked to rank different policies in terms of their importance to their work/organisation. Increasing local involvement came out as the highest priority, with attracting tourists as the lowest priority. Though the sample was very small and not representative, it is of interest that according to some public institutions, arts centres, community arts groups and Local Authority arts officers, the involvement of the local community is critical to their work.

**C14. There is value in comparing the context, image and promotion of popular events with the contexts in which fine arts events are presented (Chapter Five).**

There is a need to promote the arts among those who currently have little or no access to them. One way to improve access is for arts organisations to learn from the image, promotion and context of popular events. Arts organisations could make links with people living on low incomes through familiar local contexts.

**The current study:**

Many of the group discussion sample felt that the arts were not for them, that they were out of reach and, for some, not something they could understand. Others had experienced attending fine arts events as unpleasant and this experience included their contact with the staff and other visitors. When asked why the cinema was so popular, the responses identified it as somewhere familiar, nearby, reasonably priced and a place where they knew what to expect.

Many of the Organisations/Policy-makers sample felt that fine arts needed to change, to be redefined and to be more accessible for people living in poverty. Suggestions made regarding this included bringing art out of institutions into other more familiar settings, increasing arts at a local level and building links between popular settings and fine arts.

**C15. For many artists, working in the community is considered a difficult but valued part of their work. There is a need for comprehensive training and increased funding for artists/arts workers, in particular, to aid the provision of arts in disadvantaged communities (Chapter Three).**

The role of the artist and arts worker was found to be a pivotal feature in bringing the marginalised into contact with the arts (Submission to the Working Group by the Combat Poverty Agency). Currently training is given on an ad hoc and haphazard basis to artists working in community settings (Carroll (forthcoming)).

**The current study:**

*Among the sample of artists, 81 % thought that working in the community was an important part of their work. Artists felt that there were financial and emotional hardships involved in working with disadvantaged communities which needed to be acknowledged.*

*Artists included in the Organisations/Policy-makers sample commented on the difficulty of making ends meet, the lack of funding for their work and their reliance on CE schemes.*

**C16. FÁS provides considerable indirect funding to the arts in the form of Community Employment Schemes. The reliance of artists and arts organisations on this funding has created difficulties which need to be addressed (Chapter One).**

FÁS has become a key player in terms of public funding of the arts, albeit indirectly. Currently, £12.6 million is being spent on arts-related CE schemes, though this sum is not tied to a cultural policy. The difficulties inherent in these schemes for artists and arts organisations i.e., the fact that they are short-term and low paid, also need to be addressed. More formal structures between the Arts Council and FÁS are needed on the arts aspects of these schemes.

**The current study:**

*The difficulties of relying on FÁS CE schemes as a sole source of funding were voiced by the artists and community groups in the Organisations/Policy-makers sample. Artists, in particular, were reluctant to engage in further work in communities because of the use of CE schemes.*

**C17. There is a need to advocate existing models of good practice and develop others in relation to working with disadvantaged communities, especially in the area of community arts (Chapter One/Three).**

**The current study:**

*There have been successful and innovative projects which linked people living in disadvantaged communities, community and poverty groups and art activities and events. In particular, the work of the Irish Museum of Modern Art in the project "Unspoken Truths" was noted by some of the Organisations/Policy-makers sample as being very successful.*

*Three models of good practice in relation to community arts in disadvantaged areas are outlined in the report: "Unspoken Truths", "A Woman's Place (One)" and CAFE/Combat Poverty Agency Community Arts Pilot Programme. It is important that such projects continue to be documented.*

**C18. The library can be a useful point of access for low income groups (Chapter Two).**

The library system provides a valuable point of access for many people living on low incomes. Greater use could be made of these access points in improving access to the arts.

**The current study:**

*Half of the Dublin Door-to-Door sample had been to the library to get books in the past year<sup>7</sup>.*

*The Organisations/Policy-makers sample suggested that this point of access could be used to greater advantage for arts activities and events, information, exhibitions, etc.*

<sup>7</sup> For the Sligo sample, this was considerably lower. This suggests that access to the library may be higher in cities.

### 6.3 General Conclusions

This research report has examined the experience and views of those living on low incomes and in disadvantaged areas in relation to the arts. Further, it has documented the views of the organisations and policy-makers in the arts and poverty communities in relation to access to the arts. This combination of views, comments, statistical information, existing literature and research has presented an overview of the issue of access and participation for the low income group as it is currently perceived. However, no report within a limited time period can do justice to the complementary issues and debates that surround access to the arts. The primary concern has had to be to focus on the issue in relation to people living on low incomes and, in particular, to those living in poverty and experiencing disadvantage.

The conclusions presented in this chapter would seem to indicate an awareness and a willingness among the organisations and policy-makers in the arts community that access to the arts for those living in poverty is a serious issue that needs to be addressed. For those living on low incomes, in disadvantaged areas, the arts were not seen as something important in their lives, but rather something that was for other people. However, there was a sense of frustration and disappointment that they felt excluded from arts and cultural activities. This feeling of exclusion was combined, for many, with the desire to see arts and cultural institutions remain open for the next generation in the hope that their children would avail of them. This study and other recent studies (CAFE 1996) have indicated that people living on low incomes do desire greater access to arts activities. Other studies have demonstrated that people will attend arts events if they have a positive experience with the arts<sup>8</sup>.

This report provides enough information and documented experience to show that access to the arts in Ireland is unequal, and that there are a range of measures which, if implemented, could improve access for people living in poverty. The Report of the Working Group, at the beginning of this report, outlines the range of measures and details their recommendations.

<sup>8</sup> CAFE/The Combat Poverty Agency (1995) demonstrate this in the Community Arts Pilot Programme and in particular, the Balcony Belles (see Appendix for further details).

## Appendices

### Appendix A: Methodology

#### A1 Introduction

This research report has emerged from a one year programme of research and the meetings of a Working Group on *Poverty: Access and Participation in the Arts*. The primary focus of the research has been on the experience, views and interests of those experiencing poverty and disadvantage in accessing and participating in arts events and activities.

#### A2 Research Framework

A programme of research was undertaken to inform the Working Group. The aims of the research were as follows:

- (i) to review existing literature relating to access and participation in the arts for those living on low incomes;
- (ii) to explore the views of a range of arts organisations, policy-makers, artists, arts officers etc. as well as organisations working in the area of poverty and disadvantage in relation to access and participation in the arts for those living on low incomes;
- (iii) to explore and document the experience of those living on low incomes in relation to access and participation in the arts.

The first part of the research was an examination of existing information and literature. The second was a survey of the views and experiences of arts organisations, policy-makers, artists, poverty organisations and community groups. The survey concerned issues in relation to access and participation in the arts for people living in poverty and consisted of both interviews and questionnaires. The sample of people interviewed is referred to as the "Organisations/Policy-makers sample". Submissions were also invited from interested organisations/individuals. (See Appendix F for a summary of submissions).

The third part was a series of studies to explore the views and experiences of those living in disadvantaged areas through a series of group discussions and two door-to-door questionnaire surveys. Three samples of data were produced as a result: the "Group Discussion sample", the "Dublin Door-to-Door sample" and the "Sligo Door-to-Door sample". The difficulties involved in targeting those living in poverty, however, mean that the resulting samples cannot be regarded as representative. This means that it is not possible to generalise from this data set to all people living in poverty. In all three samples, the information collected is presented anonymously, to preserve the confidential nature of the interviews.

The research was divided into two phases.

The *first phase* examined the views and experiences of art providers, policy-makers, artists, poverty organisations and community groups in relation to access and participation in the

arts for people living in poverty, using an interviews schedule and a postal questionnaire. The *second phase* explored the views and experiences of those living in disadvantaged areas through a series of group discussions and two door to door questionnaire surveys. *Phase One* of the research began in July 1995 and *Phase Two* began in September. All data collection was completed by the end of 1995.

## A3 Phase One of the Research: Arts Views

### A3.1 Introduction

There was insufficient information available on policy or views in relation to access and participation in the arts for those living in poverty or on low incomes. It was necessary, therefore, to conduct primary research to augment the existing literature.

### A3.2 Objectives

The objectives of Phase One of the research were:

- (i) to document the issues involved in the relationship between poverty and the arts via an examination of the existing literature and via interviews with key organisations;
- (ii) to provide examples of successful methods and difficulties of involving people living in poverty in the arts via attendance and creation;
- (iii) to identify how different arts practices can contribute to improving access to and participation in the arts;
- (iv) to document issues in the relationship between poverty and the arts, as considered by poverty organisations;
- (v) to explore the role of The Arts Council and other arts flinders in relation to poverty issues;
- (vi) to document current arts expenditure and who it is reaching.

### A3.3 Desk Research

This phase of the research initially involved extensive desk research and reading of relevant material. Use of the Combat Poverty Agency and Trinity College libraries provided much of the sources of information referred to in this report. Furthermore, meetings and phonecalls with other researchers, members of the Working Group among others, were arranged at the start of the research.

### A3.4 Organisations/Policy-makers Sample

Given the variety of objectives for this phase of the research, the main strategy adopted was to interview a broad range of key individuals and representatives from organisations. Given this disparate sample, the aim was to obtain a cross-section of views on the issues related to access and participation for those living in poverty.

A list of relevant interviewees was drafted with the assistance of the Working Group. This list comprised representatives of art institutions, government departments, policy makers and relevant state bodies, other art providers including arts centres, community arts

projects, arts organisations, Arts Council Officers, arts officers from local authorities, community groups and poverty organisations. Representatives from a sample of these organisations were approached by letter and an interview was requested. In total, 60 interviews with representatives of relevant organisations were conducted from July to October 1995. Included in the final sample were all the Arts Council Officers and two Members of the Arts Council.

Questionnaires were sent by post to a further sample of artists, all local authority arts officers, area based partnerships, arts related organisations and any arts centres not included in the interview sample. The total sample consisted of 116 individuals. Figure M1.1 profiles this sample and indicates the percentages of interviewees and respondents from each subgroup. In terms of the overall sample, the largest single subgroup was artists (18%) followed by community groups and the Partnerships. However, combining arts related sub-groups, the majority of the sample consists of arts providers, arts officers, artists and arts related organisations.

Figure M1.1:

**Phase One Sample: Organisations/Policy-makers**

| <b>Key</b> |                                       |    |     |
|------------|---------------------------------------|----|-----|
| AC         | Arts Council (officers and members)   | 11 | 9%  |
| Inst       | Arts institutions                     | 10 | 9%  |
| Ven        | Arts centres/venues                   | 12 | 10% |
| LA         | Local Authority Arts Officers         | 12 | 10% |
| Art        | Artists                               | 21 | 18% |
| AOrg       | Arts-related organisations            | 7  | 6%  |
| CA         | Community Arts Groups/Representatives | 8  | 7%  |
| CG         | Community Groups/The Partnerships     | 15 | 13% |
| Pov        | Poverty or interested organisations   | 9  | 8%  |
| Govnt      | Semi-state bodies/Govnt Depts         | 4  | 3%  |
| Pol        | Political parties                     | 4  | 3%  |
| Oth        | Other                                 | 3  | 3%  |

**A3.5 Interview Schedule/Questionnaire**

The interview schedule and questionnaire were drafted with the Working Group. The main themes in the schedule/questionnaire were the policy importance of access and participation in the arts for those living in poverty; policies if any regarding low income groups; projects/schemes tried in relation to low income groups and methods/suggestions of ways to improve access. These questions were asked directly to interviewees during the personal interviews and were included in the questionnaire also to obtain comparable information.

**A3.6 Qualitative Information**

The interviews were confidential and lasted approximately 45 minutes. They were taped and transcribed. The analysis of this qualitative material was carried out by the researcher directly and organised around the questions and themes. This was extremely time consuming. These were sorted first by question only, and then reanalysed, by the type of subgroup. In exploring responses to particular questions, themes which were mentioned by 10 or more individuals were given more emphasis. Quotes were included and were intended to provide a representation of the broad range of views. The tables in the Appendix provide a quantitative account of the responses to the questions, indicating the frequencies of response on a particular theme for each subgroup.

### **A3.7 Ranking Questions**

In addition to the qualitative material, three quantitative questions were included in the interview and questionnaire. These required the respondent to rank a number of items in order of importance. The responses to these questions were entered on to the computer and analysed using SPSS Data Analysis package. The items in each question were given a SUM value in which all the ranked numbers were added together. In the analysis of this data, the following were adopted. In the case of an item not being ranked eg. sports, arts etc., it was coded as missing and not included in the analysis. To check the validity of this method, another analysis was carried out which coded the item as the lowest rank. The resulting order was exactly the same as this one which suggests that this method was not biasing the results. In addition, if additional items were added to the six existing items (eg job/income) the numbers used in ranking increased (eg, 7, 8 or 9). In such cases, all numbers over 6 were coded as 6 for the Access Question and all numbers over 8 were coded as 8 in the Methods Question.

A small number of people declined to complete these questions or added a critical comment. For example, with regard to the Methods Ranking Exercise, to which most of the critical comments were addressed, the wording of the statements was considered to be "loaded". In completing this question, a few were concerned about how it would be interpreted or what it was trying to convey.

## **A4 Phase Two: Surveys of People living in Disadvantaged Areas**

### **A4.1 Objectives**

The objectives of Phase Two of the research were:

- (i) to document how people experiencing poverty and disadvantage experience, access, and participate in the arts;
- (ii) to explore barriers to access and participation that low income groups and people living in poverty may experience.

### **A4.2 Mixed Methodology**

The approach taken for this phase of the research was to include a mixed methodology. This was a combination of desk research and primary research. The desk research included an examination of available reports and literature on levels of access and participation for low income groups in Ireland, the United Kingdom, Europe and the United States. In addition there were accounts of barriers to accessing the arts which were included. The primary research consisted of two studies. The first was a Door-to-Door survey of two disadvantaged areas in Dublin and Sligo. The second was a series of Group Discussions with groups organised through the Community Development Programme.

### **A4.3 Representativeness in Surveys of Poverty and Disadvantage**

Accessing people living in poverty for the purposes of research is a very difficult task. Most poverty studies acknowledge the difficulties of researching poverty, which include problems of definition; practical difficulties of identifying people living in poverty etc. For the purposes of this research, it was not possible to sample only those living in poverty, so it included a broader category of people who were living in disadvantaged communities. The resulting samples are therefore not representative of people living in poverty, but are indicative of

people living in disadvantaged communities. If a sample is representative of a wider population, it is possible to generalise from the sample to that wider population. In order to be representative of a population, whether it be the whole one or a clearly specified section, the sample needs to include the same characteristics as the overall population. For example, if it was a national sample, it would need to have the same proportion of men and women, people from urban and rural areas, different ages etc. as the entire population. The difficulty in obtaining a representative sample of people living in poverty is that the information needed to identify a person as living in poverty usually consists of sensitive information relating to income, consumer spending, household belongings etc.. In a survey of this kind, it was not possible to collect this other information as well as all the required arts information in such a short time. For a sample of people living in poverty to be representative, all the characteristics of poverty would need to be included in the sample, which was not possible. Therefore, while these samples of data were gathered scientifically, and included a number of different regions, and centred on disadvantaged areas, it would not be correct to say that these were representative of people living in poverty. This acknowledgement does not in any way diminish the value of the samples obtained.

#### **A4.4 Door-to-Door Surveys**

The main purpose of conducting door to door surveys as part of the primary research was to get a broad cross-section of people living in disadvantaged communities. Initially three areas were selected: Sligo area, Tallaght and Dublin Inner City.

##### **A4.4.1 Briefing of Interviewers**

Three researchers were recruited to conduct the surveys and they were from the local areas. In total, the interviewers worked six weeks full time on the surveys. All three had previous experience of working in disadvantaged areas and the two interviewers working in Tallaght and Sligo had arts experience. The training of the interviewers consisted of (in the case of the Dublin interviewers) a briefing meeting in which the questionnaire and survey methods were discussed and agreed. A briefing document was given to all the interviews which included guidelines on technique and other issues, such as safety precautions. The interviewers all had picture ID cards and a letter of introduction. Given that the survey was completed in winter months, the interviewers were instructed to avoid housing estates in the evenings, unless accompanied. This resulted in much of the interviewing taking place in daylight hours. They were instructed to visit houses three times if there was no answer and to vary the times they called. The interviewers were instructed to balance, where possible, the gender of those they interviewed.

##### **A4.4.2 Research Population and Sample**

The population for this survey was people who lived in disadvantaged areas in Sligo town and its surrounds, Tallaght and Dublin Inner City. Disadvantaged housing estates and streets were identified using local knowledge and street directories. A random number list was used to select houses to approach.

##### **A4.4.3 Questionnaire**

The questionnaire used in this survey was designed to be easily completed by an interviewer. The bulk of the questions were yes/no or scaled responses (1-5). (A copy of the questionnaire used in the main Door to Door Surveys can be found at the end of this Appendix).

The main areas of focus in the questionnaire were:

- (i) levels of access to arts at home; arts events and arts institutions;
- (ii) participation in arts activities including children's arts activities;
- (iii) barriers to access and participation;
- (iv) brief biographical information.

The inclusion of arts events and activities in (i) and (ii) were copied from the questionnaire used in *The Public and the Arts* (Clancy et al 1994). The questionnaire took about twenty minutes to complete on average.

#### **A4.4.4 Pilot Study**

A pilot survey was organised which consisted of visits to approximately ten houses in each area. In the end twenty-six houses were visited, which resulted in fifteen completed questionnaires. This represents a response rate of 58% overall, which is extremely high for door to door surveys. This was due to nine completed questionnaires in the Tallaght area, partly because the interviewer was well known in the area. Twelve were interviewed in Dublin and three in Sligo. They comprised 47% men (7) and 53% women (8). The questionnaire was revised after this pilot.

#### **A4.4.5 Main Surveys**

This data was extremely difficult to collect as the interviewers visited over 500 houses to get 185 completed questionnaires. This represented a response rate of one third, which is extremely low. This rate varied from area to area with the highest response rate in the Sligo area. This may have been due in part to the inclusion of rural areas in the sample. The refusal rate was much lower in Tallaght than in the other two areas, but the No Answer rate was much higher.

Table M1.1:

**Response Rates for Door-to-Door Surveys**

| <b>Area</b>       | <b>Houses visited</b> | <b>Completion Rate</b> | <b>Refusal Rate</b> | <b>No Answer Rate</b> |
|-------------------|-----------------------|------------------------|---------------------|-----------------------|
| Dublin Inner City | 98                    | 16%                    | 41%                 | 43%                   |
| Tallaght          | 191                   | 31%                    | 21%                 | 48%                   |
| Sligo area        | 274                   | 40%                    | 40%                 | 20%                   |
| <b>Total</b>      | <b>563</b>            | <b>33%</b>             | <b>33%</b>          | <b>34%</b>            |

#### **A4.4.6 Methodological Difficulties**

The difficulties encountered during this survey concerned the short timescale of the data collection period of the research. The timing of the door to door surveys during winter months contributed to low response rates, with few daylight hours available for interviewers to collect the data. Moreover, the interviewers were all female and therefore more vulnerable working alone in large housing estates. Furthermore the questionnaire was lengthy and not easily completed on the doorstep.

#### **A4.4.7 Door-to-Door Samples**

Combining the two samples of data from Sligo and Dublin, there was a total of 196 individuals interviewed. The sample had the following characteristics: over half, 57% (111) were living in Sligo town and its environs, 34% (67) were living in Tallaght and 9% (18) were living in Dublin's Inner City. The type of area people were living in can be described as follows: 43% (85) were living in an urban area; 24% (46) were living in a large town and 33% (65) were living in a rural area. Two thirds of the sample were female, 64% (125), and 36% (71) were male. 29% (58) were aged 29 years or less. 18% (35) were aged 50 years or over. Thus over half, 53% (103) were aged between 30 and 49 years.

In comparing the three samples, there were considerably more women included in the Tallaght sample than in the other two. Also in Tallaght, over two thirds were aged between 20 and 39 years which is far greater than either of the other two samples.

#### **Dublin's Inner City (N=18)**

45% (8) were male and 55% (10) were female. 17% (3) were aged 19 or under. 39% (7) were aged 20-39 and 44% (8) were aged 40 and over.

#### **Tallaght (N=67)**

24% (16) were male and 76% (51) were female. 69% (46) were aged between 20 and 39 years. 30% (20) were aged 40 or more.

#### **Sligo (N=111)**

42% (47) were male and 58% (64) were female. 54% (60) were aged between 20 and 39 years. 42% (47) were aged 40 years or more.

#### **A4.4.8 Data Analysis**

The questionnaires were returned to the Researcher and each was checked and coded. The Interviewers completed forms which indicated the number of houses visited, the number of visits made and the outcome. From this information it was possible to establish the response rates. The questionnaires were entered on to the SPSS Data Entry statistical package. This data was then checked and analysed.

#### **A4.4.9 Presentation of Results**

Full percentages are presented in most tables which include missing data as a percentage. Exceptions to this are noted in the notes of the table. The amount of missing data tended to be very low (one or two cases) for the Door-to-Door surveys as the interviewers completed the questionnaire in full.

## A4.5 Group Discussions

### A4.5.1 Group Discussion Structure and Questionnaire

The questionnaire used in the Group Discussions was similar to the one used in the Door-to-Door surveys. It was adapted to make it a self-completion questionnaire and therefore was simpler and shorter. Where possible, the same questions and coding were used as in the Door-to-Door Surveys so that the two sets of data would be comparable. The questionnaire was used as part of a structured group discussion.

The structure of the group discussion began with a warm up activity. This was followed by a series of questions on people's perceptions of the arts, for example, "what comes to mind when you hear the words, 'the arts'". After this discussion, people were asked to split up into pairs and to interview each other, using the questionnaire. This was to create a more open and friendly atmosphere and to make the process more interesting for the participants. This worked extremely well with most groups. For a small number of groups the facilitator had to help the participants complete the questionnaire due to reading difficulties. The length of the discussion varied but on average it was completed in forty minutes. On average the groups consisted of eight people. However there were several groups which contained twenty people and a few had only three people.

### A4.5.2 Organisation of Group Discussions

All the Community Development Projects were initially approached by letter and later by phone and asked to participate in the study. The use of the Community Development Programme as a link was suggested by the Combat Poverty Agency. Many of the projects in the Programme had already established groups which met regularly including women's and men's groups. In addition to groups organised through the Community Development Programme, Travellers' organisations, homelessness and disability organisations were contacted to organise some Traveller Group Discussions. There was a considerable amount of follow up work done at this stage by the Researcher and an Assistant Facilitator hired for the survey. In the end, groups from twenty-nine different locations around the country took part. Group discussions were organised and resulted in the participation of 220 people. These groups comprised women only, men only groups, adult education groups, and some craft and art groups. There was some variation across the Community Development Projects as to the range of people they could access and how long they had been established in the community. Thus the groups included in this sample could not be said to be fully representative of people living in poverty. Some of those interviewed would be considered to be well established in the local community, with confidence and commitment to self development. Nonetheless all those included in this survey were disadvantaged to some extent.

### A4.5.3 Methodological Difficulties

It was difficult to conduct this survey because it was time consuming and hard to plan. Often the numbers in the group would not be known until the facilitator turned up on the day. This made planning very difficult. Also many of the areas visited as part of this survey were difficult to get to and required a day's travelling, often for one small group. There was a huge variety of groups that took part in this survey. Some groups were happier to talk than others, and therefore some lasted longer than others, and therefore contained more information.

#### **A4.5.4 Group Discussion Sample**

Twenty-nine projects from the Community Development Programme participated in the research. This has resulted in twenty-nine group discussions and 220 completed questionnaires. Of the twenty-nine groups, three groups included homeless or recently settled participants and three included Travellers. Over half of the participants took part in Group Discussions in Dublin. The areas in which people were interviewed (they would have lived in or around these locations) can be described as: 49% (108) Dublin-urban; 16% (35) other-urban; 10% (23) in large towns; 8% (17) in small towns and 17% (37) in rural areas.

79% (173) were female and 21% (46) were male. 24% (164) were aged 29 years or under. 21% (47) were aged 50 years or over. Thus 53% (116) were aged between 30 and 49 years.

52% (114) were married or cohabiting; 23% (50) were single; 14% (30) were separated and 6% (13) were widowed. 2% (6) were described as "other" and 3% (7) were missing data.

41% (90) lived in local authority rented housing or flats; 33% (73) were living in privately owned houses or flats (mostly rural areas); 9% (20) were living in private rented accommodation; 9% (19) were living on a halting site/in a caravan; 2% (4) were living in temporary accommodation and 4% (8) were living in other types of accommodation. 3% (6) were missing data.

21% (47) were unemployed; 27% (59) were on FÁS/CE schemes; 20% (44) were doing home duties; 14% (32) were at work; 5% (12) were students; 4% (8) were retired; 4% (9) were on sickness/disability.

4% (8) never went to school; 35% (76) left school aged 14 or under; 45% (100) left school aged between 15 and 18 years; 11% (24) left school over the age of 18 years. 5% (12) were missing data. 38% (83) had three or fewer children; 25% (55) had four to six children; 10% (22) had more than seven; 17% (38) had no children; 10% (22) had missing information.

#### **A4.5.5 Analysis of Questionnaires**

The questionnaires were coded and checked. This required a considerable amount of work as the participants had completed the questionnaires and there were many errors and omissions. This resulted in a high amount of missing data for some questions. The data was entered on to computer and analysed. In the presentation of these results in the report, those tables with high levels of missing data are indicated as such.

#### **A4.5.6 Analysis of Qualitative Material**

The Group Discussions were taped in nearly all cases and this, combined with the facilitator's notes, resulted in a large amount of qualitative information. The tapes were then transcribed. These transcripts were then organised according to the questions asked and the themes eg. barriers, perceptions etc.. Quotes were sorted according to theme, giving more emphasis to any theme mentioned by five or more groups. Quotes were then selected in terms of their representativeness and inserted into the text.

## A4.6 Conclusions

In conclusion, the methodology used in this research was mixed, and combined quantitative and qualitative approaches. In general terms, there was considerable consultation with both the policy-makers and those living in disadvantaged areas, with over 500 people taking part. There was a large number of personal interviews included in Phase One of the research, which were took considerable amounts of time, both in their organisation and the resulting travel. The Group Discussions as part of Phase Two of the research involved contact with over 200 people and provided an extensive amount of qualitative material. The quantitative aspects of the research included a questionnaire survey as part of Phase One, of policy-makers and organisations, and two door to door surveys of people living in disadvantaged areas. This combination of statistical information and direct quotes from people proved to be an appropriate method for examining these issues.

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## Appendix C: Additional Tables

### Additional Tables: Chapter One

Table A1.1

#### Students who sat Junior Level Arts-Related Exams in 1995

Figures from the Department of Education.

| <b>Exams</b>                     | <b>Male</b>   | <b>Female</b> | <b>Total</b>  |
|----------------------------------|---------------|---------------|---------------|
| Arts, Crafts and Design-Ordinary | 4,930         | 5,519         | 10,449        |
| Arts, Crafts & Design-Higher     | 4,898         | 8,674         | 13,572        |
| Music-Ordinary                   | 643           | 1,324         | 1,967         |
| Music-Higher                     | 1,272         | 5,569         | 6,841         |
| <b>Total</b>                     | <b>11,743</b> | <b>21,086</b> | <b>32,829</b> |

Table A1.2

#### Students who sat Leaving Certificate Arts-Related Exams in 1995

Figures from the Department of Education.

| <b>Exams</b>                           | <b>Male</b>  | <b>Female</b> | <b>Total</b>  |
|--|--------------|---------------|---------------|
| Art-Ordinary                           | 1,515        | 1,802         | 3,317         |
| Art-Higher                             | 2,474        | 4,399         | 6,873         |
| Music & Musicianship<br>-A&B Ordinary  | 32           | 146           | 178           |
| Music & Musicianship-<br>A&B Higher175 | 175          | 716           | 891           |
| <b>Total</b>                           | <b>4,196</b> | <b>7,063</b>  | <b>11,259</b> |

Table A1.3

**Local Authority Expenditure on the Arts in 1994**

The Net Expenditure=Gross minus income from statutory bodies including the Arts Council, and excepting FÁS.

| <b>Local Authorities</b>              | <b>Gross</b>     | <b>Net</b>       |
|---------------------------------------|------------------|------------------|
| Dublin Corporation                    | 1,039,461        | 1,019,461        |
| Galway Corporation                    | 446,104          | 446,104          |
| Cork Corporation                      | 418,784          | 374,784          |
| Fingal County Council                 | 131,000          | 116,181          |
| Dundalk UDC                           | 114,467          | 102,501          |
| Dun Laoghaire-Rathdown<br>Co. Council | 136,936          | 96,936           |
| Limerick Corporation                  | 124,566          | 76,351           |
| South Dublin County Council           | 74,724           | 74,724           |
| Tipperary (SR) County Council         | 72,918           | 72,918           |
| Donegal County Council                | 287,437          | 64,437           |
| Monaghan County Council               | 81,408           | 64,420           |
| Clare County Council                  | 72,594           | 62,963           |
| Waterford Corporation                 | 57,000           | 57,000           |
| Laois County Council                  | 72,293           | 49,365           |
| Mayo County Council                   | 76,548           | 46,108           |
| Cavan County Council                  | 65,326           | 45,763           |
| Drogheda Corporation                  | 122,185          | 42,185           |
| Galway County Council                 | 73,255           | 36,785           |
| Wexford County Council                | 72,868           | 36,784           |
| Westmeath County Council              | 31,040           | 31,040           |
| Roscommon County Council              | 28,801           | 28,801           |
| Sligo County Council                  | 26,059           | 26,069           |
| Kilkenny Corporation                  | 24,000           | 24,000           |
| Limerick County Council               | 29,506           | 20,581           |
| Kerry County Council                  | 37,438           | 20,534           |
| Kildare County Council                | 31,197           | 15,599           |
| Cork County Council                   | 64,850           | 14,850           |
| Tralee UDC                            | 13,747           | 13,747           |
| Wexford Corporation                   | 13,298           | 13,298           |
| Kilkenny County Council               | 33,654           | 13,031           |
| Sligo Corporation                     | 10,000           | 10,000           |
| Waterford County Council              | 9,000            | 9,000            |
| Wicklow County Council                | 8,328            | 8,328            |
| Bray UDC                              | 5,750            | 5,750            |
| Leitrim County Council                | 5,767            | 5,767            |
| Arklow UDC                            | 4,150            | 4,150            |
| Longford County Council               | 3,150            | 3,150            |
| Carlow County Council                 | 3,000            | 3,000            |
| Tipperary (NR) County Council         | 1,740            | 1,740            |
| Monaghan UDC                          | 1,030            | 1,030            |
| Wicklow UDC                           | 1,000            | 1,000            |
| Clonmel Corporation                   | 550              | 550              |
| Louth County Council                  | —                | —                |
| Meath County Council                  | —                | —                |
| Offaly County Council                 | —                | —                |
| Athlone UDC                           | —                | —                |
| <b>Total</b>                          | <b>3,946,939</b> | <b>3,160,785</b> |

Table A1.4:  
**FÁS Expenditure on Arts-Related CE Projects**  
 (From Burns 1996)

| <b>Region</b>         | <b>Number of arts-related projects</b> | <b>No. participants on arts-related projects</b> | <b>Money to arts related projects from FÁS</b> |
|-----------------------|--|--|--|
| Dublin North          | 39                                     | 882  | 5,085,441                                      |
| South-West            | 22                                     | 326  | 1,810,000                                      |
| West                  | 16                                     | 225  | 1,639,340                                      |
| South-East            | 13                                     | 132  | 838,577  |
| Mid-West              | 7                                      | 96   | 627,617  |
| North-West            | 7                                      | 140  | 842,000  |
| Dublin West & Kildare | 7                                      | 105  | 686,500  |
| North-East            | 5                                      | 94   | 591,190  |
| Dublin South& Wicklow | 5                                      | 65   | 403,500  |
| Midlands              | 2                                      | 19   | 117,000  |
| <b>Total</b>          | <b>123</b>                             | <b>2084</b>                                      | <b>12,641,165</b>                              |

Additional Tables: Chapter 2

Table A2.1  
**Percentage who had been to Events in the last Twelve Months**

| <b>Event</b>              | <b>Group Discussion</b> | <b>Dublin Door to Door</b> | <b>Sligo Door to Door</b> |
|---------------------------|-------------------------|----------------------------|---------------------------|
| Film/cinema               | 59%                     | 84%                        | 49%                       |
| Festival/parade*          | —                       | 68%                        | 80%                       |
| Exhibition-local          | 36%                     | 28%                        | 42%                       |
| Play-local                | 29%                     | 25%                        | 33%                       |
| Exhibition-gallery        | 28%                     | 12%                        | 37%                       |
| Concert-traditional music | 24%                     | 9%                         | 51%                       |
| Museum                    | 23%                     | 13%                        | 20%                       |
| Play-theatre/prof         | 23%                     | 12%                        | 26%                       |
| Show-local                | 21%                     | 15%                        | 20%                       |
| Show-professional         | 18%                     | 13%                        | 14%                       |
| Concert-rock/pop          | 17%                     | 14%                        | 23%                       |
| Concert-other music       | 15%                     | 6%                         | 26%                       |
| Book/poetry reading       | 12%                     | 6%                         | 16%                       |
| Feis/Fleadh*              | —                       | 8%                         | 16%                       |
| Concert-classical         | 6%                      | 2%                         | 10%                       |
| Opera/ballet              | 3%                      | 1%                         | 1%                        |
| <b>Totals</b>             | <b>N=220</b>            | <b>N=85</b>                | <b>N=111</b>              |

Notes

1. Missing data varied across questions.

\* These items were for smaller samples, N=73 for Dublin Door-to-Door and N=108 for Sligo Door-to-Door.

Table A2.2  
**Activities Children Participated In**

| <b>Activity</b>         | <b>Group Discussion</b> | <b>Dublin Door to Door</b> | <b>Sligo Door to Door</b> |
|-------------------------|-------------------------|----------------------------|---------------------------|
| Painting/drawing        | 82%                     | 98%                        | 79%                       |
| Making things/crafts    | 76%                     | 95%                        | 63%                       |
| Dancing-disco/pop       | 59%                     | 72%                        | 77%                       |
| Acting/drama            | 64%                     | 72%                        | 77%                       |
| Play musical instrument | 56%                     | 65%                        | 56%                       |
| Singing-choir           | 48%                     | 70%                        | 53%                       |
| Dancing-Irish           | 47%                     | 49%                        | 63%                       |
| Creative writing        | 28%                     | 65%                        | 49%                       |
| Dancing-other           | 48%                     | 38%                        | 21%                       |
| Singing-other           | 38%                     | 7%                         | 19%                       |
| Singing-band/group      | 22%                     | 5%                         | 32%                       |
| Singing-karaoke         | 15%                     | 40%                        | 19%                       |
| Photography             | 11%                     | 17%                        | 26%                       |
| Dancing-ballet          | 10%                     | 3%                         | 16%                       |
| <b>Total</b>            | <b>N=220</b>            | <b>N=85</b>                | <b>N=111</b>              |

Notes

1. Excluding missing data and non-applicable (adults with no children), the percentages presented are VALID PERCENTAGES. The total VALID CASES ranged from 43 for Sligo, 57 for Dublin and 131 for the Group Discussion sample.

Table A2.3:  
**Percentage who have ever attended Institutions**

| <b>Institutions</b>                                   | <b>Group Discussion</b> | <b>Dublin Door to Door</b> | <b>Sligo Door to Door</b> |
|---|-------------------------|----------------------------|---------------------------|
| The National Museum                                   | 51%                     | 78%                        | 35%                       |
| The National Gallery                                  | 46%                     | 72%                        | 33%                       |
| The Abbey Theatre                                     | 36%                     | 65%                        | 30%                       |
| Irish Museum of Modern Art/ Royal Hospital Kilmainham | 27%                     | 34%                        | 16%                       |
| The National Concert Hall                             | 20%                     | 42%                        | 13%                       |
| The Hugh Lane Municipal Gallery                       | 13%                     | 27%                        | 7%                        |
| <b>Total</b>  | <b>N=220</b>            | <b>N=85</b>                | <b>N=111</b>              |

Notes

1. There were high levels of missing data from the Group Discussion sample in which the questionnaires were completed by respondents themselves. In some cases, the page was left out, but in many cases, it is more likely that respondents left out the places they had not heard of. As this cannot be 100% certain, the data remains as missing. The percentage Yes is the actual percentage and so is not altered by the high missing data figure.



## Additional Tables: Chapter Four

Table A4.1

### Comparison of orders across sub-groups

| Area      | Sub-groups (1-7) | Sub-groups (8-12) |
|-----------|------------------|-------------------|
| Housing   | 1                | 1                 |
| Health    | 2                | 2                 |
| Education | 3                | 3                 |
| Law       | 4                | 4                 |
| Sports    | 5                | 5                 |
| Arts      | 6                | 6                 |

Table A4.2

### First Reasons given for not attending institutions/ venues more often

| Reason                     | Dublin Door to Door | Sligo Door to Door |
|----------------------------|---------------------|--------------------|
| Cost of ticket             | 56%                 | 28%                |
| Not interested             | 18%                 | 13%                |
| Too far/hard to get to     | 7%                  | 21%                |
| No time                    | 6%                  | 7%                 |
| Minding children           | 6%                  | 6%                 |
| Nobody to go with          | 4%                  | 4%                 |
| No information             | 1%                  | 4%                 |
| Nothing to do with my life |                     | 3%                 |
| Other costs                |                     | 2%                 |
| Other                      | 1%                  | 9%                 |
| Missing data               | 1%                  | 3%                 |

Figure A4.1:

### Methods to Address Barriers

| Themes               | AC | Inst | Ven | LA | Art | AOrg | CA | CG | Pov | Govnt | Pol | Oth |
|----------------------|----|------|-----|----|-----|------|----|----|-----|-------|-----|-----|
| Education (36)       | 2  | 5    | 3   | 3  | 6   | 3    | 3  | 1  | 1   | 1     | 3   | 1   |
| Local community (20) | 3  | 1    | 2   | 1  | 3   | 1    | 2  | 3  | 1   | 1     | 2   | -   |
| Redefinition (21)    | 2  | 2    | 2   | 3  | 2   | 1    | 4  | 2  | 2   | 1     | -   | -   |
| Institutions (13)    | 1  | 1    | 1   | 1  | 2   | -    | 2  | 1  | 2   | 1     | -   | 1   |
| Practical (11)       | -  | 3    | -   | 2  | 1   | 1    | 2  | -  | 1   | -     | 1   | -   |
| Community arts (12)  | -  | -    | 1   | 3  | 2   | -    | 2  | -  | -   | 3     | -   | 1   |

## Additional Tables: Chapter Five

Figure A5.1 :

### Access to Fine arts and Institutions

Analysis of Yes/No responses to the following question: *"the socio-economic composition of those attending community art has included more low income groups in Britain and Ireland in recent years. Do you think this will affect fine art forms and policy?"*

|       | Total | Yes, No, Don't Knows |
|-------|-------|----------------------|
| A     | 11    | 10Y, 1DK             |
| Inst  | 10    | 4Y, 4N, 2DK          |
| Yen   | 11    | 9Y, 1N, 1DK          |
| LA    | 12    | 9Y, 3IM              |
| Art   | 21    | 13Y, 6N, 2DK         |
| AOrg  | 6     | 5Y, 1DK              |
| CA    | 8     | 6Y, 1N, 1DK          |
| CG    | 14    | 10Y, 2N, 2DK         |
| Pov   | 9     | 4Y, 4N, 1DK          |
| Govnt | 4     | 4Y                   |
| Pol   | 5     | 5Y                   |
| Oth   | 2     | 1Y, 1N               |

Notes 1. This is the total Art provider et al sample. 113 responses in total.

Figure A5.2:

### Access to Fine Arts and Institutions. Those who said YES.

| Themes                            | AC | Inst | Ven | LA | Art | AOrg | CA | CG | Pov | Govnt | Pol | Oth |
|-----------------------------------|----|------|-----|----|-----|------|----|----|-----|-------|-----|-----|
| Change, expand, redefine art (16) | 3  | -    | 1   | 2  | 3   | -    | -  | 3  | 1   | 2     | 1   | -   |
| Community Arts is vital (12)      | 3  | 2    | 1   | 2  | -   | -    | 1  | 2  | 1   | -     | -   | -   |
| Institutions have to change (12)  | -  | 2    | 3   | -  | 2   | -    | 2  | -  | -   | 2     | 1   | -   |
| Education (11)                    | -  | 1    | -   | 1  | 1   | 2    | 2  | 2  | 1   | 1     | -   | -   |

Figure A5.3:

### Access to Fine Arts and Institutions. Those who said NO/MAYBE.

| Themes                        | AC | Inst | Ven | LA | Art | AOrg | CA | CG | Pov | Govnt | Pol | Oth |
|-------------------------------|----|------|-----|----|-----|------|----|----|-----|-------|-----|-----|
| Would not have impact (12)    | -  | -    | 1   | 1  | 4   | 1    | 1  | 1  | 1   | -     | -   | 2   |
| Divide between CA and FA (10) | 1  | 1    | -   | 2  | 2   | -    | 1  | 1  | 2   | -     | -   | -   |

Figure A5.4:

**Community Arts Affect Fine Artforms and Policies?**

The Yes/No responses to the question, "The socio-economic composition of those attending fine art forms/institutions has remained unchanged for 50 years in the United States, and Europe, despite policy pronouncements. Do you think this will change"?

|       | <b>Total</b> | <b>Yes, No, Don't Knows</b> |
|-------|--------------|-----------------------------|
| AC    | 9            | 5Y,3N,1DK                   |
| Inst  | 12           | 5Y, 3N,4DK                  |
| Ven   | 11           | 3Y, 6N,2DK                  |
| LA    | 12           | 8Y,4N                       |
| Art   | 21           | 10Y, 7N,4DK                 |
| AOrg  | 7            | 7Y,                         |
| CA    | 10           | 4Y, 5N,1DK                  |
| CG    | 10           | 3Y, 5N,2DK                  |
| Pov   | 10           | 3Y,6N,1DK                   |
| Govnt | 5            | 4Y 1N                       |
| Pol   | 3            | 3Y                          |
| Oth   | 2            | 1Y, 1DK                     |

Notes: This is the total Art provider et at sample. 112 responses in total.

Figure A5.5:

**Community Arts Affect Fine Artforms and Policies: YES**

| <b>Themes</b>               | <b>AC</b> | <b>Inst</b> | <b>Ven</b> | <b>LA</b> | <b>Art</b> | <b>AOrg</b> | <b>CA</b> | <b>CG</b> | <b>Pov</b> | <b>Govnt</b> | <b>Pol</b> | <b>Oth</b> |
|-----------------------------|-----------|-------------|------------|-----------|------------|-------------|-----------|-----------|------------|--------------|------------|------------|
| Education (18)              | -         | 3           | 1          | 3         | 5          | 1           | -         | 1         | -          | -            | 3          | 1          |
| Change in institutions (10) | 1         | 1           | -          | 1         | 4          | -           | 2         | -         | -          | 1            | -          | -          |

Figure A5.6:

**Community Arts Affect Fine Artforms and Policies: NO/MAYBE.**

| <b>Themes</b>                 | <b>AC</b> | <b>Inst</b> | <b>Ven</b> | <b>LA</b> | <b>Art</b> | <b>AOrg</b> | <b>CA</b> | <b>CG</b> | <b>Pov</b> | <b>Govnt</b> | <b>Pol</b> | <b>Oth</b> |
|-------------------------------|-----------|-------------|------------|-----------|------------|-------------|-----------|-----------|------------|--------------|------------|------------|
| Fine arts not relevant (17)   | -         | 1           | 2          | 1         | 3          | 1           | 1         | 5         | 3          | -            | -          | -          |
| Fixed elitist structures (16) | -         | 2           | 4          | 1         | 3          | 1           | -         | 2         | 2          | 1            | -          | -          |
| Specific action needed (10)   | 3         | 1           | -          | 1         | 2          | -           | 1         | -         | 1          | -            | -          | 1          |

## Appendix D: Some Models of Community Arts Practice

### **1. A Woman's Place (One)**

A group of professional artists organised this community arts project with women living in Dublin City and County in 1991 when Dublin was the European City of Culture. The project aimed to provide women with an opportunity to explore their role in contemporary culture using images and concepts as a starting point (City Arts Centre/Hunt 1991). One of the motivating factors behind the project was the scepticism expressed by the artists, that while Dublin was designated European City of Culture, the majority of the capital's population would be excluded from participating in cultural events.

The funding available for the project was meagre with much work supplied voluntarily by the artists themselves. Some key and important features were employed to ensure the success of the project and guaranteed a quality experience for the participants namely: (1) Utilising the available network of community groups, resource centres and agencies in the voluntary and statutory sectors operating at community level, to make contact with women on the ground. The response was so great that the artists had to limit the scale of the project to particular areas namely Blanchardstown, Crumlin, Finglas, Swords and Tallaght. (2) Using the same method of consultation in the areas of each project and developing the projects according to the needs and interests of the group members. Nuala Hunt, in the preface to the Catalogue for the City Arts Centre, felt that a lack of confidence in their own artistic ability made the women focus on the question, what has art got to do with daily life? and this issue was explored over the ten week period. (3) The final products were exhibited locally in shopping centres and libraries and attracted large audiences. Eventually the full exhibition was brought together in the City Arts Centre to a wider audience thus validating the experience of the participants at a local, regional and national level.

### **2. Unspoken Truths**

Unspoken Truths was a long term collaborative art project which began in 1991. This project brought together thirty-two women from Dublin; their Community Development Projects: the Lourdes Youth and Community Service (L.Y.C.S.) and the Family Resource Centre, Inchicore (F.R.C.); an artist and the Education and Community Department of the Irish Museum of Modern Art (I.M.M.A. 1996a/LM.M.A. 1996b).

Some of the key points in relation to the success of the project are outlined here: (1) the structure provided by I.M.M.A, the L.Y.C.S. and the ER.C. which created ongoing support mechanisms for all involved notably the women participants and the artist; (2) a knowledge and implementation of principles of community development and arts education practice; (3) clear understanding of the aims and objectives of the project and a mechanism for communicating this to all involved which ensure a process of consultation between all parties at all times; (4) developing links to working professional artists and with the Irish Museum of Modern Art which as an arts institution, resources the project; (5) the crossing of barriers and amalgamation of differing "strata" of arts practice, i.e. community-based arts to representation in a major arts institution; (6) a collaborative model and (7) follow through and completion of all the project's aims to distribute and disseminate the model as a valid expression of contemporary Irish culture.

The key features of the model are adequate time and financial resources (both initial, eg. Artist in the Community Scheme and long term, e.g. I.M.M.A.), good organisational structures, a set of existing relationships, interaction with professional artists, arts centres, institutions and links with the wider community'. Other particular ingredients of Unspoken Truths included the high level of arts education involved, the exhibition being shown at I.M.M.A., the support of the Community Development Programme and the considerable time given to the project (Drury 1996) and seed funding from the Artist in the Community Scheme, funded by the Arts Council.

### **3. Combat Poverty Agency Community Arts Pilot Programme 1993 - 1996**

The Combat Poverty Agency has been running a Community Arts Pilot Programme since 1993, due to finish in December 1996. It has operated with a total budget of over £800,000, the largest sum ever directed at a pilot community arts programme in Ireland. For two of those years (1993 - 1994) it was run jointly with CAFE and partly funded by the EU Horizon Initiative. The joint programme operated at a local, regional and national level and aimed to:

- enhance community arts practice;
- identify ways in which community arts could be used to tackle poverty and disadvantage;
- reflect on and enhance the community development process and
- contribute to the development of more imaginative and wide ranging policies and programmes to address poverty.

The Combat Poverty Agency supported five local projects and pursued policy at a national level while CAFE was responsible for regional and national structures, including accredited training, an information service and also affecting national policy. Artists and community workers were reached through two networks set up by CAFE in Sligo and Cork and through the Dublin-based Community Drama Festival.

The five local projects, each with a specific art medium, chosen for the programme were: the Balcony Belles (Sheriff Street); Plearaca (Connemara); Knocknaheeny/Hollyhill Community Arts Project (Cork) and P.A.R.C (the Parents Alone Resource Centre, Coolock). The projects had a number of features in common: (i) each project was located in a priority area with recognised indicators of poverty and disadvantage and with some existing structures to address these issues; (ii) each project had a management committee largely drawn from the catchment area; (iii) each project employed an experienced Community Arts worker or co-ordinator to manage the arts programme; (iv) the arts programmes were drawn up in consultation with the participants; (v) the content of the programmes focused on issues relevant to the participants; (vi) the arts medium chosen depended on the interests and experience of the participants together with their cultural background; (vii) the projects within the programme met at regular periods for information exchange and training; (viii) the projects interacted with other developmental and cultural activities in their own areas, with local Arts Centres and national organisations, galleries, theatres and institutions, and transnationally in Europe and the United States; (ix) each project was evaluated throughout the period of the pilot programme.

The evaluator of the programme, Barry Cullen, found that the projects enhanced the capacity of community groups to gain insight into community needs by encouraging and

<sup>1</sup> For a detailed account of this model, see Martin Drury's Evaluation of Unspoken Truths. (IMMA 1996).

developing creative forms of communication. They attracted participation in community development by providing arts activities which were exciting, colourful and sociable. The arts activities depicted and represented recognisable community situations, events and characters in such a way that they promoted a sense of identity and belonging. Through providing opportunities for social recreation they provided new opportunities for social inclusion. They also helped develop self-esteem, build organisational capacity and strengthen solidarity networks.

In relation to the arts dimension, the participants and artists found that in the absence of any meaningful access to arts experience, whether in a passive or active capacity, the community arts projects provided an important significant route to a range of artistic experiences for many disadvantaged communities and individuals<sup>2</sup>. They also found that the provision of adequate funding for a three year period significantly affected the projects' abilities to explore their own experiences in a creative context and thus contribute to the living contemporary arts, develop good arts practice and improve standards. Adequate funding also enabled them to interact with arts centres, the art forms (mainly drama, the visual arts, and literature), arts professionals and major art institutions. Projects in the pilot programme succeeded in bringing participants into contact with museums, theatres and national institutions (for an example see the appendix on The Balcony Belles). The projects were therefore a significant element in the arts education process. The role of the artists was a pivotal feature in bringing marginalised people into contact with the arts, both mainstream and unorthodox, whether in the capacity of participants or consumers. The importance of artists being properly trained in methods which took account of all these elements cannot be overemphasised. The focus was on empowering from the bottom up rather than "teaching" from the top down. This facilitated an exchange of views between fine arts and marginalised people and vice versa.

#### **4. The Balcony Belles**

The Balcony Belles are a good example of enabling access to the arts at local level while engaging with the artforms and arts institutions. Located in Dublin's inner city area of Sheriff Street they have developed drama over a number of years through working with a Community Artist, Fiona Nolan. Initial work was funded on a small scale by the Ireland Fund and then as part of the CAFE/Combat Poverty Agency Community Arts Pilot Programme.

Beginning with drama games and improvisation the group progressed to public performances on topics of local and immediate interest. As their need increased, and as funding was made available through the Community Arts Pilot Programme, they took on a professional director and scriptwriter and accessed available skills and materials from community arts organisations such as the inner city Artsquad. They also formed a relationship with the City Arts Centre, performing there in their own right and also as part of CAFE's Community Drama Festival.

As they have become better known they have been invited to script and perform on issues which can be raised to best effect in a drama format e.g. the experience of becoming a mother for the staff of the Coombe Hospital. Both at home and abroad the group has networked with other similar groups and participated in conferences on poverty and the arts.

<sup>2</sup> Nearly fifty projects applied to be included in the pilot programme at a local level. Of the five selected there were 350 direct participants in all. Each project had a number of exhibitions or performances throughout the period of the programme and these attracted substantial audiences. In addition at a public meeting held in Offaly by CAFE to determine the level of local arts needs over 200 people attended. At a seminar on Community Arts held in Maynooth in 1995, as a direct result of the programme, over 250 delegates attended with each organisation/group limited to sending only two representatives.

Throughout the period some members of the group have trained to work in Drama with children. This has now progressed to working at local level and in local schools. They have also become involved with the National Association of Youth Drama. As there is a great interest by local children in dance there is a need to engage with professional organisations around this. The group has also attended the professional theatre, arts institutions etc. on a regular basis. In May 1996, the group performed in the National Theatre (Peacock), thus continuing to forge links with an arts institution/artform while at the same time enlarging and enriching that institution's view of drama.

## Appendix E: Social Auditing

### Background

The social auditing approach has been adopted in the implementation of a Social Justice strategy in South Australia, in the introduction of the Targeting Social Need Initiative in Northern Ireland and in various anti-poverty strategies in the United Kingdom. There has also been a social auditing element in the commercial area in Britain where some assessments of the social impact of business have been undertaken. The IASE (International Association of Social Economics) was formed in the UK to promote social auditing and set practice and standards via seminars and publications. The basis of social auditing is that:

- (i) the views of the stakeholders (e.g., in this instance, people living in poverty, people making and delivering policies, clients and staff of an organisation) are sought and these become the indicators of performance;
- (ii) all aspects of the organisation are audited for the impact of their activity and not just apparently "relevant" sections (e.g. community arts);
- (iii) there are agreed periods within which to account;
- (iv) the outcome of the audit has to be disclosed to the stakeholders eg. via an annual report.

Specific mechanisms, agreed by the stakeholders, are used to monitor the organisation's policies. These can include administrative mechanisms such as financial support for target groups eg. people experiencing poverty and disadvantage, or codes of practice, such as equality proofing (NESF 1996). The outcome can be valuable as well as a useful balance to the financial audit and is an effective evaluation tool which can be helpful in strategic planning.

Zadek and Raynard (1995), from the New Economics Foundation<sup>1</sup>, have written extensively in this area and argue that, "Social auditing (poverty proofing) is an approach, not a solution. It allows organisations to move towards new forms of accountability without major shifts in ownership and organisation form. It allows for an evolutionary process of taking stakeholder interests more directly into account, and having to report on activities according to their interests. Finally, through the information thrown up by social auditing, and its open publication, it can be effective in re-orienting the organisation's activities towards stakeholder interests".

<sup>1</sup> The New Economics Foundation is a non-profit organisation committed to the identification, development and promotion of ethical and environmentally sustainable approaches to economics.

## Appendix F: Summary of Submissions

There were four submissions made to the Working Group by an artist, Muintir na Tire, Athlone Community Project, The Combat Poverty Agency and an informal submission from the St Vincents de Paul.

Jim O'Brien, an artist, made suggestions as to how to improve the links between the work of local artists and the communities e.g. encourage the libraries to lend out works of local visual art.

Muintir na Tire referred to their work in communities and raised the question as "to how community groups, or any other groups make the arts available to the widest possible audience and yet run facilities viably".

A submission was received from the Athlone Community Project which informed the Group of its recent research on social exclusion in which there was 100% unemployment in the local estate. They argued that people do not identify with local arts events due to social exclusion, cost and feelings of social inferiority. The activities that do go on are hampered by a lack of resources and premises. They referred to the benefits of employing a full time arts worker, of the community model with an emphasis on empowerment and the significance of appropriate community training. They argue that arts appreciation can only begin through meaningful participation.

The Combat Poverty Agency made a submission which clearly identified some key issues in relation to poverty and the arts and proposed ways to address them. Their experience of poverty and arts issues derives primarily from its involvement in major poverty programmes (including the current National Anti-Poverty Strategy), a three year Pilot Community Arts Programme<sup>1</sup> and other involvement with community arts activities at a local level. The key issues they identified were: community and local development; targeting people living in poverty; the value of community arts practice and poverty proofing. Each of these issues was discussed and a proposal made. More details on poverty proofing can be found elsewhere in this Appendix.

An informal submission was made from St Vincents de Paul which made a range of comments and practical suggestions in relation to improving access to the arts for the poor.

<sup>1</sup> The Community Arts Pilot Programme ran from 1993 to 1996. For two of those years it was run jointly with CAFE and partly funded by the EU Horizon Initiative. It operated at a local, regional and national level with a total budget of over £800,000, the largest sum ever directed at a pilot community arts programme in Ireland.

## Appendix G: Research Questionnaire

**Number:** \_\_\_\_\_

**Interviewer:** \_\_\_\_\_

**Location:** \_\_\_\_\_

**Area Type:**      **Urban Rural**

**Date:** \_\_\_\_\_ **Time:** \_\_\_\_\_

**Notes:**

### **INTRODUCTION**

Hello, I am from The Arts Council and I am asking people about their use of the arts, like music, film, paintings etc. I am interested in your views and experience. By doing this research, we are hoping to improve people's access to the arts. Have you got 15 minutes? If you are busy now, can I come back when you have more time?

Thank you.

If you have any questions or want to know more of this research, please contact:

Jeanne Moore  
The Combat Poverty Agency  
8 Charlemont Street Dublin 2.

Tel: (01) 4783355

A ACCESS TO ARTS AT HOME

Q1. Do you **EVER** do any of these? Do you watch TV? etc.

Q1A 1 = Yes 2 = No 3 = Don't know/Can't remember 0 = No answer

Q1B How often?

1= Not for a year or more 2= Once in last 12 months 3= 2-6 times in last 12 months 4= More than 6 times 5= Don't know/Can't remember 0= No information/no answer

| TV/Video  | Q1A     | Q1B         |
|---|---------|-------------|
| 1 <b>Watch TV</b>   | 1 2 3 0 | 1 2 3 4 5 0 |
| 2 films on TV   | 1 2 3 0 | 1 2 3 4 5 0 |
| 3 drama/plays   | 1 2 3 0 | 1 2 3 4 5 0 |
| 4 rock/pop music  | 1 2 3 0 | 1 2 3 4 5 0 |
| 5 classical music   | 1 2 3 0 | 1 2 3 4 5 0 |
| 6 Irish/trad music  | 1 2 3 0 | 1 2 3 4 5 0 |
| 7 other music_____  | 1 2 3 0 | 1 2 3 4 5 0 |
| 8 art/film review progs   | 1 2 3 0 | 1 2 3 4 5 0 |
| 9 opera or ballet   | 1 2 3 0 | 1 2 3 4 5 0 |
| 10 dance progs  | 1 2 3 0 | 1 2 3 4 5 0 |
| 11 documentaries on art/crafts                                  | 1 2 3 0 | 1 2 3 4 5 0 |
| 12 <b>Watch Videos</b>  | 1 2 3 0 | 1 2 3 4 5 0 |
| 13 films on video   | 1 2 3 0 | 1 2 3 4 5 0 |
| 14 music on video_____  | 1 2 3 0 | 1 2 3 4 5 0 |
| 15 dance on video_____  | 1 2 3 0 | 1 2 3 4 5 0 |
| 16 <b>Listen to music</b>                                       |         |             |
| 17 rock/pop   | 1 2 3 0 | 1 2 3 4 5 0 |
| 18 classical  | 1 2 3 0 | 1 2 3 4 5 0 |
| 19 Irish/trad   | 1 2 3 0 | 1 2 3 4 5 0 |
| 20 other music_____   | 1 2 3 0 | 1 2 3 4 5 0 |
| 21 <b>Read</b>  |         |             |
| 22 fiction books eg.novels/stories                              | 1 2 3 0 | 1 2 3 4 5 0 |
| 23 non-fiction books eg.history,<br>gardening, biographies etc. | 1 2 3 0 | 1 2 3 4 5 0 |
| 24 magazines/newspapers   | 1 2 3 0 | 1 2 3 4 5 0 |
| 25 Read other_____  | 1 2 3 0 | 1 2 3 4 5 0 |

## B ACCESS TO ART EVENTS

**Q2.1** am going to read off a list of types of places and I want you to tell *me* if you have EVER been to any of them. Please think back over your life, including when you were a child before you answer.

**Q2A** Have you EVER been to see a film in the cinema? etc.

1 = Yes 2 = No 3 = Don't remember/Don't know 0 = No answer

**Q2B** If Yes: Have you been in the last year?

1= Not for a year or more 2= Once in last 12 months 3= 2-6 times in last 12 months 4= More than 6 times 5= Don't know/Can't remember 0= No information/no answer

| Events                                  | Q2A Been? |   |   |   | Q2B When? |   |   |   |   |   |
|---|-----------|---|---|---|-----------|---|---|---|---|---|
|   | 1         | 2 | 3 | 0 | 1         | 2 | 3 | 4 | 5 | 0 |
| 1 <b>Film in a cinema</b>               |           |   |   |   |           |   |   |   |   |   |
| 2 <b>Play</b>                           |           |   |   |   |           |   |   |   |   |   |
| 3 local/community                       |           |   |   |   |           |   |   |   |   |   |
| 4 professional/town                     |           |   |   |   |           |   |   |   |   |   |
| 5 <b>Concert</b>                        |           |   |   |   |           |   |   |   |   |   |
| 6 rock/pop music                        |           |   |   |   |           |   |   |   |   |   |
| 7 classical music                       |           |   |   |   |           |   |   |   |   |   |
| 8 Irish/trad music                      |           |   |   |   |           |   |   |   |   |   |
| 9 other music                           |           |   |   |   |           |   |   |   |   |   |
| 10 <b>Opera or Ballet</b>               |           |   |   |   |           |   |   |   |   |   |
| 11 <b>Show (comedy, panto, musical)</b> |           |   |   |   |           |   |   |   |   |   |
| 12 local/community                      |           |   |   |   |           |   |   |   |   |   |
| 13 professional/town                    |           |   |   |   |           |   |   |   |   |   |
| 14 <b>Library</b>                       |           |   |   |   |           |   |   |   |   |   |
| 15 get books                            |           |   |   |   |           |   |   |   |   |   |
| 16 get music:tapes/CDs                  |           |   |   |   |           |   |   |   |   |   |
| 17 other reason_____                    |           |   |   |   |           |   |   |   |   |   |
| 18 <b>Art/Craft Exhibition</b>          |           |   |   |   |           |   |   |   |   |   |
| 19 local/community                      |           |   |   |   |           |   |   |   |   |   |
| 20 gallery                              |           |   |   |   |           |   |   |   |   |   |
| 21 <b>Book/poetry reading</b>           |           |   |   |   |           |   |   |   |   |   |
| 22 <b>Museum</b>                        |           |   |   |   |           |   |   |   |   |   |
| 23 <b>Festival/parade</b>               |           |   |   |   |           |   |   |   |   |   |
| 24 <b>Feis/fleadh</b>                   |           |   |   |   |           |   |   |   |   |   |

## C PARTICIPATION IN ARTS ACTIVITIES

**Q3A I am going to read out a list of art activities. I want you to tell me if you have EVER done them before, either in classes or at home. Think back to when you were a child.**

1 = Yes 2= No 3= Don't know/Can't remember 0= No information/no answer

**Q3B. If yes, how often?**

1= Not for a year or more 2= Once in last 12 months 3= 2-6 times in last 12 months 4= More than 6 times 5= Don't know/Can't remember 0= No information/no answer

**Q3C. Do your children do any of these activities? How many children have you?\_**

**Please just pick one child at school. If children grown up or too young, please ignore.**

**How old is she/he? \_\_\_\_\_**

1= Yes 2= No 3= Don't know/Can't remember 0= No answer

| Activity                               | Q3A Ever? | Q3B How often? | Q3C Your own child? |
|--|-----------|----------------|---------------------|
| 1 <b>Singing</b>                       | 1 2 3 0   | 1 2 3 4 5 0    | 1 2 3 0             |
| 2 choir                                |           |                |                     |
| 3 band/group                           | 1 2 3 0   | 1 2 3 4 5 0    | 1 2 3 0             |
| 4 karaoke                              | 1 2 3 0   | 1 2 3 4 5 0    | 1 2 3 0             |
| 5 other_____                           |           |                |                     |
| 6 <b>Dancing</b>                       | 1 2 3 0   | 1 2 3 4 5 0    | 1 2 3 0             |
| 7 disco/pop                            | 1 2 3 0   | 1 2 3 4 5 0    | 1 2 3 0             |
| 8 ballet                               | 1 2 3 0   | 1 2 3 4 5 0    | 1 2 3 0             |
| 9 Irish                                | 1 2 3 0   | 1 2 3 4 5 0    | 1 2 3 0             |
| 10 other_____                          | 1 2 3 0   | 1 2 3 4 5 0    | 1 2 3 0             |
| 11 <b>Acting/drama</b>                 |           |                |                     |
| 12 <b>Painting/Drawing</b>             | 1 2 3 0   | 1 2 3 4 5 0    | 1 2 3 0             |
| 13 <b>Make things or crafts</b>        | 1 2 3 0   | 1 2 3 4 5 0    | 1 2 3 0             |
| 14 <b>Play instrument</b>              |           |                |                     |
| 15 <b>Do photography (class/hobby)</b> | 1 2 3 0   | 1 2 3 4 5 0    | 1 2 3 0             |
| 16 <b>Creative writing</b>             |           |                |                     |
| 17 <b>Other?_____</b>                  | 1 2 3 0   | 1 2 3 4 5 0    | 1 2 3 0             |

## D BARRIERS TO ACCESS

If person has done **FOUR** or fewer activities, then ask him/her the following question.

**Q4. Are there any reasons why you don't you do any/more activities? (Ask for three).**

### Codes

|           |                          |
|-----------|--------------------------|
| <b>01</b> | Not interested           |
| <b>02</b> | Not relevant/important   |
| <b>03</b> | Cost/No money/unemployed |
| <b>04</b> | Not available            |
| <b>05</b> | Poor health              |
| <b>06</b> | Don't feel safe/afraid   |
| <b>07</b> | Time                     |
| <b>08</b> | Other_____               |
| <b>09</b> | Other_____               |
| <b>10</b> | Other_____               |
| <b>99</b> | Don't know               |
| <b>88</b> | Not applicable           |
| <b>00</b> | No answer/no information |

**Q5. Have you heard of any classes in art activities in your local area?**

1= Yes 2= No 3= Don't know/Can't remember 0= No information/no answer

**Q6. Have you ever attended a class on any art activity in your local area?**

1= Yes 2= No 3= Don't know/Can't remember 0= No information/no answer

**Q7. Do you think you would go to a show put on by local people?**

1= Yes 2= No 3= Don't know 0= No information/no answer

**Q8. Do you think you would you go to a show by a visiting group *from* another part of Ireland or from another country?**

1= Yes 2= No 3= Don't know 0= No information/no answer

**Q9.1 am going to read out 6 areas of life and I want you to tell me which you feel is the most important to you and your family. Which is the second most important? etc.**

*Interviewer: Code from 1 as most important to 6 as least important.*

- \_\_\_ Education eg. for you and your children
- \_\_\_ Health care
- \_\_\_ Housing
- \_\_\_ Arts eg. events, activities eg. music, film, drama, paintings, acting, dancing etc
- \_\_\_ Courts/Legal system
- \_\_\_ Sports facilities eg. football, tennis, swimming
- \_\_\_ Something else (specify here)\_\_\_\_\_
- 0 No information/no answer

**E ACCESS TO ART INSTITUTIONS - DUBLIN VERSION**

*(A Sligo version TSOS also used)*

**Q10A. I am going to read out a list of places and I want you to tell me if you have ever heard of any of them, do you know where they are, and have you ever been?**

**Have you heard of ?**

1= Yes 2= No 3 = Don't know/Can't remember 0= No information/no answer

**Q10B. If yes, do you know where it is?**

1= Yes, definitely 2= Sort of 3= No 4= Don't know/Can't remember 0= No answer

**Q10C. Have you ever been? Have you been in the last year?**

1= Not for a year or more 2= Once in last 12 months 3= 2-6 times in last 12 months 4= More than 6 times 5= Don't know/Can't remember 0= No information/no answer

| Institutions                              | Q10A Heard? | Q10B Where? | Q10C Been?  |
|---|-------------|-------------|-------------|
| 1 National Gallery                        | 1 2 3 0     | 1 2 3 0     | 1 2 3 4 5 0 |
| 2 Abbey Theatre                           | 1 2 3 0     | 1 2 3 0     | 1 2 3 4 5 0 |
| 3 National Museum                         | 1 2 3 0     | 1 2 3 0     | 1 2 3 4 5 0 |
| 4 National Concert Hall                   | 1 2 3 0     | 1 2 3 0     | 1 2 3 4 5 0 |
| 5 Hugh Lane/Municipal Gallery             | 1 2 3 0     | 1 2 3 0     | 1 2 3 4 5 0 |
| Irish Museum of Modern Art/Royal Hospital | 1 2 3 0     | 1 2 3 0     | 1 2 3 4 5 0 |
| 6 City Arts Centre                        | 1 2 3 0     | 1 2 3 0     | 1 2 3 4 5 0 |
| 7 Project Arts Centre                     | 1 2 3 0     | 1 2 3 0     | 1 2 3 4 5 0 |
| 8 Olympia Theatre                         | 1 2 3 0     | 1 2 3 0     | 1 2 3 4 5 0 |
| 9 UCI Cinema                              | 1 2 3 0     | 1 2 3 0     | 1 2 3 4 5 0 |
| 10 Savoy Cinema                           | 1 2 3 0     | 1 2 3 0     | 1 2 3 4 5 0 |
| 11 The Point Depot                        | 1 2 3 0     | 1 2 3 0     | 1 2 3 4 5 0 |

**Q11. Are there any reasons why you don't go to more/any of the places I have just mentioned?**

- |                                   |                                      |
|-----------------------------------|--------------------------------------|
| <b>01</b> Cost ticket             | <b>09</b> No info on it              |
| <b>02</b> Other costs             | <b>10</b> Nothing to do with my life |
| <b>03</b> Hard to get to/far away | <b>11</b> No time                    |
| <b>04</b> Minding children        | <b>12</b> Don't feel safe/afraid     |
| <b>05</b> Nobody to go with       | <b>13</b> Other_____                 |
| <b>06</b> Not interested          | <b>14</b> Other_____                 |
| <b>07</b> Place/staff unfriendly  | <b>15</b> Other_____                 |
| <b>08</b> Would feel out of place | <b>88</b> Don't know                 |
| <b>00</b> No answer               |                                      |

**Q12. What kinds of arts event/activity would you like to see happening in your community? (continue overleaf if necessary)**

**G BACKGROUND INFORMATION**

**Q13. Gender: 1 Male 2 Female**

**Q14. Age:**

|   |       |   |                |
|---|-------|---|----------------|
| 1 | 15-19 | 5 | 50-59          |
| 2 | 20-29 | 6 | 60-69          |
| 3 | 30-39 | 0 | No information |
| 4 | 40-49 |   |                |

**THANK YOU VERY MUCH FOR TAKING PART IN THIS SURVEY.**