



## **Arts Audiences and Participants Research**

**A Report prepared for  
Derbyshire Arts Development Group &  
Derbyshire County Council**

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# Arts Audiences and Participants Research

## Report prepared for Derbyshire Arts Development Group & Derbyshire County Council

### 1. Introduction

This research programme has been commissioned by Derbyshire Arts Development Group to look into the barriers for Derbyshire residents to attending and participating in arts events. Cultural Consortium, who was commissioned to undertake the work following a tendering process, undertook the work with Alan Humberstone and Tim Harris as the lead consultants. Nottingham Trent University, through Dr Glenn Williams of the Psychology Department, was asked by Cultural Consortium to provide specialist input into the design and analysis of the programme.

The project was managed on a day to day basis by Ann Wright and there was regular reporting to a steering group consisting of Ann Wright, Peter Shelton, Vicki Campbell and David Fine. Updates on progress were given to the regular DADG meetings by Alan Humberstone.

Following initial discussions concerning the research parameters and with the agreement of the County Council that the Citizen's Panel could be used in the programme, the following list of project outcomes was agreed:

- A consolidated analysis of the Citizens' Panel questionnaire with links and analysis of DADG members' audience research and information in an accessible package for further use by members which has been fully coded and available for detailed analysis.
- Reports from focus group meetings and analysis of the information gathered.
- Recommendations for further development of audience research and other projects related to audience development.
- A digest of key findings and potential uses of the data.

We would like to thank the team in the Chief Executive's Department, particularly Fen Jones, responsible for the Citizen's Panel who provided us with excellent service and good advice throughout the process. Once we had confirmation of the possibility of using the Citizen's Panel, the potential for undertaking some unique research into reasons for non attendance at arts events became possible as the panel members were a carefully selected cross section of Derbyshire residents asked to respond on a number of issues across all areas of their life in the County over time. This had significant advantages over other available methods of selecting a target group for a number of reasons:

- The panel members are randomly selected and so there was no inbuilt bias concerning the arts from the respondents. The dissemination, collection and collation process for the questionnaires already existed.
- The sample size was potentially huge in comparison to other arts sector audience research questionnaires.

- The survey was undertaken in each district authority so the responses could be compared and contrasted.

The questionnaires were designed by the consultants and agreed with the Chief Executive's Department. Inevitably, the number of questions to be included had to be reduced to provide a uniformity of approach to the Citizen's Panel format. This prevented some additional cross referencing with the Taking Part survey but did not compromise the integrity of the survey. It was decided to use the same art form breakdown as the DCMS (2008a) 'Taking Part' survey in order to provide an ability to cross reference the results in a national context.

The data from the questionnaires was sent as Excel files to be inputted on the computer system at Nottingham Trent University for analysis using SPSS software. The inputting and resulting analysis was then conducted by Dr Williams and shared with the other consultants. The results were then discussed to check accuracy and interpret the findings which were then incorporated into the draft report for consideration by the steering group. The research and analysis has been completed broadly to the above outcomes although any variations that have occurred are highlighted in the body of the report.

The data has been published as a series of tables and figures with a narrative to interpret the findings and offer some guidance to the structure and analysis that has been undertaken.

More detailed technical issues relating to the analysis of the data, more detailed results from some elements of the research and further information resulting from the focus group sessions are included as appendices in a further document.

## 2. **Headline Results**

### **Interest in the arts**

This approach had a significant advantage over other arts-related questionnaires which have relied on data from respondents with an inherent interest in the area (for example, sampling participants from databases of people who are involved in the arts). The response rate, large sample (4000+ people), and the non-biased sampling strategy used, thus provides us with a chance of obtaining a representative cross-section within the County of people with a wide range of views and experiences about the arts.

We were not aware of other recent national or regional surveys that tapped into interest in the arts among the population to use as comparators but the data showed some interesting features on which to base Derbyshire audience development initiatives.

- Substantial interest in the arts was reported with the following activities such as 48% of the sample being interested in drama, 46% interested in film, 33% interested in art exhibitions, 30% interested in classical music, 24% interested in literature-related events and 17% interested in contemporary dance.
- Less interest was shown among the sample, with 8% interested in ethnic dance, 7% interested in video/electronic art, and 5% interested in cultural festival.
- There was most interest in the arts in Derbyshire Dales (76%), South Derbyshire (72%) and Erewash (72%) districts, followed by those in High Peak (71%) and Amber Valley (69%). The lowest interest in the arts was in Bolsover (62%).
- Theatre performances (e.g. plays or drama) were the most popular arts activities in terms of interest in many of the districts. Other theatre performances (e.g. musicals, pantomimes) were second in popularity, whereas film was the third most popular.
- The arts activities that generated the least interest were culturally specific festivals (e.g. Mela, Baisakhi and Navratri), which were the least popular in 6 out of 8 districts.
- Broadly attending arts events is three times more popular than participating except in the theatre/other theatre categories where attendance is twice as popular as participating.

### **Participation in the arts**

The survey included questions related to the extent of participation in a broad range of arts activities. As the categories used for this were the same as for the national Taking Part survey comparisons between the two studies were possible, although there was an additional category of film added to the choices. For benchmarking purposes in this research, we used the results of Taking Part from the study published from the East Midlands, which was based on a sample size of 2000. The Taking Part survey provides benchmarking evidence for N11 which “measures the percentage of adults in a LA who have either attended an arts event or participated in an arts activity at least three times in the past 12 months, for leisure purposes.”

There was generally a similar level of participation across the art-form choices although some interesting differences emerged that would raise questions regarding participation in Derbyshire as distinct from either the national or regional findings,

- Theatre performances (e.g. plays, dramas) and other types of theatre (e.g. musicals, pantomimes) had the highest rates of participation in most districts.

- In Bolsover, there was no one arts activity that dominated in terms of popular participation. Opera, live music and classical music were highly popular activities in this district, followed by ballet, jazz, and contemporary dance.
- The lowest participation rates in many of the districts were found with culturally specific activities, although electronic arts were also not very popular in 3 out of the 8 districts.
- Comparison with the Taking Part results tabulated for the East Midlands region showed relatively smaller audiences for culturally diverse work in Derbyshire but relatively larger audiences for literature, dance and music. This was except for live music where the audience in Derbyshire was two thirds of the regional average.

### **Frequency of arts attendance and participation within Derbyshire and outside of Derbyshire**

The survey asked the respondents to indicate their preferred city, town or village for attending events both inside and outside Derbyshire. Respondents were also asked for the name and location of the most recent event they attended both inside and outside Derbyshire. The most recent event data showed no patterns of attendance and has not been included in the analysis but will be available on request.

When the data collected in this survey is compared with the *'Taking Part'* survey for the East Midlands (DCMS 2008a), attendance on at least one occasion in the last twelve months were broadly similar although non-attendance was measurably higher in this research.

- Respondents were more likely to attend arts events within Derbyshire when compared to those events staged outside of Derbyshire. They were also more likely to attend Derbyshire arts events on a more frequent basis as well.
- Professional and amateur events were attended in equal numbers inside Derbyshire but the ratio was four professional events to each amateur event outside Derbyshire.
- Apart from Derby, the most popular locations to attend arts events in Derbyshire were Buxton and Chesterfield by a significant margin, followed by Long Eaton, Belper, Bakewell and Glossop.
- Certain arts events may be more attractive depending on where the respondents live within Derbyshire. Derby mainly attracted residents from Amber Valley and South Derbyshire whereas Nottingham and Sheffield attracted residents from three districts within the county. Manchester was a favoured site for arts attendance only among High Peak residents, whereas Stoke had a low likelihood of being visited by residents from any of the eight districts.

### **Volunteering**

The extent of volunteering, the areas for volunteering and the commitment of volunteers were included in the questionnaire. Volunteering is becoming an increasingly important issue in terms of improving social capital and community cohesion.

The Institute for Volunteering Research (2007) listed the four most popular areas for volunteering, which were (in order): education, religion, sports and health. The arts were not listed. A DCMS (2008b) report outlined that 7% of voluntary and amateur arts members lived in the East Midlands but this figure included all volunteers taking part as organisers, helpers, performers, participants, and other roles across both amateur and professional arts activities.



- In this study, over 10% of respondents had volunteered in some capacity with arts related events.
- Many volunteers would take on a number of roles, the most popular being those related to serving on committees, organising events, fundraising or helping with marketing.

### **Perceived barriers to taking part in the arts**

This research provides insightful data regarding the perceived (and potentially actual) barriers that people in Derbyshire face with participation in the arts. It complements existing cluster analysis work conducted by the Arts Council England (2008) segmentation of identifying the various attitudinal and lifestyle characteristics that might be connected with participation in the arts. Our approach goes one step further by identifying the likelihood of respondents falling into any of a number of categories based on the answers to 17 items about what has hindered them from accessing the arts in the past. We have used advanced multivariate statistical analyses to look at the possible permutations of respondents falling into any of six groups that emerged from analyses of the barriers-related data. This has enabled us to take a sophisticated approach to the various reasons that people may give for not taking part in the arts and the underlying patterns that might emerge from such reasons. The following major findings were obtained:

- Lack of time, the costs of arts events and not having enough information about the event, were the three most frequently cited reasons for not being able to attend arts events in the past.
- Focus groups discussions showed evidence that audiences and participants “shopped around” different websites and mailing lists to garner information across a wide range. There was interest in accessing one central information source, but limited awareness of the *artsderbyshire* website.
- Six different groups of respondents were classified according to the reasons that were given for non-attendance at arts events. These groups were categorised as: ‘resistant’ group (5.2% of the sample), which related to having negative attitudes towards the arts; ‘time conscious’ (23.7%), which emphasised not having enough time to attend arts events; ‘uninformed’ (18.8%), which related to not having enough information on the arts events; ‘isolated’ (17.7%), which was linked to being geographically isolated from the arts events; ‘non-motivated’ (22.9%), which related to not having enough reasons for going to the arts events; and a group that was unable to perceive any barriers (‘non-barriers’) to participation in the arts (11.6%).
- The people who were in the ‘resistant’ group and the ‘non-barriers’ group were more likely to have low ratings of the intrinsic and extrinsic benefits of arts participation when compared to the other respondent groups.
- Males were more likely to be in the ‘resistant’, ‘uninformed’ and ‘non-barriers’ groups, whereas females were more likely to be in the ‘time conscious’, ‘isolated’ and ‘non-motivated’ groups.
- Those in the all of the age groups aged 60 years or older were less likely to be in the ‘resistant’ group, whereas those aged 25-44 years were more likely to be ‘resistant’ with their reasons for not attending arts events. People aged 60-64 years and 65-74 years were more likely to be in the ‘time conscious’ and ‘uninformed’ groups. Those in some younger age groups (25-54 years) were more likely to be in the ‘isolated’ and ‘non-motivated’ groups. Older respondents (60 years and over) were more likely to be in the ‘non-barriers’ group when giving reasons for not attending arts events.

### **Benefits obtained from arts participation**

Along with analysing what deters participation in the arts, this research also adopted an innovative approach to understanding what drew people into take part as well. We did not have any preconceptions of the types of benefits that people might derive from the arts and used advanced multivariate analyses of the data to inform a better understanding of this and potentially develop a theory of the underlying benefits that are obtained from taking part in the arts.

- There were two main types of benefits from arts participation. These were identified as intrinsic and extrinsic benefits. Intrinsic benefits related to respondents' inner worlds, especially relating to their spiritual and emotional well being. Extrinsic benefits were linked to the physical world in terms of physical health but primarily other meeting other goals such as mixing with other, like-minded people. This extrinsic/intrinsic distinction is very similar to psychological research in other domains (e.g. workplace motivation; Deci & Ryan, 1985) in which intrinsic motivation is defined as wishing to perform an activity for its own sake. By contrast, extrinsic motivation refers to the performance of an activity to pursue outcomes that are separate from the person (e.g. taking part in the arts to boost one's CV).
- Those in Bolsover and North East Derbyshire saw significantly fewer benefits to arts participation than those in the other districts. Respondents in Derbyshire Dales and High Peak had significantly higher levels of intrinsic benefits derived from the arts when compared with those in the Bolsover district.
- Females were more likely than males to perceive intrinsic and extrinsic benefits to taking part in the arts. Males were more likely to perceive limited benefits of arts participation when compared to females.
- Respondents in the 24 years and younger age group and in the 75 years and older age group were significantly more likely to obtain extrinsic benefits from arts participation when compared with those in the 35-44 and 54-59 years age groups.

### **Focus Groups**

Following the analysis of the results from the Citizens Panel, a series of meetings with focus groups were organised to explore issues that emerged from the questionnaires in more detail. Also, as their representation within the original questionnaire was small, a further shorter version of the questionnaire was distributed to BME groups in the County for comparison with the findings.

- All of the focus groups confirmed the questionnaire results that the arts were both popular and a significant element in people's lives.
- Young people do not have a perception of different art forms but see the arts in a thematic way and are often attracted by events that cross art forms or are connected with other issues.
- Mature attenders are well informed and have a variety of methods in selecting events they would like to attend. They do not have significant barriers but this also means they are willing to go out of their way to access events of interest and need to be persuaded of their interest in potential events through persuasive marketing.
- BME audiences are also open to further engagement with the arts sector although they do have more concerns about the possible religious barriers with some events. They would find more potential for engagement if there were more events specific to their culture, they had greater input into the process and specific access issues were resolved.
- More information, however well provided the public currently feel they are served, from a variety of sources is important to developing audiences.

### 3. Method

Between May and August 2008, questionnaires, covering letters and reply paid envelopes were mailed out to approximately 8000 Citizens' Panel members. Panel members were asked to complete the questionnaire and return it in the reply-paid envelope provided. 4327 questionnaires were returned from the mail-out, giving a response rate of just over 54%. The range of response rates ranged from the highest response from Amber Valley residents (65%) to the lowest response from those in Chesterfield (39%).

This response rates obtained are very good for postal surveys and especially high for research that has been conducted into people's experiences of the arts. The number of survey respondents in each district can be seen in Table 1. Respondents are also broken down by age group, gender, and ethnic group, which are summarised in Tables 2, 3 and 4.

**Table 1: Profile of Citizens Panel Survey Respondents by district**

<b>District</b>	<b>No. (% of total sample)</b>
Amber Valley	652 (15.1%)
Bolsover	474 (11.0%)
Chesterfield	392 (9.1%)
Derbyshire Dales	618 (14.3%)
Erewash	551 (12.7%)
High Peak	548 (12.7%)
NE Derbyshire	611 (14.1%)
S Derbyshire	481 (11.1%)
<b>TOTAL</b>	<b>4,327 (100%)</b>

**Table 2: Profile of Citizens Panel Survey Respondents by age group**

<b>Age Group</b>	<b>No. (% of total sample)</b>
16 to 17 years	9 (0.2%)
18 to 24 years	79 (1.8%)
25 to 34 years	455 (10.5%)
35 to 44 years	779 (18.0%)
45 to 54 years	922 (21.3%)
55 to 59 years	559 (12.9%)
60 to 64 years	511 (11.8%)
65 to 74 years	708 (16.4%)
75 years and over	292 (6.7%)
Missing	13 (0.3%)
<b>TOTAL</b>	<b>4,327 (100%)</b>

**Table 3: Profile of Citizens Panel Survey Respondents by gender**

<b>Gender</b>	<b>No. (% of total sample)</b>
Female	2,158 (49.9%)
Male	2,160 (49.9%)
Missing	9 (0.2%)
<b>TOTAL</b>	<b>4,327 (100%)</b>

**Table 4: Profile of Citizens Panel Survey Respondents by ethnic group**

<b>Ethnic group</b>	<b>No. (% of total sample)</b>
<i>Asian</i>	
Bangladeshi	1 (0.0%)
Indian	8 (0.2%)
Pakistani	1 (0.0%)
<i>Black</i>	
Black Caribbean	1 (0.0%)
<i>Chinese</i>	1 (0.0%)
<i>Missing</i>	30 (0.7%)
<i>Mixed</i>	
Mixed Asian	2 (0.0%)
Mixed Caribbean	1 (0.02%)
<i>Other</i>	8 (0.2%)
Other Asian	1 (0.0%)
Other Black	1 (0.0%)
<i>White</i>	
White British	4,237 (97.9%)
Other white	23 (0.5%)
Irish	12 (0.3%)
<b>Total</b>	<b>4,327 (100%)</b>

#### 4. Results

##### Interest in the arts:

Respondents were asked about whether they were interested in arts events in general. The number of respondents who replied that they were interested in the arts is outlined in Table 5.

**Table 5: “Are you interested in arts events in general?”**

District	No. responding ‘yes’	% of district
Amber Valley	431 out of 616 responses to this item	69.97%
Bolsover	283 out of 452	62.61%
Chesterfield	253 out of 374	67.65%
Derbyshire Dales	448 out of 586	76.45%
Erewash	377 out of 522	72.22 %
High Peak	379 out of 527	71.92%
North East Derbyshire	374 out of 563	66.43%
South Derbyshire	326 out of 451	72.28%

Respondents were asked to indicate whether they were:

- (1) Interested in a range of arts activities and
- (2) Participated in the same list of activities.

Tables 6 and 7 give an overview of the most popular and least popular activities in relation to interest and participation. From Table 6, it can be seen that theatre performances (e.g. plays or drama) were the most popular arts activities in terms of interest in 5 out of 8 districts and the second most popular in the 2 other districts. Other theatre performances (e.g. musicals, pantomimes) were the second most popular in 5 out of 8 districts. Film was the most popular activity in 3 out of 8 districts. In Bolsover, there were other activities that were more popular than theatre performances, namely opera (2<sup>nd</sup>) and classical music performances (3<sup>rd</sup>). The least popular arts activities in terms of interest were culturally specific festivals (e.g. Mela, Baisakhi and Navratri), which was the least popular in 6 out of 8 districts, video or electronic art events had the least interest in South Derbyshire whereas exhibition of art, photography or sculpture had the least interest in Bolsover.

Table 7 shows that theatre performances (e.g. plays, dramas) and other types of theatre (e.g. musicals, pantomimes) were highly popular in terms of participation. Respondents also participated highly in going to film events in many of the districts and film was the 2<sup>nd</sup> most popular activity in 2 out of 8 districts and the joint most popular activity in 1 district. In Bolsover, there was participation in a wide range of arts activities with no one activity being the most dominant in terms of popular participation. Instead, respondents in Bolsover cited opera, live music and classical music as the most popular activities, with ballet, jazz, and contemporary dance also being relatively popular as well.

The lowest participation was found in attending exhibition of art, photography and sculpture in Bolsover and, in 5 out of the 8 districts, cultural festival were the least frequently attended. In 3 out of the 8 districts, video or electronic art events were the least popular.

**Table 6: Which of the following arts events are you interested in?**

District	Film	Art	Craft	Video or electronic art	Books or writing event	Street art	Carnival	Cultural festival	Theatre	Other theatre	Opera	Classical music	Jazz	Live music	Ballet	Contemporary Dance	Ethnic dance	Other dance event
Amber Valley (N=651)	321	231	230	29	167	166	203	<b>22</b>	319	258	115	185	106	242	114	51	43	74
Bolsover (N=204-477)	202	<b>16</b>	45	57	62	56	66	70	68	60	<b>83</b>	81	74	<b>80</b>	72	72	60	57
Chesterfield (N=391)	176	148	164	29	103	110	99	<b>26</b>	208	185	64	102	74	138	79	79	34	49
Derbys. Dales (N=616)	303	281	251	36	192	162	236	<b>32</b>	364	304	154	241	165	229	127	127	70	79
Erewash (N=551)	293	205	224	38	141	166	216	<b>21</b>	288	235	94	166	106	202	98	98	32	43
High Peak (N=548)	252	238	218	51	153	146	224	<b>29</b>	287	259	120	185	114	180	111	111	59	68
NE Derbys. (N=611)	254	185	244	19	140	128	170	<b>17</b>	311	258	113	172	91	174	118	118	40	59
S. Derbys (N=481)	220	162	198	<b>18</b>	121	90	124	19	252	225	86	155	71	155	80	80	28	45

**Key:**

Shaded areas in table indicate one of the top three most popular activities in relation to respondents' interests in the activity. Bold areas in the table indicate the least interest in these activities.

**Table 7: Which of the following arts events do you take part in?**

District	Film	Art	Craft	Video or electronic art	Books or writing event	Street art	Carnival	Cultural festival	Theatre	Other theatre	Opera	Classical music	Jazz	Live music	Ballet	Contemporary Dance	Ethnic dance	Other dance event
Amber Valley (N=651)	148	97	94	11	41	40	74	<b>4</b>	150	126	43	74	37	101	35	19	14	27
Bolsover (N=265-477)	73	33	48	51	44	48	68	70	60	75	82	<b>77</b>	76	<b>80</b>	76	76	62	63
Chesterfield (N=391)	89	76	61	8	29	36	29	<b>5</b>	97	89	28	44	16	63	35	14	5	18
Derbys. Dales (N=616)	165	156	119	11	73	63	120	<b>7</b>	236	193	80	122	75	133	60	36	18	38
Erewash (N=551)	158	97	94	8	40	55	102	<b>6</b>	158	143	38	54	35	86	40	16	9	22
High Peak (N=548)	114	11	90	<b>8</b>	62	60	111	<b>8</b>	153	134	68	87	51	88	57	25	19	31
NE Derbys. (N=611)	108	87	89	<b>6</b>	37	37	58	10	147	126	45	63	28	78	38	13	10	21
S. Derbys (N=481)	84	67	73	<b>5</b>	24	25	37	10	114	104	42	70	22	67	29	8	7	14

**Key:**

Shaded areas in table indicate one of the top three most popular activities in relation to respondents' participation in the activity.

Bold areas in the table indicate least participation.

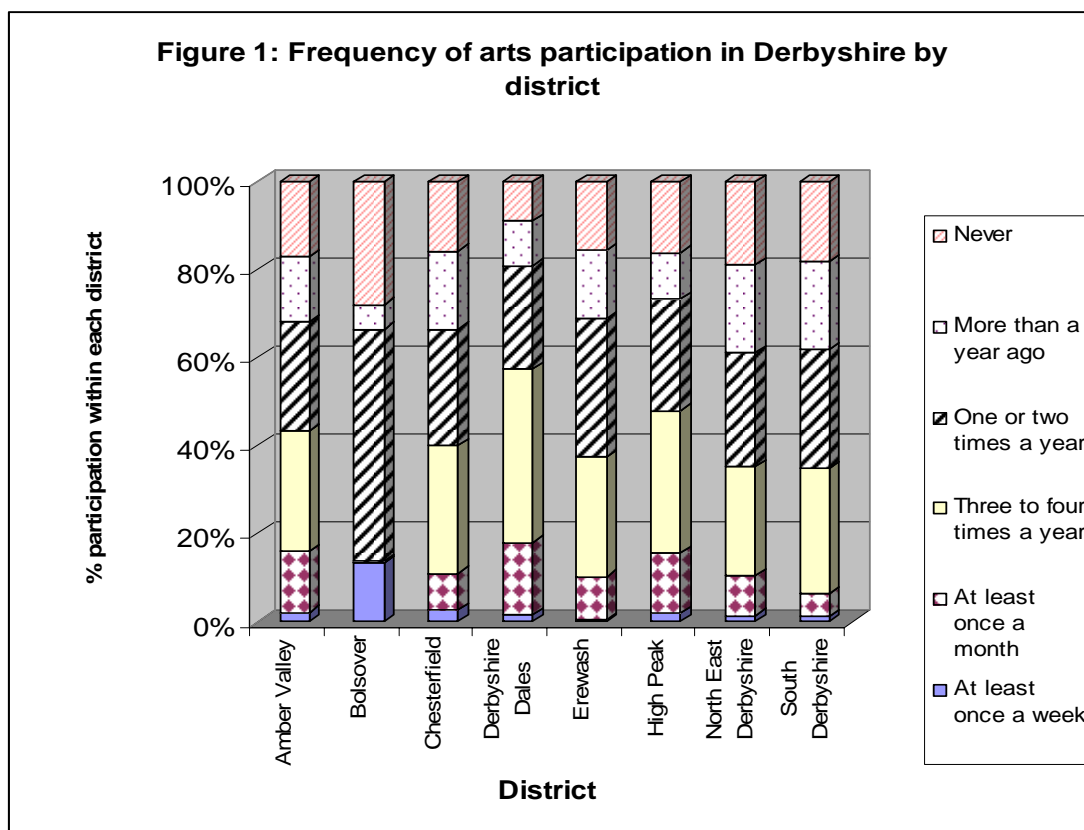
**5. Frequency of arts participation**

Respondents were questioned about their frequency of arts participation in the Derbyshire region. Table 8 summarises how often people attended, or took part in, Derbyshire arts activities in the total sample.

**Table 8: Frequency of arts participation within Derbyshire**

Frequency	No. (%)
At least once a week	104 (2.4%)
At least once a month	406 (9.4%)
Three to four times a year	1,081 (25.0%)
One or two times a year	1,131 (26.1%)
More than a year ago	571 (13.2%)
Never	667 (15.4%)
Don't know	176 (4.1%)
Missing	191 (4.4%)
<b>Total</b>	<b>4,327 (100%)</b>

In Figure 1, the proportion of respondents' arts participation frequency is portrayed according to each district. There was a higher proportion of respondents in Bolsover who took part in the arts on at least a weekly basis when compared to the other districts. Moreover, there was a sizeable proportion of residents in Bolsover who attended 1-2 times a year but there was also the largest proportion among all of the respondents who never took part in the arts in Bolsover too. There was about 15-18% of respondents in most of the districts who had never participated in an arts event in Derbyshire, with the exception of Derbyshire Dales residents (only 8.74% of them had never taken part in an arts event in Derbyshire).







From Tables 9 and 10, it can be seen that attendance at events in Derbyshire was split almost evenly between amateur and professional performances but a substantial majority (92%) were audience members with the remaining 8% being participants in the events or both participating and being part of the audience.

**Table 9: Type of arts event recently attended in Derbyshire**

	Amateur	Professional	Both
No.	1354	1254	295

**Table 10: Level of involvement with arts events recently attended in Derbyshire**

	In the audience	Participating	Both
No.	2740	166	76

Respondents were also asked to provide information about how often they took part in arts activities outside of the Derbyshire region. The frequency data for the total sample is outlined in Table 11.

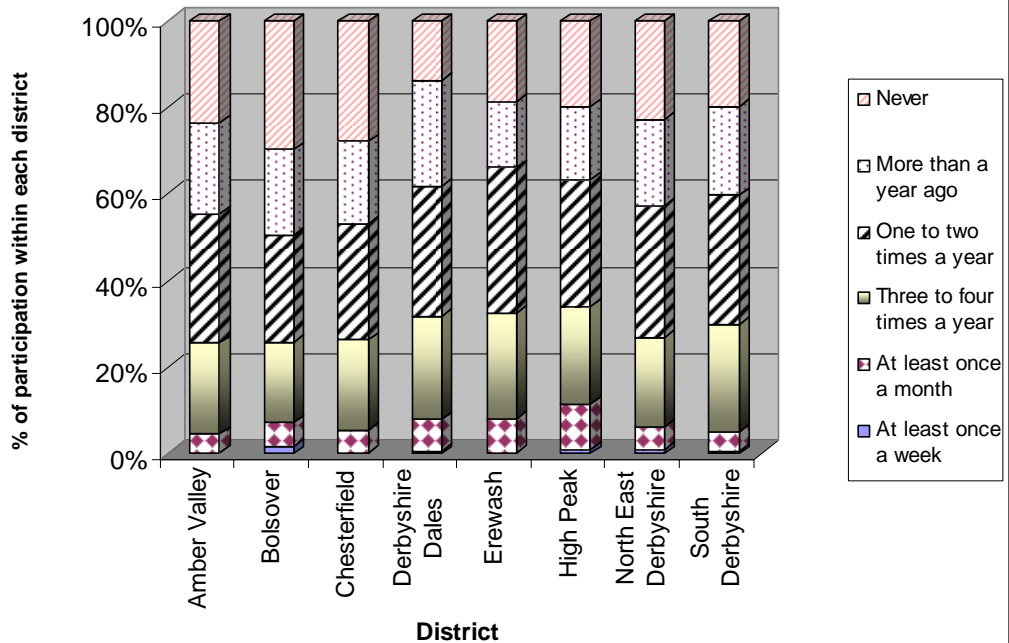
**Table 11: Frequency of arts participation outside of Derbyshire**

Frequency	No. (%)
At least once a week	25 (0.6%)
At least once a month	244 (5.6%)
Three to four times a year	842 (19.5%)
One to two times a year	1,122 (25.9%)
More than a year ago	750 (17.3%)
Never	817 (18.9%)
Don't know	249 (5.8%)
Missing	278 (6.4%)
<b>Total</b>	<b>4,327 (100)</b>

It is noteworthy that the frequency of arts participation outside of Derbyshire is lower compared to that within Derbyshire. For instance, almost twice as many respondents attended arts events in Derbyshire with a response of 'at least once a month' (9.4%) compared to participation outside of Derbyshire (5.6%). Likewise, there were higher percentages of respondents amongst those who attended arts events outside of Derbyshire 'more than a year ago' (17.3%) compared to those attending arts events at the same frequency within Derbyshire (13.2%). Figure 2 gives an overview of frequency of arts participation outside of Derbyshire in relation to the respondents' district of residence.



**Figure 2: Frequency of arts participation outside of Derbyshire**



Professional arts events accounted for four fifths of attendances outside Derbyshire. There was a marked attendance at amateur events outside Derbyshire, amounting to 37% of the attendance of amateur events inside the County.

**Table 12: Type of event recently attended outside of Derbyshire**

	Amateur	Professional	Both
No.	510	2053	198

**Table 13: Level of involvement with arts events recently attended outside of Derbyshire**

	In the audience	Participating	Both
No.	2662	70	35



## 6. Volunteering in support of arts activities

There were 10.7% of the respondents who undertook some form of volunteering in the arts, which was even split between males and females. The highest rate of volunteering (15.8%) is in Derbyshire Dales, with Chesterfield being lowest (8.4%). As a percentage of the most sizeable age groups, people aged 60-64 years were the most likely to volunteer (14.87% of that age group) (see Table 15).

**Table 14: Volunteering in the arts by district**

District	Volunteers	No	No response	Total
Amber Valley	60	533	59	652
Bolsover	41	391	42	474
Chesterfield	33	319	40	392
Derbyshire Dales	98	483	37	618
Erewash	45	462	44	551
High Peak	63	431	54	548
North East Derbyshire	65	480	66	611
South Derbyshire	57	376	48	481
<b>Total</b>	<b>462</b>	<b>3475</b>	<b>390</b>	<b>4327</b>

**Table 15: Volunteering in the arts by age group**

Age Group	Volunteers (% of age group)	No	No response	Total
Not given	1 (7.69%)	12	0	13
16 to 17 years	5 (55.56%)	4	0	9
18 to 24 years	6 (7.59%)	70	3	79
25 to 34 years	29 (6.37%)	400	26	455
35 to 44 years	70 (8.99%)	661	48	779
45 to 54 years	92 (9.98%)	766	64	922
55 to 59 years	61 (10.91%)	453	45	559
60 to 64 years	76 (14.87%)	390	45	511
65 to 74 years	91 (12.85%)	524	93	708
75 years and over	31 (10.62%)	195	66	292
<b>Total</b>	<b>462</b>	<b>3475</b>	<b>390</b>	<b>4327</b>

**Table 16: Volunteering by gender**

Gender	Volunteers	No	No response	Total
Not given	0	9	0	9
Female	243	1743	172	2158
Male	219	1723	218	2160
<b>Total</b>	<b>462</b>	<b>3475</b>	<b>390</b>	<b>4327</b>

Of the types of arts volunteering indicated, the most frequently undertaken were attending events voluntarily (49%) committee work (39%) and organising activities (33%). Volunteers were likely to be involved in more than one voluntary activity with their chosen organisation(s).

**Table 17: Types of volunteering in the arts by district**

<b>District</b>	<b>Committee work</b>	<b>Teaching or Coaching</b>	<b>Fundraising</b>	<b>Distribution of publicity</b>	<b>Organising activities</b>	<b>Ticket selling</b>	<b>Technical or administrative assistance</b>	<b>Attending event voluntarily</b>
Amber Valley	21	4	12	12	18	12	15	25
Bolsover	24	13	16	13	16	10	10	20
Chesterfield	11	6	11	15	16	10	7	17
Derbyshire Dales	36	11	27	21	32	21	21	47
Erewash	17	5	22	16	15	14	10	25
High Peak	24	10	14	16	21	8	16	33
North East Derbyshire	18	10	19	18	17	14	12	35
South Derbyshire	27	4	19	12	17	10	6	26
<b>Total</b>	<b>178</b>	<b>63</b>	<b>140</b>	<b>123</b>	<b>152</b>	<b>99</b>	<b>97</b>	<b>228</b>

**Table 18: Types of volunteering in the arts by age group**

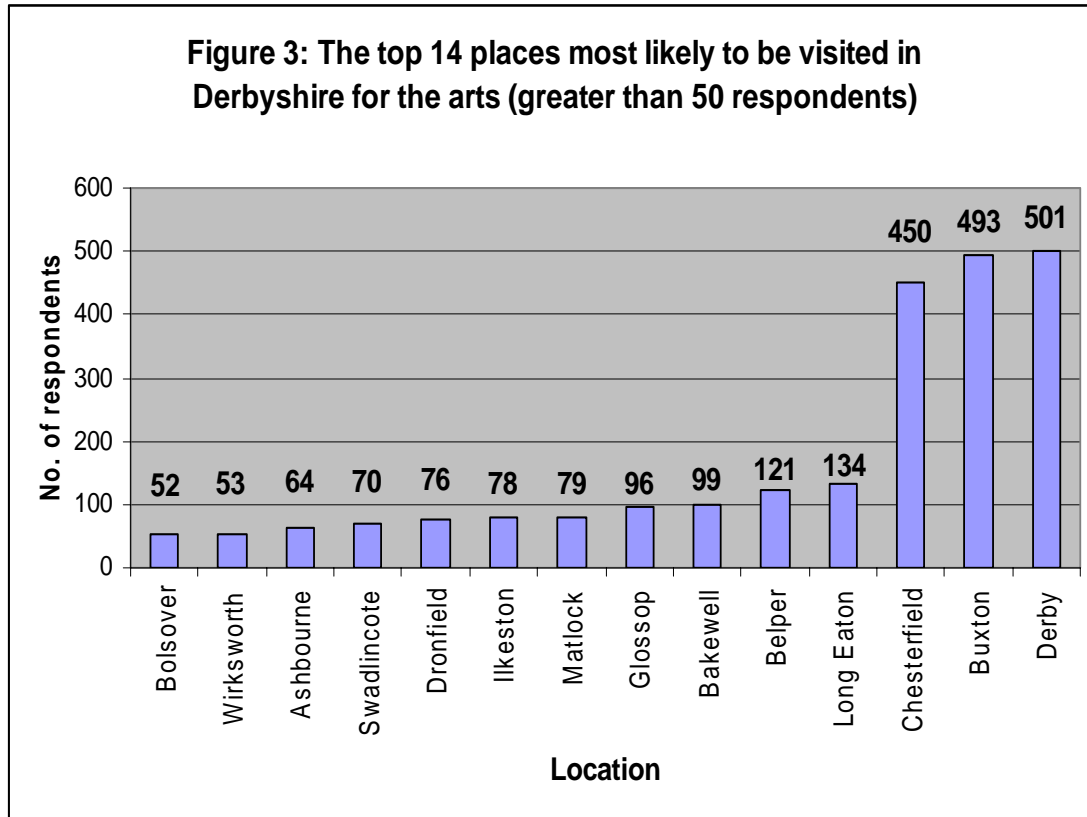
Age Group	Committee work	Teaching or Coaching	Fundraising	Distribution of publicity	Organising activities	Ticket selling	Technical or administrative assistance	Attending event voluntarily
Not given	1	1	1	0	1	1	1	1
16 to 17 years	3	0	2	2	4	2	1	2
18 to 24 years	2	1	1	1	1	1	1	0
25 to 34 years	13	4	10	7	10	5	7	15
35 to 44 years	18	9	21	16	25	11	12	24
45 to 54 years	37	12	28	23	35	22	26	51
55 to 59 years	25	11	17	14	21	13	13	27
60 to 64 years	26	9	23	27	20	15	14	34
65 to 74 years	35	10	25	21	26	19	17	52
75 years and over	18	6	12	12	9	10	5	22
<b>Total</b>	<b>178</b>	<b>63</b>	<b>140</b>	<b>123</b>	<b>152</b>	<b>99</b>	<b>97</b>	<b>228</b>

**Table 19: Types of volunteering in the arts by gender**

Gender	Committee work	Teaching or Coaching	Fundraising	Distribution of publicity	Organising activities	Ticket selling	Technical or administrative assistance	Attending event voluntarily
Female	85	32	77	70	74	58	28	125
Male	93	31	63	53	78	41	69	103
Total	178	63	140	123	152	99	97	228



7. Likely locations for arts participation among Derbyshire residents



Respondents were asked to name the town or village where they normally attend an arts event in Derbyshire. Some responses included multiple locations and therefore the results in Figure 3 represent an accumulation of locations listed. There was a clear lead for Derby, Buxton and Chesterfield, with a significant listing for Long Eaton and Belper. One hundred and sixty different locations were listed in total.

The full results of this question are provided in Appendix 3.

The most likely town or city to be visited for major arts events was also asked in the survey.

Derby seemed to be a favourite option among Amber Valley and South Derbyshire residents when considering arts events. Nottingham seemed to attract residents mainly from Erewash and at least a third of respondents from Amber Valley and Bolsover. Stoke did not seem to appeal to any of the Derbyshire residents and Manchester was only favoured as an arts venue for High Peak residents. Sheffield seemed to attract people from a diversity of areas, including Chesterfield, Derbyshire Dales, and North East Derbyshire.



**Table 20: Most likely town/city to visit for arts events (by respondents' district)**

District	Town/City					
	Derby (% of area)	Nottingham (% of area)	Stoke (% of area)	Manchester (% of area)	Sheffield (% of area)	Other (% of area)
Amber Valley (N=651)	<b>285</b> <b>(43.78)</b>	<b>245</b> <b>(37.63)</b>	2 (0.31)	12 (1.84)	22 (3.38)	49 (7.53)
Bolsover (N=477)	45 (9.43)	<b>147</b> <b>(30.82)</b>	2 (0.42)	18 (3.77)	<b>193</b> <b>(40.46)</b>	38 (7.97)
Chesterfield (N=391)	17 (4.35)	23 (5.88)	1 (0.26)	13 (3.32)	<b>277</b> <b>(70.84)</b>	26 (6.65)
Derbys Dales (N=616)	144 (23.38)	82 (13.31)	19 (3.08)	53 (8.60)	<b>225</b> <b>(36.53)</b>	60 (9.74)
Erewash (N=551)	126 (22.87)	<b>378</b> <b>(68.60)</b>	3 (0.54)	9 (1.63)	12 (2.18)	35 (6.35)
High Peak (N=548)	7 (1.28)	5 (0.91)	7 (1.28)	<b>381</b> <b>(69.53)</b>	52 (9.49)	27 (4.93)
NE Derbys. (N=611)	35 (5.73)	50 (8.18)	3 (0.49)	17 (2.78)	<b>382</b> <b>(62.52)</b>	30 (4.91)
S Derbys. (N=481)	<b>210</b> <b>(43.66)</b>	90 (18.71)	12 (2.49)	9 (1.87)	6 (1.25)	85 (17.67)

N.B. Shaded areas with figures in bold denote that there is 30% of more of the respondents from that district who have chosen a specific town/city to visit for arts participation



## 8. Perceived benefits of arts participation

Some survey items asked about respondents' degree of agreement to 17 statements about the perceived benefits of arts events. Typical items included, "Arts events are mainly a good thing" and "In general, arts events do not provide good value for money". Responses were scored on a 5-point Likert scale ranging from 'Strongly Agree' (scored as '1') to 'Strongly Disagree' (scored as '5'). The pattern of responses for each survey respondent was analysed using a process known as exploratory factor analysis. This method of analysis was aimed at finding out whether there was an underlying structure to the way in which respondents were answering the questions relating to the perceived benefits of arts events. It is a process akin to looking at the ingredients on a food/drink product and demonstrating the constituent parts of that product. The technical details of conducting the factor analysis are outlined in Appendix 1. When using this process of factor analysis, three main factors emerged, which we have labelled as the following: (1) intrinsic benefits of the arts; (2) extrinsic benefits of the arts; and (3) lack of benefits for the arts. The survey items that were most strongly linked to each of these factors are listed in Table 11.

- The items that were associated with 'intrinsic benefits of the arts' related to aspects of the person's inner well-being with spiritual, intellectual and emotional nourishment.
- The items relating to the factor of 'extrinsic benefits of the arts' focused on the person's outer world, including their bodily health and their relationships with others.
- Items linked to negative attitudes towards the arts with items such as "most arts events are difficult to understand" were categorised under the factor heading of 'lack of perceived benefits'.

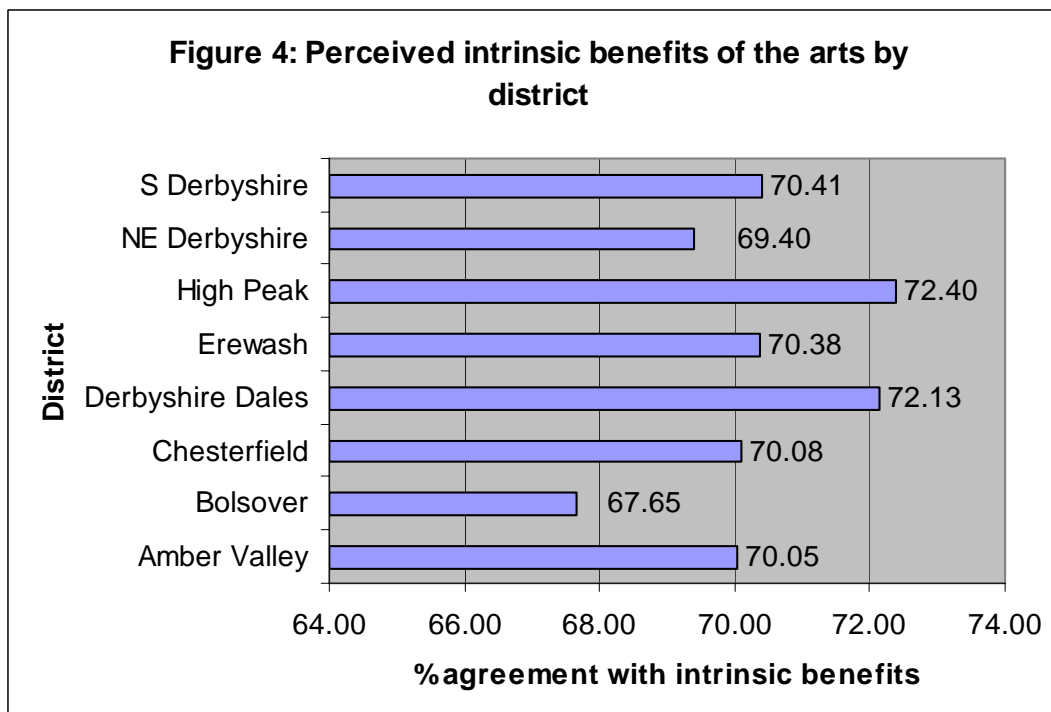
**Table 21: Survey items linked to three concepts regarding benefits of arts participation**

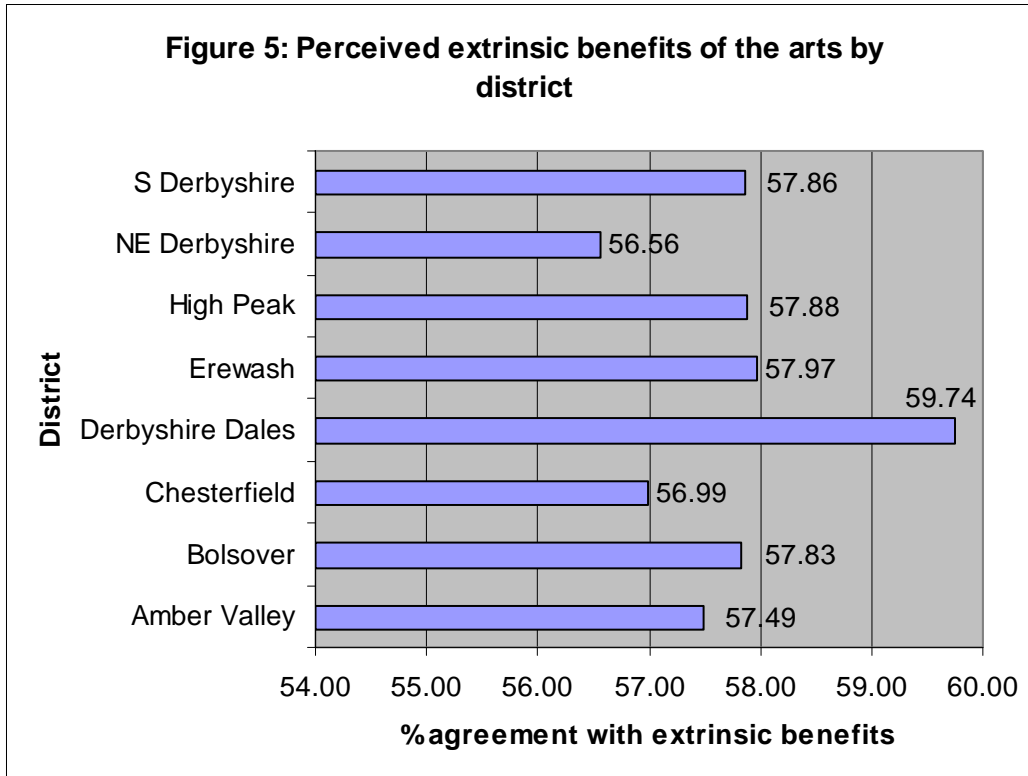
Item on benefits of the arts
<p><b>Factor 1: Intrinsic benefits of the arts</b></p> <p>It makes me feel good                      Arts events are a good thing                      Many arts events are entertaining                      It broadens my horizons                      Intellectual stimulation                      Productive use of my time                      I find the experience gives me a sense of wonder and awe                      When I attend arts events, it is so enjoyable that time seems to pass by more quickly</p>
<p><b>Factor 2: Extrinsic benefits of the arts</b></p> <p>Working as a group                      Physical health                      Gives a sense of personal identity                      It makes my community have a stronger group identity                      I like meeting new people                      I like being with those with whom I have a lot in common</p>
<p><b>Factor 3: Lack of benefits</b></p> <p>Many arts events are not inclusive enough                      Most arts events are difficult to understand                      In general, arts events do not provide good value for money</p>



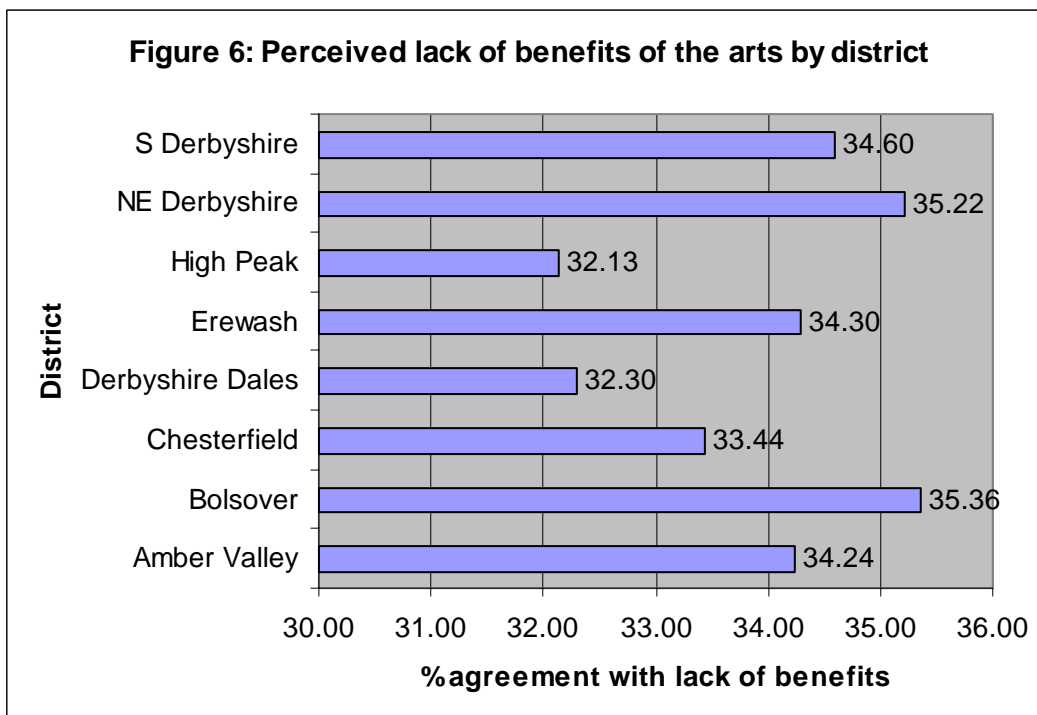
To examine the degree to which people in the eight districts within Derbyshire vary in their perceptions of the arts, three questionnaire subscale scores were generated by summing each respondent's answers to items relating to each of the three factors. For example, the 8 items that related to 'intrinsic benefits of the arts' were added up to produce a score for this concept. As there was a minimum score of '1' and a maximum score of '5' for each of the items and there were 8 items for the 'intrinsic benefits of the arts' factor, this would produce a minimum possible score of 8 and a maximum possible score of 40 for this set of items. For ease of comprehension, the scores for 'intrinsic benefits of the arts' were converted into percentages by subtracting 8, dividing by 32 and multiplying by 100. The same process was used for the 'extrinsic benefits' and 'lack of benefits' scores as well. Figures 3, 4 and 5 provide a summary of the average percentage scores for the three types of perceived benefits by district of residence. High levels in the graphs indicate an average high degree of agreement with the concept (e.g. higher scores of extrinsic benefits = greater degree of perceived extrinsic benefits derived from the arts).

From analysing the data depicted in Figure 4 using a one-way between groups Analysis of Variance (ANOVA), we found that respondents in Bolsover had statistically significantly lower intrinsic benefits from arts participation when compared with those in the Derbyshire Dales and High Peak districts. All other respondents from other districts had similar levels of intrinsic benefits derived from participation in the arts.





Data depicted in Figure 5 were also analysed using a one-way between groups ANOVA. Respondents in Derbyshire Dales had statistically significantly higher extrinsic benefits derived from arts participation when compared to those in North East Derbyshire. Respondents in all other districts were not significantly different from each other in terms of the extrinsic benefits that they got from taking part in the arts.





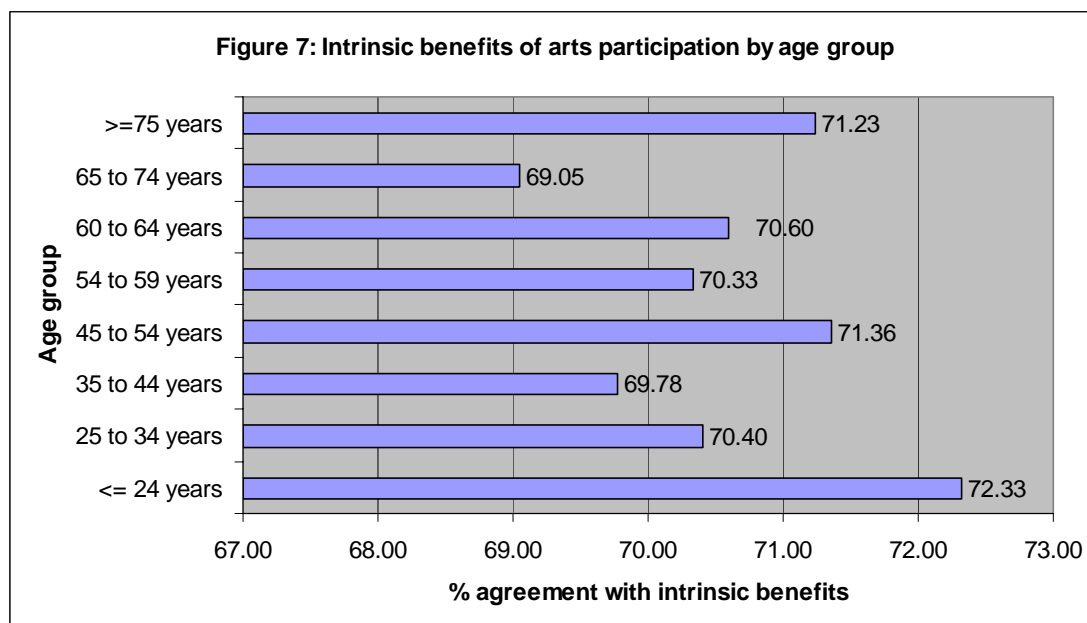
On average, respondents in Bolsover and North East Derbyshire perceived significantly higher degree of lack of benefits to arts participation when compared to residents in Derbyshire Dales and High Peak districts (see Figure 6). Those in South Derbyshire also perceived a greater lack of benefits to arts participation when compared to those in the High Peak districts. There were no other significant differences in relation to lack of benefits to taking part in the arts when comparing between the scores of those in all of the other districts.

**Table 22: Average ratings (and Standard deviations) of perceived benefits of arts participation by gender**

	Intrinsic benefits	Extrinsic benefits	Lack of benefits
<b>Gender</b>			
Female	31.26 (4.56)	20.49 (3.58)	7.97 (1.65)
Male	29.77 (4.84)	19.26 (3.78)	8.21 (1.73)

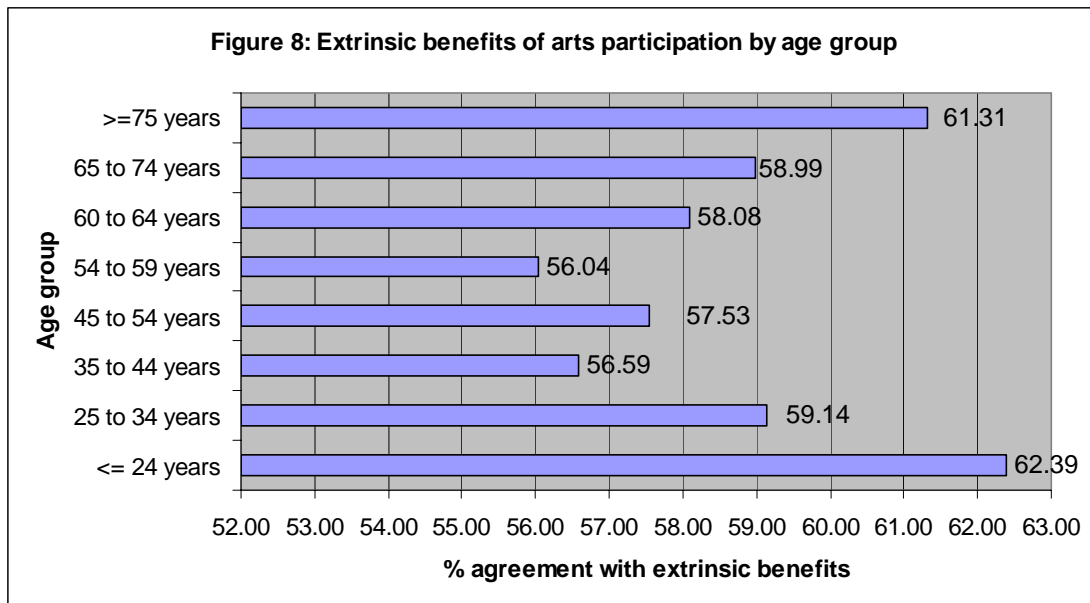
Females perceived significantly greater intrinsic benefits from the arts when compared with males,  $t(3269) = 9.07, p < .01$  (two-tailed) and a similar trend was obtained for perceived extrinsic benefits,  $t(3248) = 9.52, p < .01$  (two-tailed).

Males saw significantly fewer benefits being derived from arts participation when compared to females,  $t(3552) = - 4.18, p < .01$  (two-tailed).

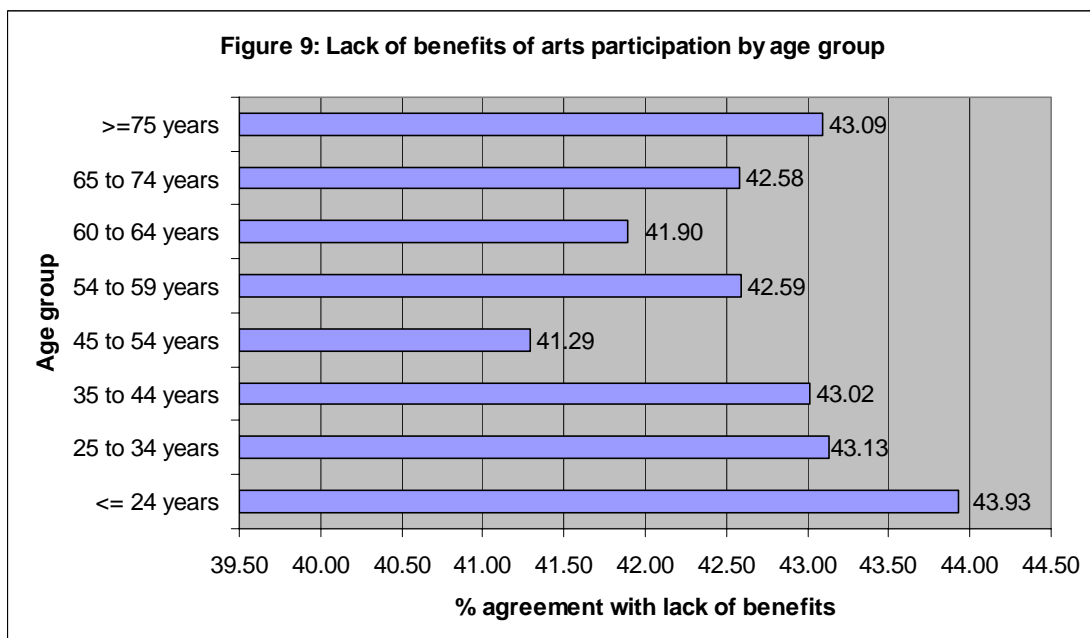


There were no statistically significant differences between all of the age groups in relation to the intrinsic benefits that respondents derived from taking part in the arts (Figure 7). Figure 8 shows that there were some more pronounced age group differences in the extrinsic benefits that respondents got from taking part in the arts, with people from the extreme ends of the age spectrum getting more benefits of arts participation in terms of socialising and better physical health. Those in the 75 years or over age group reported

more extrinsic benefits than people in the 35-44 and 54-59 years age groups, whilst those in the 24 years or younger age group saw more extrinsic benefits in the arts than those in the 35-44 and 54-59 years age groups too.



In terms of lack of perceived benefits, there were no significant age group differences (see Figure 9).





## 9. Perceived barriers to accessing arts activities

17 survey items were used to explore the possible barriers that might have hindered respondents from going to arts events in the past. Respondents were asked to endorse as many items that related to their reasons for not attending arts events in the past.

Table 13 provides a summary of the main reasons that were given by the total sample of respondents.

**Table 23: Reasons given for not attending arts events in the past**

Item	No. (% of those who responded to items)
It's difficult to find the time	1,494 (34.54%)
It costs too much	1,419 (32.80%)
Not enough information on what is available	1,123 (26.0%)
Not enough notice about the event	784 (18.1%)
It's not close enough to where I live/work	687 (15.9%)
Not really interested	653 (15.1%)
Nothing stops me from attending arts and cultural events	617 (14.3%)
I don't know enough about it	542 (12.5%)
Lack of transport	529 (12.2%)
Health isn't good enough	367 (8.5%)
I don't have anyone to go with	343 (7.9%)
Never occurred to me	185 (4.3%)
I might feel uncomfortable or out of place	171 (4.0%)
I wouldn't enjoy it	147 (3.4%)
Other reasons	156 (3.6%)
Don't know	77 (1.8%)
It is often too complex or confusing	63 (1.5%)
Against my religion/beliefs	25 (0.6%)

N.B. Respondents could offer as many reasons as they wished, so the total of all of these responses will exceed the total number of respondents.

After using a statistical technique called latent class analysis, we were able to identify the underlying patterns of 'yes/no' responses that people were giving to each of the potential reasons for non-attendance of art events. The technical details of conducting the latent class analysis are outlined in Appendix 2. Through careful consideration of a range of fit statistics, we decided that six classes (or 'groups') would most accurately represent the responses that people gave as to why they did not attend arts events. These groups were identified as follows:

1. A 'resistant' group (5.2% of the sample)
2. A 'time conscious' group (23.7% of the sample)
3. An 'uninformed' group (18.8% of the sample)
4. A 'geographically and financially isolated' group (17.7% of the sample)
5. A 'non-motivated' group (22.9% of the sample)
6. A 'no perceived barriers' group (11.6% of the sample)

**Table 24: Gender differences in group membership according to reasons given for not attending arts events**

Gender		Groups based on Perceived Barriers					
		Resistant	Time conscious	Uninformed	Isolated	Non-motivated	No barriers
Female	Frequency	68	<b>441</b>	244	<b>432</b>	<b>593</b>	379
	Expected frequency	89.44	<b>328.77</b>	270.31	<b>420.21</b>	<b>557.61</b>	490.66
Male	Frequency	<b>111</b>	217	<b>297</b>	409	523	<b>603</b>
	Expected frequency	<b>89.56</b>	329.23	<b>270.69</b>	420.79	558.39	<b>491.34</b>

Males were found to be more likely to be in the resistant, uninformed and 'non-barriers' groups, whereas females were more likely to be time conscious, isolated and non-motivated.

**Table 25: Age differences with perceived barriers to accessing the arts**

Age group		Perceived barriers to participation in the arts					
		Resistant	Time conscious	Uninformed	Isolated	Non-motivated	No barriers
Up to and including 24 years	Frequency	4	10	9	<b>29</b>	21	15
	Expected frequency	3.65	13.43	11.00	<b>17.16</b>	22.75	20.02
25 to 34 years	Frequency	<b>23</b>	44	32	<b>103</b>	<b>167</b>	86
	Expected frequency	<b>18.88</b>	69.42	56.86	<b>88.72</b>	<b>117.63</b>	103.49
35 to 44 years	Frequency	<b>48</b>	88	76	<b>180</b>	<b>268</b>	118
	Expected frequency	<b>32.29</b>	118.69	97.23	<b>151.70</b>	<b>201.13</b>	176.96
45 to 54 years	Frequency	39	96	115	186	<b>313</b>	175
	Expected frequency	38.35	140.97	115.47	180.17	<b>238.87</b>	210.17
54 to 59 years	Frequency	21	81	<b>84</b>	<b>115</b>	139	120
	Expected frequency	23.24	85.43	<b>69.98</b>	<b>109.20</b>	144.77	127.37
60 to 64 years	Frequency	13	<b>91</b>	<b>96</b>	78	102	<b>131</b>
	Expected frequency	21.21	<b>77.96</b>	<b>63.86</b>	99.64	132.10	<b>116.23</b>
65 to 74 years	Frequency	25	<b>161</b>	<b>110</b>	114	89	<b>208</b>
	Expected frequency	29.34	<b>107.86</b>	<b>88.35</b>	137.86	182.77	<b>160.81</b>
75 years or over	Frequency	6	<b>87</b>	17	36	16	<b>128</b>
	Expected frequency	12.04	<b>44.24</b>	36.24	56.55	74.97	<b>65.96</b>

N.B. Figures in bold indicate a large discrepancy between the number of respondents expected in a specific group according to age.



Those in all of the age groups aged 60 years and older were less likely to be in the resistant group, whereas those aged 25-44 were more likely to be resistant to the arts with their reasons for not attending arts events. People aged 60-64 years and 65-74 years were more likely to be in the 'time conscious' and 'uninformed' groups. The younger age groups were more likely to be in the 'isolated' and 'non-motivated' groups. Older respondents (60 years and over) were more likely to perceive no barriers to taking part in arts even.

## 10. Focus Groups

Following the research through the Citizens Panel, the team met with a series of individual groups to explore barriers in more specific detail. The groups were:

- Bakewell Library Readers Group
- Friends of Buxton Opera House
- Students at Ilkeston School
- Students at Wilsthorpe School, Long Eaton

In addition, questionnaires were distributed to BME groups in the County, and almost 100 responses have been included in this analysis.

Both the adult and the young people groups had a strong connection to, and enthusiasm for the broad spread of arts. The adult groups tended to focus on different strands of the arts, seeing them as different and distinct parts of the spectrum of available choices. Young people, however, see arts as holistic and while they choose strands for access, economic or social reasons, they view the arts as inter-connected and are often attracted to fusion events which combine art forms.

Even though the adults' primary passion was to support one strand (literature/musical theatre), they display many of the characteristics of the "No Barriers" group when deciding what to see and where to see it. They have sufficient economic capacity, and access to transport to enable them to see and participate in a wide variety of activities. They have wide knowledge already of the arts areas (venues or activities) that they regard as priorities and how to access them. When asked to indicate barriers, they tend to cite the same ones – cost, time and not enough information; however, this does not prevent the adults or the students from finding, attending and participating.

The adult groups were predominantly female (like many voluntary sector groups, they were female-led) and of mature ages. For these groups, there is a good understanding of the intrinsic and extrinsic benefits of arts engagement, and an appreciation that their activity has an impact on their wellbeing, and that of the world around them. They see the arts as a key factor in their perception of the wider world, and having an impact that goes beyond "entertainment".

For these groups, access to the internet is not a problem, and, in the main, they have the capacity to search and find the activities they enjoy. However, while they have access, they are often drawn to events outside of Derbyshire, and do not always find their priorities in the County. They do not have a wide knowledge of what is available inside the County, and tend to access information from a variety of material, rather than one all-encompassing source.

The Ilkeston students group came from a school which was strongly engaged with Creative Partnerships (Bolsover, Ashfield and Mansfield) and this group revealed a similar wide awareness of, and interest in creative activities. There was a high correlation between the activities they were interested in,





and what they participated in, and the group expressed an interest in between 5 and 8 of the 18 categories listed by the DCMS. While classical music, theatre, video, street art and dance do register with the group, the principal areas of engagement are film, art, craft and live music, which may reflect a bias towards mixed-media and fashion within this group. However, they also saw a place for mixed-media events which fused different artistic disciplines in an innovative way, rather than an individual play or concert.

The students had visited an impressive range of venues across a wide area to view or participate in arts activities. In this group, at least, they were not reliant on others for transport and seemed to have no problem in arranging public transport to reach events if it was appealing enough.

The Wilsthorpe School students had a similar broad view, though were less well-travelled, and more reliant on others to reach events, being particularly attracted to festivals and free events.

As part of the consultation with BME groups, a new questionnaire, on a reduced scale was distributed to culturally specific groups in the North and South of the County. 32 responses were received from the Derbyshire Chinese Welfare Association from the South of Derbyshire, including Derby City; the north is more diverse and 60 responses were received from:

- Muslim Welfare Association: 26
- Chesterfield Chinese Association: 8
- Asian Association: 15
- African Caribbean Association: 11

This questionnaire sought to explore 3 areas:

1. Attendance or participation over the previous year (for reasons of space, it did not distinguish between either attendance or participation)
2. Barriers to attending
3. Contributors were invited to comment on Derbyshire provision

The representation from the South reveals a lack of engagement with what is perceived as the arts; of 32 responses, 91% showed no attendance or participation at all, and the remainder only cited film as an event. The principal barrier quoted by 65% of respondents was language, which was not offered as a choice. Other key barriers were: "Not enough information": 19% and "I don't know enough about it": 28%. Other barriers cited included: "lack of transport", and "feeling uncomfortable". Only one respondent cited cost as a barrier.

Comments offered were few, unsurprising given the language issue. Those who did comment requested "more cultural festivals celebrating BME cultures" or "promoting Chinese culture".



60 questionnaires were received from groups in North Derbyshire, of which 35% had not attended/engaged over the past year. However, the rest were significantly diverse in their activities and taste, ie:

40% cited film

28% cited craft/exhibition

10% cited carnival

28% cited theatre/other theatre (including pantomime)

32% cited culturally specific festival

22% cited classical music

13% cited books/writing

And 23% cited ethnic dance and other dance.

Barriers quoted by this group were also significantly diverse; consistent with other focus groups, cost (52%), time (15%) and information (22%) were seen as key issues. In addition, lack of transport, events not being close enough, and not enough notice are all perceived as important barriers to overcome, and, significantly 20% quoted “against my religion” as a reason not to engage.

*“Provided there was nothing against my religious beliefs  
I would attend arts/cultural events in Derbyshire”*

Comments in many cases reflected this as well as a lack of appropriate venues for BME groups to hire, and a limited number of culturally specific events in general. A number of respondents however, were positive about attending, if these barriers could be overcome. The promotion of culturally specific events was to be welcomed as a positive move for the BME sector that went beyond entertainment (through maintaining its traditions, and providing a resource for children) and would provide intrinsic value for the sector.

*“We would love to have a Mela”*

*“More needs to be done to promote our culture, so  
that children know about where they originate from.”*

Further research would be needed to explore the degree to which the sector participates as well as attends, but the implications here are that the sector is open to further engagement, if:

- events are specific to their culture,
- the sector is involved in planning and delivery
- other barriers of cost and information can be overcome.

## 11. Benchmarking

As part of this study, we have compared the results of the research into arts attendance and engagement in Derbyshire with other appropriate studies of cultural engagement.

### ***DCMS National Indicators***

Within the Local Areas Agreement, there are a possible 198 targets and each Agreement chooses 35; 4 of these are within the remit of the DCMS – ie they have a cultural perspective. One – NI11 – measures the percentage of adults within the LA area who have attended or participated in arts activity at least 3 times in the last 12 months. NI11 may be most appropriately compared with NI8 – Participation in Sport and Active Recreation (see below). These measures, taken on an annual basis, will show the growth in engagement up to the final measure in October 2010.

The minimal sample size for NI11 was set at 2,000, for LAs who included the measure as one of their improvement targets. In the case of Derbyshire, based on a sample of 2,045, the percentage of local people who attend or participate was projected to be 41.5%, although the true figure is assumed to be within the range of 39.4% and 43.6%. Comparing these findings with the rest of the East Midlands' Counties:

**Table 26: DCMS National Indicator N11 East Midlands comparison**

County	% engaged in the arts	Max level	Min level
Derbyshire	41.5	43.6	39.4
Notts	44.7	47.0	42.4
Lincolnshire	45.0	47.3	42.7
Leicestershire	47.9	50.2	45.6
Northants	44.8	47.1	42.5

This shows that the Derbyshire levels of engagement – as measured by the DCMS indicators which will be the accountable measure - are the lowest in the east midlands, and only Durham and Northumberland currently score a lower %age for engagement among UK authorities. It also targets a minimal change of 3%, in the case of Derbyshire, between the baseline (as in the above table) and the final estimate in 2010 to record a statistically significant increase in usage/participation.

However, this shows a disparity with the Citizens Panel which indicates that 36.75% of the population attend or take part in the arts at least 3 times per year. This is based on a County-wide survey of 4330 respondents - double the size of the DCMS survey.

### ***DCMS Taking Part***

The Taking Part survey focussing on the arts and published by ACE, includes a digest of aggregated findings from the East Midlands region. As described in the report, the art form categories of this



research and Taking Part are similar and so a direct comparison can be made.

The comparisons between the two surveys are similar in most categories but there are some interesting differences that are highlighted on the following table. This may be because the figure reflects attendance and participation levels in Derbyshire but only attendance in the national study.

**Table 27: Taking Part and DADG arts audience research attendance at arts events comparison**

<b>Taking Part %</b>	19	15	4	4	12	16	8	21	25	3	7	5	25	2	2	2	4
<b>DADG %</b>	17	15	3	8	8	14	3	22	23	9	14	8	16	8	5	3	5
	Art/Photography Exhibitions	Craft Exhibitions	Video/Electronic Arts	Book or Writing Event	Street Arts	Carnival	Culturally Specific Festival	Play/Drama	Other Theatre	Opera/Operetta	Classical Music	Jazz	Other Live Music	Ballet	Contemporary Dance	African/Asian Dance	Other Live Dance

The report also lists the percentage of attenders at certain frequencies of attendance for comparison.

**Table 28: Taking Part and DADG arts audience research attendance and non attendance comparison**

	<b>Taking Part %</b>	<b>DADG %</b>
<b>Attendance at least once in last 12 months</b>	65	63
<b>No attendance in last 12 months</b>	23	29

**Arts Audiences: Insight**

This is a recent research study, based on the segmentation of audiences and participants into 13 separate groups, which are an extension of the categorising of respondents indicated in the **Perceived Barriers to taking part** analysis on page 25. The 13 groups in this analysis are divided between “highly engaged” at one end, to “not currently engaged” at the other, and further definition of the segments is available at [www.artscouncil.org.uk/audienceinsight/segment-profiles](http://www.artscouncil.org.uk/audienceinsight/segment-profiles).

This form of segmentation is based on respondents’ attitudes to the arts, based on their consumer profile and social circles. There are crucial differences with the Derbyshire study, which looks at barriers to



participation and engagement, although there are clear overlaps in attitudes.

**Table 29: Arts Council Insights comparison of attitudes to the arts in the East Midlands**

<b>County</b>	<b>Highly Engaged</b>	<b>Some engagement</b>	<b>Not currently engaged</b>	<b>County Population</b>
Derbyshire	6.4	72.4	21.2	625531
Nottinghamshire	6.8	71.6	21.6	640365
Lincolnshire	6.7	72.6	20.8	581250
Northamptonshire	7.4	71.8	20.8	548080
Leicestershire	7.2	73.1	19.8	527474

However, the Insight research does break down the figures between different District and Borough areas. Under this analysis, Derbyshire Dales and High Peaks are seen to have a greater proportion of people who are highly engaged, and Bolsover and North East Derbyshire are below the County average. These results are similar to those found by the Citizens Panel respondents. See

[www.artscouncil.org.uk/audienceinsight/local-area-maps](http://www.artscouncil.org.uk/audienceinsight/local-area-maps)

***Sport England Active People Survey.***

The Active People Survey measures participation by ages 16+ in sport and active recreation including volunteering levels, membership, competing and satisfaction with local provision. It can be broken down by local authority area, and is based on a minimum sample size of 1000 adults in each area. It provides the evidence for National indicator 8 – adult participation in sport and active recreation (see above). Participation is defined as for 3 days per week, 30 minutes per day moderate intensity sport and active recreation. The survey will continue until 2010.

Comparison between the first Active People Survey (2005/6) and the most recent one (2007/8) shows a marginal decrease in participation levels in Derbyshire, unlike the other East Midlands Counties:

**Table 30: Sport England Active People surveys of sports participation East Midlands comparisons**

<b>County</b>	<b>APS1 (2005/6) %</b>	<b>APS2 (2007/8) %</b>
Derbyshire	21.1	20.9
Leicestershire	22.3	23.6
Lincolnshire	19.6	20.8
Northamptonshire	21.1	22.2
Nottinghamshire	20.8	21.9

However, at District and Borough level, the levels of engagement tend to follow the trends that are revealed by this study – ie that Districts which achieve limited (or negative) growth in sports participation ie NI8, will have similar problems in achieving growth in arts engagement and evidencing NI11. Comparisons are largely worthless here, since we are self-evidently comparing sports engagement of 3 days per



week with the arts which has a different pattern of local provision, distance and cost barriers, and opportunities for taking part. However, the measurement of sports engagement in Derbyshire Local Authorities is included here:

**Table 31: Sport England Active People surveys of sports participation Derbyshire District comparisons**

<i><b>District/Borough</b></i>	<i><b>APS1 (2005/6)%</b></i>	<i><b>APS2 (2007/8)%</b></i>
Amber Valley	21.4	21.6
Bolsover	20.0	19.0
Chesterfield	16.3	22.0
Derbyshire Dales	24.1	24.1
Erewash	21.5	20.4
High Peak	22.1	19.7
North East Derbyshire	22.5	21.0



## 12. References

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