UNESCO

UNESCO
**INSTITUTE**
*for*
**STATISTICS**

United Nations
Educational, Scientific and
Cultural Organization

# MEASURING CULTURAL PARTICIPATION

# Measuring cultural participation

UNESCO
United Nations
Educational, Scientific and
Cultural Organization

UNESCO
INSTITUTE
*for*
STATISTICS

## UNESCO

The constitution of the United Nations Educational, Scientific and Cultural Organization (UNESCO) was adopted by 20 countries at the London Conference in November 1945 and entered into effect on 4 November 1946. The Organization currently has 195 Member States and 8 Associate Members.

The main objective of UNESCO is to contribute to peace and security in the world by promoting collaboration among nations through education, science, culture and communication in order to foster universal respect for justice, the rule of law, and the human rights and fundamental freedoms that are affirmed for the peoples of the world, without distinction of race, sex, language or religion, by the Charter of the United Nations.

To fulfil its mandate, UNESCO performs five principal functions: 1) prospective studies on education, science, culture and communication for tomorrow's world; 2) the advancement, transfer and sharing of knowledge through research, training and teaching activities; 3) standard-setting actions for the preparation and adoption of internal instruments and statutory recommendations; 4) expertise through technical co-operation to Member States for their development policies and projects; and 5) the exchange of specialized information.

UNESCO is headquartered in Paris, France.

## UNESCO Institute for Statistics

The UNESCO Institute for Statistics (UIS) is the statistical office of UNESCO and is the UN depository for global statistics in the fields of education, science and technology, culture and communication.

The UIS was established in 1999. It was created to improve UNESCO's statistical programme and to develop and deliver the timely, accurate and policy-relevant statistics needed in today's increasingly complex and rapidly changing social, political and economic environments.

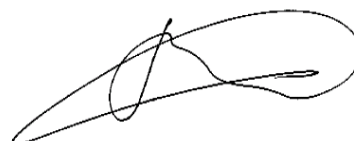The UIS is based in Montreal, Canada.

# Foreword

How do we accurately measure the wide range of cultural practices around the world? How has the digital age impacted cultural participation in society? How often do people in a specific country attend a music festival or go to the cinema? How do communities interact culturally? These are the kinds of questions that can be answered through cultural participation surveys.

This handbook is a resource for organizations interested in measuring cultural participation, as well as a tool for raising awareness among policymakers. To this end, *Measuring Cultural Participation* combines theoretical and practical aspects of methodology. This is a challenging undertaking – even more so considering the wide range of data available, research undertaken and the complexity involved in defining 'cultural participation' for national statistical systems and policies across the world.

This handbook is part of a series designed to facilitate the implementation of the *2009 UNESCO Framework for Cultural Statistics (FCS),* which defined the standard definitions and framework for cultural statistics. By presenting current methodologies and key topics related to the measurement of cultural domains, the handbooks can assist Member States to develop cultural statistics in their countries.

In particular, this publication presents current trends in the measurement of cultural participation, based on the concepts and definitions of the UNESCO Framework. The underlying concept is that comparison should not generate a reductionist vision of the phenomena but, on the contrary, lead towards a deeper understanding of cultural participation and what it involves. The handbook mainly emphasises quantitative approaches to link *measurement* with *understanding*.

Through this series of handbooks, the UNESCO Institute for Statistics (UIS) seeks to promote a better understanding of cultural practices by providing relevant tools to its Member States.

Hendrik van der Pol
Director
UNESCO Institute for Statistics

# Acknowledgments

# Table of contents

# Chapter 1.   Introduction

## 1.1   Why measure cultural participation?

*As we know, culture is not a static fact but a living organism and therefore our ways of participating also go through changes. What we probably all agree on is that we should be given the opportunity to have access, we should be able to choose whether or not to participate, and that all this should have a regulatory basis that ensures this in any given circumstances and to everyone. Public policies, especially cultural policies, should reflect and contribute to the construction of an enabling environment where rights to access and participation in cultural life are covered.*

(Laaksonen, 2010]

### 1.1.1   A fundamental right

Article 27 of the United Nations' Universal Declaration of Human Rights (United Nations Human Right, 1948) states that *"Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits."* This implies an obligation on the part of governments (at national, regional and local levels) to ensure that this right is upheld. It is not just a question – however important – of the right to freedom of expression (Article 19). Coupled with the parallel 'right to rest and leisure' (Article 24); this is about more than the mere existence or availability of culture, as it encompasses additional vital concerns, in policies such as education, language, cultural provision, disposable income, geography and territory, even public transport.

These considerations are specifically reflected in certain national Constitutions but not in others – where they may be either implied or missing. Good modern examples would be Spain's 1978 Constitution (revised 1992) in Article 44 ("Culture, Science"):

- The public authorities shall promote and watch over access to culture, to which all have a right.

The Swedish Parliament's 1996 'national goals for cultural policy' aims to:

- promote everyone's opportunity for cultural experiences, cultural education and to develop their creative capabilities.

- promote quality and artistic renewal.

- promote a living cultural heritage which is preserved, used and developing.

- promote international and intercultural exchange and cooperation.

- especially observe the right to culture of children and young people.

The Rights conferred in the Constitution of the Republic of South Africa consider the issue of language in terms of cultural rights, although with limitation. Section 30 states that:

> *Everyone has the right to use the language and to participate in the cultural life of their choice, but no one exercising these rights may do so in a manner inconsistent with any provision of the Bill of Rights.*

If governments have a duty to uphold the 'right' to participation in culture, then it follows that they also have an obligation to monitor the situation to be able to demonstrate effectiveness and equity. This naturally entails taking some steps through which it can be gauged and demonstrated to be true.

### 1.1.2    Recognising cultural value

In recent years there has been a growing academic and political debate around the world about the 'value' and impact of culture. In the absence of any generally accepted theoretical or methodological base, this is well expressed by Merli (2002): "If we do not understand how the arts are supposed to produce the social effects claimed for them, how can we expect to develop and provide empirical evidence?"

UNESCO's Framework for Cultural Statistics (FCS), launched in 2009, is a tool for organizing cultural statistics both nationally and internationally. It is based on a conceptual foundation and a common understanding of culture that will assist the measurement of a wide range of cultural expressions – irrespective of any particular economic and/or social mode of production. The FCS is the result of an extensive global consultation process that built upon an earlier 1986 exercise concerned with the effects of globalisation on the production and dissemination of cultural products, reflecting current practice and intellectual property issues. The FCS through its standard definitions aims to encourage and facilitate the production of meaningful, internationally comparable data.

Cultural participation relates to a number of different areas of national policy. In the mid to late 20th Century cultural participation was above all seen as relating to 'the arts' and was treated by most developed countries as counting visits to museums, galleries and various kinds of performance. Moreover, emphasis was on 'high culture' often through a 'national' institution. While the 'arts' still provide a strong rationale for measuring cultural participation, the concept has widened to include many 'informal' and 'traditional' activities (UNESCO-UIS, 2009; Throsby, 2010).

Following the development of the concept of 'creative industries', in particular the Department of Culture Media and Sport (DCMS) of the United Kingdom (UK) study of 1997, cultural participation measures have seen increased emphasis on participation as economic 'consumption'. Some attention is given below to household expenditure surveys. It is common for visitor surveys to ask questions on 'willingness to pay' to provide data for contingent valuation of cultural sites and activities. Nonetheless, the emphasis in this paper is in defining 'cultural participation' and considering the broadest range of participation in <u>what</u> kinds of activities.

### 1.1.3    Measuring culture as an important factor in human wellbeing

Over the past five years or so, research on the impact of culture on wellbeing has proliferated, following governments' expressing a heightened concern across the globe for gauging 'quality of life'. Encouraged by initiatives such as the OECD's *Istanbul Declaration* (2007), governments

seem to be accepting an increased need also to 'measure and foster the progress of societies in all their dimensions by looking at alternative measures such as the Gross National Happiness (GNH) index from Bhutan which goes beyond the more established gross national product (GDP) and other, more economic indicators (OECD, 2007).

This trend is leading to the production of a growing body of studies that demonstrate the importance of participation in cultural activities and sport to 'emotional and physical health, to social capital, cohesion and neighbourhood' (Young Foundation, *The State of Happiness Project,* 2010). The positive impact of participation in cultural activities – no matter what the level of 'artistic competence' of the people involved – on the perception of one's own psycho-physic wellbeing has been acknowledged for around 40 years by a scientific measurement scale, the *psychological general wellbeing index.*[1] Although governments cannot make people happy or fulfilled, they can help create the conditions within which wellbeing seems more likely to increase. Anecdotally, the connection between culture and subjective wellbeing may often seem obvious, but empirical evidence is much harder to come by. Many 'quality of life' impact studies are regarded as flawed, since they start out from an unsubstantiated, 'positivist psychology' position that culture improves lives (Diener, 2009; Matarasso, 1997). To some extent, this trend seems to recognise the famous Easterlin Paradox that getting richer certainly does not seem to make people happier (Layard, 2005).

Australia, Canada and New Zealand now have statistical indicators of wellbeing, created from a range of data from national surveys (though they are careful not to equate *individual* with *national* wellbeing). 'Happiness' has been at the heart of Bhutan government policy since the 1980s, with a GNH index and indicators that include 'sustainable and equitable social and economic development; conservation of the fragile environment; cultural preservation and promotion in a developmental sense and good governance' (Thinley 2007). In many developing countries, this can be a majority concern, particularly where traditions of participation are central to culture and identity (e.g. Pacific countries and Bhutan). In the UK and elsewhere, some local authorities are now setting performance targets for cultural activity in order to justify and account for public funding.

Participation in arts, craft and celebratory activities is a fundamental human expression of culture, identity and community and is therefore of clear value *per se,* though behaviour can range from passive observation to actively 'doing it' (Brook 2011). It is extremely hard in individual countries – let alone globally – to secure agreement on precise and workable definitions of when somebody stops being a 'passive' audience member and starts to become an 'active' participant. Given that most active participation tends to happen in a dispersed and uncoordinated way through small, often predominantly social, organizations that are neither recognised nor funded by governments as sustainable 'institutions', formulating coherent and shared goals is difficult. Nevertheless, this is the target group that this handbook aims to identify and engage with, all too often forgotten or excluded when ministries of culture draw up policies and guidelines for disposing of public funds.

In sum, the requirement for a cultural participation survey is primarily driven by a broad-based social policy perspective, and it concentrates on measuring the extent of people's engagement (audience, performer, artist) in a wide range of cultural activities.

---

[1]  http://www.fondazionebracco.com/archivio/pdf/The_interaction_between_Culture_health_ and_psychological_wellbeing.pdf

### 1.1.4    Changing context and definitional problems

Whilst the rise of 'the cultural industries' is encouraging a new focus on the economic and employment benefits associated with 'culture', far less attention has been paid to the consumer or participant other than as a standard market statistic. So-called 'liberal economists' in western countries and Australasia have promoted a fundamental critique of public subsidy for culture since the early 1980s, claiming that the poorer (and generally less educated) public buys most of its cultural products and experiences in the commercial market, while having no choice or opt-out regarding subsidising the pleasures of richer citizens through general taxation, mediated through culture ministries or NGOs acting in isolation from the changes taking place in the 'real' economy. However, theoretical dogma often misses, or fails to comprehend and take account of, the often vital role of subsidy and creativity in the value chain of modern cultural production. It also ignores 'quality of experience' and cannot take realistic account of the rather complex and mixed (public/private/third sector) nature of present-day cultural production and dissemination. Nor does it allow for the inclusion of very different models of provision around the world – where the nature of experience may have to be gauged in very different ways, and where Western categorisations of 'professional' and 'amateur' are invalid and inappropriate. Thinkers like Amartya Sen (2006) have written compellingly about cultural factors as both *means* and *ends*, the very different perspectives from within contexts of different religious or social systems – and the need to move beyond the taxonomy of differing connections into critiques of particular theses and suppositions.

Commenting on the findings of research in the United States about the correlation between *cultural* participation and broader participation in the life of the community, Fintan O'Toole (2006) writes*:*

> *"participation is something that can be viewed as a whole. That is, there is not a simple sense in which people participate in cultural life or in political life but rather there is the participative instinct and the participative capacity, which is also something that exists on a continuum. If you participate in one form of human activity it is vastly more likely that you have the capacity to participate in other forms. So again, cultural participation is very strongly linked to citizenship, to the reality of citizenship. So, just as you are implicitly being defined as not being fully human if you don't have the capacity to participate in cultural life, you're also defined as implicitly not a citizen if you, don't have that capacity".* Additionally he makes the important observation that "*If you don't have access, you are the object of culture rather than the subject of culture.*"

### 1.1.5    Evidence-based policy

Good policy decisions will always require clear and relevant objectives – specific, measurable and consensual. John Holden (2006) from a UK perspective has identified a 'crisis' in cultural policy insofar as there is a disjuncture between three coexisting but fundamentally different sets of values – intrinsic, instrumental and institutional – and warns against the danger of putting disproportionate emphasis on the instrumental uses of culture alone. Expanding upon his assertion that "politicians primarily value culture for what it can achieve in terms of other, economic and social, agendas"*,* he observes:

> *Politicians and policymakers appear to care most about the instrumental economic and social outcomes, but the public and most professionals have a completely different set of concerns. As a result the relationships between the public, politicians*

*and professionals have become dysfunctional. The 'cultural system' has become a closed and ill-tempered conversation between professionals and politicians, while the news pages of the media play a destructive role between politics and the public.*

Given the increasingly recognised complexity of this whole policy environment that now encompasses information technology, the globally rising 'cultural industries' and UNESCO's crucial *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (2005), it has to be appreciated that there are many interdependent policy areas involved and a need to be able to distinguish ultimate, intermediate and immediate effects. These would range from long-term objectives in social cohesion, economic and sustainable development at one extreme and immediate direct links to policy, programme or project outputs and their evaluation at the other.

All too often, the lack of robust evidence about cultural participation frustrates the possibility of meeting the political aspirations of governments for building up a comprehensive picture of the social impact of the sector, measuring change, tracking trends and being able with confidence to assess its relative value for money. As a result, the 'outputs' (such as participants' continued involvement) often have to stand in as proxies for 'outcomes' with users effectively being bypassed in the process. Relatively few projects are even able to identify the socio-demographic characteristics of the participants.

## 1.2 The changing understanding and nature of cultural activity

In principle, we may adopt the largest and most comprehensive definition of culture (e.g. the UNESCO definition of culture as "the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs" (UNESCO, 2001). In practice, the bulk of available data mainly assists us in measuring the consumption of cultural products or very specific and formalised cultural behaviours that are more distinctive of the lifestyle of the European bourgeoisie of the past century than typical representations of the wide range of possible meanings of cultural participation today. This European model of measuring the consumption of cultural products and the material behaviour resulting from cultural beliefs can, however, be adapted to people of other regions of the world. A prime example would be New Zealand where statistical standards and surveys have included many indigenous Maori beliefs and modes of behaviour alongside those of European settlers.

The strong European bias in data availability and the difficulties in measuring very complex behaviour constantly force us towards a reductionist concept of culture, highlighting all the variables related to phenomena that are easier to measure and pushing into the background anything that is difficult to define, imprecise or related to immaterial and universal aspects of culture.

Nothing new in this: it was certainly also the case in the 1950s and 1960s, when there were initial efforts in Europe and the United States to establish statistics and datasets on culture at the national level. The gap between the complexity of the cultural field and the availability of reliable datasets has always been a major concern for cultural researchers and statisticians.

However, this gap is widening at a very rapid pace. The digital revolution is pouring a variety of new cultural goods and services onto the market, enabling a wide new range of consumption and cultural behaviours, "exposing" large masses of people in their everyday life to cultural products in a very pervasive way, through the Internet and mass media, while also making the

spread of piracy easier and more threatening. This combines the roles of user and producer – defined by the hybrid neologism *prosumers* – merging cultural goods and genres, bypassing the apparent contradiction of cultural participation, being both active and passive, and attempting to make some sense of it all. All these practices are increasing the volume and speed of exchange, letting people interact with cultural expressions and products – texts, picture, video, music, etc. – influencing value systems and having a deep cultural impact.

The speed with which these new phenomena – participation in social networks and exposure to digital and cultural content – develop is swelling the ranks of a taxonomy which is very difficult to classify, let alone measure, evaluate and compare. Under these conditions, we cannot rely on a few indicators or on a limited set of data to build an 'acceptable' model of cultural behaviour and participation. It is now necessary to investigate the use of information and communication technologies (ICT), use of time, and exposure to cultural contents, using a wide variety of tools. For example, while it is commonplace to suggest that English dominates the Internet, closer network analysis of exchanges between individuals shows a large Portuguese community linking Portuguese speakers in Europe, Africa and South America (Oustinoff, 2012).

We are currently observing big changes and the rise of new cultural paradigms and behaviour, armed with a set of research tools elaborated in the last century and adapted to analyse social life through a well-defined taxonomy that is every year less adequate for helping our understanding.

Traditional tools, methods and cultural statistics are not obsolete. They still provide the foundations of any research, but their effectiveness is redefined everyday, along with the boundaries of the field within which they might be consistently adopted. New methodologies, metrics and methods of analysis are very important in understanding specific facts and trends – especially in the field of ICT (UNESCO, 2011). We do not have a coherent *corpus* of tools or any unique approach to understand this complexity. Something of a sophisticated and cultivated *bricolage* of new and old methods and tools is required for social researchers who have the task not only of measuring cultural participation, but also offering a complex understanding of these phenomena. Since datasets and measurements are always hard to compare in different countries, an effective description of the situation, a clear understanding of what counts as cultural participation for different social groups, the underlying hypotheses, constraints and limits of every piece of research are the real richness that can be shared by the community of researchers, government officials and policymakers.

## 1.3   A global handbook: Aims, goals and instructions for use

The handbook provides statisticians and cultural officials with a state-of-the-art reference guide for the measurement of cultural participation, with particular attention to its feasibility in developing countries. The handbook builds upon and integrates the concepts and definitions of the 2009 FCS*.*

The overall purpose is to present current trends in the measurement of cultural participation. Attention is paid to describing the limits of existing methods and tools, especially for cross-country comparison of datasets and indicators. The concept underlying the handbook is that comparison should not generate a reductionist view of the phenomena but, on the contrary, progress towards a deeper understanding of cultural participation. To this end, the handbook recommends combining quantitative and qualitative approaches, bringing *measurement* and *understanding* together.

The handbook includes and comments on examples from national and international case studies. It provides a proposed checklist of concerns and critical topics and sample questions, intended as a tool to support the design of surveys which capture – and mirror – the complexity of cultural participation and its meaning within a specific, wider cultural context.

The publication aims to be a guide or resource for organizations interested in undertaking their own measurement of cultural participation and developing the necessary measurement tools, as well as a tool for raising awareness among policymakers of the importance of approaching cultural participation as a cross-cutting topic which needs to be understood in all its complexity. A substantial challenge to the handbook is its ability to attain a truly global scope, because of the great diversity of national approaches to the development, availability and use of cultural participation surveys and cultural statistics.

### 1.3.1 Structure of the handbook

The handbook consists of four main chapters and four Annexes.

**Chapter 1** introduces the content of the handbook and the reasons for trying to measure cultural participation. This first chapter also explains the structure, objectives and methodology of the handbook and includes some instructions for using it, addressed to agencies and professionals designing surveys and commissioning institutions.

**Chapter 2** highlights and analyses key issues related to cultural participation, starting from a review of international surveys, providing examples of practical tools for enquiry, and elaborating with theoretical remarks. The chapter discusses the difficulty in finding an appropriate definition of the concept of cultural participation and sets it in the wider context of activity embedded within daily life, even if that is quite hard to define.

**Chapter 3** focuses on methodological content. It reviews the main methods available for studying cultural participation and provides practical suggestions to assist measurement. The authors consider cultural participation as a complex and multifaceted phenomenon that needs to be not just *measured* but also *understood*, and therefore recommend combining quantitative and qualitative approaches. It includes a draft checklist of core questions for cultural participation surveys.

**Chapter 4** provides final remarks and recommendations regarding the use and comparison of cultural participation studies.

**Annex I** summarises in templates the main features of the surveys used for Chapter 2.2.

**Annex II** provides a selected literature review.

**Annex III** lists the various definitions of cultural participation found in the surveys considered in the handbook.

### 1.3.2. Guidelines for using the handbook

This handbook has two main audiences: decisionmakers and professionals responsible for carrying out surveys. The document, therefore, combines theoretical and practical aspects of methodology and aims to be useful for both audiences. This is a challenging undertaking – even more so considering the wide range of data available, research undertaken and the complexity involved in defining 'cultural participation' for national statistical systems and policies across the world.

Nevertheless, one overall recommendation applies in all cases. Cultural participation surveys must be adapted to the particular context in which they are applied. This handbook highlights core elements and key issues to consider in order to understand and measure cultural participation. It provides practical examples and a checklist to assist drafting questionnaires on cultural participation. However, every element of a survey – from the definition of cultural participation to the list of activities, from the method of enquiry to the sample – needs to be adapted to the specific context.

Certain key recommendations are addressed specifically to the two main target groups mentioned above.

---

**Key recommendations for policymakers**

A few recommendations are of key importance to policymakers and bodies/institutions commissioning surveys, regardless of their experience in cultural participation surveys and the development of statistical systems in their own particular country.

1) It is essential to acknowledge the complex and multi-faceted nature of cultural participation, with reference to a number of fields, not just limited to 'culture' and related policies.

2) It is recommended that any definition of cultural activities included in a survey is openly discussed with specialists from different fields, including statisticians, experts in qualitative research and sociologists.

3) So far as resources and constraints allow, it is recommended that information about cultural participation is collected regularly. Cultural participation surveys should not be one-off exercises but part of a body of regularly updated information about the general population, upon which consistent (not just cultural) policies can be built.

Chapters 1 and 4 provide general considerations about the role of cultural participation surveys in policy and highlight the connection between participation in cultural activities and a wider concept of participation. Chapter 2 reviews a range of topics related to cultural participation.

---

**Key recommendations for researchers**

We consider that researchers (individuals, centres or organizations) will already have the necessary experience to deal with the associated tasks. However, for researchers who may be less experienced in cultural participation surveys, we thought it is helpful to emphasise a few key points.

1) Surveys carried out in other countries can provide inspiration and examples but cannot simply be 'copied' with minor changes and used in a different context. Specific working tools need to be developed for each country as appropriate, although the excerpts from international surveys included in Chapter 2 can provide some guidance.

2) The draft model included in this handbook (in Chapter 3) should be treated as a checklist supporting the preliminary phases of survey design, a reminder of the main aims of any survey and of various aspects to be tackled. It is neither the skeleton of a complete questionnaire, nor a model simply to be refined.

3) The first part of Chapter 2 can also be used as a theoretical checklist, to ensure that all the relevant elements are tackled in the survey. Should this not be possible, researchers should at least be aware of the multiplicity of issues surrounding cultural participation.

## Chapter 2. Defining, measuring and understanding cultural participation

Cultural participation is at the core of a complex puzzle. Defining cultural participation as an object of enquiry requires that we first define culture, and then consider, amongst other issues, motivation, patterns of behaviour, places of consumption and meanings. Some authors suggest a need to assess whether the definitions of cultural activities and participation used in the surveys should even be shared with respondents. The boundaries of the subject of enquiry, and the definition of cultural participation, are deeply influenced by the nature and the main activities of interest of the agency or department that has commissioned the research (Schuster, 1987).

It is hard to imagine a universal definition condensing all the issues surrounding cultural participation into a single sentence. It is equally hard to list all the definitions used by different authors and authorities, in different contexts and periods, and with different objectives.[2] In the following pages, we have chosen instead to highlight some elements that various definitions of cultural participation appearing in different documents have in common, with the aim of understanding the key features to be considered for measurement purposes and the objectives and logic used for classification (Chapter 2.1). Chapter 2.2 tackles key issues about the concept of cultural participation from a theoretical perspective and, more practically, through a review of international surveys.

### 2.1    Defining culture and cultural participation

In order to define culture for statistical purposes, the 2009 FCS (UNESCO-UIS, 2009) provides a pragmatic definition of culture based on the concept of *cultural domains*. These include cultural activities, goods and services that are involved in all phases of the culture cycle or 'value chain' model: creation, production, dissemination, exhibition/reception/transmission, production/consumption. Other *related domains* are linked to the broader definition of culture, encompassing social and recreational activities. These domains represent the minimum set of core cultural domains for which UNESCO would encourage countries to collect comparative data.

Cultural domains are:
- A: Cultural and Natural Heritage
- B: Performance and Celebration
- C: Visual Arts and Crafts
- D: Books and Press
- E: Audio-visual and Interactive Media
- F: Design and Creative Services
- Intangible Cultural Heritage (transversal domain).

Related domains are:
- G: Tourism
- H: Sports and Recreation

---

[2]    However, Annex IV provides a list of the definitions of cultural participation used in the surveys listed in Chapter 3.

In addition, three other transversal domains are included for their key role in the culture cycle for the production and transmission of culture. They are transversal because they can be applied to all of the cultural and related domains:

- Education and Training
- Archiving and Conservation
- Equipment and Supporting Materials

The European Statistical System Network on Culture (ESSnet) culture project has suggested in particular that Architecture Design and Advertising have little relevance for cultural participation surveys (ESSnet, 2011:193, 207). It may be true that the cultural aspects of these domains are more focused on professional creation than with reception or participation activities. Nevertheless, such statements may also reflect particular cultural assumptions, and statisticians are well advised to proceed with caution.

Architecture in relation to domestic arrangements and vernacular traditions is a reflection of family structure and traditional practices. Design can be a matter of received and traditional cultural taste in domestic consumption. Similarly, advertising reflects and works on core cultural practices to achieve its aim of appeal to consumers. These three domains at the very least help frame cultural consumption and culture in domestic practice. An understanding of how these sectors operate in particular countries will probably yield key insights on how to frame and adapt cultural participation surveys to local and national contexts. Statisticians should thus reflect on all domains of the 2009 FCS and carefully assess their relevance in their local context, as well as the adaptations needed to adjust statistical instruments used in European and other developed countries.

### 2.1.1 A matter of everyday life and a conscious act

There is general agreement that cultural participation is part of everyday life, and not just related to attendance at cultural venues or events. It is integral to the enjoyment of a fulfilling life experience. Cultural participation is "not limited to the consumption of products that belong to the so-called "elite" culture but is part of daily life and contributes strongly to the quality of life of a given community" (UNESCO-UIS, 2006). In fact, cultural participation – whether it is receptive or creative *(see Chapter 2.1.2)* – improves the quality of life, the perception of personal health (Cuypers et al., 2011), and the richness of experiences. According to Brown (2004), cultural participation is associated with a number of values: cognitive, aesthetic, spiritual, physical, political, emotional and socio-cultural. As shown in **Figure 1**, *identity formation* is an overarching set of values connected to cultural participation. It includes:

- Enhanced sense of self – who I am, how I fit in;
- Improved self-confidence, direction, focus;
- Sense of accomplishment, achievement, pride;
- Self-esteem, self-worth, dignity.

**Figure 1. Cultural values and identity**
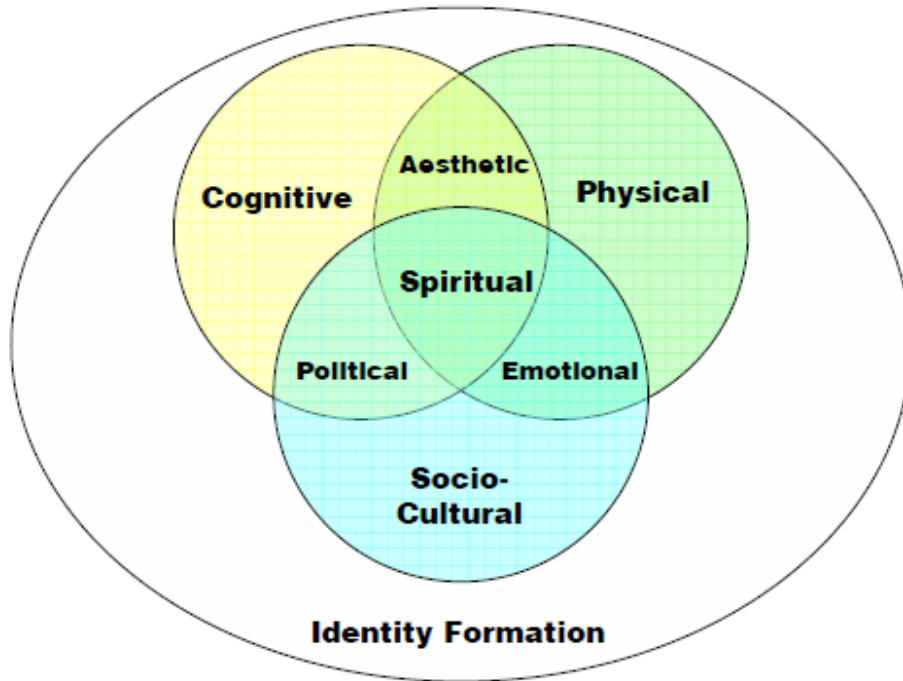


*Source: Brown, 2004.*

For measurement and analysis, it is crucial to acknowledge that cultural participation is a conscious act. According to the Leadership Group Culture (LEG) on cultural statistics, "there is participation in cultural activities when in any context and through any channel, with a shared general code of communication, we have senders and receivers paying much attention to forms and contents of messages to increase their own informational and cultural baggage" (Eurostat, 2000). Passing a monument by chance while window shopping, for instance, cannot be considered a conscious act of cultural participation (the person is not "paying much attention" to the cultural "message" conveyed by the historical monument "to increase her/his own cultural baggage"). The element of awareness has gained importance in the past few years, with the diffusion of new forms of "unintentional" consumption fostered by new technologies *(see Chapter 2.2.2)*. Moving forward from the LEG definition of 2000, the 2011 report of the ESSnet, a European Union-wide review and update of the LEG project, has adopted the so-called ICET model which acknowledges four forms of cultural participation:

- Information: to seek, collect and spread information on culture;

- Communication and community: to interact with others on cultural issues and to participate in cultural networks;

- Enjoyment and expression: to enjoy exhibitions, art performances and other forms of cultural expression, to practice the arts for leisure, and to create online content; and

- Transaction: to buy art and to buy or reserve tickets for shows.

  *(ESSnet, 2011:203)*

Finally, a key element to be understood is *how* people engage in cultural activities. Is there any significant difference between a superficial and an indepth reading of a newspaper, or for that matter, reading a technical manual, newspaper, or great work of literature? Or between a one-off, ["accidental"] 'opportunistic' visit to a museum and repeated "passionate" visits? If surveys fail to take this into account, albeit possibly due to the – comprehensible – boundaries imposed by time and budget constraints (Pronovost, 2002), the understanding of the actual levels of engagement in cultural participation of the respondents is compromised, with results that can be misleading. To address this issue, ESSnet (2011:223) distinguishes between attending/ receiving, amateur practice, and social participation/volunteering. Some of the distinction among these three kinds of participation may be eroded as people take on different roles during, for example, an informal gathering of musicians in which each in turn plays and exchanges ideas with the others.

### 2.1.2 Different patterns of participation

Participation can follow different patterns; the intuitive, almost obvious distinction between *active* and *passive* participation, has been further developed and nuanced in a number of studies but may be inadequate and partly reflects language. The word "participation" itself has the same meaning ("taking part") but different nuances (active or passive attitude) in English and French; the commonly accepted meaning of "participation" thus covers both "attendance" (passive) and "participation" (active). Further distinctions are found, for instance, with Dutch-speaking authors (Schuster, 2007). Another two-fold distinction is between *creative* and *receptive* participation (Australian Expert Group in Industry Studies, 2004). Here *creative participation* is associated with making, creating, organizing, initiating, producing and facilitating arts activities and indicates active engagement; this definition also includes intermediary, supply and enabling participation (e.g. film distribution, theatre management, curatorial activities, and supportive involvement of family). *Receptive participation* involves receiving, using, purchasing or observing a culture or leisure event or product.

The literature provides a number of triple distinctions of possible participation patterns. The LEG group writes about attending/receiving, performance/production of amateurs, and interaction (Eurostat, 2000). This and other definitions include both *professional* and *amateur* practice, without distinction. The 2009 UNESCO FCS states that participation mainly refers to taking part in amateur or unpaid activity, as opposed to the term consumption, normally used when referring to "an activity for which the consumer has given some monetary payment" (UNESCO-UIS, 2009). Cultural participation does not regard activities carried out for employment purposes, e.g. the group visiting a museum is participating in cultural activities; the paid museum guide is not (Ibid).

Brown (2004) suggests the existence of five modes of arts participation, distinguished according to the degree of involvement and creative control of individuals in cultural practices:

i) *Inventive Arts Participation* engages the mind, body and spirit in an act of artistic creation that is unique and idiosyncratic, regardless of skill level.

ii) *Interpretive Arts Participation* is a creative act of self-expression that brings alive and adds value to pre-existing works of art, either individually or collaboratively.

iii) *Curatorial Arts Participation* is the creative act of purposefully selecting, organizing and collecting art to the satisfaction of one's own artistic sensibility.

iv) *Observational Arts Participation* encompasses arts experiences that an individual selects or consents to, motivated by some expectation of value.

v) *Ambient Arts Participation* involves experiencing art, consciously or subconsciously, that is not purposefully selected – art that "happens to you."

Each mode presents a different level of *creative control*, and the more creative control one has over an artistic experience, the more value this can yield. Yet, the value to the individual is not necessarily dependent on the level of knowledge, technical skill or competence in the art form ("Numerous respondents spoke of the great joy and satisfaction they derive from arts activities in which they have little training or technical knowledge"), nor can or should judgements about the validity or worth of arts experiences be based on skill levels.

Brown's five modes of participation transcend discipline, genre, cultural context and skill level. Downloading music from the Internet and burning one's own CD compilation can be classified as curatorial arts participation, as would collecting museum-quality art for home display. Interestingly, the same approach features hip hop music entrepreneurs in Senegal (Mbaye, 2011), for whom "motivation of participation is "intrinsically positive, i.e. deriving from passion rather than from 'extrinsic positives' (self-interest or greed, motivated by the external monetary system)"' (Bauwens, 2009).

In general the quality of the artistic or cultural activity in which people participate is not an object of discussion. Opposed concepts and cultural hierarchies (active/passive, high/low, professional/ amateur) are not appropriate. Identified as dimensions of the symbolic struggle in society linked to the processes of distinction, inclusion and exclusion of social groups (UNESCO-UIS, 2006), such concepts are hard to maintain since the diffusion of reception theory (Jauss, 1982) and have lost even more significance with the recent spread of the Internet and new technologies *(see Chapter 2.2.2).*

It may also be important for surveys to record a wide range of 'appropriate' behaviour at cultural events. For instance, Likkanen (Likkanen et al., 2006:69-70), observes different cultural behaviour during different events. At rock concerts and sport events, audiences are expected to shout encouragement and often to move around. By contrast, when looking at formal classical music and dance, audiences are expected to remain in their seats and clap politely, or perhaps occasionally stand up and say 'bravo'! By contrast, traditional music and dance may show no boundaries between audience and performers allowing them to talk to each other, change places and interact with the audience becoming performers and vice versa. These kinds of behaviour are key to understanding how communities use cultural events to reinforce identity.

## 2.2 Key issues surrounding cultural participation and measurement implications

A number of key issues surrounding the concept of cultural participation are presented and explained in the theoretical literature. They influence the design of surveys carried out around the world. This chapter explores the main issues with the help of theoretical explanations and with a review of international cultural participation surveys. Surveys on cultural participation (or

other surveys including specific questions on cultural participation and related issues) were identified and relevant questions are summarised in the maps included in the following pages.[3]

Most of the surveys chosen were retrieved by an extensive desk research on the Internet. Some of them are mentioned in the literature as outstanding examples of cultural participation studies. Whilst the mapping of surveys is extensive, it could not be exhaustive – limitations depend mainly on language since only studies available in English, French, Italian, Spanish and Portuguese could be analysed, and also on the effectiveness of Internet research which needed to be carried out within a limited time span. Nevertheless, in line with the aims of the handbook, this review was not intended as a tool to map *all* existing surveys on cultural participation but rather as a starting point to analyse how different surveys deal with key issues relevant to a proper understanding of cultural participation.

In some cases (marked with an asterisk in the footnote) where the questionnaire used in carrying out the survey was not found, the final reports have been used as a source.

Time use surveys were not included because they usually adopt standard questions based on ICATUS or HETUS systems, while the aim of this review is to identify original questions arising from various surveys around the world. Alternative methodologies for obtaining statistics on cultural participation are discussed in Chapter 3.2.1.

---

[3]   The surveys analysed, summarised in **Map 1** are: Taking part in the Arts 2010 – United Kingdom, I cittadini e il tempo libero 2006 – Italy, Survey of Public Participation in the Arts 2008 – United States, General Social Survey of China (2003 Urban Questionnaire), Survey of Leisure Activities (Japan) – comparison 2001-2008*, Latinobarometro, The frequency and determinants of participation in selected cultural forms - Szczecin (Poland)*, Les pratiques culturelles des Français 2008, Cultural Experience Survey 2002 – New Zealand, Cultural Statistics Eurostat 2011, Encuesta Nacional de Prácticas y Consumos Culturales 2004 – Mexico, Encuesta de Consumo Cultural y Uso del Tiempo Libre 2004/2005 – Chile, Encuesta Nacional de Cultura 2002 – Colombia, Imaginarios y Consumo Cultural. Segundo informe nacional sobre consumo cultural e imaginarios 2009 – Uruguay, Consumo Cultural 2010 – Venezuela, A profile of the cultural and heritage activities of Canadians in 2005, CEI2010: Philadelphia Cultural Engagement Index – USA (Great Philadelphia), Culture and the Arts Survey 2007 – USA (Philadelphia), The Diversity of Cultural Participation: Findings of a National Survey 2004 – USA*, Arts, Culture and the Social Health of the nation 2005 – USA, Public Attitudes on Art 2000 – Hong Kong, Population Survey on The Arts 2009 – Singapore, Great Lakes Arts, Culture, and Heritage Participation Survey Report 2007 – USA, Patterns in Culture Consumption and Participation 2000 – Canada, Uganda National Household Survey 2009/2010, Encuesta de Consumo Cultural 2008 – Colombia, O hábito de lazer cultural do brasileiro 2010 – Brasil, Culture participation survey, Malta 2011. The main features of each survey are summarized in the templates included in **Annex II.**

# Map 1. Summary of the surveys analysed in the maps

- A profile of the cultural and heritage activities of Canadians 2005
- Great Lakes Arts, Culture, and Heritage Participation Survey Report 2007
- Patterns in Culture Consumption and Participation 2000
Canada

Cultural Statistics 2011, Eurostat

Taking part in the Arts 2010, United Kingdom

General Social Survey of China (Urban Questionnaire) 2003, China

Survey of Leisure Activities 2001-2008, Japan

- Survey of Public Participation in the Arts 2008
- CEI2010: Philadelphia Cultural Engagement Index (Great Philadelphia)
- Great Lakes Arts, Culture, and Heritage Participation Survey Report 2007
- Culture and the Arts Survey 2007 (Philadelphia)
- The Diversity of Cultural Participation: Findings of a National Survey 2004
- Arts, Culture and the Social Health of the nation 2005
United States

Public Attitudes on Art 2000, Hong Kong

Population Survey on The Arts 2009, Singapore

Encuesta Nacional de Prácticas y Consumos Culturales 2004, Mexico

Encuesta Nacional de Cultura 2002, Encuesta de Consumo Cultural 2008, Colombia

Consumo Cultural 2010, Venezuela

O hábito de lazer cultural do brasileiro 2010, Brasil

Uganda National Household Survey 2009/2010, Uganda

Cultural Experience Survey 2002, New Zealand

Encuesta de Consumo Cultural y Uso del Tiempo Libre 2004/2005, Chile

Latinobarometro

Les pratiques culturelles des Français 2008, France

Culture Participation Survey 2011, Malta

The frequency and determinants of participation in selected cultural forms, Szczecin (Poland)

Imaginarios y Consumo Cultural. Segundo informe nacional sobre consumo cultural e imaginarios 2009, Uruguay

- 22 -

I cittadini e il tempo libero 2006 ("Citizens and free time"), Italy

### 2.2.1 Frequency, rates and patterns of participation

A basic element of all surveys is the actual participation in given cultural activities, as well as the rates of participation/attendance and the frequency rates in cultural activities. **Map 2** includes an overview of the most commonly asked questions, taken from surveys carried out in several countries. Questions can be repeated for different cultural activities – either each of those included in the survey or groups of them – and the timeframe to which questions refer can vary accordingly to the survey's aims (e.g. questions can refer to activities in the past 6 months, 12 months, or to usual activities). If the timeframe is relatively short, then the participation rates may be uniformly low, not permitting further socio-demographic analysis. But if the timeframe is too long, responses become unreliable as respondents cannot remember with certainty. Thus, 6 to 12 months is a practical solution.

In addition, patterns of participation can be measured. For example, respondents can be asked if s/he usually visits a cultural venue/attends a cultural event alone or with other people, and if so whom.

Surveys take different approaches as to whether all cultural events should be included. Some exclude those attended abroad, others exclude those which people had to attend as performers or students. Other surveys include all attendance. For example, the French 2008 Survey of Cultural Activities specifically includes attendance at cultural activities outside France: "Question 71 – During the last 12 months, have you attended a festival whether in France or abroad?" This might include, for example, attendance at a performance while on an organized tour in another country. By contrast, the 2002 New Zealand Cultural Experience Survey says, "Please remember not to count anything done overseas, or anything you were paid to do as part of a job."

In interpreting participation data, it is important to be clear that one is normally talking about the area of residence of the attendees rather than the locality where they went to the performance. If 30% of Lyonnais reported attending theatrical performances, this is not to say that they saw these performances in the French city of Lyons. In a developing country context, distinguishing between the place of residence and the place of the performance attended would indicate the extent to which people attended cultural events outside their local communities, whether administrative/village or social/tribe.

## Map 2. Frequency, rates and patterns of participation

Did you go to a live ballet performance (….) during the last 12 months?

During the last 12 months did you visit a crafts fair or a visual arts festival?

During the last 12 months did you visit an art museum or gallery?

During the last 12 months did (name/you) visit an historic park or monument, or tour buildings or neighbourhoods for their historic or design value?

How many times did you do this during the last 12 months?

With the exception of books required for work or school, did you read any books during the last 12 months?

About how many did (you/ (First name of spouse/partner) read during the last 12 months?

During the last 12 months, did you watch or listen to any recorded or live broadcasted classical music (-opera, Latin, Spanish, or Salsa music?

*USA 2009*

Which of these (10 listed cultural activities/sites) did you go to in the last 12 months and how often?
Have you read any books in the last 12 months for work / education / other reasons?
Do you read newspapers/how often?
Do you read magazines/how often?
Do you listen to music/how often?
Do you watch videos or DVDs?
Do you listen to the radio?

*Eurobarometer 2011*

Considering the following list of activities,
- which ones you did at least once in your life ?
- which ones you did in the last 12 months?
- how many times per week, per month or in the year did you…?

Do you listen to the radio, be it at home, in the car or elsewhere:
- every day or almost every day
- about 3-4 days a week
- about 1-2 days a week
- more seldom
- never or almost never

*France 2008*

During the past 4 weeks, for at least ½ hour, how often have you:
- watched a DVD
- watched a television
- listened to the radio

*Malta 2012*
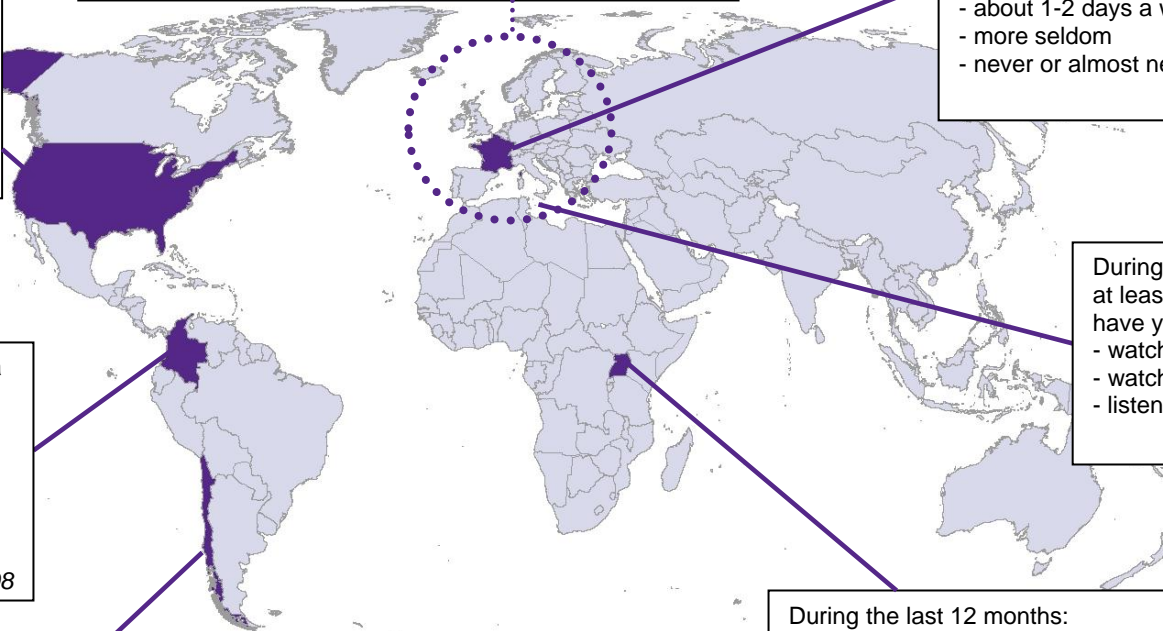
Percentage of people aged 12 or more who went to a library in the last 12 months

Percentage of people aged 12 or more who went to the cinema in the last 12 months

Percentage of people aged 12 or more who played videogames in the last 12 months

*Colombia 2008*

During the last 12 months:
- did you visit cultural sites?
- did you visit theatre for shows?
- did you participate in music galas?
- did you participate in traditional games?
*Uganda 2009/2010*

Did you attend any event of visual arts, theatre, dance, concert and cinema in the last 12 months?

*Chile 2009*

### 2.2.2    Internet, new technologies and other media

The appearance and rapid diffusion of new technologies (Internet, social networks, the consequent 2.0 logic, etc.) have further enriched the landscape of participation patterns, interaction and virtual participation *(see **Map 3**)*. A first model of the three-fold distinction in forms of participation considers participation via attendance, personal participation and participation via the media (McCarthy et al., 2001a). Distinguishing between these modes of involvement is also important for those who produce culture, since the pattern of participation chosen influences the demand for artistic/cultural forms and the ways individuals may choose to experience them (Ibid).

**Figure 2. U.S. National Endowment of the Arts' framework for cultural participation**



The U.S. National Endowment for the Arts (Novak et al., 2011) has suggested a multi-modal framework for understanding arts participation *(see **Figure 2**)* which accounts for participation across three – different and possibly overlapping – modes: arts creation or performance, arts engagement through media, and attendance at a broader array of activities. Cultural participation practices have evolved in the past few years and now form a core part of the "cultural ecology" model (Kreidler and Trounstine, 2005) where it is understood as the "engagement of individuals and groups in cultural activities in a non-professional setting".

However, new technologies and media play a key role, not just in participation, but actually in each and every step of the six-stage journey leading the audience from awareness through research, booking and preparation, to the event and following it (Australian Council for the Arts, 2011).

The Internet, social media and other technologies are not replacing – but rather extending – the field for cultural participation, and there is evidence that participation via the media encourages face to face participation, especially for some groups of the population (for instance, older people, some ethnic groups, disabled people, single mothers with children, or people living in rural areas) (NEA, 2011). They facilitate access to a variety of content, as well as exposure to and random exploration of new content or contents unrelated to the original object of the search (Osservatorio Culturale del Piemonte, 2010). Virtually infinite possibilities of access, exploration and use of cultural content, and more and more customised practices (in terms of time and space for access), have created brand new cultural diets, unpredictable and (roughly) definable only through neologisms. The distinction between "high/élite" and "low/popular" is now replaced by the opposition between

"omnivores" and "univores" (Peterson, 1996), the dichotomy of "producers" versus "consumers" is replaced by "prosumers" (Toffler, 1980) and "produsers" (Bruns, 2007).

Household surveys, whether expenditure surveys or cultural participation surveys, have a role to play in monitoring changing patterns of the consumption of culture, for example the decline of CDs and the rise of online and live music consumption (Montoro-Pons and Cuadrado-Garcia, 2011), and the move of popular photography to mobile phones and tablets creating new communications applications. In the absence of good statistical indicators of digital content, surveys have instead chosen to monitor ownership of the equipment used to record or play performances (UNESCO, 2011).

The meaning of practices and contents refer more and more to an exchange and communication value, and a new social dimension in cultural consumption-production appears. New technologies are evolving quickly and the use of the Internet is growing across all population strata, becoming increasingly integrated into everyday life activities, including those deemed 'cultural'. Access to the Internet is today considered as much a cultural right as access to libraries was in the last century (Laaksonen, 2010). A recent report to the General Assembly of the United Nations declares that access to the Internet is a human right, as a unique tool enabling people to enjoy their right to freedom of expression (La Rue, 2011).

For an ever-growing proportion of the population, a consistent amount of cultural participation happens *in* the Internet itself, not just *via* the Internet. Such new conditions call for a revised framework for measuring participation, not limited to measuring how many people access the Internet or use social networks but able to understand *how* the Internet is used and which activities are carried out in the virtual space. Such information could greatly expand the "institutional understanding of meaningful arts participation" (Novak et al., 2011). That is why, for instance, since 2002 the U.S. Survey of Public Participation in the Arts (SPPA) includes questions about access to cultural content via iPods, mobile phones and portable DVD players (Ibid]. Overall, it is important to remember that the aim is to measure the nature of the exchange and its content rather than the technology *per se*. An interesting example is provided by Malta which includes in its survey a question about uploading self-created content (Malta, 2012).

It is also important to acknowledge that different technical and social barriers may affect different communication channels: for example, the lack of a script for a rare language may completely prevent written exchanges, or a script may exist but it may not have been coded (Unicode) thereby preventing use of ICTs. Equally, the coding of a script may open up opportunities for a linguistic community to communicate across the world to exchange cultural values and strengthen their identity.

# Map 3a. Participation via new technologies, Internet and other media

During the last 12 months, with the exception of required reading for work or school,
- did you read any articles, essays, or blogs either on the Internet or downloaded from the Internet?
- did you read any novels, short stories, or poetry either on the Internet or downloaded from the Internet?

During the last 12 months, did you use the Internet
- to watch, listen to, or download live or recorded music, theater or dance performances? Is this something that you usually do?
- to view visual art online, such as paintings, sculpture, or photography? Is this something that you usually do?
- to obtain information about music, theater, or dance performances, or art exhibits, including purchasing tickets online? How often?
- to create or post your own art online including design, music, photography, films, video, or creative writing? How often?

During the last 12 months did you watch or listen to any recorded or live broadcasted arts performances on your television, radio, or on your computer, including watching or listening on portable media devices such as an I-Pod, cell phone, or portable DVD player? *[list of arts performances follows]*

*USA 2008*

Among the following uses of Internet, which ones you have done? [LIST FOLLOWS, *including among others*:]
- Making researches, consulting a database
- Watch a TV program in streaming
- Listening to the radio in streaming
- Reading newspapers or magazines on line
- Visiting blogs or personal websites
- Attending an online training
- Visiting an online museum or exhibition
*Re. reading newspapers online:*
Do you read regularly those newspapers /magazines on paper?
*France 2008*

Remember not to count anything you were paid to do as part of a job. In the last 12 months ending today, have you done the following on the Internet:

1 viewed a movie clip?  2 listened to popular music? 3 viewed any Mäori ancestral taonga? 4 viewed any other artworks? 5 visited any library website?  6 visited any archive website? 7 None of these

*New Zealand 2002*

How do you read the newspapers on-line? (multiple choice)
- Read only titles in home page - Read the articles in home page
- Reading the news (updated in real time) - Read on-line the paper version (for newspapers published also in paper) - Read also articles not published in home page - Read/Take part to forums/newsletter - Use the archive - Read/Watch also multimedia contributions (audio, video, flash)

*Italy 2006*

- Did you use Internet for any of the below?

E-mail / Bulletin board, Chat service / building or updating website or blog / Information retrieval and acquisition of information such as news / Acquisition of images, moving images, music data or software / Reservations, purchases, payments for goods or services / Others (entering quiz or prize contests, answering questionnaires, reading books or participating in online gaming, etc.)
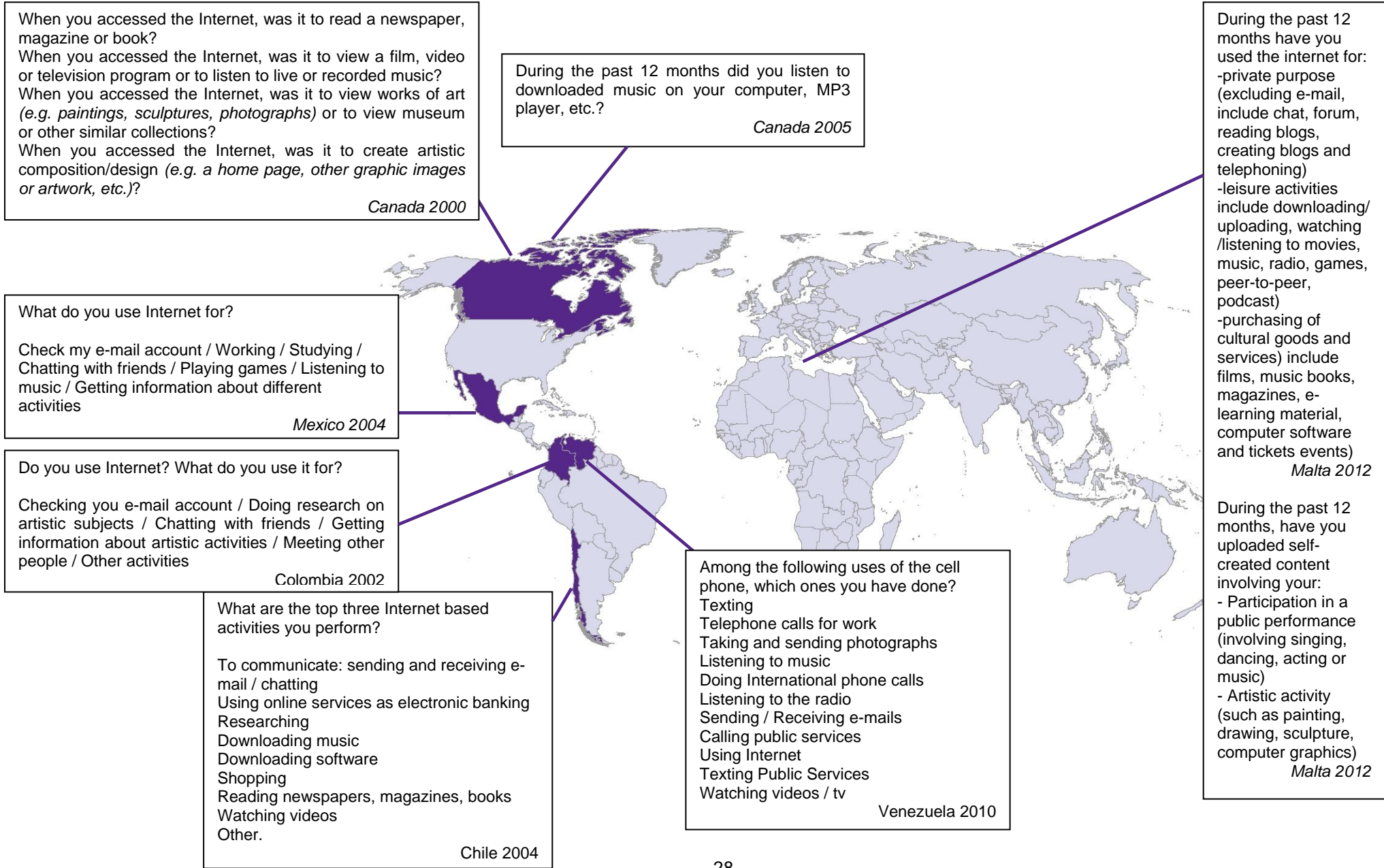
- For what purposes did you use the Internet?

Studies or researches / Housework, childcare or other care / Hobby or amusement / Volunteer activities or social participation activities / Social life / Other

Japan 2006

# Map 3b. Participation via new technologies, Internet and other media

When you accessed the Internet, was it to read a newspaper, magazine or book?
When you accessed the Internet, was it to view a film, video or television program or to listen to live or recorded music?
When you accessed the Internet, was it to view works of art *(e.g. paintings, sculptures, photographs)* or to view museum or other similar collections?
When you accessed the Internet, was it to create artistic composition/design *(e.g. a home page, other graphic images or artwork, etc.)*?

*Canada 2000*

During the past 12 months did you listen to downloaded music on your computer, MP3 player, etc.?

*Canada 2005*

During the past 12 months have you used the internet for:
-private purpose (excluding e-mail, include chat, forum, reading blogs, creating blogs and telephoning)
-leisure activities include downloading/ uploading, watching /listening to movies, music, radio, games, peer-to-peer, podcast)
-purchasing of cultural goods and services) include films, music books, magazines, e-learning material, computer software and tickets events)

*Malta 2012*

During the past 12 months, have you uploaded self-created content involving your:
- Participation in a public performance (involving singing, dancing, acting or music)
- Artistic activity (such as painting, drawing, sculpture, computer graphics)

*Malta 2012*

What do you use Internet for?

Check my e-mail account / Working / Studying / Chatting with friends / Playing games / Listening to music / Getting information about different activities

*Mexico 2004*

Do you use Internet? What do you use it for?

Checking you e-mail account / Doing research on artistic subjects / Chatting with friends / Getting information about artistic activities / Meeting other people / Other activities

Colombia 2002

What are the top three Internet based activities you perform?

To communicate: sending and receiving e-mail / chatting
Using online services as electronic banking
Researching
Downloading music
Downloading software
Shopping
Reading newspapers, magazines, books
Watching videos
Other.

Chile 2004

Among the following uses of the cell phone, which ones you have done?
Texting
Telephone calls for work
Taking and sending photographs
Listening to music
Doing International phone calls
Listening to the radio
Sending / Receiving e-mails
Calling public services
Using Internet
Texting Public Services
Watching videos / tv

Venezuela 2010

### 2.2.3    The border between formal and informal practice

The traditional distinction between amateur and professional, or formal and informal performance, is disappearing *(see **Map 4**).* For example, the rapid spread of low-cost digital cameras, and their subsequent inclusion in mobile phones, allows a greater number of people to take and distribute good quality photographs, with several websites facilitating an easy showing, sharing and exchanging of pictures as well as giving them new meanings.  In the case of music production, new technologies allow for easier recording and transmission of compositions and performances.

As the boundary between amateur and professional changes, so does that between artist and audience. Low costs in photography and music mean that many more people can see themselves as 'artists' and can obtain appropriate 'instruments'. When such amateur artists get together to perform, the distinction audience and performer may be simply a matter of which person is the performer at any one moment. Such distinctions were already blurred in developing countries where much 'performance' was community or village activity. Now such blurring is also taking place in developed countries.

The statistical implications of this change are enormous and asks fundamental questions about how to define, for example, a 'professional' musician or photographer as well as counting 'performers' and 'audience' at an 'event' or 'concert'. Brook (2011) has two important observations to make on such matters. First, he distinguishes between passive attendance and active participation at cultural events. Second, he highlights that some surveys, such as Eurobarometer, include paid cultural performance or performance at school as participation, whereas the UK's Taking Part survey only collected participation information for activities in which people took part 'in their own time'. For many agencies, cultural participation has this sense of activity which is not obligatory either for professional or as part of some broader institutional programme, such as a school or college.

In both developed and developing countries, statisticians are increasingly aware of a much wider realm of cultural activities beyond the formal concert hall or gallery, in which the roles of the amateur and professional, audience and performer are more difficult to distinguish. Engagement in the arts and cultural activities is increasingly recognised as extending "well beyond purpose-built arts facilities, moving into bookstores, community centers, schools, places of worship, and especially the home" (Novak et al., 2011).

Traditional practices and 'intangible cultural heritage' *(see Chapter 2.2.5)* are often transmitted within family groups in daily life and/or during community celebrations and calendar events. In some cases, the setting for participation can be influenced by ethnic affiliation, as many activities refer to an ethnically-marked universe of meanings. In the United States, for instance, places of worship are more frequently named as places for cultural activities by African American respondents than by other respondents. Symbolic identification with different types of venues might play an important role in decisions about arts attendance; moreover, "setting is one of the few variables that arts presenters and producers might be able to control" (Ibid). With regard to outdoor cultural activities, the place where survey respondents live is meaningful when analysing their participation in cultural activities, because it relates to the *cultural offer* available and accessible to them. Generally speaking, in developed countries, the offer is wider in urban than in rural areas, due to a higher number of cultural venues and facilities and possibly easier to access via public transport. Information about the location of the respondent (place of interview or place of residence) is usually included amongst the personal information registered by all surveys and can be cross-referenced with other variables, as in the case of the Estonian General Population Survey (Statistics Estonia, 2011).

The implication of these observations is that national authorities contemplating a cultural participation survey must carefully consider how to define the form of participation they wish to record and whether they should distinguish between professional paid participation, obligatory participation through an education programme, formal cultural consumption as a paying member of an audience, as community activity (which may include an element compulsion through peer pressure), or various gatherings of amateur artists.

## 2.2.4    Traditional practices

The loss of intangible heritage and traditional practices in the face of modernization and globalisation is a vital issue in many countries. Mass tourism, while bringing local revenue, may result in intangible practices losing their social or religious meanings to become simple entertainment for foreigners. An example of a statistical study of such competing forces in the face of development is the case of Hoi An in Vietnam (UNESCO, 2008).

UNESCO (1989) defines traditional culture (and folklore) as "the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts". Traditional culture is a form of cultural expression and, as such, it must be included in any research on cultural participation. In all countries, traditional practices are embedded in daily life, but in many developing countries and societies, the formal arts sector is very small (perhaps limited to a national theatre and gallery) and participation in, or attendance at, cultural and arts events and activities is connected with the transmission of traditional knowledge, including local languages, oral traditions and religious beliefs (Statistics New Zealand, 2009).

Traditional languages are "one of the vehicles through which intangible cultural heritage is expressed and transmitted and a way of apprehending and understanding the universe and the social and natural environment of a given group" (UNESCO-UIS, 2009). It is therefore a key element to be measured in connection with cultural participation, especially in countries with many other tongues (for example in a region like Oceania, which hosts just 0.1% of the world's population but is the origin of one-third of the world's languages) (SPC, 2010).

The Japanese Statistical Yearbook records levels of participation, amongst other activities, such as pachinco, mah-jong and karaoke (Statistical Research and Training Institute, 2010). Survey designers may consider that some activity regarded as a 'normal' part of everyday life may be seen as 'cultural' by other countries, or other cultures within the country. The Malta Cultural participation survey includes participation in local culture, such as attendance at or participation in traditional festivals (Imnarja or Regatta) (Malta, 2012). The Uganda National Household Survey, includes participation in ceremonies of initiation into adulthood, traditional games and religious practices (Uganda Bureau of Statistics, 2010), because "religion consists of aspects which include symbols, beliefs, and practices that are supposed to give meaning to the practitioner's experience of life, a cultural component" (indeed, religions have traditionally played a key role in the foundations of most cultures).

Traditional beliefs can be extremely strong determinants of cultural participation by gender, age and ethnicity. Gender-related imbalances, in particular, can affect the survey process itself, as in some countries only men will be allowed (or able to) answer questions or questionnaires. In some societies, it is women who are the heads of households or who take charge of household finances. Surveys can unveil gender-related specificities in cultural participation also in developed countries: Eurostat (2004) for instance reveals gender-related imbalances in European Union (EU) countries concerning the availability of free time and the most frequent activities.

Traditional practices may have a considerable effect on survey methods. For example, 'coming of age' may happen at different ages in different social and ethnic groups. This may allow participation in core cultural practices which was not accessible before. Collecting data on indigenous peoples can be extremely complex, as anthropologists well know. Even the most basic assumptions, such as family relationships, can be very elusive. In some societies, people are siblings because they are born in the same place, not because they have the same parents; while in other societies, local animals may be seen as close relatives but people in a different village may be seen as a different 'species' (Descola, 2006). Equally, the complex nature of exchange of gifts (Mauss, 1923-1924) may confound the best household expenditure survey.

It is common for household surveys to collect information about the presence of furniture or equipment in the home. The UNESCO FCS (UNESCO-UIS, 2009) defines this as a transversal theme cutting across all domains of culture. For cultural participation surveys, which find it hard to collect reliable data on traditional intangible practices, data on the presence of tools and equipment within the household (e.g. for use in ceremonies) may be a useful proxy. In order to achieve good data on traditional and intangible practices, it is vital for surveys to have a strong buy-in from local communities, who can for example draw attention to any taboos about meeting certain people or talking about certain possessions.

### 2.2.5 Global migration and cultural diversity

In developed countries, ethnically-marked differences in cultural practices are sometimes used almost as a synonym for cultural diversity, which has been defined by UNESCO as "the manifold ways in which the cultures of groups and societies find expression" (UNESCO, 2001). Definitions of cultural diversity vary at national level, and even within the same country, depending on the understanding and interests of different institutions and organizations. In the countries having the longest tradition of cultural participation studies (e.g. the United States and countries in the EU), the concept is often related to the ethnically-mixed composition of society and global migration flows for which these same countries are major destinations. Ethnic labels are often a means of self or group identity and may bear little resemblance to any objective reality. Some countries, such as Brazil and France, have decided that for them the idea of ethnicity is inappropriate and very subjective. Recent migrants can always be identified through a question on country of birth.

The prominence given to the concept of cultural diversity has increased since the 1990s (Laaksonen, 2010), and in parallel, its role in the field of cultural statistics has evolved. Morrone (UNESCO-UIS, 2006) notes that during the post-war period in the "first world" the relationship with different cultures meant relationships between different countries, "that, both from political and socio-cultural points of view, were conceptualised as units, regardless of their inner diversity". Since then, social transformations at global level, especially international migration flows, have shifted the concept "from tolerance between societies to the tolerance within them (even more multi-faceted and multi-ethnic)" (Ibid).

Global migration flows must be taken into account when designing cultural participation surveys, both for the countries of destination and of origin. In the destination countries, now hosting a much more diverse population than in the past, there is a risk of giving "a cultural representation of culture" (Pronovost, 2002) measuring only mainstream categories of culture rather than specific practices, and consequently underestimating the cultural participation of specific groups of populations. There is also the risk that the impact of cultural participation on social cohesion within an ethnically-mixed population is sometimes too easily taken for granted (Van den Broek, 2008). Migration flows also have important and complex relations with the economy, culture and food security in their countries of origin. As Hagg (2006) explains about Southern African Developing Countries (though this probably also applies to other countries experiencing important migration flows), migrant workers are exposed to

other cultural relations and phenomena, which can undermine traditional cultural practices at home. Cultural participation surveys can register the impacts of migration flows on the transmission of traditional cultural practices in countries of origin and possibly indicate trends (if repeated regularly). Temporary or seasonal migration flows may represent a particular problem in survey sampling.

Migration patterns are also linked to the globalisation of cultural practices. Often migrants bring their own cultural practices to their new communities. In other cases, most notably the United States, migrants become strongly absorbed into the cultural identity of their new country while retaining a certain cultural practices of their country of origin. Similar patterns of assimilation or continuing cultural distinction can be found as a result of movement within countries, for example when rural people move to cities. Cultural participation surveys often concentrate on cultural distinctions which are dominant in local areas or neighbourhoods, but monitoring the absorption of cultural distinctions is crucial to determining service needs and the risk of extinction of minority practices. This may also be an appropriate point to mention that not all cultural practices are good, for example traditional medicines may help but they cannot always replace modern medicine.
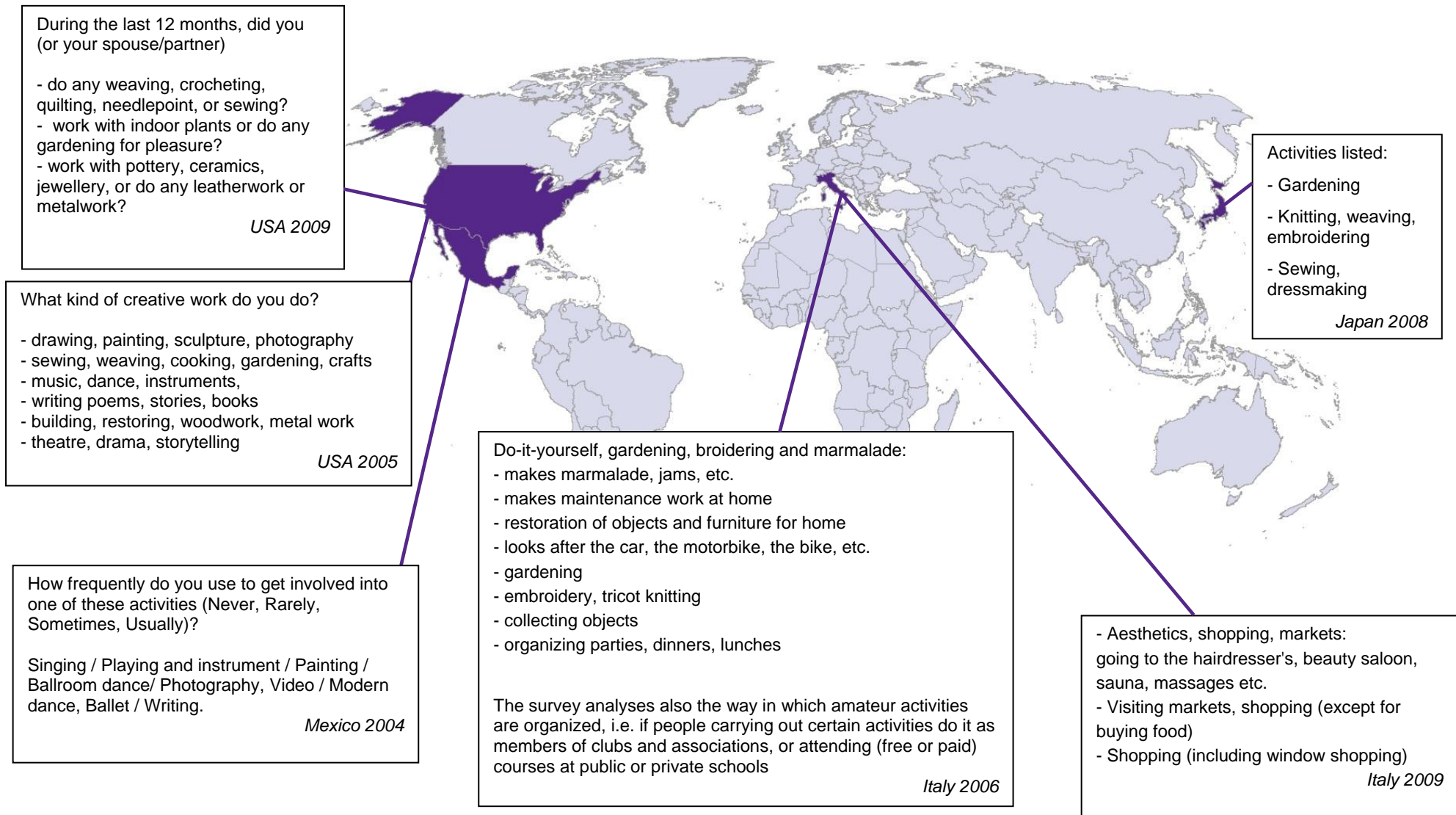
Most countries "create, share and perpetuate more than one culture" (SPC, 2010), as in the cases, for instance, of New Zealand and India. What is crucial for cultural participation surveys is that ethnic affiliation can be a potential independent variable in explanatory models of cultural participation deeply intertwined as it is with notions of identity and cultural diversity which have a unique impact on the definition and understanding of culture itself.

In general, from a methodological point of view, it is important to involve different sub-groups of populations in the design of a survey to ensure that it truly reflects the structure of their culture and beliefs, rather than reflecting the majority population's received interpretation of minority belief systems. In this sense, cultural participation surveys have much to learn from anthropological approaches to this issue.
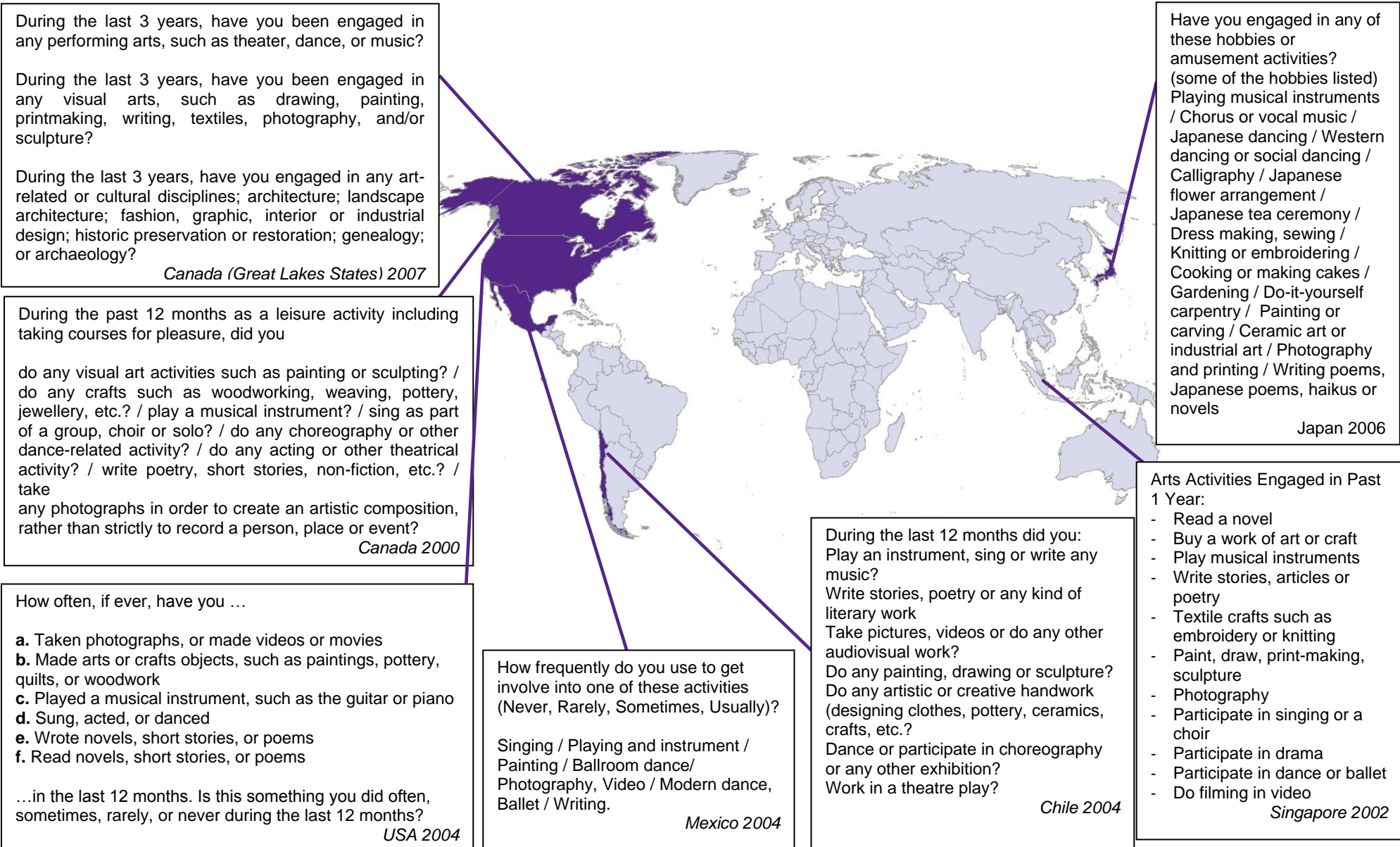
## 2.2.6    Social cohesion

As stated in the UNESCO FCS, the social dimension of culture is "related to its symbolic value and to its role in giving a sense of identity, shared value and belonging, in preventing exclusion and for building social cohesion and stability" (UNESCO-UIS, 2009). The presence of opportunities and support for cultural participation is an element of the cultural vitality of communities, so it is "valuable on its own terms and also integral to everyday life, community dynamics, and community conditions" (Jackson et al., 2006). "Arts and culture contribute to the overall health and welfare of communities by stimulating civic participation, building social and human capital, and serving as assets that contribute to local economies and support other community-building processes" (NEA, 2011). Instead, "without the right to participate in cultural life, individuals fail to develop the social and cultural connections that are important to maintaining satisfactory conditions of equality" (Laaksonen, 2010).
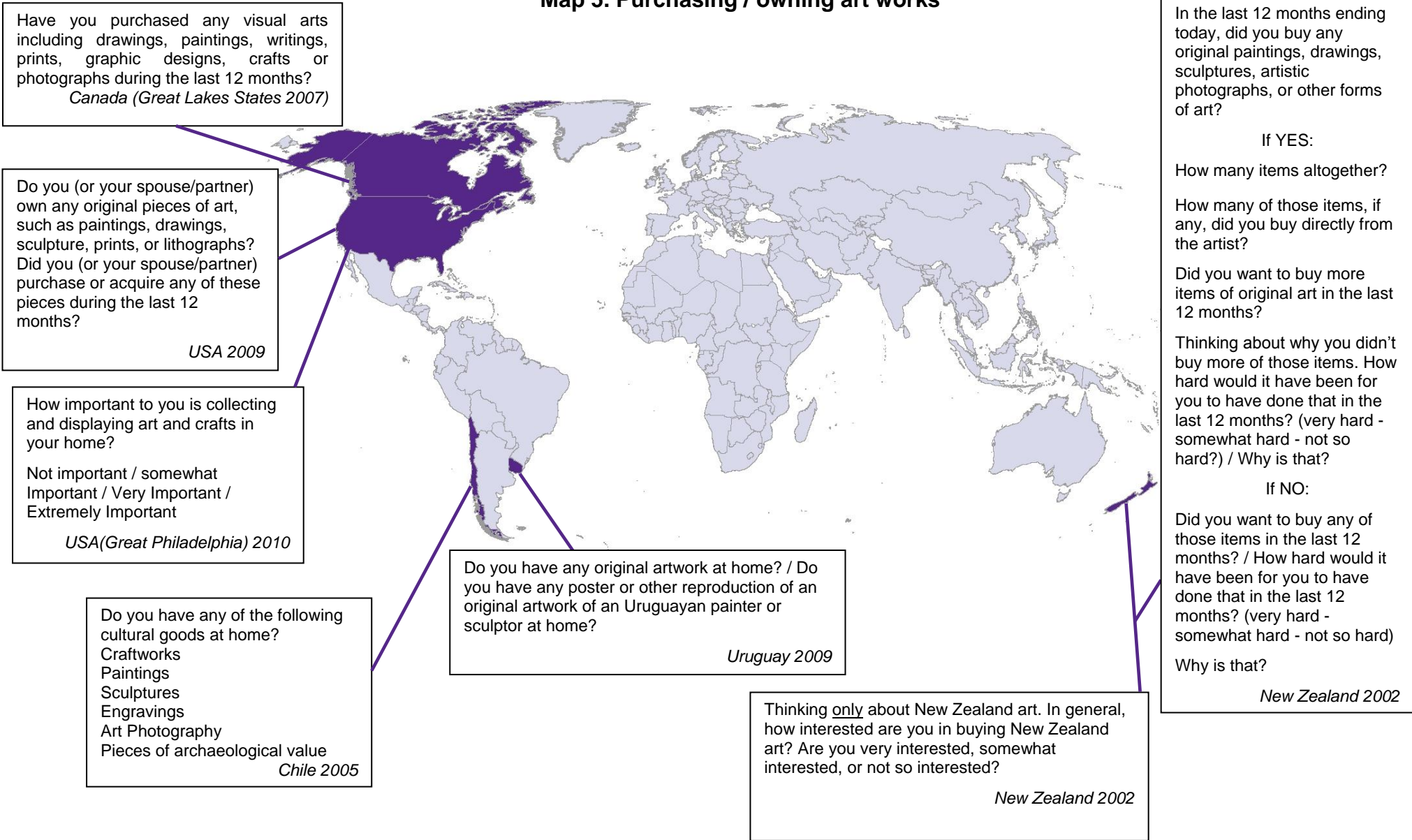
# Map 4a. Amateur activities / home-based cultural activities / self-care activities

During the last 12 months, did you (or your spouse/partner)

- do any weaving, crocheting, quilting, needlepoint, or sewing?
-  work with indoor plants or do any gardening for pleasure?
- work with pottery, ceramics, jewellery, or do any leatherwork or metalwork?

*USA 2009*

Activities listed:

- Gardening

- Knitting, weaving, embroidering

- Sewing, dressmaking

*Japan 2008*

What kind of creative work do you do?

- drawing, painting, sculpture, photography
- sewing, weaving, cooking, gardening, crafts
- music, dance, instruments,
- writing poems, stories, books
- building, restoring, woodwork, metal work
- theatre, drama, storytelling

*USA 2005*

Do-it-yourself, gardening, broidering and marmalade:
- makes marmalade, jams, etc.
- makes maintenance work at home
- restoration of objects and furniture for home
- looks after the car, the motorbike, the bike, etc.
- gardening
- embroidery, tricot knitting
- collecting objects
- organizing parties, dinners, lunches


The survey analyses also the way in which amateur activities are organized, i.e. if people carrying out certain activities do it as members of clubs and associations, or attending (free or paid) courses at public or private schools

*Italy 2006*

How frequently do you use to get involved into one of these activities (Never, Rarely, Sometimes, Usually)?

Singing / Playing and instrument / Painting / Ballroom dance/ Photography, Video / Modern dance, Ballet / Writing.

*Mexico 2004*

- Aesthetics, shopping, markets:
going to the hairdresser's, beauty saloon, sauna, massages etc.
- Visiting markets, shopping (except for buying food)
- Shopping (including window shopping)

*Italy 2009*

# Map 4b. Amateur activities / Home-based cultural activities / Self-care activities

During the last 3 years, have you been engaged in any performing arts, such as theater, dance, or music?

During the last 3 years, have you been engaged in any visual arts, such as drawing, painting, printmaking, writing, textiles, photography, and/or sculpture?

During the last 3 years, have you engaged in any art-related or cultural disciplines; architecture; landscape architecture; fashion, graphic, interior or industrial design; historic preservation or restoration; genealogy; or archaeology?

*Canada (Great Lakes States) 2007*

During the past 12 months as a leisure activity including taking courses for pleasure, did you

do any visual art activities such as painting or sculpting? / do any crafts such as woodworking, weaving, pottery, jewellery, etc.? / play a musical instrument? / sing as part of a group, choir or solo? / do any choreography or other dance-related activity? / do any acting or other theatrical activity? / write poetry, short stories, non-fiction, etc.? / take
any photographs in order to create an artistic composition, rather than strictly to record a person, place or event?

*Canada 2000*

How often, if ever, have you …

**a.** Taken photographs, or made videos or movies
**b.** Made arts or crafts objects, such as paintings, pottery, quilts, or woodwork
**c.** Played a musical instrument, such as the guitar or piano
**d.** Sung, acted, or danced
**e.** Wrote novels, short stories, or poems
**f.** Read novels, short stories, or poems

…in the last 12 months. Is this something you did often, sometimes, rarely, or never during the last 12 months?

*USA 2004*

How frequently do you use to get involve into one of these activities (Never, Rarely, Sometimes, Usually)?

Singing / Playing and instrument / Painting / Ballroom dance/ Photography, Video / Modern dance, Ballet / Writing.

*Mexico 2004*

During the last 12 months did you:
Play an instrument, sing or write any music?
Write stories, poetry or any kind of literary work
Take pictures, videos or do any other audiovisual work?
Do any painting, drawing or sculpture?
Do any artistic or creative handwork (designing clothes, pottery, ceramics, crafts, etc.?
Dance or participate in choreography or any other exhibition?
Work in a theatre play?

*Chile 2004*

Have you engaged in any of these hobbies or amusement activities?
(some of the hobbies listed)
Playing musical instruments / Chorus or vocal music / Japanese dancing / Western dancing or social dancing / Calligraphy / Japanese flower arrangement / Japanese tea ceremony / Dress making, sewing / Knitting or embroidering / Cooking or making cakes / Gardening / Do-it-yourself carpentry / Painting or carving / Ceramic art or industrial art / Photography and printing / Writing poems, Japanese poems, haikus or novels

*Japan 2006*

Arts Activities Engaged in Past 1 Year:
- Read a novel
- Buy a work of art or craft
- Play musical instruments
- Write stories, articles or poetry
- Textile crafts such as embroidery or knitting
- Paint, draw, print-making, sculpture
- Photography
- Participate in singing or a choir
- Participate in drama
- Participate in dance or ballet
- Do filming in video

*Singapore 2002*

# Map 5. Purchasing / owning art works

Have you purchased any visual arts including drawings, paintings, writings, prints, graphic designs, crafts or photographs during the last 12 months?
*Canada (Great Lakes States 2007)*

Do you (or your spouse/partner) own any original pieces of art, such as paintings, drawings, sculpture, prints, or lithographs? Did you (or your spouse/partner) purchase or acquire any of these pieces during the last 12 months?

*USA 2009*

How important to you is collecting and displaying art and crafts in your home?

Not important / somewhat Important / Very Important / Extremely Important

*USA(Great Philadelphia) 2010*

Do you have any of the following cultural goods at home?
Craftworks
Paintings
Sculptures
Engravings
Art Photography
Pieces of archaeological value
*Chile 2005*

Do you have any original artwork at home? / Do you have any poster or other reproduction of an original artwork of an Uruguayan painter or sculptor at home?

*Uruguay 2009*

In the last 12 months ending today, did you buy any original paintings, drawings, sculptures, artistic photographs, or other forms of art?

If YES:

How many items altogether?

How many of those items, if any, did you buy directly from the artist?

Did you want to buy more items of original art in the last 12 months?

Thinking about why you didn't buy more of those items. How hard would it have been for you to have done that in the last 12 months? (very hard - somewhat hard - not so hard?) / Why is that?

If NO:

Did you want to buy any of those items in the last 12 months? / How hard would it have been for you to have done that in the last 12 months? (very hard - somewhat hard - not so hard)

Why is that?

*New Zealand 2002*

Thinking only about New Zealand art. In general, how interested are you in buying New Zealand art? Are you very interested, somewhat interested, or not so interested?

*New Zealand 2002*

Cultural participation is about individuals having a sense of identity based on a shared set of beliefs, values and practices, which they can express without feeling discriminated against and which they can pass on as cultural capital to future generations. The New Zealand Immigration Service states that "New Zealand becomes an increasingly socially cohesive society with a climate of collaboration because all groups have a sense of belonging, participation, inclusion, recognition and legitimacy" (Statistics New Zealand, 2009). Specific arts policies and programmes have had positive social impacts, such as the reduction of social exclusion, community development, improvements in individual self-esteem, educational attainment, health status, regional development, the capacity building and/or empowerment of specific social groups (e.g. ethnic minorities, population of outer urban areas) (Australian Expert Group in Industry Studies, 2004). Participation and its positive impacts on the social capital of individuals are also key elements in achieving urban renewal, intended as an approach involving people in identifying and solving the problems that affect their own communities and to improve their quality of life (Keaney and Delaney, 2006).

Surveys can capture some sense of social cohesion by studying the percentage of the local population that take part in cultural activities, especially traditional practices and intangible heritage that reflect local identities. Surveys can also consider social capital (Putnam, 2000) by asking about the number of 'clubs' for which a respondent holds membership and the number of meetings attended. Please refer to **Map 6** for examples of questions pertaining to social cohesion.

### 2.2.7    Reasons for and barriers to participation

Participation surveys sometimes ask *why individuals choose to participate* in cultural life or about their decision processes *(see **Maps 7** and **8**).* What was it that led the individual to participate, and who or what were the key influences on the decision? This type of probing informs our understanding of the reasons, motivations and aspirations behind conscious acts of participation, the values given to cultural consumption, the satisfaction it generates, and the individual and social meanings attributed to cultural practices (Evrard, 2002).

Exploring the reasons for participating can extend to exploring the correlation between different modes of participation. For example, the adults actively engaged in any kind of arts activities, from do-it-yourself to singing in a choir, are more likely to attend cultural events and venues (NEA, 2011). A strong and positive correlation exists between the level of attendance at cultural events in adult life and the level of education and familiarity with the arts developed at a young age thanks to one's own family and education (Holden, 2006). This implies the need for surveys to place particular emphasis on family participation in cultural activities. Such surveys could lead to more indepth research at the level of schools.

Besides motivation, it is important to explore the barriers to participation, i.e. obstacles preventing people from participating in cultural life that can include physical, economic, social and psychological barriers *(see **Map 9**).* Physical barriers can hinder or prevent the participation of different groups in the population, including people with physical or mental disabilities as well as elderly people, for whom it can be hard or impossible to reach a place independently or to use standard facilities (seats, toilets, etc.). Having to depend on somebody else can even be a psychological barrier to participation on its own (and can also concern, for example, single mothers with dependent children). Economic barriers relate to the global price of a cultural experience, which includes access cost (entrance fee, ticket), additional expenditure on transport (public or private), parking, eating out, babysitting, etc. that can easily make it prohibitive for people on low incomes, as well as for families. Social barriers may hinder the participation of specific groups of the population, which also encompasses lack of awareness of cultural events. Opening hours or performance times might not fit with people's lifestyles or family activities. However, opening hours, or culture as

'leisure time' activity, may have little meaning in the context of developing countries, especially in rural areas. People may walk many miles to take part in traditional cultural activities which they may see as an essential part of their religious or community life rather than 'leisure'. In Cameroon, the open museum maintains objects within their local communities, so formal opening hours or even exhibitions may have little meaning. This conceptual difference needs to be taken into account in both cultural participation and time-use surveys.

Ethnic minorities, senior citizens, mothers with small children, teenagers and other particular social groups can share feelings of distance from mainstream arts and culture, with responses such as "the arts are too much of a risk, or are not for 'people like me" (Keaney, 2008). Psychological barriers are explored among others by O'Toole (2006) and can concern the content of artistic works themselves: "culturally created images", like the stereotyping of physical disability and narrow notions of physical beauty, can prevent people not conditioned by such norms from participating and can have negative impacts on society at large (e.g. stereotyped models of physical beauty that cause eating disorders and psychological harm). In general, as culture is a dynamic and evolving issue, so the tools to access and participate – and the barriers impeding participation – will change. Such deep-rooted issues will be beyond more than the most indepth surveys or focus groups.

Identifying barriers helps cultural institutions (museums, libraries, theatres, etc.) to pursue their audience development goals, often requiring them to find new ways of presenting and communicating (and maybe timing and locating) their cultural offer, or even to re-shape it altogether in order to connect it to the human experience of a larger number and range of individuals. Overcoming socio-political barriers to participation is also essential for policymakers in order to enable and increase attendance in line with the mission of public (not just cultural) policies *(see Chapter 4).*

Non-participation does not necessarily equate with a lack of interest. On the contrary, non-participants can highly value the existence of cultural venues and facilities. Surveys should not limit themselves to registering participation only but should also include questions about the *perception and feelings* of the respondents toward cultural facilities, as well as about reasons for not attending or not participating (Bailey et al., 2004). 'Existence' or 'non-use' values can include significant levels of financial contributions in support of national museums, for example. Such donors or non-visiting subscribers to a newsletter may be seen as participating in the life of a particular cultural facility, even if they do not visit it.

# Map 6a. Socializing activities / community events

Which of the following activities you do in the evenings? [LIST FOLLOWS]

How often do you go out in the evening?

With whom do you usually go out in the evening?

How often do you invite friends / relatives /colleagues / neighbours for lunch/dinner at your place?

*France 2008*

During the last 12 months, did you (or your spouse/partner) participate in any community activities, meetings, or events?

*USA 2008*

Do you celebrate the following Chinese traditional festivals or western festivals (for example: eat traditional foods in a specific festival, etc.)? [LIST FOLLOWS]

Most people often discuss important matters with others. There "others" may include your spouse, family members, relatives, colleagues, classmates, neighbours, friends and other people. In the past half year, with who did you discuss any matter important to you? Please tell me all of those people's surnames or shortened names.

*(Interviewer: Please specify five people who are the most important to the respondent and record them in turn in the first row of the followed table in the order of their importance to the respondent, also record the total number of people the respondent named: _____. Note: if the respondent name more than five names, record the actual number)*

What did you mainly discuss with him/her?
1) have specific matters to handle
2) Emotional problems or problems related to life, work or other aspects of social life
3) Both

[for each person named the survey records: His/her relationship to the respondent, gender, age, educational level, occupation, work unit type, possible managerial work, how frequently the respondent chatted with him/her or entertain together in the last year, how much acquaintance the respondents has with him/her]

*China 2003*

how often the respondents see friends and relatives, when (e.g. during the weekend, during the holidays, etc.) and where (at one's place, at the restaurant, etc.). Questions also concern what the respondents do with their friends: activities listed include, among others, chatting, going to the cinema, going to the theatre, doing sports, doing social engaged activities, doing theatre, playing music or doing other artistic-cultural activities.

"social" activities:

talking on the phone - writing letters to relatives, friends or other people - playing own with children -
talking with the neighbours - talking with acquaintances - playing with domestic animals
receiving friends - visiting friends - going to pubs, clubs, or other meeting places

*Italy 2009*

# Map 6b. Socializing activities / community events

During the last 12 months, did you (or your spouse/partner) participate in any community activities, meetings, or events?

*USA 2009*

Did you participate in any of the following events in the past year?
A special religion or holiday service
A parade or festival that celebrates your cultural heritage
Black History Months events
Chinese New Year
Cinco de Mayo Celebration
New Year's Day Parade (Ex. Mummer's Day Parade)
Independence Day Parade
Odunde Day

How important to you are each of the following (from 1 – not at all important to 7- very important)?

- Strengthening family relationships
- Making new friends and expanding your social network
- Being evolved in social and environmental causes
- Voicing your political views

Do you socialize with your neighbours on a regular basis?
Do you attend religious service on a regular basis?
Do you do any volunteer job on a regular basis?
Does anyone in your family have a library card?

USA (Great Philadelphia 2010)

Did (NAME) participate in any cultural activity in the last 12 months*?*

- Visit to cultural sites
- Visit to theatre for shows
- Participation in music galas
- Attended introduction, funeral rite, marriage ceremony
- Social events such as birth, giving of names, initiation into adulthood etc.
- Participated in any traditional game
- Library
- Other (Specify)
- Did not participate in any cultural activity

*Uganda 2009/2010*

How often, in the past 12 months, have you attended or participated during a local:

- Village feast
- Passion Play
- Good Friday Procession
- Carnival (in Valletta or in another town or village)
- Imnarja
- Regatta
- Local Council festivals

*Malta 2012*

# Map 7. Arts education

When you were a child, did you take any type of visual (e.g., painting and drawing), performing (e.g., dance, singing, and musical instruments) or literary arts or crafts lessons or classes?

During the last 12 months have you taken any type of visual (e.g., painting and drawing), performing (e.g., dance, singing, and musical instruments) or literary arts or crafts classes or lessons?

During the last 12 months, have any children residing in your household taken any type of visual (e.g., painting or drawing), performing (e.g., dance, singing, or musical instrument), or literary arts or crafts classes or lessons?

*Canada (Great Lakes States) 2007*

---

Did you take any lessons or workshops in the past 12 months? In which area?

Theatre, dance, opera / Crafts / Music / Photography, Painting, Carving, Graphic Arts, Sculpture / Literature, Journalism / Storytelling, Puppet Show / Cinema, TV, Radio, Video

*Colombia 2008*

---

Arts-Related Classes attended in Past 5 Years:
Musica / Dance / Drama / Visual Arts / Photography / Choir / Any crafts (e.g. origami, knitting) / Writing, literacy / Others / None

*Singapore 2002*

---

Have you ever taken lessons or classes in music — either voice training or playing an instrument?

If yes, did you take these lessons or classes when you were:
A child under 18?
An adult 18 or older?
Or both as an adult and child?

Excluding lessons or classes offered in elementary or high school, were any of the music lessons or classes you took as a child private lessons?

Did you take any of these lessons or classes in the past year?

*The same set of questions is asked about taking lessons or classes in:*
- visual arts such as sculpture, painting, printmaking, graphic design, photography, or film making
- acting or theater
- dance including ballet, or other dance such as modern, folk, tap, or Broadway-style
- creative writing
- appreciation or art history
- music appreciation

*USA 2009*

---

Do you take lessons in:

Singing / Playing and instrument / Painting / Ballroom dance / Photography, Video / Modern Dance, Ballet / Writing

*MEXICO 2004*

---

Did you ever take lessons in music, painting, ceramics, theatre, singing, or any other artistic activity?

*Uruguay 2009*

---

Did you take any of these lessons or classes in the past year?

Singing / Musical instruments / Theatre / Dance / Acrobatics and Juggling / Corporal Therapy (yoga, tai chi, etc.) / Literature / Cinema / IT / Crafts / Languages / Art theory, art criticism, literary and cinema criticism,

*Chile 2004*

# Map 8a. Perception of the arts and enjoyment of artistic and cultural activities

How important to you are each of the following (from 1 – not at all important to 7- very important)?
- Developing your creativity
- Discovering new artists and new works of arts
- Having a spiritual life
- Feeling the extremities of emotion through art
- Adopting new technologies as quickly as possible
    USA (Great Philadelphia, 2010)

Please tell us to which degree you agree or disagree with each of the following statements:
- The arts contribute to the education and development of children
- The arts promote the understanding of other people and different cultures
- The arts contribute to the education and development of adults
- The arts are important source of pride for our community
- The arts contribute to the local economy
- It is very important to me that my home city (or the nearest city to my home) is considered a cultural center.
    USA (Greater Philadelphia) 2007
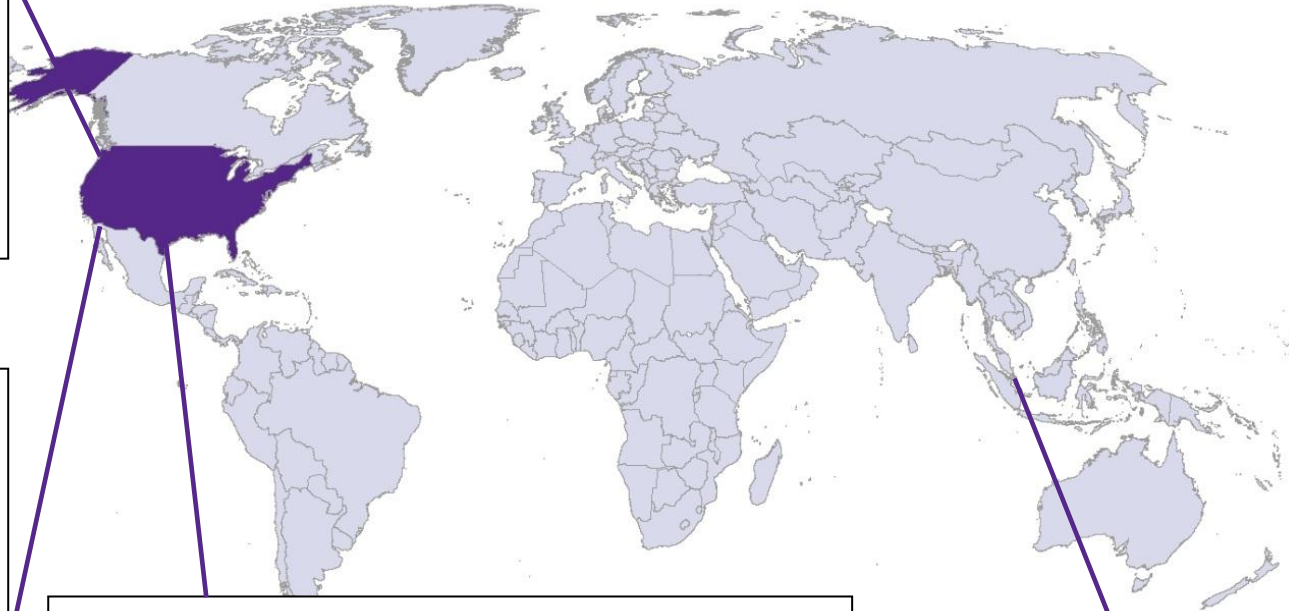
Do the arts help you to… (Strongly agree / Somewhat agree / Somewhat disagree / Strongly disagree / Not sure)

- See things from other people's perspective?
- Think more imaginatively?
- Leave your daily life behind?
Does creative work help you to…
Express your feelings or ideas?
Have a sense of accomplishment?
Create something others might enjoy?
Perfect your skills

*USA 2005*

Attitudes towards the Arts:

- Exposure to the arts broadens my mind and encourages me to be more creative
- Arts event and activities have enriched the quality of my life
- Attending / Participating in arts events and activities that reflect Singapore's culture enhances my sense of belonging to Singapore

*Singapore 2009*

# Map 8b. Perception of the arts and enjoyment of artistic and cultural activities

- I'm going to read some statements and I'll ask you to tell me if you strongly agree, Agree, Neither agree nor disagree, don't agree or strongly disagree.

Culture is important for children's education
Culture is important for the future of our society
Culture enrich us as individuals
Culture is an efficient way to enhance a country's identity
Culture is a source of personal pleasure
Culture is part of your everyday activities
Culture is for everybody
Culture is according to our times
Culture is only for a minority of people
Culture looks in the direction of past times
Culture contributes to maintain peace
Culture contributes to a better life's standards
Culture is an important source of employment
Culture is an important aspect of development
Culture is modern

- Do you consider culture as being more or less important nowadays tan 5 years ago? (More important, important, less important)

Culture for the world
Culture for Colombia
Culture for you personally
Culture for your family

*Colombia 2002*
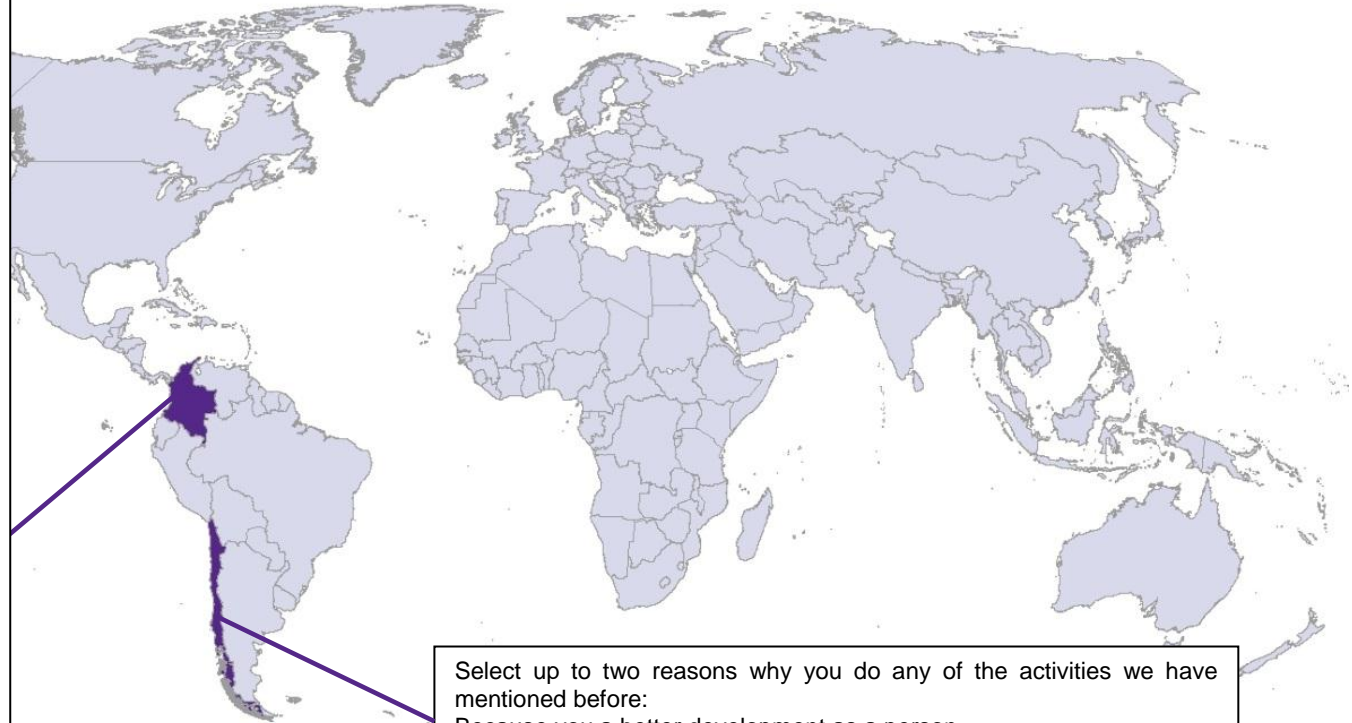
Select up to two reasons why you do any of the activities we have mentioned before:
Because you a better development as a person
Because you find beauty in it
Because you have more things to talk about
Because you find these activities amusing
Because you learn new ways of living and thinking
Because you feel happy
Because these activities allow you to escape from things
Because you like to keep yourself informed

*Chile 2004*

# Map 8c. Perception of the arts and enjoyment of artistic and cultural activities

**How important is culture to you personally? (not at all – not very – fairly – very important)**

*Eurobarometer 2011*

**Average assessment of participation's significance [for the respondents] in the scale of 1 to 5: points.**

*Poland (no date)*

**From 0 to 10 how much do you value doing the follow activities?**

Watching TV / Listening to the radio / Going to the Library / Visiting Museums / Going to a Cultural Center / Going to the Theatre / Going to the Movies / Heritage and Archaeological Sites / Practicing Sports / Taking lessons in some artistic activity / Reading books / Going to reading rooms / Bookshops / Reading Magazines / Journals / Having a computer / Having internet access / Having an e-mail account / Watching videos or DVDs / Listening to recorded music / Playing videogames / Going to a concert.

*MEXICO 2004*

**Participation in artistic activities enhances creativity and independent thinking. Do you agree?**

More artistic and cultural activities will enhance our city image and overall competitiveness. Do you agree?

Partially Agree / Agree / Do not Agree / No idea / Hard To say / No comment

*Hong Kong 2000*

- How much interested are you in culture or cultural activities?

No interested at all / Very little interested / Interested / Very Interested

- In your opinion what is culture good for?

It allows a better cohabitation
Learning different skills
Having fun
To reinforce national identity
To develop our consciousness
To develop our character and personality
Other

*MEXICO 2004*

These cards show some opinions that people have expressed about the arts. Please sort them onto this board to show me how much you agree or disagree with them.

A. The arts make a difference to the area where I live
B. The arts are not really for people like me
C. There are lots of opportunities to get involved in the arts if I want
D. Government funding enables a wide range of people to experience the arts
E. Government funding for the arts doesn't really benefit me

Still thinking about the last time you were/did [+ACTIVITY CHOSEN FROM SCARTP21+] [in your own time] [or] [as part of voluntary work]… On a scale of 1 to 10, with 1 being awful and 10 being brilliant, how much did you enjoy it?

*For the same activities, respondents are also asked how likely it is that they will repeat them, and if they recommended those activities to friends or relatives.*

*UK 2009*

# Map 9a. Reasons for non-participation

*(for respondents who did not go to the cinema)*
For which reasons you didn't go to the cinema in the last 12 months?
- Prefers watching films at the TV
- Reasons of age or health
- Doesn't like cinema, prefers other free time activities
- There are no cinemas nearby
- Going to the cinema is too expensive
- Has not enough free time
- Prefers watching films on DVDs or VHS
- Family reasons
- Has nobody to go with
- The programmes are not interesting

*Italy 2006*

Sometimes people find it difficult to access culture or take part in cultural activities. Which of the following, if any, are the main barriers for you? (multiple choice)

Lack of time / Too expensive / Lack of interest / Lack of information / Limited choice or poor quality of cultural activities in your area / Lack of knowledge or cultural background / None / Other / Don't know

*Eurobarometer 2011*

Reasons for non participation in the last 12 month:

I'm not interested or I don't like it / Lack of time / I live faraway from the places where the activities take place / Lack of money / Health problems or physical disability / Didn't know these activities even existed / Lack of cultural offer in the place I live

*Colombia 2008*

Reasons for not participating [among participants to selected activities]:

Lack of interest / Lack of time
Lack of money / Lack of company
Lack of information / Lack of knowledge or cultural background / Feeling too tired to go out / laziness / Other

*Chile 2004*

Reasons for participating seldom / not participating to selected cultural activities [among general population]:
- Lack of time
- No money
- Limited access to information regarding artistic events in the city
- Difficulties with transportation or great distances from the places of living
- No interest in such a way of spending free time
- Low number of premiers
- Inappropriate repertoire
- Not the highest artistic level of performances
- Inappropriate hours of the show

Reasons for participation [among participants to selected activities]:
- Event type
- Repertoire type
- Review of the show in media
- Name of the actors taking part in the performance
- Opinions of other people who have already seen the show
- Price

*Poland (no date)*

Why don't you go to the theatre or a dance performance?

I don't have time / I'm not interested / I'll rather do other thing / Tickets are very expensive / I don't like it / Is far away from the place I live / It's not for people like me

*Uruguay 2009*

For all activities, the surveys asks how many times the respondent attended/participated in the last 12 months, if s/he wanted to go more often, why s/he didn't (different questions for those attending and those not).

*New Zealand 2002*

**Map 9b. Reasons for non-participation**

What are the barriers, if any, that prevent you from attending to cultural events?
-It costs too much
- The programme or event does not appeal to me
- It is too difficult to go there (e.g. traffic, difficult parking, inconvenient are of town)
- It is difficult to find the time to attend
- I cannot find anyone to go with, my friends or family are not interested
- I'd rather spend my leisure time in other way
- The hours are inconvenient
- People who are ignorant of performance etiquette
- I don't like getting dress up and feel I have to
- Safety concerns
- I find it hard to connect with art performances
- It is unwelcoming to children
- The organization is not welcoming
- I have not enjoyed my prior experiences
- I cannot find childcare
- Cultural events make me feel uncomfortable
- Other
- None
USA (Greater Philadelphia) 2007

Top 3 reasons for lower attendance:
1. I have less time. I have other commitments.
2. Due to economic recession, I have less time to attend arts events and activities
3. Due to economic recession, I do not feel like attending arts events and activities as much as before
Singapore 2009

Reasons for not attending:
1. Difficult to find time
2. Not interested in the arts
3. Do not know much about the arts
4. Arts events are more expensive than other social / leisure activities
5. Not much publicity
Singapore 2002

What is the main reason why you did not attend any of these events?
- Not interested; do not like these events
- Too expansive
- I do not like crowds
- Did not hear of any such events
- Current circumstances /lifestyle prohibit me from attending such events
Malta 2012

- Would you go more often to the movies if: (YES / NO / NOT SURE)
Tickets/admissions were cheaper? / Locations were closer to home or to work? / You had more information?
- Would you go more often to live performances if:
Tickets/admissions were cheaper? / Locations were closer to home or to work? / You had more information?
- Would you go more often to art shows or museums if:
Tickets/admissions were cheaper? / Locations were closer to home or to work? / You had more information?
- Did any of the following prevent you from going to arts activities?
Not having enough time / Not having someone to go with / Physical or health problems
- Would you listen to music more if…
Tapes and CDs were cheaper? / You had more time? / You had more information on what is available?
- Would you do more creative work if…
You had more money to spend on supplies or lessons? / You had a better or more convenient space? / You had more information about different kinds of creative work?
- Would you read books more often if…
They were cheaper to buy? / There were more libraries closer to your home or work? / Library hours were more convenient for you?
USA 2005

What are the reasons why you don't read a book / go to the theatre / go to an art exhibition / go to the cinema / go to a concert / go to a dance performance?
1. I'm not used to do this kind of things
2. I don't like it
3. The offer is very poor in the city I live
4. It is too expensive
5. I can't afford it
6. I'll rather do something else
7. There's no information about the offer
8. Don't know / Don't answer
Brazil 2010

### 2.2.8    Cross-country comparison

Cross-country comparison of cultural statistics is one main focus of a great deal of literature on the subject and the object of many efforts of international institutions in recent years. According to Schuster (2007), the rise of trans-national governmental organizations that consider cultural policy (or cultural development or cultural action) as their fields of action has boosted the issue of cross-country comparison of participation studies, since comparative research and information-sharing are the basis for collaborative, cross-national projects (although responsibilities for cultural policies often reside at national government level). The literature on cultural participation includes a fairly extended list of studies concerning trans-national comparison. Years of discussion and analysis of the issue have led international institutions, including UNESCO (UNESCO-UIS, 2009) and Eurostat (2000), to develop statistical frameworks intended to be used in differing national contexts, aiming for international comparability of survey results. These organizations acknowledge that international comparison is extremely difficult when surveys are carried out independently and not designed at their outset to envisage or facilitate comparison.

In his extensive analysis of cross-country comparison of cultural participation studies, Schuster (2007) affirmed that the efforts so far undertaken by national and international authors did not satisfy the theoretical rules which could mitigate the problem of international comparison. On the other hand, comparing international cultural statistics could be more a question of analysis and interpretation than a technical one (Bernard, 2002). Shifting from the statistical perspective to the point of view of cultural policies, Laaksonen (2010) suggests that "At this point, it might not even be too important to be able to carry out international comparisons but to know more about the impact of domestic cultural policies and the needs of the users of cultural services. Evaluating the effectiveness of cultural policies for the target group may prove to be more successful in the long run than comparing different cultural realities". As explained in Chapter 5, comparison is important as it measures cultural participation in quantitative terms. Nevertheless, we must be aware that an effective comparison can only concern itself with some major aspects (e.g. rates of attendance at certain cultural events/venues). Equally important is to understand as much as possible about the phenomenon in its holistic dimension, taking into account the context (geographical, political, social and cultural) in which it happens and the meanings it embodies.

The UIS (2009) in the 2009 UNESCO FCS emphasises that its tool aims to characterise national cultures, bringing out their differences rather than reducing them to a common template. It suggests applying common international statistical standards (ISIC, ISCO, ICATUS, etc.) to identify and highlight some commonalities which countries may or may not see as part of their culture (e.g. Sports, Gambling, Video Games) as well as shared conceptions (e.g. Arts, Performance).

### 2.2.9    The state of the art: current cultural participation surveys, themes and directions

Chapter 2 includes a wide range of topics in cultural participation surveys, discussing the issues that they present and mapping the questions that they use. It remains to summarise the current state of questionnaire development. The following paragraphs will summarise elements of the survey questions. The summary will be broadly limited to those surveys for which questionnaires are publicly available (as opposed to those for which there is an analytic report that does not include a questionnaire). Surveys can be identified in Annex I using their country and year of implementation.

The starting point has to be the regional work in Europe. The core questions: "Have you attended [events/exhibitions]?", "How frequently?" and "Do you own [cultural goods]?" are a mainstay of cultural surveys and have been tried and tested many times across Europe and elsewhere. All countries considering questions of cultural participation are well advised to look at some of the European surveys cited here, take a view on appropriate question design, and consider European experience in response rates and reliability. These core questions were developed for monitoring attendance at formal arts performances. It may be felt that they are less applicable in developing countries with a much broader set of community cultural events which are less of a performance and more of a community festival or social occasion.

During the last decade, European countries, in addition to other regions of the world, have become more conscious of this wider range of informal cultural activity in which everyone may take part, leaving a reduced distinction between performer and audience, or between performer and consumer. Alternative or additional questions to address this issue have not yet been standardised or agreed at the international level. What is becoming clearer in surveys in developed countries is the need to carefully distinguish passive membership of an audience and active performance. In terms of questionnaire design, this is reflected by the inclusion of two sets of questions: "Have you <u>attended</u> any cultural events in the last [year]?", "Have you <u>taken part/performed</u> in any cultural events in the last year?" and "Have you actively participated in a public performance?" (UK 2009/2010 and Malta 2011).

Such questions are normally found at the core of surveys in other regions outside Europe, such as Latin America (e.g. Uruguay 2009 and Mexico 2010). In many countries they are accompanied by more specific questions about taking part in indigenous or specific national cultural events. New Zealand surveys (2002) ask about participation in specific Maori cultural activities. The Mexican (2010) survey asks separately about the frequency of attendance at many specific kinds of cultural activities during the last three months, including several local cultural events, as well as formal 'high cultural' performances, such as classical ballet and opera. For each of these, it also asked whether respondents were following any formal study of the genre, allowing one perhaps to separate those who were obliged through schooling to attend (the UK Taking Part survey 2009/2010 asked people not to include attendance at performances through school or employment). The Mexican survey is much more detailed than most cultural participation surveys. The reference period at three months is rather short (what percentage of any population might have been expected to attend a classical ballet or opera in the last three months?).

Some surveys ask about reasons for attendance or non-attendance (U.S. 2008 and Mexico 2010). These are qualitative questions and are not so central to our key purpose of gathering statistical data. The U.S. Participation in the Arts Survey 2008 asked about the nature of the performance venue ('type of place') and source of information on the event. Some surveys (e.g. France 2008) ask who the respondent went to the performance with (e.g. friends, spouse, children. other family).

Most cultural participation surveys ask about household expenditure on cultural activities and goods. It has been pointed out that this is a highly specialised survey topic and readers have been advised to consult the website of the Living Standards Measurement Survey[4] amongst others. Local entertainers may be paid 'in kind' rather than in coin. Many cultural events are financed by voluntary contributions which may not figure clearly as expenditure or income.

---

[4]  http://econ.worldbank.org/WBSITE/EXTERNAL/EXTDEC/EXTRESEARCH/EXTLSMS/
0,,contentMDK:21610833~pagePK:64168427~piPK:64168435~theSitePK:3358997,00.html

Another complementary field which has been mentioned frequently is social capital (Putnam 2000). The basic questions here are to ask: "How many clubs/or social groups do you belong to?" and "How often do you attend meetings?" Once again readers are advised to obtain specialist guidance before inclusion in a questionnaire. Both household expenditure and membership of groups are core to cultural participation surveys. They also touch on other important issues, such as civic participation and identity. For this reason, it is recommended that survey designers examine other surveys which incorporate this topic. This way the questions will be comparable with other surveys of related issues. For example, consumption of cultural goods can be directly compared with expenditure on sanitation, while membership of civic societies and other groups can be compared with membership of cultural groups.

Almost all surveys ask some questions regarding use of ICT. Most commonly they will ask about the presence of ICT equipment in the home – mobile or smart phone (Korean surveys ask many separate questions about smart phones and their uses) (UNESCO, 2011), laptop or desktop computer, tablets, and camera. Some surveys go on to ask about uses of the devices especially for downloading cultural content such as music. The Malta 2011 survey asks whether respondents prefer to watch films at the cinema, on television, rented, or downloaded. While many of these surveys are recording specific information about use of ICT for accessing and producing cultural products, this area is a very technical one and statisticians would be well advised to examine international standards for telecoms and their applications (UNESCO, 2011).

The above are the main topics covered by the majority of cultural participation surveys, which are for the most part household surveys, though similar questions could be asked at particular events or used in a general street survey.

Other topics which have been covered by particular surveys include: the subjects of books read (Colombia 2008, Mexico 2010 and Malta 2012), kind of music listened to (Malta 2012), uploading artistic products to the Internet (Malta 2012, EU 2007 and France 2008), self-perceived ability to acquire cultural skills (e.g. learn a musical instrument) (Germany 2008), happiness and wellbeing (EU 2007), respondents' definitions of culture and its importance for them (EU 2007 and Mexico 2010), cultural values (EU 2007), languages spoken/used (Malta 2012 and EU 2007), types of music which respondents do not like (France 2008), writing poetry or prose fiction (U.S. 2005 and Mexico 2010), national pride (Mexico 2010), and lifetime experience of arts education (U.S. 2009).

The very detailed Mexican 2010 survey also distinguished archaeological sites from museums and other cultural sites visited. Only 6% of visitors to archaeological sites were students, of which one-third studied archaeology. The New Zealand Cultural Experience Survey 2002 treated 'places of importance to the Maori' separately from other historical sites. This may be because they are often less a 'building' than a 'location' which may or may not be associated with a structure. The U.S. Participation of the Arts Survey 2008 made a point of identifying whether respondents had been to galleries that sold art rather than simply exhibited it and whether they were members of the gallery concerned.

Several countries included sport as part of cultural activities (Finland 2002, Chile 2004 and UK 2010). France (2008) includes hobbies such as collecting objects of all kinds. Latin American countries (Colombia 2008 and Mexico 2010) have particular interests in literacy and reading habits. Thus, the Mexican survey of 2010 included separate sections on visits to bookshops, visits to libraries and reading habits. After asking about library visits, the New Zealand Cultural Experience Survey 2002 gave separate treatment to visits to archives, perhaps because of their significance to traditional Maori culture (the Spanish Survey of Cultural Habits and Practices

2006/2007 also distinguished visits to archives). A subsequent question broadened this issue to ask whether respondents had 'visited websites or talked with knowledgeable people to find out about traditional Maori customs, practices, history or beliefs'. This provides a good example of how surveys need to adapt to local culture.

### 2.2.10 Closing remarks: Cultural participation in a wider context

The complex and multi-dimensional nature of cultural production and consumption and of participation in cultural activities cannot be understood or explained through just one or a restricted number of parameters. On the other hand, countries also have a natural tendency to want to compare themselves with their neighbours and competitors. This handbook is more addressed to national considerations of measurement, but as the product of a major international organization it is also appropriate to consider the topic of international comparability.

A measurement system is required which is able to capture, confront and contextualise economic, human, social, cultural and environmental impacts, irrespective of whether they are the objects of any financial transaction or not. As Mercer (2002) writes, "what we need to know most about access, participation and consumption are not just aggregate numbers of watchers, listeners, consumers, participants (crucial as these are) but also how people are using these cultural forms to various ends of, for example, identity affirmation, personal development, social distinction and demarcation, etc. and how these various uses are articulated to socio-economic and other demographic variables". To understand this complexity and to put cultural participation in a meaningful, wider context, it is necessary to explore a range of issues which can be understood only by using qualitative methods. The core of this manual is, however, concerned with the quantitative not the qualitative approach. It aims to guide countries in the collection of regular quantitative data on participation rather than indepth studies of particular issues and concerns.

In this sense what emerges from this section is how national statistical offices and other agencies are grappling with changing conceptions of culture and changes in cultural practices caused by, amongst others, evolving digital content and globalisation. It is debatable to what extent such forces are a threat to minority cultures across the world or an opportunity for them to organize and reach a new audience, for example the increasing impact of the 'global music' movement.

# Chapter 3. Measuring cultural participation

## 3.1 Towards a common approach for measuring cultural participation

It is not the purpose of this handbook to reiterate the advice contained in numerous basic texts on survey design and statistics. Rather the present work should show where adaptation of such general guidance is required in order to meet the specific requirements of a survey of cultural participation.

Furthermore the 2009 UNESCO FCS (UNESCO-UIS, 2009) has suggested that the purpose of cultural statistics is to capture national and sub-national cultural practices rather than impose a universal standard on a topic which defines national and sub-national identities. Rather than proposing a universal standard, the UIS aims to produce a common template that can be adapted to different national and sub-national understandings of culture, including creative industries, the arts, traditional practices, crafts, wellbeing and social cohesion.

In designing a survey, a balance needs to be struck among different factors:

- the precision of the question and the precision of the response;

- the interests of the commissioning agencies and the perception of the population (the respondents);

- concepts of 'culture' and 'cultural activities' that are meaningful for different groups of the population (depending on ethnic background and affiliation, gender, age, location, etc.);

- the need to match national specificities with the desire for cross-country comparison;

- the need to update definitions and activities and the desire for comparison of national surveys over time;

- describing and understanding; and

- the will to deepen certain issues and the time and money constraints which limit the scope, frequency and length of a survey.

While taking account of such complexity and the need to consider each specific case, it is possible to define some of the core features for the measurement and understanding of cultural participation as practical guidance for professionals and organizations responsible for designing surveys.

It is also understood that lack of financial or political commitment often prevents the implementation of a dedicated survey of cultural participation. Instead cultural specialists may be faced with providing a limited number of questions for a module within an existing household survey. In considering what these questions might be, it is recommended they look at some of the basic questions of participation (e.g. how often taken part in/visited.....during the last [ref time period for survey]). More detailed specifications of these and other alternative topics will be found below.

### 3.1.1 An operational definition of cultural participation

Building on the content of the previous chapters, we consider that measuring cultural participation means measuring and understanding quantitative and qualitative aspects of the participation in any activity that, for individuals, represents a way of increasing their own cultural and informational capacity and capital, which helps define their identity, and/or allows for personal expression.

This definition gives a key role to the *meanings* associated by an individual to the practices s/he engages in. It does not make any *a priori* distinction between indoor and outdoor activities, nor between active, passive and hybrid forms of participation. It encompasses a variety of practices and is adapted to the specificity of each individual case, an element of which, as mentioned in Chapter 1, is crucial for any survey on cultural participation.

The distinction between passive attendance and active participation (Brook, 2011) is a crucial distinction which must be taken into account in the design of any cultural participation survey, which should record and performance separately. However, caution should be urged as participation has more of an active meaning in English but can be more passive in Romance or Latin languages (e.g. French and Spanish). Nonetheless, several EU surveys distinguish between attending a concert (of music) and playing a musical instrument (in public) as an amateur or professional.

Cultural practices, disciplines, activities and all other details should be defined case by case, according to goals, resources, state-of-the art and other issues. This should happen through a preliminary discussion involving:

- the commissioning body or institution (e.g. ministry/ministries) and the organization or professional in charge of the survey;

- professionals from non-statistical disciplines (e.g. sociology, intercultural communication, arts organizations) and from outside the political field (e.g. universities, independent research and knowledge centres); and

- representatives from different cultural groups of potential respondents, including minorities, people of different mother tongues, urban and rural societies.

This should help ensure that the definitions adopted are likely to be understood by the population surveyed and correspond to actual cultural practice, so that the results are meaningful for statistical, political and practical purposes.

### 3.2 Basic methods of studying participation

The study of cultural participation can be carried out through different methodological approaches and methods, according to the objectives, variables considered to be of interest, depth of the analysis and available budget. In the following pages, the main approaches available for quantitative and qualitative measurement will be reviewed.

The contrast between the core approaches to culture statistics adopted by National Statistics Offices in Canada and New Zealand is instructive on the macro issue of administrative arrangements. In New Zealand, 'Maori statistics', their concepts and surveys are maintained as a separate module within surveys and statistical standards. In this way, Maori culture is surveyed with the same instruments as other population groups but maintains its cohesiveness and local ownership.

In Canada, autochthonous and local groups are heavily involved in designing their own surveys which must conform to the standards set by Statistics Canada. Thus in Canada, in some ways, local groups have more ownership over the main survey instruments, though within a national guideline which may or may not be strictly aligned with their interests.

The important point here is whether to be relatively open to different cultural concepts as in New Zealand so they may be mainstreamed into surveys or whether to be relatively open within permitting groups as in Canada to influence core survey design. In practice, most countries have to balance these different approaches, as we have already emphasised.

In most population surveys which include questions on cultural participation, all data and every indicator is generally analysed in relation to the following factors (independent variables). In each case, some suggestions are given about their particular importance in surveys of cultural participation and how culture may influence measurement:

- Gender: men and women may follow different cultural practices. Particular methodological issues may be encountered in adapting surveys from developed countries for societies which are matriarchal or matrilineal.

- Age: key life stages may be different for different cultures, in particular 'coming of age' may mean that completely different behaviour is expected between one year and another.

- Geographical area, size of locality, urban or rural location: particular care should be taken where several very different societies live in a small locality. Careful sampling is required to ensure that data will be representative.

- Level of education/qualification: in Europe, highly-educated parents are likely to have children with strong cultural participation. In their analysis of Brazilian household expenditure on culture, Diniz and Machado (2011) indicated that cultural participation rose strongly with each year of education completed. Parental education, or schooling, can be major factors in children accepting or rejecting their traditional culture.

- Household structure: can be a particular problem. Different people may live in a house at different times of the year. In some societies, it is normal for all the men in the village to stay in a communal house for part of the year. The head of household may be a man or a woman, and may or may not be able to respond on behalf of all who live there.[5] In some cases, it may not be possible to determine a consistent household structure at all.

---

[5] It is common in all household surveys for up to 30% or more of respondents to be 'head of household' rather than individual members of the household. There are many circumstances (e.g. gender differences) under which one-half of the household may not know about the practices of the other half.

- Main economic activity scale: countries are extremely interested in assessing the economic impact of culture. Careful recording of economic activity can therefore be extremely important. Surveys often pay particular attention to craft or home-based industry and relative economic roles of men and women (e.g. in some societies men carry out agriculture, but women conduct financial affairs and marketing).

- Income level: the place of shared income, income in kind rather than in coinage, and relative roles of men and women can be extremely important cultural markers.

Other surveys also consider:

- Race/ethnicity: some European countries place a lot of emphasis on ethnicity, but other countries do not. In France, ethnicity evokes strong emotions as distracting from overall French nationality and identity. In Brazil, races are so mixed that few people have a clear ethnicity. It is likely that many societies will evolve towards the Brazilian model.

- Class/caste: the dimensions of class and caste can be very politically divisive, although an obvious class divide may be difficult to heal without the evidence of survey data.

- Religious affiliation: this may be seen as a personal or a public issue. A state religion may over-count believers.

- Arts knowledge/competence: the measurement of skills and competence is a 'growth area' in statistics, but there has been little agreed systematic work in the area of arts and culture.

Language is often an important independent variable that is included to identify differences in participation where linguistic differences may interact with the provision and presentation of cultural goods and services. Language and culture have an important influence on the quality of response to questionnaires. For example, Asian people may struggle to give a negative response to a question. Certain items may be taboo in certain households, and people may not be willing to affirm their presence. Some societies count in, for example, 'fives' rather than 'tens', leading to mistakes in reporting possessions (e.g. farm animals). In short, all survey organizations need to question their most basic assumptions when designing a survey to pick out cultural differences and practices.

The key statistical indicators considered in participation studies to track levels of engagement in the arts – whether about society at large or about specific sub-groups, are[6]:

- *Participation rate in cultural activities*: typically reported as a percentage of the population (or sub-populations) who participate during a given period.

- *Frequency rate in cultural activities*: typically reported as average attendance per attendant (or subject) during a given period.

- *Time spent in cultural participation:* typically reported as a rate or a quantity of daily/weekly time dedicated to leisure and cultural activities.

---

[6] These have been put together by identifying congruent and compatible variables from existing data sources collected by surveys in different countries *(see list in Chapter 3.5).*

- *Cultural expenditure:* typically measured as the share of total household expenditure devoted to cultural activities (consumption and production), or the average annual cultural expenditure per household. To reduce the effect of price differentials, cultural expenditure can be expressed in terms of a purchasing power standard (PPS).

Some potential questions on each of these topics are presented in more detail at the end of this chapter.

### 3.2.1 The quantitative approach

This section considers the main potential sources of data, in particular:

- administrative data

- survey data from:
  - *Audience/visitor surveys*: surveys addressed to the audience of a particular cultural event or initiative in order to collect information about social composition, behaviours, attitudes, preferences and satisfaction levels for a specific cultural offer;
  - *Sample surveys of the general population*: surveys addressed to the whole population living in an area in order to study cultural participation phenomena in a global and comprehensive way;
  - *Time use surveys*: surveys designed to report data on how, on average, the population spends and uses its time;
  - *Household expenditure surveys*: particular sample population surveys in which households are asked to provide data or estimates of the amounts they spend on consumer goods and services and for other purposes over a given period of time.

*Administrative data*

Administrative records can be analysed to provide information based on numbers, such as admissions to museums and galleries, ticket sales for a specific sector, box office returns for theatre and festival performances, or numbers of people registered as members of a library or an art association. The availability and the richness of these data can vary considerably from country to country and within the same country, depending on the quality of administrative systems (at central and local levels). This information, often, does not identify repeat visits (not allowing to distinguish between visits and visitors) or the types of visitors (beyond gender, age and domicile, etc.). It may, however, represent a complete headcount of everyone participating in such activities, whereas surveys rely on a sample of attendance or attendees which, on its own, is not enough to calculate the overall volume of attendance.

A broad range of administrative data may be available. Amongst the most common in cultural participation studies are:
- number of visits to arts/cultural facilities;
- number of visits by institution type (theatre, gallery, museum, festival, etc.);
- number of books/newspapers purchased in any given period of time;
- average usage numbers for cultural centres;
- number of registered library readers;

- books consulted/lent in libraries;
- digital visitors to libraries/museums/cultural centres (number of unique logons to institutions' website); and
- membership of cultural associations and attendance at meetings.

The reliability of such administrative data depends on close cooperation of central and local collecting agencies. Local bodies need to be given ownership for the administrative data they collect, clear instructions for collection, and feedback on the results, as well as sufficient funding.

### *Audience or visitor surveys*

These types of survey usually concentrate on the audience for a specific cultural domain (e.g. visual arts, music, dance) or of a specific cultural venue or event (museum, theatre, festival). In these cases, questions are generally asked directly of visitor samples or representative members of the population being studied. This method obtains an immediate idea of the composition of a group, and information about behaviour, attitudes, preferences and satisfaction levels. The drawback is that information about non-attendance (and the barriers preventing the participation of the absentees or the reasons for a deliberate choice *not* to be involved) and about which section of the population is engaged in other cultural activities, remains unclear. Such surveys cannot by themselves provide overall numbers of attendees unless accompanied by some form of administrative record of total admissions/attendance.

An important example of such a type of survey is the 2008 Jordan Domestic Tourism Survey.[7] Tourism statistics are often limited to foreign visitors, but foreign tourists often attend cultural events for a variety of motives, whereas the attendance of local people at cultural events is an important indicator of affirming local identity. In the case of the Jordanian survey of 2008, 'Visiting cultural and historical site' was the second most important main activity for domestic tourists after swimming and water sports.

### *Sample population surveys*

This is the best method of studying cultural participation in a global and multifaceted way. Sample population surveys are most suitable for measuring cultural participation in the context of the behaviour of the whole population living/working in an area. Sample population surveys are particularly appropriate for measuring 'going out' and 'identity-building' activities (while time use surveys are more appropriate for measuring home-based cultural activities).

Sample population surveys question a sample (usually those over a certain age, i.e. 15 or 16 years) randomly selected from the entire population of a country or a specific area (in a few cases such studies may be carried out at an international level) or on a specific socio-economic group on the basis of a sampling strategy. The aim is to measure the cultural participation of the target population and of various sub-groups. Normally the reference period during which cultural activity is recorded covers the previous 12 months. Sample population surveys can be a reliable means of cross-national comparison, but they require accurate methodological design to avoid bias and sampling errors (some methodological issues will be discussed in the last part of this chapter).

---

[7] www.dos.gov.jo/dos_home_e/main/index.htm accessed on 30 August 2012.

While audience and visitor surveys record participation at the event, relevant population surveys record participation at the residences of attendees. This suggests a dangerous assumption in population surveys that residents went to cultural events held in their locality. To resolve such issues, audience/visitor surveys need to record the origin of attendees, while household population surveys need to record the location of events/performances attended.

Some countries gather data about participation in culture and other leisure activities within the frame of broader surveys dealing with the everyday life and habits of the population. In other cases, surveys are addressed specifically to the study of how the population engages with the arts and culture.

### *Time use surveys*

Within sample population surveys, we should mention and take into account time use surveys (TUS) – specific statistical surveys which aim to report data on how, on average, the population spends and uses its time.

TUS are particularly important in the cultural participation field because they are the most suitable instrument for measuring home-based cultural activities and because they can contribute to our understanding of the relationship between cultural participation and other activities during normal everyday life. For example, the 2008 Chinese Time Use Survey indicated that Chinese people spent an average of 19 minutes everyday playing cards or chess (NBS not dated, 26). Information and data about the time use of individuals or households are captured by diary techniques and the reference period is generally about two days (one weekday and one weekend day), although some TUS cover a seven-day timespan. TUS allow for the consideration of activities carried out simultaneously. This means that respondents who may be doing more than one thing at the same time can decide which activity to record as primary and which as secondary. This is particularly useful in the case of multi-tasking behaviour that has a cultural element (e.g. listening to music while cooking or ironing).

Many efforts have been made on national and international levels to foster comparability between TUSs. In Europe, guidelines have been provided to create a common methodological framework for countries intending to carry out TUS and to ensure comparability (Harmonized European Time Use Survey (HETUS)). At the global level, the International Classification of Activities for Time-Use Statistics (ICATUS)[8] – also suggested by the 2009 UNESCO FCS[9] – is considered as a standard classification for all activities that the general population may spend time on during the 24 hours of any given day. ICATUS is the only classification to offer an exhaustive list of cultural practices, including community activities. The ICATUS Code is particularly relevant because most developing countries have made use of it, either directly (e.g. Palestine), have adapted it (e.g. Mongolia and South Africa), or taken it as guidance (e.g. India and Mexico).

The ICATUS structure is very well articulated comprising five levels (six-digit code, 363 sub-classes). Considering the 15 major ICATUS divisions (two-digit codes), categories from 9 to 14 (the so-called 'non-productive' or 'personal' activities) are relevant for cultural participation issues (particularly 10 and 11); other categories such as 3, 7 and 8 also include activities consistent with the intangible cultural heritage, like 'Community organized work: cooking for

---

[8]    http://unstats.un.org/unsd/cr/registry/regcst.asp?Cl=231&Lg=1
[9]    See Chapter 3.4 for further discussion.

collective celebrations (**08**1210)', 'Making herbal and medicinal preparations (031170)' or 'Accompanying adults to social activities (**07**1234)'.

Often cultural activities are treated as 'leisure', 'free time', or 'non-productive' by TUS. This may not be appropriate in several respects. For example, a 'coming of age' festival – cultural performance is likely to be rather 'obligatory' in relevant societies, involving many hours of preparation. Even taking part in a festival like the Rio Carnival can be virtually a full-time job for a certain number of weeks. In particular, time spent on home manufacture of craft products is certainly cultural production activity.

As indicated in the ICATUS guidelines, the construction of the classifications for a time use survey should follow certain principles:

- flexibility: the categories used should meet different needs of users;

- include a balanced and comprehensive coverage of activities (both productive and personal, formal and informal);

- be detailed enough to distinguish between the activities of particular sub-populations (young people, the elderly, women etc.). This is particularly important for cultural behaviour issues; and

- able to harmonise with previous and existing statistical classifications at national and international level (where possible).

The TUS is the most precise way to measure habits related to media, but it is very expensive. A cost-effective alternative can be to include questions on time spent on cultural activities during an ordinary week and week-end day in a sample population survey.

### *Household expenditure surveys*

Household expenditure surveys can be seen as specific sample population surveys in which households are asked to provide data or estimates of the amount of money they spend on consuming goods and services and for other purposes over a given period of time. The aim of these surveys is to provide a further measure of people's engagement with culture by showing the proportion of the total expenditure that households spend on cultural goods and services and how this compares with other types of expenditure. Key indicators are generally related to the monthly/yearly distribution of household expenditure by type of goods and services. Alongside the main categories of household expenditure, namely on housing, food and transport, cultural spending generally come under the heading of 'leisure and culture' expenditure. As in the case of TUS, craft production of textiles, for example, may be categorised under household production and include various elements such as raw materials, processing (tanning and dying of textiles), and transport to market.

The Living Standards Measurement Survey (LSMS)[10] is a special form of household expenditure survey conducted in developing countries, following a World Bank methodology, and is the basis for the official measure of poverty in many countries. As a result, it can have the advantage of providing direct data about the contribution of crafts and household industry to poverty reduction. Some LSMS, such as that for East Timor in 2001[11] also collected data on social capital and wellbeing.

Household expenditure surveys are particularly problematic in developing countries where expenses may be shared across several households and income may be received in kind rather than in coin.

**Table 1** summarises the content of the previous pages and shows at a glance the key statistical indicators used for each kind of survey, as well as the main techniques used to carry them out.

**Table 1. Summary table**

| Kind of survey | Key statistical indicators | Main Techniques |
|---|---|---|
| Sample population survey | • Participation rate in cultural activities.<br>• Frequency rate in cultural activities<br>• Owning and purchasing / buying /...cultural products. | Questionnaire techniques: face-to-face interviews, PAPI (paper-and-pencil), CAPI (Computer-Assisted Personal Interview)… sometimes integrated with qualitative techniques, like focus groups or indepth interviews. |
| Time use survey (ICATUS) | • Time spent for cultural participation.<br>• Share of daily / weekly time dedicated to leisure and cultural activities.<br>• Includes both consumption and production | Diary techniques. |
| Household expenditure survey & LSMS | • Share of cultural expenditure on the total household expenditure.<br>• Average annual cultural expenditure per household.<br>• Includes both consumption and production | Questionnaire techniques: face-to-face interviews, PAPI (paper-and-pencil), CAPI (Computer-Assisted Personal Interview). |
| Audience & visitor surveys | • Socio-demographic composition of a specific audience<br>• Behaviour, attitudes, preferences, satisfaction. | Different techniques (integrated also with qualitative approaches): questionnaires, focus groups, interviews, observation methods. |

---

[10] http://econ.worldbank.org/WBSITE/EXTERNAL/EXTDEC/EXTRESEARCH/EXTLSMS/
0,,contentMDK:21610833~pagePK:64168427~piPK:64168435~theSitePK:3358997,00.html

[11] http://econ.worldbank.org/WBSITE/EXTERNAL/EXTDEC/EXTRESEARCH/EXTLSMS/
0,,contentMDK:21371820~pagePK:64168445~piPK:64168309~theSitePK:3358997,00.html

### 3.2.2 The qualitative approach

Besides the main ways of collecting data presented above, qualitative methods can contribute to an understanding of particularly complex issues, such as habits, behaviour and attitudes, thereby improving the chance of being able to interpret the phenomena related to cultural engagement and participation. Qualitative approaches can be properly used to investigate, in general, "why and how people choose to engage with the arts, their motivations for doing so and the barriers that may prevent them from engaging with the arts" (Keaney, 2008).

Among such tools are:

- expert interviews/indepth interviews;
- focus groups;
- observation;
- case studies.

This study is concerned with quantitative data and those with an interest in qualitative studies of cultural participation should consult relevant specialist texts.

### 3.3 Methodological considerations

Some methodological issues must be taken into account in the design phase of research, both quantitative and qualitative. In particular:

- definitions and wording issues;
- the definition of the population;
- time and length of the surveys;
- sampling;
- method(s) of data collection.

### 3.3.1 Definitions and wording issues

Agreed definitions are necessary to ensure that whenever something is counted in a survey we are as sure as possible that all respondents, interviewers and analysts are speaking about the same thing.

A primary concern of the survey designer is to avoid ambiguity, verifying that the definitions used by the survey are shared and understood by the respondents. Sometimes the more precise the questions, the more imprecise the results of the survey. For example, an institution commissioning a participation survey might want to analyse the rates of participation in amateur and professional performances, and two different questions will be included in the survey (Schuster, 2007); but the respondent may not know or remember which plays were performed by professional companies and which by amateur companies, especially up to 12 months preceding the survey. Memory can also be hazy about the 12-month limits – which can lead to a tendency of respondents to overestimate in order to appear more committed or present them in a better light. Some countries, such as New Zealand, have adapted to this problem by asking about the 12 months reference period AND the most recent activity. However, asking about two different time periods can be confusing to respondents.

Cultural considerations themselves need to be taken into account in questionnaire design. For example, there are many cultures in which members of a lower class or a minority will not say 'no' in response to a question from a socially superior interviewer. Design responses can include more use of open questions and varying the expected or more threatening response from 'no' to 'yes'. Using interviewers of a similar social standing to the respondent is a further design response to encourage openness and ownership in local communities.

Another common design problem is the use of inappropriate examples in questions. A core cultural participation survey in developed countries asks about the presence of books at home, but it may not be understood in poor rural areas, where the whole idea of ownership of a book may be strange and confusing.

Good design or branching can be used to avoid using inappropriate questions. It can be embarrassing as an interviewer to go into a poor hut and ask about numbers of televisions, when the house patently has no electricity supply. First ask about the electricity if necessary, and then consider appliances if the response is positive.

### 3.3.2    Population and sampling

The objective of any survey on cultural participation should be to extract information about the target population, whether this be the population of the country as a whole or a particular geographically or socially defined group (UNESCO-UIS, 2006). This issue is of particular importance in those countries with an ethnically or socially diverse composition, the presence of different minority groups, or great differences in access to cultural infrastructure as between urban and rural areas. These factors obviously complicate intentions to provide a comprehensive picture of the widest possible population and often require larger, more expensive samples to obtain accurate results.

A further problem relates to age. In principle, surveys should be addressed to the population as a whole, most studies actually focus on the participation of the adult population (and there is no uniformity in how "adult" is to be defined). With the exception of a few cases (in Italy its "Citizens and free time" survey considers all persons of 6 years and older), the majority of studies count 15 to 16 year olds and over as adult individuals, but great differences still exist between countries. The United States, for example, uses 18 years old as the starting point for its SPPA studies and the same goes for Uganda (for the section of "Uganda National Household Survey" dedicated to cultural participation). Assuming that cultural participation is a conscious act, a survey including very young people (e.g. 3-year-olds) must pose concerns about the actual awareness of the respondent. Moreover, children of school age often take part in cultural activities or visit cultural venues as part of their school curriculum. Such cultural participation deserves specific attention and might be better recorded in a survey undertaken at school. FCS (UNESCO-UIS, 2009) emphasises the important role of education in imparting cultural values and the transmission of cultural identities between generations.

In some cases, mainly because of logistical problems, surveys do not take account of the population living in small centres or in remote areas. The 2009 Uruguay "Imaginarios y Consumo Cultural" survey, for example, considers only the population over 16 years old living in towns or cities with more than 5,000 inhabitants.

Sampling is a crucial element of any survey design process. The sample size should be sufficient to ensure representative results for all estimates and demographic variables, such as age, gender, education level, occupation, geographical distribution/degree of urbanisation. The general advice is to use a sample of individuals stratified along such variables to allow for a proper description of the composition of the population.

In quantitative terms, the sample size must be decided in a way that balances the need for statistical representation with the risk of self-selection of the respondents, which can occur when the methodology adopted needs to satisfy an *a priori* fixed sample size, substituting people who refuse to respond. As noted by Morrone (UNESCO-UIS, 2006), elderly low-educated people are more likely than others to refuse an interview about cultural habits, so they tend to be substituted with young highly-educated people who have higher levels of cultural participation and are keener to respond to such surveys. This obviously influences the survey results by producing a likely overestimate of the participation rates.

Sampling errors tend to be higher for activities that have low rates of participation. If the participation rate in a certain activity is likely to be low, the recommendation would be to use a larger sample size (Schuster, 2007). However, it is still important to note that even when the overall sample size is large and appropriate enough to limit any sampling error, once data are disaggregated according to independent variables, sampling errors can resurface and become relevant again.

Time use survey samples require very particular attention and solutions in their design phase. Not only are households/individuals sampled, but also the days/dates when the time use has to be recorded. For example different religious groups attend services or rituals on different days of the week. The recommendation here is to adopt multidimensional probability sampling, which allows for definition of a known probability for each combination of individuals/households and all days/date within the surveyed period of time. In Chapter 2.2.4, attention was drawn to the problems in sampling for indigenous or traditional societies. Early coming of age, seasonal activities, and differing household structures (e.g. matrilineal, matriarchal) must all be taken into account if reliable samples are to be obtained. For example, women in the matrilineal society of Bougainville Island, Papua New Guinea, control inheritance and family finance, as well as having a strong influence on education. Household surveys often obtain responses from the head of household who is asked to act as a proxy for all the other family members.

Because of the difficulty of controlling for different cultural values and practices, the ESSnet project supported by the European Commission and Eurostat, recommended using the individual, rather than the household, as the basic sampling unit for surveys of cultural participation (ESSnet, 2011:224-5). ESSnet (2011:216) also considers that difficulties in ensuring that a sample is truly representative of the national population is the main factor explaining the varying results of surveys which should normally be more comparable.

The ESSnet project notes (ESSnet 2011:209) that institutional populations (e.g. people in prisons, hospitals, boarding schools) are usually excluded from cultural participation surveys. This is because such surveys are inherently conceived as household surveys. Statisticians might well consider, however, that cultural activities, especially reading and listening to music, can often play a large part in the activities of those in institutions. Cultural activity is often claimed to have beneficial effects for those who are ill or otherwise have psycho-social problems. Comparisons of those in institutions with the general population in this regard would also be of interest.

### 3.3.3 Timing, frequency and period of reference of the survey

In order to understand how some phenomena change over the time, surveys are repeated, thus requiring decisions on:

- how often the survey is conducted;
- period during which data are gathered; and
- length of the time period that users are asked to consider.

The frequency of surveys can vary from annually (e.g. Survey on Leisure Activities in Japan and Taking Part in the Arts in the UK), to every three to four years (e.g. Population Survey on the Arts in Singapore) or at longer intervals (e.g. *Imaginarios y Consumo Cultural* in Uruguay, 2002 and 2009, or 10-yearly national censuses). When an institution decides to set up a monitoring system, it should define the appropriate frequency of collecting and comparing data. Obviously there is a compromise between the regular monitoring of trends, the costs of maintaining periodical surveys and the time periods over which it is reasonable to expect a real possibility of detecting any important changes.

The season of the year during which the study is conducted can also be important. Researchers should take into account the effect of seasonal artistic and cultural offerings on the indicators (participation rate and frequency rate). Even in the case of audience surveys the period of the year can significantly affect the audience composition (tourist levels, weather conditions, average age due to the presence of school holidays, school or university examination schedules etc.). The Mexican Survey of Cultural Practices and Consumption conducted all 32,000 interviews during the two-week period from 24 July to 5 August 2010, when respondents would have been more likely to have been on vacation and thinking about family entertainment. A different survey period, or a longer one, might have produced different results, for example conducted during the school year when many students would have attended cultural activities as part of their programmes or for social reasons. The Uruguay Survey of Cultural Consumption interviewed almost 3,500 people between 2 February and 30 April 2009.

Traditional societies may be organized differently according to the seasons with the harvest or hunting in mind – for example, all the men in an Inuit village may be absent on a seasonal hunt of caribou. Many societies are nomadic. In Mongolia, it is easier to collect household statistics during the winter as the herdsmen tend to stay in one place, avoiding double-counting or under-counting, as well as permitting feedback and checks on unclear answers. Major festivals in both developing and developed countries can completely distort the population structure in an area over a short period of time and should be avoided, unless the survey in a specifically targeted impact study

The choice of a 12-month reference period is justified on a number of grounds, because it "allows for relatively infrequent events to be captured, especially where these are likely to be seasonal" (Allin, 2000). A potential disadvantage of using such a long reference period is that some respondents may not be able to recall participation with the same accuracy as they might over shorter periods, such as 1 to 3 months. The Cultural Experiences Survey conducted in early 2002, for example, asked adult New Zealanders about their participation in a range of cultural activities over two different reference periods – 12 months for activities experienced relatively infrequently and 4 weeks for those experienced on a more regular basis.

Robinson et al. (1985) estimated that the answers to questions about attendance in the previous month, when compared to answers about the previous 11 or 12 months, overestimate frequency of attendance by 20%. This phenomenon of overestimation is termed the 'telescopic effect'.

Time use surveys, which focus more on domestic behaviour and experience carried out on a regular basis, generally have a shorter reference period between the last two days and the previous week. The Guidelines on Harmonised European Time-Use Surveys (HETUS) issued by Eurostat recommend a 2-day diary, including both one weekday and one weekend day. Glorieux and Minnen (2009) in their comparative research of the quality of time-use data from 2-day and 7-day diaries state "that longer periods of observation clearly lead to better data and to more accurate estimates because weekly periods are more suited for the study of rhythms and activity patterns of activities that do not follow a daily rhythm". Time use surveys can also be subject to strong seasonal effects – for example, over school holidays or during the harvest season in rural areas.

### 3.3.4    Methods of data collection

There are different methods of asking questions and gathering data. The most adequate method should be chosen, taking account of the financial, human and organizational resources available, the composition of the population to be studied in respect to behaviour, gender and language issues, levels of education, and access to different media.

Face-to-face interviews probably produce better quality in the data-gathering process than other methods, because the researcher can clarify any doubts that might arise and make sure that the questions (and answers) are properly understood, repeating or rephrasing questions if needed. This is particularly important in countries with a high rate of low-educated people or groups of the population struggling with language or cultural comprehension. On the other hand, this can also produce particular biases when interviewers provide different levels of feedback to respondents. Thorough training is necessary to ensure a consistent approach by interviewers, especially when faced with respondents with different cultural backgrounds. Cultural participation may, for example, not be reported when a respondent believes that such cultural practice is unlikely to be accepted by the interviewer. On the other hand, it may be easier to obtain a response when the interviewer is from the same social group as the respondent.

In developed countries, face-to-face interviews will be very costly, but in less-developed countries they may be much cheaper. Interviewers may be easy to obtain, but training may be difficult. Other disadvantages concern the effort required to cover a huge territory and geographical areas that may be difficult to reach (especially for national-scale surveys). Interviewers may be reluctant to visit remote areas or to talk to people from a different cultural group. Another drawback is that respondents might feel uneasy about the anonymity of their responses in a face-to-face interview, which can also create problems of gender balance and representation in some countries (where, for example, women might not be able or allowed to respond directly). In many countries, a high percentage of interviews are conducted with the head of the household who answers on behalf of the whole family. These may lead to bias, where it is in their interest to over-emphasise participation when members of his family (spouse and children) actually spend limited time in public.

In developed countries, it is customary to use various forms of computer-assisted data collection in which the interview follows a script presented on a computer screen – CAPI, CATI or CAWI.[12] This makes for quick and effective interviews which are undertaken using a consistent script. Such techniques are less available in developing countries. Nevertheless mobile devices (e.g. tablets) are facilitating the process in developing countries.

## 3.4 Supplementary guidance on topics linked to cultural participation

This report has mentioned a number of topics which, though not strictly part of cultural participation, are commonly included in associated surveys. The sources listed below provide details of international statistical standards for definitions and collection methods.

Social capital: There is no universally agreed set of measures for social capital (Putnam, 2000 and Delaney and Keaney, 2006). Examples of social capital modules can be found integrated into the Living Standards Measurement Survey (LSMS).

Education and literacy: The level of education has repeatedly been found to be associated with cultural participation. This can be measured in two typical dimensions –surveys which gather the latest grade completed and countries collecting data on the number of literate people.

Tourism: Tourists, especially 'cultural tourists', may often take part in cultural activities. Many audience/visitor surveys are conducted to reveal patterns of tourist behaviour. The UN World Tourism Organization provides excellent guidance on tourism statistics.

Use of media: The presence or use of receivers, television and radio, as well as the use of newspapers in a household, is covered by many international statistical standards. The UIS conducts international surveys of media, while UNESCO has also developed the Media Development Indicator Suite to examine national and sub-national media policy (UNESCO, 2008b).

## 3.5 A draft checklist to measure cultural participation

**Table 2** provides guidance to questionnaire designers for measuring cultural participation. It is intended as a practical checklist, highlighting the core issues to be collected through any survey, regardless of the method used or specific features or constraints.

In line with the operational definition, the checklist does not contain any distinction between different cultural domains or categories of activities, as we consider it more appropriate to focus on the aims of the measurement. This appears in Column A. In some cases, understanding a practice requires measuring two or three different indicators: the key ones are shown in Column B and relate mainly to quantitative aspects and to the meaning of the practice for the respondent. Columns C and D provide suggestions of more detailed follow-up questions after those in Column B. Column E gives an example from the survey used for this publication. Brackets and inverted commas are used to stress that the details of the questions included in a survey must be defined precisely, case by case.

---

[12] CAPI – Computer-Aided Personal Interview; CATI – Computer-Aided Telephone Interview; CAWI – Computer-Assisted Web Interviewing

**Table 2. Draft checklist**

| A. PURPOSE | B. INDICATORS | C. SAMPLE QUESTIONS | D. FURTHER SPECIFICATION | E. NATIONAL EXAMPLE |
|---|---|---|---|---|
| **Measuring attendance / participation rates (passive / receptive participation)** | ? | Did you visit / attend... (in the last 12 months)? Did you go to… (in the last 12 months)? <br><br> *For reading:* Did you read any book(s) in the last 12 months? | Repeat question for all categories of venues and sites (e.g. museums, heritage sites, nature parks, theatre, ...), performances (e.g. concerts), celebrations (e.g. religious celebrations), socialising activities (e.g. conferences), indoor activities (e.g. watching the TV, listening to the radio)... according to the definition adopted by the survey. | EU surveys, USA and almost all others <br> New Zealand 2002, Colombia 2008, USA 2008,  Uganda 2009/10 |
| **Owning cultural products** | ? | *For visual arts, crafts and others:* Do you own any original art works? Do you own any reproduction of original art works? <br><br> Do you own any books? | Possible to add specifications e.g. "Do you own traditional art works from local artists?", "Do you own fiction or non-fiction books?" | France 2008 |
| *In case of attendance / participation:* | | | | |
| **Measuring attendance / participation rates (passive / receptive participation)** | Frequency of attendance / participation | How many times did you visit / go to … in the last 12 months? <br><br> *For visual arts, crafts and others:* Did you visit any exhibition in the last 12 months? <br><br> *For reading:* How many books did you read last year / How often do you read (newspapers)? | Repeat question for each site / activity according to the definition adopted by the survey. <br><br><br><br><br> Repeat for other reading material, according to the definitions and aims of the survey. | Colombia 2008, France 2008, Mexico 2010, Malta 2011 |
| Understanding patterns of attendance / participation | Circumstances of visit | Do you usually go to… / visit / attend …. alone or with somebody? | Provide list of possible responses (.e.g. alone; with partner; with friend; group of friend; with own family; with school; with group - association); other. | France 2008, USA 2008, Mexico 2010 |

| A. PURPOSE | B. INDICATORS | C. SAMPLE QUESTIONS | D. FURTHER SPECIFICATION | E. NATIONAL EXAMPLE |
|---|---|---|---|---|
| **Cultural expenditure** | Purchasing cultural products | -Did you buy any original art work (in the last 12 months)? How many?<br>-Did you buy any reproduction of an original art work (in the last 12 months)? How many?<br>-Did you buy any books (in the last 12 months)? How many?<br><br>Where / How did you buy arts / crafts works?<br>Where do you usually buy books? | Provide a list of possible outlets and channels, including Internet.<br><br>Ask about single most expensive purchase in last 12 months.<br><br>*NOTE; measuring household expenditure is a very specialised topic. Survey designers should read the specialist manuals on this topic* | LSMS, USA, EU, New Zealand 2002, Mexico 2010.<br><br>Uganda 2009/10 (income from culture) |
| | Average expenditure for cultural participation | Can you say how much you spend on average in (1 month) for ...? | Repeat question for different types of activities (e.g. books, cinema, exhibitions, etc.). Provide range of expenditure. | |
| **Understanding motivations for attendance and meanings associated to the experience** | Reasons for participating / attending | Can you say why do you usually attend / visit…? / Can you say what does attending / visiting … mean to you?<br><br>*For reading:*<br>Can you say what reading books mean for you? | Provide a list of possible reasons for / meanings associated to attendance / visit / reading / etc.. | EU, Mexico 2010 |
| | Reasons for owning / buying art works | Can you say what owning art works (…) mean to you? | | |
| *In case of non-attendance / non-participation:* | | | | |
| **Understanding reasons for non-attending / obstacles to participation** | Reasons for not attending | Can you say why you didn't attend / visit…?<br><br>Can you say why you don't read (books)? | Provide a list of possible reasons for non attending (e.g. lack of time, lack of company, preference for other activities, health problems, …) | EU, New Zealand 2002, Colombia 2008, Mexico 2010, Malta 2011 |

| | | | | |
|---|---|---|---|---|
| *In all cases:* | | | | |
| **Understanding how to possibly encourage / enhance / foster / ease participation** | Overcoming obstacles / easing participation | Would you attend / visit / read ... more / more often if…? | Provide a list of possible options (e.g. different opening hours, free entrance, different location, feel unsafe at night etc.) | New Zealand 2002 |
| **Measuring attendance / participation rates (active participation / involvement)** | Active participation / involvement | Did you take part actively in a creative / socialising / artistic / traditional… activity (in the last 12 months)? | Provide list of possible active participation in performances, celebrations, socialising activities (e.g. being part of a theatre group, sports, dance classes, singing in a choir, religious/ritual celebrations…), creative and traditional activities (writing, playing a music instrument, making pottery, making herbal preparations…) according to the definitions adopted by the survey | France 2008, USA 2008, UK 2009/10, France 2010, Mexico 2010 |
| *In case of participation:* | | | | |
| | Frequency of participation | How many times did you (in the last 12 months)? *For music* How often did you play a musical instrument (in the last 12 months)? | Repeat question for each sites / outdoor activity according to the definition adopted by the survey Specify number of times activity took place, or length of time – e.g. 4 hours a week practice on violin, 4 hours reading a week | New Zealand 2002, France 2008 |
| Understanding patterns of participation | Circumstances of participation | Do you usually participate / do …. alone or with somebody? *For music* Are you a member of a regular 'band/orchestras'? How many people attended the performance? | Provide list of possible responses (.e.g. alone; with partner; with friend; group of friend; with own family; with school; with group - association); other | France 2008 |
| Understanding motivations for participation and meanings associated to the experience | Reasons for participating | Can you say why you usually do [activity] / Can you say what activity… means to you? | Provide a list of possible reasons for / meanings associated to attendance / visit | |

| Active participation through voluntary work | Involvement as a volunteer in cultural institutions / activities | Do you work as a volunteer for any cultural institution / organization / …?<br><br>How often does the group meet? How long are the meetings? | Provide a list of possible cultural institutions / organizations<br><br>*NOTE; this topic is closely aligned with measures of social capital. Survey designers should read specialised manuals on this topic.* | LSMS, Colombia 2008 |
|---|---|---|---|---|
| | Meanings associated to voluntary work | What does working as a volunteer for ... mean to you? | Provide a list of possible meanings associated to voluntary work (e.g. helping others, feel part of a community, …) | |
| *In case of no active participation:* | | | | |
| Understanding reasons for non participating / obstacles to active participation | Reasons for not participating actively | Can you say why you didn't participate actively in…? | Provide a list of possible reasons for non-participation (e.g. lack of time, lack of company, preference for other activities, health problems, safety concerns, transport …) | Mexico 2010 |
| *In all cases:* | | | | |
| Understanding how to possibly encourage / enhance / foster / ease participation | Overcoming obstacles / easing participation | Would you participate in / do … more / more often if…? | Provide a list of possible options (e.g. different opening hours, free entrance, different location, etc.) | |

**Note:** Questions in particular surveys will not have precisely the same wording as suggested in Column C.

# Chapter 4. Concluding remarks

*So, use the measurements and figures and labels that you can, when you need to, in order to convince the rest of the governmental system of the value and importance of what you're seeking to do. But recognise at the same time that this is not the whole story, that it is not enough as an understanding of cultural value. (Smith, 2003)*

## 4.1 Cultural participation: Policy issues and implications

"Participation in cultural activities, together with access to them, forms the backbone of human rights related to culture". Laaksonen's (2010) words perfectly sum up the essence of the political implications of cultural participation. This is the core of cultural rights, an essential component of human rights, and as such it is a general policy concern. To allow people to enjoy these rights, institutions and policymakers have a duty to develop a favourable legal framework and specific cultural participation policies, at both local and national levels, to implement ratified international agreements and declarations (even if the follow-up procedures and practical implications are not always clear). Yet, cultural participation policies often appear weak and the argument used is that, given the scarcity of public resources, other more urgent interventions (e.g. health care, social security, etc.) are prioritised. Still, "keeping cultural rights in the margin of human rights and keeping culture in the margin of the development of participatory policies means maintaining an elitist vision of culture – namely expression, creativity and enjoyment of cultural opportunity remain a privilege of well-educated high-earning citizens" (Ibid).

Defining and measuring cultural participation has political implications, since studies on people's and audiences' behaviour provide the evidence basis for cultural policies. Many authors have reviewed the evolution of cultural participation studies in the 20th Century.[13] Cultural participation studies were initiated in the framework of the 'democratisation of culture' approach of the 1960s, as (non-neutral) tools to measure progress in the democratisation of (elite) culture as a consequence of public intervention (Pronovost, 2002). The concept of cultural democracy fosters the idea that every person and every community (cultural minorities included) have cultural rights and requirements that must be respected and met. These include the promotion of cultural diversity and active participation in cultural life, the facilitation of access to decisionmaking processes, and an equal access to cultural services. The focus of participation studies has evolved and now shifted from access to elite arts facilities towards active participation in local community events which advance social cohesion and cultural identity as governments seek to support cultural diversity and civic engagement.

Currently in the EU and developed countries, attention is being paid to two main issues, namely the social impacts of participation in the arts and the need for new definitions of participation itself. The first concerns the impacts cultural participation may have on other areas of individual and community experience, attitudes and actions, and how to achieve desirable long-lasting results. Measurement of the instrumental role of the arts and culture towards social goals can provide governments with new ways of approaching difficult social issues (e.g. poverty, social exclusion, health, etc.), as well as answer their demand for greater accountability for public funds spent on these issues. Yet, doubts remain about the links between cultural participation and the social impacts desired by policymakers (Australian Expert Group in Industry Studies, 2004), and methods of judging the impact of cultural engagement still need to be improved (O'Brien, 2010). Attention

---

[13]  See, among others, LEG, 2002; Schuster, 2007; Laaksonen, 2010.

paid to re-shaping the definition of culture starts from an analysis of the changes in cultural practice of the population. The definition of participation in cultural life has evolved to include rights such as freedom of thought, conscience, religion, expression, use of language, conservation of culture and more, and it is also understood as "access and active collaboration in the design and implementation of policies, collective action and manifestation of the freedom of choice" (Laaksonen, 2005). Nowadays, "developing a broader and more inclusive definition of participation is not just an academic issue; it is critical to the future of cultural policy" (NEA, 2011). In the developing world, cultural statistics are still in their infancy, but the inclusive definition of cultural participation is of great significance in societies that are both very culturally diverse and where cultural activity is much more likely to be through community activities than formal arts programmes.

In explaining its adoption of the culture cycle model, UNESCO states that "understanding which part of the process is being measured is an important element in designing the appropriate public policies for intervention in cultural production" (UNESCO-UIS, 2009). Although the focus here is on cultural production, this sentence recognises the role of cultural participation studies as a tool for policy formulation. The relationship between culture and public institutions has, however, changed radically in the past few decades and this has an impact on cultural statistics in general and on participation studies in particular. The field of cultural policy has shifted from areas traditionally quite closely allied with the state and state intervention toward "more of a relationship with, and dependence upon" industry (Schuster, 1987). As a consequence, it follows that research on such issues is increasingly becoming the task of specialised research centres rather than central organizations which could foster the adoption of more developed statistical methodologies. On the other hand, according to the 2009 FCS (UNESCO-UIS, 2009) the growth and spread of cultural industries has increased the importance of culture in public policies. International trade in cultural products has increased on a global scale, the market's power has grown and is concentrated in a few multinational conglomerates that operate across cultural industries, and the public and private spheres have developed complex inter-dependencies. This new situation calls for new frameworks for cultural statistics, for which the text revised in 2009 provides a model.

Defining and measuring cultural participation can be a tool for informing and planning cultural policies. Intelligent design and use of surveys helps us to identify features, gaps and critical points, to evaluate whether existing policies fit current needs and to define guidelines for new policies targeting precise aims. Murray suggests that "measuring cultural participation enables governments to decide how to extend a sense of cultural citizenship" (Laaksonen, 2010). In Australia, questions about what impact participation in the arts and cultural activities has on other areas of individual and community experience, attitudes and actions, have arisen "as the environment in which arts policymakers operate has changed to one where governments both seek to find new ways of approaching intractable social issues, such as poverty and social exclusion, and demand more accountability for public funds spent in terms of these issues" (Australian Expert Group in Industry Studies, 2004).

The concern about social impacts of cultural participation and related policies seems widespread, while it seems less easy to find studies supplying clear-cut and ready answers to the questions. Due attention must be paid to obviating any risk of conceiving the arts and culture *only* as tools for producing social effects: "Nowadays cultural operators are expected to take a stand and to offer new solutions to a wide range of social problems – even if we have to remind politicians that culture cannot be treated as a supermarket for easy answers" (Laaksonen, 2010). "Culture is not a remedy for all illnesses in society" (Wiesand, 2000), but instead of "social engineering" efforts, "a more constructive objective of cultural policy in pluralist countries could be to improve our means of governing differences and managing conflict". This includes "the ability of minorities to uphold what

they consider important to maintain their collective and/or individual identity in another (dominant) culture, as well as the cultivation of a climate conducive to the creation of innovative works of art". If both aims are highly controversial in practice, cultural policy research "should (…) try to offer alternatives to the dictates of day to day politics, bureaucracies, and corporate "global players", by working together with, for example, artists and cultural administrators towards achieving more concrete results, the encouragement of greater diversity, and the recognition of a more nuanced spectrum of aesthetic and emotive response" (Ibid).

The usefulness of participation studies in informing cultural policies is constrained by a number of practical problems. A gap exists between researchers and political decisionmakers, the latter not always being able or willing to interpret the results given them and to translate findings into concrete action, while the former may have difficulty in finding a balance between theoretical debate and suggestions for practical policy development. Data are liable to be under-utilised, and if the end users of statistics (within governmental or other appropriate institutions) are not properly trained, they might not be able to evaluate the quality of the data. Concerns are also expressed about the lack of coordination of existing data collections at the national level, with responsibilities split amongst different governmental and external organizations. Finally, if a participation study really aims to address policy concerns, its design should focus on such variables as those that institutions or policy can actually change.

Cultural participation surveys can provide information useful to test and to (re-)shape cultural policies, provided that they are designed in a way that allows for collecting information about issues and areas on which policymakers can actually have an impact. On the other hand, policymaking institutions which commission research should clearly state their goals, be interested in testing and planning policies, and be able to read and interpret the information retrieved by the survey. As observed by Schuster (2007), huge investments in cultural participation surveys can deliver results unattractive to cultural agencies that see their mission in a narrow sense as support to the arts and culture, even though research, analysis and understanding can also constitute rather positive forms of support to culture. Understanding changes should be a priority for all those supporting the arts and culture; research and analysis should be a prioritised form of support by public institutions.

To summarise, surveys designed to measure cultural participation can provide a rich harvest of information related to different policy areas – including education, information, social issues and health, as well as culture itself. For example, there is evidence that participation in arts lessons and classes at school is possibly the most significant predictor of arts participation in later life (Rabkin and Hedberg, 2011), as well as of arts participation via the media (NEAC, 2011). Public institutions have a clear responsibility for the arts education curricula in schools. Time use surveys show that the use of free time, including cultural participation, has a gender dimension. Men and women exhibit different amounts of free time (i.e. any time that remains when sleep, meals and other personal care, gainful and domestic work, and daily travel are accounted for) (Eurostat, 2004; NBS, 2008). There is evidence (Eurostat, 2008) that this is related to the imbalance in the division of domestic tasks and the difficulties for women to reconcile work and domestic roles, an issue that cultural policies can and should address. Lastly, geographical location is another important issue. Surveys generally show lower cultural participation rates among people living in rural areas, which can be read as a result of gaps in cultural provision or opportunity, and as such be the object of precise policies.

Intelligent use of cultural participation statistics can provide material to support a cross-sectoral approach at national and international levels. This requires clear political will and an effort to harmonise different agendas, roles, goals and competences.

### 4.2  What makes a good cultural participation survey?

Overall, it should be said that a good cultural participation survey requires much more attention to detail, from initial conception to publication of analyses, then a regular household survey. This is because we are all prisoners of our cultural background and it is extremely difficult to step out of this frame and see where our assumptions do not prove true in other societies (national or sub-national).

This handbook addresses design and data collection issues more than analysis, but as the statistical proverb 'rubbish in, rubbish out' indicates, the quality of the survey design is a pre-exquisite for obtaining quality data. This means, as stressed above, careful sampling is needed to cope with different minority groups, household structures, etc. It means forming good definitions and improving questionnaire design so that both are comprehensible to respondents from a wide variety of different backgrounds including, for example, indigenous people and recent migrants.

Above all, consultation and gaining ownership from different cultural groups are vital to make the survey outcomes useful and enlightening. Instead of just using a standard pattern of attendance at formal events, agencies should look through some of the more detailed issues included in surveys quoted in this handbook. Examples include – coming of age ceremonies in Uganda, visits to Maori archives, and visits and performing at traditional festivals in Mexico. These are the kinds of activities which come closest to describing the cultural identities of the participants concerned, and it is undoubtedly through the patterns of participation associated with them (e.g. age, sex, language, frequency and location) that governments and cultural agencies will come closest to understanding their clients and citizens' interests and aspirations.

### 4.3  Concluding remarks

The previous chapters have pointed out that cultural participation is a particular instance of social capital as effectively summed up by Fintan O'Toole's assertion that "exclusion from culture is (…) about exclusion from full participation in what it means to be human" (O'Toole, 2006). Participation is seen as a kind of core competence and behavioural attitude in confronting choices, in taking something into account in critical terms and deciding whether to take part or not, according to the specific situation. Participation as a whole can encompass civil life, political issues, cultural activities, religious ceremonies, sports and leisure, voluntary services, etc. At the same time, cultural participation may be considered as a specific element of this 'holistic participation capacity' and a way of strengthening this core attitude, by enhancing self-esteem, enabling comprehension of diversity, fostering curiosity, "opening up" to allow comparison of the self with others, overcoming the stress of dealing with the unexpected and the diverse, and minimising our own burden of worry and concern in relation to social groups.

A virtuous interactive circle emerges: cultural participation requires general and basic participation skills and, at the same time, it is able to feedback on those skills of empowerment, development and cultivation of them in an organic process.

These multifaceted spill-over effects are one of the reasons why it is so important to consider and measure cultural participation. Apart from its being crucial for cultural practices, its impact transcends the cultural domain and deeply involves links and relationships with society on a local basis. Considering the effects of cultural participation does not mean under-valuing the key role of social agencies that are crucially cooperating in building up and enabling those skills, encompassing the family, the school, civic institutions and others, but it is worth drawing attention to its network of linkages with closely related domains of civil and social life.

In this sense and under specific conditions depending on the territorial context, cultural participation can be considered to be a component inextricably linked with production and the maintenance of cultural and social capital. Digging deeper into this original and primary meaning, cultural participation also has something to do with an inclusive social/environmental condition – where that sense of involvement underlines that any mechanistic, linear, instrumental or predictive relationship between cultural participation and social inclusion is inappropriate for highlighting those specific exchanges and effects. Those impacts are highly complex, with subterranean paths, full of feedbacks and interactions, taking place over a long period, depending on the specific local and social conditions and out of range of any predictable programme.

Cultural participation remains a crucial issue within the domain of culture, although its importance reverberates in other social, economic and cultural aspects. Taking account of these interactions gives a better understanding of the meaning of cultural participation in different contexts, while it should not encourage any purely instrumental attitude. At the same time, it is worth underlining that the meaning of cultural participation extends beyond the impacts and reverberations on other aspects of civil life.

The earlier chapters identified the link between cultural participation and local society with its specific conditions, opportunities and constraints in any region or territory. The inter-relationships between cultural participation, participation as a whole, social inclusion and civil society cannot be properly described in one simplified "standard" model. The same meaning of cultural participation, the activities and phenomena encompassed in this definition, is shifting in different countries and makes it essential to list what is inside the "box" of cultural participation case by case. Put slightly differently, it is highly desirable that any attempted measurement of cultural participation should mirror the actual cultural diversity of different countries and different territories, adopting the appropriate lenses and tools to analyse and interpret local phenomena indepth, and therefore being able to suggest appropriate policies.

However, a clear trade-off emerges here between the need to compare data, information, research tools, and the capacity to interpret local society and to offer a clear vision and indepth understanding of the specific situation. Even the best and most refined analytical tools, validated through disciplined and academic debate and tested to produce good results in different countries, can conceal major problems that would be likely to arise if adopted in another cultural context and territory, only translating and adapting questions and information. The danger is not only to lose effectiveness, but – maybe worse – to obscure specific phenomena, local constraints or anthropological behaviour patterns that a set of scientific tools imported from another cultural situation would not be able to detect or comprehend.

Bridging this gulf is beyond our capability. Nevertheless, what is possible is managing it with effectiveness and sensitivity. Comparison is a crucial issue and certainly gives added value to any survey: it enables researchers and policymakers to understand the position and the ranking, offers benchmarking references and underlines the differences and distances from other target countries or territories. A major concern in designing any survey about cultural participation is to deal with comparisons: What information is worth comparing? Where are comparisons even possible? In which cases might the same question be understood as having the same meaning, and when could the apparent same question refer instead to quite different 'habitats of meaning' (Hannerz, 1996).

In many cases, when cultural differences are deep and numerous, comparison will consist of tracing the borderline that connects different worlds and structuring the comparisons tools and methods. However, at the same time it is essential to choose the appropriate scientific tools for the local situation in order to detect and describe local phenomena that can enrich future policies. It is important to add that it is useless to build up an insurmountable barrier between comparable data, information and local trends or phenomena that may be strictly encompassed and restricted to their local contexts. What is out of range of a proper scientific and mathematical comparison can nonetheless be evaluated in qualitative terms, or simply described for further and future elucidation and interpretation. Scientific literature does not only exchange comparable data, but also different methods of analysis, surveys specifically devoted to a particular problem.

In other words, it is much to be encouraged, when speaking of cultural participation, to foster a rich international scientific exchange that is not simply limited to data comparison, but also allows for a transversal evaluation of different surveys, methods and results, always taking the specific conditions into account. A deep understanding of how cultural participation takes place in different cultural situations is the real objective that can inspire researchers and policymakers which *can* be achieved through hard work by combining quantitative and qualitative methods, comparing data and evaluating different contexts, and reflecting on constraints and on the strategies to overcome them in different situations. It is true, as Provonost (2002) maintains, that it is almost impossible to explore, through participation surveys alone, the relationship between cultural practices and other fields of analysis, such as work, family, leisure patterns, etc., since a framework for analysis is often lacking. This need can be met by integrating other kinds of analysis, such as time use surveys, since it is necessary to design with great accuracy all links to a wider context and strategies to take account of the relationship between the cultural domain and local society because, as Laaksonen (2010) states, "understanding access and participation in a wider context also enables us to connect culture with other rights such as access to information, freedom of opinion and expression, education, self-determination and association".

There is no doubt that a second trade-off emerges here. On one side is the need for a clear definition of the research fields and all the connections with other international studies. On the other, we find immersion in the local context and an understanding of the structural links between social behaviours, economic constraints and opportunities, gender and diversity issues, reputation hierarchies – in other words, the specific situation that gives a particular meaning to any possible survey. Again, it is up to the researchers' own sensitivity to find an acceptable way of managing this trade-off: every research domain will tend to exceed the limited human resources available.

This complexity, and the efforts to represent it scientifically in a proper way as described in this handbook, must also be continuously underlined, because of a vital and well-known aspect: cultural participation evaluation is strictly connected with policies intended to reduce social, economic, gender, diversity and other cultural divides. Scientific findings therefore have to be described, organized, presented, and diffused in the best and widest possible way to encourage effective policies. This is another reason why comparison is so important, but requires a deep understanding of the local conditions and context. Any policy has to identify objectives, but also the strategies with which to implement them and to foresee the likely reactions to innovations within particular contexts. Measures and actions can affect different domains outside of the cultural field, as Schuster (2007) remarks that understanding issues such as the correlation between cultural participation during childhood and in adult life might suggest areas of intervention which would probably not be in the realm of actions by cultural institutions, but rather of other policy areas (the same probably also applies when reconsidering the notion of social capital as so far understood as a knock-on effect of new media).

For these reasons, it is strongly recommended that cultural participation surveys are integrated by analysis on the non-audience and all those people excluded (or excluding themselves) from participation activities. Knowing the motivations, obstacles and constraints in cultural participation is as vital for an effective policy as knowing the participation rate and the ways in which cultural practices happen. We dare to suggest that in some cases it might even be more important to have a profound understanding of the obstacles and conditions that hinder cultural participation – and participation as a whole – in order to be able to imagine possible solutions.

But analysing the hidden aspects affecting participation could also make another significant contribution on the international and global levels. Besides a handbook on measuring cultural participation, a compendium – if not exactly a handbook – of obstacles and constraints to cultural participation, clearly linked to their original context and their social, economic and cultural parameters, might represent a very interesting and thought-provoking resource for researchers and policymakers to reflect upon and deepen their ways of designing innovative polices. The multiple reasons for not taking part in cultural activities and the long list of constraints registered in distant cultures and countries, similarities and differences in divisions, forms, nuances, and the effects of similar problems in different territories, all of these can play a stimulating role in deepening (with a perspective clearly oriented toward the policies) the wide range of reasons and motivations of a phenomenon affecting the majority of the population in most countries.

Beyond comparing single datasets and information, it should be possible to build up the conditions for sharing a wider and more nuanced critique of problems, constraints and the conditions affecting cultural life in different countries across the world.

# References

Last access to links: 5 September 2011

African Union (2008). Plan of Action of the Cultural and Creative Industries in Africa.  2nd session of conference of African Union Ministers of Culture, 19-23 October 2008, Algiers, Algeria. Accessed at: http://www.arterialnetwork.org/uploads/2011/08/Nairobi_Plan_of_Action-_2008.pdf

Allaire, B. (2002). "Session Report: Cultural Consumption and Practices: A National and Cross-National Perspective". In: *Proceedings of the International Symposium on Cultural Statistics,* 21-23 October 2002. Montreal: UIS.

Allin, P. (2000). "The Development of Comparable European Cultural Statistics". *Cultural Trends*, Vol. 37, pp. 66-75.

Australian Bureau of Statistics (ABS) (2010). "Vital Signs". *Cultural Indicators for Australia.* Canberra: ACT, Cultural Ministers Council. Accessed at: http://www.cmc.gov.au/sites/www.cmc.gov.au/files/vitalsigns.pdf

Australia Council for the Arts (2010). Connecting:// arts audiences online. Sydney, Australia. Accessed at: http://connectarts.australiacouncil.gov.au/wp-content/uploads/2011/06/Connecting_arts-audiences-online1.pdf

Australian Expert Group in Industry Studies of the University of Western Sydney (2004). *"*Social Impacts of Participation in the Arts and Cultural Activities". Stage Two Report: Evidence, Issues and Recommendations. Canberra: ACT, Department of Communications, Technology and the Arts. Accessed at: http://www.arts.tas.gov.au/__data/assets/pdf_file/0020/23627/Social_Impacts_of_the_Arts.pdf

Bacon, N., M. Brophy, N. Mguni, G. Mulgan and A. Shandro (2010). "The state of happiness: Can public policy shape people's wellbeing and resilience?" London: The Young Foundation. Accessed at: http://www.youngfoundation.org/files/images/wellbeing_happiness_Final__2_.pdf

Bailey C., S. Miles and P. Stark (2004). "Culture-led Urban Regeneration and the Revitalisation of Identities in Newcastle, Gateshead and the North East of England". *International Journal of Cultural Policy*, Vol.10, No.1, pp.47-65.

Bauwens, M. (2009). "Class and capital in peer production". Capital & Class 33(1), pp. 121-141.

Bennett, T. (2001). "Differing Diversities". Transversal Study on the Theme of Cultural Policy and Cultural Diversity. Strasbourg: Council of Europe Publishing. Accessed at: http://www.coe.int/t/dg4/cultureheritage/culture/completed/diversity/EN_Diversity_Bennett.pdf

Bernard, A. (2002). Session Report: Products of Culture: their Contents, Classification and Exchange. In: *Proceedings of the International Symposium on Cultural Statistics*, Montréal, 21-23 October 2002. Montreal: UIS.

Bonet i Agustí, L. (2004). Reflexiones a Propósito de Indicadores y Estadísticas Culturales . Gestión Cultural Nº7: Indicadores y Estadísticas Culturales. Accessed at:  http://www.gestioncultural.org/boletin/pdf/Indicadores/LBonet-Indicadores.pdf

Bradshaw, T. and O. Mosier (1999). "Public participation in the Arts in the United States". Summary of the National Endowment for the Arts 1997 survey, *Cultural Trends* 9, pp. 35-104.

Brook, O. (2011). International comparisons of public engagement in culture and sport. London: DCMS.

Brown, A. S. (2004). The Values Study: Rediscovering the Meaning and Value of Arts Participation. Hartford, CT, Connecticut Commission on Culture and Tourism. Accessed at: http://www.wolfbrTown.com/images/articles/ValuesStudyReportComplete.pdf

Bruns, A. (2007). "Produsage: Towards a Broader Framework for User-Le Content Creation". In *Proceedings Creativity & Cognition 6*, Washington, DC. Accessed at: http://eprints.qut.edu.au/6623/1/6623.pdf

Chapman, A. (2000). Indicators and Standards for Monitoring Economic, Social and Cultural Rights. Second Global Forum on Human Development, Brazil, 9-10 October 2000. UNDP: New York. Accessed at: http://hdr.undp.org/docs/events/global_forum/2000/chapman.pdf.

Clifford W.C. and C. Rixford (1998). Lessons Learned from the History of Social Indicators. San Francisco, CA: Redefining Progress.

Consejo Nacional de la Cultura y las Artes. (2011). Hacia una cuenta satélite de la cultura. Datos económicos sobre el desarrollo cultural en Chile. Departamento de Estudios. Sección de Observatorio Cultural. Valparaíso: Consejo Nacional de la Cultura y las Artes. Accessed at: http://www.cnca.cl/portal/galeria/text/text3835.pdf

Cuypers, K. et al. (2011). Patterns of receptive and creative cultural activities and their association with perceived health, anxiety, depression and satisfaction with life among adults: The HUNT study, Norway. Journal of Epidemiology and Community Health, DOI: 10.1136/jech.2010.113571. Accessed at: http://jech.bmj.com/content/early/2011/05/04/jech.2010.113571

Delaney, L. and E. Keaney (2006). *Cultural Participation, Social Capital and Civil Renewal in the United Kingdom: Statistical Evidence from National and International Survey Data.* London: Institute for Public Policy Research (IPPR). Accessed at: http://www.ippr.org.uk/uploadedFiles/research/projects/Democracy/cultural%20participation%20social%20capital%20etc.pdf

Department of Culture Media and Sport, United Kingdom (DCMS) (1997). *Our Creative Future.* London: DCMS.

Descola, P. (2006). Par-delà nature et culture. Paris: Gallimard.

Diener, E. (2009). The Science of Well-Being: the Collected Works of Ed Diener. Social Indicators Research Series Vol. 37. London: Springer.

Diniz, S., and A. Machado (2011). Analysis of the consumption of artistic-cultural goods and services in Brazil, Journal of Cultural Economics 35.1, pp.1-18. London: Springer.

Easterlin, R. A. (2003). Explaining Happiness. Los Angeles: University of Southern California. Accessed at: http://www.pnas.org/content/100/19/11176.full.pdf+html

ESSnet Project (2011). ESSnet Culture Final Report. Luxembourg: Eurostat.

European Commission (2010). Europe 2020. A Strategy for Smart, Sustainable and Inclusive Growth. Luxembourg: European Commission. Accessed at: http://europa.eu/press_room/pdf/complet_en_barroso___007_-_europe_2020_-_en_version.pdf

European Commission (2005). Community Action Programme to Combat Social Exclusion. The role of culture in preventing and reducing poverty and social exclusion. Luxembourg: Office for Official Publications of the European Communities. Accessed at: http://ec.europa.eu/employment_social/social_inclusion/docs/studyculture_leaflet_en.pdf

Eurostat (2000). Cultural Statistics in the EU. Final Report of the LEG. Eurostat Working Papers Population and Social Conditions 3/2000/E/No. I. Luxembourg: European Commission. Accessed at: http://www.culturenet.hr/UserDocsImages/korisno%20-%20statistika/Cultural-statistics-in-the-EU.pdf

Eurostat (2004). How Europeans Spend Their Time. Everyday Life of Women and Men. Luxembourg: Office for Official Publications of the European Communities. Accessed at: http://epp.eurostat.ec.europa.eu/cache/ITY_OFFPUB/KS-58-04-998/EN/KS-58-04-998-EN.PDF

Eurostat (2008). The Life of Women and Men in Europe. A Statistical Portrait. Luxembourg: Office for Official Publications of the European Communities. Accessed at: http://epp.eurostat.ec.europa.eu/cache/ITY_OFFPUB/KS-80-07-135/EN/KS-80-07-135-EN.PDF

Évrard, Y. (2002). Comprendre le comportement de consommation culturelle  In: UNESCO-UIS. *Proceedings of the International Symposium on Cultural Statistics*, Montréal, 21-23 October 2002.

Fundación Germán Sánchez Ruipérez (2011). Ebook 55+. Los lectores mayores de 55 años y los libros electrónicos. Accessed at: http://www.territorioebook.com/recursos/vozelectores/55/Informe_lectores_+55.pdf

Genov, N. (2004). Advances in Sociological Knowledge over Half a Century. Wiesbaden, VS Verlag für Sozialwissenschaften.

Glorieux, I. and J. Minnen (2009). How many days? A comparison of the quality of time-use data from 2-day and 7-day diaries. Electronic International Journal of Time Use Research, Vol. 6, No. 2, pp. 314-327. Accessed at: http://www.eijtur.org/pdf/volumes/6-2-glorieux-how-many-days.pdf

Hagg, G. (2006). Arts, culture and food security in Southern Africa. (Commissioned by the South African Department of Arts and Culture). Pretoria: HSRC. Accessed at: http://www.hsrc.ac.za/Research_Publication-19531.phtml

Hannerz, U. (1996). Transnational connections: culture, people, places. London: Routledge.

Home Affairs Bureau, the Hong Kong Special Administrative Region Government (2005). A study on creativity index. Hong Kong: the Bureau. Accessed at: http://www.uis.UNESCO.org/culture/Documents/Hui.pdf

Holden, J. (2006). Cultural Value and the Crisis of Legitimacy. Why culture needs a democratic mandate. London: Demos. Accessed at: http://www.demos.co.uk/files/Culturalvalueweb.pdf?1240939425

Holden, J. (2008). Democratic culture. Opening up the arts to everyone. London: Demos. Accessed at: http://www.demos.co.uk/files/Democratic_Culture.pdf?1240939425

International Federation of Arts Councils and Culture Agencies (IFACCA) (2005). Statistical Indicators for Arts Policy. Sidney: IFACCA. Accessed at: http://www.ifacca.org/media/files/statisticalindicatorsforartspolicy.pdf

International Intelligence on Culture (2005). Hong Kong Arts & Cultural Indicators. Final report. October 2005. Hong Kong: Hong Kong Arts Development Council. Accessed at: http://www.hkadc.org.hk/rs/File/info_centre/reports/200510_hkartnculture_report.pdf

Ivey, B. (2009). "Expressive Life and the Public Interest". In: *Expressive Lives*. London: Demos. pp. 23-33

Jackson, M. R., F. Kabwasa-Green and J. Herranz (2006). Cultural vitality in communities: interpretation and indicators. Washington D.C.: The Urban Institute. Accessed at: http://www.urban.org/uploadedpdf/311392_Cultural_Vitality.pdf

Jauss, H. R. (1982). Toward an Aesthetic of Reception. Minneapolis: University of Minnesota Press.

Jones, S. (2009). Expressive Lives. London: Demos. Accessed at: http://www.demos.co.uk/files/ExpressiveLives_web_ii.pdf?1246871840

KEA European Affairs (2006). The Economy of Culture in Europe. Brussels: KEA European Affairs. Accessed at: http://www.keanet.eu/ecoculture/studynew.pdf

Keaney, E. (2008). Understanding Arts Audiences: Existing Data and What It Tells Us. Cultural Trends, Vol. 17, No. 2, pp. 97-113. Accessed at: http://www.informaworld.com/smpp/content~db=all~content=a795305416~frm=titlelink

Khan, N. (2002). The Shared Space: Cultural Diversity and the Public Domain. London: Arts Council of England. Accessed at: http://www.artscouncil.org.uk/publication_archive/the-shared-space-cultural-diversity-and-the-public-domain/

International Constitutional Law (ICL) (1992). Spain-Constitution (English translation by Benito Aláez Corral). Accessed at: http://www.servat.unibe.ch/icl/sp00000_.html

Kreidler, J. and P.J. Trounstine (2005). Creative Community Index: Measuring Progress Toward A Vibrant Silicon Valley. San José, CA: Cultural Initiatives Silicon Valley. Accessed at: www.ci-sv.org/pdf/Index-2005.pdf

La Rue, F. (2011). Report of the Special Rapporteur on the promotion and protection of the right to freedom of opinion and expression. Human Rights Council, Seventeenth session, Agenda item 3, Promotion and protection of all human rights, civil, political, economic, social and cultural rights, including the right to development. 16 May 2011. Accessed at: http://www.scribd.com/doc/56634085/Report-of-the-Special-Rapporteur-on-the-promotion-and-protection-of-the-right-to-freedom-of-opinion-and-expression-Frank-La-Rue

Laaksonen, A. (2005). Measuring Cultural Exclusion through Participation in Cultural Life. Paper presented at the Third Global Forum on Human Development: Defining and Measuring Cultural Exclusion, 17-19 January, 2005, Paris: Interarts Foundation. Accessed at: http://www.culturalrights.net/descargas/drets_culturals135.pdf

Laaksonen, A. (2010). Making Culture Accessible: Access, Participation in Cultural Life and Cultural Provision in the Context of Cultural Rights in Europe. Strasbourg: Council of Europe Publishing.

Layard, R. (2005). Happiness, Lessons from a New Science. London: Penguin.

Liikkanen, M., R. Hanifi and U. Hannula. (2006). Individual Choices, Permanency of Cultures, changes in leisure 1981-2002, Helsinki: Statistics Finland.

Madden, C. (2004). Making Cross-country Comparison of Cultural Statistics: Problems and Solutions. Sydney, NSW: Australia Council for the Arts. Accessed at: http://www.australiacouncil.gov.au/__data/assets/pdf_file/0020/32627/Making_Crosscountry_Comparisons_of_Cultural_Statistics__Problems_and_Solutions.pdf

Matarasso, F. (1997). Use or Ornament? The social impact of participation in the arts. Stroud : Comedia.

Mauss, M. (1923-1924). Essai sur le don; forme et raison de l'échange dans les sociétés archaïques, in *L'Année Sociologique*, pp. 30-186.

Mbaye, J. F. (2011). Musical entrepreneurship in Senegal: Insights from the hip hop community. Article for the European Conference on African Studies (ECAS 4) - Panel 66, Uppsala, Sweden, 15-18 June 2011. Accessed at: http://www.nai.uu.se/ecas-4/panels/61-80/panel-66/Jenny-Mbaye-Full-paper.pdf

McCarthy, K. F., E. Ondaatje and L. Zakaras (2001a). Guide to the Literature on Participation in the Arts. Santa Monica, CA: RAND. Accessed at: http://www.rand.org/pubs/drafts/2006/DRU2308.pdf

McCarthy, K. F., A. Brooks, J. Lowell and L. Zakaras (2001b). The Performing Arts in a New Era. Santa Monica, CA: RAND. Accessed at: http://www.rand.org/content/dam/rand/pubs/monograph_reports/2007/MR1367.pdf

Mercer, C. (2002). Towards Cultural Citizenship. Tools for Cultural Policy and Development. Stockholm: Bank of Sweden Tercentenary Foundation & Gidlunds Forlag.

Merli, P. (2002). Evaluating the Social Impact of Participation in Arts Activities. *International Journal of Cultural Policy*, Vol. 8, No. 1, May 2002, pp. 107-118.

Montoro Pons, J., and M. Cuadrado-Garcia (2011). Live and pre-recorded popular music consumption, *Journal of Cultural Economics*, 35.1. London: Springer, pp. 19-48.

UNESCO-UIS  (2006). Guidelines for Measuring Cultural Participation. Paper submitted by Adolfo Morrone. Montreal: UNESCO Institute of Statistics. Accessed at: http://www.uis.unesco.org/Library/Documents/culpart06.pdf

National Bureau of Statistics (NBS China) (2009). Time Use Patterns in China; abstract of the 2008 Time Use Survey, Beijing.

National Endowment for the Arts (2011). Audience 2.0: How Technology Influences Arts Participation. Washington DC: National Endowment for the Arts. Accessed at: http://www.nea.gov/research/new-media-report/New-Media-Report.pdf

Noll, H. (2004). "Social Indicators and Quality of Life Research: Background, Achievements and Current Trends". In: Advances in Sociological Knowledge over Half a Century. Genov. Nicolai Ed. Wiesbaden: VS Verlag für Sozialwissenschaften 2004, pp. 151-181.

O'Brien, D. (2010). Measuring the Value of Culture: a Report to the Department for Culture Media and Sport. London: Department for Culture, Media and Sport. Accessed at: http://www.culture.gov.uk/images/publications/measuring-the-value-culture-report.pdf

O'Toole, F. (2006). Dismantling the Barriers to Participation in Cultural Life. National Disability Authority. 5th National Research Conference. Dublin, 16th November 2006. Accessed at: http://www.nda.ie/CntMgmtNew.nsf/dcc524b4546adb3080256c700071b049/5A19C972AF5A7B93802571E60052A06B/$File/3_fintan_otoole.htm

Novak-Leonard, J. L. and A. S. Brown (2011). Beyond Attendance: A Multi-Modal Understanding of Arts Participation. Washington D.C.: National Endowment for the Arts. Accessed at: http://www.nea.gov/research/2008-SPPA-BeyondAttendance.pdf

Observatoire de la culture et des communications du Québec (2007). Le système d'indicateurs de la culture et des communications au Québec. Première partie: Conceptualisation et élaboration concertée des indicateurs. Québec : Institut de la statistique du Québec. Accessed at: http://www.stat.gouv.qc.ca/observatoire/publicat_obs/pdf/indicateurs_cult_partie1.pdf

Organisation for Economic Co-operation and Development (OECD) (2007). Istanbul Declaration. 2nd World Forum on Measuring and Fostering the Progress of Societies. Istanbul, 27-30 June 2007. Accessed at: http://www.oecd.org/dataoecd/24/58/39637799.pdf

Osservatorio Culturale del Piemonte (2010). Youth and Cultural Consumption in Piemonte – a First Glance. Paper for the International Conference "Culture and Future. Youth, new technologies and creativity", Torino, 10 September 2010. Accessed at: http://younglances.blogspot.com/2010/07/osservatorio-culturale-del-piemonte.html

Oustinoff, Michael (2012). "English won't be the Internet Lingua Franca". In *NET.LANG, towards the Multilingual cyberspace*, pp. 52-67, Paris: C&F editions.

Peterson, A. R. and R. M. Kern (1996). Changing Highbrow Taste: From Snob to Omnivore. In: *American Sociological Review*, Vol. 61. No.5, pp. 900-907. Accessed at: http://www.pierpaologiglioli.it/web/uploads/Peterson_Kern.pdf

Pronovost, Gilles (2003). Un bilan des enquêtes de participation culturelle. In UNESCO-UIS Proceedings of the International Symposium on Cultural Statistics. Montréal, 21-23 October 2002

Putnam, R. (2000). Bowling Alone ; the collapse and revival of American Community. New York: Simon and Schuster.

Rabkin, N. and E. C. Hedberg (2011). Arts Education in America: What the Declines Mean for Arts Participation. Washington DC: National Endowment for the Arts. Accessed at: http://www.nea.gov/research/2008-SPPA-ArtsLearning.pdf

Sandell, R. (1998). "Museums as Agents of Social Inclusion". In: *Museum Management and Curatorship*, Vol. 17, No. 4, pp. 401-418.

Robinson, J., C. Keegan, T. Hanford and T. Triplett (1985). Public participation in the arts: Final report on the 1982 survey. Report prepared for the Research Division, National Endowment for the Arts. College Park, MD, Survey Research Center, University of Maryland.

Schuster, J. M. (1987). Making Compromises to Make Comparisons in Cross National Arts Policy Research. In: Journal of Cultural Economics, Vol. 11, No. 2, pp. 1-36.

Schuster, J. M. (2007). Participation Studies and Cross-National Comparison: Proliferation, Prudence, and Possibility. In: Cultural Trends, Vol. 16, No. 2, pp. 99-196. Accessed at: http://dx.doi.org/10.1080/09548960701299815

Sen, A. (2006). Identities and violence: The illusion of destiny. New York: W. W. Norton & Co.

Smith, C. (1998). Creative Britain. London: Faber & Faber.

Smith, C. (2003). "Valuing Culture". Speech at the Valuing Culture event, London, 17 June 2003. Accessed at: http://www.demos.co.uk/files/File/VACUCSmith.pdf

South Africa (1996). Constitutional Assembly. Constitution as Adopted on 8 May and Amended on 11 October 1996 by the Constitutional Assembly. Act 108 of 1996. South Africa, Republic of South Africa, Constitutional Assembly. Accessed at: http://www.thehda.co.za/images/uploads/unpan005172.pdf

Statistics Estonia (2004). Statistical database. CUT11: Opinions on importance of cultural activities of population aged 15-74. Accessed at: http://pub.stat.ee/px-web.2001/Dialog/varval.asp?ma=CUT11&ti=OPINIONS+ON+IMPORTANCE+OF+CULTURAL+ACTIVITIES+OF+POPULATION+AGED+15-74%2C+2004&path=../I_Databas/Social_life/01Culture/15Participation_in_cultural_activities/&lang=1

Statistics New Zealand (2009). Culture and Identity Statistics Domain Plan Draft for Consultation. Wellington: Statistics New Zealand. Accessed at: http://www.stats.govt.nz/browse_for_stats/people_and_communities/maori/review-of-culture-and-identity.aspx

Storr, A. (1972). The Dynamics of Creation. London: Secker & Warburg.

Secretariat of the Pacific Community (SPC) (2010). Human Development Programme. Valuing culture in Oceania. Methodology and indicators for valuing culture, including traditional knowledge, in Oceania. Report prepared by Synexe Consulting Limited for the Human Development Programme of the Secretariat of the Pacific Community. Noumea, New Caledonia, SPC. Accessed at: http://www.spc.int/hdp/index.php?option=com_docman&task=doc_download&gid=255&Itemid=44

Thinley, L.J. (2007). "What should progress mean for human society?" In: OECD Istanbul Declaration. 2nd World Forum on Measuring and Fostering the Progress of Societies. Istanbul, 27-30 June 2007.

Throsby, D. (2010). The Economics of Cultural Policy. New York: Cambridge University Press.

Toffler, A. (1980). The Third Wave. New York: Morrow.

Uganda Bureau of Statistics (2010). Uganda National Household Survey 2009/2010. Socio-economic module. Abridged report. Kampala: Uganda Bureau of Statistics. Accessed at: http://www.ubos.org/UNHS0910/unhs200910.pdf

United Nations Human Rights (1948). The Universal Declaration of Human Rights. New York: United Nations Department of Public Information. Accessed at: http://www.ohchr.org/EN/UDHR/Pages/Language.aspx?LangID=eng

UNESCO (1989). Recommendation on the Safeguarding of Traditional Culture and Folklore. Adopted by the General Conference at its 25th session, Paris, 15 November 1989. Paris: UNESCO. Accessed at:http://portal.UNESCO.org/en/ev.php-URL_ID=13141&URL_DO=DO_TOPIC&URL_SECTION=201.html

UNESCO (2001). Universal Declaration on Cultural Diversity Adopted by the 31st Session of the General Conference of UNESCO, Paris, 2 November 2001. Paris: UNESCO. Accessed at: http://unesdoc.UNESCO.org/images/0012/001271/127160m.pdf

UNESCO Bangkok (2008). Impact; cultural tourism and heritage management in the World Heritage Site of the ancient town of Hoi An Viet Nam. Bangkok: UNESCO.

UNESCO (2008). Media Development Indicators; A Framework for Assessing Media Development. Paris: UNESCO.

UNESCO-UIS (2009). *The 2009 UNESCO Framework for Cultural Statistics*. Montreal: UNESCO Institute of Statistics. Accessed at: http://www.uis.UNESCO.org/Library/Documents/FCS09_EN.pdf

UNESCO Bangkok (2011). Information Policies in Asia; development of indicators. Bangkok: UNESCO.

United Nations Statistical Commission and Economic Commission for Europe (UNECE) (2000). Terminology on Statistical Metadata. Geneva: United Nations. Accessed at: http://ec.europa.eu/eurostat/ramon/coded_files/UNECE_TERMINOLOGY_STAT_METADATA_2000_EN.pdf

UNRISD and UNESCO (1997). Towards a World Report on Culture and Development: Constructing Cultural Statistics and Indicators. Report of the Workshop on Cultural Indicators of Development, Royaumont Foundation, France, 4-7 January 1996. Geneva: Unrisd and Paris: UNESCO. Accessed at: http://unesdoc.UNESCO.org/images/0012/001241/124173eo.pdf

Van den Broek, Andries (2008). Correlates of Culture: The Contribution of Cultural Participation to Social Cohesion in Multi-Ethnic Holland. Paper presented to: Arts, Cultures and the Public Sphere, Conference of the ESA Research Network for the Sociology of Culture, Venetië, 4-8 November 2008. Accessed at: http://www.google.it/url?sa=t&source=web&cd=1&ved=0CB4QFjAA&url=http%3A%2F%2Fwww.cultuurnetwerk.nl%2Fproducten_en_diensten%2Feerdere_evenementen%2Fpapers%2FAndriesvandenBroek-def.doc&rct=j&q=van%20de%20broek%20correlates%20of%20culture&ei=W3kUTpHIGcjs-gb70K31Dw&usg=AFQjCNFtfOqd3mBPq3Ec5xe5PZ4PMd_o1w&sig2=lTIONJ_4Ah6T8YaRkfZDNQ&cad=rja

Wiesand, A. J. (2002). "Comparative Cultural Policy Research in Europe: A Change of Paradigm". In: *Canadian Journal of Communication,* Vol. 27, pp. 369-378. Accessed at: http://www.culturalpolicies.net/web/files/137/en/ccpr-wiesand.pdf

Zentrum fur Kulturforschung (ZfKf) (2008). Cultural Participation and the 50+ Generation: A new study and perspective of an international comparative research project, Bonn : ZfKf 2008.

Zongker, B. (2011). "Arts Funding Is Supporting A Wealthy, White Audience: Report". In: *Huff Post*, 10 October 2011. Accessed at: http://www.huffingtonpost.com/2011/10/10/arts-funding-report_n_1003065.html

**Case studies – Cultural participation surveys included in the maps in Chapter 2**

Burlita A., Witek J. The frequency and determinants of participation in selected cultural forms. The results of research. Department of Marketing, University of Szczecin, Poland [n.d.]. Accessed at: http://mikro.univ.szczecin.pl/bp/pdf/44/3.pdf

CONACULTA – Consejo Nacional para la Cultura y las Artes. Encuesta Nacional de Prácticas y Consumos Culturales. Mexico, Consejo Nacional para la Cultura y las Artes, 2004. Accessed at:

Consejo Nacional de la Cultura y las Artes. Encuesta de Consumo Cultural 2004-2005. Valparaiso, Chile, Consejo Nacional de la Cultura y las Artes, 2007. Accessed at: http://www.mcu.es/libro/docs/MC/CD/ENCUESTA_CULTURA_CHILE.pdf

DANE – Departamento Administrativo Nacional de Estadística. Encuesta de Consumo Cultural 2008. Informe de Resultados. República de Colombia, Departamento Administrativo Nacional de Estadística, 2009. Accessed at: http://www.dane.gov.co/daneweb_V09/index.php?option=com_content&view=article&id=107&Itemid=78

Dominzain, S.; Rapetti, S.; Radakovich, R. Imaginarios y Consumo Cultural. Segundo informe nacional sobre consumo cultural e imaginarios. Uruguay, Observatorio Universitario de Políticas Culturales, 2009. Accessed at: http://www.portaluruguaycultural.gub.uy/wp-content/uploads/2009/08/Imaginarios-y-Consumo-Cultural-2009.pdf

Eurostat. Cultural statistics. Luxembourg, Publications Office of the European Union, 2011. Accessed at: http://epp.eurostat.ec.europa.eu/cache/ITY_OFFPUB/KS-32-10-374/EN/KS-32-10-374-EN.PDF

Fecomércio-RJ. O hábito de lazer cultural do brasileiro. São Paulo, Fecomércio RJ, 2010. Accessed at: http://www.fecomercio-rj.org.br/publique/media/Pesquisa%20Cultura.pdf

Department for Culture, Media and Sports, United Kingdom (DCMS). Taking Part: The National Survey of Culture, Leisure and Sport. Jan-Dec 2010 Statistical Release. London, Department for Culture, Media and Sports, 2010. Accessed at: http://www.culture.gov.uk/images/research/Taking_Part_Y6_Q3_Jan-Dec10.pdf

Greater Philadelphia Cultural Alliance. CEI2010: Philadelphia Cultural Engagement Index. San Francisco, Wolfbrown, 2011. Accessed at: https://docs.google.com/viewer?a=v&pid=explorer&chrome=true&srcid=0B3DgXA23lwvtMDFkOTZiMzYtN2EzYi00Y2M4LWFlMTctNzM5MTZkMTI5M2Fi&hl=en

Rey, G., Rincón, O., Medina, E. and Faciolince, H. A. Culturas simultáneas. Lecturas de la Encuesta Nacional de Cultura de Colombia 2002 coordinated by Rafael Gutiérrez Giraldo. Colombia, Ministerio de Cultura, 2002. Accessed at: http://www.sic.gob.mx/ficha.php?table=centrodoc&table_id=33

Hill Strategies Research Inc. A profile of the cultural and heritage activities of Canadians 2005. Canada, Canada Council for the Arts, 2007. Accessed at: http://www.canadacouncil.ca/publications_e/research/aud_access/lr128352041672320553.htm

Hong Kong Arts Development Council. Public Attitude on Art (Arts Poll 2000). Hong Kong, Arts Development Council, 2000. Accessed at: http://www.hkadc.org.hk/en/content/web.do?id=ff80818123dbba560123dbfd53e9001b

Istat. Spettacoli, musica e altre attività del tempo libero. Indagine multiscopo sulle famiglie "I cittadini e il tempo libero" - Anno 2006. Roma, Istat, 2008. Accessed at: http://www3.istat.it/dati/catalogo/20081031_00/inf_08_06_spettacoli_musica_tempo_libero_2006.pdf

Latinobarometro Corporation. Latinobarometro (n.d.). Accessed at: http://www.latinobarometro.org/latino/LATDatos.jsp

Miringoff, M.-L.; Opdycke, S. Arts, Culture and the Social Health of the Nation 2005. New York, Institute for Innovation in Social Policy, 2005. Accessed at: http://iisp.vassar.edu/artsculture.pdf

Michigan Department of History, Art and Libraries. Great Lakes Arts, Culture, and Heritage Participation Survey Report. Canada, Recreation Industries Research Center, Michigan State University, 2007. Accessed at: http://www.michigan.gov/documents/hal/GLACHPSurveyReport091307_211765_7.pdf

Ministère de la Culture et de la Communication – Département des études, de la prospective et des statistiques. Les pratiques culturelles des français. Questionnaire 2008. Paris, 2008. Accessed at: http://www.pratiquesculturelles.culture.gouv.fr/doc/08questionnaire.pdf

National Endowment for the Arts. 2008 Survey of Public Participation in the Arts. Washington, DC, National Endowment for the Arts, 2009. Accessed at: http://www.nea.gov/research/2008-SPPA.pdf

National Statistics Office Malta (2012). Cultural Participation Survey 2011. Accessed at: www.nso.gov.mt/statdoc/document_file.aspx?id=3231.

National Arts Council. Population Survey on the Arts 2009. Singapore, National Arts Council, 2009. Accessed at: http://www.nac.gov.sg/static/doc/population_survey_of_the_arts_2009.pdf

Ogrodnik, L. Patterns in Culture Consumption and Participation. Ottawa, Ontario, Statistics Canada, 2000. Accessed at: http://www.canadacouncil.ca/NR/rdonlyres/74E41055-65E2-4338-990D-A0462CF3583C/0/cult_consumpe.pdf

Ostrower, F. The diversity of Cultural Participation: Findings of a National Survey. Washington, DC, The Urban Institute, 2005. Accessed at: http://www.urban.org/UploadedPDF/311251_cultural_participation.pdf

Penn, Schoen & Berland Associates Inc. Culture and the Arts Survey: analysis of the Philadelphia respondents. Philadelphia, Winning Knowledge, 2007. Accessed at: http://www.authorstream.com/Presentation/andersonad-240448-culture-arts-survey-cultural-engagement-participation-philadelphia-philaculture-antenna-audio-slides-1-news-reports-ppt-powerpoint/

Statistical Research and Training Institute. Japan Statistical Yearbook 2011. First Editorial Section, Statistical Library, Statistical Research and Training Institute, Ministry of Internal Affairs and Communications, 2010. Accessed at: http://www.stat.go.jp/english/data/nenkan/index.htm

Statistics New Zealand. Cultural experiences survey 2002 (questionnaire). Accessed at: http://www2.stats.govt.nz/domino/external/quest/sddquest.nsf/12df43879eb9b25e4c256809001ee0fe/27842 5242eaceebacc256b61000d11a6/$FILE/Final.PDF

Survey Research Center, Hong Kong University of Science and Technology, Department of Sociology, Renmin University of China. General Social Survey of China (2003 Urban Questionnaire). Accessed at: http://www.ust.hk/~websosc/survey/Questionnaire03_E.pdf

Uganda Bureau of Statistics. Uganda National Household Survey 2009/2010. Questionnaire. Kampala, Uganda Bureau of Statistics, 2010. Accessed at: http://www.ubos.org/UNHS0910/Appendix%20III-%20Questionnaire.pdf

Universidad Católica Andrés Bello. Consumo Cultural 2010. Caracas, Universidad Católica Andrés Bello, 2010. Accessed at: http://www.gumilla.org/?p=article&id=12693773127658&entid=article

**Links included in the handbook**

Ericarts Institute, Compendium of Cultural Policies and Trends in Europe: http://www.culturalpolicies.net/web/sweden.php?aid=23

OECD Glossary of statistical terms: http://stats.oecd.org/glossary/detail.asp?ID=532

United Nations Statistics Division – ICATUS codes: http://unstats.un.org/unsd/cr/registry/regcs.asp?Cl=231&Lg=1&Co=14

**Images: Sources**

Page 20: Novak-Leonard, J. L.; Brown, A. S. Beyond Attendance: A Multi-Modal Understanding of Arts Participation, p. 27.

Page 21: Brown, A. S. The Values Study: Rediscovering the Meaning and Value of Arts Participation, p. 15.

# ANNEX I

# International case studies of surveys on cultural participation

Surveys are listed first by date (from 2000 on) and then alphabetically by country. The date refers to the year when the survey took place, not the year of publication of the results. Where regular surveys have taken place, these are generally described together. Reports describing several years of survey are listed by the latest year. If two surveys have taken place several years apart and are sufficiently distinctive, they are described separately (e.g. Colombia 2002 and 2008).

Last access to links: 30 August 2012, with supplementary additions 22 September 2012

| Patterns in Culture Consumption and Participation 2000 (Canada, 2000) | |
|---|---|
| Year | 2000 |
| Commissioned by | Statistics Canada |
| Author/s | Lucie Ogrodnik |
| Methodology | Statistics Canada, through a culture supplement to the General Social Survey (GSS), asked approximately 10,000 Canadians (aged 15 years and older) about the extent and nature of their participation in various culture activities and events during the previous 12 months. The GSS conducts telephone surveys across the 10 provinces. |
| Objectives | The purpose of this report is to produce relevant information and data on the magnitude of, and changes in, the demand for culture products and services. |
| Cultural domains / Other issues | The survey was divided into a series of modules examining 8 broad culture themes in the light of consumption and participation including: reading habits, TV viewing and radio listening, music, movie-going and video viewing, performing arts attendance, visits to heritage institutions, participation in visual arts and crafts and Internet use. For each domain, the data gathered are used to provide information about socio-demographic variables thought to have an influence on participation levels such as age, sex, level of education and household income, mother tongue and labour force status, etc. |
| Notes | This report offers an integrated and indepth look at patterns of consumption in culture goods and services in Canada in 1992 compared to 1998 based on the two cultural supplements of the General Social Survey. Respondents were asked nearly 50 questions about their participation in different culture activities and events. The categories for the performing arts and heritage were particularly detailed. In addition, a set of new questions was added in 1998 asking about Internet use and accessing various culture products via the web. |
| URL | http://www.canadacouncil.ca/NR/rdonlyres/74E41055-65E2-4338-990D-A0462CF3583C/0/cult_consumpe.pdf |


| Public Attitude on Art 2000 (China, Hong Kong, Special Administrative Region, 2000) | |
|---|---|
| Year | 2000 |
| Commissioned by | Hong Kong,  Arts Development Council |
| Author/s | Hong Kong University Social Science Research Centre |
| Methodology | The survey was conducted by random telephone poll to 1,150 citizens, aged 14-64. |
| Objectives | To evaluate the social contribution of arts. To provide accurate data on the impact of cultural activities in order to have a better perception of how culture can be part of the urban development agenda. |
| Cultural domains / Other issues | The main issues used to construct the variables are:<br>• Artistic activities held in public venues<br>• Participation in artistic activities as a motor of creativity and independent thinking development<br>• Perceptions on the link between artistic and cultural activities and the city's image and overall competitiveness.<br>• Arts and cultural education at school<br>• Arts education activities<br><br>Focus on a global comparison on public participation in the arts: the results obtained are compared with the results of the US Survey on Public Participation in the Arts 1997, Australia (1995), Wales (1998) and New Zealand (1999). |
| Notes | Few surveys had been conducted on public participation in cultural activities before Public Attitude on Art 2000. The previous statistics used to compare the evolution on cultural participation in China, Hong Kong SAR were taken from the Household Survey conducted by the Census and Statistics Department in 1993. |
| URL | http://www.hkadc.org.hk/en/content/web.do?id=ff80818123dbba560123dbfd53e9001b |

| Encuesta Nacional de Cultura 2002 (Colombia, 2002) | |
|---|---|
| Year | 2002 |
| Commissioned by | Ministerio de Cultura – República de Colombia |
| Author/s | Ministerio de Cultura / Centro Nacional de Consultoria |
| Methodology | Sample size: 1090 aged 12 or over selected from all over the national territory |
| Objectives | The survey's main objectives are to:<br>• provide information at a national level on the perceptions of culture, cultural practices (including home-based activities) as well as cultural knowledge and perceptions of national identity among Colombian residents<br>• evaluate the impacts of the *National Plan for the Development of Culture 2001-2010: towards a democratic cultural citizenship* implemented by the Ministry of Culture. |
| Cultural domains / Other issues | The main cultural domains for which data are gathered in the survey are<br>• Theatre, cinema, museums and cultural heritage sites and cultural centres.<br>• Reading: Books, Newspapers and Magazines, Comics<br>• Media and Audiovisual contents exposure: Radio, TV, Recorded Music, Computers, Internet<br>• Home-based cultural activities<br>• Community events, festivals and holidays celebration<br>• Perceptions of national culture<br><br>For each domain, the data gathered are used to provide information about:<br>• socio-demographic factors: age, gender, socio-economic group, level of education accomplished, place of residence, occupation<br>• frequency of attendance, motivations, attitudes towards cultural products and activities and reasons for non-participation |
| Notes | The survey was run only once in July 2002. The report on the results of the survey was not found; only the questionnaire and a collection of several theoretical essays on the survey's results were found, and do not allow us to give more detailed information about the theoretical framework. |
| URL | http://www.sic.gob.mx/ficha.php?table=centrodoc&table_id=33 |

| Cultural Experience Survey 2002 (New Zealand, 2002) | |
|---|---|
| Year | 2002 |
| Commissioned by | Ministry for Culture and Heritage |
| Author/s | Statistics New Zealand |
| Methodology | It asked people aged 15 and over whether they had experienced a range of activities during a set reference period – 12 months for goods and services experienced relatively infrequently, and four weeks for activities experienced on a more regular basis. |
| Objectives | To provide a snapshot of New Zealanders' engagement with cultural activities as diverse as listening to popular music, visiting museums and art galleries, visiting marae (Maori sacred meeting places) and buying original art works and craft objects. |
| Cultural domains / Other issues | The types of cultural activities considered were: **Movies:** Attendance at the movies. **Theatre:** Attending theatrical performances such as drama, mime or play. **Classical performance:** Attending classical or symphonic music performances. **Popular music:** Attending pop, rock, jazz, blues, or country and western, including free concerts and pub performances and music festivals. **Visual arts:** Purchasing art work or handmade crafts. **Marae:** Attendance at a marae. **Taonga:** Attendance at a display or exhibition of Mäori ancestral taonga. **Wähi taonga:** Visits to places of historical importance to Mäori. **Mätauranga Mäori:** Learning about Mäori customs, practices, history or beliefs. The variables used to explain whether a cultural activity was experienced were: Sex, Age, Ethnicity, Highest Educational Qualification, Personal Income, Labour Force Status, Location. |
| Notes | The Cultural Experiences Survey (CES) was conducted in the first quarter of 2002. People were also asked how often they experienced these activities, whether they had encountered any barriers in doing so, how interested they were in New Zealand content and whether they had experienced the activities by any other means, such as radio, television or the Internet. |
| URL | http://www.stats.govt.nz/browse_for_stats/people_and_communities/time_use/measure-of-culture.aspx |

| General Social Survey 2003 (China, 2003) | |
|---|---|
| Year | 2011 |
| Commissioned by | |
| Author/s | Survey Research Center, Hong Kong University of Science and Technology Department of Sociology, Renmin University of China |
| Methodology | The 2003 CGSS covers urban areas only and face-to-face interviews took place with 5,900 urban respondents. The interviews were conducted in 559 neighborhood committees and in 5,894 households. |
| Objectives | The CGSS 2003 aims to collect quantitative data about: <br> • measures of social structure, its stability and change; <br> • measures of quality of life, objective and subjective; and <br> • measures of underlying mechanisms linking social structure and quality of life. |
| Cultural domains / Other issues | In addition to respondents' personal and household basic characteristics, the 2003 CGSS also included the scholarly theme of social stratification, occupational mobility, and social networks. For the scope of this research we focus on the questions of community participation and civic engagement. |
| Notes | The 2003 CGSS is the first of a five-year plan of the project (2003-2007). |
| URL | http://www.ust.hk/~websosc/survey/GSS2003e0.html |

| Encuesta de Consumo Cultural y Uso del Tiempo Libre 2004-10 (Chile, 2004-2010) | |
|---|---|
| Year | 2004 to 2010 |
| Commissioned by | Consejo Nacional de la cultura y las Artes |
| Author/s | Departamento de Planificación y Estudios - Unidad de Estudios y Documentación |
| Methodology | Face-to-face survey with adults aged 15 or over randomly selected from individual private households considered as a sample unit in the 13 regions of Chile. The survey started during 2004 restricted to the metropolitan area but during 2005 the questionnaires were used in the other regions.<br>Sample size: 1524 (metropolitan region) + 3366 (other 12 regions). |
| Objectives | The survey's main objectives are to:<br>• provide accurate and systematic information on cultural industries and other creative sectors<br>• provide reliable data about citizens' access to cultural services and activities, and updated information on issues like visits to cultural sites, reading, exposure to media and audiovisual contents, cultural infrastructures and time use patterns<br>• understand perceptions, attitudes and preferences regarding cultural offer in order to have a better idea of the main characteristics of the public engaged in these kind of activities.<br>• provide useful information for policymakers and future cultural initiatives |
| Cultural domains / Other issues | The main sectors for which data are gathered in the survey are<br>• Theatre, cinema, museums and cultural heritage sites, cultural centers<br>• Reading: Books, Newspapers and Magazines, Comics<br>• Media and Audiovisual contents exposure: Radio, TV, Recorded Music, Computers, Internet…<br>• Home-based cultural activities<br><br>For each domain, the data gathered are used to provide information about:<br>• six socio-demographic factors: age, gender, socio-economic group, level of education accomplished, place of residence, occupation<br>•  the particularities of each one of the 13 regions<br>• the frequency of attendance, motives, attitudes towards cultural products and activities.<br>• the possession of means for the creation of cultural contents related to home-based cultural activities |
| Notes | The survey has been run: in 2004/2005 in 2008/2009 and in 2010. |
| URL | http://www.mcu.es/libro/docs/MC/CD/ENCUESTA_CULTURA_CHILE.pdf |

| Encuesta Nacional de Prácticas y Consumos Culturales (Mexico, 2004) | |
|---|---|
| Year | 2004 |
| Commissioned by | CONACULTA – Consejo Nacional para la Cultura y las Artes |
| Author/s | Unidad de Estudios sobre la Opinión - Instituto de Investigaciones Sociales, Universidad Autónoma de México |
| Methodology | Face-to-face survey with adults aged 15 or over living in private households in 27 states of the country in December 2003.<br>Sample size: 4050. |
| Objectives | The survey's main objectives are to:<br>• provide reliable and updated information on issues like visiting cultural sites, reading, exposure to media and audiovisual contents, cultural infrastructures and time use patterns<br>• have a better understanding of Mexican citizens' opinion on CONACULTA, the cultural infrastructures available in the country and other cultural institutions.<br>• establish the difference in terms of cultural participation, consumption and perception among the different regions of Mexico. |
| Cultural domains / Other issues | The main sectors for which data are gathered in the survey are<br>• Cultural sites: museums, galleries and archives, libraries, theatres…<br>• Reading: Books, Newspapers and Magazines, Comics<br>• Media and Audiovisual contents: Radio, TV, Recorded Music, Computers, Internet<br>• Cultural infrastructures<br><br>For each domain, the data gathered are used to provide information about:<br>• frequency of engagement<br>• socio-demographic factors: age, gender, socio-economic group, level of education accomplished, cultural equipment at home, place of residence<br>• Availability and uses of free time<br>• Perceptions and values related to cultural activities |
| Notes | The survey was run during the first three weeks of December 2003 and the results were published in 2004.<br>It stresses the relationship between cultural participation and education. |

| The Diversity of Cultural Participation: Findings of a National Survey 2004 (United States, 2004) | |
|---|---|
| Year | 2005 |
| Commissioned by | The Wallace Foundation |
| Author/s | Urban Institute |
| Methodology | Phone survey of a random sample of Americans (1231) aged 18 and older asking about their participation patterns, motivations, and experiences during the previous 12 months. |
| Objectives | The purpose of this report was to fill the gaps in terms of qualitative data of the Survey of Public Participation in the Arts carried out by the National Endowment for the Arts making it possible to compare motivations and experiences for participation at different types of cultural events. |
| Cultural domains / Other issues | This report examines only live attendance and does not cover other modes of participation, such as production, participation through media, or reading. They were also included some question on civic engagement and participation |
| Notes | The study built on and extended an earlier survey of arts participation in five local communities conducted by the Urban Institute in 1998, also commissioned by the Wallace Foundation. That survey, "Reggae to Rachmaninoff", took a broad and inclusive view of culture, highlighted the diverse venues where people attend cultural events, and demonstrated the links between cultural and civic participation. |
| | The major innovation of this study was that it also asked people a set of questions about their most recently attended event: what they attended, why, where, with whom, and what experiences they had. This provided information that allowed linkage to particular types of motivation, venues, and experiences to particular types of arts attendance in order to determine what people wanted from a particular kind of arts event and whether they felt the event actually delivered. |
| URL | http://www.giarts.org/sites/default/files/Diversity-of-Cultural-Participation.pdf |


| Arts, Culture and the Social Health of the Nation 2005 (United States, 2005) | |
|---|---|
| Year | 2005 |
| Commissioned by | Institute for Innovation in Social Policy |
| Author/s | Marque-Luisa Miringoff and Sandra Opdycke |
| Methodology | The information about the methodology used is not provided in the report |
| Objectives | The goal of this survey was to envision participation in arts and culture as a critical component of the social health of the nation, one that could be measured and monitored on a systematic basis. This report assesses the role that arts and culture play in people's lives, the benefits they gain from their participation, and the obstacles that make full participation difficult for them. |
| Cultural domains / Other issues | The survey was focused on 6 domains: Music at home, Reading, Creative work, Movies, Live performances, Art shows and museums. For each domain the data gathered were used to provide information on adults and children participation and engagement and participation across incomes lines. |
| Notes | This is the second report based on the Institute's National Social Survey, run twice: in 2002 and 2005. In this survey people were asked not only about what they did but also what these experiences meant to them, both in their own words, and in response to specific questions. |
| URL | http://iisp.vassar.edu/artsculture.pdf |

| A profile of the cultural and heritage activities of Canadians 2005 (Canada, 2005) | |
|---|---|
| Year | 2007 |
| Commissioned by | Canada Council for the Arts |
| Author/s | Hill Strategies Research Inc. |
| Methodology | The report summarises data on Canadians 15 years of age or older who participated in cultural and heritage activities during the 12 months prior to the survey. The data is drawn from Statistics Canada's General Social Surveys of 1992, 1998 and 2005 and it was gathered through indepth telephone surveys of about 10,000 Canadians.<br> The number of respondents to the cultural questions was 9,815 in 1992, 10,749 in 1998 and 9,851 in 2005. |
| Objectives | The survey's main objective is to provide data on the Canadians' cultural consumption and cultural activities patterns in 2005. It also highlights trends in cultural and heritage activities between 1992 and 2005 |
| Cultural domains / Other issues | The main sectors for which data are gathered in the survey are:<br>• Live performances<br>• Art Galleries and Museums<br>• Historic sites and other heritage organizations<br>• Books, magazines and newspapers<br>• Media, multimedia and audiovisual<br>For each domain, the data gathered are used to provide information about:<br>• socio-demographic factors: age, gender, socio-economic group, level of education accomplished, place of residence, occupation<br>• the frequency of participation in these activities. |
| Notes | The report did not include any detailed questions regarding, for example, the types of performances attended, exhibitions visited or books read. It was part of the *Statistical Insights on the Arts*, a quantitative research series created by Hill Strategies in 2002, that aims to provide reliable, recent and insightful data on the state of the arts in Canada. |
| URL | http://www.canadacouncil.ca/publications_e/research/aud_access/lr128352041672320553.htm |


| I cittadini e il tempo libero 2006 (Italy, 2006) | |
|---|---|
| Year | 2008 |
| Commissioned by | ISTAT – Instituto Nazionale di Statistica |
| Author/s | |
| Methodology | Sample size: 19,921 families (a total of 50,569 people).<br>The data was gathered through a questionnaire sent by post. |
| Objectives | To provide systematic information about free time activities and its relationship with cultural activities, uses of new media technologies and adult learning activities.<br>To provide useful data on opinions and behaviours of citizens regarding free time. |
| Cultural domains / Other issues | The cultural activities considered were:<br>Reading<br>Cultural events (theatre, music, exhibitions, museums, dance)<br>Relationship with media and other technologies (radio, TV, video, videogames, computers, Internet and mobile phones).<br><br>Other free time activities considered were: sports and physical activities, learning and self-care activities.<br><br>Some variables were designed to obtain information about perceptions on free time and free time activities and also on relationship with parents and friends.<br><br>The variables used to explain whether a cultural activity was experienced were: Sex, Age, Highest Educational Qualification, Personal Income, Labour Force Status, Location. |
| Notes | The survey has been done since 1993 every 5 years. |
| URL | http://www3.istat.it/dati/catalogo/20081031_00/inf_08_06_spettacoli_musica_tempo_libero_2006.pdf |

| Great Lakes Arts, Culture and Heritage Participation Survey Report 2007 (United States, 2006) | |
|---|---|
| Year | 2007 |
| Commissioned by | Michigan Council for Arts and Cultural Affairs / National Endowment for the Arts |
| Author/s | Recreation Industries Research Centre / Michigan Department of History, Arts and Libraries |
| Methodology | The survey was conducted in November 2006 using a web-based data-driven survey instrument. A unique survey was developed for each respondent from a set of 700 possible questions, but a data-driven system allowed people to skip certain questions based on their previous answers. |
| Objectives | The survey's main objectives are to:<br>• provide a comprehensive view of cultural consumerism in Michigan and the other Great Lakes states that would allow the state's cultural sector and stakeholders to better understand consumer behaviours across disciplines and demographics.<br>• collect information from residents of Michigan and the surrounding Great Lakes states concerning their participation (e.g., volunteer service, donations) in arts and cultural activities, programs, and organizations.<br>Specific purposes include the collection of: (1) base-line information on participation in arts and cultural activities; (2) data to identify and profile various arts and cultural market segments; (3) information on various aspects of cultural consumerism, including the purchase of art and the employment of artists, musicians, and design, heritage preservation and restoration professionals; and (4) data related to cultural tourism and resident, as opposed to non-resident, perceptions of Michigan's cultural opportunities. |
| Cultural domains / Other issues | The survey was divided into a series of modules focusing on these topics:<br>• attendance at music, dance, and theatrical performances;<br>• participation in various arts;<br>• art purchases and employment of artists and design professionals;<br>• membership, donations, and volunteer service to arts and cultural organizations;<br>• use of libraries;<br>• participation in arts education as children and adults;<br>• exposure to arts as a child;<br>• cultural tourism;<br>• professional artists;<br>• and demographics. |
| Notes | The survey was run once in 2007 and it was anticipated it will be routinely implemented on a multi-year cycle in the future. The emphasis was on gathering information to be used in identifying market(ing) opportunities and evaluating the contribution and performance of the Cultural Economic Development Strategy over time. |
| URL | http://www.michigan.gov/documents/hal/GLACHPSurveyReport091307_211765_7.pdf |

| Culture and the Arts Survey, Greater Philadelphia 2007 (United States, 2007) | |
|---|---|
| Year | 2007 |
| Commissioned by | Greater Philadelphia Cultural Alliance |
| Author/s | Penn, Schoen & Berland Associated Inc. |
| Methodology | Online interviews were conducted among the general population nationwide and an additional oversample in the Philadelphia metropolitan area. The national survey (including Philadelphia) was conducted with 3,815 adults. There were 660 Philadelphia area respondents surveyed. The survey focuses on attendees of traditional cultural events and sites. Both frequent (29%) and infrequent attendees (71%) were included in the sample. |
| Objectives | The purpose of this report is to compare Greater Philadelphia residents' patterns of cultural consumption to national patterns |
| Cultural domains / Other issues | The survey examines three areas: attitudes and behaviours of cultural audiences, trends in attendance at visual and performing arts events, and motivators and barriers affecting participation. |
| Notes | The Culture and the Arts Survey was one of the five research projects commissioned by the Cultural Alliance for Research into Action: Pathways to New Opportunities, and is part of Engage 2020, an initiative focused on doubling cultural engagement in Greater Philadelphia by 2020. |
| URL | http://www.philaculture.org/research/reports/culture-arts-survey |

| Encuesta de Consumo cultural 2008 (Colombia, 2008) | |
|---|---|
| Year | 2009 |
| Commissioned by | |
| Author/s | Dirección de Regulación, Planeación, Estandarización y Normalización – Departamento Administrativo Nacional de Estadística |
| Methodology | Face-to-Face interviews with people aged 5 or over. Two questionnaires were used: one smaller for the children aged 5 to 11 and the other one for people over 12. |
| Objectives | The survey's main objectives are to: <br>• Characterize the cultural practices related to cultural consumption and uses of free time by the Colombian population aged 5 years or over <br>• Establish patterns of use, expenditure and preferences concerning the cultural offer <br>• Identify main reasons for non-participation or attendance <br>• Have a better understanding of how people spend their free time <br>• Provide accurate information on cultural issues useful for the public management policies. |
| Cultural domains / Other issues | The main sectors for which data are gathered in the survey are <br>• Theatre, dance, opera <br>• Concerts and live music <br>• Fairs and crafts exhibitions <br>• Other cultural activities related to the immaterial cultural heritage <br>• Cultural infrastructures like public libraries, cultural centers, museums, art galleries and archaeological sites <br>• Books, newspapers and magazines <br>• Media, multimedia and audiovisual <br>• Artistic education and practice <br>• Other leisure and free time activities (travel, sports, etc.) <br>For each domain, the data gathered are used to provide information about: <br>• six socio-demographic factors: age, gender, socio-economic group, level of education accomplished, place of residence, occupation <br>• Frequency of attendance, motives, attitudes towards cultural products and activities and reasons for non-participation |

| Notes | The survey was run twice: in 2007 and again in 2008 |
|-------|-----------------------------------------------------|
| URL | http://www.dane.gov.co/daneweb_V09/index.php?option=com_content&view=article&id=107&Itemid=78 |

| **Les pratiques culturelles des français 2008 (France, 2008)** | |
|---|---|
| Year | 2011 |
| Commissioned by | Ministry of Culture and Communication (Ministère de la Culture et de la Communication) |
| Author/s | Statistical Research and Training Institute |
| Methodology | 5004 residents of French territory over15 years were interviewed, irrespective of their legal status, language or nationality. |
| Objectives | To provide accurate data on the behaviours of French people in the domains of culture and media as well as to evaluate the impacts of Internet and the new media. |
| Cultural domains / Other issues | The scope of the survey is on all forms of participation in cultural life (reading books, listening to music, attending cultural events, amateur cultural and artistic activities) and it stresses the importance of the uses of traditional media (TV, Radio, Press) and new media technologies.<br><br>Cultural domains considered:<br>• Audiovisual equipment<br>• Computer and Internet uses<br>• Television<br>• DVD and Cinema<br>• Radio and listening to music<br>• Reading (books and press)<br>• Attendance at cultural events and places<br>• Amateur practices<br><br>Other demographic and economic data were also gathered such as age, sex, occupation, level of education accomplished, income, marital status, etc. |
| Notes | This was the fifth edition of this national survey which was also run in 1973, 1981, 1988 et 1997. |
| URL | http://www.pratiquesculturelles.culture.gouv.fr/ |

| Survey on Time Use and Leisure Activities 2001-2008 (Japan, 2001-2008) | |
|---|---|
| Year | 2011 |
| Commissioned by | Ministry of Internal Affairs and Communications |
| Author/s | Statistical Research and Training Institute |
| Methodology | **Survey on Time Use and Leisure Activities** (Fundamental Statistical Survey) - This survey has been conducted every five years since 1976. The 2006 Survey is the seventh in the series and was conducted by the self-enumeration method at 80,000  households in the selected enumeration districts of the 2000 Population Census. The total size for the whole country was about 99,000 households and 270,000 persons aged 10 and over. A booklet of questionnaires was filled in by each household member.<br>**National Time Use Survey -** This survey has been conducted by *Nippon Hoso Kyokai* (Japan Broadcasting Corporation) every five years since 1960. The survey was addressed to persons of 10 years and over, numbering 45,120 in 2000 and 12,600 in 2005.<br>**Survey on Leisure Activities** - This survey has been conducted every year since 1976. The survey is conducted on a sample of 3,000 persons of 15 years and over residing in cities with a population of 50,000  or more. |
| Objectives | The purpose of this survey is to obtain comprehensive data on people's daily life that cannot be fully captured by economic statistics. For this purpose, it collects data on people's daily time budgeting as well as all sorts of leisure activities in which people were engaged during a year.<br><br>The main objectives of the survey are:<br>• To investigate the time use and leisure activities of Japanese people<br>• To examine the daily time allocations of people in order to make broadcasting programme better suited to daily lives of most people and also to provide basic data for wider users in this area.<br>• To analyse people's attitude to leisure and participation to the leisure activities in time-series. |
| Cultural domains / Other issues | The section of time use and leisure activities contains statistics on average time spent on various daily activities, participation rates in leisure and learning activities and sports.<br>The questionnaire consists of the following  sections:<br>• Personal Characteristics<br>• Household Characteristics – only for the head of the household<br>• Five categories of leisure activities were investigated (sports, studies and research, social activities, hobbies and amusements, and travels and excursions)<br>• Items for time use<br>Daily activities were classified into 20 categories and grouped into the three broad categories. The classification is as follows:<br>**Category I Activities** (Physiologically necessary activities)  (1) Sleep, (2) Personal care, and (3) Meals<br>**Category II Activities** (Activities which a person is committed to perform as a member of the family or the society) (4) Commuting to and from school or work, (5) Work, (6) Schoolwork, (7) Housekeeping, (8) Nursing, (9) Child care, and (10) Shopping<br>**Category III Activities** (Other activities, which are mostly done in free time) (11) Moving (excluding commuting), (12) TV, radio, newspapers or magazines, (13) Rest and relaxation, (14) Studies and researches (excluding schoolwork), (15) Hobbies and amusements, (16) Sports, (17) Social activities, (18) Social life, (19) Medical examination or treatment, and (20) Other activities. |

| Notes | The information regarding the Survey on Time Use and Leisure Activities was taken from the Chapter 23 on Culture of the Japan Statistical Yearbook 2011. |
|---|---|
| | The main sources of data are "Survey on Time Use and Leisure Activities" by the Statistics Bureau, Ministry of Internal Affairs and Communications, "National Time Use Survey" by the Broadcasting Culture Research Institute of Nippon Hoso Kyokai (Japan Broadcasting Corporation), and "White Paper on Leisure" by Japan Productivity Center for Socio-Economic Development. |
| | There are two major surveys on time-use in Japan. One is the Survey on Time Use and Leisure Activities (by the Statistic Bureau), and the other is NHK's Time Use Survey (by NHK - Japan Broadcasting Corporation). The survey of the Statistic Bureau is a large-scale sample survey which offers detailed data by region and personal attributes, while the survey of NHK is based on a smaller sample, but offers longer time series data as well as data on secondary activity. |
| URL | http://www.stat.go.jp/english/data/nenkan/index.htm |

| Survey of Public Participation in the Arts 2008 (United States, 2008) | |
|---|---|
| Year | 2009 |
| Commissioned by | National Endowment for the Arts |
| Author/s | United States Census Bureau. |
| Methodology | In the 2008 SPPA, a total of 18,444 responses were obtained. Rather than attempt to interview all adults in the household (as in 2002), the 2008 SPPA randomly sampled adults and asked these respondents for information about themselves and, if applicable, for information about their spouses or partners. Interviewers collected 12,518 individual responses from adults 18 and older and 5,926 spouse/partner responses through this survey method. Each survey respondent was asked to answer the core arts audience questions along with two of the four other survey modules. Demographic data including gender, income, educational level, age, and race/ethnicity were used in weighting the survey data so that the results match characteristics of the total U.S. adult population. (These weightings were determined by the U.S. Census Bureau). |
| Objectives | The purpose of this report is to track adults' reported levels of arts participation and engagement. |
| Cultural domains / Other issues | The survey was divided into a series of modules examining the following domains: <br>• Attending arts events; <br>• Experiencing recorded or broadcasted live performances; <br>• Exploring arts through the Internet; <br>• Personally performing or creating art; and <br>• Taking arts-related classes. <br>For each of these types of arts participation, various art forms are represented in the survey (theatre, dance, etc.) <br>The survey also explores the relationship between arts participation and the following factors: <br>• Age; <br>• Race/ethnicity; <br>• Arts learning; <br>• Media and technology; and <br>• Arts creation and performance. <br>Report chapters are organized by type of arts participation: <br>• Attendance — Chapter 3. <br>• Media participation — Chapter 4. <br>• Arts performance, creation, and learning —Chapter 5. <br>• Music and reading preferences — Chapter 6. <br>• Geographic differences in arts participation —Chapter 7. <br>Chapter 8 provides one page summaries of the SPPA results for jazz, classical music, opera, musicals, non-musical plays, ballet, other dance, Latin music, and art museum or gallery |

| | attendance. |
|---|---|
| Notes | The SPPA surveys conducted in 1982, 1992, and 2002, also conducted by the U.S. Census Bureau, serve as the points of comparison for the 2008 SPPA. The 2008 SPPA contains additional questions about Latin music and it features updated questions about Internet use. In addition, the 2008 survey asked about arts instruction provided for children in respondents' households. |
| URL | http://www.nea.gov/research/2008-SPPA.pdf |

| Population survey on the Arts 2009 (Singapore, 2002-2009) | |
|---|---|
| Year | 2009 |
| Commissioned by | National Arts Council |
| Author/s | |
| Methodology | - Door-to-door, face-to-face interviews to Singapore Citizen or Singapore Permanent Resident aged 15-64 years old; <br> - Random household sampling using Department of Statistics listing <br> Respondent Criteria. |
| Objectives | The population survey is conducted to understand Singapore residents' <br> • Attitudes towards the Arts <br> • Attendance at arts events and participation in arts activities |
| Cultural domains / Other issues | Some of the cultural domains were Theatre, Dance, Street arts performances, Music events, Community arts & cultural events. <br><br> The information was gather according to the following topics: <br> • Attendance <br> – Current level <br> – Frequency <br> – Profile <br> – Change in arts attendance in the past year <br> • Attitudes <br> – Interest in the arts <br> – Future involvement <br> – Benefits of the arts <br> • Audience Segmentation <br> - Age <br> - Occupational profile <br> - Income <br> - Level of education accomplished |
| Notes | The survey was run in 2002, 2005 and in 2009 |
| URL | http://www.nac.gov.sg/static/doc/population_survey_of_the_arts_2009.pdf |

| Imaginarios y Consumo Cultural. Segundo Informe Nacional sobre Consumo Cultural e Imaginarios 2009 (Uruguay, 2002-2009) | |
|---|---|
| Year | 2009 |
| Commissioned by | Ministerio de Educación y Cultura |
| Author/s | Dominzain, Susana; Rapetti, Sandra e Radakovich, Rosario – Observatorio Universitario de Políticas Culturales |
| Methodology | Face-to-face interviews with adults aged 16 or over living in private households in cities with no less than 5,000 inhabitants<br>1482 people were interviewed in Montevideo and 1939 people in the other cities. |
| Objectives | To provide accurate information on national cultural participation and on perceptions about national identity. |
| Cultural domains / Other issues | The survey was focused on the following domains:<br>• Musical preferences and attendance at concerts and live music events<br>• Reading (books, newspapers, magazines) and usage of public libraries<br>• Radio<br>• TV<br>• Cinema<br>• Live performances and other events (Carnival, Theatre, Dance and Opera)<br>• Museums and art exhibitions<br>• Arts education and active participation<br>• Purchasing and owning artworks<br>• Internet and uses of IT<br>• Other free time and leisure activities<br><br>The data collected was rearranged according 4 socio-economic indicators:<br>Sex, Age, Income and Educational attainment<br>Questions were put about perception of specific cultural policies implemented by the government (e.g. Plan Ceibal on new technologies literacy and education through new media) and questions on the media and audiovisual domains were stressed.<br>Another focus is on perceptions of national identity and values (people were asked whether they perceive the Uruguayans as being depressed, racist or generous, etc.) |
| Notes | This survey was run twice: in 2002 and again in 2009. |
| URL | http://www.portaluruguaycultural.gub.uy/wp-content/uploads/2009/08/Imaginarios-y-Consumo-Cultural-2009.pdf |

| Latinobarómetro (Latin America, 1995-2009) | |
|---|---|
| Year | 1995-2009 |
| Commissioned by | Corporación Lationobarómetro |
| Author/s | |
| Methodology | 19,000 interviews are conducted in 18 countries of Latin America representative of more than 400 million inhabitants. |
| Objectives | To survey the public opinion concerning different domains in Latin American countries. |
| Cultural domains / Other issues | The questionnaires used include questions of Free time activities such as watching TV, doing sports, volunteering, reading books or newspapers, being with friends or family, listening to music, going to the movies or going to a religious service or other type of community event.<br>There are some questions regarding the uses of Internet to access information and for communication and working purposes.<br><br>Socio-demographic variables:<br>sex, age, number of persons in household, income, marital status, educational level, number of children, employment situation, languages spoken, religion, ethnicity.<br><br>Other domains:<br>attitudes toward democracy, civic participation and political engagement, lifestyle and values, social values and perception on country's situation, Issues like the importance of family, abortion, homosexuality, discrimination against indigenous people and foreigners. |
| Notes | The survey is run every year. |
| URL | http://www.latinobarometro.org/latino/latinobarometro.jsp |


| Uganda National Household Survey 2009/2010 (Uganda, 2009-2010) | |
|---|---|
| Year | 2010 |
| Commissioned by | Uganda Bureau of Statistics |
| Author/s | |
| Methodology | The UNHS 2009/10 was undertaken from May 2009 to April 2010 and covered about 6,800 households selected countrywide.<br>The questions were responded to by household members aged 18 years and above. |
| Objectives | The main objective of the survey was to collect high quality data on population and socio-economic characteristics of households for monitoring development performance.<br>The survey collected information on participation of the population in events of a cultural nature. |
| Cultural domains / Other issues | Data was collected on religion, listening/watching music, reading, and involvement of household members in different social activities.<br>The Uganda National Household Survey (UNHS) 2009/10 collected information on personal characteristics of household members including information on age, sex, relationship to the head of the household and migration, amongst others. |
| Notes | The Uganda National Household Survey (UNHS) 2009/10 is the latest in a series of household surveys that started in 1989. The survey collected information on socio-economic characteristics at both household and community levels as well as information on the informal sector. The UNHS 2009/10 comprised of six modules: the Socio-economic, Labour Force, Informal Sector, Community, Price and the Qualitative modules. One of the chapters of the socio-economic module is on Culture. |
| URL | http://www.ubos.org/UNHS0910/Appendix%20III-%20Questionnaire.pdf |

| Taking Part in the Arts (United Kingdom, 2009-2010) ||
|---|---|
| Year | 2009/2010 |
| Commissioned by | Department for Culture, Media and Sport (DCMS) in partnership with four Non Departmental Public Bodies (Arts Council England, English Heritage, Sport England, and the Museums, Libraries and Archives Council). |
| Author/s | Data gathered by the social research agency TNS-BMRB (http://www.tns-bmrb.co.uk/) |
| Methodology | Face-to-face survey with adults aged 16 or over living in private households in England. |
| Objectives | The survey's main objectives are to:<br>• provide a central, reliable evidence source that can be used to analyse cultural and sporting engagement, providing a clear picture of why people do or do not engage<br>• meet the needs and interests of everyone who uses Taking Part data, including relevant public bodies and the public<br>• underpin further research on driving engagement and the value and benefits of engagement<br>The survey provides annual data for children, and both annual and quarterly data for adults. |
| Cultural domains / Other issues | The main sectors for which data are gathered in the 'Taking part' survey are:<br>• museums, galleries and archives<br>• arts (with further specifications)<br>• libraries<br>• heritage<br>• sport<br>For each domain, the data gathered are used to provide information about:<br>• frequency of engagement<br>• area level factors (i.e. influence of the living location on levels of participation)<br>• socio-demographic factors: age, gender, socio-economic group<br>The geographical scope of the cultural activities is not considered (e.g. visiting museums, no further distinction if in home country or abroad). |
| Notes | The survey has been run since mid-July 2005 (here we refer to the fifth edition, 2009/2010). Since January the survey includes also children aged 11-15, and since 2008/09 the child survey was broadened to include children aged 5-10.<br>The 2009/10 Taking Part survey has a smaller sample size and shorter questionnaire than previous waves of the survey. The survey measured engagement in DCMS's cultural and sporting sectors, but did not cover social capital, cohesion or volunteering questions. |
| URL | http://www.takingpartinthearts.com/listing.php?listing=facts_and_figures&sub=who_takes_part_in_the_arts |

| O hábito de lazer cultural do brasileiro (Brasil, 2010) | |
|---|---|
| Year | 2010 |
| Commissioned by | Fecomércio - RJ |
| Author/s | Fecomércio / Ipsos |
| Methodology | Face-to-face interviews in 1,000 houses situated in 70 different cities of all over the national territory. |
| Objectives | To analyse the leisure activities of the Brazilian people related to culture such as reading a book, going to the movies or watching a dance performance.<br>To understand the attitudes and opinions of the general population on cultural and leisure activities, the main motivations and inhibitions.<br>To get the feedback of those who frequently get involved in some kind of cultural activity about Brazil's cultural environment. |
| Cultural domains / Other issues | The survey was focused on the following domains:<br>• Musical preferences and attendance at concerts and live music events<br>• Reading<br>• Radio<br>• TV<br>• Cinema<br>• Live performances and other events<br>• Museums and art exhibitions<br><br>The data collected was analysed according 4 socio-economic indicators:<br>Sex, Age, Income and Educational attainment |
| Notes | The results are compared with previous data but there is no clear indication if this specific study has been conducted before. |
| URL | http://www.fecomercio-rj.org.br/publique/media/Pesquisa%20Cultura.pdf |

| Encuesta Nacional de Prácticas y Consumos Culturales (Mexico, 2010) | |
|---|---|
| Year | 2010 |
| Commissioned by | CONACULTA – Consejo Nacional para la Cultura y las Artes |
| Author/s | |
| Methodology | Face-to-face survey with adults aged 15 or over living in private households in 27 states of the country in December 2009.<br>Sample size: 32,000 |
| Objectives | The survey's main objectives are to:<br>• provide reliable and updated information on issues like visiting cultural sites, reading, exposure to media and audiovisual contents, cultural infrastructures and time use patterns<br>• have a better understanding of Mexican citizens' opinion on CONACULTA, the cultural infrastructures available in the country and other cultural institutions.<br>• establish the difference in terms of cultural participation, consumption and perception among the different regions of Mexico. |
| Cultural domains / Other issues | The main sectors for which data are gathered in the survey are<br>• Cultural sites: museums, galleries and archives, libraries, bookshops, theatres, music, dance, cinema, plastic arts, visual arts, intangible heritage, gastronomy<br>• Reading: Books, Newspapers and Magazines, Comics<br>• Practice of arts<br>• Cultural tourism<br>• Possession of 'cultural devices'<br>• Media and Audiovisual contents: Radio, TV, Recorded Music, Computers, Internet<br><br>For each domain, the data gathered are used to provide information about:<br>• frequency of engagement<br>• socio-demographic factors: age, gender, socio-economic group, level of education accomplished, cultural equipment at home, place of residence<br>• Availability and uses of free time<br>• Perceptions and values related to cultural activities<br>• Numbers engaged in studying the relevant discipline |
| Notes | The survey was run during two weeks from 24 July 2010.<br>It stresses the relationship between cultural participation and education. |
| URL | http://sic.conaculta.gob.mx/publicaciones_sic.php |

| CEI2010: Philadelphia Cultural engagement Index (United States, 2010) | |
|---|---|
| Year | 2011 |
| Commissioned by | Greater Philadelphia Cultural Alliance |
| Author/s | Wolfbrown |
| Methodology | The study focuses on the 20-mile geographical radius around downtown Philadelphia, which encompasses all or parts of eight counties in Pennsylvania and New Jersey. The study employed a hybrid sampling approach. First, data was collected through two online consumer panel providers, Market Tools and Survey Sampling Inc. This sample was then analysed for both geographic and demographic representation. Field researchers were then sent to areas where online response was low – principally lower-income areas but also upper income areas. The total number of responses for 2010 for the main CEI sample was 3,036. |
| Objectives | The objectives of the CEI are:<br>• to provide the cultural community with a new, wider lens through which to see itself<br>• to create a measurement system that can detect changes in patterns of engagement over time<br>• to expose opportunities for increasing cultural engagement<br>• to stimulate innovation among arts and cultural organizations<br>• to focus public attention on culture as an indicator of quality of life |
| Cultural domains / Other issues | The CEI is based on two types of measurement, one behavioural (i.e., frequency of participation) and one attitudinal (i.e., importance or "salience" attached to the activity); for each of the 54 activities investigated.<br>The 54 activities were organized into 12 clusters:<br>• Kinetic/Oral (10 activities: make up my own dance steps, dance socially, rehearse or perform theatre)<br>• Narrative (6 activities - mostly writing)<br>• Digital (4 activities- share something you created online, download music for your own collection, remix material you found online)<br>• Visual Arts and Crafts (6 activities – paint, draw, make crafts, make videos, take photos with artistic intentions)<br>• Music (3 activities- make up original tunes or compose music, play a musical instrument, take music lessons)<br>• Art/Film (3 activities – visit art museum or art galleries, attend film festival, attend an art or craft fair)<br>• Performing Arts (4 activities - Attend performances by dance companies, Attend plays or musicals with professional actors, attend comedy clubs, poetry slams, open mike nights)<br>• History and Nature (3 activities – visit historic sites or history museums, visit zoos or aquariums, visit public gardens or arboretums)<br>• History, Science and Heritage (participatory and media-based) (5 activities - do gardening or landscaping for fun, prepare ethnic foods of your heritage)<br>• Reading (3 activities – read books for pleasure, read magazines or newspapers, visit a public library)<br>• Spiritual/Worship (both participatory and observational) (3 activities – Sing, see praise dancing, hear music performed as part of a worship service)<br>• Popular Media – consumption (3 activities – listen to music on a local radio station, watch dance or dance competitions on TV, Listen to Internet radio)<br>Within each discipline, a cross-section of activities was investigated to capture the full range of engagement, including inventive, interpretive, curatorial and observational modes of participation.<br>Several general questions explored the respondent's overall values and beliefs about culture and five indicators of civic engagement were included (e.g., voting behavior), in order to examine the correlations between cultural and civic engagement.<br>To allow for comparison and to facilitate weighting, respondents were asked to indicate their |

| | age, gender, marital status, educational attainment, occupational status and race/ethnicity. |
|---|---|
| Notes | The survey was run twice: in 2008 and 2010. |
| URL | https://docs.google.com/viewer?a=v&pid=explorer&chrome=true&srcid=0B3DgXA23lwvtMDFkOTZiMzYtN2EzYi00Y2M4LWFlMTctNzM5MTZkMTI5M2Fi&hl=en |

| Consumo Cultural 2010 (Venezuela, 2010) | |
|---|---|
| Year | 2010 |
| Commissioned by | Instituto de Investigaciones Económicas y Sociales de la Universidad Católica Andrés Bello |
| Author/s | |
| Methodology | The questionnaires were applied across the entire national territory to 1,203 people aged 18 or over. |
| Objectives | The goal of this survey was to provide useful data on the cultural habits and exposure to mass communication media by people over the whole country. |
| Cultural domains / Other issues | The survey was focused on the following domains:<br>• The influence of personal mood on cultural attendance and exposure to mass communication media<br>• TV and Radio<br>• Press<br>• Cinema<br>• Uses of Internet<br>• Uses of cell phone<br>• Lifestyle and free time activities (including attendance to community events, reading and listening to music) |
| Notes | This report corresponds to the Chapter on Cultural Consumption as part of the Project Investigations on Poverty in Venezuela, conducted by the Institute of Economic and Social Research of Universidad Católica Andrés Bello.<br>The data was gathered during 2007 and 2008. |
| URL | http://www.gumilla.org/?p=article&id=12693773127658&entid=article |

| Cultural Statistics Eurostat 2011 (Europe, 2011) | |
|---|---|
| Year | 2011 |
| Commissioned by | Eurostat – Eurpean Commission |
| Author/s | |
| Methodology | The data source used in the chapter of perceptions on culture is the special Eurobarometer on European Cultural Values (67.1), an opinion poll conducted in 2007 in all 27 member states.<br>The section on cultural participation includes data from the following sources:<br>• EU-SILC — European Union Statistics on Income and Living Conditions, ad hoc module 2006. The reference population includes all private households and their members aged 16 or above, residing in the territory of the countries at the time of data collection.<br>• AES — Adult Education Survey, 2007 (data not available for all EU-27 countries), a survey carried out in EU, EFTA and candidate countries between 2005 and 2008. It proposed a common EU framework to collect information on lifelong learning among the population aged 25–64 years.<br>• ICT — Community Survey on Information and Communication Technologies (ICT) usage in households and by individuals, an annual survey monitoring trends on the use of ICT and e-commerce. This publication presents the results of the annual standard survey on ICT usage in households and by individuals and the special 2008 module on 'Use of Advanced Services'.<br>• Flash Eurobarometer 281 'Survey on the attitudes of Europeans towards tourism', conducted in September 2009 to collect EU citizens' views on travel, details of their (planned) holidays and travel in 2009 and their expectations regarding holidays in 2010. Particular emphasis was placed on the financial aspect of taking a holiday. Over 24 000 randomly selected citizens aged 15 and over were interviewed in the 27 EU Member States. |
| Objectives | Strengthening statistical knowledge on culture and the comparability of cultural data across the European Union in order to support the growing interest of policy-makers in culture and its role in society, the economy and the cohesion of Europe. |
| Cultural domains / Other issues | Data is provided on a variety of cultural practices (including going to the cinema, attending live performances and visiting cultural sites), and involvement in artistic cultural activities.<br>This is followed by indicators on Internet access and its increasing role in obtaining and sharing cultural content, and on purchasing cultural goods online.<br>Social and economic data includes: Population, GDP per inhabitant and risk of poverty; Percentage of the population aged 0–24 years; Distribution of population by degree of urbanization; Non-nationals in total population; Educational attainment of population by age group; Percentage of population with tertiary educational attainment, by gender and age group; Activity and employment rates by gender; Unemployment rate by gender and educational attainment, long-term unemployment. |
| Notes | There are two editions from the Cultural Statistics pocketbook: one from 2007 and the other one from 2011. This publication is based on the European framework for cultural statistics drawn up in 2000. |
| URL | http://epp.eurostat.ec.europa.eu/cache/ITY_OFFPUB/KS-32-10-374/EN/KS-32-10-374-EN.PDF |

| Cultural Participation Survey 2011 (Malta, 2012) | |
|---|---|
| Year | 2012 |
| Commissioned by | |
| Author/s | National Statistics Office Malta |
| Methodology | 2005 Census provided sampling frame. Target population size for this survey amounted to 349,684 persons. 1,441 people surveyed in April 2011. |
| Objectives | to provide an overview of all the main characteristics associated to cultural participation in Malta |
| Cultural domains / Other issues | The questionnaires used include questions on; use of media (including type of programme), language use (Maltese, English), use of Internet, reading habits, visits to cinema, live performance and cultural sites |
| | Data was collected on frequency of use/visits. |
| | Socio-demographic variables:<br>sex, age, number of persons in household, income, marital status, educational level, number of children, employment situation, languages spoken, religion, ethnicity. |
| Notes | |
| URL | www.nso.gov.mt/statdoc/document_file.aspx?id=3231 |

| The frequency and determinants of participation in selected cultural forms (Szczecin, Poland) | |
|---|---|
| Year | |
| Commissioned by | |
| Author/s | Burlita Augustina, Witek Jolanda |
| Methodology | The survey was conducted in form of direct questionnaires. Two respondent groups were covered using two different questionnaires. The first one was addressed to 300 randomly selected citizens and the second one to 300 performance viewers. |
| Objectives | The main objective of the survey was to determine the frequency of citizens' participation in selected cultural activities and factors determining attendance, the preferences related with types of cultural events and repertoire and the sources of information about the programmes of cultural institutions. |
| Cultural domains / Other issues | The cultural selected forms were:<br>• Theatrical performances<br>• Opera and Operetta<br>• Classical music concerts<br>• Art exhibitions, private views, galleries, etc.<br>• Other cultural events<br>Some of the variables used to gather the information were: frequency and significance of participation, reasons for non-participation, perception and evaluation of the level of the cultural event and other demographics |
| Notes | |
| URL | http://mikro.univ.szczecin.pl/bp/pdf/44/3.pdf |

# Annex II

# Selected literature review

**Australia**: Australian Bureau of Statistics (2010). *Vital Signs. Cultural Indicators for Australia*. Canberra, ACT: Cultural Ministers Council.
Accessed at: http://www.cmc.gov.au/sites/www.cmc.gov.au/files/vitalsigns.pdf

Vital Signs is an attempt to create a measurement tool for the arts and culture in Australia. It is a framework of cultural indicators for the measurement of the contribution the arts and culture make to the public good in Australia. It asserts that this value can be captured through three broad domains:
1. Economic development
2. Cultural value
3. Engagement and social impact.

Divided into three main sections according to the three broad domains the report's structure is the following:

**Theme 1: Economic Development** describes the seven indicators used to measure the contribution of Arts and Culture to urban development and as a catalyst for economic growth. The indicators are: Cultural employment; Household expenditure on cultural goods and services; Visitor expenditure on cultural goods and services; Government support for culture; Private sector support for culture; Voluntary work in the arts and culture; and Economic contribution of cultural industries.

**Theme 2: Cultural Value** starts describing several approaches to the definition of cultural value by several researchers and agencies working in the arts and culture sector. Five indicators are identified and described in order to improve measurement in a full range of cultural values associated with the arts and culture and its relationship with other kinds of economic and social values. The indicators are: Cultural assets; Talent (human capital); Cultural identity; Innovation (new work/companies); and Global reach.

**Theme 3: Engagement and social impact** tries to evaluate the social impacts of participation in arts and cultural activities. Arts involvement activities such as practising a discipline or building a personal collection can be personally rewarding but also contribute to community wellbeing and quality of life, promoting social participation and cohesion.

Considering that participation will be enhanced by wider educational provision, support for emerging arts practice, identification of barriers to participation and provision of programmes for regional areas, the indicators selected for this domain are: Cultural attendance; Cultural participation; Access; Education in arts and culture.

**Notes**

While this Australian report draws on a wide span of international initiatives, it takes Cultural Indicators for New Zealand as a key reference point. Instead of the concept of "cultural industries" it uses (as does the UK) the "creative industries" to describe a range of enterprises that focus on design technologies, such as fashion, architecture, media industries and advertising.

———————————————

**Australia**: Australia Council for the Arts, ***Connecting:// arts audiences online***. Sydney, Australia 2010.
Accessed at:
http://connectarts.australiacouncil.gov.au/wp-content/uploads/2011/06/Connecting_arts-audiences-online1.pdf

This study investigates how arts organizations can use the internet to build audience engagement and drive up attendance. It also tries to explain the role of different online channels in a vast media environment and see where the priorities might lie.

Based on the results of several studies conducted between September and December 2010, including data analysis and literature review, 12 focus group discussions with arts attendees and an online survey of 2,683 arts attendees, the report starts by introducing the audience journey – a model of the journey that a person takes when they attend an arts event. During the surveys each person was asked to consider one type of arts event they attended in the past year, and to tell how they used the internet as well as traditional (offline) channels.  The six stages of the journey are: awareness, research, booking, preparation, at the event, after the event.
Considering the results obtained the report refers the opportunities for arts organizations to build their online presence:

- **Get audiences' attention** using a mix of old and new media
- **Build word of mouth** using social media to fuel online conversations about art events
- **Engage with the audience** in a conversation, avoiding unilateral approaches where communication is only about sending messages.
- **Enrich the audience's experience** with tools like Video content as a way of tease or to relive an event.
- **Connect the dots** Multiple platforms mean that arts organizations have more opportunities to connect with audiences, but a well-integrated strategy is key to holding an audience's attention.
- **Make it easy** using the internet to facilitate things like booking tickets, and finding practical information before they attend.
   **Know your audience** in order to tailor messages and platforms to suit their needs.

_____

**United States**: Brown, Alan S. (2004). ***The Values Study: Rediscovering the Meaning and Value of Arts Participation***. Hartford, CT: Connecticut Commission on Culture and Tourism.
Accessed at:
http://www.wolfbrown.com/images/articles/ValuesStudyReportComplete.pdf

This study results from a survey carried out by 20 Connecticut arts organizations whose main purpose was to understand why people participate in cultural activities, to describe the multidimensional aspects of creativity and the complex set of values surrounding artistic engagement.  It points out the ways in which the arts inspire citizens, attract visitors and enliven communities.

The final report is divided into three main parts:
**Part 1 – Overview of the Values Study** is a general description of the methodology used and the process lessons. It also presents a new framework used to map an individual's arts activities according to five modes of arts participation based on levels of creative control: inventive, interpretative, curatorial, observational and ambient participation. There is also a synthesis of the meanings and values identified as surrounding arts participation: cognitive, aesthetic, physical,

emotional, socio-cultural, political, spiritual and other values associated with identity formation. This part ends with a summary and useful tips on how organizations can use the Value Framework.

**Part 2 – Portraits in Arts Participation** presents written profiles of 40 interviewees or "Connecticut Arts Citizens". The goal of each profile is to capture the spirit of the interviewee through the lens of arts participation.

**Part 3 – The Values Study Participant's Handbook** consists in a handbook prepared for a study orientation meeting by its author Alan Brown on how to conduct a similar study.

_____

Delaney, Liam and Emily Keaney (2006). *Cultural Participation, Social Capital and Civil Renewal in the United Kingdom: Statistical Evidence from National and International Survey Data*. London: ippr.
Accessed at:
http://www.ippr.org.uk/uploadedFiles/research/projects/Democracy/cultural%20participation%20social%20capital%20etc.pdf

This paper aims to explore indepth the relationship between civil and social capital and cultural participation by mapping and analysing raw data from other statistical studies. It uses statistical data from former studies to ascertain whether there is any causative effect of cultural participation on social capital that might allow us to state that increasing cultural participation can have a positive effect on building social capital and promoting civil renewal.

Civil renewal is described as being both a political philosophy and a practical approach to improve quality of life. It involves local people in identifying and solving the problems that affect their communities, and has three essential ingredients:

- Active citizens who contribute to the common good;
- Strengthened communities in which people work together to find solutions to problems;
- Partnership in meeting public needs, with government and agencies giving appropriate support and encouraging people to take part in democracy and influence decisions about their communities.

It is argued that social capital is a key element in achieving civil renewal and therefore in creating empowered communities. This paper attempts to quantify one facet of this relationship - the link between cultural participation and social capital.

After a conceptual and methodological introduction in the first section the next section describes measures of the quality of civil life and the extent of social capital in Britain, comparing this to other EU countries. Section 3 examines the extent of cultural participation in Britain. Section 4 examines correlations between national levels of civil participation and national levels of social capital across Europe, as well as correlations between individual measures of wellbeing and social capital and cultural participation within Britain. Section 5 examines in detail the individual determinants of levels of cultural participation. Finally section 6 draws conclusions and suggests areas for future research. Appendix 2 outlines the main data sources used in this paper.

In this study a broad view of what may be considered indicators of social capital is taken, using measures that derive from a variety of theoretical perspectives. These measures include civil engagement, interpersonal trust; trust in civil institutions, civil mindedness, informal sociability and levels of volunteering.

The paper's perspective on what constitutes cultural activities includes:
• Reading (Books and Press)
• Visiting museums, libraries, archives and the historic environment (heritage)
• Performance (includes theatre, music, dance)
• Visual Arts (includes galleries, architecture, design and crafts)
Other not so conventional activities considered are "Drinking or eating out at a café or a pub",
"Outdoor trips" or "Going to a carboot sale, antiques fair or similar".

_____

Hagg, Gerard (2006). ***Arts, culture and food security in Southern Africa.*** *(Commissioned by the South African Department of Arts and Culture).* Pretoria: HSRC.
Accessed at: http://www.hsrc.ac.za/Research_Publication-19531.phtml

The colloquia of Southern African Development Community Ministers of Arts and Culture in Windhoek (2005) highlighted the importance of culture and cultural diversity for poverty eradication and resulted in a *Framework for implementation of the project and plans of the Forum of SADC Ministers of Arts and Culture* with one main priority: poverty eradication through arts and culture initiatives. The present study represents and initial response from the South African Department of Arts and Culture to the appeal of the 2005 Colloquium to formulate terms of reference for this focus area.

This study starts from a single statement: if international and regional studies have highlighted the integral relationship between culture and sustainable development then this can be extended into the relationship of arts and culture and food security. Conceptually food security deals with sustainable access to food, utilisation of food, poverty alleviation and the use of arts and craft for income generation.

Within Southern Africa Developing Countries arts and culture have been recognised as a strategic resource in poverty eradication due to:
• massive contributions of culture to sustainable livelihoods through personal enrichment, economic empowerment and social uplift;
• the role of arts and culture in nation-building and promoting social cohesion, individual and group identity formation, personal development and addressing gender issues more easily through cultural activities;
• the economic significance of culture through job creation and income generation, foreign exchange through market participation and cultural tourism;
• creative skills development of people.

On the other hand the role of arts and culture in food security involves dimensions like:
• cultural aspects of food intake: dealing with mindsets about what is acceptable food, the promotion of best food intake;
• cultural aspects of health: use of arts and culture for health awareness campaigns;
• cultural aspects of education for sustainable livelihoods: the possibility of generating income from arts products and productions;
• arts and culture and tourism: value of ethno-tourism and cultural tourism which may generate income and strengthen cultural identity, the development of existing monuments, environments, infrastructure, art and culture genres.

After discussing these relationships between art and culture and development and food security the study continues by identifying a number of obstacles that inhibit the implementation of strategies and a regional approach to the promotion of positive linkages between arts, culture and food security, such as:

- Conceptual issues with regard to arts, culture and food security
- Culture and food security
- Lack of policies and/or weak implementation
- Structural problems inhibiting national and regional coordination
- Capacity problems
- Lack of adequate information
- Overall interrelatedness and complexity of the situation in Southern Africa Developing Countries

Each of these items is examined in a single chapter. The study ends with a proposed approach to further investigation. In order to have a better understanding of the situation it  proposes the production of reports and country studies, with a focus on creating linkages and integrated frameworks for implementation.

———————————————

Holden, John (2006). ***Cultural Value and the Crisis of Legitimacy. Why culture needs a democratic mandate.*** London: Demos.
Accessed at: http://www.demos.co.uk/files/Culturalvalueweb.pdf?1240939425

Facing the current crises of legitimacy and the funding cuts experienced by the cultural sector this publication tries to provide politicians with an understanding of why culture is important, helping cultural institutions to explain themselves and to have more effective arguments when it comes to defend the importance of arts and culture for society.

The study provides a conceptual framework where publicly funded culture generates three types of value: intrinsic value, instrumental value and institutional value. It explains that these values play out within a triangular relationship between cultural professionals, politicians and policy-makers, and the public. This analysis illuminates a problem: politicians and policy-makers appear to care most about instrumental economic and social outcomes, but the public and most professionals have a completely different set of concerns. As a result the relationships between the public, politicians and professionals have become dysfunctional, and the 'cultural system' has become a closed and ill-tempered conversation between professionals and politicians, while the news pages of the media play a destructive role between politics and the public.

The challenge for cultural operators is to create a different alignment between culture, politics and the public, finding new ways to build greater legitimacy directly with citizens.

The study starts by arguing why government should fund culture in the same way they do education or health and then tries to generate a clear exposition of cultural value, the public values of culture and to articulate why culture matters in politics and public life.

After the summary and the introduction, **Chapter 3** is dedicated to Cultural Value and it explains the three types of value generated by publicly funded culture: intrinsic, instrumental and institutional.

**Intrinsic values** are the set of values that relate to the subjective experience of culture intellectually, emotionally and spiritually.

**Instrumental values** relate to the ancillary effects of culture, where culture is used to achieve a social or economic purpose.

**Institutional values** relate to the processes and techniques that organizations adopt in how they work to create value for the public.

**Chapter 4 Cultural Context** sets out the relationship between the three parties involved in the cultural concordat – the public, politicians and policy-makers and professionals – and its position regarding the three different types of value. In terms of the 'value triangle' the public cares most about intrinsic value but they do not care much about instrumental value. The professional cares about intrinsic values but also sometimes about instrumental ones. For politics it is said that there is a huge disconnect between the public's idea of culture and what it is for, and the way that politics and policy talks about it, since politics tends to focus on instrumental values.

**Chapter five** is dedicated to explaining indepth the mismatch of value concerns between the public, the professionals and the politicians while **Chapter 6** is about the role of the media that reflects and forms the relationship between the public, politicians and professionals. The media discourse about culture is grouped around a number of themes, creating a paradoxical picture in which the media both support and attack the arts and artists. **Chapter seven** is dedicated to Research, Evidence and Advocacy and their relationship. Research is a way of generating useful information for policymakers and raw material for advocacy. At this point this paper explains some of the problems faced by research like the fact that measurement tends to occur where it is easiest, not necessarily where it is most useful. The activity of cultural professionals is measured much more than the public response to it. Data-gathering often fails to capture value, or just the fact that most of the times professionals often do not know why they are asked to produce evidence and very little feedback is given to them. At the end it establishes a new regime for research giving useful principles to follow.

**Chapter 8** and the conclusion in **Chapter 9** suggest several priorities and prescriptions for change, such as the importance of understanding the different types of values that culture creates, or the need to engage with the public.

The 'cultural value' framework described in the argument helps people and organizations to understand themselves, articulate their purposes, and make decisions, because it provides:
- a language to talk about why the public values culture
- a more democratic approach, offering the opportunity to build wider legitimacy for public funding
- the opportunity to ease adaptation to a more participative model of culture
- a reassertion of the role of the professional practitioner
- a rationale for why the funding system should be less directive
- a means by which politicians and professionals can understand each other's positions, leading to improved relationships and a better concordat with the public.

_____

Jackson, Maria Rosario; Kabwasa-Green, Florence; Herranz, Joaquìn (2006). ***Cultural vitality in communities: interpretation and indicators***. Washington D.C.: The Urban Institute.
Accessed at: http://www.urban.org/uploadedpdf/311392_Cultural_Vitality.pdf

This monograph introduces a definition of cultural vitality that includes the range of cultural assets and activity people around the country register as significant. Cultural vitality is defined as evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities. The study provides a set of nationally available resources and a toolkit for their interpretation, enabling policymakers to systematically monitor and assess the capacity building role of culture at the local level, encouraging the inclusion of arts and culture indicators in quality of life measurement systems and in efforts to explain community dynamics and conditions.

This monograph has specific and concrete recommendations to offer those developing such indicators including:

- a schema for making sense of the various types of data that help portray arts and culture in communities
- priorities for measurement
- a new nationally comparable set of measures or indicators that help assess important aspects of a community's cultural offerings.

Using these measures it also presents rankings of metropolitan statistical areas in the United States, illustrating how the robustness of cultural offerings and activity can vary from place to place depending on the measures used. The overarching concept guiding the development of specific measures is the definition of cultural vitality.

**Chapter 1** introduces the concept of Cultural Vitality linking the arts and culture to the concepts of quality of life, good communities and great cities. In bringing to life the cultural vitality concept, the study considers three dimensions that are appropriate for indicator measurement and key to tracking important aspects of cultural vitality: presence of opportunities for cultural participation, cultural participation itself, and support for arts and cultural activities. Key aspects of an expanded understanding of these three dimensions are discussed in this section.

**In the Chapter 2 "Assessing the State of the Community Indicator Field with the Cultural Vitality Concept"** there is a reconnaissance of indicator initiatives affiliated with several prominent United States-based and international indicator networks. The purpose is to identify any advances on how current indicator systems define the arts and culture and measure various aspects of cultural vitality.

**Chapter 3 "Signs of Progress in Indicator-like Initiatives: City Rankings and Arts Sector and Creative Economy Reports"** briefly discusses three types of initiatives that resemble indicator system development in important ways. The first consists of city rankings, which assess characteristics of place in a comparative context and increasingly include some arts and cultural measures. The second and third consist of "arts sector" reports and "creative economy" reports.

**Chapter 4 "Sorting Data Relevant for Indicators of Cultural Vitality"** presents a schema for distinguishing arts and culture–related data by level of availability (tiers) and other characteristics that reflect usability:
**Level1** "publicly available, recurrent, nationally comparable data" and **Level 2** "publicly available, recurrent, locally generated data" are immediately suitable for development of indicators. **Level 3** "quantitative, sporadic, episodic data" provides examples of how data could be collected and **Level 4** "qualitative documentation (often anthropological or ethnographic)" provides rich contextual information about cultural vitality and informs design of quantitative data collection efforts.

**Chapter 5 "Cultural Vitality Measurement Recommendations"** summarises the study's priorities for aspects of cultural vitality that should be measured quantitatively. On the basis of these priorities and the knowledge of nationally comparable, annually recurrent data, it also presents the initial recommendations for 'tier one' indicators of cultural vitality as well as examples of 'tier two' measures that are useful in completing the cultural vitality picture.

**Chapter 6 "Rankings from New Tier One Measurements"** discusses the nationally comparable annual indicators of cultural vitality that developed from arange of tier one data sources. This demonstrates how these measures allow for the comparison of U.S. metropolitan areas with populations of more than 1 million along some dimensions of cultural vitality. These comparisons

are significant because they represent the first comparison of U.S. metropolitan regions according to an array of cultural vitality measures. Two things emerge from this analysis, a mechanism for comparing urban metropolis areas along different cultural dimensions and a cultural vitality profile for each region suggesting the relative intensity of different elements of cultural vitality.

**Chapter 7 "Using Data from Multiple Tiers to Describe a Community**" is a summary analysis of the types of data used to report on arts and culture by the collaborators in this study in Seattle, Boston and Philadelphia.

_____

Laaksonen, Annamari (2010). ***Making Culture Accessible: Access, Participation in Cultural Life and Cultural Provision in the Context of Cultural Rights in Europe.*** Strasbourg: Council of Europe Publishing.

This study provides a general overview of existing legal and policy frameworks in Europe, covering access to and participation in cultural life, cultural provision and cultural rights.  It examines what countries in Europe have done, intend to do and could do in the future. It aims at facilitating an environment that enables the development of access and participation in this area.

After an introduction to the concepts in Chapter 1, Chapter 2 "Building access, promoting and securing provision" is divided into 4 main sections: Access and participation in cultural life; Participation in the context of human/cultural rights; Participation in cultural life in the international legal and institutional framework; and Local and regional environment.

Chapter 3 "Participation in culture in the administration and legislation" is about the importance of having a strong legislation and legal instruments supporting cultural participation. The issues covered by each section are: Assuring access - The legal approach; From laws to action - Fostering participation in cultural life in public administration; Surveying cultural access, participation, provision and rights; and Cultural citizenship and participation.

Chapter 4 **"**Diverse cultural participation - Fostering participation of groups with special needs" is about how to break down the barriers to cultural participation in the case of people with disabilities; ethnic, national and linguistic minorities; and older people and the young; amongst others.

Chapters 5 and 6 are dedicated to exploring European experiences in participation in cultural life and how to measure access, provision and participation in cultural life. Chapters 8 and 9 explore future trends and ways to improve current policies.

The study finishes with the statement that "Access and participation in culture are fundamental elements in a democracy and effective policymaking, but above all they help in achieving a dignified and rich life".

_____

National Endowment for the Arts (2011). ***Audience 2.0: How Technology Influences Arts Participation.*** Washington DC: National Endowment for the Arts.
Accessed at: http://www.nea.gov/research/new-media-report/New-Media-Report.pdf

The present research explores the ways that technology and media drive arts participation. It examines how Americans participate in the arts via electronic and digital media.

The survey enables researchers to understand:
• Who is participating in the arts through electronic media;
• What factors affect arts participation through electronic media; and
• How arts participation through electronic media relates to activities such as live arts attendance, personal arts performance, and art creation.

This new report is based on the NEA's 2008 Survey of Public Participation in the Arts, which asked more than 18,000 adults about their participation in various arts activities over a one-year period. The findings in this report focus primarily on electronic media use for participation in certain "benchmark" arts activities. The NEA tracks participation in the benchmark activities as an indicator of U.S. adults' participation in the arts overall.
The report also examines electronic media use for participating in many other kinds of arts activity, including Latin music concerts, literary reading, and personal performance and creation of art. Specific questions about Internet use also allowed reporting on certain non-benchmark arts activities.

After Chapter 2 "Background, Goals, and Methods", Chapter 3 "Electronic and Digital Media Participation in the Arts" explores data from the 2008 SPPA to determine the extent to which U.S. adults use electronic media to participate in the arts and the demographic characteristics of those adults most likely to do so.

Chapter 4 "Comparing Media-Based Arts Participation with Participation by Other Means" explores the relationship between arts participation via electronic media and arts participation through those other means. Opening questions include:
What is the relationship between arts participation through electronic media and
arts participation through live attendance, personal performance and arts creation?

Chapter 5 "Recommendations for Future Research" suggests possible avenues for future research on arts participation through electronic media and presents ideas for how the 2012 SPPA can address new questions related to such arts participation. Chapter 5 also discusses alternative data collection methods that would support future analyses.

**Notes:** One of the surprises in this report is that people who engage with art through media technologies appear to attend live performances or arts exhibitions at two to three times the rate of non-media arts participants.
Media technologies connect Americans from diverse backgrounds to artworks that otherwise might be unavailable to them. For example, it shows that older Americans, rural communities, and people from racial or ethnic minority groups are more likely to experience certain art forms through media than through live attendance.

_____

O'Toole Fintan (2006). ***Dismantling the Barriers to Participation in Cultural Life***. National Disability Authority. 5th National Research Conference. Dublin 16th November 2006.
Accessed at:

This paper is an argumentation on the importance of seeing cultural participation as something broader than just attending a play in a theatre. Culture is considered as part of what it means to be human and therefore exclusion from it translates into exclusion from participation in human, social land civic life. As the author says: "If you do not have the capacity to participate in cultural life, you are *ipso facto* being defined socially as outside the social community".

The second part of this paper explores the issue of the barriers to cultural participation and the importance of trying to break these down in order to guarantee the cultural, and therefore civic, rights of a considerable proportion of the population.

The paper opens with an attempt to define culture in order to explain what can be considered as cultural participation. Given that 'culture' can refer to everything that is not natural it can be said that Culture is critically and fundamentally about the way in which we interact with everything that is not ourselves. It therefore includes all of those things which we can categorise as human achievements.

The second basic assumption for this paper is that culture is a field in which there is continuity between what we think of in the narrow definitions of culture and many other critical human creations on the other, including politics, the notion of human rights, and our history and progress as a species. Cultural participation is therefore considered as something strongly attached to our humanity and to our rights as humans.

For the author, if culture includes all of the creations of humanity, if it includes this continuity of the process of human exploration and development, then exclusion from culture is about exclusion from full participation in what it means to be truly human.

The author refers to the report from the National Endowment for the Arts in the United States on the relationship between people's participation in the arts on the one side and people's participation in public life on the other as an evidence of a strong correlation between participation in artistic activity and participation in social and political communities. So if cultural participation is related to civic participation that means that being incapable of participating in cultural life is like being implicitly defined as a non-citizen.

In this context the author tries to address the question of barriers to cultural participation. The barriers to cultural participation includes three main categories: physical exclusion, cultural exclusion in terms of culturally created images (our present culture continues to produce imagery which is extremely hostile to people with disabilities), and the broader issue of social exclusion which certainly includes people with disabilities but is not confined to them.

For the author there is an interesting dialogue to be had with the disability movement on the one side, and those who are more broadly concerned with cultural participation on the other because there is a very strong link between the exclusion of people with disabilities from cultural participation and the broader sense of social and cultural exclusion.

One last topic mentioned in this paper is the fact that cultural participation can also be seen as active participation through artistic creation. The author gives the example of Irish writers with cerebral palsy in defence of the important contribution to arts creation that a person considered as an outsider can make. People with disabilities are not only excluded from passive participation but there are also major barriers to their participation as active creators.

_____

Novak-Leonard, Jennifer L. and Alan S. Brown (2011). ***Beyond Attendance: A Multi-Modal Understanding of Arts Participation***. Washington DC: National Endowment for the Arts. Accessed at: http://www.nea.gov/research/2008-SPPA-BeyondAttendance.pdf

Based on their own analysis of the SPPA data (a survey that stated that the arts were working for fewer Americans with a 5 percentage point decline in arts participation) the authors advance a "multi-modal" framework for understanding arts participation by challenging the orthodoxy of representing overall participation rates merely as a function of visual or performing arts attendance. They suggest that a more expansive benchmarking system — one accounting for participation across three modes (arts creation or performance; arts engagement through media; and attendance at a broader array of activities) — would produce more relevant results for arts funders, arts managers, and the general public.


Chapter 1 **Context** discusses the existing perspectives on arts participation, and recent research and conversations taking place within the arts and cultural policy fields about adopting a broader perspective for understanding arts participation. The authors in seeking to clarify the usage of the term "arts participation" review literature and existing research which identifies four factors (beyond demographics) that motivate and bring value to individuals' participation.

Chapter 2 **A look within the modes of participation** looks at relationships between disciplines and genres within attendance, within arts creation, and within electronic media-based participation modes of arts participation. It also reports on participation rates by demographics and explores underlying factors — other than demographics — that explain observed differences in arts participation in the SPPA.

Chapters 3 **A look between modes: attendance and arts creation** and Chapter 4 **The relationship of electronic media-based participation to attendance and arts creation** discuss the relationships between arts attendance and arts creation, as well as the relationships between electronic media-based participation with attendance and with arts creation.

Chapter 5 **How the threes modes intersect** considers the inter-connectedness of all three modes of arts participation — attendance, arts creation and electronic-media based participation, while Chapter 6 **Where do we go from here?** contemplates the future implications of the study's main findings for practice, research and policy, based on the totality of the SPPA data and relevant literature.

_____

Rabkin, Nick and E.C. Hedberg (2011). ***Arts Education in America: What the Declines Mean for Arts Participation.*** Washington DC: National Endowment for the Arts.
Accessed at: http://www.nea.gov/research/2008-SPPA-ArtsLearning.pdf

In their analysis, the researchers Nick Rabkin and Eric Hedberg test and ultimately confirm the validity of an assumption made with prior SPPA data, that participation in arts lessons and classes is the most significant predictor of arts participation in later life, even after allowing for other variables. They also show that long-term declines in Americans' reported rates of arts learning correspond with a period in which arts education has been widely acknowledged as devalued in the public school system.

After comparing data from four administrations of the SPPA, in 1982, 1992, 2002 and 2008 the study starts with the statement that arts education and arts participation are strongly correlated as demonstrated by the fact that in those research results more than 50 percent of adults who indicated that they had had any childhood arts education attended a benchmark event in the year before each survey, while fewer than 30 percent of those who had no childhood arts education attended a benchmark event.

After a brief discussion of the main results in the executive summary, the study begins by explaining what was considered for the purpose of the survey as arts participation and arts education. Arts participation takes many forms: from the classic visits to museums, galleries, and the theatre to engagement with the arts through electronic media. It is also accepts amateur activities as arts participation since a large numbers of Americans make art themselves, performing or creating work professionally or informally, alone or in groups, for their personal pleasure or for their friends or community. Pathways for arts education are also diverse: Americans participate through classes and lessons in schools, colleges, and conservatories, in a wide range of other community venues, and in private lessons throughout their lives.

In spite of the fact that there is strong evidence that arts education is a predictor of arts participation in the future, the authors also explain in this chapter that the effects of arts education may also depends on the kind, the quality, the intensity, and the longevity of arts education experiences.

Chapter 1 "Arts Education and Arts Participation" is a deeper exploration of the complex but powerful relationship between arts education and adult arts participation. In this chapter the main conclusion according to which data are provided are:
- Arts education has a powerful positive effect on adult benchmark arts attendance.
- More arts education leads to more arts attendance.
- Arts education has similar effects on other forms of arts participation: personal art-making, participation in the arts through media, and additional arts education.
- Arts education has a more powerful effect on arts attendance than any other measurable factor.
- Children of parents who had arts education or who attend benchmark arts events are more likely to take private arts classes or lessons and are more likely to attend arts events themselves.

Chapter 2 "Trends in Arts Education" is a discussion of trends in arts education over the last eight decades that helps illuminate the challenges and opportunities presented by arts education as a strategy to increase arts participation. The key findings of this chapter are:

- Reported rates of childhood arts education have declined significantly from 1982 to 2008.
- This decline was substantial in childhood music, visual arts, and creative writing, while dance and theater increased slightly.
- It is likely that the decline in music, visual arts, and creative writing represent, in large measure, reductions in in-school arts education.
- Childhood arts education rose across most of the 20th century before declining in its final decades
- Childhood arts education has not been equally distributed by SES or race. Its decline has been concentrated among low-income children and among African-American and Hispanic children in particular.
- Arts education rates among young adults were extremely volatile during this same period.
- The study ends with a conclusion where the authors observe that the future of the arts may not lie in the restoration of higher levels of "benchmark" attendance at traditional performances and exhibitions but could rather lie in new kinds of arts experiences and participation which, for some people, hold more personal value than sitting in an audience.

_____

# Annex III

# Definitions of cultural participation

**Excerpts from surveys reviewed for the handbook on *Measuring Cultural Participation***

Last access to links: 5 September 2011

Hong Kong Arts Development Council (2000) ***Public Attitude on Art (Arts Poll 2000).*** Hong Kong: Arts Development Council.

Accessed at:
http://www.hkadc.org.hk/en/content/web.do?id=ff80818123dbba560123dbfd53e9001b

The report accessed is very short and we could not find a definition of cultural participation. However it is implicit that the attitude on cultural and arts participation has evolved from the concept of personal refinement and elitist activities to the recognition of its contribution towards creativity and city image enhancement, recognising the importance of the arts and culture to a knowledge-based economy.

———

Ogrodnik, Lucie (2000). ***Patterns in Culture Consumption and Participation****.* Ottawa, Ontario: Statistics Canada.

Accessed at:
http://www.canadacouncil.ca/NR/rdonlyres/74E41055-65E2-4338-990D-A0462CF3583C/0/cult_consumpe.pdf

This survey is based on the Canadian Framework for Culture Statistics, developed by Statistics Canada. The Canadian definition of cultural participation was typically one of balance, flexibility and compromise, were Sport is not included, nor is the broader definition of nature and the environment (other than nature parks with interpretation centres).  Other domains such as advertising and new media are included as culture categories. The extent of inclusion of cultural equipment (such as blank videotapes, CD players, TV sets, musical instruments and artists' materials) continues to be the subject of much discussion.

The framework for culture statistics is broken down into seven major functional elements including creation, production, preservation, manufacturing, distribution, support services and consumption. Consumption, which encompasses both active and passive participation was deemed as one of the essential elements. The fundamental points of information required for consumption include: the number and characteristics of persons who attend, watch, buy, listen to, read, use and do volunteer work in culture.

———

Statistics New Zealand (2002). ***Cultural experiences survey 2002 (questionnaire).***

Accessed at:
http://www2.stats.govt.nz/domino/external/quest/sddquest.nsf/12df43879eb9b25e4c256809001ee0fe/278425242eaceebacc256b61000d11a6/$FILE/Final.PDF

The Cultural Experience Survey is based on the "New Zealand Framework for Cultural Statistics", which considers culture as the way in which people affirm their identity and achieve a sense of belonging,  share  common objectives, common behaviours and common knowledge. For this

framework cultural statistics attempt to measure all the activities through which culture is communicated from person to person and from generation to generation. Eleven cultural domains were selected: Taonga Tuku Iho, Heritage, Libraries, Literature, Performing Arts, Visual Arts, Film/Video, Broadcasting, Community and Government Activities, Sports and Recreation and Nature and Environment.

———

Miringoff, Marque-Luisa and Opdycke, Sandra (2005). ***Arts, Culture and the Social Health of the Nation 2005.*** New York: Institute for Innovation in Social Policy.

Accessed at: http://iisp.vassar.edu/artsculture.pdf

This survey treats participation in the arts and culture as a critical component of the social health of the nation, one that could be measured and monitored on a systematic basis. The general idea is that participation in the arts and culture occurs not only through the plays we see, the dance performances and concerts we attend and the art shows we view, but also through the creative work we do in our daily lives.

———

Ostrower, Francie (2005). ***The diversity of Cultural Participation: Findings of a National Survey.*** Washington, DC: The Urban Institute.

Accessed at: http://www.urban.org/UploadedPDF/311251_cultural_participation.pdf

This survey took a broad and inclusive view of culture, highlighting the diverse venues
where people attend cultural events (such as a church as a cultural venue), and focusing on the links between cultural and civic participation. Besides the issue of attendance the survey also conceived of other forms of participation, including production (such as playing an instrument) and giving time and money.

———

Consejo Nacional de la Cultura y las Artes (2007) ***Encuesta de Consumo Cultural 2004-2005.*** Valparaiso, Chile: Consejo Nacional de la Cultura y las Artes.

Accessed at: http://www.mcu.es/libro/docs/MC/CD/ENCUESTA_CULTURA_CHILE.pdf

Cultural consumption and participation is considered as a cultural practice, a space for communication that includes activities like attendance at cultural events, listening to and watching musical productions and mass media, reading, etc. and other activities such as arts education and training and amateur arts production.
In every case we are talking about practices where the individuals make use of their cultural repertoires and resources, their ways to organize the reality and capacity to communicate and signify.

———

Hill Strategies Research Inc. (2007). ***A profile of the cultural and heritage activities of Canadians 2005.*** Canada: Canada Council for the Arts.

Accessed at:
http://www.canadacouncil.ca/publications_e/research/aud_access/lr128352041672320553.htm

The survey only considered cultural participation as containing the following dimensions: attending live performances; visiting art galleries and museums; visiting historic sites and other heritage organizations; reading newspapers, magazines, books; watching movies or videos and listening to recorded music.

———

Michigan Department of History, Art and Libraries (2007). *Great Lakes Arts, Culture, and Heritage Participation Survey Report.* Canada: Recreation Industries Research Center, Michigan State University.

Accessed at:
http://www.michigan.gov/documents/hal/GLACHPSurveyReport091307_211765_7.pdf

Culture is broadly defined as an untapped economic development resource. This survey associates cultural participation with the following domains: attendance at music, dance, and theatrical performances; participation in various arts; art purchases and employment of artists and design professionals; membership, donations, and volunteer service to arts and cultural organizations; use of libraries; participation in arts education as children and adults; exposure to arts as a child; cultural tourism; professional artists; and demographics.

———

Istat (2008). *Spettacoli, musica e altre attività del tempo libero. Indagine multiscopo sulle famiglie "I cittadini e il tempo libero" - Anno 2006.* Roma: Istat.

Accessed at:
http://www3.istat.it/dati/catalogo/20081031_00/inf_08_06_spettacoli_musica_tempo_libero_2006.pdf

No definition of cultural participation is given but the cultural activities considered for the survey involved traditional aspects as well as newer ones, and the scope of the questionnaire goes from watching TV to reading literature, using new technologies or devoting time to learning activities.

———

Ministère de la Culture et de la Communication – Département des études, de la prospective et des statistiques (2008). *Les pratiques culturelles des français. Questionnaire 2008.* Paris.

Accessed at: http://www.pratiquesculturelles.culture.gouv.fr/doc/08questionnaire.pdf

The survey considers as cultural participation all the different ways of participating in cultural life (reading, listening to music, going to cultural events, amateur practices, etc.) focusing on the uses of traditional media as well as new media technologies for cultural purposes.

———

DANE – Departamento Administrativo Nacional de Estadística (2009). *Encuesta de Consumo Cultural 2008.* Informe de Resultados. República de Colombia: Departamento Administrativo Nacional de Estadística.

Accessed at:
http://www.dane.gov.co/daneweb_V09/index.php?option=com_content&view=article&id=107&Itemid=78

Cultural consumption is associated with those dynamics involving the circulation and purchasing of messages and contents. It involves not only the production of these messages and contents but active reception and the process of giving new significance. Cultural goods and services include: performances and cultural events (dance, theatre, music concerts, fairs and craft exhibitions); cultural infrastructures (Libraries, Cultural Centers, Museums, Art Galleries, historic and archaeological sites); reading and editorial activities, audiovisual (Cinema, Video, Videogames, Recorded music); training and artistic education.

———

National Endowment for the Arts (2009). ***2008 Survey of Public Participation in the Arts***. *National Endowment for the Arts*, Washington, DC: National Endowment for the Arts.

Accessed at: http://www.nea.gov/research/2008-SPPA.pdf

The 2008 survey considers traditional forms of live arts participation—gallery visits or attendance at performing arts events, for example—and alternative forms of participation that have grown popular in recent years. Arts participation includes:
- Attending arts events;
- Experiencing recorded or broadcast live performances;
- Exploring arts through the Internet;
- Personally performing or creating art; and
- Taking arts-related classes.

———

Fecomércio-RJ (2010). ***O hábito de lazer cultural do brasileiro***. São Paulo: Fecomércio RJ.

Accessed at: http://www.fecomercio-rj.org.br/publique/media/Pesquisa%20Cultura.pdf

Though no clear definition is given the survey considers cultural participation as a pillar of social inclusion and economic development in Brazil and it has a broader scope going beyond the élitist practices.

———

Uganda Bureau of Statistics (2010). ***Uganda National Household Survey 2009/2010***. ***Questionnaire.*** Kampala: Uganda Bureau of Statistics.
Accessed at: http://www.ubos.org/UNHS0910/Appendix%20III-%20Questionnaire.pdf

Based on the UNESCO Framework on Cultural Statistics, the survey states that Cultural Participation includes all elements of cultural activity or practices, whether they are through formal employment or attendance at formal (i.e. performance in a theatre or subject to entrance charges) or informal cultural events (community events, family events) not subject to monetary transactions, or through cultural activities at home.
For this survey data were collected on religion, listening to/watching music-making, reading culture and involvement of household members in different social activities.

———

Great Britain. Department for Culture, Media and Sport (2010). ***Taking Part: The National Survey of Culture, Leisure and Sport. Jan-Dec 2010 Statistical Release***. London: Department for Culture, Media and Sports.

Accessed at: http://www.culture.gov.uk/images/research/Taking_Part_Y6_Q3_Jan-Dec10.pdf

The Annex B from the Taking Part Survey, which give us the sector definitions used for the questionnaire regards Arts Participation as participating in the following list of activities:
• Dance – live performance or rehearsal/practice (ballet, other dance but not for fitness)
• Singing – live performance or rehearsal/practice (not karaoke)
• Musical instrument – live performance, rehearsal/practice or played for own pleasure
• Written music
• Theatre – live performance or rehearsal/practice (e.g. play or drama)
• Opera/musical theatre – live performance or rehearsal/practice
• Carnival
• Street arts (art in everyday surroundings like parks, streets, shopping centres)
• Circus (not animals)
• Visual art – (e.g. painting, drawing, printmaking or sculpture)
• Photography – (as an artistic activity, not family or holiday 'snaps')

• Film or video-making as an artistic activity (not family or holidays)
• Digital art – producing original digital artwork or animation
• Craft – any craft activity (e.g. textiles, wood, metal work, pottery, calligraphy etc)
• Creative writing – original literature (e.g. stories, poems or plays)
• Being a member of a book club

Arts Participation is the term used for cultural activities while Arts Attendance is used for cultural events such as:
• Visual art exhibition (e.g. paintings, photography or sculpture)
• Craft exhibition (not crafts market)
• Event which included video or digital art
• Culturally specific festival (for example Mela, Baisakhi, Navratri)
• Theatre (e.g. play, drama, pantomime)
• Opera/musical theatre
• Street arts (art in everyday surroundings like parks, streets or shopping centres)
• Circus (not animals)
• Carnival
• Live music performance (e.g. classical, jazz or other live music event but not karaoke)
• Live dance event (e.g. ballet, African People's dance, South Asian, Chinese, contemporary or other live dance)
• Event connected with books or writing

———

Statistical Research and Training Institute (2010). *Japan Statistical Yearbook 2011.* First Editorial Section, Statistical Library, Statistical Research and Training Institute, Ministry of Internal Affairs and Communications.

Accessed at: http://www.stat.go.jp/english/data/nenkan/index.htm

For this survey cultural activities are classified as tertiary activities or free time activities. This group also includes other activities like "studies and research", "hobbies and amusements", "sports" and "volunteer and social activities".

———

Greater Philadelphia Cultural Alliance (2011). *CEI2010: Philadelphia Cultural Engagement Index.* San Francisco: Wolfbrown.
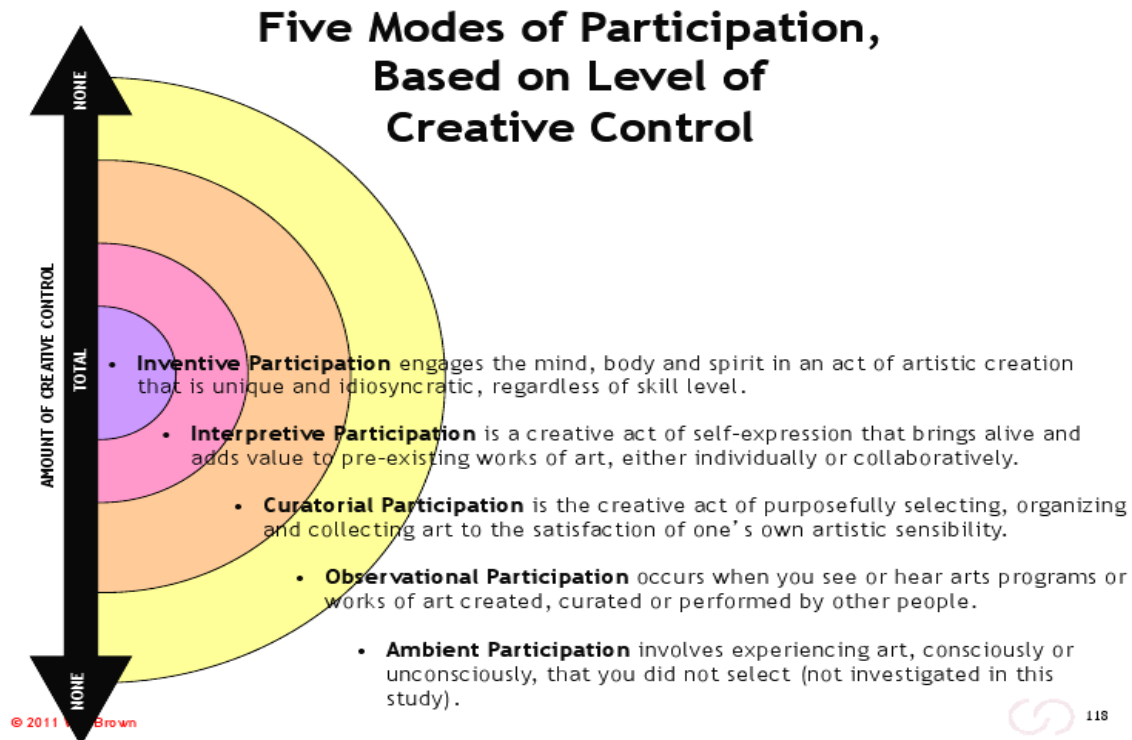
Accessed at:
https://docs.google.com/viewer?a=v&pid=explorer&chrome=true&srcid=0B3DgXA23lwvtMDFkOTZiMzYtN2EzYi00Y2M4LWFlMTctNzM5MTZkMTI5M2Fi&hl=en

The CEI builds on a growing body of cultural participation research embracing a broader definition of "cultural participation" and situating cultural participation in a larger framework of community creative vitality. The survey identifies 12 activity clusters according to three modalities of art participation: attendance-based; media-based and arts creation and performance. The 12 activity clusters are: Kinetic/oral; narrative; digital; visual arts and crafts; music; Art/film; performing arts; history and nature; history, science and heritage; reading; spiritual/worship; popular media.

———

Novak-Leonard, Jennifer L. and Alan S. Brown (2011). **Beyond Attendance: A Multi-Modal Understanding of Arts Participation**. Washington DC: National Endowment for the Arts.

Accessed at: http://www.nea.gov/research/2008-SPPA-BeyondAttendance.pdf

## Five Modes of Participation, Based on Level of Creative Control

- **Inventive Participation** engages the mind, body and spirit in an act of artistic creation that is unique and idiosyncratic, regardless of skill level.

- **Interpretive Participation** is a creative act of self-expression that brings alive and adds value to pre-existing works of art, either individually or collaboratively.

- **Curatorial Participation** is the creative act of purposefully selecting, organizing and collecting art to the satisfaction of one's own artistic sensibility.

- **Observational Participation** occurs when you see or hear arts programs or works of art created, curated or performed by other people.

- **Ambient Participation** involves experiencing art, consciously or unconsciously, that you did not select (not investigated in this study).

© 2011 Brown      118

_____

Eurostat (2011). **Cultural statistics**. Luxembourg: Publications Office of the European Union.

Accessed at: http://epp.eurostat.ec.europa.eu/cache/ITY_OFFPUB/KS-32-10-374/EN/KS-32-10-374-EN.PDF

The chapter on cultural participation in the EU considers a variety of cultural practices (including going to the cinema, attending live performances and visiting cultural sites), involvement in artistic cultural activities, as well as book and newspaper reading patterns. The methodological note on cultural participation describes the EU-Statistics on Income and Living Conditions (EU-SILC) as the main source of data for the chapter. It is referred to that this survey collects data on frequency of cinema attendance, frequency of live performance attendance, and frequency of visits to cultural sites.

_____

Burlita Augustina, Witek Jolanda (n.d.). **The frequency and determinants of participation in selected cultural forms. The results of research**. Department of Marketing, University of Szczecin, Poland.

Accessed at: http://mikro.univ.szczecin.pl/bp/pdf/44/3.pdf

The survey only considers some very specific forms of cultural participation such as theatrical performances, opera and operetta, classic music concerts, art exhibitions and galleries, etc.

While cultural practices are alive and ever-changing, models to gauge their impact must also evolve. But how can we measure cultural acts, such as partaking in a traditional ceremony, playing an instrument or visiting a museum virtually? In today's world of technological advances, how does the Internet affect cultural practices? Do age and gender play a role in people's level of cultural participation? Steering away from the traditional view of cultural practices, the UNESCO Institute for Statistics (UIS) is focusing on comprehensive definitions in order to develop new guidelines which can be applied by countries to measure cultural participation.

To this end, the UIS is producing a series of handbooks to expand on the concepts set forth in the *2009 UNESCO Framework for Cultural Statistics*. This edition presents current trends in measuring cultural participation. By focusing mainly on quantitative approaches, it presents an overview of data collection instruments from around the world. The report also identifies best practices for countries to follow, as well as a checklist of critical topics for designing surveys. This handbook serves as an important resource for organizations interested in measuring cultural participation.

UNESCO
INSTITUTE
*for*
STATISTICS

United Nations
Educational, Scientific and
Cultural Organization

The UNESCO Institute for Statistics (UIS) is the statistical office of the United Nations Educational, Scientific and Cultural Organization (UNESCO) and is the UN depository for internationally comparable statistics in the fields of education, science and technology, culture and communication.