

DCAL WRITTEN EVIDENCE TO CAL COMMITTEE

Although the Department of Culture, Arts and Leisure has not carried out research in regard to the inclusion in the Arts of working class communities it has, however, carried out research into the 'impact of poverty on engagement in the arts' in the North of Ireland. The Department is of the view that this research is relevant to the Committee's inquiry because the manifestations of poverty are more likely to occur in what are traditionally considered to be 'working class areas'. The Department, in October 2013, published its research on the subject, the findings of which are based on figures relating to information obtained in respect of 2011/12.

A link to the full research paper is attached below;

http://www.dcalni.gov.uk/impact_of_poverty_on_engagement_in_the_arts_in_northern_ireland.pdf

DCAL Research – overview and findings summary

The DCAL research referred to above was aimed at trying to obtain a deeper understanding of the relationship between poverty and the arts. Secondary analysis was carried out using the Continuous Household Survey (CHS) and Young Persons' Behaviour and Attitude Survey (YPBAS) to examine arts engagement rates against a number of indicators of poverty.

That research disclosed the following;

- The arts participation rate for adults in the North of Ireland in 2011/12 was 31%. The arts participation rate in the 20% most deprived areas combined was lower than the arts participation rate in the 20% least deprived areas combined;

- The arts attendance rate for adults in the North of Ireland in 2011/12 was 77%. Adult arts attendance rates in the 20% most deprived areas combined was lower than the 20% least deprived areas.
- In terms of attendance at arts events, people living in the most deprived areas were more likely than people living in the least deprived areas to attend community festivals, carnivals and the circus.
- People living in the least deprived areas were more likely than people living in the most deprived areas to attend the cinema, museums, the theatre, exhibitions, classical music, jazz, opera and ballet.
- The findings of the DCAL research would appear to indicate that there is an association between lower attendance at arts events and poverty and the following sections will provide details of the measures and programmes it has put in place to ensure that Arts is indeed for All.

Actions the Department is taking to ensure Arts is for All.

General approach

The Department's position has consistently been that Arts is for everyone and it aims therefore to enhance the quality of arts infrastructure, increase participation in and improve access to the arts.

It is committed to harnessing the transformative power of culture, arts and leisure to deliver step changes and a lasting social economic transformation in the context of a sustainable economic agenda.

Its goal is to contribute to social cohesion and united communities. This will only be achieved through the elimination of the economic, cultural and societal inequalities which continue to exist between communities in this part of Ireland. In tackling these inequalities the Department intends to continue, inter alia, with a purposive

implementation of the provisions set out under the NI Act 1998 which gave legal force to the Good Friday Agreement.

Specific Programmes aimed at ensuring that the Arts are for everyone

Provided below is a selection of examples that demonstrate how the Department is working to ensure that there is something in the Arts that everyone can enjoy;

Summer Cultural Programme to complement the World Police and Fire Games

- We have a lot to be proud of with our cultural offering and when we hosted the World Police and Fire Games in Belfast in 2013, running alongside the sporting events – my Department sponsored a summer cultural programme to showcase the arts and entertainment across Belfast and beyond.
- Hundreds of events took place, many with free entry, giving a taste of Ireland's cultural landscape which encompassed all the art forms such as visual arts, music, film and dance but also heritage, museums and libraries.
- The Cultural Programme included a diverse range of activities such as exhibitions, workshops and performances delivered by my Department's Arms Length Bodies and a raft of other events were incorporated into the programmes of three established Belfast festivals - The Belfast Film Festival, Féile an Phobal and the McCracken Summer School.
- The programme which was developed with these local community based organisations ensured that people from Belfast's most deprived wards were involved and benefitted from the momentum and vibrancy of the Games.
 - This cultural programme also promoted the culture, arts and leisure sector to visitors of the World Police and Fire Games. The aim was to provide visitors and locals alike with a host of opportunities to sample local culture, arts and music.

DCAL Backing Belfast

- Theatres are an integral part of our cultural fabric and in Christmas 2013 I wanted to give people, who would not usually go to theatres because of costs or for other reasons, the opportunity to experience the wonderful world the theatre has to offer.
- Free tickets were made available for people who for financial or social reasons were excluded from attending theatre performances in the past.
- These free tickets were to allow families and community groups to go and see shows in three arts venues in Belfast (the Grand Opera House, the Lyric and the MAC). Audiences NI who work with clients across the arts and cultural sector to increase, broaden, maintain, understand and diversify audiences administered the scheme.
- AudiencesNI also currently run the 'Test Drive the Arts' scheme. Test Drive the Arts takes unused capacity for arts events and offers those seats to people who haven't been to that venue before so that they can literally 'test drive' the arts in a risk-free way. Since its launch the scheme has been an enormous success, and now involves over 70 arts organisations from all over the north of Ireland.
- The ticket scheme this year was a tremendous success and there are some truly heart-warming stories of families experiencing the theatre and these venues for the first time. I am considering repeating this initiative in 2014.
- We are awaiting the formal post project evaluation but have good evidence to suggest increased participation to date from those who had never been to a theatre.

Culture Nights



- Culture Night, is a night of free entertainment, discovery and adventure, designed to reconnect people with town and city centres and remind us all of the wonderful arts and culture that are on offer right here on our doorsteps.
- Culture Nights aim to help reinvigorate town and city centres, to open doorways to a renewed sense of community where local people and local businesses interact not just as proprietors and consumers but as partners. These events are very well attended and are continuing to grow in popularity across the North.
- Each year we are seeing more towns and cities developing culture nights and getting involved. This is especially true of Belfast where people may have been dissuaded from coming into town by the recent protests and disruption.
- Events such as Culture Night allow ordinary people to reclaim the city centre at night, and provide a spectacle for tourists to enjoy.
- The various Culture Nights that took place on 20 September 2013 across the north were organised and operated by a mixture of private organisations and local Councils. DCAL, through the Arts Council NI, provided £24,250 in funding to the Cathedral Quarter Trust for the Culture Night in Belfast. Culture Nights held outside Belfast were funded by the relevant local Council.
- Post-project report figures for Culture Night 2013 show a total of 808 people participating and an audience of 30,000 from across Belfast coming out to enjoy Culture Night. The high attendance figures provide an excellent indicator of the interest in and willingness to support the local arts scene in Belfast, and also of the arts sector's potential to contribute to the development of a diverse and dynamic culture within the city.
- The Culture Nights have now become a staple part of the wide ranging cultural offerings supported by DCAL, which included activities such as the Belfast Pride in July and the All Ireland Fleadh in August. Both of these events attracted huge numbers of spectators and participants, and provided something for everyone to enjoy and engage with.

After School Film Clubs

The FilmClubs initiative, funded through NI Screen, is delivered by The Nerve Centre and Cinemagic; it was established with the aim of introducing children and young people to the benefits of the world of film and it has considerable potential to contribute to the Executive's efforts to promote a shared future and a cohesive society. The expansion of FilmClub with additional funding from OFMdFM into 300+ extended schools (schools in the most deprived and hard to reach areas with high levels of poverty and deprivation) is well under way and is on course to achieve set targets by the end of the 2013-14 year.

There are currently 269 schools running Film Club, all in areas of poverty & social Exclusion.

Creative Learning Centres

The Creative Learning Centres (CLCs) are funded through NI Screen and they work on alternative education programmes, which target areas of disadvantage in their communities. A key priority over the coming period is a substantial extension of the programme activities into rural and hard to reach areas previously not covered; this is to be achieved by the centres actively pursuing areas of social exclusion and deprivation. All CLC activity will give priority to young people in disadvantaged and marginalized groups and those living in poverty. Specific performance targets to tackle poverty and social exclusion were set in the 2013-14 year and these were based on extended schools, special schools, schools in rural areas, youth and hard to reach groups.

There are 1842 teachers, 2908 young people both in and outside school involved and 408 schools involved - 70% of those involved are from extended and neighbourhood renewal schools.

Digital Film Archive (DFA)

The DFA, also funded by NI Screen, is accessible at 20 sites across the North of Ireland including museums, arts centres and public libraries. The DFA outreach activity delivers themed presentations based on the content of the archive to a variety of audiences including community and reminiscence groups, historical societies and schools. It is dedicated to working with older persons in the community and outreach events/presentations are delivered in care homes/sheltered housing/historical societies and church groups. The DFA presentations are also capable of being delivered for hospice/hospital/health charities and carers' groups. Performance targets agreed for 13/14 included the targeting of DFA presentations in identified areas of deprivation, social exclusion and rural isolation.

This year's performance still needs to be fully evaluated but the Department is aware that 45 presentations have been delivered in 2013-2014 - 18 to Older People & Care homes, 9 to Women's & men's community Groups, 7 to Hospitals/Health Centres, 4 to Areas of Deprivation & Rural Isolation and 7 to the general public.

Exhibition Sector

The work undertaken by NI Screen's exhibition sector seeks to provide all the people of the North of Ireland with the opportunity to see as wide a range of films as possible, including those made by home grown creative talent.

The outreach work of the **Belfast Film Festival** was enhanced in 2013-14 by the launch of its specialist touring 'Pop Up' cinema with the aim of complimenting the work of the festival's regional outreach strategy. It seeks to encourage inclusion and understanding through sharing and learning with emphasis on specific film programming; the key objective will be to engage with areas/communities who are in geographical areas of poverty, who are marginalized groups, who are harder to reach with cultural cinema activity.

The Queens Film Theatre (QFT) is the North of Ireland's leading independent cinema since 1968. It offers, through its 'Learning Programme' a year round programme of education screenings designed to support the national curriculum and aims to enable young audiences to engage more deeply and creatively with the best



in new and classic world cinema. The 2013-14 schools programme for Cinemagic and QFT Learning with full event and film information was launched to teachers in September.

Cinemagic is an award winning festival that aims through the use of film, television and digital technologies to educate, motivate and inspire young people through film screenings, industry workshops, practical masterclasses, filmmaking projects and outreach activities. Cinemagic delivers a proportion of NI Screen's FilmClub programme to extended schools in areas of social deprivation, social exclusion and rural isolation.

City of Culture 2013

DCAL was the main funder of the Derry City of Culture 2013 Cultural Programme, investing up to £12.6m in projects and events designed to increase access and participation to cultural activity, particularly by those living in the City's most deprived wards; increase skills, jobs, wages and visitors to the City; and improve perceptions of the City. The City of Culture programme was particularly focussed on improving the lives of people living in Derry, which suffers from significant social and economic deprivation.

Emerging survey results demonstrate strong attendance at City of Culture projects and events by residents in the most deprived areas, with 20% of attendees resident in super output areas within the top 10% of deprived areas in NI. 25% of those who attended the first night of the 'Political Mother' dance event were from the 10% most deprived wards. Similarly, 27% of those who attended the Royal Ballet performances were from the most deprived areas.

DCAL's delivery partners, including Derry City Council and Culture Company, undertook a number of strategic and practical actions to ensure that those who would not normally participate in culture were engaged during City of Culture. For example, free tickets to many events were distributed within Neighbourhood Renewal Areas and many major events included community elements such as Radio



1's Academy in the run up to Radio 1's Big Weekend to provide opportunities for people from the City's most deprived areas to engage with international artists and learn new skills.

Community Cultural Strategies were developed for the City's four Neighbourhood Renewal Areas. These strategies set out each areas' plans and aspirations for cultural activity and development, using cultural and arts activity as a means to deliver social and economic change in the next 5 years.

Community projects delivered in the heart of deprived communities during 2013 ensured ease of access and opportunities to build skills. Individual projects were supported under the Spotlight on Communities funding, alongside flagship projects such as the Portrait of City project and Music Promise, which delivered skills and opportunities directly target at those most in need.

While Derry has undoubtedly benefitted from the City of Culture year and has entered 2014 on a stronger footing to realise long term social and economic prosperity, gaps remain in terms of poverty, social exclusion and inequality. Quality of life for many of those living in Derry remains at a lower level than for those living in Belfast and significantly below the best performing European cities.

I have reiterated the Department's commitment to maximising the impact of City of Culture, in Derry, the North West and across the North of Ireland. The Department will establish a DCAL North-West Office which will be a permanent resource based in Derry to coordinate activity across the culture, arts and leisure family, maximising the impact of CAL services and facilities in deprived areas.

A new delivery body which will be a company limited by guarantee with charitable status will be established to deliver cultural based projects which directly impact on poverty, social exclusion and inequality in the North West of Ireland.

Community Festivals Fund

The Department awards £450,000 annually to the district councils for Community Festivals Funding and councils are required to provide match funding.



The allocation of Community Festivals Funding is calculated using a formula that includes population and deprivation figures for each council area.

East Belfast Arts Strategy

The Department recognised that East Belfast has limited arts facilities and that residents will often have to travel outside their local community to take part in Arts activities. In tandem with that very few from outside east Belfast had any need or opportunity to visit the area to experience any arts activity.

In addition, most of inner east Belfast was facing multiple disadvantage, with 2 wards in the worst 5% of all wards in NI (Ballymacarrett & The Mount) and a further 3 wards not far behind (Woodstock, Island and Tullycarnet)

Sectarian conflict is a also problem around the main interface in inner East Belfast with 'recreational' conflict exacerbated when mainly young people have time on their hands with little to do.

In recent years this situation has started to change, with a small Woodstock R&B festival growing out of cross community work in inner east, a fledgling East Belfast Arts Festival (EBAF), a CS Lewis Festival in Nov 2013, and a number of potential new arts venues, two of which are in the most disadvantaged ward (Skainos & Fitzpatrick Assembly Hall), and one on the edge, The Strand Arts Centre.

However, all of this new activity is non-sustainable and has only been possible with the support of East Belfast Partnership (EBP), who are unable to continue in this role without support. In 2013 DCAL provided funding to EBP to develop a comprehensive strategy for developing the arts sector in East Belfast. The aims of this strategy include Regeneration; Social Inclusion and Diversity; Community Participation; and Collaboration and Partnership, all of which tie in with PFG aims and DCAL policy as detailed above.

This work has been completed, and DCAL has recently approved a Business Case for interim funding. EBP required funding for start-up costs and to ensure that



existing arts activity continues uninterrupted until the implementation of the strategy gets off the ground, potential funding streams and grant aid are identified and long term arrangements put in place. EBP will also begin developing a 'brand' for East Belfast which will be used for marketing throughout the implementation of the strategy.

A potential hub for the arts in the area is the proposed arts centre at the Strand Cinema. This interim funding will enable work to begin on testing the viability of this idea and the development of a business plan.

The funding will also allow EBP to facilitate the successful Woodstock R&B festival in setting up a coherent business structure. The festival was until now dependent on EBP for assistance but this arrangement ended in 2013.

Crimea Square – Spectrum Centre

The play 'Crimea Square' which was performed at the Spectrum Centre in Belfast, scooped the Belfast Telegraph Festival Audience Award 2013. The production told the story of the Shankill Road over the past 100 years, from the signing of the Ulster Covenant to the recently-commemorated 1993 bombing.

DCAL provided a grant of £2000 to assist with the costs associated with inviting schoolchildren from the Greater Shankill area with the aim to increase exposure to the Arts and to contribute towards a programme of outreach work, following the play, to maximise the educational benefits.

Arts Council

The Arts Council will be providing their own separate submission to the Inquiry.

Impact of poverty on engagement in the arts in Northern Ireland

October 2013



CONTENTS

	Page
1. Executive summary	3
2. Introduction	5
3. Main findings	7
3.1. Adult engagement in the arts and area based deprivation	7
3.2. Adult engagement in the arts and employment	14
3.3. Adult engagement in the arts and education	17
3.4. Adult engagement in the arts and health	18
3.5. Young people's engagement in the arts	19
3.6. Comparisons with other regions	21
4. Conclusions	25
Appendix 1: Technical notes	28
Appendix 2: Tables	31
Appendix 3: References	37

Further information

No hard copies of this report have been published, but they are available on request. Requests or enquiries concerning this publication should be directed to:

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Executive summary

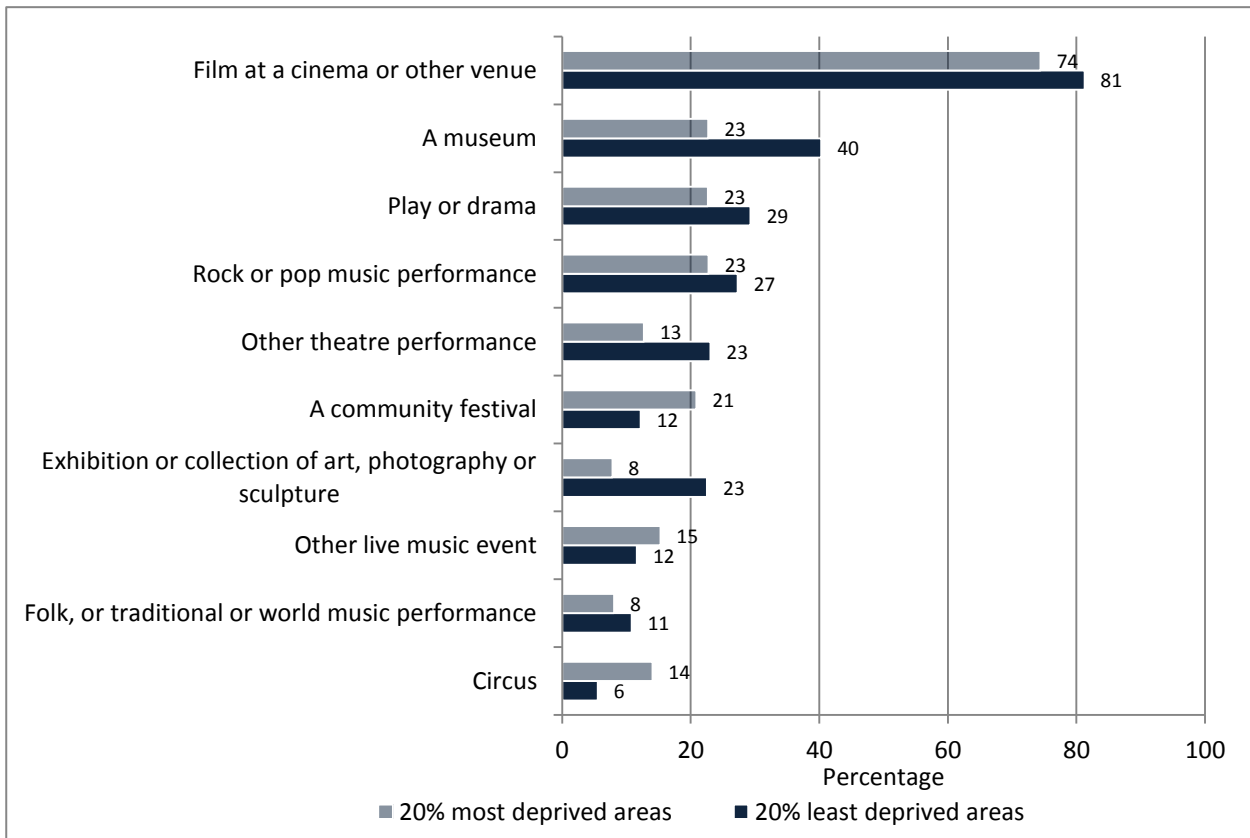
This research was carried out to obtain a deeper understanding of the relationship between poverty and the arts. Secondary analysis was carried out using the Continuous Household Survey (CHS) and Young Persons' Behaviour and Attitude Survey (YPBAS) to explore differences in engagement in the arts for adults and young people living in poverty.

The arts participation rate for adults in Northern Ireland in 2011/12 was 31%. The arts participation rate in the 20% most deprived areas combined was lower than the arts participation rate in the 20% least deprived areas combined.

The arts attendance rate for adults in Northern Ireland in 2011/12 was 77%. Adult arts attendance rates in the 20% most deprived areas combined was lower than the 20% least deprived areas.

In terms of attendance at arts events, people living in the most deprived areas were more likely than people living in the least deprived areas to attend community festivals, carnivals and the circus. People living in the least deprived areas were more likely than people living in the most deprived areas to attend the cinema, museums, the theatre, exhibitions, classical music, jazz, opera and ballet.

Ten most popular arts events attended by adults by deprivation 2011/12



Source: Continuous Household Survey
Based on respondents who attended the arts at least once in the last year

The adult arts participation rate for people who have never worked was lower than all other social classifications. Similarly, people without qualifications were less likely than people with qualifications to participate or attend the arts.

People with a limiting long-standing illness were less likely than people without a limiting long-standing illness to participate or attend the arts.

In 2010, 83% of young people had participated in the arts and 91% had attended the arts in the last year. Participation and attendance rates for young people entitled and not entitled to free school meals were within 5 percentage points of the average.

Overall, it is important when developing arts initiatives aimed at tackling poverty and social exclusion to consider the following:

1. Arts initiatives aimed at tackling poverty and social exclusion should target people living in the 20% most deprived areas, people who have never worked, people on low income and people with no qualifications.
2. The research has shown that health was a key issue in relation to engagement in the arts and poverty for adults.
3. It is essential to be aware of types of arts events that are currently attended by particular groups to ensure that initiatives are targeted appropriately. It is important when tackling poverty and social exclusion to make stereotypical, inaccessible arts events more accessible, regardless of background or perceived social class.
4. While the findings do not show a difference between young people entitled and not entitled to free school meals, it is important that there is a focus on children and young people in the arts.

DCAL is currently at the initial stages of scoping the development of an Arts and Culture Strategy (DCAL, 2013b). These issues will be considered as the strategy is developed as to how the arts can tackle issues around poverty and social exclusion.

2. Introduction

Background

This research was carried out to obtain a deeper understanding of the relationship between poverty and the arts. Using existing data, the research aimed to explore differences in engagement in the arts for adults and young people living in poverty.

The arts in Northern Ireland

The Department of Culture, Arts and Leisure (DCAL) provides funding for the arts in Northern Ireland, sets arts policy and supports arts based initiatives. DCAL works with a number of arts organisations to deliver world class arts and cultural facilities within Northern Ireland. The Department's aim is to enhance the quality of arts infrastructure, increase participation in and improve access to the arts.

Poverty and social inclusion

Engagement rates in the arts for adults is captured through the Continuous Household Survey (CHS) in Northern Ireland. Findings from the 2011/12 CHS showed that just under a quarter (24%) of the population who live in the most deprived areas participated in the arts, while just over a third (34%) of those who live in the least deprived areas participated. In addition, a lower proportion of the population living in the most deprived areas attended arts events compared with those living in the least deprived areas (71% and 87% respectively) (DCAL, 2013a). As a result of the differences highlighted in CHS, this research was carried out to explore in more detail how deprivation and poverty impacts on engagement in the arts.

Current study

The purpose of this research was to use the CHS and Young Persons' Behaviour and Attitude Survey (YPBAS) to carry out secondary analysis on the impact of poverty on engagement in the arts for adults and young people in Northern Ireland. In terms of the scope of the subjects covered, the aim has been to include as many of the priority areas in the 'Life time Opportunities: Government's Anti-Poverty and Social Inclusion Strategy for Northern Ireland' (OFMDFM, 2006). These include:

- Area based deprivation;
- Employment;
- Education;
- Health;
- Children and young people.

Impact of poverty on engagement in the arts in Northern Ireland

The main analysis has been carried out in relation to area based deprivation using the Northern Ireland Multiple Deprivation Measure 2010 (NIMDM) with some analysis using employment, education and health indicators, as well as analysis by entitlement to free school meals.

3. Main findings

3.1. Adult engagement in the arts and area based deprivation

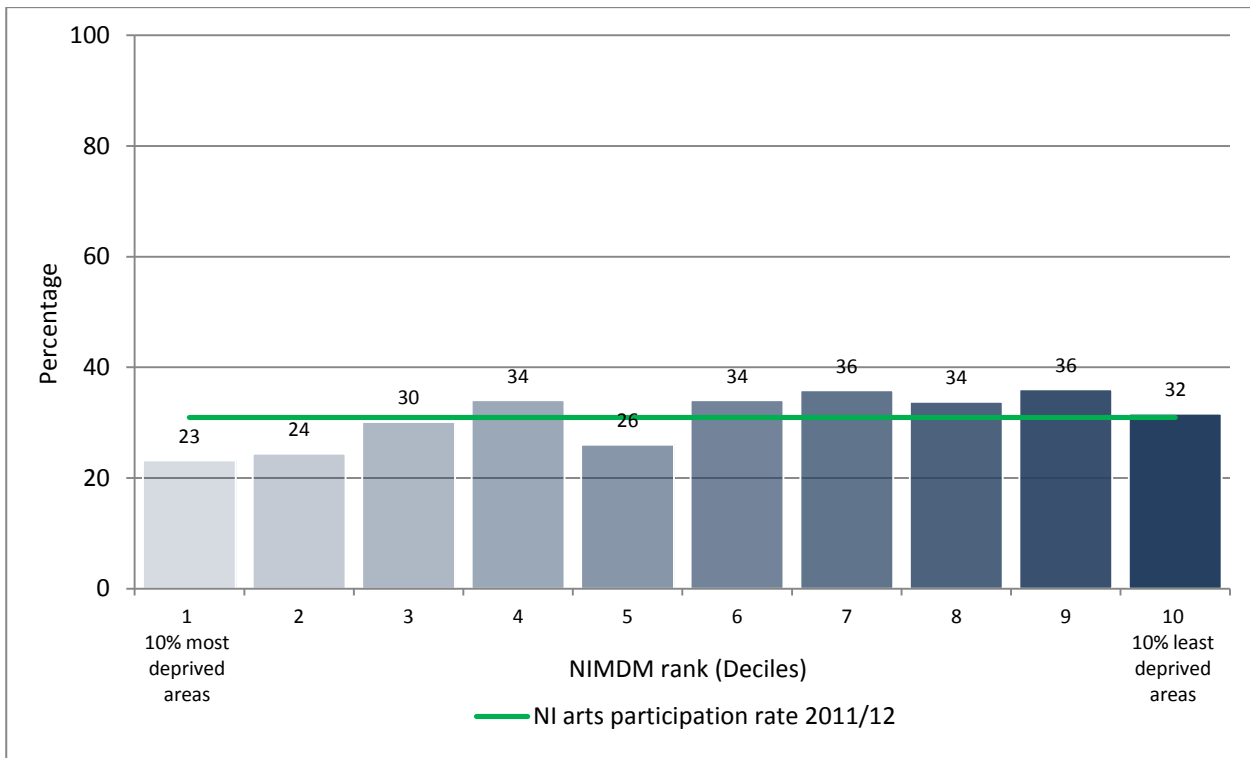
3.1.1. Adult arts participation in areas of deprivation

Adult arts participation rates are captured through the CHS. Using the Northern Ireland Multiple Deprivation Measure 2010 (NIMDM), participation rates were calculated for areas of deprivation in Northern Ireland. The arts participation rates for respondents to the CHS 2011/12 living in areas of decreasing levels of deprivation are shown in Figure 1.

The areas of deprivation are divided into 10 bands (deciles) ranging from those living in the 10% most deprived areas shown in pale blue to those living in the 10% least deprived areas shown in dark blue. The 8 bands in between are coloured with deepening shades of blue respectively. The green line shows the average arts participation rate for Northern Ireland.

The arts participation rate for adults in Northern Ireland in 2011/12 was 31%. Adult arts participation rates in the 20% most deprived areas were seven percentage points below the Northern Ireland average. The arts participation rate in the 20% most deprived areas combined was lower than the arts participation rate in the 20% least deprived areas combined.

Figure 1: Adult arts participation rates by deprivation 2011/12



Source: Continuous Household Survey

3.1.2. Adult arts attendance in areas of deprivation

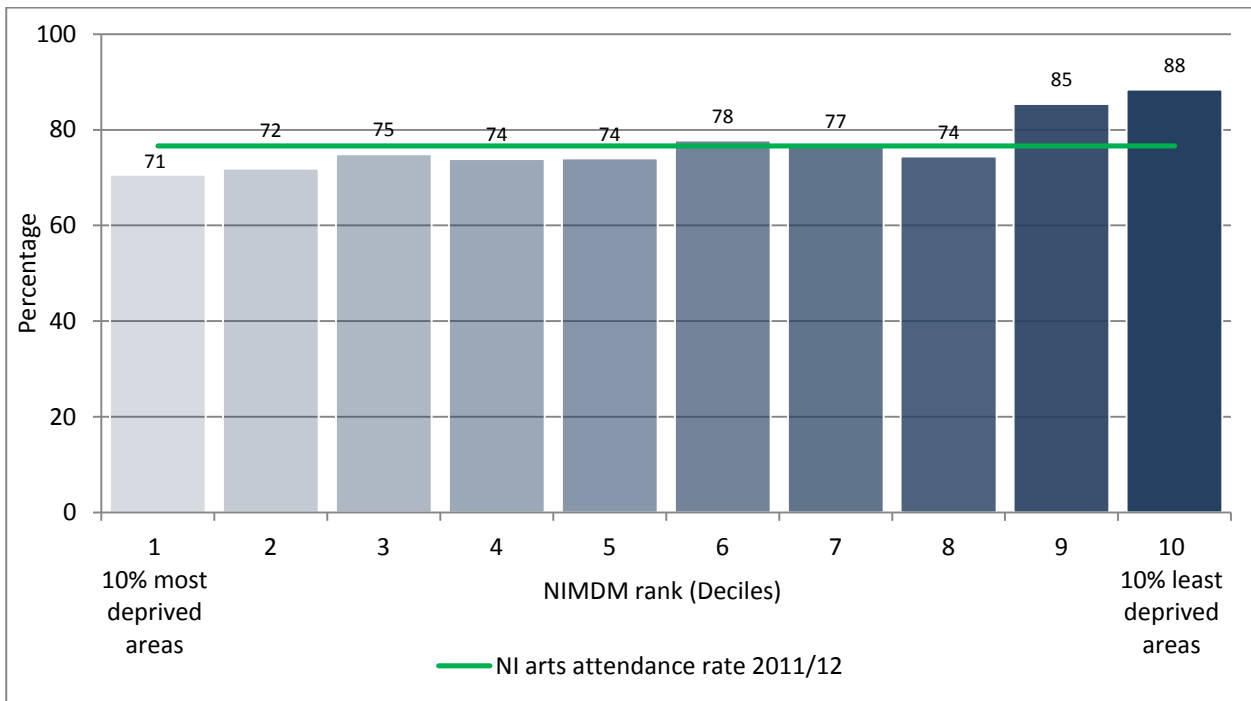
Adult arts attendance rates are also captured through the CHS and were calculated for areas of deprivation in Northern Ireland. The arts attendance rates for respondents to the CHS 2011/12, living in areas of decreasing levels of deprivation are shown in Figure 2.

As with Figure 1, the areas of deprivation are divided into 10 bands (deciles) ranging from those living in the 10% most deprived areas shown in pale blue to those living in the 10% least deprived areas shown in dark blue. The 8 bands in between are coloured with deepening shades of blue respectively. The green line shows the average arts attendance rate for Northern Ireland.

The arts attendance rate for adults in Northern Ireland in 2011/12 was 77%. The 20% most deprived areas were six percentage points less than the Northern Ireland average. Adult arts attendance rates in the 20% most deprived areas combined was lower than the 20% least deprived areas.

In the 20% least deprived areas, the adult arts attendance rate was ten percentage points higher than the Northern Ireland average. Adult arts attendance rates in the 20% least deprived areas were higher than all other areas.

Figure 2: Adult arts attendance rates by deprivation 2011/12



Source: Continuous Household Survey

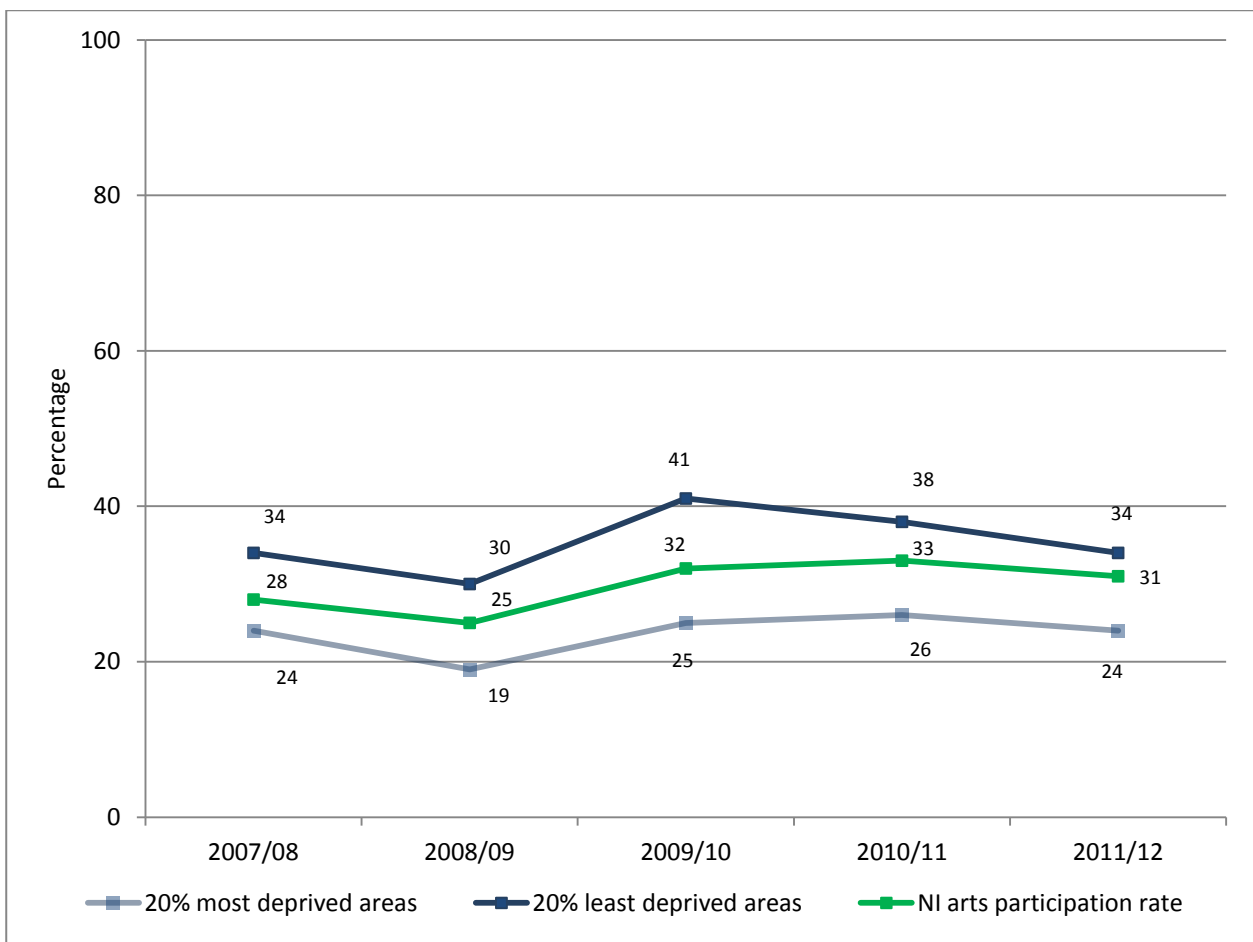
3.1.3. Trends in arts participation by deprivation

The arts participation trend from 2007/08 to 2011/12 is presented in Figure 3 where the 20% most deprived areas are shown in light blue and the 20% least deprived areas are shown in dark blue. The green line shows the average arts participation rate for Northern Ireland.

Arts participation rates in the least deprived areas initially decreased from 34% in 2007/08 to 30% in 2008/09, then increased to 41% in 2009/10. However, overall, there was no difference between 2007/08 (34%) and 2011/12 (34%).

Arts participation rates initially decreased in the most deprived areas from 24% in 2007/08 to 19% in 2008/09. However, there was no difference between 2007/08 and 2011/12.

Figure 3: Trends in adult arts participation rates by deprivation 2007/08 - 2011/12



Source: Continuous Household Survey

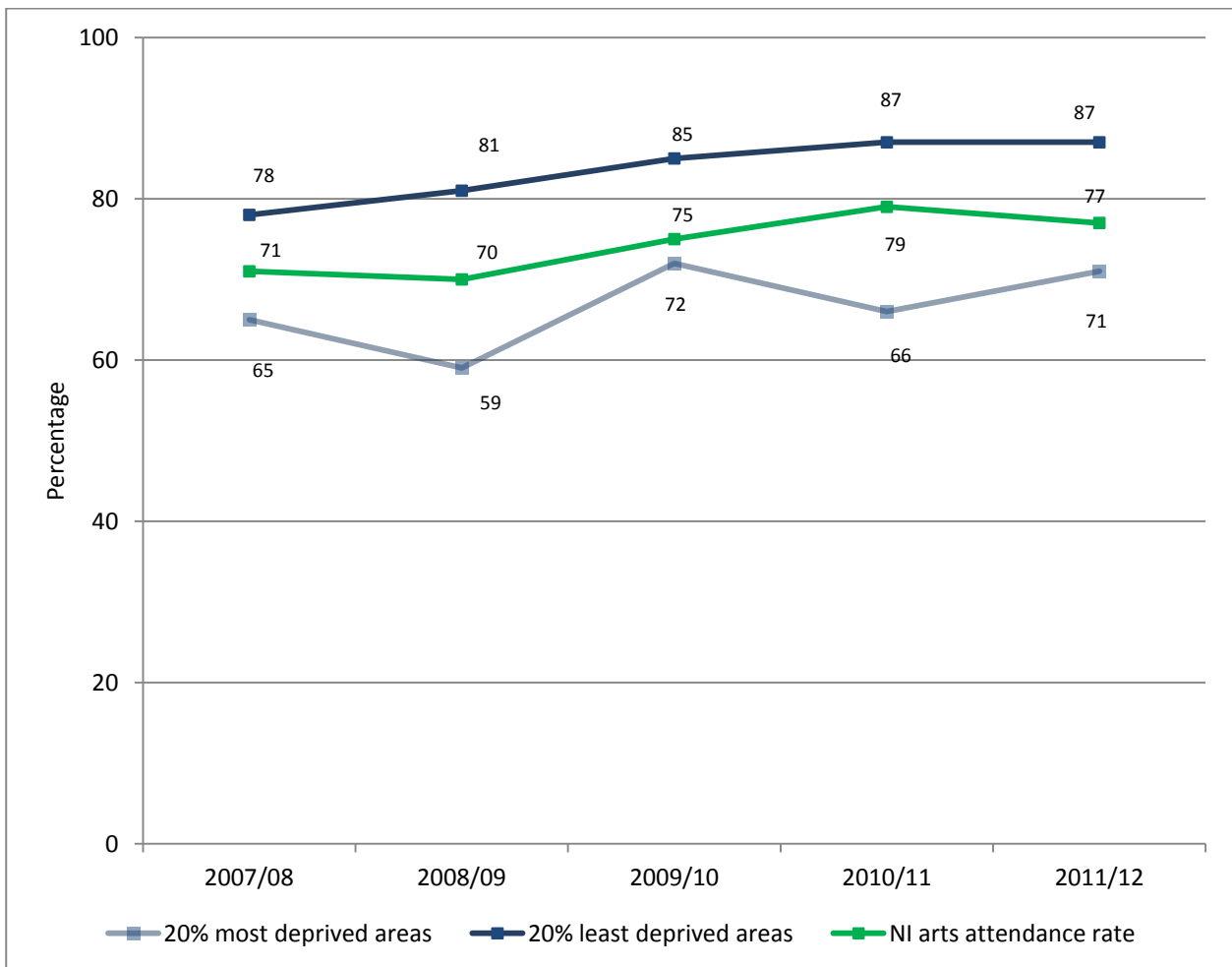
3.1.4. Trends in arts attendance by deprivation

The arts attendance trend from 2007/08 to 2011/12 is presented in Figure 4, where the 20% most deprived areas are shown in light blue and the 20% least deprived areas are shown in dark blue. The green line shows the average arts attendance rate for Northern Ireland.

Arts attendance rates increased in the least deprived areas from 78% in 2007/08 to 87% in 2011/12. Arts attendance rates in the most deprived areas initially decreased from 65% in 2007/08 to 59% in 2008/09 with a participation rate of 71% in 2011/12.

In 2007/08, there was a 13 percentage point difference in arts attendance rates between adults living in the most deprived areas and least deprived areas in Northern Ireland. In 2011/12, this difference increased to a 16 percentage point difference. However, this increase was not statistically significant.

Figure 4: Trends in adult arts attendance rates by deprivation 2007/08 - 2011/12



Source: Continuous Household Survey

3.1.5. Adults and barriers to attending arts events by deprivation

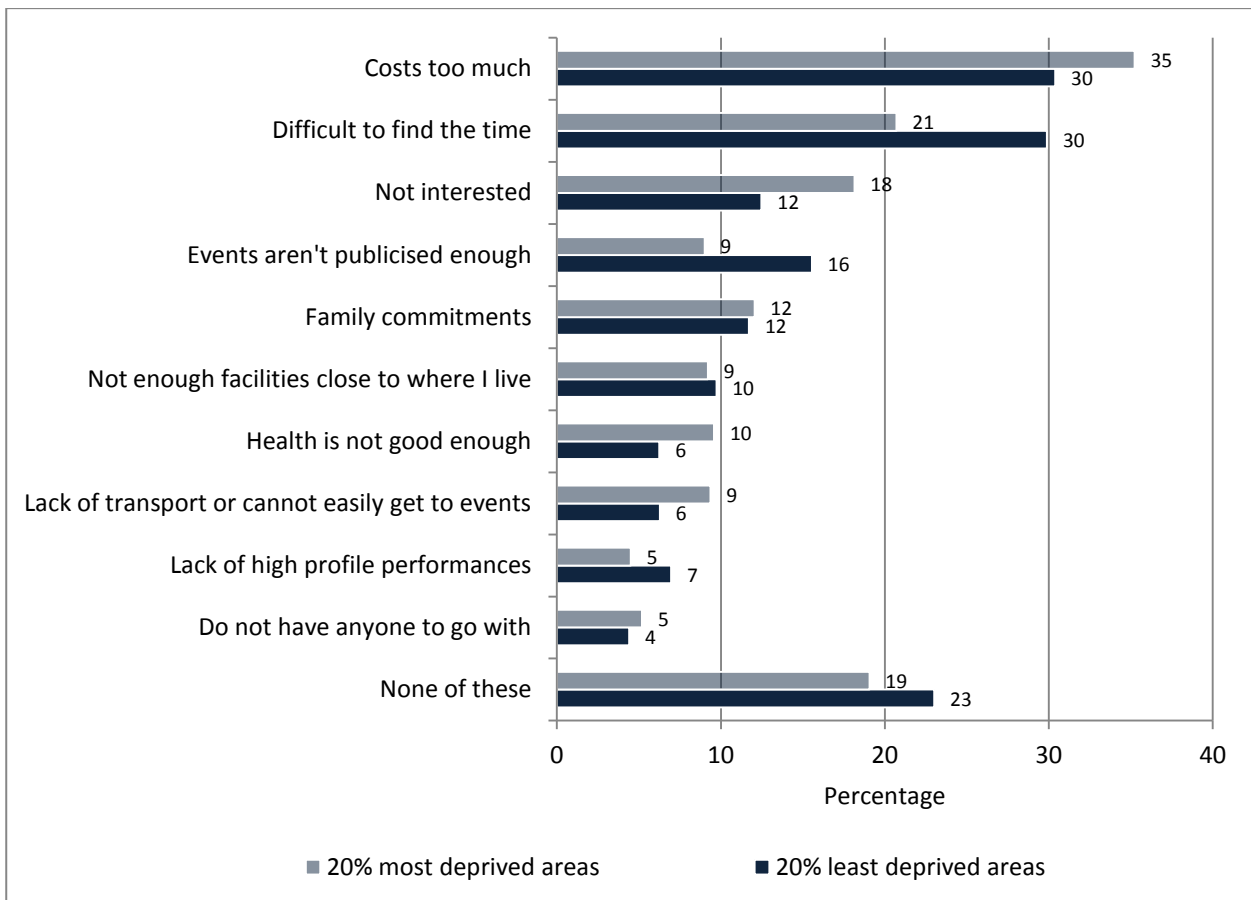
Barriers to attendance at arts events by deprivation are presented in Figure 5. People living in the most deprived areas were more likely than people living in the least deprived areas to say the following reasons put them off attending arts events:

- Not interested;
- Health is not good enough;
- Lack of transport or cannot easily get to events; and
- I would not enjoy it.

People living in the least deprived areas were more likely than people living in the most deprived areas to say the following reasons put them off attending arts events:

- Difficult to find the time;
- Events are not publicised enough; and
- Lack of high profile performances.

Figure 5: Ten main barriers to arts attendance for adults by deprivation 2011/12

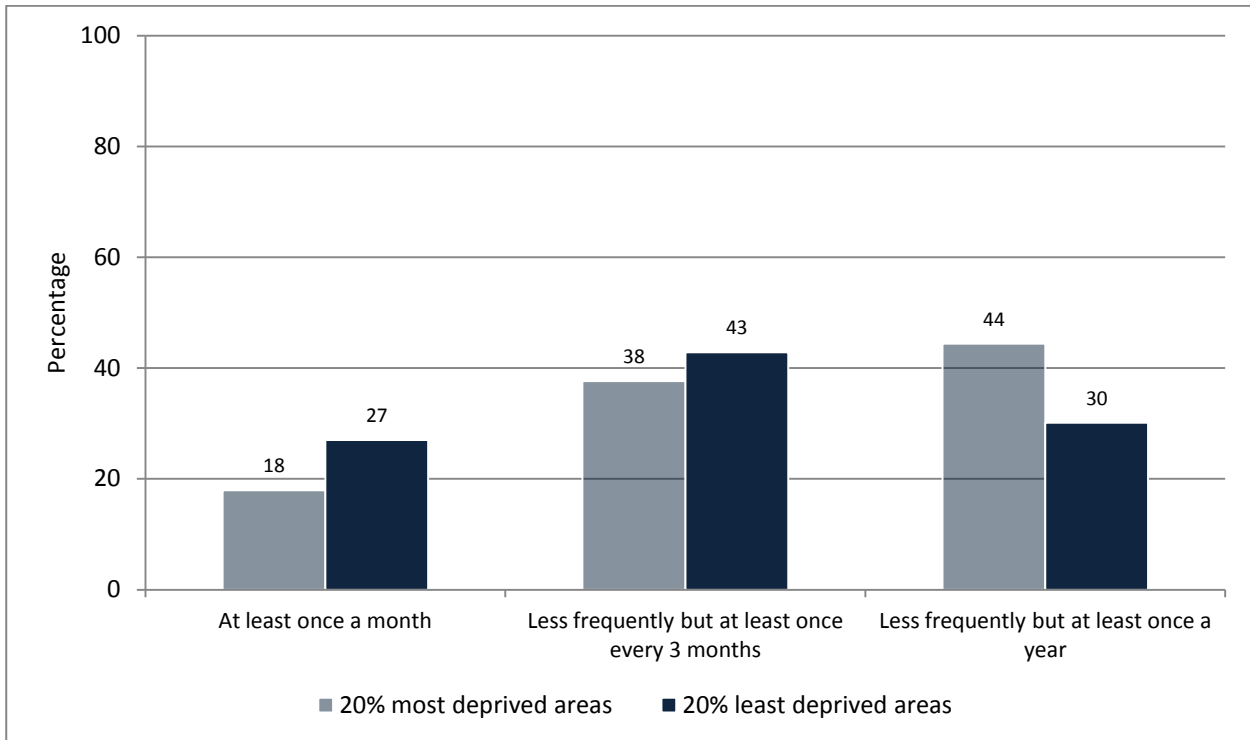


Source: Continuous Household Survey

3.1.6. Frequency and type of arts engagement

Engagement in the arts includes participating in arts activities and/or attending arts events. Figure 6 presents the frequency of engagement in the arts for adults who engage in the arts at least once a year. People in the most deprived areas were more likely than people in the least deprived areas to have engaged in the arts once or twice in the last year. People living in the least deprived areas were more likely to engage in the arts at least once a month than people living in the most deprived areas.

Figure 6: Frequency of adult engagement in the arts by deprivation 2011/12



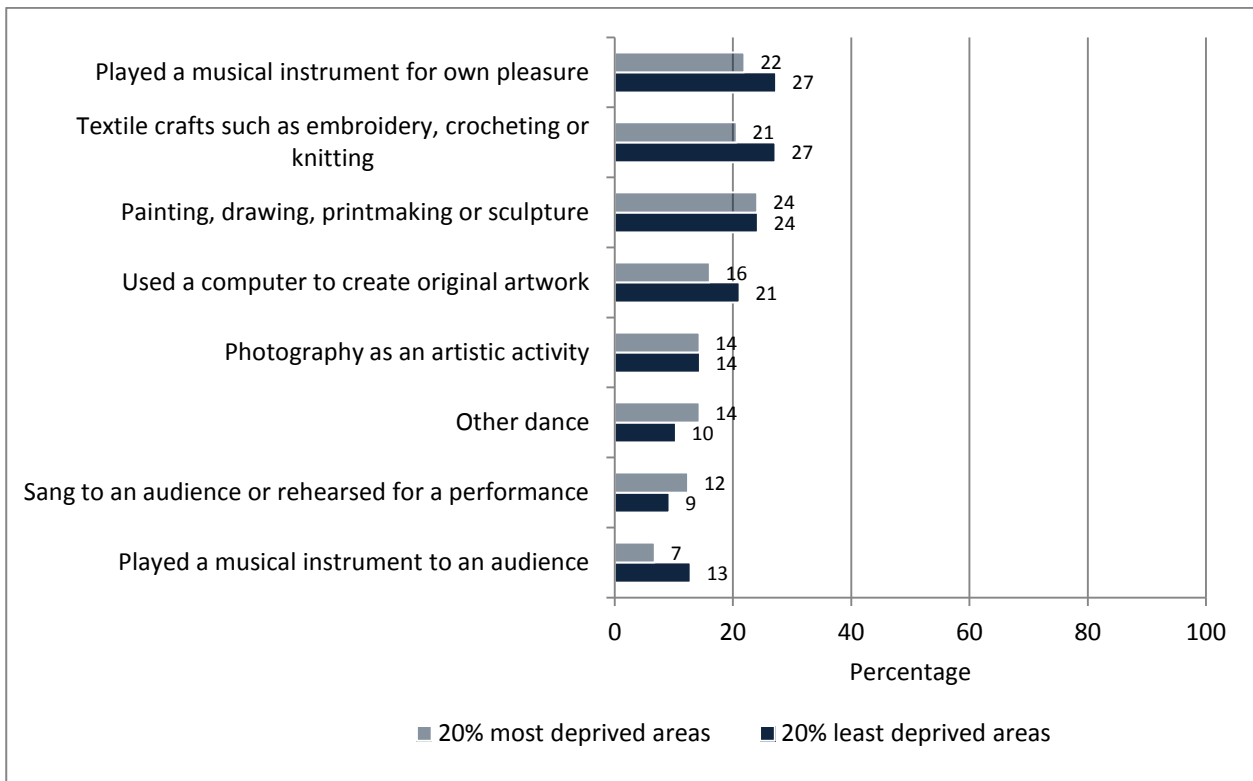
Source: Continuous Household Survey

Based on respondents who engaged in the arts at least once in the last year. Excludes 'Don't know' responses.

Analysis was carried out on the type of arts activities participated in and arts events attended by adults living in the most and least deprived areas. Figure 7 shows that, for those who participated in arts activities during the year, there was no difference in participation rates between those living in the most and least deprived areas across the range of arts activities. The most popular arts activities across all areas were playing a musical instrument for pleasure, textile crafts, painting, drawing, printmaking and sculpture.

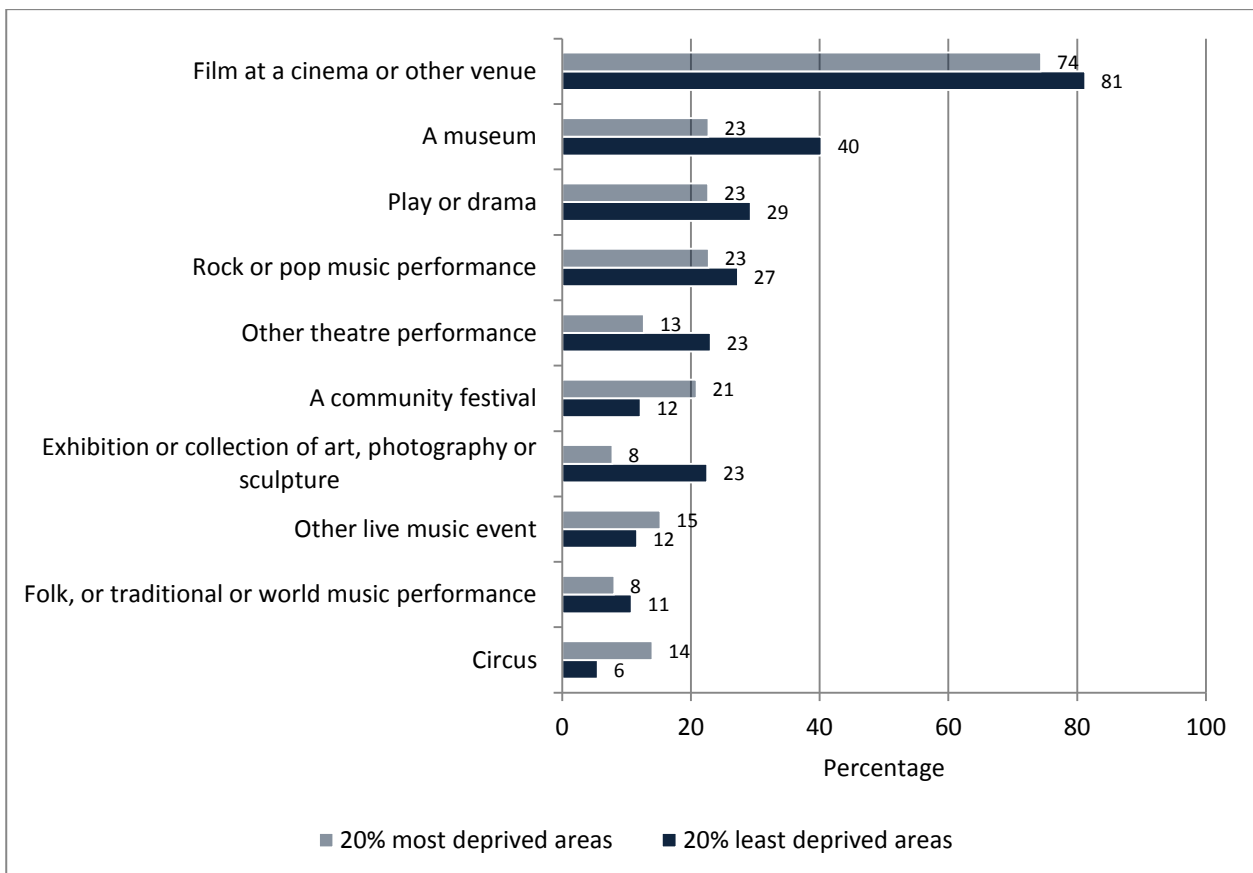
In terms of attendance at arts events, people living in the most deprived areas were more likely than people living in the least deprived areas to attend community festivals, carnivals and the circus. People living in the least deprived areas were more likely than people living in the most deprived areas to attend the cinema, museums, the theatre, exhibitions, classical music, jazz, opera and ballet.

Figure 7: Ten most popular arts activities adults participated in by deprivation 2011/12



Source: Continuous Household Survey
Based on respondents who participated in the arts at least once in the last year

Figure 8: Ten most popular arts events adults attended by deprivation 2011/12



Source: Continuous Household Survey
Based on respondents who attended the arts at least once in the last year

3.2. Adult engagement in the arts and employment

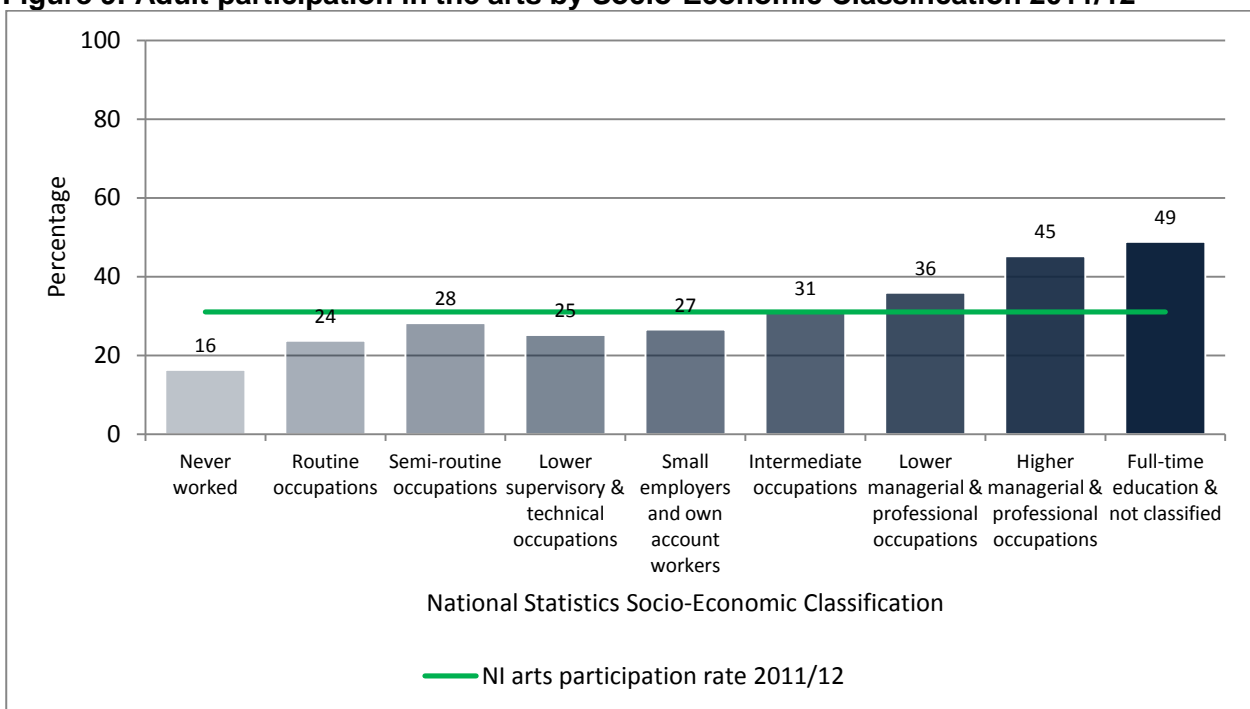
3.2.1. Adult arts participation by socio-economic classification

The National Statistics Socio-economic Classification (NS-SEC) is the primary social classification in the United Kingdom. Figure 9 shows the arts participation rates for the eight categories as well as those in full-time education/not classified. Those who never worked are shown in light blue, while those in full-time education/not classified are shown in dark blue. All the other categories are shown in different shades of blue. The green line shows the average arts participation rate for Northern Ireland.

Adult arts participation rates for people who have never worked was 15 percentage points below the Northern Ireland average. Arts participation rates for people in this classification was lower than all other social classifications.

Adult arts participation rates for people in higher managerial and professional occupations and in full-time education and not classified were both higher than all other classifications.

Figure 9: Adult participation in the arts by Socio-Economic Classification 2011/12



Source: Continuous Household Survey

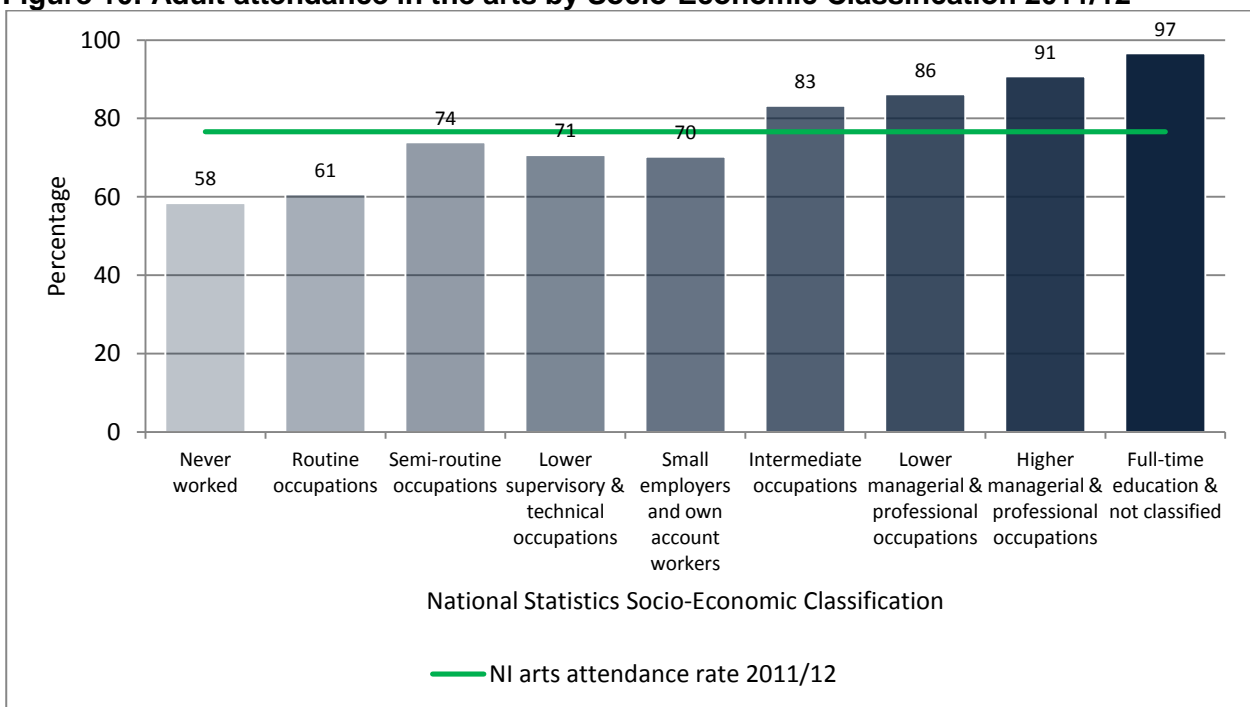
3.2.2. Adult arts attendance by socio-economic classification

Figure 10 shows the arts attendance rates for the eight categories of the NS-SEC along with those in full-time education/not classified. As with Figure 9, those who never worked are shown in light blue, while those in full-time education/not classified are shown in dark blue. All the other categories are shown in different shades of blue. The green line shows the average arts attendance rate for Northern Ireland.

Adult arts attendance rates for people who have never worked and people in routine occupations were 19 percentage points and 16 percentage points below the Northern Ireland average respectively. People in both of these classifications were less likely to attend the arts than people in all other classifications.

Adult arts attendance rates for people in intermediate occupations, lower managerial and professional occupations, in higher managerial and professional occupations and in full-time education and not classified were higher than the other five classifications.

Figure 10: Adult attendance in the arts by Socio-Economic Classification 2011/12



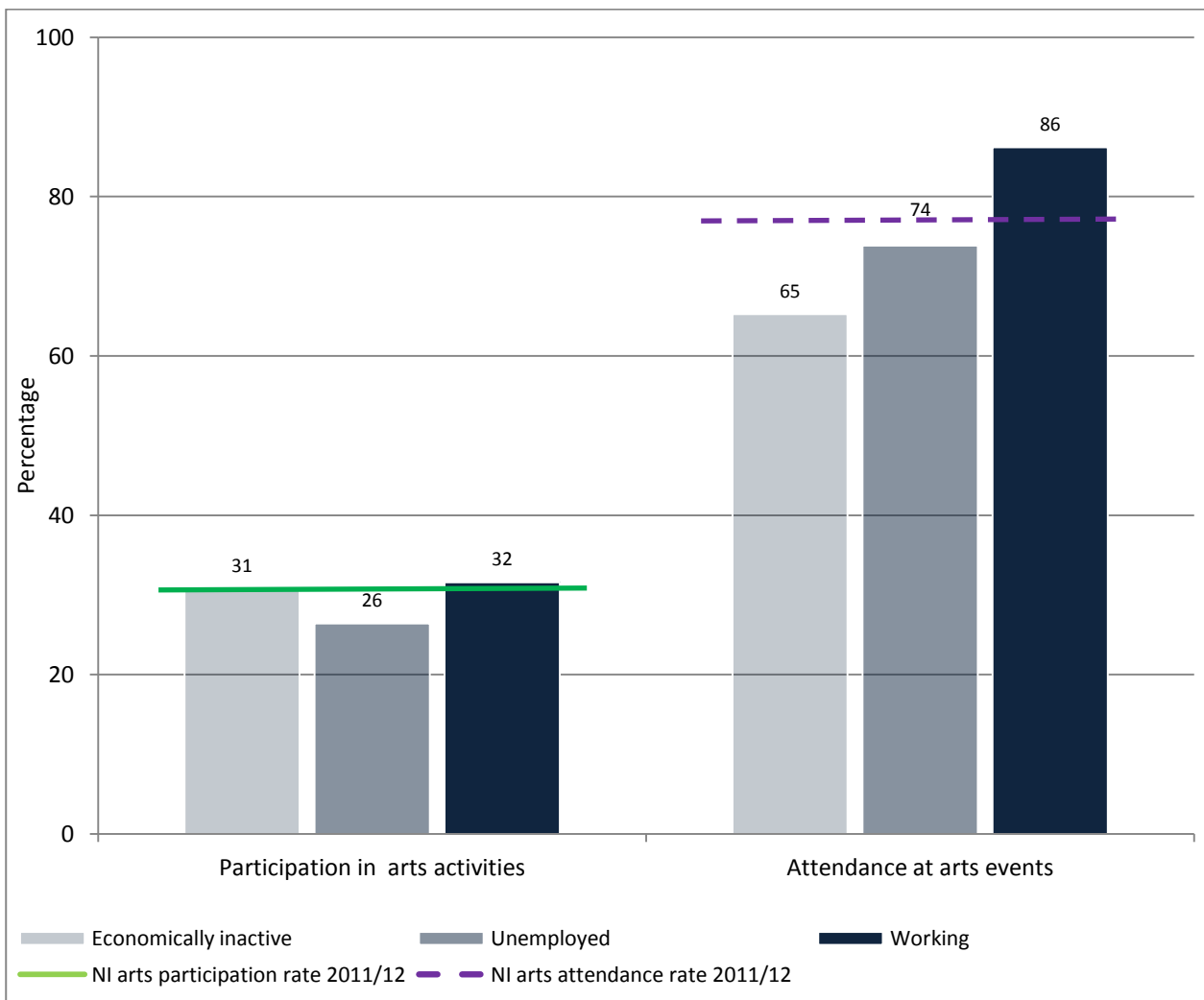
Source: Continuous Household Survey

3.2.3. Adult engagement in the arts by economic activity

Figure 11 shows the arts participation and attendance rates for adults by economic activity. There was no difference across economic activity in relation to arts participation rates.

However, there were differences in arts attendance rates across the three economic activity groups. People who were working were more likely to attend arts events than people who were unemployed and people who were economically inactive. People who were unemployed were more likely to attend the arts than people who were economically inactive.

Figure 11: Adult participation and attendance in the arts by economic activity 2011/12



Source: Continuous Household Survey

1. People aged 16 and over who are not working and are not unemployed are classified as economically inactive.

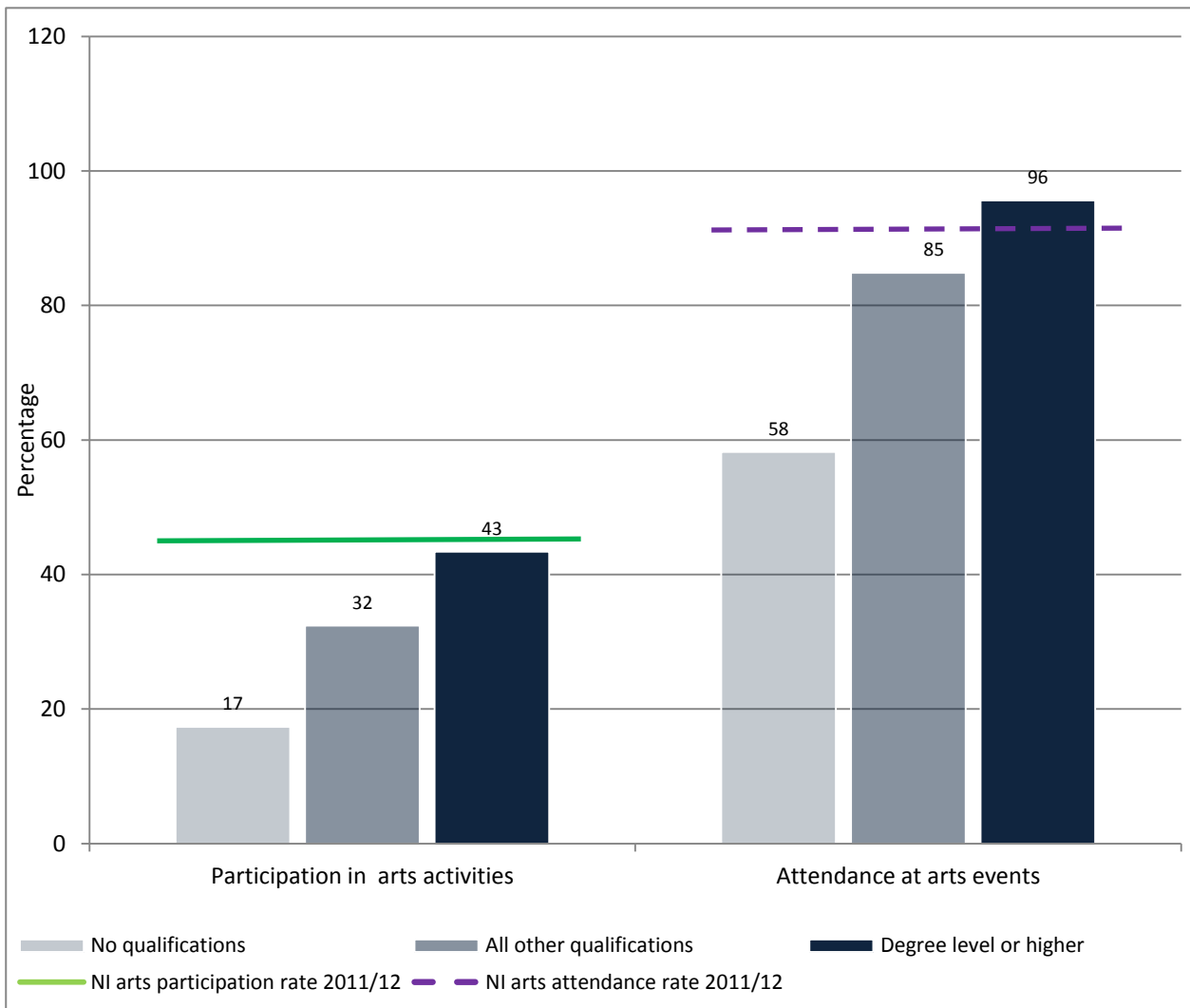
3.3. Adult engagement in the arts and education

3.3.1. Adult engagement in the arts by educational qualifications

Figure 12 shows arts participation and attendance rates for adults by educational qualifications.

People without qualifications were less likely than people with qualifications to engage in the arts. People with a degree or a higher qualification were more likely than people with other qualifications to engage in the arts.

Figure 12: Adult participation and attendance in the arts by educational qualifications 2011/12



Source: Continuous Household Survey

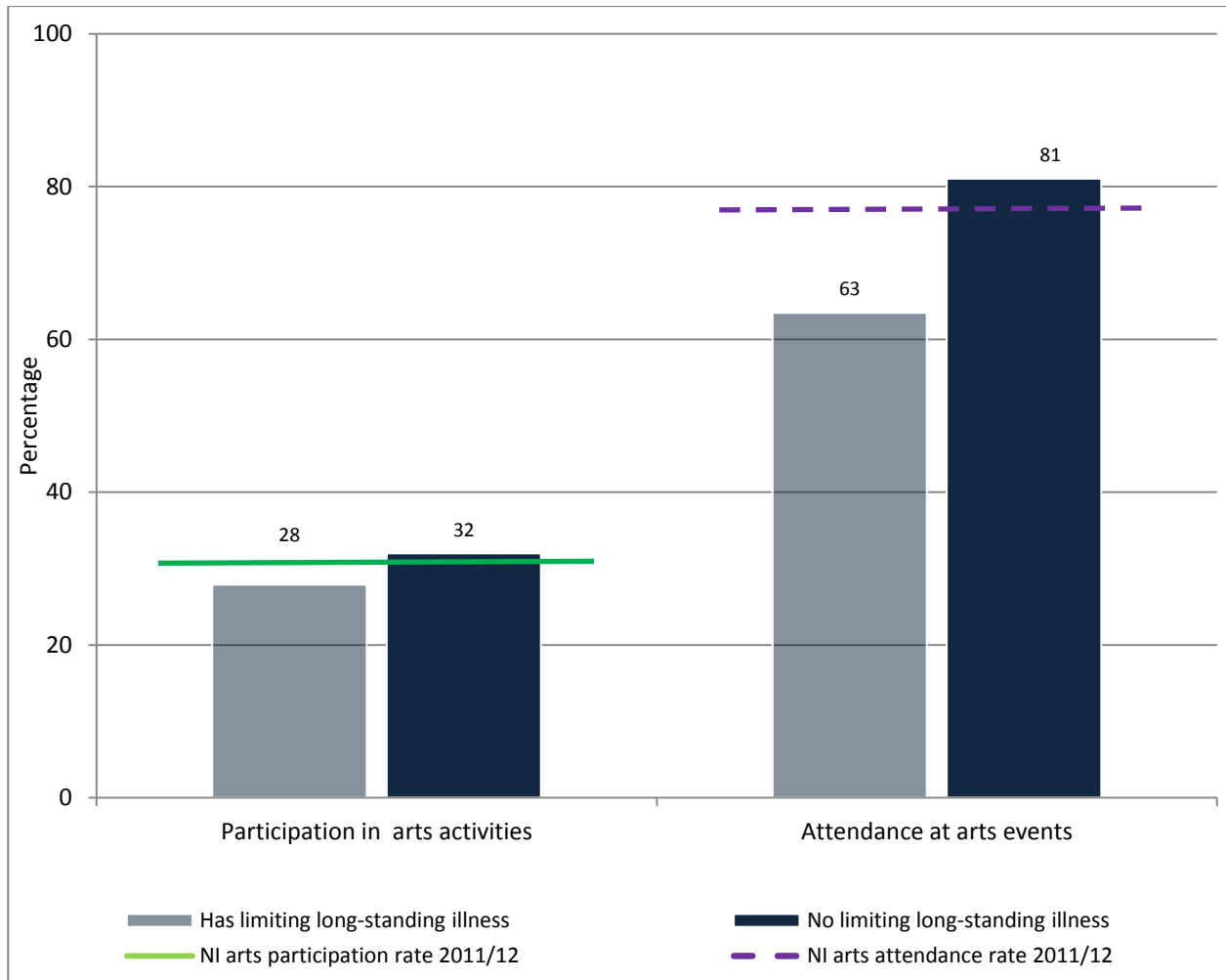
3.4. Adult engagement in the arts and health

3.4.1. Adult engagement in the arts by limiting long-standing illness

Figure 13 shows arts participation and attendance rates for adults by limiting long-standing illness.

Adults with a limiting long-standing illness were less likely than adults without a limiting long-standing illness to engage in the arts.

Figure 13: Adult participation and attendance rates by limiting long-standing illness 2011/12



Source: Continuous Household Survey

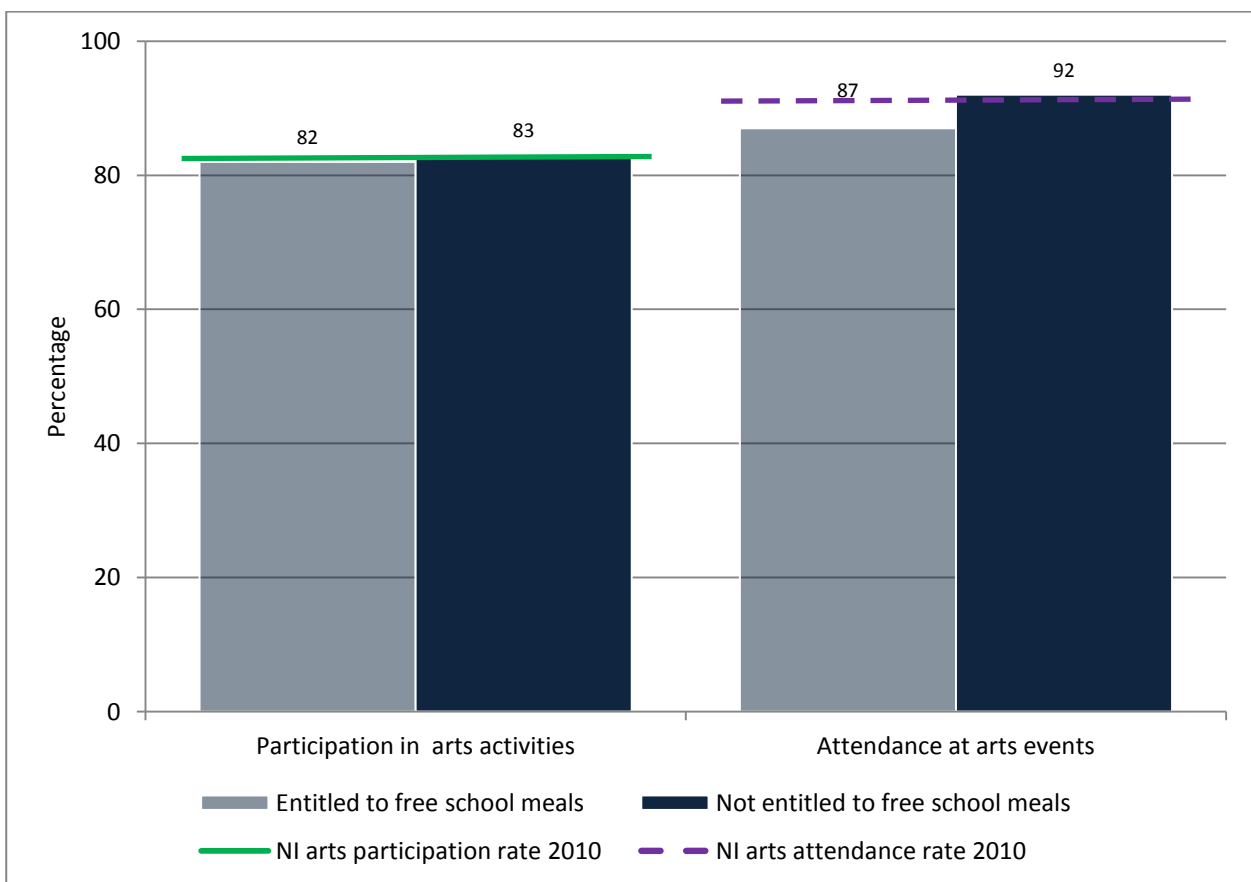
3.5. Young people’s engagement in the arts

3.5.1. Young people’s arts participation and attendance by free school meals

Young people’s arts participation and attendance rates are captured through the Young Persons’ Behaviour and Attitudes Survey (YPBAS). Using YPBAS, entitlement to free school meals can be used as an indicator for deprivation. The arts participation and attendance rates for respondents to YPBAS 2010 who were entitled and not entitled to free school meals are shown in Figure 14.

In 2010, 83% of young people participated in the arts and 91% attended the arts in the last year. The proportion of young people entitled to free school meals are within 5 percentage points of the overall average for both arts participation and attendance.

Figure 14: Arts engagement rates for young people by free school meals 2010



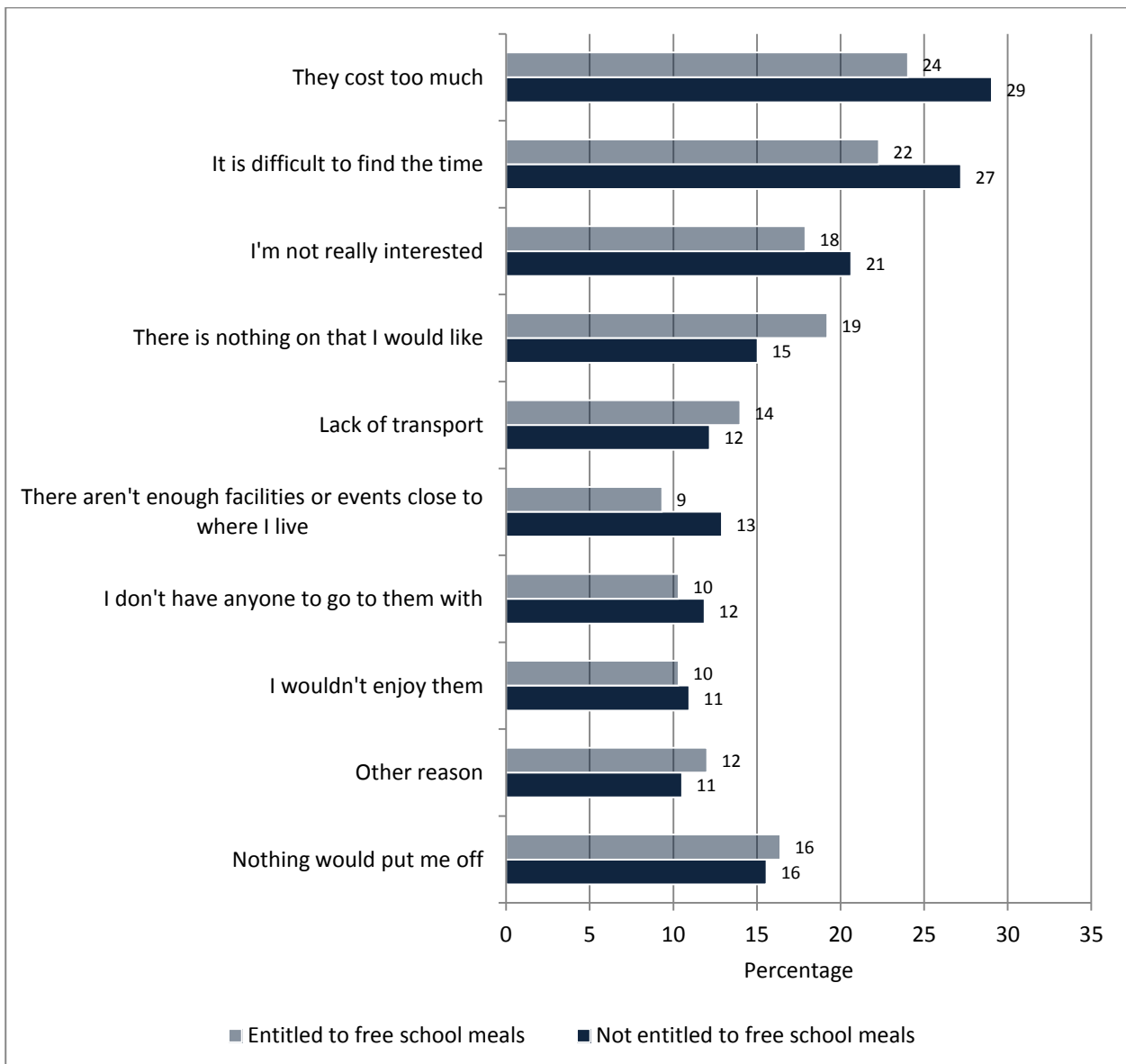
Source: Young Persons’ Behaviour and Attitude Survey

3.5.2. Young people and barriers to engagement in the arts by free school meals

Barriers to engagement in the arts for young people was presented in Figure 15. Both young people entitled and not entitled to free school meals cited the following reasons as the top three factors for not engaging in the arts:

- They cost too much;
- It is difficult to find the time; and
- I'm not really interested.

Figure 15: Barriers to arts attendance for young people by free school meals 2011/12



Source: Young Persons' Behaviour and Attitude Survey

3.6. Comparisons with other regions

Caution needs to be taken when comparing deprivation and arts engagement rates in Northern Ireland with other countries. It is not advised to compare the deprivation measures across Ireland and the UK as data definitions, collection methods and base populations are not the same. Arts engagement rates are also captured in each country using different survey tools, different methodologies and different definitions of arts participation and attendance. The arts participation and attendance trend from 2007/08 to 2011/12 for England and Scotland is presented in Figures 16, 17 and 18. The figures should be used to highlight the trend in each country and should not be compared across countries.

Ireland

The Public and the Arts 2006 was commissioned by the Arts Council/An Chomhairle Ealaíon to provide up-to-date information on the behaviour and attitudes of Irish people towards the arts.

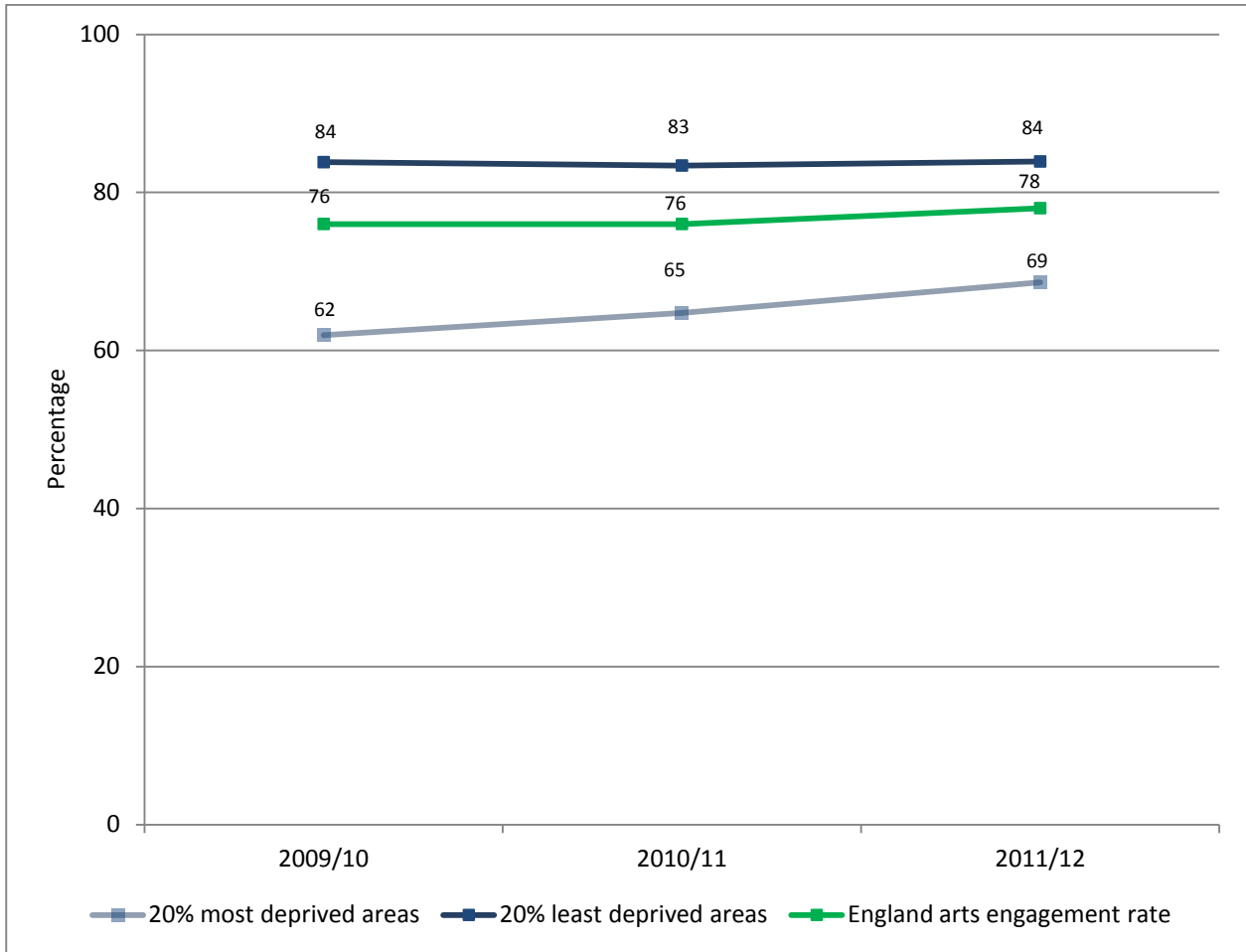
The Arts Council (2006) found that attendance at any arts event for the middle classes may have reached a plateau, with only a 1% increase between 1994 and 2006. However, for people in the skilled working class and semi-skilled and unskilled working class categories, they found increased attendance between 1994 and 2006. They state that while the gap had narrowed in terms of attendance at 'at least one event', there were still strong class variations at some kinds of events, e.g. going to see a play, going to an art exhibition or attending a classical music concert or recital (The Arts Council, 2006).

The Arts Council (2006) also found different levels of engagement with arts activities for those on lower incomes and for those on higher incomes.

England

In 2009/10, there was a 22 percentage point difference in arts engagement rates between adults living in the most deprived areas and least deprived areas in England. In 2011/12, this difference decreased to a 15 percentage point difference.

Figure 16: Arts engagement rates¹ for adults by deprivation in England 2009/10 - 2011/12



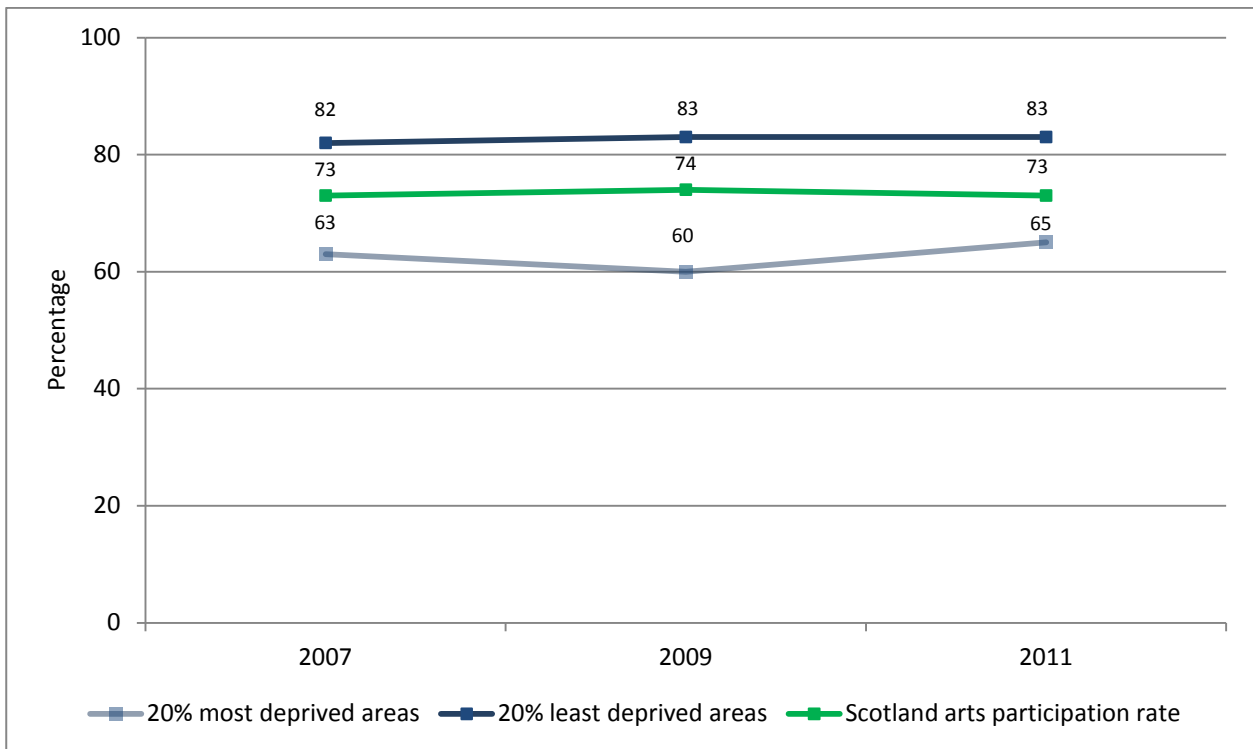
Source: Taking Part

Scotland

In Scotland in 2011, there was an 18 percentage point difference in arts participation between the most and least deprived areas of Scotland. This is similar to the difference in 2007.

¹ Arts engagement rates in England include arts participation and arts attendance.

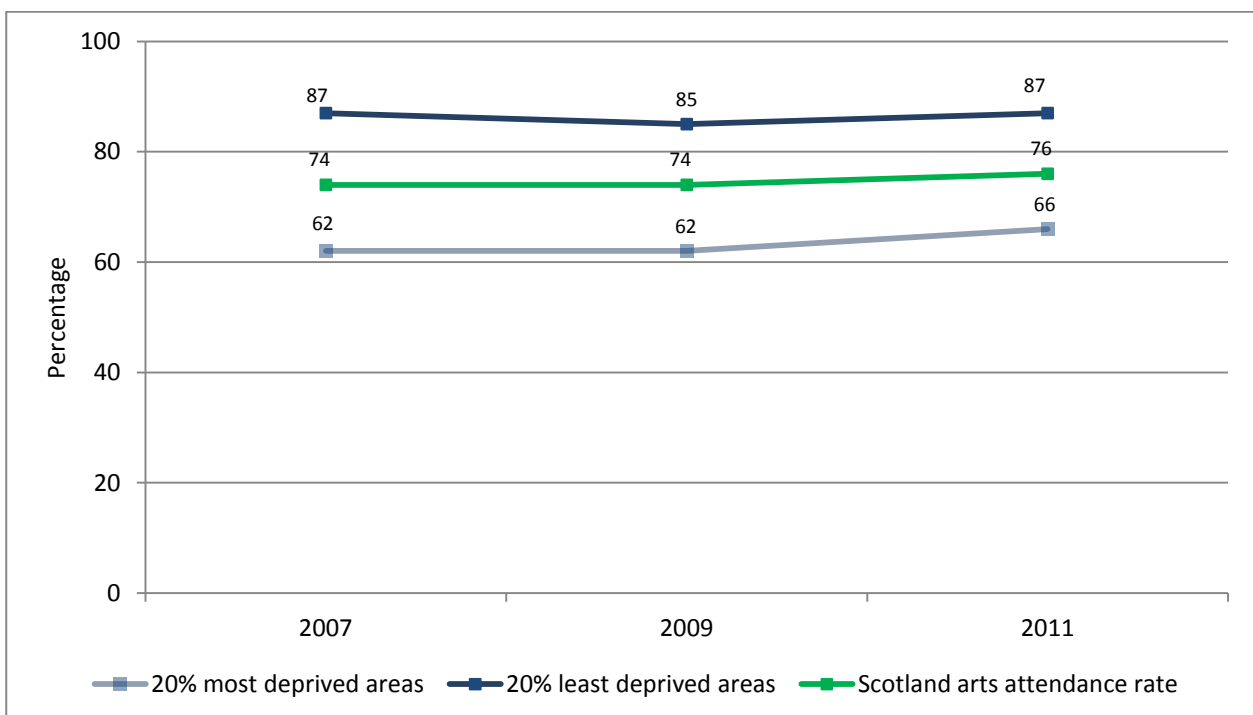
Figure 17: Arts participation rates for adults by deprivation in Scotland 2009/10 - 2011/12



Source: Scottish Household Survey

In 2007, there was a 24 percentage point difference in arts attendance rates between adults living in the most deprived areas and least deprived areas in Scotland. In 2011, this difference decreased to 21 percentage points.

Figure 18: Arts attendance rates for adults by deprivation in Scotland 2009/10 - 2011/12



Source: Scottish Household Survey

Wales

In 2009, Arts Council of Wales commissioned a major survey of the Welsh adult population entitled Arts in Wales 2010. Analysis was carried out looking at engagement rates in the arts for people residing in Communities First areas. Communities First is a community focused programme that supports the Welsh Government's Tackling Poverty agenda (Arts Council Wales, 2010).

The survey found that 88% of Communities First area residents attended and/or participated in arts activity at least once a year, a similar proportion to respondents who did not live in Communities First areas (89%). Since 2005, levels of arts attendance and participation amongst those living in Communities First areas have increased more than amongst those not living in Communities First areas (Arts Council Wales, 2010).

The arts events/performances most likely to have been attended by Communities First respondents included cinema (62%), live music (50%), carnivals/street art (37%), art & craft galleries (35%) and plays (31%). Communities First residents were slightly less likely than other respondents to visit arts galleries. The most frequently provided reasons for attending events were similar to those given by people living in other areas with enjoyment/entertainment and a social event or night out mentioned the most often (Arts Council Wales, 2010).

The arts activities most likely to have been undertaken by Communities First respondents included visual arts (18%), music (14%) and dance (13%); similar proportions to other respondents. Residents of Communities First areas stated similar reasons for participating to those provided in other areas (Arts Council Wales, 2010).

The most frequently mentioned barriers amongst Communities First residents were difficulty finding the time, cost and family commitments/childcare. The range of reasons for not attending or participating provided by Communities First residents were similar to those given by residents of other areas (Arts Council Wales, 2010).

In terms of the overall combined measure of attendance and participation once a year or more, lower levels were recorded amongst disabled people or people with a long-term illness (76% compared to 92% of the remainder of the adult population), members of the DE socio-economic groups (80% compared to 93%) and people with no educational qualifications (77% compared to 94%) (Arts Council Wales, 2010).

4. Conclusions

The analysis shows that there is a link between engagement in the arts and poverty in Northern Ireland. Using a number of indicators of poverty such as deprivation, social and economic status, economic activity, education and health, the analysis showed that people living in the most deprived areas, people who have never worked or were in low paid work, people with no qualifications and people with poor health were less likely to engage in the arts.

Research and statistics from other countries provides a similar trend. However, in Northern Ireland, there has been little or no change in the gap between people living in the most and least deprived areas. It is interesting to note that England, Scotland and Wales have seen the gap narrowing between people living in deprived areas or in the case of Wales, Community First areas and other areas. The Arts Council (2006) in Ireland also state that those in skilled working class, semi skilled and unskilled working class classifications had increased engagement levels in the arts. However, the Irish survey took place prior to the recession and it would be interesting to see if this was still applicable now.

The main analysis in the report centred on areas of deprivation. The picture emerging was that people living in the 20% most deprived areas were less likely to engage in the arts, suggesting that these areas should be targeted in initiatives to increase engagement in the arts when tackling poverty and social exclusion. However, the analysis also showed that it is important to target people who have never worked, people in low paid jobs and people with no qualifications. Research carried out in Ireland also demonstrated the link between low income and education and levels of engagement in the arts for adults. The Arts Council (2006) study found that income, educational attainment and occupational class had an impact on access to and engagement with the arts, and with certain art forms and practices especially. They concluded that engagement in the arts '*continued to be determined in large measure by social circumstance*' (The Arts Council, 2006).

When looking at the barriers to engaging in the arts, it was interesting to note that people living in the most deprived areas were more likely than people living in the least deprived areas to say health related reasons prevented them from engaging in the arts ('Health is not good enough'). The analysis also showed that people with limiting long-standing illnesses are less likely to engage in the arts. There are strong links between health and poverty. Health outcomes are generally worse in the most deprived areas in Northern Ireland when compared with those in Northern Ireland generally and large differences (or health inequality gaps) continue to exist for a number of different health measures (DHSSPS, 2012). The analysis on health and the arts in this report demonstrates that the relationship between poverty and health may also affect engaging in the arts.

It is reassuring to note that for those who participate in the arts, there was no difference in terms of types of activities between those living in the most and least deprived areas. For those who attend the arts, people living in the least deprived areas were more likely to attend arts events associated with a cost such as the cinema, museums, the theatre, exhibitions, classical music, jazz, opera and ballet. People living in the most deprived areas were more likely to attend community festivals and carnivals. People living in the least deprived areas were also more likely to engage more often than people living in the most deprived areas. Similar findings were also found in Ireland by the Arts Council in 2006 which states:

'Reference has already been made to the predominance of middle class people as theatre-goers and the same is true of attendance at art exhibitions or at classical music concerts and recitals.

This long-standing cultural reality remains a challenge to arts policy-makers, funders and practitioners who doubtless believe that the arts are inter alia important and distinctive forms of human knowledge and that their practice and enjoyment offer access to a repository of fundamental human experience. That this repository continues to be unlocked by a minority, and largely by those whose social circumstances permit, means that the arts, as practiced in Ireland, are often a mark of social exclusiveness rather than an instrument of social inclusion.'

It was interesting to note that there was little difference between young people who were entitled and not entitled to free school meals, both in terms of their engagement in the arts and in relation to barriers to the arts.

DCAL and the arts

DCAL promotes the arts by enhancing the quality of arts infrastructure, increasing participation in and improving access to the arts. A number of issues from this research have been considered below in relation to DCAL.

1. Arts initiatives aimed at tackling poverty and social exclusion should target people living in the 20% most deprived areas, people who have never worked, people on low income and people with no qualifications.
2. The research has shown that health was a key issue in relation to engagement in the arts and poverty for adults.
3. It is essential to be aware of types of arts events that are currently attended by particular groups to ensure that initiatives are targeted appropriately. It is important when tackling

poverty and social exclusion to make stereotypical, inaccessible arts events more accessible, regardless of background or perceived social class.

4. While the findings do not show a difference between young people entitled and not entitled to free school meals, it is important that there is a focus on children and young people in the arts.
5. DCAL also targets increased arts engagement for older people and people with disabilities. While this research has focused on people living in poverty, DCAL regularly publishes statistics on these groups. DCAL (2013a) showed that older people and people with disabilities were also less likely to engage in the arts. It is important to consider these statistics in conjunction with this research when tackling poverty and social exclusion.

DCAL is currently at the initial stages of scoping the development of an Arts and Culture Strategy (DCAL, 2013b). These issues will be considered as the strategy is developed as to how the arts can tackle issues around poverty and social exclusion.

Appendix 1: Technical notes

Continuous Household Survey (CHS)

The CHS is a Northern Ireland wide household survey administered by the Central Survey Unit of the Northern Ireland Statistics and Research Agency (NISRA). The CHS is one of the largest continuous surveys carried out in Northern Ireland. It is based on a sample of the general population resident in private households and has been running since 1983. The survey is designed to provide a regular source of information on a wide range of social and economic issues relevant to Northern Ireland. DCAL places questions related to culture, arts and leisure in the CHS on an annual basis in order to provide data to help inform policy making. Further details of the methodology and copies of the questionnaires can be found [here](#).

Young Persons' Behaviour and Attitude Survey (YPBAS)

The YPBAS is a school-based survey conducted in Northern Ireland among 11-16 year-olds. The research covers a range of topics, relevant to the lives of young people. DCAL places questions related to culture, arts and leisure in the YPBAS in order to provide data to help inform policy making. Further details of the methodology and copies of the questionnaires can be found [here](#).

Comparisons with other countries

Ireland: *The Public and the Arts 2006* was commissioned by the Arts Council/An Chomhairle Ealaíon to provide up-to-date information on the behaviour and attitudes of Irish people in relation to the arts. The study is the third such study undertaken in Ireland. The centrepiece of the research process was a survey of 1,210 people which was undertaken at 100 points around Ireland between late June and early August 2006. The sample was structured to obtain the views of a representative sample of the Irish population. Further details of the survey can be found [here](#).

England: The Taking Part Survey is commissioned by the Department for Culture, Media and Sport (DCMS) in partnership with a number of their arm's length bodies which include Arts Council England, English Heritage, and Sport England. Taking Part is a continuous face-to-face survey with adults aged 16 and over living in private households in England. Interviews with children aged 11-15 years are also carried out directly and for children aged 5-10 years, an interview is conducted with the adult respondent. The survey provides a wide range of data about engagement and non-engagement in culture, leisure and sport as well as more diverse measures that support a range of Government objectives. Further details of the survey can be found [here](#).

Scotland: Questions on culture and sport are contained in the Scottish Household Survey (SHS). SHS is a continuous, large-scale social survey of the composition and characteristics of Scottish households, the attitudes and behaviour of adults, and to a lesser extent, of children within these households. It was first commissioned by the Scottish Executive (now the Scottish Government) in

1998 and has been collecting data and reporting since February 1999. In 2012, under a new contract, the Scottish Household Survey was substantially redesigned and merged with the Scottish House Condition Survey. Further details of the survey can be found [here](#).

Wales: The Arts Council of Wales commissioned a large scale population survey to measure arts attendance and participation and to gauge attitudes towards the arts in 2005 and 2009/10. The main objectives of the survey were to measure:

- Public attitudes towards and engagement with the arts (attendance and participation);
- Perceptions of the Arts Council of Wales;
- Attitudes towards the funding of the arts in Wales;
- Motivations and barriers to arts attendance and participation.

Further details of the survey can be found [here](#).

Multiple Deprivation Measures

It is not advised to compare the deprivation measures across the UK as data definitions, collection methods and base populations are not the same across Northern Ireland, England, Scotland and Wales. Also, the UK regions have produced their measures in different years. For further details please refer to [Indices of Deprivation across the UK](#).

Northern Ireland: The Northern Ireland Multiple Deprivation Measure (NIMDM) is the official measure of area based multiple deprivation in Northern Ireland. This measure is a weighted combination of seven domains of deprivation. Rank 1 indicates the most deprived super output area (SOA), while rank 890 denotes the least deprived SOA. Further information can be found [here](#).

England: The English Indices of Deprivation measures relative levels of deprivation in small areas of England called Lower layer Super Output Areas (LSOAs). Further information can be found [here](#).

Scotland: The Scottish Index of Multiple Deprivation identifies small area concentrations of multiple deprivation across all of Scotland in a consistent way. Further information can be found [here](#).

Wales: The Welsh Index of Multiple Deprivation (WIMD) is the official measure of small area deprivation in Wales. Further information can be found [here](#).

National Statistics Socio-economic Classification (NS-SEC)

The National Statistics Socio-economic Classification is the primary social classification in the United Kingdom. The classification replaced two previous social classifications: Socio-economic

Groups and Social Class based on Occupation. The version intended for most users and used here has eight categories:

1. Higher managerial and professional occupations
2. Lower managerial and professional occupations
3. Intermediate occupations (clerical, sales, service)
4. Small employers and own account workers
5. Lower supervisory and technical occupations
6. Semi-routine occupations
7. Routine occupations
8. Never worked and long-term unemployed

Free School Meals

The Department of Education currently provides an entitlement for free meals for school children from households with a low income. Children's entitlement to free school meals is widely used as an indicator for family income in research across Northern Ireland to indicate levels of deprivation among school pupils.

Other notes

Any statements in this report regarding differences between groups such as males and females, different age groups, religion, etc., are statistically significant at the 95% confidence level. This means that we can be 95% confident that the differences between groups are actual differences and have not just arisen by chance. Both the base numbers and the sizes of the percentages have an effect on statistical significance. Therefore on occasion, a difference between two groups may be statistically significant while the same difference in percentage points between two other groups may not be statistically significant. The reason for this is because the larger the base numbers or the closer the percentages are to 0 or 100, the smaller the standard errors. This leads to increased precision of the estimates which increases the likelihood that the difference between the proportions is actually significant and did not just arise by chance. The following should be noted when interpreting figures and tables:

- Percentages less than 0.5% are denoted by '0' and where there are no responses, they are denoted by '-'.
- Percentages may not add to 100% due to rounding.
- Percentages may not add to 100% for questions where multiple responses are allowed.
- The base number of responses to each question, which is shown in each table, may vary due to some respondents not answering certain questions.

Appendix 2: Tables

Table 1: Adult arts participation rates by deprivation 2011/12

Area based deprivation	Percentage	Base
All	31	3,689
Areas ranked from most to least deprived		
1 - 10% most deprived areas	23	331
2	24	378
3	30	342
4	34	415
5	26	377
6	34	407
7	36	372
8	34	368
9	36	351
10 - 10% least deprived areas	32	348

Source: Continuous Household Survey

Table 2: Adult arts attendance rates by deprivation 2011/12

Area based deprivation	Percentage	Base
All	77	3,688
Areas ranked from most to least deprived		
1 - 10% most deprived areas	71	331
2	72	378
3	75	342
4	74	415
5	74	377
6	78	407
7	77	372
8	74	368
9	85	350
10 - 10% least deprived areas	88	348

Source: Continuous Household Survey

Table 3: Trends in adult arts participation rates by deprivation 2007/08 - 2011/12

Area based deprivation	Percentage				
	2007/08	2008/09	2009/10	2010/11	2011/12
All	28	25	32	33	31
20% most deprived areas					
20% most deprived areas	24	19	25	26	24
20% least deprived areas					
20% least deprived areas	34	30	41	38	34

Source: Continuous Household Survey

Table 4: Trends in adult arts attendance rates by deprivation 2007/08 - 2011/12

Area based deprivation	Percentage				
	2007/08	2008/09	2009/10	2010/11	2011/12
All	71	70	75	79	77
20% most deprived areas	65	59	72	66	71
20% least deprived areas	78	81	85	87	87

Source: Continuous Household Survey

Table 5: Barriers to arts attendance for adults by deprivation 2011/12

Barriers to attendance at arts events	Percentage		
	All	20% most deprived areas	20% least deprived areas
Costs too much	30	35	30
Difficult to find the time	26	21	30
Not interested	15	18	12
Events aren't publicised enough	11	9	16
Family commitments	12	12	12
Not enough facilities close to where I live	10	9	10
Health is not good enough	8	10	6
Lack of transport or cannot easily get to events	7	9	6
Lack of high profile performances	5	5	7
Do not have anyone to go with	5	5	4
I would not enjoy it	5	5	3
Access in and around venue is poor	3	3	4
Performance and events are poor	3	2	3
Venues are of poor quality	2	2	2
Venues are in unsafe places	1	2	1
I might feel uncomfortable or out of place	2	2	1
Other	1	1	1
None of these	22	19	23
Base	3,688	709	699

Source: Continuous Household Survey

Percentages do not sum to 100 due to multiple responses.

Table 6: Frequency of adult engagement in the arts by deprivation 2011/12

Frequency of engagement	Percentage		
	All	20% most deprived areas	20% least deprived areas
At least once a month	23	18	27
Less frequently but at least once every 3 months	38	38	43
Less frequently but at least once a year	39	44	30
Base	2,497	443	522

Source: Continuous Household Survey

Based on respondents who engaged in the arts at least once in the last year. Excludes 'Don't know' responses.

Table 7: Arts activities adults participated in by deprivation 2011/12

Type of arts activity	Percentage		
	All	20% most deprived areas	20% least deprived areas
Played a musical instrument for own pleasure	28	22	27
Textile crafts such as embroidery, crocheting or knitting	24	21	27
Painting, drawing, printmaking or sculpture	20	24	24
Used a computer to create original artwork	18	16	21
Other dance	14	14	10
Photography as an artistic activity	14	14	14
Played a musical instrument to an audience	12	7	13
Sang to an audience or rehearsed for a performance	10	12	9
Other crafts such as calligraphy, pottery or jewellery making	9	8	11
Wood crafts such as wood turning, carving or furniture making	8	5	10
Made films or videos as an artistic activity	6	8	9
Rehearsed or performed in play/drama	6	5	9
Written any poetry	5	8	7
Written any stories or plays	5	7	5
Written music	5	3	6
Ballet	0	0	0
Rehearsed or performed in opera/opera	0	-	0
Base	1,118	159	229

Source: Continuous Household Survey

Based on respondents who participated in the arts at least once in the last year.

Percentages less than 0.5% are represented by '0', while no responses are represented by '-'.

Table 8: Arts events adults attended by deprivation 2011/12

Type of arts event	Percentage		
	All	20% most deprived areas	20% least deprived areas
Film at a cinema or other venue	75	74	81
A museum	28	23	40
Play or drama	27	23	29
Rock or pop music performance	25	23	27
A community festival	19	21	12
Other theatre performance	18	13	23
Other live music event	16	15	12
Exhibition or collection of art, photography or sculpture	14	8	23
Folk, or traditional or world music performance	10	8	11
Craft exhibition	10	5	13
Circus	8	14	6
An arts festival	7	5	8
Carnival	6	8	4
An Irish dance performance	6	4	5
Event connected with books or writing	5	3	6
Classical music performance	5	2	8
Jazz performance	4	2	5
Other dance event	4	5	3
Opera/operetta	3	1	4
Ballet	1	-	3
Base	2,764	489	596

Source: Continuous Household Survey

Based on respondents who attended the arts at least once in the last year.

Table 9: Adult participation and attendance in the arts by Socio-Economic Classification 2011/12

Socio-Economic Classification	Percentage		
	Participation in arts activities	Attendance in arts events	Base
All	31	77	3,689
Higher managerial & professional occupations	45	91	268
Lower managerial & professional occupations	36	86	750
Intermediate occupations	31	83	476
Small employers and own account workers	27	70	333
Lower supervisory & technical occupations	25	71	212
Semi-routine occupations	28	74	684
Routine occupations	24	61	621
Never worked	16	58	193
Full-time education & not classified	49	97	152

Source: Continuous Household Survey

Table 10: Adult participation and attendance in the arts by economic activity 2011/12

Economic activity	Percentage		
	Participation in arts activities	Attendance in arts events	Base
All	31	77	3,689
Working	32	86	1,889
Unemployed	26	74	181
Economically inactive	31	65	1,619

Source: Continuous Household Survey

Table 11: Adult participation and attendance in the arts by educational qualifications 2011/12

Educational qualifications	Percentage		
	Participation in arts activities	Attendance in arts events	Base
All	31	77	3,689
No qualifications	17	58	704
All other qualifications	32	85	1,877
Degree level or higher	43	96	545

Source: Continuous Household Survey

Bases do not sum to total for all because there were missing responses to the question on educational qualifications.

Table 12: Adult participation and attendance in the arts by limiting long-standing illness 2011/12

Limiting long-standing illness	Percentage		
	Participation in arts activities	Attendance in arts events	Base
All	31	77	3,686
Yes	28	63	1,004
No	32	81	2,682

Source: Continuous Household Survey

Table 13: Arts engagement rates for young people by free school meals 2010

Free school meals	Percentage		
	Participation in arts activities	Attendance in arts events	Base
All	83	91	3,847
Entitled to free school meals	82	87	728
Not entitled to free school meals	83	92	3,112

Source: Young Persons' Behaviour and Attitude Survey

Table 14: Barriers to engagement in the arts for young people by free school meals 2010

Reasons	Percentage		
	All	Entitled to free school meals	Not entitled to free school meals
They cost too much	28	24	29
It is difficult to find the time	26	22	27
I'm not really interested	20	18	21
There is nothing on that I would like	16	19	15
Nothing would put me off	16	16	16
Lack of transport	12	14	12
There aren't enough facilities or events close to where I live	12	9	13
I don't have anyone to go to them with	12	10	12
I wouldn't enjoy them	11	10	11
I don't have enough information about what is on	11	7	9
I might feel uncomfortable or out of place	9	7	8
Religious reasons	8	2	2
My health isn't good enough	2	1	1
Other reason	1	12	11
Base	3,676	699	2,977

Source: Young Persons' Behaviour and Attitude Survey
Percentages do not sum to 100 due to multiple responses.

Appendix 3: References

The Arts Council, (2006). *The Public and the Arts 2006*. [online] Available at:

http://www.artscouncil.ie/Publications/PublicandtheArts_ExecutiveSummary_English.pdf

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