

# Summary

## In the Frame or Out of the Picture?

Seminar Report

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Seminar Report

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# In the Frame or Out of the Picture?

*A statistical analysis of  
public involvement in the arts*

A joint NESF and ESRI publication

**Seminar Report**



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*At the Seminar (L–R) Martin Drury, The Arts Council; Seán Ó h-Éigartaigh, NESF; Minister Seamus Brennan, Dr Maureen Gaffney, NESF; Ms Órlaith McBride, National Association of Youth Drama; Dr Anne Marie McGauran, NESF; Dr Pete Lunn, ESRI; Dr Elish Kelly, ESRI.*

## Preface by the Chairperson of the NESF, Dr. Maureen Gaffney



In 2007, the National Economic and Social Forum published a report on *The Arts, Cultural Inclusion and Social Cohesion*. More recently, we published a supplement to that report *In the Frame or Out of the Picture?: A Statistical Analysis of Public Involvement in the Arts* which provides a more detailed statistical analysis of the various factors that influence participation in the arts in this country, and in particular, of the findings in relation to social class, income and educational disadvantage. The work for this report was undertaken by Dr. Pete Lunn and Dr. Elish Kelly of the ESRI.

This report was launched at a special NESF Seminar on 25 February 2008 by Mr. Seámus Brennan TD, Minister for Arts, Sport and Tourism. The seminar was held in the Royal College of Physicians and was attended by an invited audience of key stakeholders in the arts in Ireland, including senior officials from Government Departments, major cultural institutions, artists and arts activists, and officials of Local Authorities and the HSE responsible for arts and social inclusion. (A list of attendees is included in Annex 2)

I had the privilege of chairing the seminar which was addressed by the Minister, Mr Seámus Brennan, T.D., Dr Pete Lunn, Dr Elish Kelly; Ms Orlaith McBride, Director of the National Association of Youth Drama, Ms. Norma McDermott, Director of An Chomhairle Leabharlanna, the Library Council and Mr. Martin Drury, Arts Director, the Arts Council.

The lively and engaged discussion that ensued highlighted the key policy issues that need to be addressed to advance the participation in the arts by groups who currently feel themselves excluded. As I remarked at the seminar, what the report demonstrated so clearly, is that those who do not have the advantages of having an educational

qualification find themselves under a kind of cultural house arrest, in that they find themselves excluded, or exclude themselves, from the cultural riches of our society. We do not yet fully understand the mechanisms of that exclusion. But such exclusion represents a significant constriction in people's lives, particularly when we see the the almost irresistible urge in people to express themselves artistically in some way. The speakers and participants at the seminar brought a rich understanding, insight and a set of practical recommendations to that important discussion.

The present Seminar Report is a summary of the proceedings of the seminar. It will be forwarded to senior policy-makers in the Department of Arts, Sport and Tourism, the Department of Education and Science, the Department of Social and Family Affairs, the Department of Community, Rural and Gaeltacht Affairs, as well as to the Directors and the Boards of the main cultural institutions.

I am also arranging for copies of this report to be sent to the Department of the Taoiseach in recognition of the central role that it plays in policy-making and in the social partnership process.

On behalf the NESF I wish to pay tribute to the speakers and participants at the seminar for the time, energy and passion they demonstrated for this most important topic. .

I wish to particularly thank Minister Seamus Brennan for launching the report, and for his prompt action on one of the report's key recommendations. He announced that a National Strategy Committee is to be established, with an independent chairperson, to drive forward implementation of the recommendations made in our *The Arts, Cultural Inclusion and Social Cohesion Report*.

Dr. Maureen Gaffney  
**Chairperson of the NESF**



## Introduction and Background

“ Who does  
and does not  
participate  
in the arts in  
Ireland?”

The NESF commissioned *In the Frame or Out of the Picture?* following publication of its own report, *The Arts, Cultural Inclusion and Social Cohesion – NESF Report No.35*, in 2007.<sup>1</sup> The main focus of the latter report was on how to increase participation by all in the arts.

Report No.35 made six main recommendations to improve participation by all. These are as follows:

- *Better policy* co-ordination to widen participation, at national and local level;
- *Better management and certainty of funding* (e.g. secure long-term funding for the many pilot arts projects carried out by the local authorities);
- Increased provision for the *arts for young people* (for example, more funding for arts in disadvantaged schools);
- *Targeted measures for specific groups* (e.g. support for touring to help rural dwellers access the arts, and the provision of arts spaces for migrant groups);
- *Improved data* on who does and does not participate in the arts, and the benefits that arise from this participation; and
- *A strategy committee* at senior level, with an independent chairperson, to drive forward the recommendations in the report.

*In the Frame or Out of the Picture?* was commissioned to address recommendation number 5 above, on the need for policy purposes of having better data on who does and does not participate in the arts in Ireland.

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1. An Executive Summary of the report is given in Annex 1.



## Contextual Setting

The arts have a key role to play in helping people to express themselves, in symbolising aspects of the world, and in helping people to understand different viewpoints.

However, participation in the arts is uneven. In 2006 the Arts Council commissioned *The Public and the Arts*, a survey of 1,210 adults from all areas of Ireland, to see who went to an arts event in the last year. Twenty two arts events were covered, including plays, art exhibitions, classical music events (music, opera, ballet); as well as more popular events, such as mainstream film, rock concerts, traditional music concerts, street theatre, stand-up comedy, pantomime, circus, country and western, and public/street arts.

The survey recorded socio-economic data on those who responded, including their education level, income, social class, age, gender, where they lived, presence of children, and marital and employment status.

*The Public and the Arts* found that people with higher incomes, and those with more education, were most likely to go to arts events. For example, only 50% of those with primary level education had attended an arts event in the last year, compared to 96% of those with third-level education. This means that the creativity of the arts is not as available to some groups, or to society through the artistic work of these individuals.

However, even though we know that those from lower socio-economic backgrounds, and with lower levels of education, participate less in the arts, we do not know which factors are the most significant in influencing involvement in the arts. Is it the person's age, gender, education level or social status?

“ Creativity of the arts is not as available to some groups, or to society through the artistic work of these individuals.”

To take the example of older people attending arts events – we know that half of the people aged over 65 had left education at the end of primary school. So it is not possible to know from *The Public and the Arts* report if older people did not attend arts events due to their age or to their education level. So the NESF commissioned the ESRI to analyse the survey data in more detail, to see which socio-economic factors are most important in the people’s decision to attend arts events.

## Key Findings of the Report

“ Only 50% of those with primary level education had attended an arts event in the last year.”

This section summarises the key findings outlined in the commissioned report, *In the Frame or Out of the Picture*.

What is new about the report that was launched at the Seminar is that it addresses which factors are the most significant in influencing people’s involvement in the arts in Ireland. Is it a person’s age, gender, educational level, or the social status and how do these factors vary according to the arts activity being analysed?

Unlike previous reports which were limited univariate analysis, the technique used in the present report is that of multivariate analysis. This enables us to identify what are the strongest relationships and the role of each background variable while simultaneously controlling for others.

This has clear advantages for policy purposes. For example, multivariate analysis allows us to identify if it is low educational attainment or being aged over 65 that has the biggest impact on whether people are involved in arts activities.

At the outset, the most important socio-economic factor (from the report) influencing whether or not people attend arts events is their level of education. People with primary school education only are least likely to have been to an arts event in the last year, while people with a post-graduate degree are most likely to have been.

The second most important factor is whether a person is male or female. Women are more likely to attend arts events than men.

In terms of age, overall older people are less likely to go to arts events. Nonetheless, there are variations according to event. Older people are more likely to go to plays and much less likely to go to the cinema, for example.

Social class was found to influence who went to arts events such as plays, classical music events and art exhibitions. However, it did not influence who went to films, street theatre, pantomimes or the circus.

Having children (under 18) means a greater likelihood of going to some events, such as circuses and street theatre.

Where people live also has an influence. Those in large towns are among the most likely to go to arts events, while those living in small towns are least likely. In addition, it seems that those living in a very rural area are more likely to go to arts events than those living in a small town. In relation to regional differences (by province), it was found that in no region are people significantly more or less likely not to attend an arts event. However, the results did indicate that each region prefers certain arts events and genres, while spurning others.

Perhaps unsurprisingly, those with higher incomes were more likely to go to arts events.

The reverse of these trends is also true. Looking at those who had been to no arts events in the last year, the analysis found that they were more likely to have low levels of education, and lower incomes, etc.

Are these results that emerged from the analysis related to people's interest in the arts? To assess this, the report looked at whether or not people watch or listen to arts events on TV, radio, etc. It found that among people who were equally likely to watch or listen to these events at home, those with lower incomes and lower levels of education were less likely to go to theatres or concert halls to watch or listen there. This suggests that when people from different backgrounds are equally interested in some types of art, those with higher education and higher income are still more likely to attend these arts events.

*In the Frame or Out of the Picture* also looked at reading. It found that those with lower levels of education, with lower incomes, as well as men, were less likely to read.

Overall, the report shows that the impact of socio-economic background, such as education, income, etc., is even more important for attendance at arts events than previously thought.

The report points out that this may mean that funding for arts organisations is benefitting people who are better off,

“Those with lower levels of education, with lower incomes, as well as men, were less likely to read.”

“The report recommends collecting more comprehensive data to find out more on why people do not attend arts events.”

and have higher education, more than those without.

Finally, the report recommends collecting more comprehensive data to find out more on why people do not attend arts events. We know that those with lower incomes attend less. Why? Is it cost? Transport? Do people not feel comfortable in some venues? Further research work is needed to unravel these issues.

The main policy implications from the report are:

- the impact of socio-economic circumstances on involvement in the arts is more severe than previously thought, thus strengthening the case for more policy emphasis on cultural inclusion;
- the public funding of the arts is regressive as a lot of the funding benefits the well-off disproportionately; this is of double concern, as a lot of this funding comes from the national lottery, so that not only is the spending potentially regressive but so also is the revenue generation process involved;
- awareness of the Arts Officers is heavily skewed towards the more affluent members in our society. This highlights the need for redirection and training as recommended in the NESF’s 2007 report; and cost may be a factor for less well-off groups who are interested but cannot afford to attend or participate in the arts; subsidies to reduce ticket prices could be helpful in this instance.

## Key Messages from the Minister's Address

This section summarises some of the key messages from the speech given by Mr Seamus Brennan, TD, the Minister for Arts, Sport and Tourism in opening the seminar. More notably he stated:

“This study brings home to all of us the reality that despite the myriad of policies, initiatives, agencies and facilities, that there still exists a sizeable part of our society who do not engage with the arts. There are too many people who, for whatever reason, are not given the opportunity to become involved in the arts, cultural and creative side of Irish life.

It is a continuing challenge to discover the extent of such disconnect, the reasons for it and more importantly how to rectify it. The report being presented today is a valuable contribution in assisting us to meet these challenges and in identifying and tackling the obstacles to greater participation in the arts.

The Government is fully committed, as shown in various provisions of our Programme for Government – these include a number of commitments which respond to some of the NESF recommendations – to addressing the issues of cultural participation, access and inclusion.

The advantage of the report's rigor is that its findings take on the status of facts rather than assertions. For that reason it is an uncompromising, honest and challenging report. And its findings are a wake up call to all of us who are committed to increasing opportunities for access to the arts and culture for all of our people.

Today's report shows us strong evidence that those with low levels of education, lower incomes and lower social status are much less likely to attend arts events throughout the country, and to involve themselves in artistic and cultural events, or even to simply read. It is an important finding



that even when level of interest is taken into account, lower levels of education, income and social status still mean less attendance at arts events.

I spent three years in the Department of Social and Family Affairs and the number who were in receipt of weekly social welfare payments was almost one million. I know the vast majority were people struggling on the fringes of mainstream society where access to any kind of cultural opportunity was limited to say the least, and that's wrong, simply wrong, because arts, culture and creativity are at the very heartbeat of this country, they are at the core of the status of the country and of what the country stands for. They have to be, and I believe they are at the core of the wellbeing of society. They tell us what we are as a nation and they describe our success as a nation.

I welcome the report's view that cultural inclusion must be given a central focus. I think we have to work to remove the discretionary tag from our mindset that says that cultural or artistic endeavour are an added extra, or something we'll do when we have time or money.

The Government has approved one of the key recommendations of the 2007 NESF report on cultural inclusion and social exclusion, so that we can improve participation, access and inclusion, which is where we want to get to. That report proposed the establishment of a high level, independently chaired, inter-departmental committee to consider the NESF report as a whole. I've discussed this with colleagues and it's my intention to have this committee up and running shortly.

In the Programme for Government agreed last year, we have included a number of commitments which address some of the NESF report recommendations. These include a greater focus on the arts in education, from early education up to all educational levels, and a commitment to child-centred arts. At local level, we will encourage the development of the arts, volunteering in the arts and maximum use by all of our new and expanding arts venues.

“ This plan was the result of months of consultation with up to 30 arts organizations, groups and individuals.”

We are also making progress, I believe, in relation to the Special Committee on Arts in Education, following on from the Arts Council’s commissioned report in this vital area. In recent months meetings have been taking place between officials in my own Department, the Department of Education and Science and the Arts Council, with a view to identifying ways of implementing and giving effect to the practical recommendations in that particular report. After discussions I am more optimistic now that tangible outcomes can be seen from that initiative.

Just last week I published my Department’s Arts and Culture Plan 2008 which sets out a number of practical initiatives to increase access to the arts and cultural life of our country. This plan was the result of months of consultation with up to 30 arts organisations, groups and individuals.

And I can assure you that at the very top of the agenda for those meetings was increasing access to, and participation in, arts, culture and creative activities. Also high on the agenda for our discussions was the opportunities and challenges posed by multiculturalism.

We have also significantly increased funding to the arts in the past few years. So we are, I think, making progress. The challenge for all of us is to build on that progress, to identify new ways forward and I hope you can maybe do that today – identify imaginative routes that will open up more and more opportunities to involve those who, for whatever reason, are excluded from participation in the arts.”

## Policy Issues raised by the Respondents and in the Open Discussions

This section summarises the key messages that came through from the discussion between the respondents to the report and those in the audience.

First, one respondent's statement (Ms. Órlaith McBride) encapsulated the discussion very well, when she said:

*"The Public and the Arts"* shows that: 82% of the Irish public believe that the lack of an arts education in school is a significant obstacle to developing an interest in the arts;

- 80% of the Irish public believe that family support and interest is a critical determinant of developing a personal interest in the arts; and
- 40% of the Irish public are strongly in favour of arts programmes being directed at areas of disadvantage.
- We need to listen to the Irish public as policy makers and practitioners, funders and stakeholders. The NESF report has the capacity to be the seminal report that can significantly change the landscape of arts provision in Ireland.
- There is a complex matrix of disadvantage, social exclusion, alienation and disenfranchisement which disempowers people and in turn deprives them of access to the arts. As policy makers and practitioners here today we need to understand these statistics, and in turn respond."

“ There is often a gap between the rhetoric of education and the reality of schooling, and the arts often fall into that gap.”

What are the ways in which policy makers and practitioners can respond?

The discussion brought up the following main areas to focus on:

- Education of Young People,
- Engaging People in the Arts,
- Education, Community and Outreach Programmes,
- Systemic Support,
- Funding Support,
- Arts Officers' Work,
- Statistics,
- Public Libraries, and
- Concluding Remarks.

#### **Education of Young People**

Given the weight attached to education in the report, we can look at change in:

- 1) the home environment,
- 2) the school and out-of-school environment, and
- 3) the arts environment itself.

Policy makers can act particularly in the latter two. Unfortunately, the arts are an increasingly ghostly presence on the radar of our schools as one moves up through primary and into the secondary level. There is often a gap between the rhetoric of education and the reality of schooling, and the arts often fall into that gap.

But research by people such as Professor Shirley Brice Heath, a linguistic anthropologist from Stanford University, has shown the value of being involved in group arts for young people. For example, when involved in youth drama or youth dance, young people develop better linguistic and analytical skills, as well as a greater sense of shared experience and belonging within a group. This, it is argued, contributes to their ability to transfer and adapt these life skills into school learning and attainment, particularly children who were struggling in school. This

is also evidenced by the Tallaght Youth Theatre that was established in the 1990s.

In the future we particularly need more alignment between education and the arts. If we want greater participation and interest in the arts in future, we need to invest in young people and children and their arts' experience.

This needs to involve integration by all providers at a local level – the arts and youth sector working together to create sustainable, mainstreamed (enough of the pilots) programmes that will be around after year one and will continue to grow and develop, that will become embedded in the community and identified by the community. In this way we can truly encourage more people to become involved in the arts, if the arts are all around them in their own neighbourhoods, and involving their own families and children.

“ the quality of  
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important.”

#### **Engaging People in the Arts**

The real challenge for policy makers is to broaden meaningful access. However, such meaningful engagement has many enemies in our culture, including many global forces which are interested in cultural consumers rather than cultural citizens.

Induction into the arts is very important. Many of us can relate to going round a cathedral or other site on holidays, and how, if the guide is good, one's eyes are opened to things one simply would not see otherwise. So the quality of the induction experience into the arts is very important.

To encourage people in disadvantaged areas to attend arts events, it is important to engage with them to inspire their own creativity, because once that happens people then want to visit museums, galleries, or wherever their interest lies. Access and availability of arts experiences in the local area means that people can engage with and enjoy the arts in their own environment, so this should be supported by policy and strategy.



*Some participants at the Seminar*

“ the data outlined today shows that 75% of people are interested in the arts.”

### **Education, Community and Outreach Programmes**

We need to insist that mainstream arts organisations develop social inclusion policies and programmes that actively reach out beyond their usual audiences. Education and outreach is often seen by some as contrary to the work of these organisations and a dumbing down of their work.

But the data outlined today shows that 75% of people are interested in the arts! Now we need to ensure the provision – not allowance, but the provision – of education, community and outreach (ECO) services for the national and cultural institutions.

There is some evidence of slippage since the policy framework for ECO was published by the National Council of Cultural Institutions (CNCI) a few years ago. This policy outlined how ECO should not be relegated to being a discretionary programme, but rather an institution-wide value. Outreach work is sometimes viewed almost as social work, which is elitism. Instead, outreach work needs to be given the respect it deserves, by creating the financial incentives to do so and rewarding the organisations which do this work in a visionary and innovative way.

### **Systemic Support**

Often good work happens because it is allowed to happen, but we do not necessarily provide for it to happen, and this is the step-change now required – we must move from allowing to providing. This means we must move towards systematic provision.

Greater policy integration and co-ordination at national level so that we have a joined-up approach to supporting cultural inclusion.

One area of work is stronger links between the libraries and the wider cultural infrastructure. There could also be more links between the works of arts officers and other local bodies, such as the HSE, who are often great repositories of knowledge on disadvantaged groups. But collaboration between many different organisations would be helpful.

There are challenges in inter-departmental work, for example in relation to pilot projects. The roles which each organisation need to play are important to clarify going forward, to make sure that work on arts and social inclusion continues and moves forward.

### **Funding Support**

Pilot projects often work very well, and engage people and different levels of the community.

However when funding stops, some people who have become engaged become apathetic, and feel there is no point in becoming involved in a project again as it will not last. This causes frustration in disadvantaged communities.

Another problem with pilots is that they often only benefit one small area. Meaningful engagement is produced through years of investment in good resources, such as the arts officer programme. More of this type of sustained investment is needed. At the moment it can be difficult to get funding for the arts – it seems that often it is easier to raise funds for sport in the education sector.

Philanthropy is also playing a stronger role in supporting social inclusion and the arts, which is welcome, although it is important that this area of public responsibility does not become privatised.

The specificity of arts work, in that it is time consuming, with uncertain outcomes, was also highlighted. There needs to be recognition of this in the support that is given to work in the arts. Sometimes organisations with highly visible outcomes can be more likely to get funding. However, often very interesting arts work is almost subterranean, but its lack of high visibility should not be a reason for not funding it.

Arts organisations also need to be developed and some of the audience called for the Arts Council to consider a developmental approach to organisations which it is funding, to allow them to develop strength and strategies for future work.

“ it seems that often it is easier to raise funds for sport in the education sector.”



### **Arts Officers' Work**

Although those from lower socio-economic backgrounds were less likely to be aware of their local arts office, this does not mean arts officers are not doing excellent developmental work. Arts officers are the often invisible facilitators of a very wider range of events, programmes and projects dedicated to quality arts practice and social inclusion. It is possible that their links to arts work in local authority areas need to be made more visible.

We need the social inclusion programmes that are run by the local authority arts officers to be ring-fenced.

### **Statistics**

Further work on cultural statistics is also planned by the Central Statistics Office, who are engaging with the Arts Council and the Library Council as well as other institutions, to gather material for a cultural statistics release. It is hoped that this could then be developed and updated regularly.

Meanwhile, in addition to recommendations on better cultural statistics contained in the report launched today, a national longitudinal study on the impact of participation in the arts on young people's educational and learning attainment would be very welcome.

### **Public Libraries**

Although the report does not cover public libraries, nevertheless, its findings do echo what we (Ms. Norma Mc Dermot, Director of the Library Council) find in the libraries where lower levels of reading are linked to lower education and, to some extent, gender, with women borrowing more than men, use libraries more than men and married women use them more than single people.

The public library service is the biggest cultural and information infrastructure in the country reaching the widest level of the population. Those in the lower socio economic category are less likely than more affluent people to use public libraries, but the disparity is not as great as for other arts activities that are covered in the NESF report.

“The public library service is the biggest cultural and information infrastructure in the country.”

The library service is following up an earlier NESF recommendation on staff training and is working on a reader development programme that will be available on-line, literacy measures, improving access for those with disabilities, a children’s festival to encourage young library users and is at present focusing on services for those with mental health issues.

#### **Concluding Remarks**

Finally, some remarks were made by Mr. Martin Drury, Arts Director, the Arts Council, which provide a good conclusion to the discussion. These were about implementing existing policies, as follows:

“The prescription to provide greater social inclusion in the arts lies in the 2007 report of the Special Committee on the Arts and Education; in the 2003 Music Network report: *A National System of Local Music Education Services*; and in the 2004 policy framework for Education, Community and Outreach produced by the Council of National Cultural Institutions. We know what needs doing – now it’s time to get on and do it in a systematic and strategic way.”

# Annexes

## Annex 1 Executive Summary

Which social groups are more likely to attend different types of arts events? Who is most inclined to participate in arts activities? What are the reading habits of different sections of Irish society? Why are some people many times more likely to be involved in the arts than others? Are some people excluded from the arts? This report, which contains the most detailed statistical analysis of involvement in the arts to-date in Ireland, aims to answer these questions and to relate the answers to arts policy.

The data-analysis techniques employed take account of the complex relationships between different social groups. For instance, people with low educational attainment are very much less likely to be involved in the arts. But is this because there is a link between education and the arts, or because those with fewer qualifications tend to be older people whose age reduces their involvement? The statistical method used here allows us to decide, by comparing the effect of educational attainment for people of similar age, and the effect of age for people of similar education, and so on.

The findings are based on a representative sample of over 1,200 Irish adults, who answered a comprehensive questionnaire about their involvement in the arts over the previous year. The survey covered film, theatre, all forms of music, live shows, art exhibitions, comedy, public art and reading.

The main conclusion of the analysis is that involvement in the arts is very strongly influenced by social and economic background. People of lower educational attainment, lower social class or lower income are very much less likely to be involved in the arts. This finding does not only apply to 'high' arts, such as classical music, theatre and arts exhibitions, but right across the spectrum, including mainstream films, comedy and popular music, as well as reading.

Another of the report's conclusions is that women are much more involved in the arts than men. Women express greater interest, attend a wider range of events, and are also more likely to read.

While it has been previously reported that people from disadvantaged groups are less likely to be involved in the arts, the relationship revealed in this report is stronger and more wide-ranging than has been documented before. In particular, educational attainment appears to have the most consistent impact on involvement, with those of less than average attainment being many times less likely to attend arts events of almost all types, or to read for pleasure.

One possible explanation is that, rather than experiencing some form of exclusion, people from more disadvantaged backgrounds are simply less interested in the arts. If this explanation is right, then there would be little reason for arts policy to address the issue, as lack of involvement would represent an informed choice. However, the statistical techniques used here allow this theory to be tested. The analysis compares the relative involvement of individuals who express equivalent interest in the arts, or who are equally likely to watch or listen to arts programming on radio, television, CD etc. When people who possess equivalent interest (by these measures) are compared, those from better-off backgrounds are still many times more likely actually to attend arts events.

The existence of local arts officers and arts centres has the potential to widen access to the arts. However, the data show that awareness of arts officers and (to a lesser extent) arts centres is also heavily skewed towards those in more advantaged groups. Hence, at present, these components of the arts infrastructure reflect, rather than counter, the bias towards the better-off.

Overall, the findings provide strong evidence for the view that greater priority needs to be given to 'cultural inclusion' in arts policy. There is considerable interest in the arts right across Irish society. In the case of less advantaged groups, however, much of this interest is yet to be engaged.

## **Annex 2 Attendance List at the Seminar**

<b>Cllr Ger Barron</b>	General Council of County Councils
<b>Dr Marie Bourke</b>	National Gallery of Ireland
<b>Ms Olive Braiden</b>	The Arts Council
<b>Minister Seamus Brennan</b>	Department of Arts, Sport and Tourism
<b>Ms Olive Broderick</b>	Voluntary Arts Ireland
<b>Mr Dominic Campbell</b>	Bealtaine
<b>Ms Mary Cloake</b>	The Arts Council
<b>Mr Martin Drury</b>	The Arts Council
<b>Dr Patricia Flynn</b>	Music Network
<b>Dr Maureen Gaffney</b>	NESF
<b>Ms Niamh Geoghegan</b>	City of Dublin Youth Service Board
<b>Mr Declan Gorman</b>	Upstate Theatre Project
<b>Ms Mary Grehan</b>	Waterford Healing Arts Trust
<b>Ms Nuala Hunt</b>	NCAD
<b>Mr Donagh Kelly</b>	Department of Education and Science
<b>Dr Elish Kelly</b>	ESRI
<b>Ms Brenda Kent</b>	Voluntary Arts Ireland
<b>Ms Marian Keyes</b>	Library Association of Ireland
<b>Ms Siobhán Larkin</b>	Blue Drum - The Arts Specialist Support Agency
<b>Dr Pete Lunn</b>	ESRI
<b>Ms Orlaith McBride</b>	National Association of Youth Drama
<b>Ms Norma McDermott</b>	Library Council of Ireland
<b>Dr Anne Marie McGauran</b>	NESF

<b>Ms Olivia Mitchell</b>	Dáil Éireann
<b>Ms Orla Moloney</b>	The Arts Council
<b>Dr Jeanne Moore</b>	NESF
<b>Ms Lisa Moran</b>	Irish Museum of Modern Art
<b>Mr Feargal Ó Coigligh</b>	Dept of the Environment, Heritage and Local Government
<b>Mr Niall Ó Donnchu</b>	Department of Arts, Sport & Tourism
<b>Mr Aongus Ó hAonghusa</b>	National Library of Ireland
<b>Mr Seán Ó hÉigeartaigh</b>	NESF
<b>Ms Sabina O'Donnell</b>	Department of Arts, Sport & Tourism
<b>Prof John O'Hagan</b>	Department of Economics, TCD
<b>Ms Aisling Roche</b>	Music Network
<b>Ms Jenny Siung</b>	Chester Beatty Library
<b>Ms Jane Speller</b>	City Arts
<b>Ms Anne Timony</b>	Ailim Community Development Training Agency
<b>Mr Gardev Todor</b>	Department of Economics, TCD
<b>Ms Sarah Tuck</b>	CREATE
<b>Mr Nicolas Vincent</b>	Department of Economics, TCD

## Annex 3 NESF Publications

### (i) NESF Reports

Report No	Title	Date
1.	Negotiations on a Successor Agreement to the PESP	Nov 1993
2.	National Development Plan 1994 – 1999	Nov 1993
3.	Commission on Social Welfare - Outstanding Recommendations	Jan 1994
4.	Ending Long-term Unemployment	June 1994
5.	Income Maintenance Strategies	July 1994
6.	Quality Delivery of Social Services	Feb 1995
7.	Jobs Potential of the Services Sector	April 1995
8.	First Periodic Report on the Work of the Forum	May 1995
9.	Jobs Potential of Work Sharing	Jan 1996
10.	Equality Proofing Issues	Feb 1996
11.	Early School Leavers and Youth Employment	Jan 1997
12.	Rural Renewal – Combating Social Exclusion	Mar 1997
13.	Unemployment Statistics	May 1997
14.	Self-Employment, Enterprise and Social Inclusion	Oct 1997
15.	Second Periodic Report on the Work of the Forum	Nov 1997
16.	A Framework for Partnership – Enriching Strategic Consensus through Participation	Dec 1997
17.	Enhancing the Effectiveness of the Local Employment Service	Mar 2000



18.	Social and Affordable Housing and Accommodation: Building the Future	Sept 2000
19.	Alleviating Labour Shortages	Nov 2000
20.	Lone Parents	July 2001
21.	Third Periodic Report on the Work of the Forum	Nov 2001
22.	Re-integration of Prisoners	Jan 2002
23.	A Strategic Policy Framework for Equality Issues	Mar 2002
24.	Early School Leavers	Mar 2002
25.	Equity of Access to Hospital Care	July 2002
26.	Labour Market Issues for Older Workers	Feb 2003
27.	Equality Policies for Lesbian, Gay and Bisexual People: Implementation Issues	April 2003
28.	The Policy Implications of Social Capital	June 2003
29.	Equality Policies for Older People: Implementation Issues	July 2003
30.	Fourth Periodic Report on the Work of the NESF	Nov 2004
31.	Early Childhood Care and Education	June 2005
32.	Care for Older People	Nov 2005
33.	Creating a More Inclusive Labour Market	Mar 2006
34.	Improving the Delivery of Quality Public Services	Feb 2007
35.	The Arts, Cultural Inclusion and Social Cohesion	Mar 2007
36.	Mental Health and Social Inclusion	Oct 2007

## (ii) NESF Opinions

<b>Opinion No</b>	<b>Title</b>	<b>Date</b>
1.	Interim Report of the Task Force on Long-term Unemployment	Mar 1995
2.	National Anti-Poverty Strategy	Jan 1996
3.	Long-term Unemployment Initiatives	Apr 1996
4.	Post PCW Negotiations – A New Deal?	Aug 1996
5.	Employment Equality Bill	Dec 1996
6.	Pensions Policy Issues	Oct 1997
7.	Local Development Issues	Oct 1999
8.	The National Anti-Poverty Strategy	Aug 2000

## (iii) NESF Opinions under the Monitoring Procedures of Partnership 2000

1.	Development of the Equality Provisions	Nov 1997
2.	Targeted Employment and Training Measures	Nov 1997

## (iv) Social Inclusion Forum: Conference Reports

1.	Inaugural Meeting	Jan 2003
2.	Second Meeting of the Forum	Jan 2005
3.	Third Meeting of the Forum	Apr 2006

**(v) NESF Research Series**

<b>Opinion No</b>	<b>Title</b>	<b>Date</b>
1.	A Study of Labour Market Vulnerability and Responses to it in Donegal/Sligo and North Dublin	Jun 2005
2.	The Economics of Early Childhood Care and Education	Sept 2005
3.	Delivery of Quality Public Services	Sept 2006
4.	Mental Health in the Workplace: Research Findings	Oct 2007

**(vi) NESF Occasional Series**

1.	Evidence-based Policy Making: Getting the Evidence, Using the Evidence and Evaluating the Outcomes	Jan 2007
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