



# The Public and the Arts **2006**

## Executive Summary



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with



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## Introduction

*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 as regards:

- What people think about the role of the arts in society and about arts funding;
- Attendance at arts events;
- Participation in the arts;
- The extent to which people purchase arts-related items;
- The extent to which people watch and listen to the arts aside from live performances;
- The obstacles people have in interacting with the arts, and with their sources of arts information.

The study is the third such study undertaken in Ireland. In 1981, a study relating to a limited number of the above topics was undertaken and, in 1994, a study of 1,200 people which covered most of the above topics was published as *The Public and the Arts – A Survey of Behaviour and Attitudes in Ireland*. The 2006 study was undertaken in a way that allows comparisons with the 1994 study to enable trends to be tracked. However, this study expands the scope of data collected on public behaviour and attitudes to the arts, in accordance with developments in the arts since 1994.

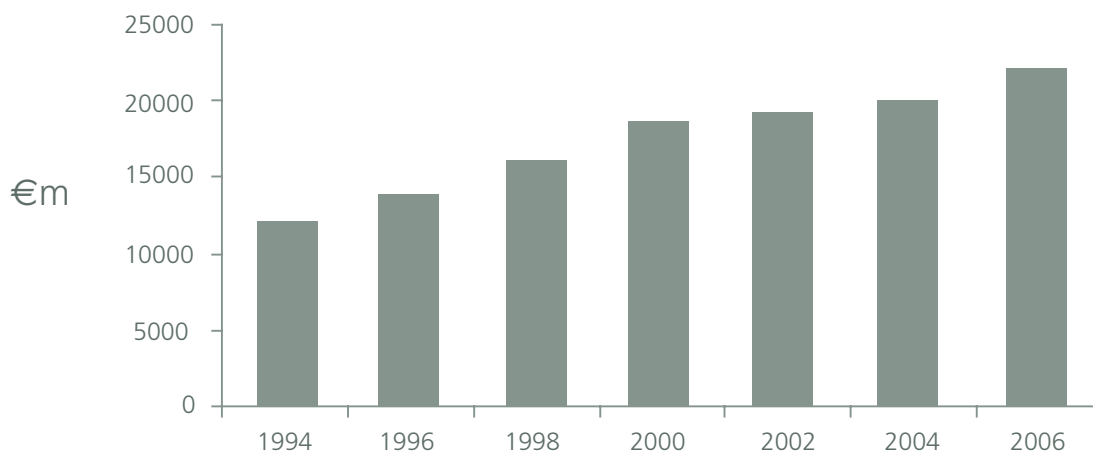
The centrepiece of the research process was a survey of 1,210 people which was undertaken at 100 points around Ireland between late-June and early-August 2006. The sample was structured to obtain the views of a representative sample of the Irish population.

## Changed Context Since 1994 Study

Both the socio-economic and arts contexts have altered significantly in the 12 years since the last study. Before presenting the main study findings, a number of these changes are mentioned. The intention is to highlight wider trends which may have influenced the engagement of the public with the arts in Ireland between 1994 and 2006.

### **Socio-Economic Changes Between 1994 and 2006**

- The period saw a sustained expansion of the population, which rose from around 3.6m to over 4.2m.
- A growing number of one-person households, and households without children, may mean that some people have more time to participate in events relating to the arts. This includes a growing number of retired people.
- As most venues are in built-up population centres, continuing urbanisation means that more people are physically closer to arts venues in 2006 than was the case in 1994. This is reinforced by increased car ownership and an improved road infrastructure.
- On the other hand, longer commuting times to and from work, and the spread of population centres over larger areas, may make it hard for people to find the available time to attend and participate in arts-related events and activities.
- Growth in income levels (see Figure 1) means that most people are better able to attend arts events or to purchase arts-related items.

**FIGURE 1: GNP PER HEAD, 1994 TO 2006 (CONSTANT 1995 PRICES - EUROS)**

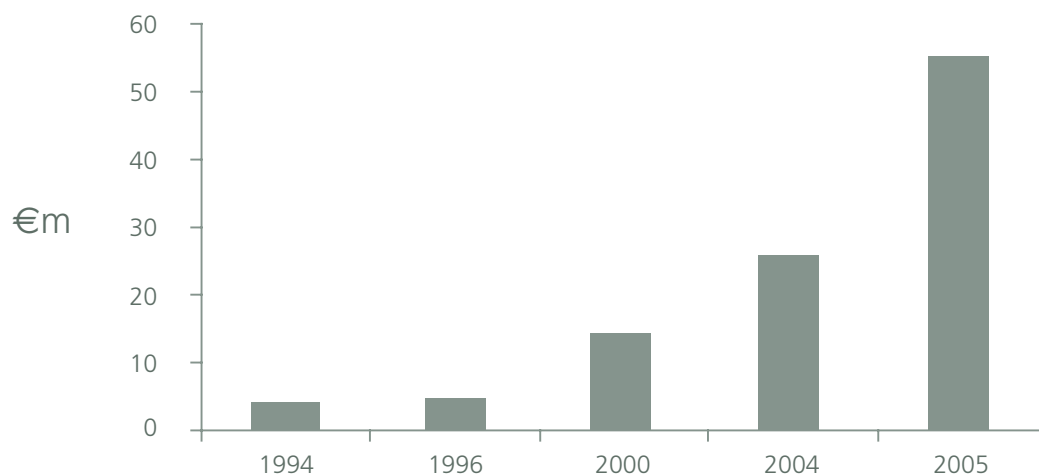
Source: Institute of Public Administration, *Administration Yearbook, 2006*

- Previous studies showed a link between greater levels of engagement with the arts and higher levels of education attained. As the Irish population's level of educational attainment gradually increases, this should support greater involvement with the arts.
- Growth in technology ownership has the potential to alter how people interact with the arts. Recent years have seen strong growth in the ownership of PCs by households, in internet access, and in ownership of mobile phones.
- The growing trend of overseas travel, including for short breaks, allows people to attend more arts-related events on such trips.

These trends were continuing and, in some cases, accelerating in 2006.

### Arts-Related Changes Between 1994 and 2006

- The existence of a government department with a specific arts remit, the greater use of planning in the arts, and the positive macro-economic environment have helped to provide a greater level of arts funding in Ireland. Arts funding has grown over the period at a rate well ahead of inflation.
- The period has seen the development of a range of new arts venues, covering the different artforms, located in all parts of the country.
- Local government has moved from a position of having a limited involvement in the arts in 1994 to having a significant involvement in 2006 (see Figure 2), through capital development and through local arts programmes and services. Local authorities also play a major role in the provision of public art.

**FIGURE 2: NET EXPENDITURE ON THE ARTS BY LOCAL AUTHORITIES**

Source: Arts Council, July 2006

- The 'reach' of the arts has been extended by the incorporation of arts provision in wider social, economic, and community programmes, and by the policy of the Arts Council to engage in partnerships with other bodies and agencies.
- Changes in specific areas include: increased funding for festivals; increased international recognition of Irish art and artists; increased emphasis on architecture as an artform; increased provision for the traditional arts; more emphasis on arts provision for young people; more arts programming on radio and television; and a film sector that is more vibrant in 2006 than in 1994.
- The proliferation of new technologies is changing the experience both of creating and of engaging with the arts.

## Attitudes and Awareness about the Arts

The study found that Irish people generally have very positive views towards the arts. For example:

- People feel that the arts are important in education, with more than four out of every five people saying that arts education is as important as science education for children and young people;
- People support the trend of investing in arts amenities, with three out of every four people saying that as much importance should be given to providing arts amenities as is given to providing sports amenities;
- Almost nine out every ten people believe that the arts play an important and valuable role in a modern society such as that of Ireland;
- In an increasingly multi-cultural Ireland, almost nine out of ten people believe that the arts from different cultures give us an insight into the lives of people from different cultures;

- Almost seven out of ten people believe that spending on the arts should be safeguarded in times of economic recession, with almost the same number believing that 2006 government spending on the arts should be increased.

Attitudes towards the arts are positive for both women and men, but the attitudes of women are more positive than those of men.

A number of comparisons of attitudes with those found by the 1994 study are shown in Table 1.

**TABLE 1: IRISH ATTITUDES TOWARDS THE ARTS, SELECTED STATEMENTS, 1994 AND 2006 (%)**

Statement about the Arts	Either Agree or Strongly Agree	
	2006	1994
Arts education in schools is as important as science education	82	73
Arts activity helps to bring visitors and tourists to Ireland	91	89
The arts have become more available in the past 10 years	85	84
As much importance should be given to providing arts amenities as is given to providing sports amenities	75	66
The current level of spending on the arts should be maintained even in times of economic recession	69	60
In the current economic environment, government spending on the arts should be increased	56	n/a
Spending on the arts by your local authority should be increased	55	n/a

Figures based on 1,085-1,201 responses in 2006 (number of responses varied by attitude) and 1,200 responses in 1994

The figure of 56% supporting greater spending on the arts in the current economic environment is analysed further in Table 2.

**TABLE 2: ANALYSIS OF SUPPORT FOR INCREASING GOVERNMENT SPENDING ON THE ARTS (%)**

<i>Occupational Class:</i>	
Middle Class	58
Skilled Working Class	55
Semi-skilled/Unskilled Working Class	56
Farmers	54
<i>Gender:</i>	
Women	60
Men	52
<i>Area:</i>	
Urban	58
Rural	54
<i>Region:</i>	
Dublin	52
Rest of Leinster	60
Munster	61
Connaught/Ulster	49
<i>Age:</i>	
15-24	62
25-34	51
35-44	55
45-54	59
55-64	60
65+	50

Note: Figures are for those who 'Agree' or 'Strongly Agree'  
 Figures based on 1,210 responses

Table 2 indicates that support for increased government spending on the arts is broadly based, with support strongest in the middle class, with women, with people aged under 25 and between 45-64, and with people in the Rest of Leinster and Munster regions.

The study also asked people their priorities for arts spending, as shown in Table 3.

**TABLE 3: PRIORITIES FOR SPENDING ON THE ARTS (%)**

Spending Priorities	1st Choice	2nd Choice
Arts programmes and facilities dedicated to working for and with children and young people	30	24
Local amateur and community based-arts activity	17	23
Arts programmes directed at areas of social disadvantage	16	23
National organisations and events such as Abbey Theatre, Galway Arts Festival, Wexford Festival Opera, Siamsa Tire	12	6
Professional arts groups and venues operating at local and regional level	10	8
New and experimental work in the arts	6	4
Arts work and arts events in the Irish language	6	6
The work of individual professional artists such as writers, painters, composers	4	6

Figures based on 1,210 responses

Table 3 indicates that the top priority for people in terms of arts spending is for spending targeted at children and young people. The two other main options chosen by people related to local, amateur and community-based arts, and programmes targeting areas of social disadvantage. The priorities for spending on the arts are not mutually exclusive however, e.g. if arts programmes are to be delivered to young people, or in disadvantaged areas etc., then support for the individual artist is critical.

The study indicates a lack of awareness of the increased (and increasing) role of local authorities in relation to the arts, with four out of five people unaware that local authorities now employ Arts Officers.

## Attendance at Arts Events

The study asked people which types of arts events they had attended in the previous 12 months. From a list of options, some 85% of people had attended at least one arts event over the period (up from 83% in 1994). A breakdown of the data by artform is shown in Table 4, together with the equivalent figures for 1994.

**TABLE 4: ATTENDANCE AT ARTS ACTIVITIES IN 2006 AND 1994**

Category of Event	Proportion Which Attended (%)	
	2006	1994
Mainstream Film	57	54
A Play	30	37
Rock or Popular Music	28	22
Open-air Street Theatre/Spectacle	19	n/a
Traditional Irish or Folk Music	19	24
Stand-up Comedy	18	n/a
Musical	17	22
Variety Show/Pantomime	16	31
Art Exhibitions	15	23
Circus	13	n/a
Country & Western Music	10	17
Traditional/Folk Dance	8	9
Jazz/Blues Music	7	11
Classical Music Concert or Recital	7	9
Art-House Film	5	5
World Music	5	n/a
Readings (e.g. literature/poetry)	5	4
Opera	4	6
Contemporary Dance	3	2
Ballet	2	3
Other Live Music Performance	17	n/a
Other Dance Performance	7	n/a

n/a = not applicable, normally because the question was not asked in 1994  
 Figures based on 1,210 responses in 2006 and 1,200 responses in 1994

A number of points emerge from Table 4:

- Two of the top three items which people attend (mainstream film and rock/pop music event) increased in popularity between 1994 and 2006;
- There were smaller increases (within the margin of error) for literature/poetry readings and for contemporary dance;
- People were less likely in 2006 than in 1994 to attend a range of types of event, with the largest falls being for variety show/pantomime (fall of 15%); art exhibition (fall of 8%); country and western music performance (fall of 7%); and a play (fall of 7%);

- A number of kinds of events that were not given as options in the 1994 study – open-air street theatre/spectacle; stand-up comedy, and circus - were attended by between 13% and 19% of the population in 2006;
- Table 4 suggests some evidence of a movement in attendance from conventional or subsidised artforms and genres towards more popular and commercial artforms and genres.

Analysis of the data on attendance shows that, whereas women and men are equally likely to attend a film or traditional Irish music, there are differences regarding several artforms, e.g. women are more likely to go to plays or musicals. The data shows a significant narrowing of both urban/rural and regional gaps that existed in 1994, with similar levels of attendance now in all parts of the country. Differences in attendance due to level of income do continue to exist however, suggesting evidence of ‘cultural exclusion’ for those on lower income levels.

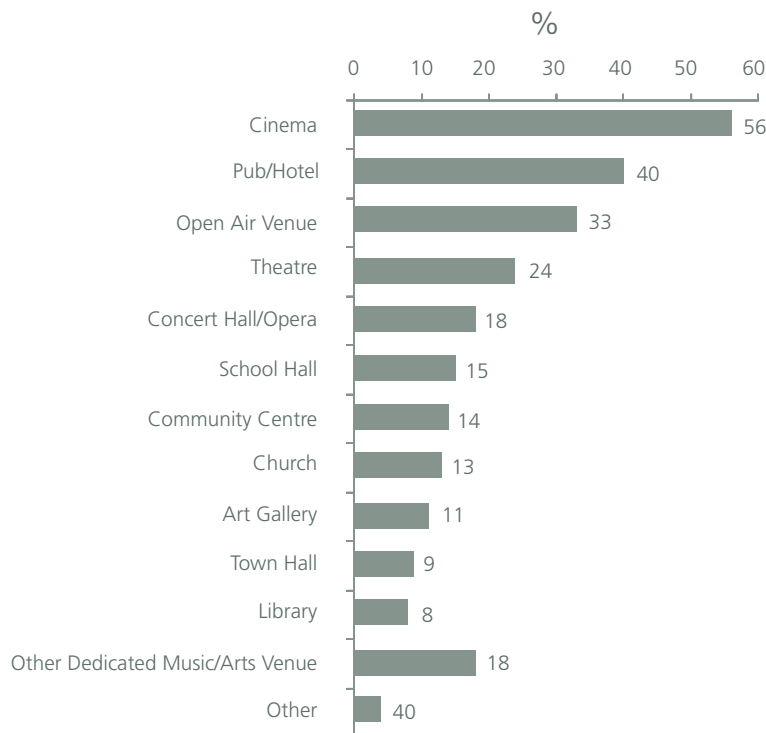
The study asked people about the balance between amateur and professional performances, for the events they had attended. It found that:

- Some 39% of people had attended only events performed by professionals;
- Some 12% had attended only events performed by amateurs/voluntary/non-professionals;
- Some 46% attended a mixture of amateur and professional events;
- 3% of people said that they were unsure.

The impact of new technology on booking patterns is evident in that, by mid-2006, slightly more than one in six people said that they generally booked their tickets for arts events via the internet.

A new question in 2006 asked people to indicate, from a list of options, where they had attended an arts event in the previous 12 months. The answers are shown below.

**FIGURE 3: VENUES ATTENDED FOR AN ARTS EVENT IN PREVIOUS 12 MONTHS (%)**



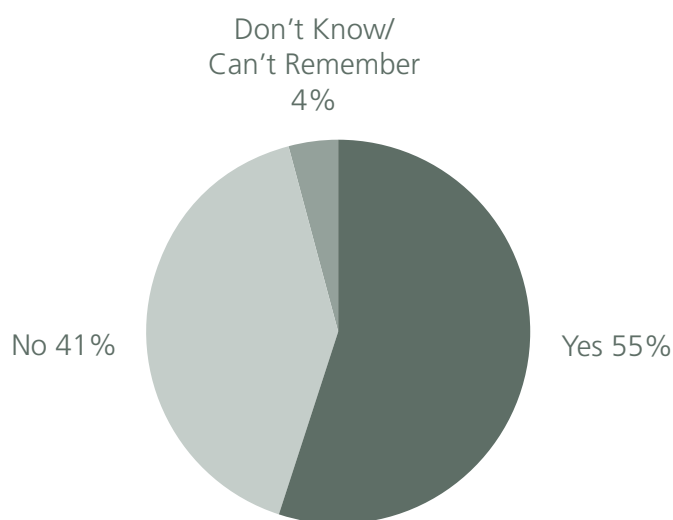
Note: Some 15% of respondents did not attend any arts activities. Figures based on 1,210 responses

Figure 3 shows that, after cinemas, the single most popular venue for attending an arts event is a pub/hotel, followed by an open air venue, and the theatre. The answers illustrate the wide variety of venues in which Irish people access the arts.

The wide range of venues in which Irish people attend arts events, and the fact that well over half of the population had seen at least some events performed on an amateur or voluntary basis help to interpret the overall figures for arts attendances presented in Table 4.

In light of the growth in public art in recent years (including through the 'Per Cent for Art Scheme'), the 2006 study asked if people had stopped to look at art in a public place within the last 12 months.

**FIGURE 4: STOPPED TO LOOK AT ART IN A PUBLIC PLACE IN PREVIOUS 12 MONTHS**



Figures based on 1,210 responses

Figure 4 shows that over half of the population stopped to look at art in a public place in the year to mid-2006. This suggests that the public art programmes are having an impact on a large portion of the population.

## Arts Participation and Purchasing Behaviour

Some 19% of people say that they had participated in at least one type of arts activity in the previous year.

**TABLE 5: PARTICIPATION IN THE ARTS IN PREVIOUS 12 MONTHS (%)**

Category of Event	Participation	Membership/ Classes
Play a musical instrument for your own pleasure	8	2
Helping with running arts event or organisation	7	5
Painting/drawing/sculpture	6	2
Sing in a choir	5	4
Set dancing	5	2
Play a musical instrument to an audience or rehearsing	4	2
Performing or rehearsing in play/drama	4	3
Photography as an artistic activity (not family/hols)	3	1
Writing	3	1
Writing any music	2	1
Making artworks or animation on a computer	2	0
Performing or rehearsing in light opera or musical	1	0
Making films or videos as an artistic activity (not family or holidays)	1	1
Performing or rehearsing in opera	0	0
Other dancing (not including fitness class)	8	4
Other Irish traditional/folk dancing	5	2
Other singing to an audience or rehearsing (not including karaoke)	3	1
Other	1	1

Figures based on 1,210 responses

Comparing the data for participation with the 1994 results shows: small increases in some artforms (e.g. painting/drawing/ sculpture and other Irish traditional/folk dancing) and small decreases in others (e.g. set dancing and choir).

As regards purchasing of art-related goods, some 86% of people either currently buy, or have purchased, items relating to the arts. A comparison with purchasing behaviour found by the 1994 survey is shown below.

**TABLE 6: PURCHASING BEHAVIOUR AND THE ARTS, CURRENTLY OR EVER, 2006 AND 1994 (%)**

Category of Purchasing Behaviour	Buys	
	2006	1994
<i>Listening (inc. CDs, Cassettes, Down-loads)</i>		
Rock or Popular Music	50	42
Traditional Irish or Folk Music	22	24
Country & Western Music	16	28
Classical Music Concert or Recital	11	20
Jazz/Blues Music	10	11
<i>Books for Pleasure</i>		
Fiction, Novel, Story or Play	39	n/a
Poetry	5	7
<i>Watching (incl. DVDs, Videos, Down-loads)</i>		
Film/TV Drama	43	14
Rock or Popular Music	20	8
Opera/Dance	2	1
Classical Music	4	1
<i>Artwork</i>		
Original Works of Art	6	8

Figures based on 1,210 responses in 2006 and 1,200 in 1994

Table 6 shows that purchases of rock/pop music (also the most popular category of purchase in 1994) increased from 42% to 50% between 1994 and 2006. Purchases of traditional Irish or folk music, and of jazz/blues, remained at about the same levels with falls in the purchase of classical music, and of country and western music.

In relation to purchasing for viewing, there was a significant expansion of purchases in this area. While not directly compatible, there was also an increase in the 'watching' purchases from 1% for orchestral music in 1994 to 4% for classical music concert or recital in 2006. The large expansion in this area of purchases may be a factor affecting the propensity of people attending live performances.

For all artforms, a majority of those who purchase DVDs, CDs etc. say that at least some, if not all, of their purchases are of work by living Irish artists.

The growth of new distribution channels for arts material is evident in that some 27% of people had downloaded arts-related material (e.g. music, a film, or spoken word) from the internet in the year prior to the study. One third of those (i.e. 9% of the total population) does so on a regular basis. There is a strong link between downloading arts-related material from the internet and age, with the behaviour highest in the 15-24 age group.

## Viewing and Listening to the Arts

As well as interacting with the arts through attendance and participation, there is widespread viewing of, and listening to, artforms by people (e.g. in their homes, in their cars, at their workplaces etc.). The study finds that, while television and radio are still the most important media for accessing the arts, DVD and CD players are owned by more than half of the population. There is a growing use of new media (e.g. 21% used computers and 16% used digital music players to access the arts in the year prior to the study).

Respondents were asked to indicate, from a list of arts activities, what they made a point of watching or listening to in the previous 12 months (i.e. they did not just do so in passing). Overall, 96% of the population had made a point of watching an arts performance or event in the past 12 months, and 82% had made a point of listening to an arts performance or event in the past 12 months. The answers by artform are presented in Table 7.

**TABLE 7: ARTS PERFORMANCES OR EVENTS WATCHED OR LISTENED TO IN PREVIOUS YEAR (%)**

Category of Event	Watched	Listened to
Mainstream Film	69	n/a
Stand-up Comedy	38	5
Rock or Popular Music	38	45
Traditional Irish or Folk Music	27	30
A Play	22	6
Country & Western Music	20	23
Musical	19	6
Variety Show/Pantomime	16	3
World Music	13	15
Traditional/Folk Dance	12	n/a
Arts Related Programme	10	4
Classical Music Concert or Recital	9	10
Open-air Street Theatre/Spectacle	9	n/a
Jazz/Blues Music	9	12
Art Exhibition	8	n/a
Art House Film	7	n/a
Contemporary Dance	5	n/a
Circus	4	n/a
Opera	4	3
Readings (e.g. literature/poetry)	4	3
Ballet	3	n/a
Other Live Music Performance	16	11
Other Dance Performance	9	n/a
Other	1	0

Note: 'n/a' signifies no applicable data as 'listening' not relevant to all categories.  
Figures based on 1,210 responses

A number of points emerge from Table 7:

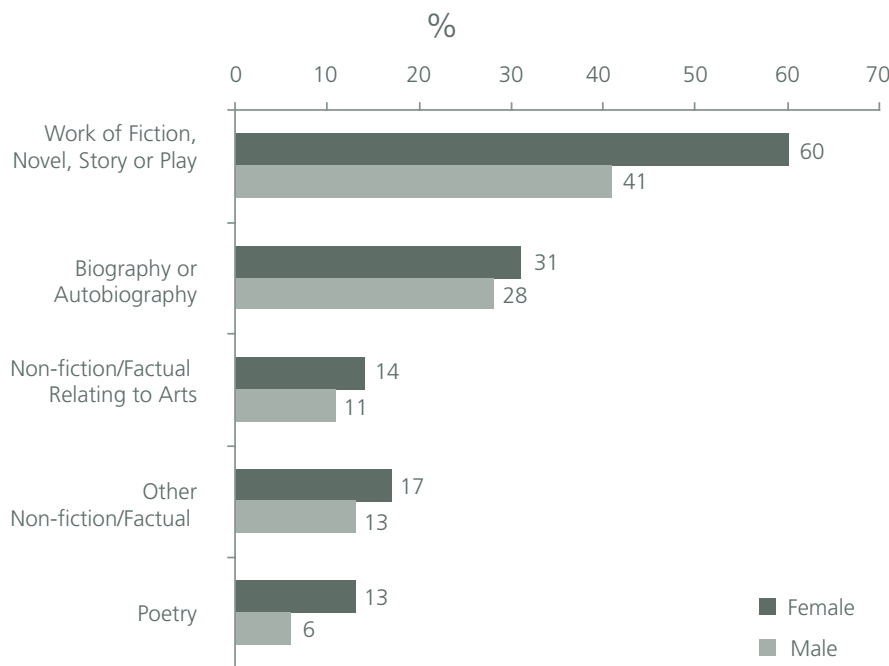
- The main artforms watched/listened to reflect the main types of artforms that people attend, i.e. watching films on television, DVD etc. is the lead choice, with almost seven of every ten people having done so in the previous year;
- The table shows the wide variety of artforms, types of music etc. that people watch/listen to – there is therefore diversity both in terms of the media being used to access the arts and the artforms being accessed;
- The figures indicate the continuing popularity of traditional Irish or folk music, which ranks second behind rock/pop as the music genre most watched and most listened to. The figures may have been boosted by the advent of TG4 which broadcasts a number of Irish music programmes;
- One in ten people had made a point of watching an arts-related programme (e.g. a review programme, an arts documentary etc.) in the previous year;
- The figures indicate niche viewing and listening audiences for artforms such as classical music, contemporary dance, ballet and opera.

As with the figures for attendance, the data suggests some movement since 1994 away from more conventional and/or subsidised artforms and genres towards more popular and commercial artforms and genres.

A new question was asked in 2006 relating to reading for pleasure. Of the categories provided, almost two-thirds (64%) of people said that they had read a book under at least one category in the previous year, with 36% saying that they had not read any of these types of literature in the previous 12 months. The most popular type of reading was of a work of fiction, novel, story or play, with 51% saying they had read a book in this category.

As regards reading in any one of the categories, some 73% of women and 54% of men had read a book under at least one of the headings in the previous 12 months, i.e. 27% of women and 46% of men had not read a book under any the categories. Figure 5 shows a gender breakdown of reading patterns by category.

**FIGURE 5: READING FOR PLEASURE IN PREVIOUS 12 MONTHS, BY GENDER (%)**



Figures based on 1,210 responses

Figure 5 indicates, that in each category, more women had read for pleasure in the previous year than had men. The gap relating to fiction may reflect the success of popular women's fiction titles in recent years.

A further breakdown of reading patterns is shown in Table 8.

**TABLE 8: ANALYSIS OF DATA ON READING FOR PLEASURE IN PREVIOUS YEAR**

		Have Read in at Least One Category
Area:		
	Urban	67
	Rural	57
Region:		
	Dublin	69
	Rest of Leinster	62
	Munster	64
	Connaught/Ulster	59
Occupational Class:		
	Middle Class	79
	Skilled Working Class	60
	Semi-skilled/Unskilled Working Class	50
	Farmers	41
Education:		
	Third Level	84
	Second Level	64
	Attended Second Level	47
	Primary Level or Below	29

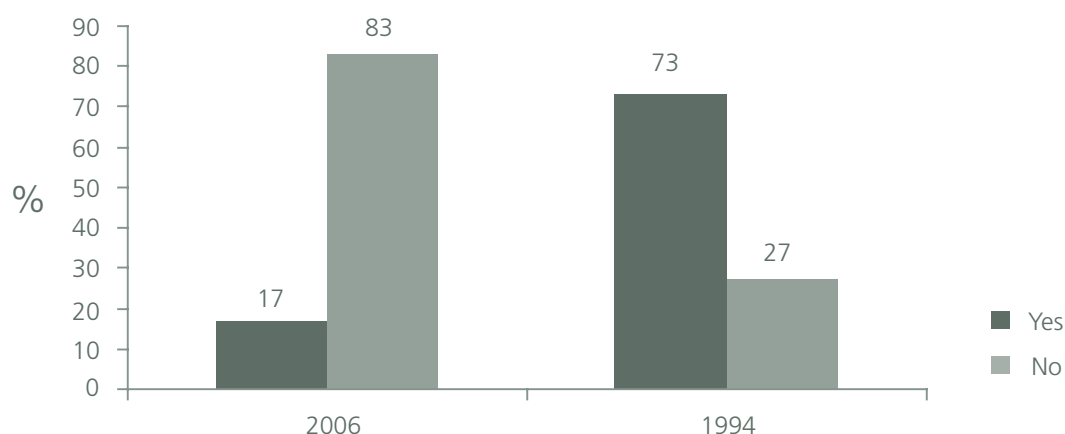
Figures based on 1,210 responses

Table 8 indicates that a higher proportion of people in urban areas had read for pleasure in the previous 12 months, with the figure slightly higher for Dublin than for other regions. The figures for occupational class and education show significant differences in the levels of reading. The figures suggest an exclusion from the activity of reading for pleasure for a large portion of the population.

## Obstacles to Attendance and Obtaining Arts Information

People were asked if they had experienced any difficulties in attending or taking part in those arts activities that interest them. A total of 17% of the population indicated that they do experience difficulties in this regard, while 83% said that they do not. This represents a significant change since 1994, as Figure 6 shows.

**FIGURE 6: DO YOU HAVE DIFFICULTIES IN ATTENDING OR TAKING PART IN ARTS ACTIVITIES? (%)**



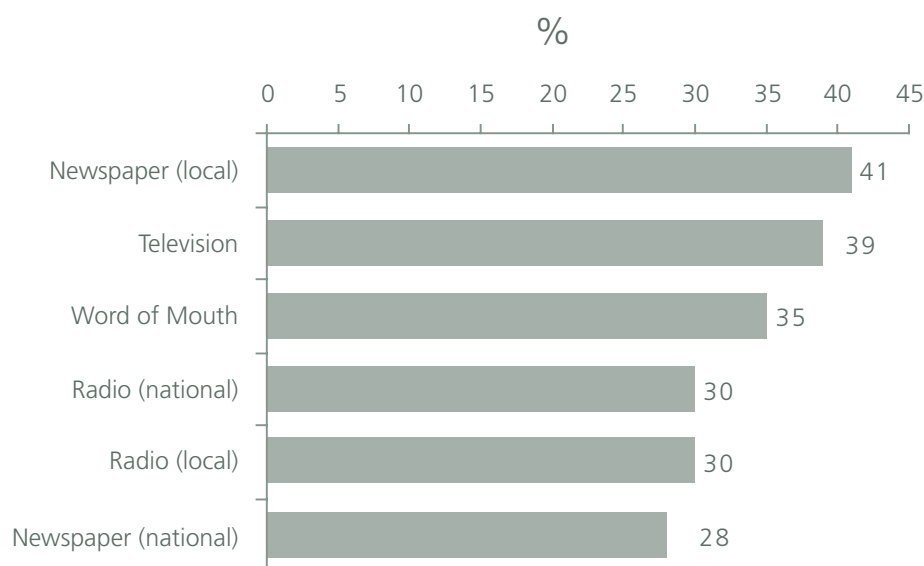
Figures based on 1,210 responses in 2006 and 1,200 in 1994

Figure 6 indicates a significant fall in the proportion of the population experiencing difficulties. This could be due to a range of factors. To start with, venues are more geographically accessible due to the arts capital investment programme since 1994 (see Chapter 3). Secondly, individual venues are more accessible to a wide range of users due to improved building regulations on accessibility. Thirdly, the growth in car ownership, and fourthly the growth in disposable income levels, have both reduced the obstacles to attending or taking part in the arts for many people.

How does the fact that more than four out of every five Irish people in 2006 say that they have no difficulties in attending or taking part in arts activities link to the data for attendance and participation in 2006, which shows attendance and participation at about the same levels as in 1994? Two possible answers are that either people now have other obstacles that they do not perceive (e.g. less time than previously) or they do not now have obstacles but are happy with their levels of attendance and do not wish to increase them further.

The study indicates that people are somewhat more likely to travel a long distance (taken as more than 20 miles) in 2006 to attend an arts event than they were in 1994. This was true in all parts of the country.

Figure 7 shows how people get information on the arts. It shows that the single most important source of arts information is the local press, with the importance of local information sources reinforced by the importance of local radio (which has emerged largely since 1994). Emerging methods identified included the internet (8%), mailing list (e-mail) (3%), and text message (2%), implying a growing diversity of sources of information.

**FIGURE 7: MAIN METHODS OF GETTING INFORMATION ABOUT THE ARTS (%)**

Findings based on 1,210 responses

There was general satisfaction with the level of available information on the arts, with almost three in every four people either satisfied or very satisfied with available arts information.

## International Studies on the Public and the Arts

While studies on the public and the arts have been undertaken in various countries, comparisons between countries are difficult as studies were undertaken at different times; use different definitions of the arts; use different wording for their questions; and cover different activities. Also, each country has its own socio-cultural, policy and institutional contexts and a thorough comparison of findings would need to take these into account.

Keeping in mind these difficulties, the figure for Ireland of 85% attendance at an arts event in the previous year is somewhat higher than in six other countries reviewed, where the figures vary between 73% and 84%. Overall, Irish attendance at arts events appears to be strong by international standards. Attendance at cinema is the most common international arts activity, with Ireland just behind England (57% v 59%) in this regard. Comparative attendance figures for cinema and for a number of artforms are shown in Table 9.

**TABLE 9: COMPARISON OF ATTENDANCE AT ARTS EVENTS, SELECTED ARTFORMS AND GENRES, SELECTED COUNTRIES**

	<b>Cinema</b>	<b>A Play/ Theatre</b>	<b>Rock/ Pop Music</b>	<b>Opera Event</b>	<b>Contemporary Dance</b>
Ireland	57	30	28	4	3
Northern Ireland	54	23	21	2	2
Scotland	52	18	24	6	3
Wales	54	27	n/a	7	7
England	59	25	n/a	n/a	n/a
France	49	16	n/a	n/a	n/a
United States	n/a	12	n/a	3	n/a

Note: Figures are from most recent studies available. Definitions of artforms vary somewhat from country to country, e.g. opera may or may not include operetta, a play may be described as 'a play' or as 'theatre' or as 'a play or drama' etc.

The finding in this study (mentioned earlier) that Irish people attend art events in a wide range of venues is mirrored by the most recent Northern Ireland study (2004) which found a similar spread across venues (with differences in emphasis on particular venues). The finding that arts attendance is linked to education and income level is also seen in studies in Northern Ireland, Wales and the United States.

This study found that 64% of Irish people had read a book for pleasure in the past 12 months – this compares to a figure of 73% in a 2003 English study.

The main obstacles reported internationally to greater arts attendance and participation are difficulties in finding the time (generally the main reason cited); cost, family commitments, and lack of interest. The level of difficulties appears to be lower in Ireland (based on this study) than is generally the case internationally.

International studies on the public and the arts reveal positive attitudes across different countries towards the arts; towards the role of the arts in society; and towards public funding for the arts. The studies also indicate that people feel the arts are important in providing insights into the lives of people from different cultures.

## Some Policy Issues Arising from Study Findings

The report *The Public and the Arts (2006)* concludes with a chapter which, drawing from the evidence set out in earlier chapters, offers preliminary observations on issues which may carry particular weight as arts policy and provision are developed in the coming years. These initial observations sometimes focus on particular themes or areas of need identified by the research and at other times make connections between different aspects of the evidence revealed by the study.

While the Executive Summary does not attempt to summarise the observations offered, they look at:

- Public Attitudes and Preferences
- Children and Young People
- Public Attendance
- Venues and the Public Realm
- Public Participation
- Private Consumption and Information
- Social Inclusion
- Local and Regional Development

*The Public and the Arts (2006)* concludes by noting the appropriateness of placing back into the public domain the information obtained from the extensive and detailed research undertaken. The evidence base provided can therefore help to shape arts policy and provision for a public which demonstrates, by its attitudes, attendance, participation, and consumption, an exceptional level of interest in and commitment to the arts.





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