



# Segmentation and messaging: Public attitudes towards arts and culture



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## CONTENTS

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Contents .....	2
Overview.....	5
Introduction .....	5
Objectives .....	5
Summary of approach .....	6
Background research.....	8
Organisational objectives .....	8
The Holistic Case .....	10
The Arts Ripple Effect .....	11
Arts Audience segmentation .....	12
Segment portraits .....	13
Overview .....	13
Strategic recommendations .....	14
What are you trying to achieve? .....	14
Framing your story .....	14
Finding the right hooks.....	17
Explaining the diverse benefits of arts and culture .....	19
Agreeing on the need for public funding.....	20
Demonstrating impact .....	21
Segments in detail .....	23
Engaged Advocates .....	23
Armchair Supporters .....	27

Complacent Participants .....	31
Unsupportive Consumers .....	34
Disengaged Bystanders .....	37
Hardened Opponents .....	38
Appendix 1: Survey data.....	39
Recreational activities .....	39
General attitudes towards government spending .....	40
Attitudes towards current spending on arts and culture.....	41
Engagement with and participation in arts and culture .....	42
Perceived contribution of arts and culture to personal life .....	43
Perceived contributions of arts and culture to life in Britain .....	44
Most important goals for Government investment.....	45
Support for Government funded arts and culture .....	46
Support for National Lottery funding of arts and culture .....	47
Perceived personal benefits of publicly funded arts and culture.....	48
Support for Government funding of different artforms .....	49
Socialising versus spending time alone.....	50
Art as entertainment versus art as something more profound.....	51
Importance of arts and culture in own life.....	52
Perceived opportunities for engagement with arts and culture locally .....	53
Diversity of artforms versus 'sink or swim' mentality .....	54
Arts and culture are (not) for people like me.....	55
Responsibility for arts and culture decision making.....	56

Awareness of Arts Council England .....	57
Attitudes towards Arts Council England .....	58
Split sample testing of funding argument .....	59
Newspaper readership .....	60
Social media opinion sharing .....	61
Voting intention.....	62
Appendix 2: Focus group summaries .....	63
Sheffield – Group 1 .....	63
Sheffield – Group 2 .....	66
Bristol – Group 1 .....	70
Bristol – Group 2 .....	72
Birmingham – Group 1 .....	74
Birmingham – Group 2 .....	77
London – Group 1 .....	80
London – Group 2 .....	83
Appendix 3: Online community tasks.....	86
Week 1 .....	86
Week 2 .....	99
Appendix 4: Methodology statements.....	107

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## OVERVIEW

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### Introduction

The arts and cultural sector faces budgetary pressures, and public funding is under the spotlight as per other areas of the public sector. The value that the sector brings to people's lives has traditionally been difficult to quantify in economic terms, and many in the sector fear that this can pose obstacles to successful advocacy. Although a macroeconomic case has been made, this needs to be twinned with a public communications strategy that also feeds into stakeholder priorities.

Arts Council England commissioned this research at the ideal time to achieve maximum impact. A forthcoming general election, potential change in Government and upcoming Comprehensive Spending Review provide an impetus for Arts Council England to influence public debate about arts and cultural funding.

This report presents findings from a quantitative survey of over 3,400 adults living in England, a statistical segmentation, eight focus groups, and two weeks of online community discussion. The objectives throughout were to build on the existing base of research and strategy on this subject to develop a clear, evidence-based series of guidelines for those seeking to communicate the benefits of publicly funded arts and culture to the general public.

### Objectives

The overall strategic objectives were as follows:

#### Business objectives



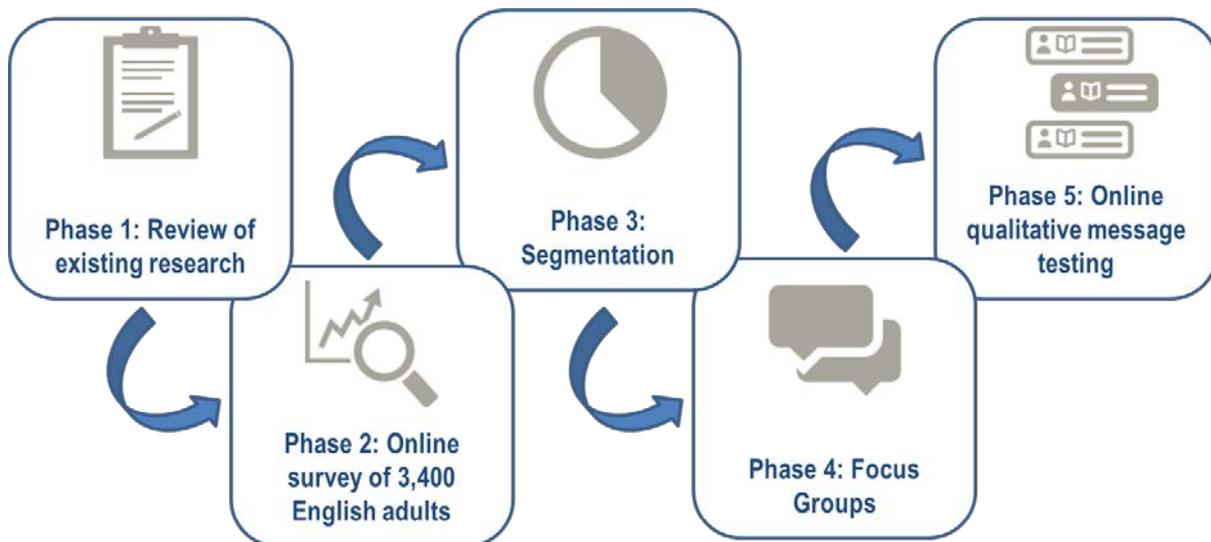
The aim was to design and analyse the research on the basis of the existing research and knowledge base, with a view to achieving the following research objectives:

## Research Objectives

- Develop a robust **segmentation** of public attitudes towards the funding of arts and culture
- Qualitatively explore** attitudes and behaviours among different segments of the population
- Test **messages** and **campaign tactics** among different audiences
- Analyse and report** findings so that they are accessible to all key Arts Council England stakeholders

## Summary of approach

ComRes recommended a comprehensive, five-phase approach to the research:



This multi-phase, mixed methodology approach combined innovative quantitative analysis with creative qualitative techniques to deliver on each of Arts Council England's objectives and build a detailed profile of public attitudes.

It was informed by Arts Council England's existing research and 10-year strategy, as well as the broader arts and culture research base. The approach was completely collaborative, with all elements designed in conjunction with the Arts Council England team.



Multi-phase approaches allow for maximum flexibility. Each stage was designed with reference to previous stages, allowing specific messages to be refined and “stress tested” over the course of the research study. Where possible, all messaging recommendations draw upon evidence from each stage of the research programme.

## BACKGROUND RESEARCH

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### Introduction

The objective of this research project was to explore the issue of publicly funded arts and culture in more depth, and we therefore identified a small number of strategy papers and research studies which directly contributed to understanding of this issue:

- Arts Council England's mission and strategic framework<sup>1</sup>
- Arts Council England's 'holistic case' for investment in arts and culture<sup>2</sup>
- The Arts Ripple Effect by Topos Partnership / Fine Arts Fund (Cincinnati)<sup>3</sup>
- Arts Council England's Arts Audience segmentation<sup>4</sup>

Other research studies like **Taking Part**<sup>5</sup> and **Arts Council England's Stakeholder focus**<sup>6</sup> informed quantitative survey design, but were not deemed relevant to the overarching strategic objective of communicating the case for investment in arts and culture.

The background research is outlined over the next four pages, with the implications on research design summarised at the end of each section.

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<sup>1</sup> <http://www.artscouncil.org.uk/what-we-do/mission/>

<sup>2</sup> <http://www.artscouncil.org.uk/what-we-do/advocacy/holistic-case/>

<sup>3</sup> <http://www.theartswave.org/sites/default/files/pdfs/The-Arts-Ripple-Report-January-2010.pdf>

<sup>4</sup> <http://www.artscouncil.org.uk/what-we-do/research-and-data/arts-audiences/arts-based-segmentation-research/>

<sup>5</sup> <https://www.gov.uk/government/collections/taking-part>

<sup>6</sup> <http://www.artscouncil.org.uk/what-we-do/research-and-data/evidencing-our-work/stakeholder-focus/>

## Organisational objectives

Arts Council England originally published a 10-year strategy in 2010 (known as 'the pink book'), looking ahead to a period of economic hardship and technological change. This was revised in 2013 to reflect the fact that Arts Council England then took on responsibility for museum and library development, as well as statutory responsibilities for protecting cultural treasures.

The consequent mission and strategic framework is summarised in five strategic goals:



### Implications

- Each of the five strategic goals should be tested separately in the research;
- Understanding which of the goals resonates most strongly with the public;
- Appropriate language for communicating the goals should be identified.

## The Holistic Case

The 'holistic case' for arts and culture is an existing framework for communicating about arts and culture that seeks to bring together the diverse benefits arts and culture bring to the widest possible range of people. It separates arts and culture in the broad themes of **education**, **society** and **economy** with other benefits radiating from these:



Alan Davey, Chief Executive of Arts Council England, has argued that it is essential to articulate the whole argument for arts and culture, rather than focusing on just the economic value or the benefits to health and wellbeing.

The holistic case is intended to provide a framework for evaluating and communicating the benefits of arts and culture across different sectors of influence.

### Implications

- The research should seek to establish how the public thematise and categorise arts and culture and the benefits of arts and culture;
- Understanding the ways in which links can be drawn between different areas of arts and culture will be critical, so that a cohesive holistic case can be made;
- Appropriate language for communicating the interconnected arts and culture ecology should be identified.

## The Arts Ripple Effect

The Fine Arts Fund of Cincinnati, USA, commissioned the Topos Partnership to conduct in-depth qualitative research into public attitudes towards publicly funded arts and culture in the city of Cincinnati.

The research<sup>7</sup> concluded that a number of assumptions worked against the objective of positioning the arts as a public good:

- **The arts as a private matter** – individual tastes, experiences and enrichment, and individual expression by artists.
- **The arts are a good to be purchased** – meaning that the arts should be subject to the same market forces as any other good people want to purchase.
- **A passive, not active consumer relationship** – the arts are offered to consumers (and by extension, taxpayers), and therefore not created or supported by them.
- **The arts are a low priority** – even when people value art, it is rarely high on their list of priorities.

Different communications approaches were tested for their capacity to shift thinking and conversations in a constructive direction, overturning the assumptions outlined above. The research identified one *frame* for communicating the benefits of arts and culture that was a particularly effective means of unifying disparate benefits into a single narrative:

*A thriving arts sector creates “ripple effects” of benefits throughout our community.*

The two most important ripple effects were: **a vibrant, thriving economy**, with lively neighbourhoods, attracting tourists and residents to an area; and **a more connected population**, where diverse groups share common experiences, hear new perspectives, and understand each other better.

### Implications

- Research should test whether these same assumptions apply in the English / UK context;
- Research should test whether the same communications recommendations are effective in the English / UK context;
- Research should explore ways of expanding this to reflect the wider remit that Arts Council England has, including education, museums, libraries, and other institutions.

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<sup>7</sup> Full report available at: [http://www.topospartnership.com/wp-content/uploads/2012/02/Arts\\_topos\\_1-10.pdf](http://www.topospartnership.com/wp-content/uploads/2012/02/Arts_topos_1-10.pdf).

## Arts Audience segmentation

Arts Council England's existing segmentation of *arts audiences* is a tool for the arts and cultural sector to understand audiences and to aid marketing and audiences development work.



This was a detailed behavioural segmentation, designed for audience-building purposes. Our experience of conducting attitudinal segmentations on complex policy issues shows that there are typically only four to six broad attitudinal patterns.

The Arts Audience segmentation has now been replaced by the Audience Spectrum segmentation developed by the Audience Agency. At the time of commissioning this project, the older segmentation was still in use.

### Implications

- Use Arts Audiences segmentation to inform our understanding of consumer behaviours.

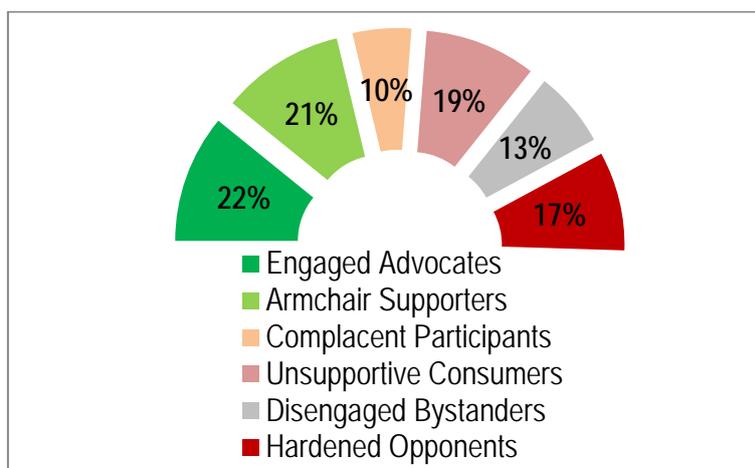
## SEGMENT PORTRAITS

### Overview

ComRes built a segmentation based mainly on attitudes towards publicly funded arts and culture, but also pulling in key attitudes and behaviours around the issue. The variables included in the segmentation were:

- Views on government spending generally and on arts and culture specifically
- Arts engagement and participation
- Perceived contribution of arts and culture to personal life and to Britain
- Preferred goals for government investment in arts and culture
- Cultural attitudes relating to arts and culture

ComRes identified six segments based on these factors. These are profiled in much more detail in the 'Segments in Detail' section. Technical information is included in Appendix 4. They range from 'Engaged Advocates' and 'Armchair Supporters' at one end to 'Hardened Opponents' at the other:



ComRes conducted focus groups with the first four segments (technical details outlined in Appendix 4):

- **Engaged Advocates** – people most supportive of publicly funded arts and culture, who tend to engage widely and see the diverse range of benefits that arts and culture bring.
- **Armchair Supporters** – those generally supportive of the case for publicly funded arts and culture, see the benefits it brings to society, but do not engage heavily in arts and culture.
- **Complacent Participants** – those who are passionate and engaged on a personal level, but show relatively low levels of support for the case for publicly funded arts and culture.
- **Unsupportive Consumers** – those who do consume arts and culture in a narrower sense, but are unsupportive of arguments relating to publicly funded arts and culture.

## STRATEGIC RECOMMENDATIONS

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### What are you trying to achieve?

One of the pitfalls of advocacy informed by opinion research is that it can seek to tell audiences what they already think and know – a **defensive posture**. This is a useful way of reinforcing existing views among supportive audiences, but it does little to shift perceptions among the less supportive audiences whose views you would like to change.

For communications to be truly effective, clear cases need to be made for positions that are currently unpopular or poorly understood. ComRes has sought throughout this project to explore how **real attitudinal change** can be achieved with **persuasive, 'common sense' arguments**. This has meant tackling difficult issues like deficit reduction, taxpayer funding, consumer choice, and elitism, as well as trading off arts and culture against frontline services such as hospitals and schools.

We have attempted to develop a persuasive, evidence-based communications strategy with the following features:

- A strong **framing idea** allowing you to quickly and coherently explain key messages.
- **Hooks** which make the story relevant and familiar to the respondent.
- A **concise explanation of the benefits** of arts and culture, using widely accepted examples.
- An explicit argument for the **need for public funding** by correcting common misconceptions.
- A **demonstration of impact** with 'common sense' arguments and concrete examples.

### Framing your story

A criticism of arts and culture institutions among some research participants is that they act without 'common sense' or understanding of the concerns of ordinary people: investing wastefully in things that "aren't really art", ignoring some regions of the country, and mainly providing entertainment for affluent sections of the population who "aren't like us".

*"But things like is it the Royal Opera House in London that had something like 84 million pound funding but that's for people that are like, and I'd never think to go to an opera, is it for the upper class that just want that? Do you know what I mean; it's not shared out evenly." – **Unsupportive Consumer, Sheffield***

Many of these criticisms are rooted in actual experience, so it is important for Arts Council England to position itself as the **common sense voice** in a big, noisy debate. This means presenting a broad, comprehensive picture of what arts and culture is and what it achieves for everyone on both a practical

and philosophical level. It also means moving beyond perceptions of arts and culture as entertainment, a consumer good, or a niche pastime.

The most common criticism of public funding among those who do consume arts and culture is that it should be subject to market forces – a ‘sink or swim’ approach based on popularity and commercial viability.

*“I think if a place needs to apply for funding in order to keep itself going, it just means people aren't interested in it. So why should we keep paying for something that people just aren't all that bothered about? There are just the select few that are interested in it.” – Unsupportive Consumer, Birmingham*

Framing arts and culture as purely entertainment or a social pastime plays into this understanding. Instead, it is critical to emphasise the breadth and depth of what is meant by arts and culture:

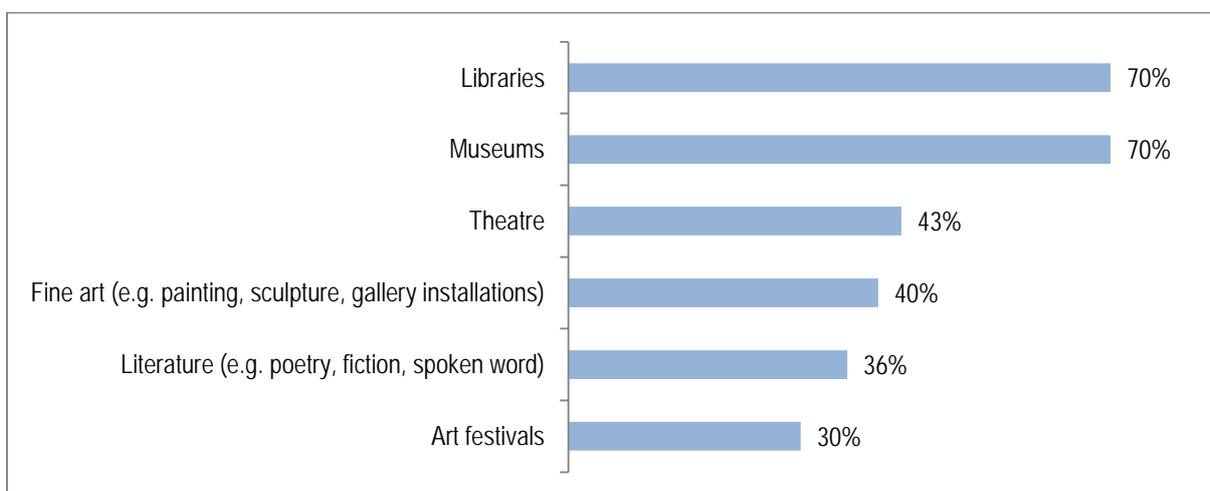
**KEY RECOMMENDATION 1**

**Defining the full range of arts and culture**

***Suggested approach:** Arts and culture means things like local museums and theatres, and events ranging from a village festival to the opening ceremony of the Olympic Games. It means a well-rounded education at school and life-shaping experiences for children and adults alike.*

Museums, theatres, and galleries have been chosen as examples because public funding of these institutions is widely supported, while events allow the broad scope of Arts Council England’s work to be demonstrated clearly.

**Q. Which, if any, of the following forms of arts and culture do you think should be supported financially by the government?**



Bases: All England adults n = 3,565.

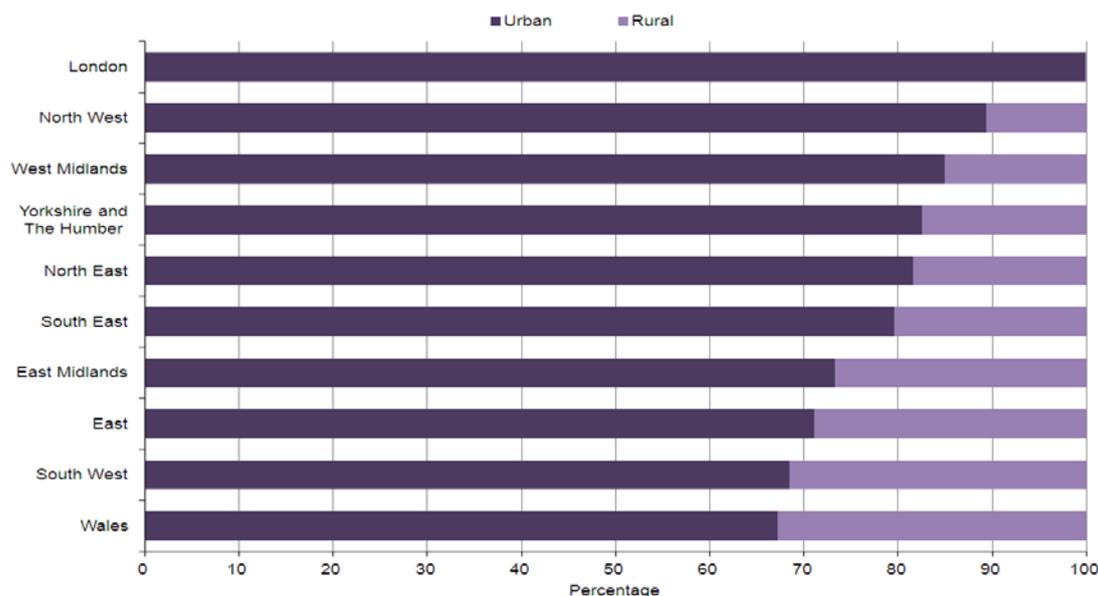
Showing the breadth of what is meant by arts and culture immediately triggers surprise among some people, who would otherwise interpret the phrase “arts and culture” much more narrowly:

*“Whilst many of us don’t go out of our way to take part in these [things], our lives are touched by them every day nonetheless. We watch TV [shows], which are in effect stage plays, and listen to radio, whether it’s classical, pop, or easy listening; we have favourite bands or stage musicals. Arts and culture touch our lives daily and are such an integral part of life that we are usually unaware of it.” – Online community participant*

A suggested frame which was developed in the states posits that publicly funded arts and culture create a ‘ripple effect’ in communities, making them more pleasant and desirable places to live, and improving the quality of life of the general population, beyond those actively engaged in arts and culture.<sup>8</sup> *The Arts Ripple Effect* research looked specifically at the US city of Cincinnati, and ComRes qualitative research on the same message among a UK audience suggests that the messaging is stronger when related to cities and urban neighbourhoods, whereas smaller towns and rural areas are less likely to be seen as “vibrant” or “thriving” in this way.

*“With the best will in the world any ripple effect from the cities is never going to reach the small locations.” – Online community participant*

However, over 80% of England’s population lives in urban areas, with over a third (33.5%) living in “major conurbations”<sup>9</sup>:



<sup>8</sup> *The Arts Ripple Effect: A Research-Based Strategy to Build Shared Responsibility for the Arts* (January 2010), Topos Partnership / Fine Arts Fund.

<sup>9</sup> Office for National Statistics, ‘2011 Census Analysis – Comparing Rural and Urban Areas of England and Wales’.

The original findings from *The Arts Ripple Effect* are therefore likely to be effective in many situations, but particularly in targeted communications in major cultural centres like London, Bristol or Manchester. A more nuanced approach can be adopted more widely across England and the UK, highlighting the additional benefits arts and culture can bring to the country's reputation and global attraction:

## KEY RECOMMENDATION 2

### Framing the story with the 'ripple effect'

*Suggested approach: Investing in arts and culture brings a "ripple effect" of benefits across the UK, creating lively, upbeat towns and cities where we all want to live, and adding to Britain's global attractiveness to visitors and businesses alike. When you take this away, you lose something really important – something difficult to put a value on.*

As a unifying principle, this can be used to illustrate all of the wider benefits that people recognise arts and culture as bringing to the UK – generating tourism, providing entertainment, educating people, building a national identity, creating jobs, and bringing people together:

## Finding the right hooks

The aim is for messages to be relatable – triggering positive memories with universal experiences and stories. One of the key findings of the qualitative research was that many of the positive experiences that people have are unique to them, with different people perceiving similar experiences (a school play, a music lesson) in very different ways.

The most widely relatable examples are the concepts of **growing up** and the **well rounded person**, which tie in with **the family**, education and the broader life skills that participating in arts and culture can bring.

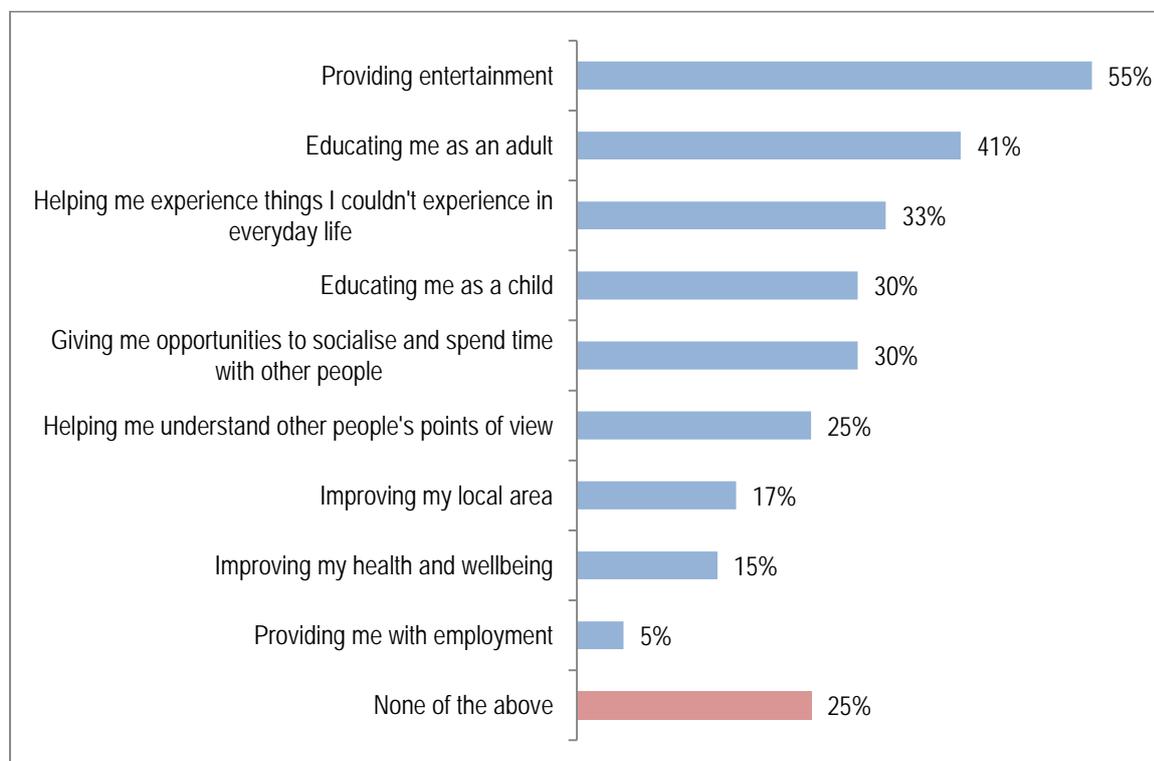
## KEY RECOMMENDATION 3

### Finding the hook with common life experiences

*Suggested approach: Many of you will have your own personal memory of how a shared interest in something brought you closer to somebody. Whether it was reading your first book, visiting a museum, learning a musical instrument, or starring in a school play, arts and culture have always been a vital part of our lifelong education. These experiences help us grow up into well rounded people who have the confidence, creative thinking, and social awareness to be happy and successful.*

A minority of people will dispute this on a personal level, but the evidence is clear that a sizeable proportion of the population will relate to at least one of these points. Only a quarter of the population (25%) say that arts and culture have brought them no personal benefits:

**Q. Thinking about your personal life, in which of the following ways, if any, has arts and culture contributed?**



Bases: All England adults n = 3,565.

Talking about arts and culture in this way emphasises **people, families and communities** over concepts and institutions. Many people see arts and culture as something that can bring different generations together, and this can be a powerful way of describing arts and culture among many audiences.

*"But it's something you can share, you've got memories here, if you've gone as a family you can look back and, whether you liked it or not, you can go, 'I remember that time we got dragged there'. We went to see..." – Armchair Supporter, Birmingham*

It is critical that communications focus in this way on **following the journey through to completion**, meaning that emphasising **access to arts and culture** among the widest possible section of the population is a much more powerful message than communications that highlight the process of helping arts and culture happen (e.g. funding artists and institutions).

*"I think accessibility is a very important thing. First of all, actually for people to be able to attend whatever event it is but also access is you, you and your thoughts, how it works on your or works. Access is important because just a simple thing because remember the museums, when I came to London, you had to pay a lot of money to get into museums, now they're all free. Obviously, I think attendance tripled and these sort of things or things*

*like the Tate Modern, how that was embraced. My friend, she lives near Wakefield, when they opened the Hepworth museums, everybody went there, the whole town regardless.” – Engaged Advocate, London*

#### KEY RECOMMENDATION 4

##### Following the journey through to completion

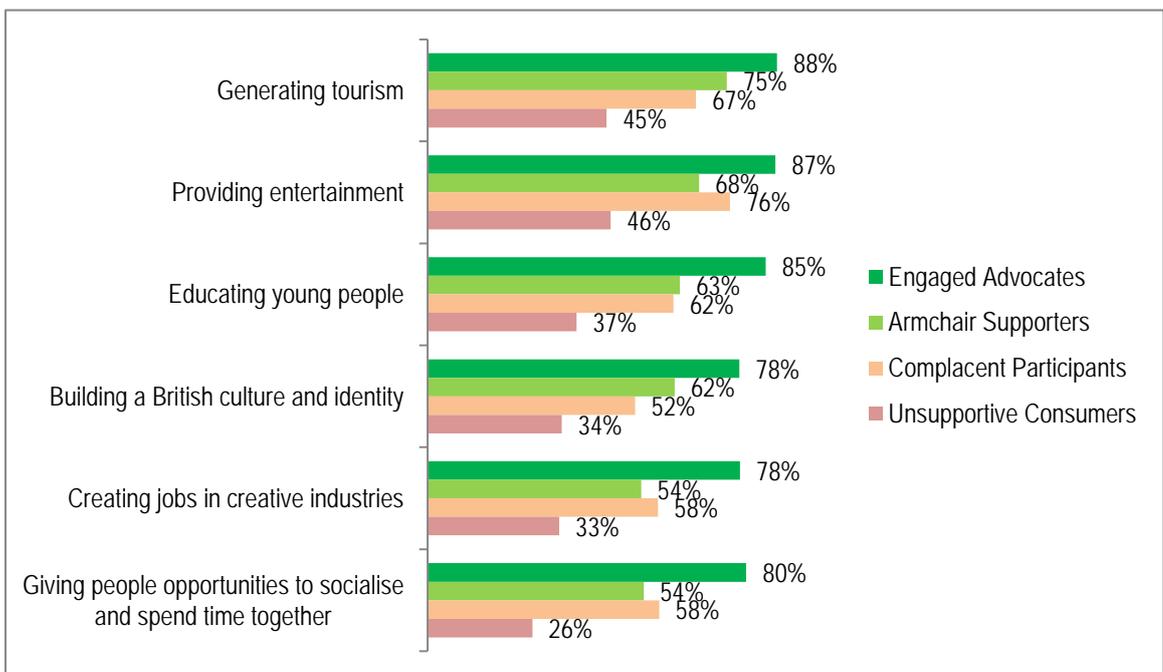
*Suggested approach: It’s not just about supporting artists and institutions. We’re focused on making arts and cultural experiences accessible to as many people as possible: of all ages, from all walks of life, in every part of the country.*

Where possible, it is also important to find hooks that are relevant to the location or region in which your audience lives. Many people recognise the benefits that arts and culture have brought to London and the South East, so using local and regional examples (and regional voices) can work to counter this impression and further demonstrate the breadth of your work.

### Explaining the diverse benefits of arts and culture

While the personal benefits of arts and culture create a strong hook for making messages relevant and familiar, the aim of advocacy is to justify **investing public money in arts and culture**. This means pivoting into the benefits arts and culture bring to communities and the country as a whole.

*Q. In which of the following ways, if any, has arts and culture contributed to life in Britain?*



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644.

Tourism is overwhelmingly agreed to be a benefit that arts and culture bring to life in Britain, with 59% of the total population selecting this. Entertainment is also a widely agreed benefit, but it has already been argued that this undermines the wider case for publicly funded arts and culture. Other key benefits are **education, building a shared culture and identity, the creative economy, and bringing people together.**

One way of unifying all of these arguments is to frame them within the 'ripple effect':

#### KEY RECOMMENDATION 5

##### Explaining the diverse benefits in a consistent way through the wider impact

*Suggested approach: Arts and culture have contributed hugely to Britain's appeal as a tourism destination, as a place to live, and as a place to learn. Life would be duller – and our economy less successful – if we took all of this away.*

This touches upon the key points that the public widely accept – tourism, education, and national identity – while expanding their reach in a way that is consistent with the 'ripple effect' frame.

*"Cities and Towns which display their arts and culture scenes are usually much more vibrant. Those which fail to do so are usually rather dull places. It is the arts and culture which pull people to certain places such as London, New York or Paris." – Online community participant*

The idea of life being "dull" or "boring" without arts and culture should not be overstated, but it is the natural conclusion that many people draw when the arguments are framed effectively.

## Agreeing on the need for public funding

The research shows that many people are unclear about the amount of money spent on arts and culture, and struggle to quantify the return on investment. When respondents see specific figures about arts and culture spending, they are more likely to think that current spending delivers "value for money".

The key is to talk about the trivial amount being invested in arts and culture: **Less than 1% of government spending**, despite the huge range of publicly funded arts and cultural activity under Arts Council England's remit.

*"It did surprise me a little that the spending only comes in at 0.7%. That does not sound too much surely?" – Online community participant*

Yet it is also vital to show that arts and culture **cannot survive on Lottery funding or private funding alone.** These misconceptions are widespread across all audiences, and are especially damaging when they are held by arts attenders.

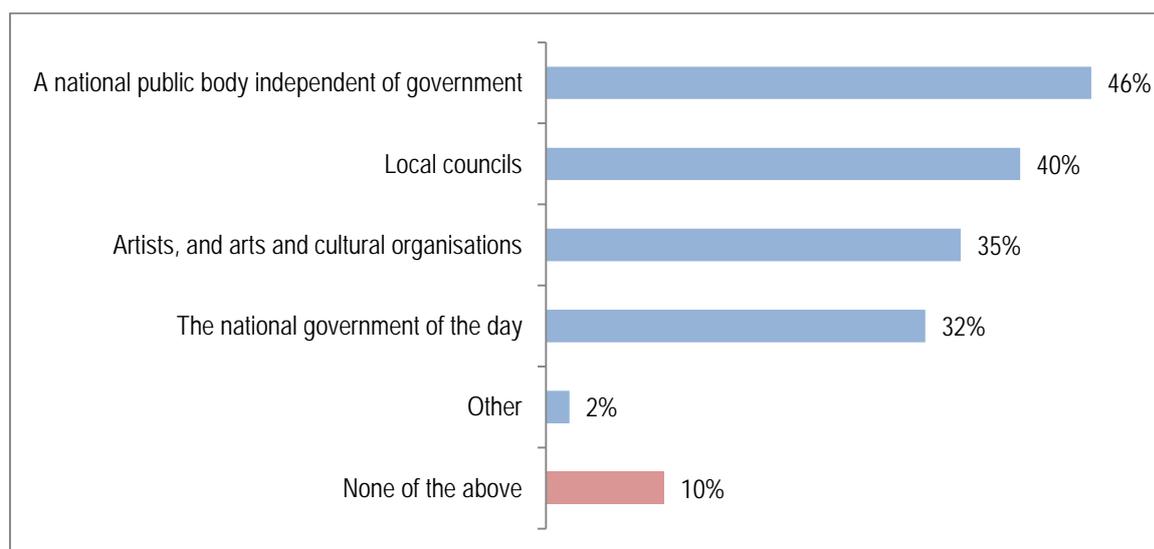
### KEY RECOMMENDATION 6

#### Tackling the cost argument with evidence

***Suggested approach:** Art and culture delivers a great return on the 0.7% of government spending it accounts for. Yet this small amount of public spending is vital for many local museums and community projects based outside London and the South East. They could never survive on National Lottery or private funding alone.*

This leads into an important strategic debate about the role of the Arts Council England brand in any communications. Whether there is any benefit in promoting Arts Council England’s role as an organisation will depend on the specific circumstances, but in most situations it appears unlikely that naming Arts Council England adds weight to the core arguments.

***Q. Which, if any, of the following should be responsible for making decisions about public spending on arts and culture?***



Bases: All England adults n = 3,565.

There is certainly fairly strong support for the **principle of a national public body independent of government**, but many people (around 40%) also see local councils as having a key responsibility. The support for local councils again shows the value of demonstrating the breadth of arts and culture as an argument for the need for both national-level oversight and local delivery.

## Demonstrating impact

One of the biggest risks is getting dragged into trade-offs between the direct economic value of arts and culture versus other public services. It is difficult to argue persuasively that the impact of arts and culture on people’s lives is comparable with the impact of a hospital or school.

*"I personally disagree with it coming from tax with them having to make cuts to the police force, fire force, things that are genuinely important to society, rather than 'Oh yes I can go for a dance down the community hall and it's all sorted on the taxpayers'. There are a lot more important things you can spend your money on." – **Unsupportive Consumers, Birmingham***

Instead, the impact can be shown in a more general sense by hinting at the impact that taking away money from local high streets and public places can have on the quality of life in an area.

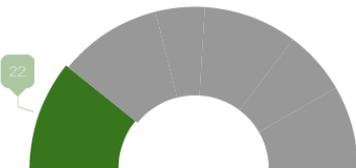
#### KEY RECOMMENDATION 7

##### Showing the impact of losing our community investments

**Suggested approach:** *Many communities are already feeling the effects of funding cuts: parks, playing fields, libraries, local museums, pubs, and post offices are all disappearing. Individually these changes might not have a big impact, but over time you start to lose the 'ripple effect' of benefits that they bring to a community.*

This can then be linked back to the concrete economic and educational benefits which set arts and culture apart from other recreations and public services.

## SEGMENTS IN DETAIL

Engaged Advocates	
<p><b>Summary:</b> Engaged Advocates are the people most supportive of publicly funded arts and culture, who tend to engage widely in arts and culture, and see the broad range of benefits that arts and culture bring to themselves and to society more widely.</p>	
 <p>Engaged Advocates make up 22% of the population</p>	
<b>Demographics</b>	<ul style="list-style-type: none"> <li>▪ Tend to be more affluent (ABC1s)</li> <li>▪ Tend to be older</li> <li>▪ 56% Female / 44% Male</li> <li>▪ Overrepresented in London and South East</li> </ul>
<b>Funding of arts and culture</b>	<ul style="list-style-type: none"> <li>▪ <b>HIGH</b> support for public funding</li> <li>▪ <b>VERY HIGH</b> support for Lottery funding</li> </ul>
<b>Benefits of arts and culture</b>	<ul style="list-style-type: none"> <li>▪ Believe arts and culture have brought themselves a very wide range of benefits</li> <li>▪ Believe arts and culture have brought Britain a very wide range of benefits</li> <li>▪ Support diversity of artforms</li> <li>▪ Believe arts and culture are for people like them</li> </ul>
<b>Participation</b>	<ul style="list-style-type: none"> <li>▪ <b>HIGH</b> levels of attendance and participation</li> </ul>
<b>Party politics</b>	<ul style="list-style-type: none"> <li>▪ More likely to support any mainstream party</li> </ul>
<b>Channels</b>	<ul style="list-style-type: none"> <li>▪ Arts and cultural institutions and events</li> <li>▪ Broadsheet newspapers</li> <li>▪ Petitions</li> <li>▪ Social media</li> <li>▪ Informal opinion sharing</li> </ul>

Communicating with Engaged Advocates	
<p><b>Summary:</b> Engaged Advocates are your natural supporters and advocates. Communications should arm them with the evidence to persuade others.</p>	
Objectives	<ul style="list-style-type: none"> <li>▪ Retain support and boost advocacy</li> </ul>
Framing your story	<ul style="list-style-type: none"> <li>▪ Agree with the 'ripple effect' narrative</li> </ul>
Finding the right hooks	<ul style="list-style-type: none"> <li>▪ All areas of arts and cultural experience</li> </ul>
Explaining the benefits	<ul style="list-style-type: none"> <li>▪ Agree with the diverse benefits arts and culture bring to themselves and to society</li> </ul>
The need for public funding	<ul style="list-style-type: none"> <li>▪ Agree on the need for public funding</li> <li>▪ Important to arm them with key facts about the great value arts and culture investment delivers</li> </ul>
Demonstrating impact	<ul style="list-style-type: none"> <li>▪ Important to highlight the impact that arts and culture investment is having on local communities and young people in particular</li> </ul>
Channels	<ul style="list-style-type: none"> <li>▪ Broadsheet newspapers</li> </ul>
What makes them different?	<ul style="list-style-type: none"> <li>▪ Engaged Advocates are distinct in that they already agree with every step of the communications recommendations and can be targeted through their engagement with arts and culture and with current affairs more generally. They are a highly influential audience.</li> </ul>

### Typical focus group attitudes

Engaged Advocates tend to say that they appreciate a variety of different forms of arts and culture, and see the value of arts and culture even if it is not to their own personal tastes:

"I think if you go to an exhibition, a bit like what you're saying, you might not get it, you can appreciate the work that goes into it. It might not be a picture you might want on your wall but if you look closely, sometimes you see paintings and they're just like photographs and I just can admire the work that goes into it. The same with when you say things like baking because sometimes you'll see the most magnificent cake. I wouldn't want to necessarily make it and I wouldn't necessarily want to eat it but I just think the work that goes into it, you have to appreciate the talent." – **Female, Engaged Advocate, London**

"I think it's like a release for me, you know from your every-day life. You know like you're doing your job 9:00 to 5:00 or whatever like that, I think to do something like this, different every now and again, it just keeps things interesting. I like to push myself to go and try something new, not as often as I can like, so like getting involved with the theatre or something that I just push myself into doing." – **Male, Engaged Advocate, Sheffield**

They tend to note the difference between art for public consumption, for example, an exhibition, and artistic practice that takes place on an individual level and provides enjoyment and confidence:

"Like the Matisse Cut-Outs or something, it's stuffed full of people and everyone wants to see them. But everyone is not going to want to see maybe little drawings or something that amateur artists do but people are doing that for their own pleasure... what I'm saying is there's a difference but I think we're talking a little bit here about what it is that makes thousands of people want to go and see something and what difference between what makes us feel good about ourselves." – **Female, Engaged Advocate, London**

"I think it is good because you do need to get across how diverse it is, because like you say, you might be someone who takes photos and just likes photos and doesn't automatically think not necessarily that they're going to have theirs in a gallery but that is part of the arts and culture. You've got people that are just very narrow minded." – **Female, Engaged Advocate, Sheffield**

They understand the benefits of arts and culture beyond entertainment, and tend to be able to eloquently debate the value – or devaluation – of arts and culture when it is linked to being entertainment:

"But is entertainment synonymous with popularity because often you see these art programmes or cultural programmes and people - I'm not saying the masses - but many think it's very highbrow or very elitist like opera. Initially, opera was and it's only been in the last, I don't know, several years that it's become more and more for the masses. So, entertainment, is it synonymous with popularity or because there may be some art that is not entertaining you're saying?" – **Male, Engaged Advocate, London**

"That enjoyment, you're enjoying it. Sometimes, I agree, I think we all say that art is something that is important and it enriches and it challenges and it transcends, it makes you look at the world in a different way or something but if it's enjoyment at the same time, it will reach more people and I think that good enjoyment can be good art. Sometimes, it's difficult, as you say, and it's less enjoyable. There are films that I avoid depending on what mood I'm in. I think, actually, I know it's a good film but I just can't cope with that. Things that it's like watching paint dry or something. I want entertainment but I want good

entertainment. So, an enjoyable film can be a very good film." – **Female, Engaged Advocate, London**

And understand that arts and culture is part of the fabric of a well-constructed, sophisticated society:

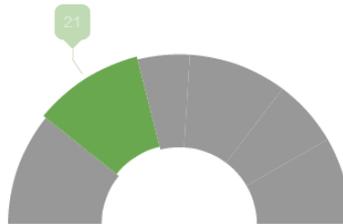
"I think it was Jason that said it at the start, but in times of austerity these are the sort of things which you need to keep morale up. If everything starts getting cut and then someone goes to a museum and says, 'Oh by the way that's going to be then quid' 'Oh another thing I've got to shell out for'." – **Male, Engaged Advocate, Sheffield**

"At the end of the day, participating in art, appreciating, it's getting involved, doing yourself or looking at other people who are doing it and appreciate your creativity and talent. It's a higher thing in life and, as a society, you've got people, you've got housing, you've got food and you've got all this stuff, there's time and energy to move beyond that stuff into a different kind of way of thinking about or experiencing and it's just a higher motivational kind of thing." – **Male, Engaged Advocate, London**

"It's a bit out of the mundane isn't it? There's just so much crap and celebrity nonsense and all that lark, and you've got all this brilliant stuff. They basically made it free compared to a lot of stuff didn't they, and it's ridiculous not to do it. It's like you can either watch the Kardashians on the telly or you could like read a book or go to the theatre and see people who are really trying to love what they're doing, they've got that [stuff] on telly, it's horrible. I don't know why people do it, it winds me up." – **Male, Engaged Advocate, Sheffield**

## Armchair Supporters

**Summary:** Armchair Supporters are generally supportive of the case for publicly funded arts and culture, see the benefits it brings to society, but do not engage heavily in arts and culture themselves.



Armchair Supporters make up 21% of the population

<b>Demographics</b>	<ul style="list-style-type: none"> <li>▪ Tend to be older</li> <li>▪ Otherwise broadly representative of general population</li> </ul>
<b>Funding of arts and culture</b>	<ul style="list-style-type: none"> <li>▪ <b>FAIRLY HIGH</b> support for public funding</li> <li>▪ <b>HIGH</b> support for Lottery funding</li> </ul>
<b>Benefits of arts and culture</b>	<ul style="list-style-type: none"> <li>▪ Believe arts and culture have brought themselves benefits in entertainment and to a lesser extent in other ways</li> <li>▪ Believe arts and culture have brought Britain a wide range of benefits</li> <li>▪ Support key artforms like libraries, museums, theatre and art galleries</li> </ul>
<b>Participation</b>	<ul style="list-style-type: none"> <li>▪ <b>FAIRLY LOW</b> levels of attendance and participation</li> </ul>
<b>Party politics</b>	<ul style="list-style-type: none"> <li>▪ More likely to vote Conservative</li> </ul>
<b>Channels</b>	<ul style="list-style-type: none"> <li>▪ Mid-market newspapers</li> </ul>

Communicating with Armchair Supporters	
<p><b>Summary:</b> Armchair Supporters are fairly hard to target, but persisting with a 'common sense' messaging strategy in the mainstream media will help to keep them on board.</p>	
Objectives	<ul style="list-style-type: none"> <li>Retain support and boost engagement with the debate</li> </ul>
Framing your story	<ul style="list-style-type: none"> <li>Use the 'ripple effect' narrative to tie together "the arts" and "culture" as part of the same thing</li> </ul>
Finding the right hooks	<ul style="list-style-type: none"> <li>Focus on the benefits arts and culture bring to the people around them, as they may not experience arts and culture as much themselves, despite recognising the benefits</li> </ul>
Explaining the benefits	<ul style="list-style-type: none"> <li>They agree broadly with the diverse benefits arts and culture bring to themselves and to society, but focus on the key positives like <b>tourism</b> and <b>education</b></li> </ul>
The need for public funding	<ul style="list-style-type: none"> <li>Agree on the need for public funding</li> <li>Important to present the key facts about the great value arts and culture investment delivers</li> </ul>
Demonstrating impact	<ul style="list-style-type: none"> <li>Demonstrate the impact that arts and culture has on their local area and on the country as a whole</li> </ul>
Channels	<ul style="list-style-type: none"> <li>Mid-market newspapers</li> </ul>
What makes them different?	<ul style="list-style-type: none"> <li>Unlike other favourable segments, Armchair Supporters do not engage much with arts and culture.</li> </ul>

### Typical focus group attitudes

Armchair Supporters tend to differentiate between 'art' and 'culture' as two separate, but intertwined elements. This, in part, is due to their engagement with fewer forms of arts and culture than Engaged Advocates:

"With the culture it's the journey of being - so you're at this festival, and you're going from one event to the next, and with the culture it's kind of quite interesting because you don't even realise it, but you're kind of like already, especially if you're interested in St Paul's and whatnot, you're already submerged, like you're already surrounded by the culture, and you don't even realise it. It's then the problem when you then have to go and obviously you go to an art gallery, or you start doing some photography, or you play some computer games, and you force yourself to kind of like be exposed to art. Whereas with culture it's

already in your face and you don't even know it. You just kind of appreciate it as like your surroundings." – **Male, Armchair Supporter, Bristol**

"Coming from the working class background that I've come from, if I look at the arts, and I think of the arts, I'm thinking of things like opera and ballet and that sort of highbrow type stuff, that is the ultimate arts to me, but I still see that there's arts in all of that stuff. It's just not the top end of the arts culture in my humble opinion." – **Male, Armchair Supporter, Bristol**

They tend to value the social aspect of arts and culture:

"If you go to the ballet, you probably wouldn't go on your own. If you go to a gig you wouldn't tend to go on your own. The cinema you probably wouldn't go on your own, so I think most of it is a social [activity]." – **Female, Armchair Supporter, Bristol**

"But it's something you can share, you've got memories here, if you've gone as a family you can look back and, whether you liked it or not, you can go, 'I remember that time we got dragged there'. We went to see..." – **Male, Armchair Supporter, Birmingham**

They tend to associate arts and culture with a sense of community, and are positive about arts and culture happening on a local, rather than national level:

"I think at the moment, everyone would say like, you've got a strong community, everyone together, everybody enjoys it a lot more if there's an activity or something that can bring everyone together. I think you're going to get everyone taking part." – **Male, Armchair Supporter, Bristol**

"It's funny because I always used to think I'd love to live in London because you've got the theatre, you've got this, you've got the other and really, actually, in Birmingham you have got it all – you have got it, but not a massive array, but even what there is, I don't probably use as much as I would like to. The cinema is probably the biggest, really, for me because of the kids." – **Female, Armchair Supporter, Birmingham**

However, they tend to acknowledge the pressures of everyday life place limitations on the extent to which they are able to engage with arts and culture:

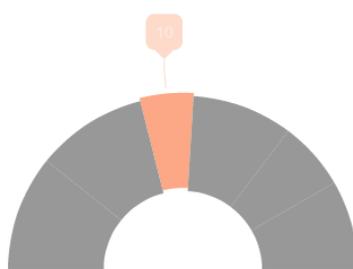
"When you're over here you're working, you work five days a week nine-to-five, compared to when you go on holiday and you've got all day, and you've got to fill your time doing something. You've got to fill your time, so people will go and have a look at that, or go and do that, because they want to say, 'I've been there and I've seen this'. Because we live here, we don't appreciate it. You won't say, 'I've gone and seen this cathedral', because that's just a normal cathedral in Bristol. Whereas other people coming here might think, oh, I've got to see that." – **Male, Armchair Supporter, Bristol**



"Again, at the school, we used to have the Birmingham orchestra go into our school and they'd come in so many times a year. It was only a secondary modern, but everybody got the chance to... I don't think they do that now." – **Female, Armchair Supporter, Birmingham**

## Complacent Participants

**Summary:** Complacent Participants have the highest level of active participation in arts and culture, which they are passionate about and see as an important part of their lives. They are not politically engaged, though, and show relatively low levels of support for the case for publicly funded arts and culture.



Complacent Participants make up **10%** of the population

Demographics	<ul style="list-style-type: none"> <li>▪ Tend to be younger</li> <li>▪ 61% Female / 39% Male</li> <li>▪ Overrepresented in London</li> </ul>
Funding of arts and culture	<ul style="list-style-type: none"> <li>▪ <b>MIXED</b> support for public funding</li> <li>▪ <b>FAIRLY HIGH</b> support for Lottery funding</li> </ul>
Benefits of arts and culture	<ul style="list-style-type: none"> <li>▪ Believe arts and culture have brought themselves a very wide range of benefits</li> <li>▪ Believe arts and culture have brought Britain a very wide range of benefits</li> <li>▪ Believe arts and culture are for people like them</li> <li>▪ Believe arts and culture are an important part of their lives</li> </ul>
Participation	<ul style="list-style-type: none"> <li>▪ <b>HIGH</b> levels of attendance and participation</li> </ul>
Party politics	<ul style="list-style-type: none"> <li>▪ Politically disengaged</li> </ul>
Channels	<ul style="list-style-type: none"> <li>▪ Arts and cultural institutions and events</li> <li>▪ Social media</li> </ul>

Communicating with Complacent Participants	
<p><b>Summary:</b> Complacent Participants only account for 10% of the population, but they are very easy to target through arts and cultural institutions, events, and via social media. They fully accept the benefits that arts and culture bring to individuals and society, but need to be convinced that public spending cuts would threaten this.</p>	
Objectives	<ul style="list-style-type: none"> <li>Convince them that public funding of arts and culture is important and directly impacts upon the spread and availability of high quality arts and culture</li> </ul>
Framing your story	<ul style="list-style-type: none"> <li>Agree with the 'ripple effect' narrative, but important to emphasise the public funding point</li> </ul>
Finding the right hooks	<ul style="list-style-type: none"> <li>All areas of arts and cultural experience, but particularly <b>contemporary / popular artforms</b></li> </ul>
Explaining the benefits	<ul style="list-style-type: none"> <li>Agree with the diverse benefits arts and culture bring to themselves and to society</li> </ul>
The need for public funding	<ul style="list-style-type: none"> <li>Important to emphasise how dependent many arts and cultural institutions are on public funding, and how much harder it would be to make arts and culture accessible to people without this spending</li> </ul>
Demonstrating impact	<ul style="list-style-type: none"> <li>Important to highlight the impact that arts and culture investment is having on the availability and accessibility of arts and culture</li> </ul>
Channels	<ul style="list-style-type: none"> <li>Via arts and cultural institutions and events, particularly those aimed at younger audiences</li> <li>Social media</li> </ul>
What makes them different?	<ul style="list-style-type: none"> <li>Compared with Engaged Advocates, Complacent Participants are younger, more interested in contemporary and popular artforms. They are much less politically engaged with the arguments around funding, believing art and culture to be a spontaneous process.</li> </ul>

### Typical focus group attitudes

Complacent Participants have some engagement with arts and culture, but not necessarily with traditional art forms:

"I go to the Hippodrome about, well, three or four times a year. I go to rock and roll every month, which comes in the music side of it, I suppose. Read the newspaper every day. And the rest of it, not every month, but certainly a lot of it fairly regularly." – **Male, Complacent Participant, Bristol**

"Mine varies because I get involved in different projects so depending on what I'm feeling at the time, I'm like obsessive, so if I've been doing something then I'm doing it like all the time, so like there was a time when I was acting so I was always going to theatre and then when I stopped that I was doing poetry, and then I was always going to a poetry night or some live music night. Then I started singing and I was always going to try and find a music night..." – **Female, Complacent Participant, London**

They particularly value participating in arts and culture, and feel that it benefits the education of young people:

"I've got grandchildren, and I hate the fact that there's a lot of crafts that are dying out. So invariably what I'll do is I'll get it up on the internet so that I can explain to them, by showing them and doing it with them. So I do use different bits and pieces." – **Female, Complacent Participant, Bristol**

"I did really creative subjects so I was always kind of interested, actually not so much since graduating, but I did photography, art, textiles and media so I've always, from music to comedy to food festivals, festivals, photography galleries, exhibitions and stuff." – **Female, Complacent Participant, London**

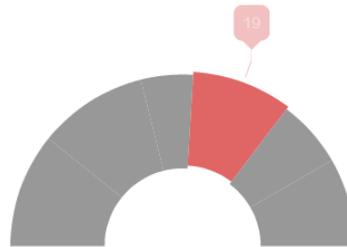
And value arts and culture in their local area:

"Go down your local pub and it's your local artists who might be there once a month, because they're local to that area. I've been to, like, away working - I go away working a lot with my job, and they say, some of the people who you're working with who are local, 'Oh, go down the pub. This bloke, so-and-so. He's brilliant.' Only a local lad, stands up on stage. And you go down there and you think, you know - some of the records, or music, you think, 'Whoa,' but you walk out and you think, 'You weren't bad.'" – **Male, Complacent Participant, Bristol**

"I'd say it's very much a social thing in terms of like uni or like music events and gathering everyone together for, I don't know, even if it's charity events or big stalls that we've got on at uni. It is very much you gather everyone from the local area, even with the food and all the performers that you'll get on from music to just art, or even graffiti that they'll do on nights. It's all brought together." – **Male, Complacent Participant, London**

## Unsupportive Consumers

**Summary:** Unsupportive Consumers have relatively high levels of attendance and participation, but tend to view arts and culture as a form of entertainment or recreation, meaning that they do not see it as a priority for government funding.



Unsupportive Consumers make up **19%** of the population

<b>Demographics</b>	<ul style="list-style-type: none"> <li>▪ Tend to be younger</li> </ul>
<b>Funding of arts and culture</b>	<ul style="list-style-type: none"> <li>▪ <b>FAIRLY LOW</b> support for public funding</li> <li>▪ <b>MIXED</b> support for Lottery funding</li> </ul>
<b>Benefits of arts and culture</b>	<ul style="list-style-type: none"> <li>▪ Believe arts and culture have brought themselves few benefits besides providing entertainment (57%)</li> <li>▪ Weak perception that arts and culture may contribute to life in Britain by providing entertainment and generating tourism</li> </ul>
<b>Participation</b>	<ul style="list-style-type: none"> <li>▪ <b>HIGH</b> levels of attendance and participation</li> </ul>
<b>Party politics</b>	<ul style="list-style-type: none"> <li>▪ Broadly in line with general population</li> </ul>
<b>Channels</b>	<ul style="list-style-type: none"> <li>▪ Arts and cultural institutions and events</li> <li>▪ Mid-market newspapers</li> <li>▪ Social media</li> </ul>

Communicating with Unsupportive Consumers	
<p><b>Summary:</b> Unsupportive Consumers are the most difficult audience to convince, as they engage with arts and culture in the same way as any other form of entertainment. This means they do not see it as a public good.</p>	
<b>Objectives</b>	<ul style="list-style-type: none"> <li>▪ Show that arts and culture as entertainment and other areas of arts and culture are inextricably linked and bring wider benefits to society</li> </ul>
<b>Framing your story</b>	<ul style="list-style-type: none"> <li>▪ Use the 'ripple effect' narrative to show how publicly funded arts and culture impact upon popular culture and make the country a better place to live</li> </ul>
<b>Finding the right hooks</b>	<ul style="list-style-type: none"> <li>▪ Popular entertainment</li> </ul>
<b>Explaining the benefits</b>	<ul style="list-style-type: none"> <li>▪ Focus on core benefits like <b>tourism</b> and <b>education</b></li> </ul>
<b>The need for public funding</b>	<ul style="list-style-type: none"> <li>▪ Focus on the low cost of publicly funded arts and culture to minimise their opposition towards it</li> </ul>
<b>Demonstrating impact</b>	<ul style="list-style-type: none"> <li>▪ Again, focus on the low cost</li> </ul>
<b>Channels</b>	<ul style="list-style-type: none"> <li>▪ Mainstream arts and cultural institutions and events</li> <li>▪ Mid-market newspapers</li> <li>▪ Social media</li> </ul>
<b>What makes them different?</b>	<ul style="list-style-type: none"> <li>▪ Unsupportive Consumers are distinct from Complacent Participants in that they do not see arts and culture as intrinsically important. Their opposition towards public funding stems from a belief in a "sink or swim", free-market approach to arts and culture based on popularity and commercial viability.</li> </ul>

### Typical focus group attitudes

Unsupportive Consumers do not always take a personal interest in a broad variety of arts and culture, but those with children are more likely to engage a wider variety of arts and culture:

"I think the events things and things like summer schools and dance things if you've got children you would. Things to do in the holidays and weekends definitely because where I live you get these little booklets through the door that tell you all different events and

what's on and I always look through that purely because I've got a child. So I would look at some of that." – **Female, Unsupportive Consumer, Birmingham**

"You know you were saying you went to the Manchester Science Museum; well I went a few years ago and took my children. It was one of the best days I had, fantastic, interactive and all sorts." – **Male, Unsupportive Consumer, Sheffield**

They tend to be more sceptical about classifying broad types of arts and culture into that bracket, and instead hone in on arts and culture archetypes such as ballet or opera:

"It just depends on the way you do it. Like photography, I wouldn't say me taking a picture of me and my mates out on the lash is cultural, yet it's still photography because I'm taking a picture. I feel it depends on the context you're doing it. Like with the cinema for instance, if I went to see Ironman that's not cultural because I'm going to watch some mainstream Hollywood drivel." – **Male, Unsupportive Consumer, Birmingham**

"Yes, I think years ago you used to think of the theatre as being like, especially opera and ballet, just for a certain clientele but I mean my girls, they're only nine and they absolutely love ballet. So it's something that we can do which years ago you probably wouldn't have done but I think they are introducing it and it's not just your Swan Lakes it's your more modern things which they have got a genuine interest in. So they will quite happily sit through a two hour show and not move until it's finished." – **Female, Unsupportive Consumer, Sheffield**

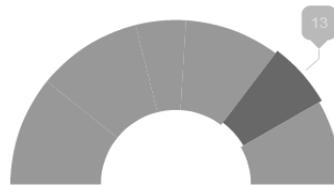
They tend to be positive about arts and culture's role in education:

"A lot of these things - not all of them - you do on your own time because you choose to do it. It's not like you're going to work. It's something that you enjoy. You might go to the cinema or to a festival or something because you want to have time out away from your life and you can again educate yourself." – **Female, Unsupportive Consumer, Birmingham**

"But again education raises peoples' awareness because obviously these big carnivals and that it's quite a diverse culture there and people, Muslim, all of that, that sort of culture but it's not theirs and take an interest in it." – **Female, Unsupportive Consumer, Sheffield**

## Disengaged Bystanders

**Summary:** Disengaged Bystanders are disengaged from most areas of current affairs and are much less socially active than any other segment. They have very low levels of engagement with arts and culture, and few strong opinions on public funding of arts and culture. This type of segment typically emerges in most attitudinal segmentations on most themes, reflecting a section of the population which is relatively apathetic about most issues.



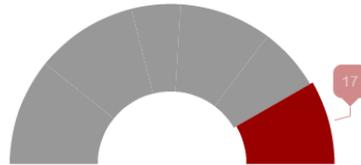
Disengaged Bystanders make up 13% of the population

<b>Demographics</b>	<ul style="list-style-type: none"> <li>▪ Tend to be less affluent (C2DE)</li> <li>▪ Tend to be younger</li> <li>▪ Overrepresented in South of England (exc. London)</li> </ul>
<b>Funding of arts and culture</b>	<ul style="list-style-type: none"> <li>▪ <b>MIXED</b> support for public funding</li> <li>▪ <b>MIXED</b> support for Lottery funding</li> </ul>
<b>Benefits of arts and culture</b>	<ul style="list-style-type: none"> <li>▪ 60% believe arts and culture have brought them no personal benefits</li> <li>▪ Weak perception that arts and culture may contribute to life in Britain by educating young people, providing entertainment, and generating tourism</li> </ul>
<b>Participation</b>	<ul style="list-style-type: none"> <li>▪ <b>VERY LOW</b> levels of attendance and participation</li> </ul>
<b>Party politics</b>	<ul style="list-style-type: none"> <li>▪ Politically disengaged</li> </ul>
<b>Channels</b>	<ul style="list-style-type: none"> <li>▪ No obvious communication channels</li> </ul>

*No focus group research was conducted with this segment.*

## Hardened Opponents

**Summary:** Hardened Opponents are against government investment in anything beyond frontline services, like healthcare, education, and policing. They show little interest in arts and culture.



Hardened Opponents make up 17% of the population

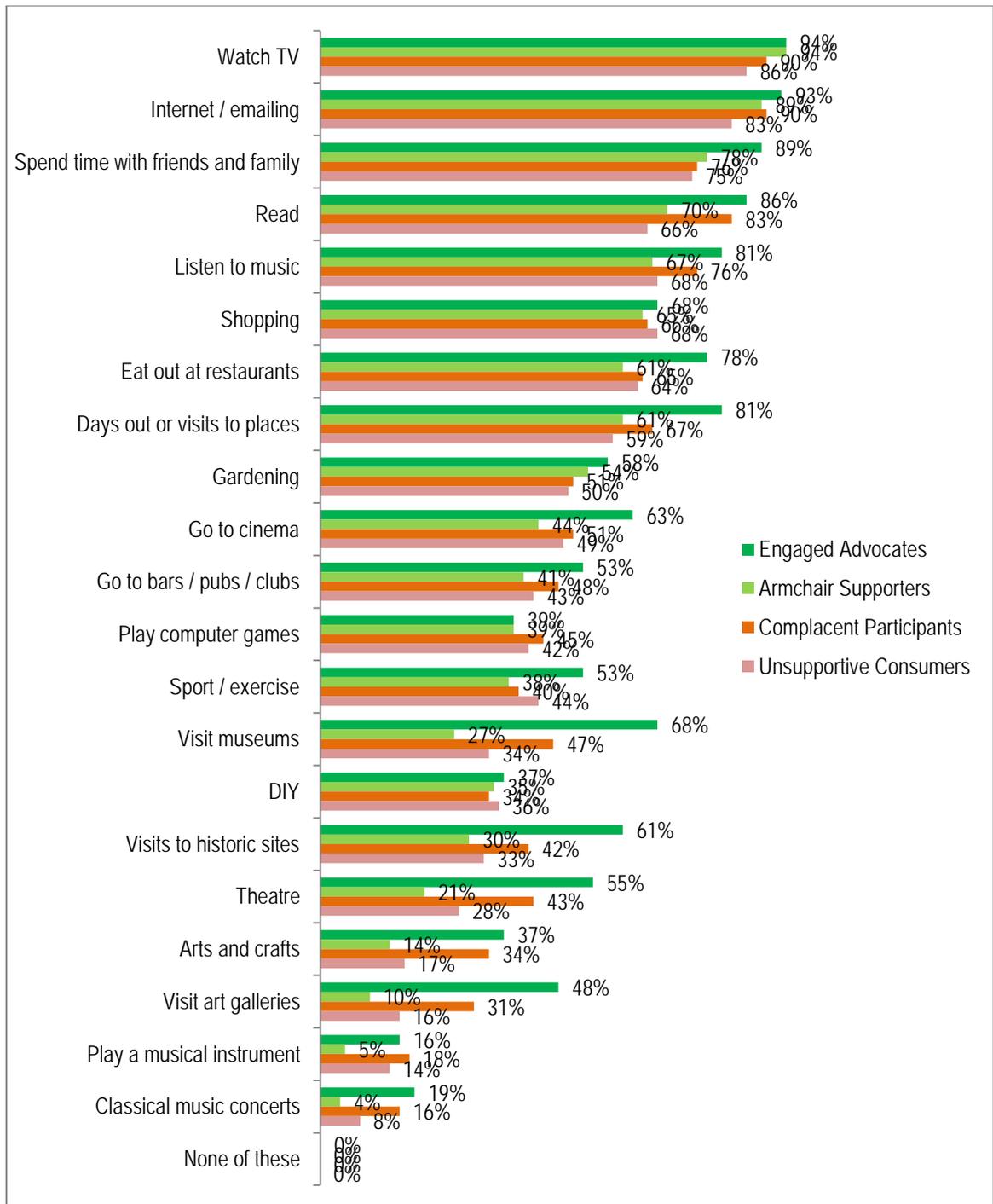
<b>Demographics</b>	<ul style="list-style-type: none"> <li>▪ Tend to be less affluent (C2DEs)</li> <li>▪ Tend to be younger</li> <li>▪ 54% Male / 46% Female</li> <li>▪ Overrepresented in the North of England</li> </ul>
<b>Funding of arts and culture</b>	<ul style="list-style-type: none"> <li>▪ <b>LOW</b> support for public funding</li> <li>▪ <b>MIXED</b> support for Lottery funding</li> </ul>
<b>Benefits of arts and culture</b>	<ul style="list-style-type: none"> <li>▪ 80% believe arts and culture have brought them no personal benefits</li> <li>▪ 40% believe arts and culture have not contributed to life in Britain in any way</li> </ul>
<b>Participation</b>	<ul style="list-style-type: none"> <li>▪ <b>VERY LOW</b> levels of attendance and participation</li> </ul>
<b>Party politics</b>	<ul style="list-style-type: none"> <li>▪ Higher levels of support for minor parties (particularly UKIP)</li> </ul>
<b>Channels</b>	<ul style="list-style-type: none"> <li>▪ 'Red top' newspapers</li> </ul>

*No focus group research was conducted with this segment.*

## APPENDIX 1: SURVEY DATA

### Recreational activities

Q. Which, if any, of the following things do you do in your spare time? [4 target segments only]



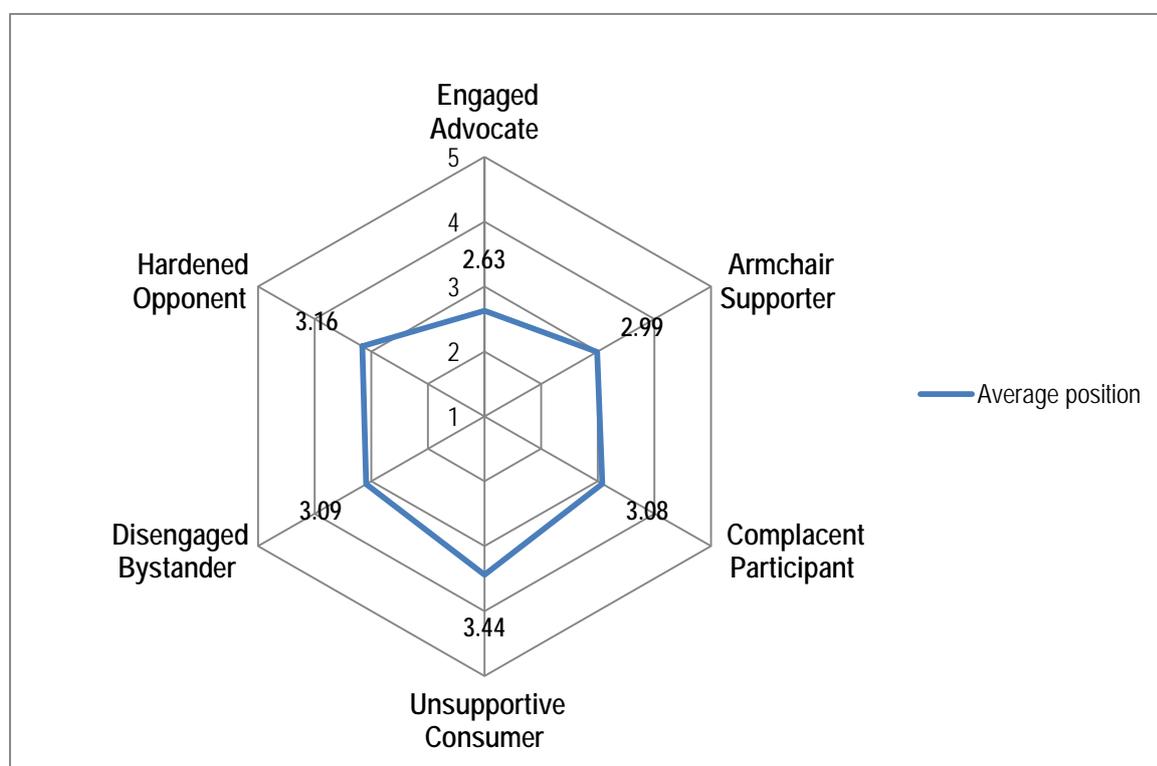
Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644.

## General attitudes towards government spending

*Q. Which of the following statements is closer to your personal view? [Respondents select using a 5-point slider running from 1 on the left to 5 on the right]*

*1 = Governments should focus on funding public services across the economy - even if it means higher levels of tax and debt*

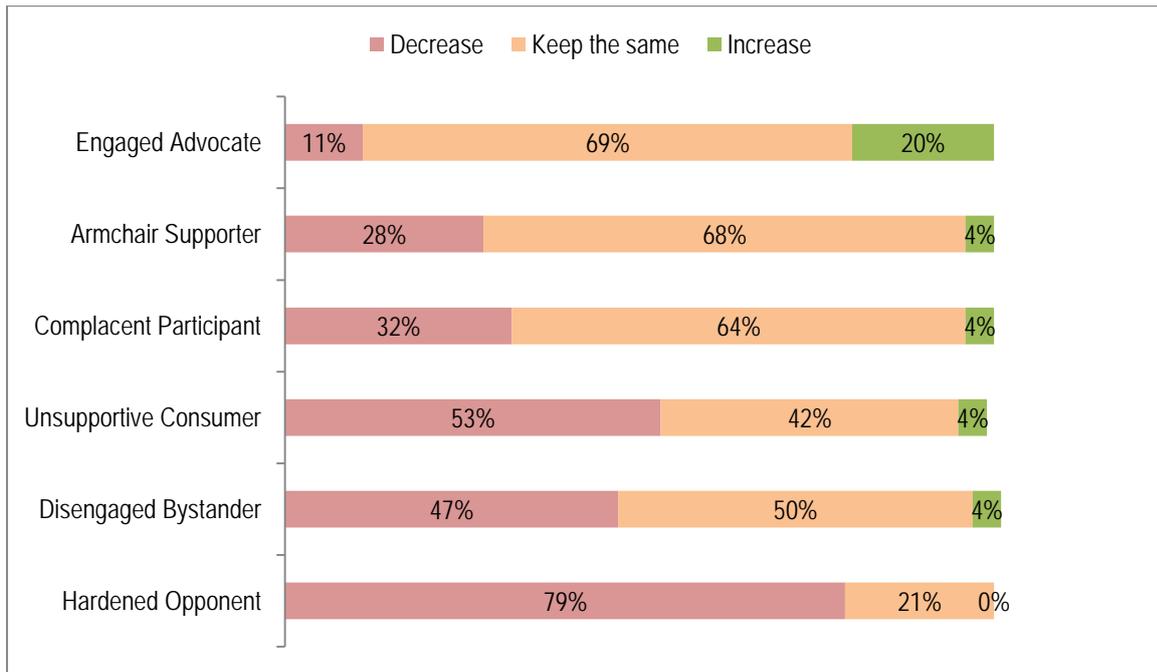
*5 = Governments should focus on keeping tax and debt low – even if it means less funding for public services across the economy*



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Attitudes towards current spending on arts and culture

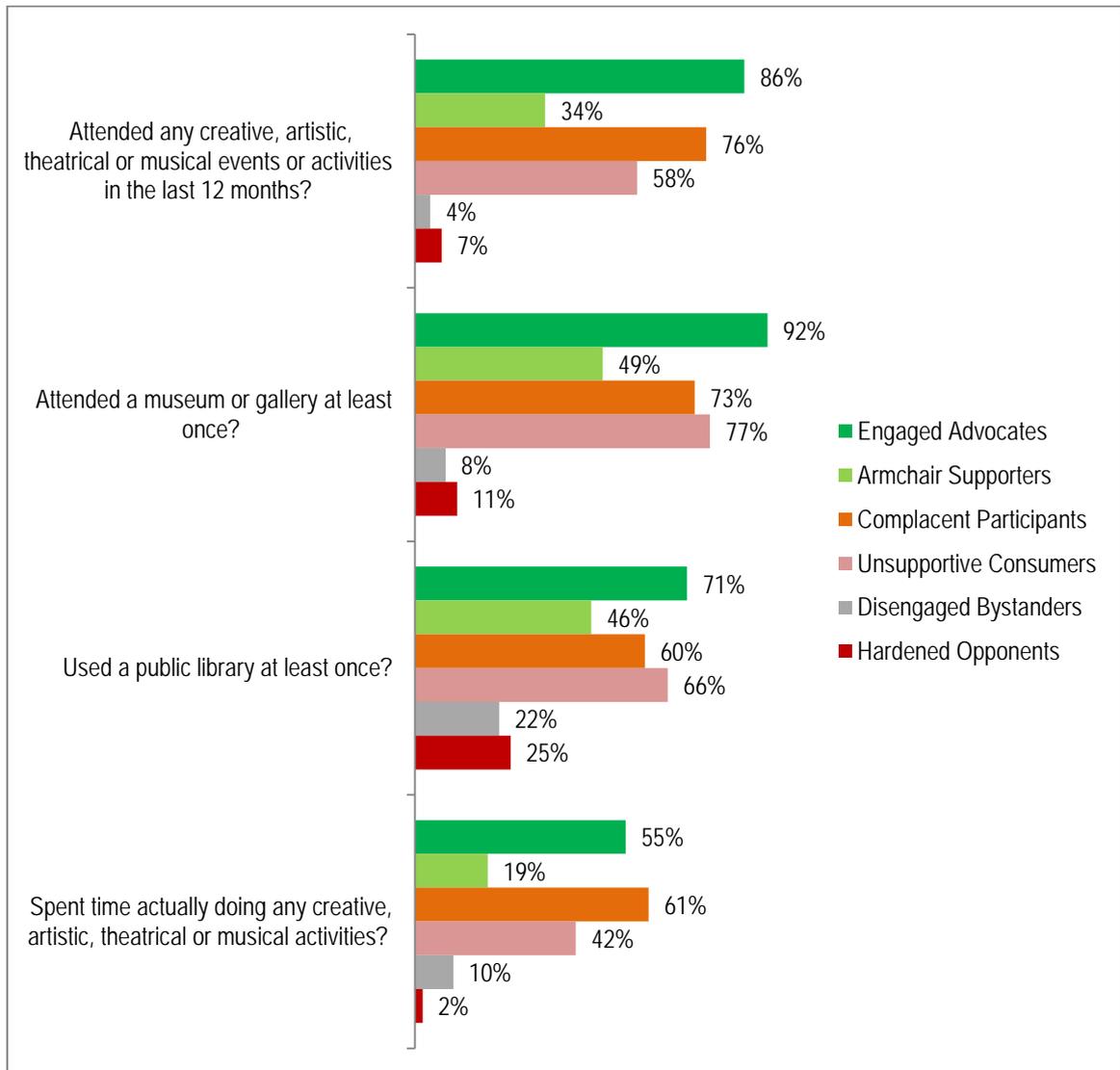
*Q. [Thinking about arts and culture] Please say whether you think the UK Government should increase the amount of money it spends, decrease the amount of money it spends, or should keep the amount it spends about the same as it is now.*



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Engagement with and participation in arts and culture

Q. During the last 12 months, have you:

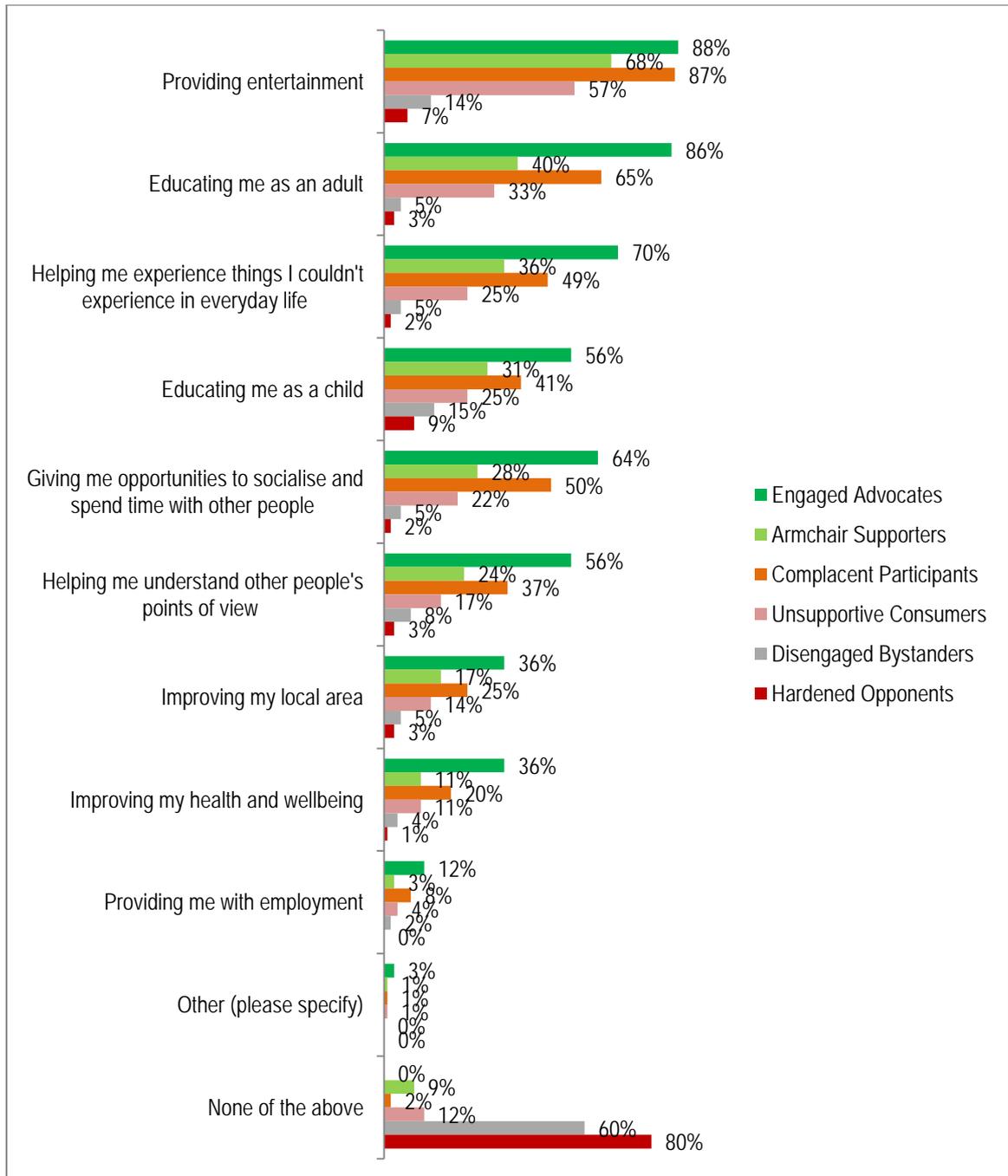


Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Perceived contribution of arts and culture to personal life

*Q. Thinking about your personal life, in which of the following ways, if any, has arts and culture contributed?*

*Arts and culture has contributed to my personal life by...*

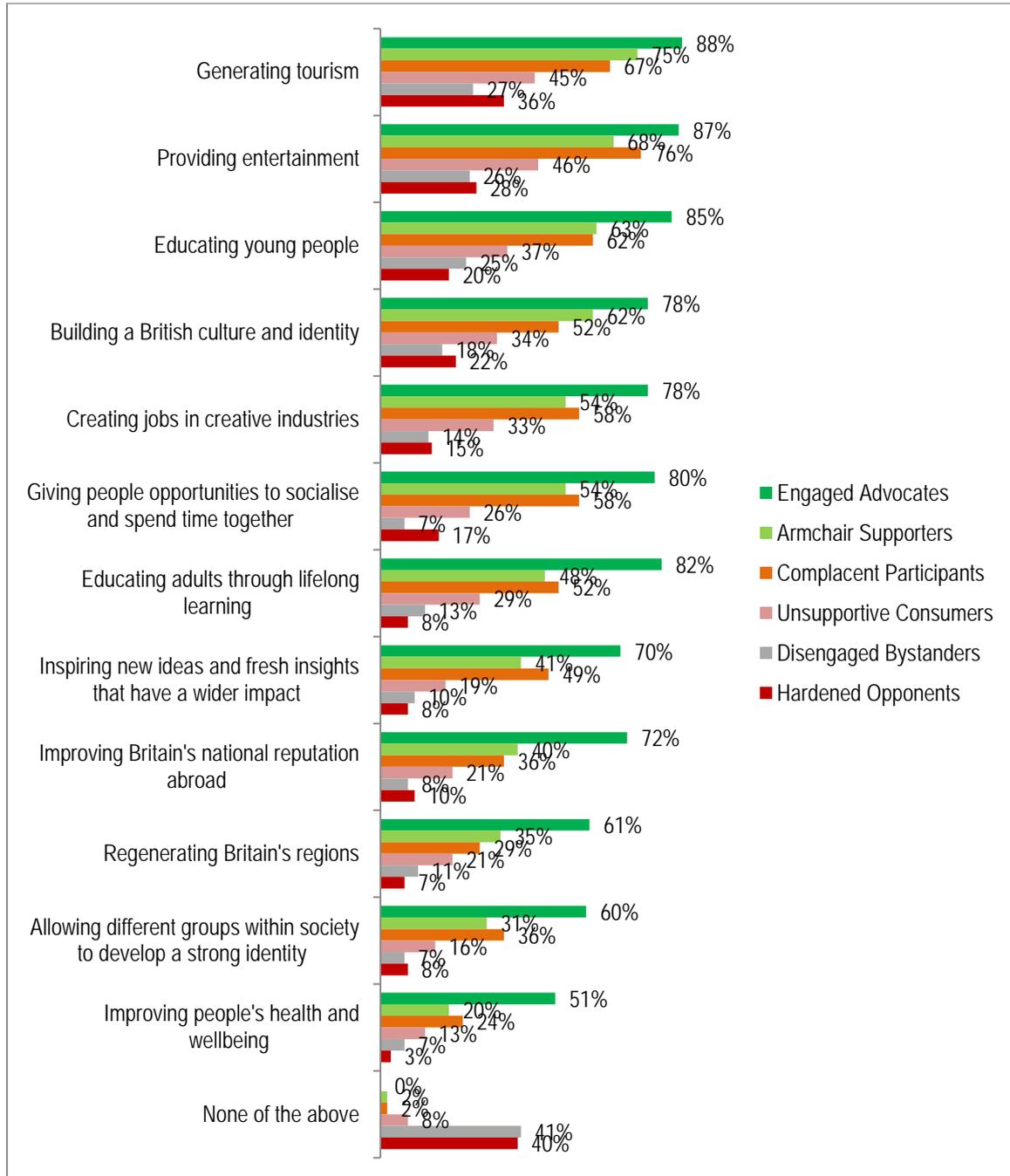


Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Perceived contributions of arts and culture to life in Britain

Q. In which of the following ways, if any, has arts and culture contributed to life in Britain?  
Please select as many or as few as you like.

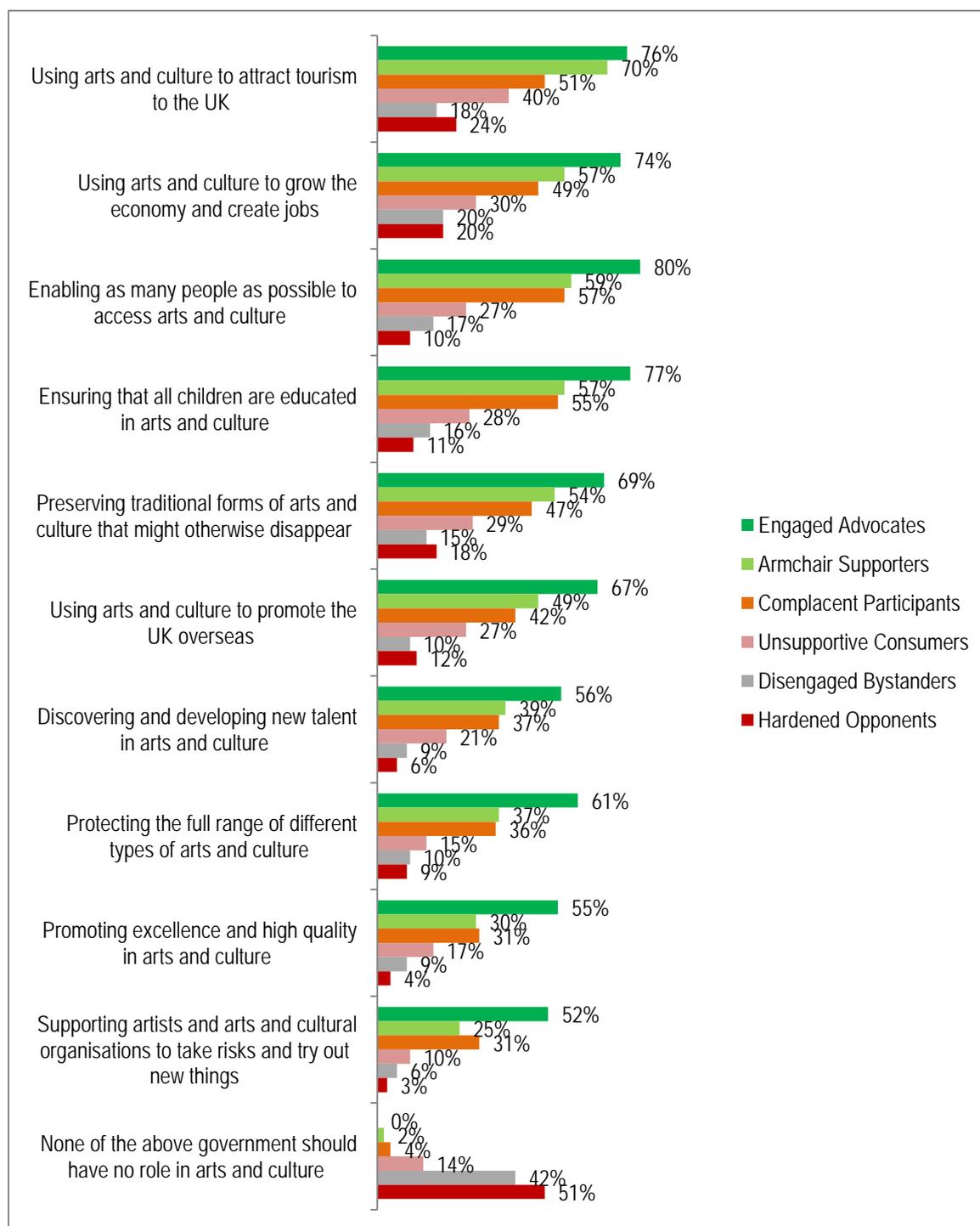
Arts and culture has contributed to life in Britain by...



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Most important goals for Government investment

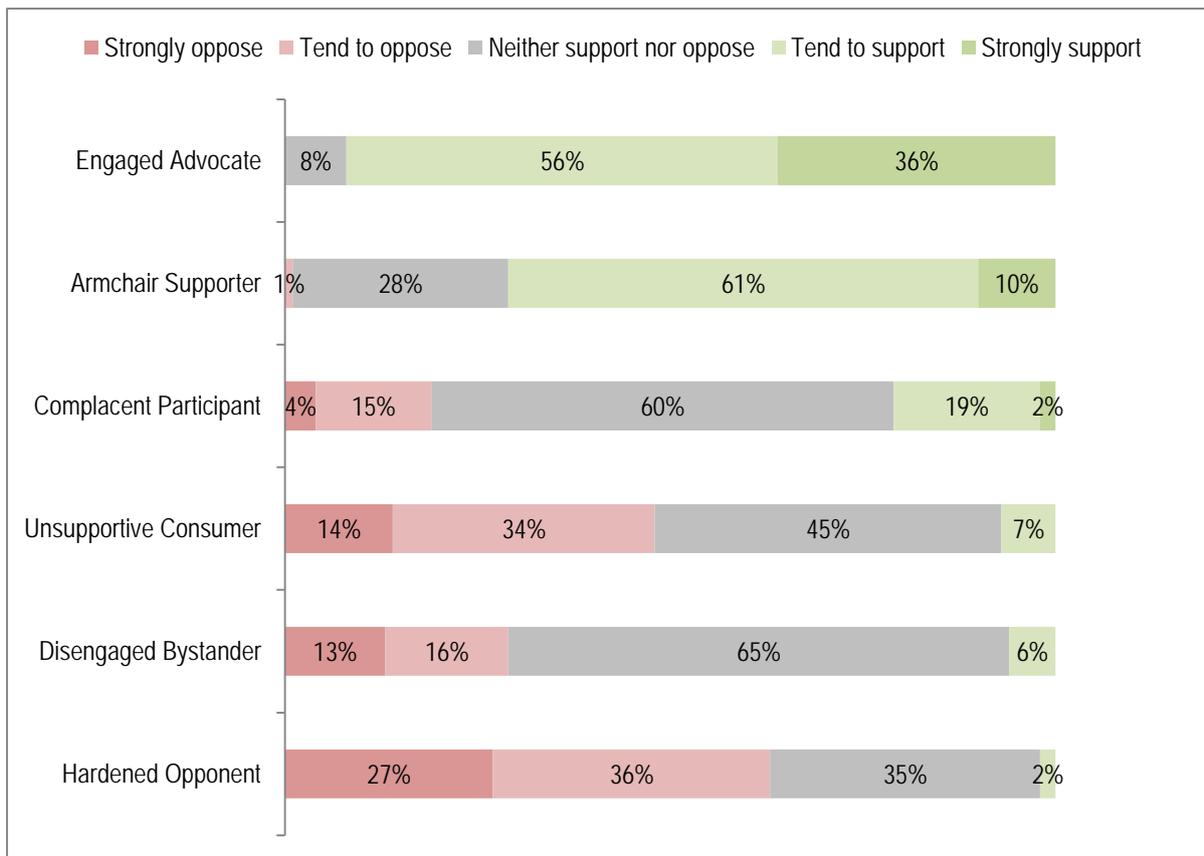
*Q. Thinking about arts and culture, which, if any, of the following should be the most important goals for government investment?*



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Support for Government funded arts and culture

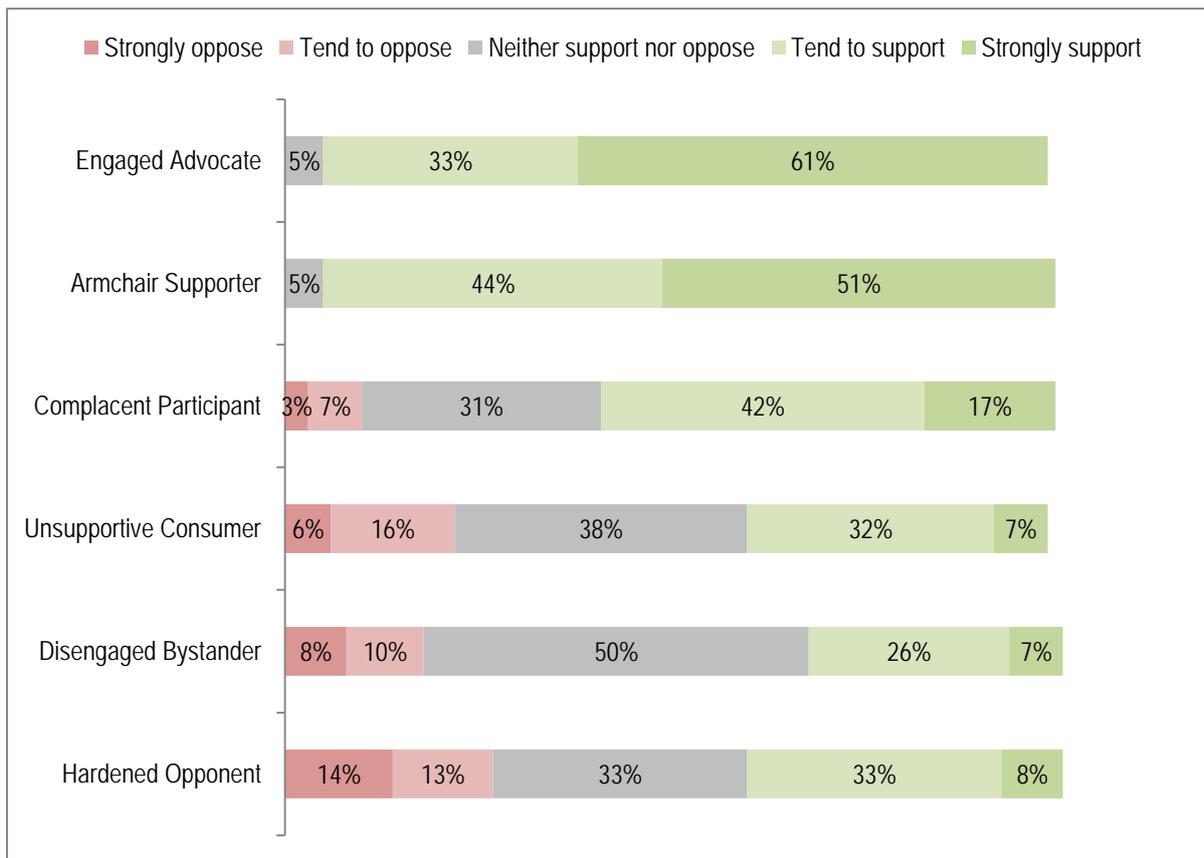
*Q. As you may know, some of the arts in England are funded by the taxes we all pay. To what extent do you support or oppose this public funding of arts and culture?*



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Support for National Lottery funding of arts and culture

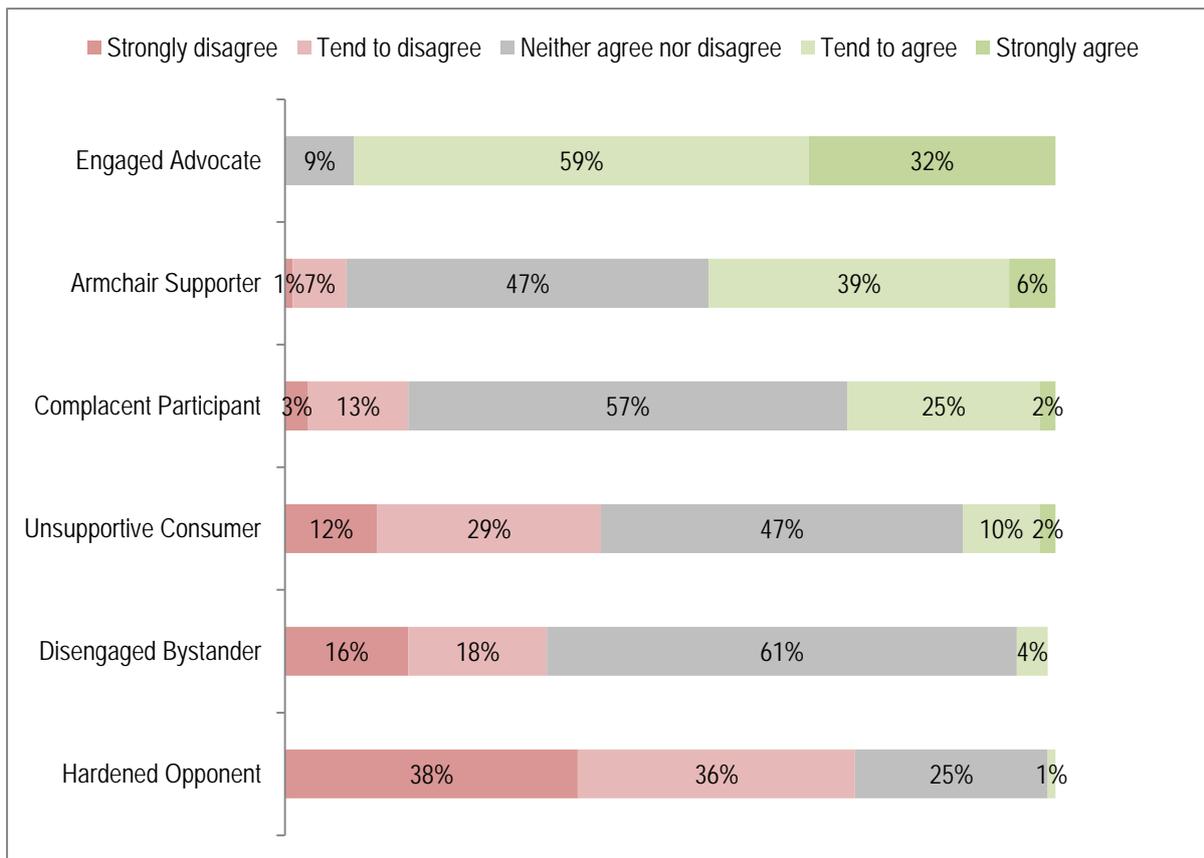
*Q. Some arts and culture in England are funded through the National Lottery. To what extent do you support or oppose this use of National Lottery funding?*



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Perceived personal benefits of publicly funded arts and culture

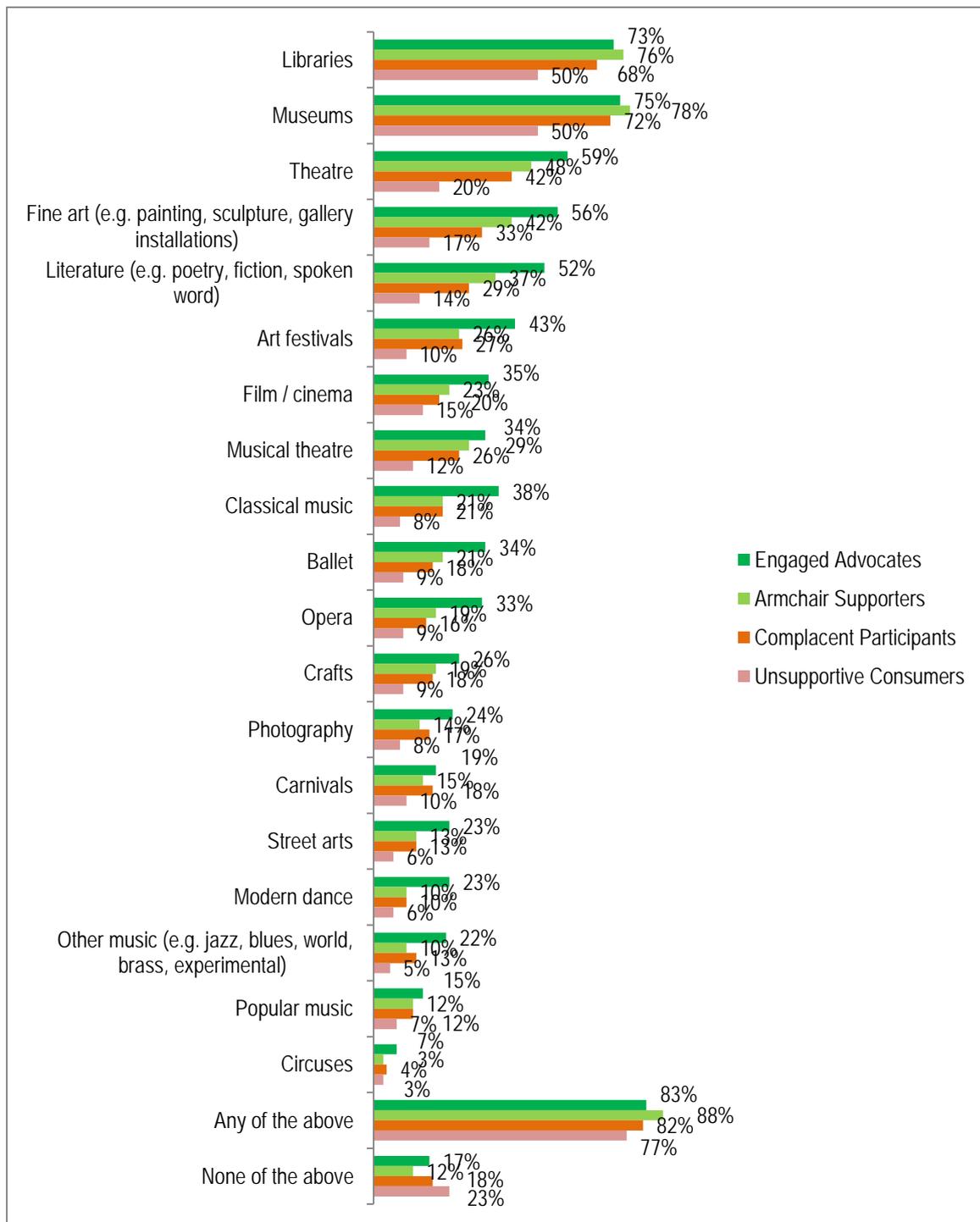
*Q. To what extent do you agree or disagree that public funding of the arts and culture benefits you or your family and friends?*



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Support for Government funding of different artforms

Q. Which, if any, of the following forms of arts and culture do you think should be supported financially by the government? [4 target segments only]



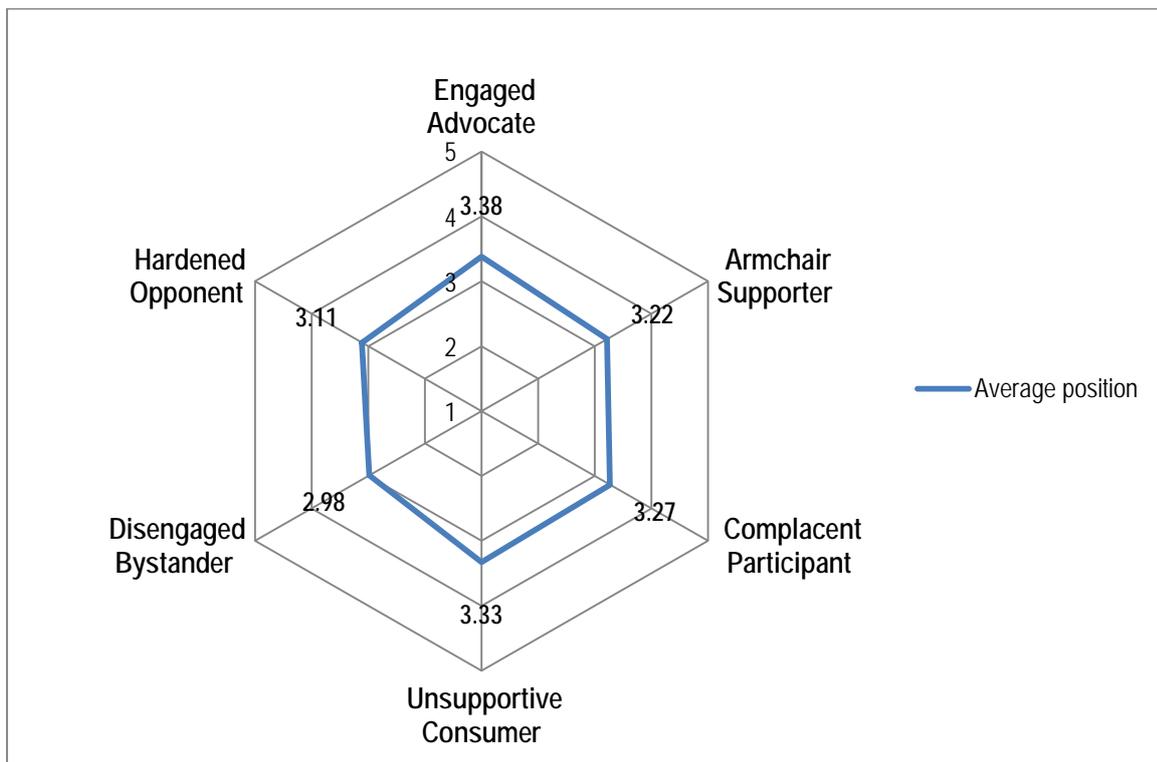
Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644.

## Socialising versus spending time alone

Q. Which of the following pairs of statements is closest to your view? [Respondents select using a 5-point slider running from 1 on the left to 5 on the right]

1 = I prefer to spend my free time alone

5 = I prefer to spend my free time with other people



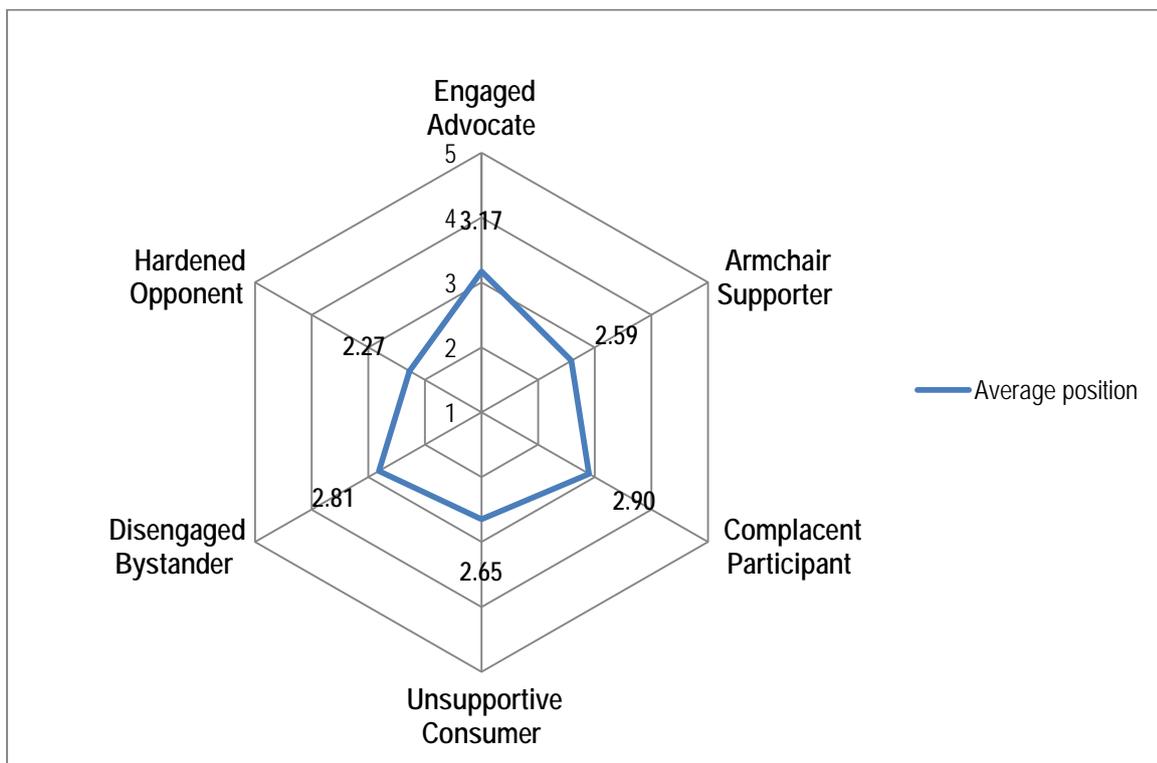
Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Art as entertainment versus art as something more profound

Q. Which of the following pairs of statements is closest to your view? [Respondents select using a 5-point slider running from 1 on the left to 5 on the right]

1 = When I go to the cinema or read a book, I just want to be entertained

5 = When I go to the cinema or read a book, I want something more meaningful than just entertainment



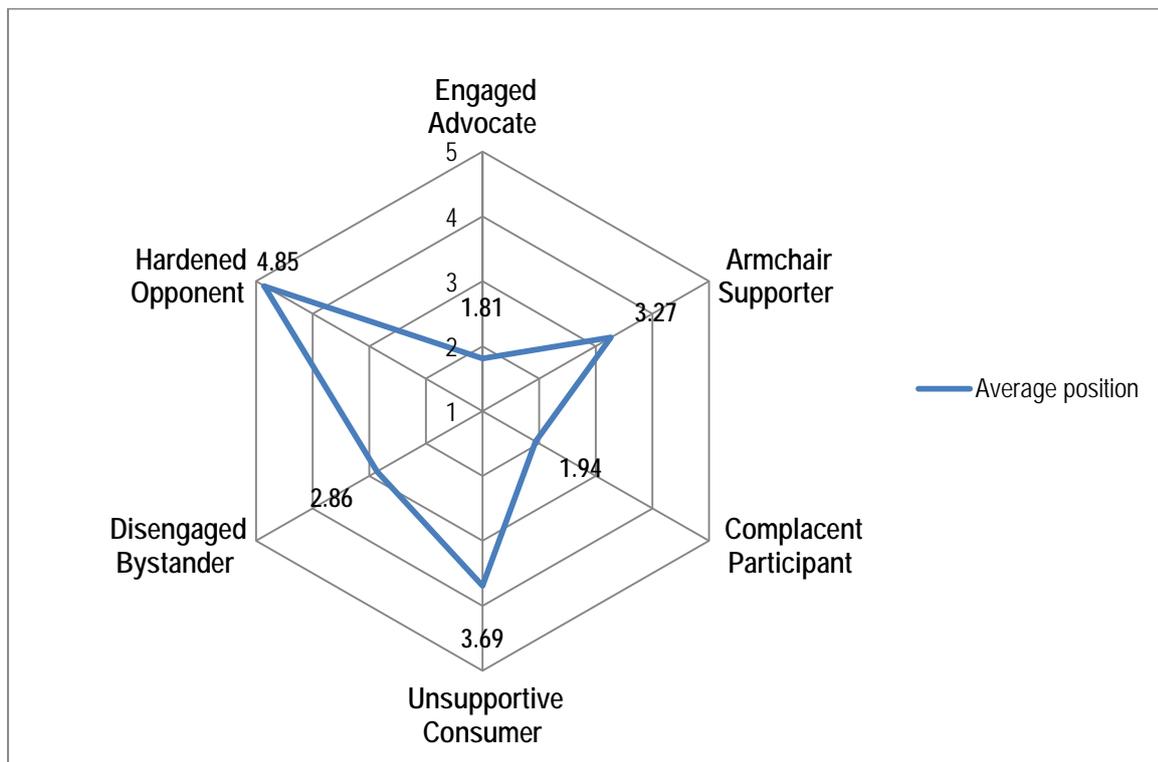
Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Importance of arts and culture in own life

*Q. Which of the following pairs of statements is closest to your view? [Respondents select using a 5-point slider running from 1 on the left to 5 on the right]*

*1 = Arts and culture are an important part of my life*

*5 = Arts and culture are not an important part of my life*



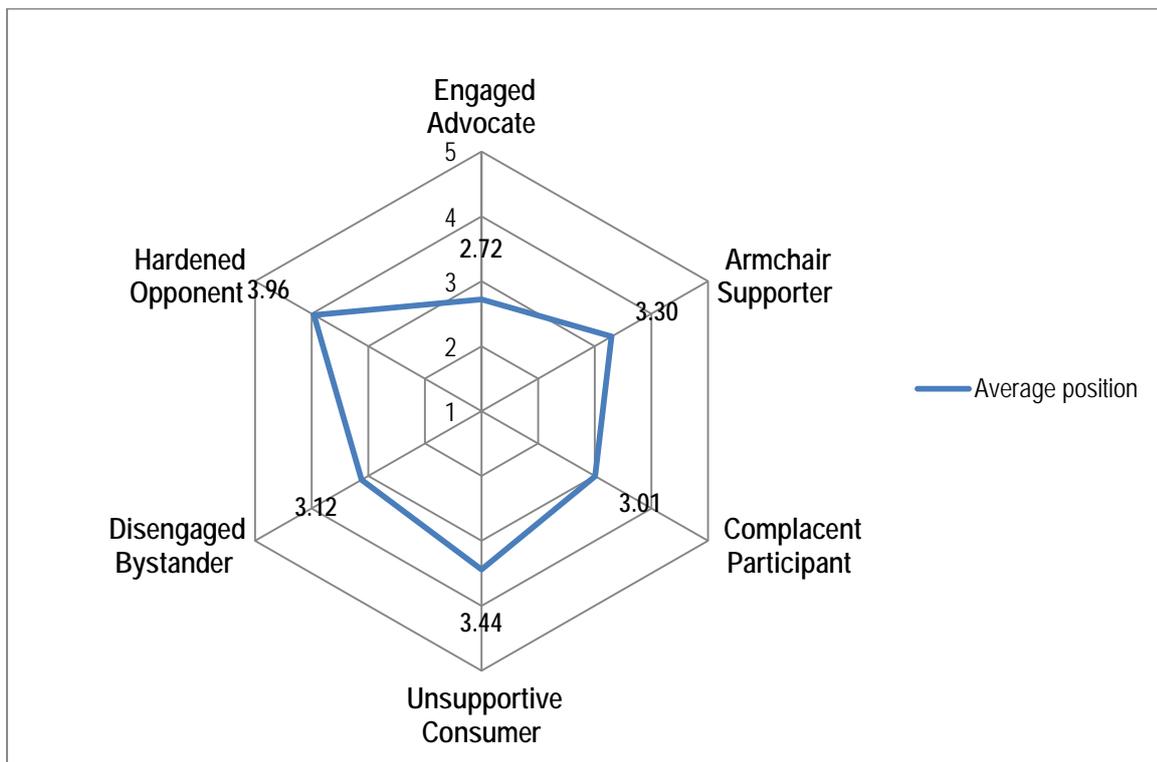
Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Perceived opportunities for engagement with arts and culture locally

*Q. Which of the following pairs of statements is closest to your view? [Respondents select using a 5-point slider running from 1 on the left to 5 on the right]*

*1 = There are lots of opportunities to get involved with arts and culture in my local area*

*5 = There are very few opportunities to get involved with arts and culture in my local area*



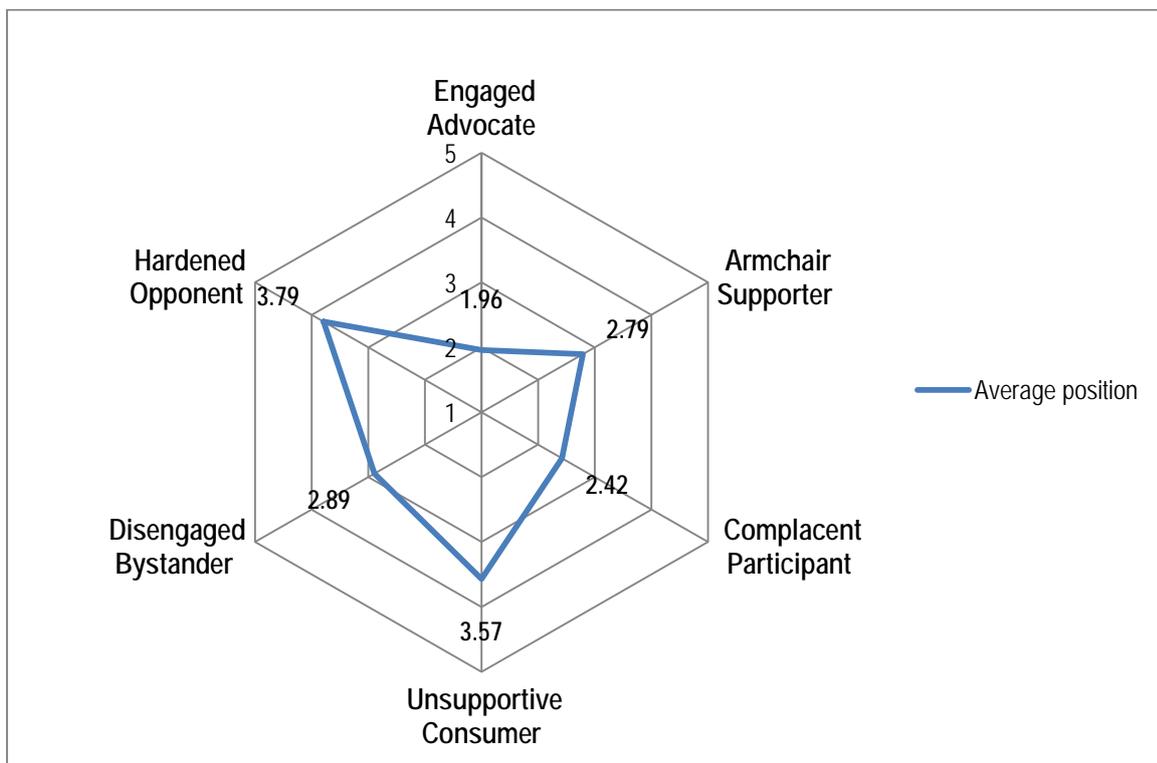
Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Diversity of artforms versus 'sink or swim' mentality

Q. Which of the following pairs of statements is closest to your view? [Respondents select using a 5-point slider running from 1 on the left to 5 on the right]

1 = The diversity of arts and culture is important, even if that means preserving unpopular or "niche" artforms

5 = Unpopular or "niche" artforms should be allowed to die out



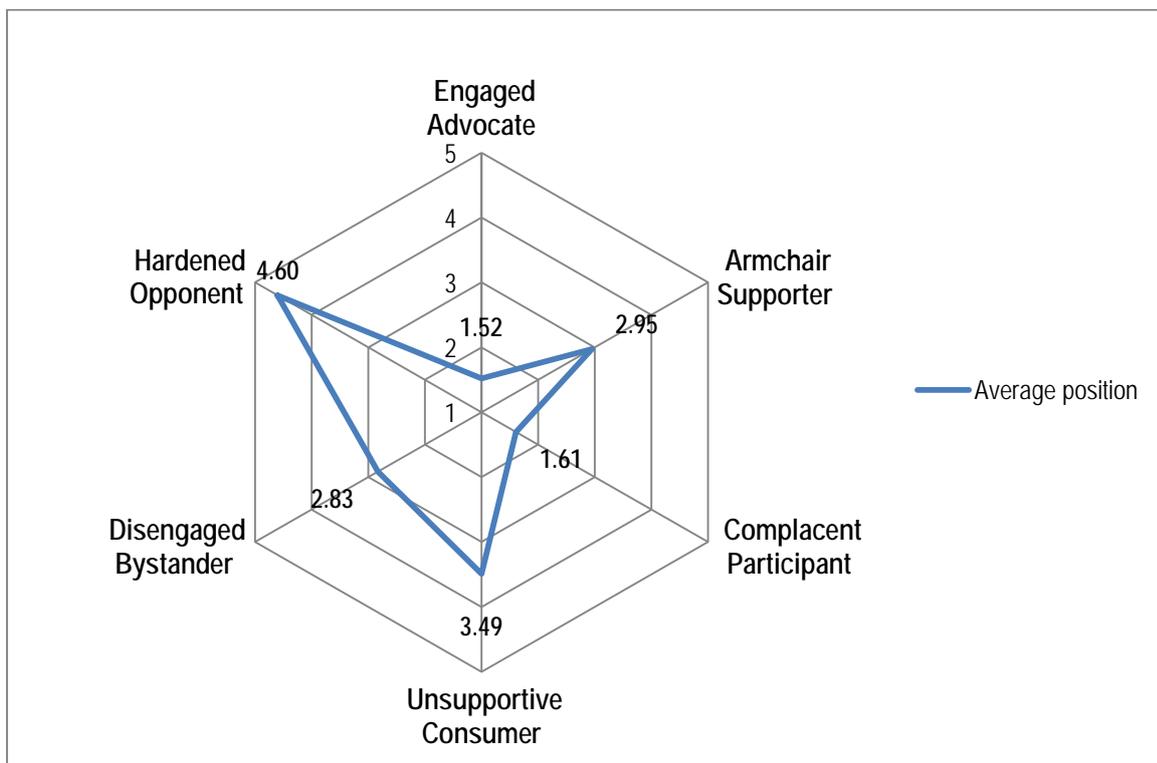
Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Arts and culture are (not) for people like me

Q. Which of the following pairs of statements is closest to your view? [Respondents select using a 5-point slider running from 1 on the left to 5 on the right]

1 = The diversity of arts and culture is important, even if that means preserving unpopular or “niche” artforms

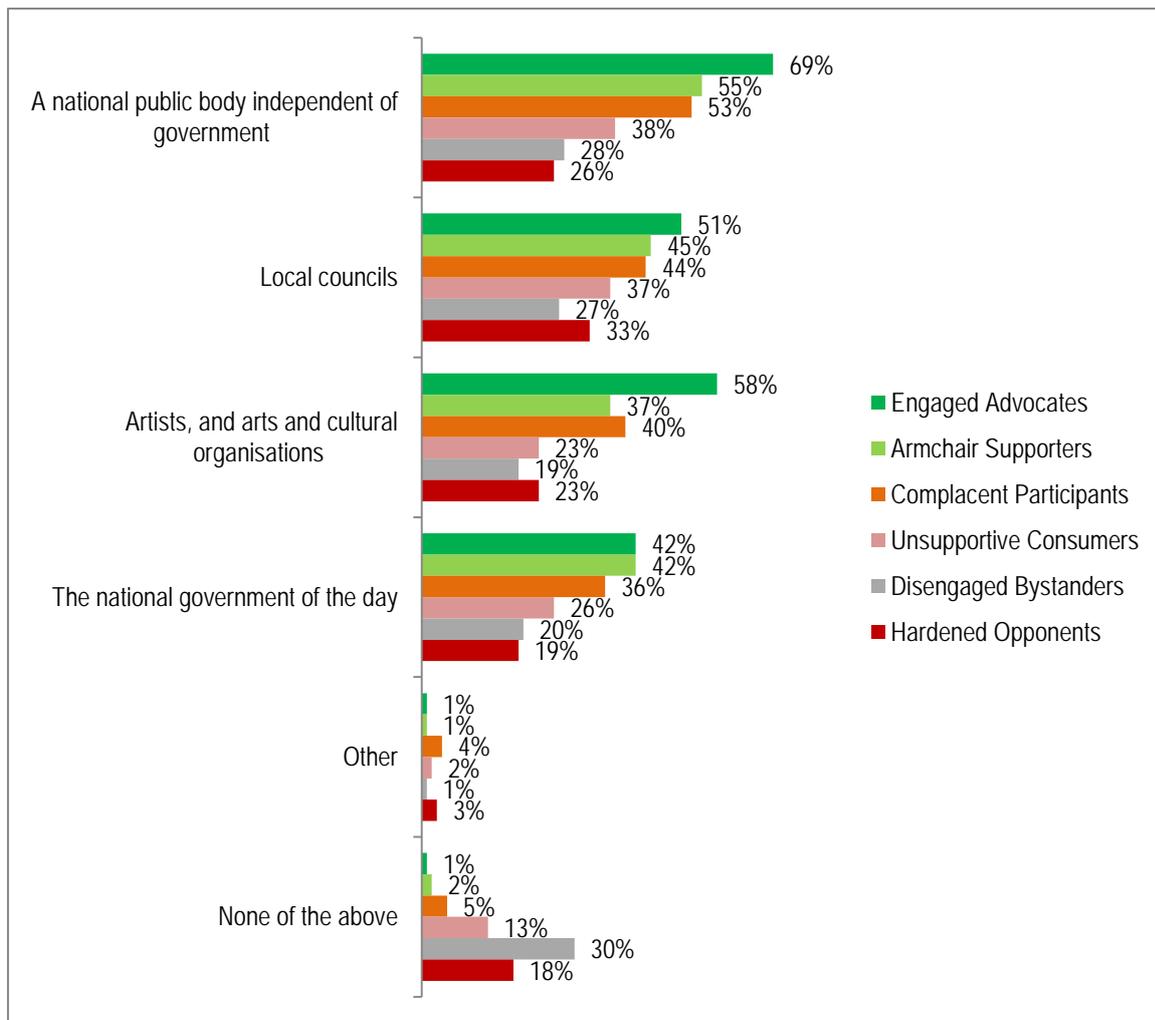
5 = Unpopular or “niche” artforms should be allowed to die out



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Responsibility for arts and culture decision making

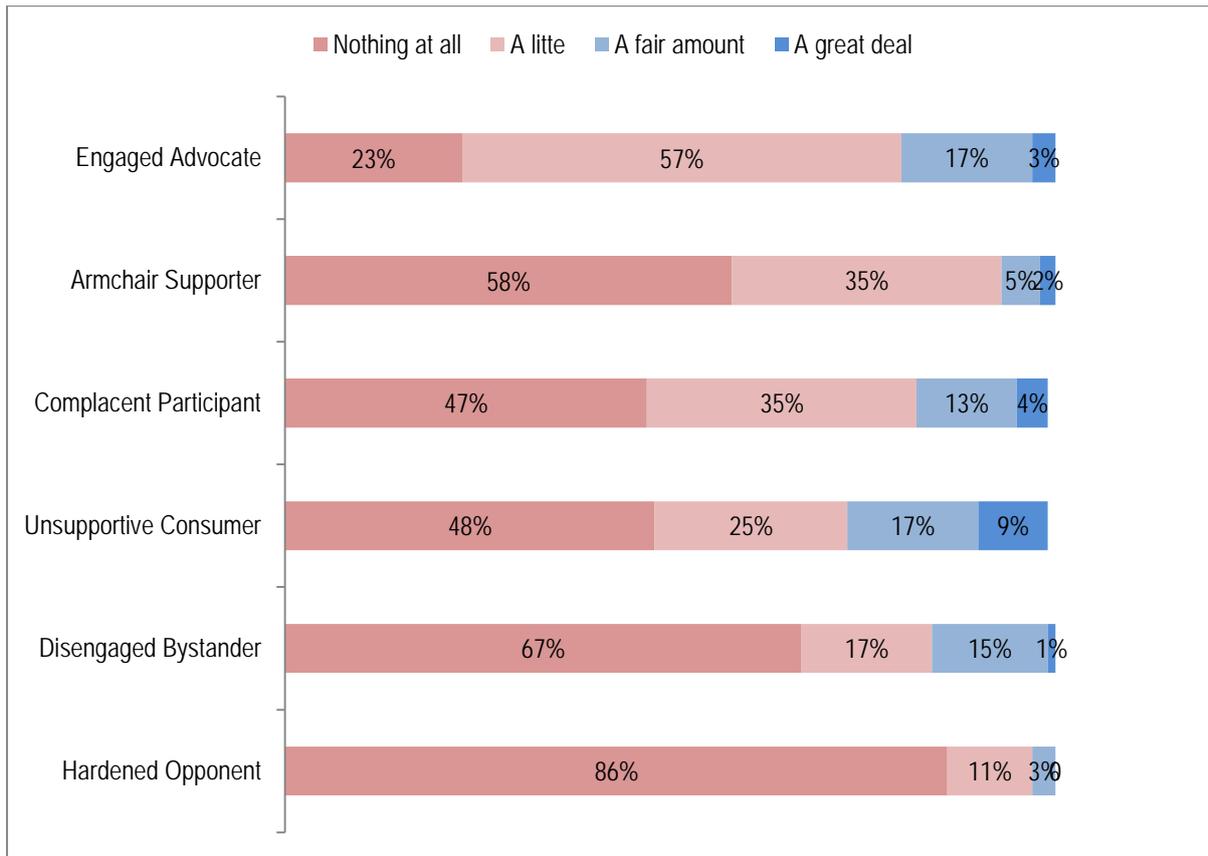
Q. Which, if any, of the following should be responsible for making decisions about public spending on arts and culture? Please select as many as apply.



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Awareness of Arts Council England

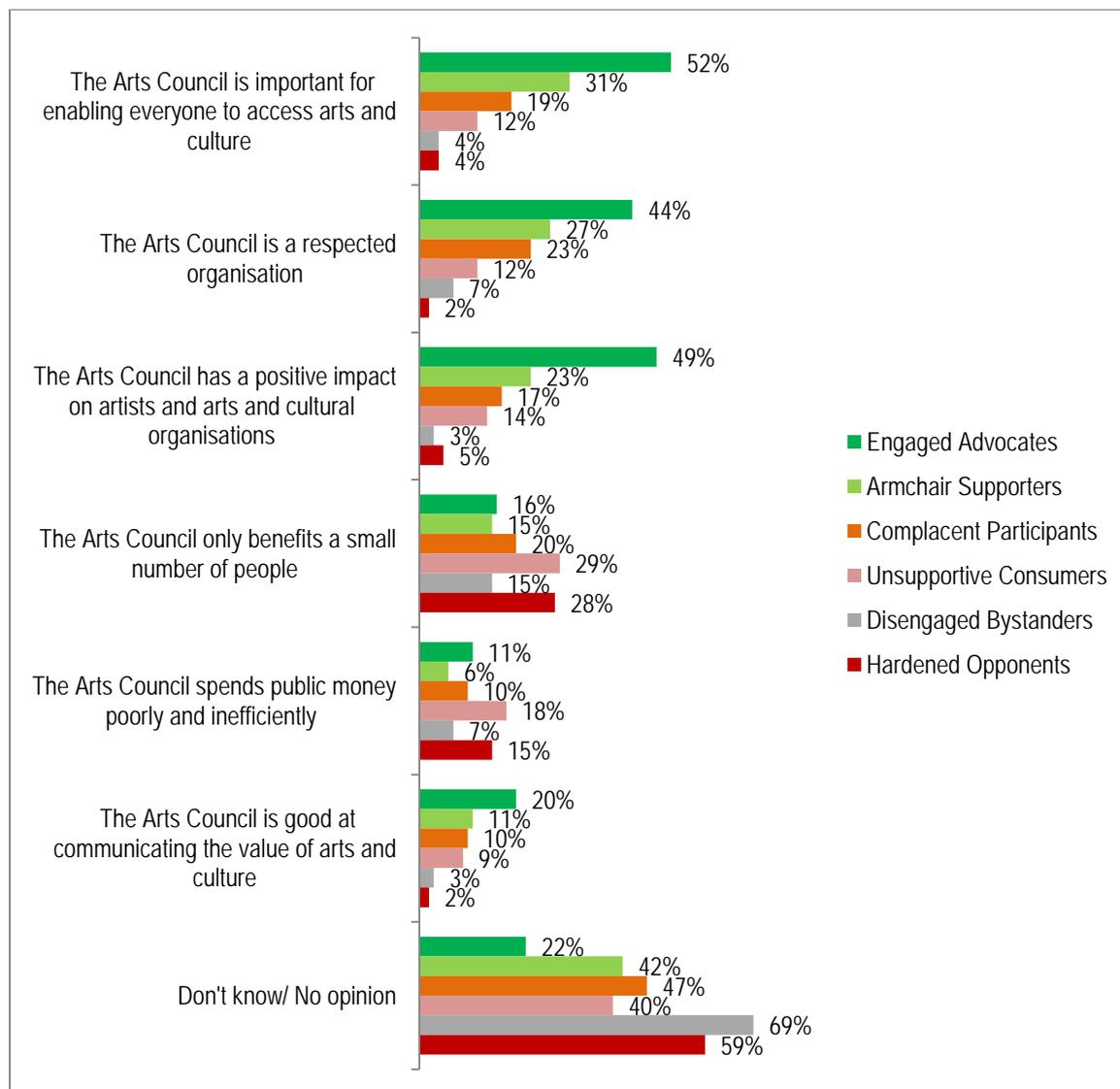
*Q. The Arts Council is a public body which invests public money in arts and culture, and in artists and arts organisations, museums and libraries in England. How much, if anything, would you say that you know about the Arts Council?*



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Attitudes towards Arts Council England

*Q. The Arts Council is a public body which invests public money in arts and culture, and in artists and arts organisations, museums and libraries in England. Which of the following statements do you agree with?*



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

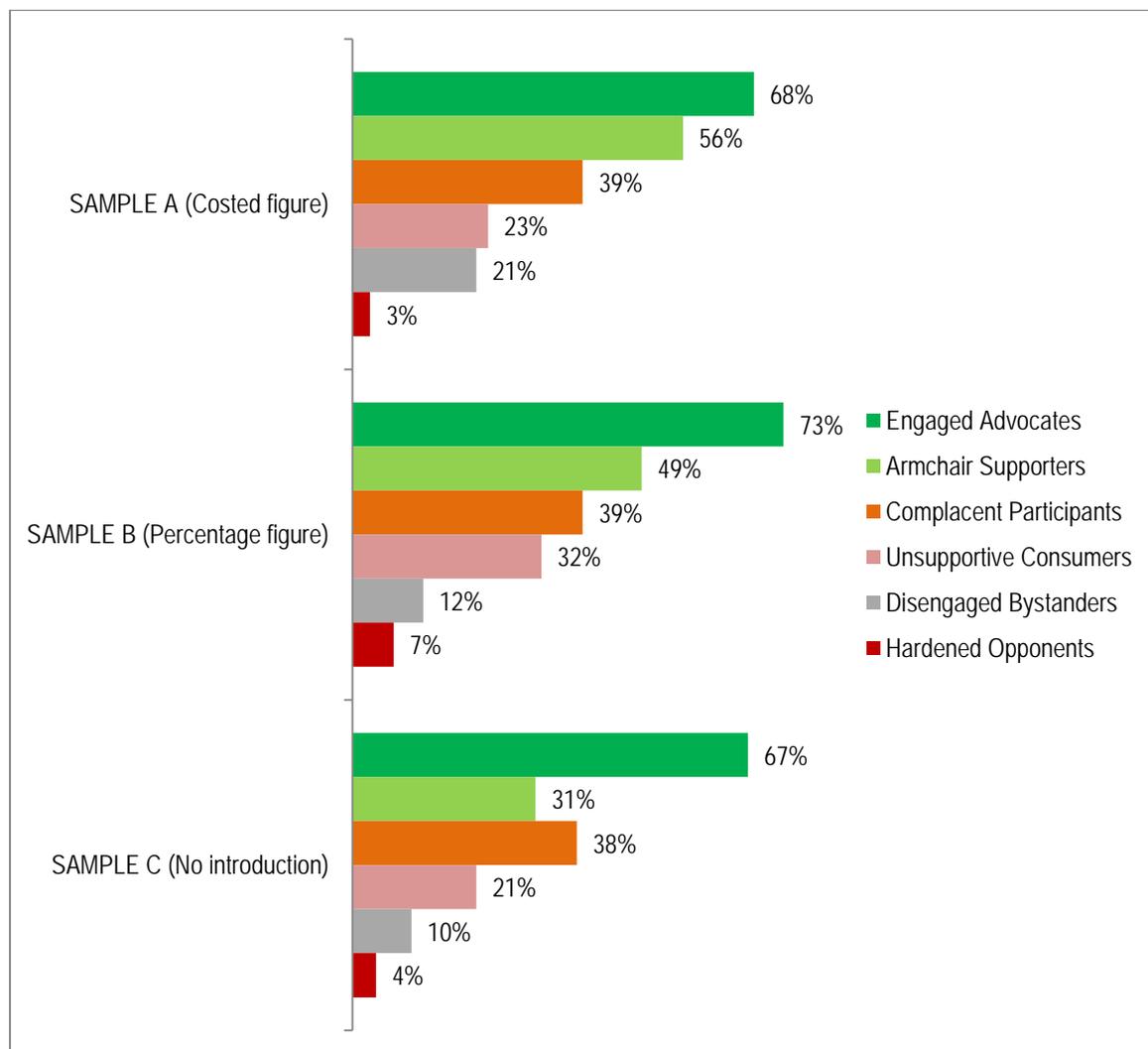
## Split sample testing of funding argument

SAMPLE A saw the following introduction: In 2013, arts and culture accounted for around £3 billion of the Government’s total £456 billion of public spending in England.

SAMPLE B saw the following introduction: In 2013, it was estimated that arts and culture accounted for 0.7% of Government spending in England.

SAMPLE C saw no introduction

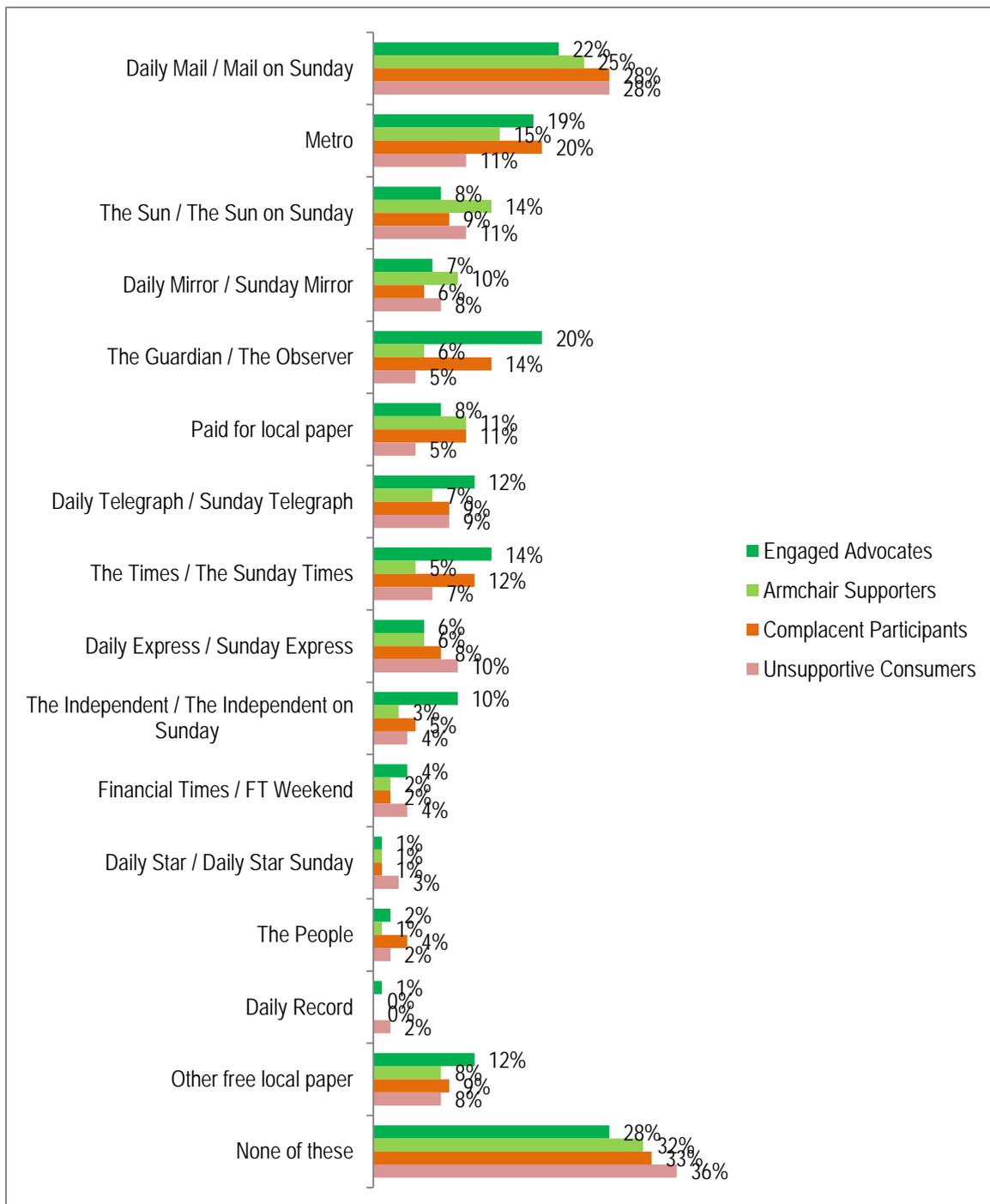
*Q. To what extent do you agree or disagree that public spending on arts and culture provides good value for money? [% agree]*



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## Newspaper readership

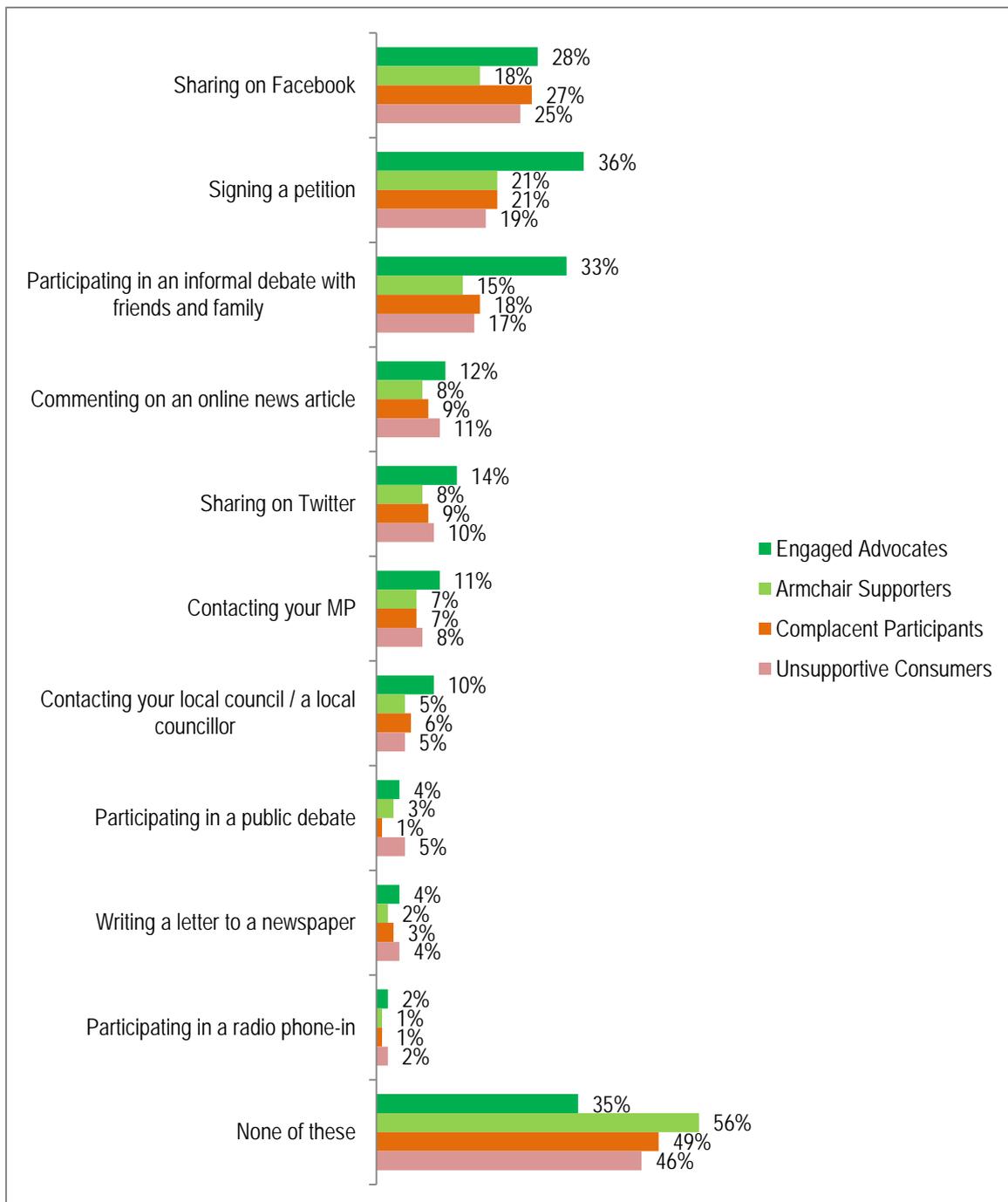
Q. Which of the following newspapers do you read regularly, either in paper or digital version, at least three times a week? [4 target segments only]



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644.

## Social media opinion sharing

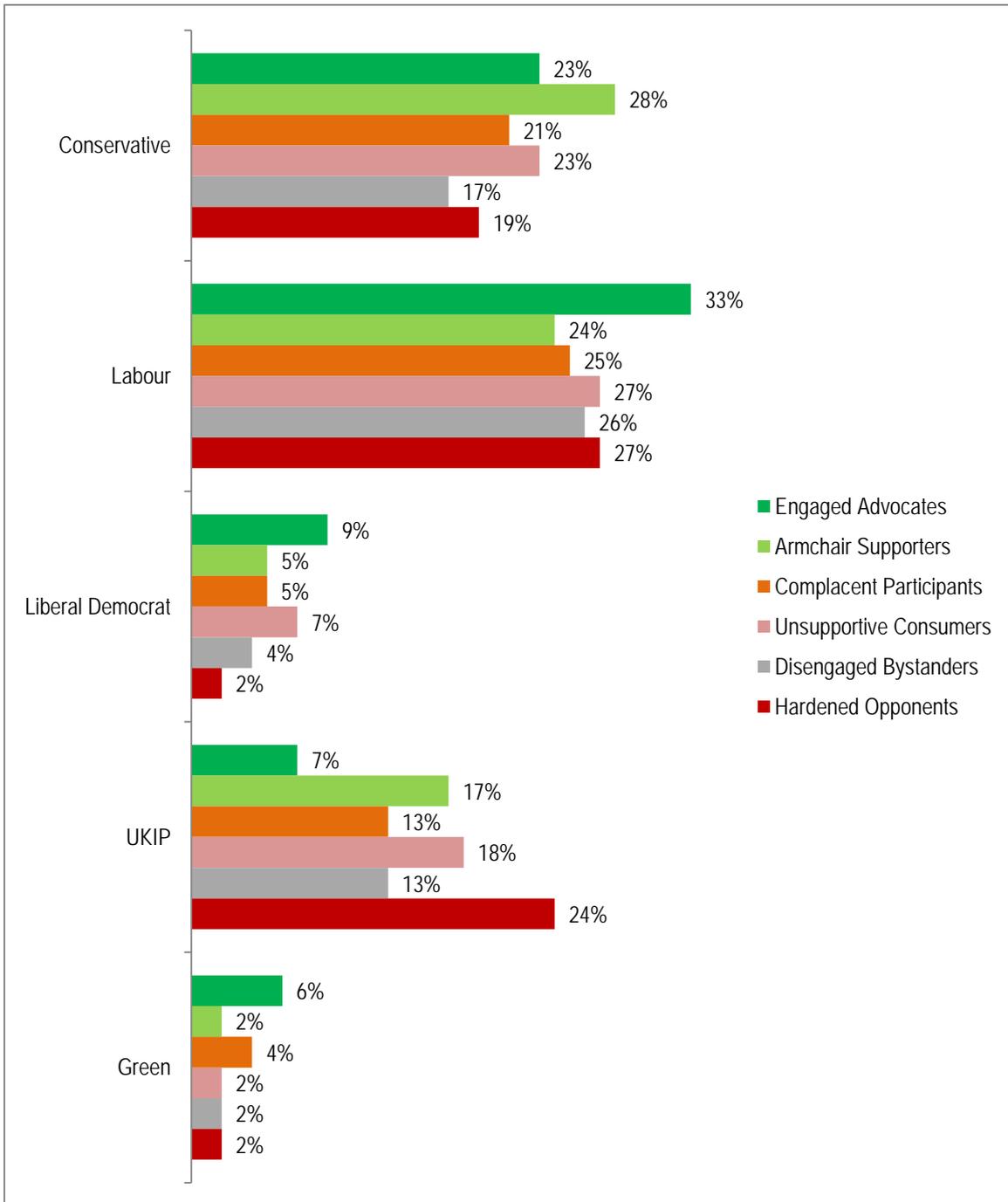
*Q. Which, if any, of the following ways have you used to share an opinion on a social or political issue in the last month? [4 target segments only]*



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644.

## Voting intention

*Q. If there was a General Election / UK General Election (for Scotland) tomorrow, would you vote Conservative, Labour, Liberal Democrat or some other party?*



Bases: Engaged Advocates n = 897; Armchair Supporters n = 761; Complacent Participants n = 353; Unsupportive Consumers n = 644; Disengaged Bystanders n = 388; Hardened Opponents n = 522.

## APPENDIX 2: FOCUS GROUP SUMMARIES

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### Sheffield – Group 1

Segment:	Unsupportive Consumers
Date:	2 July 2014

#### Warm up discussion: what is arts and culture?

- Examples include: Christ the Redeemer article, Tracey Emin's unmade bed, article about photographer Kevin Cummins, art studio in Sheffield, Yorkshire Art Fund, Glastonbury on TV, Culture 4, Jersey Boys programme, arts funding cut backs, Botanical Gardens, Science and Industry Museum.
- They were chosen for reasons including personal interest, local magazines, activities for the whole family to enjoy.

#### Activity: grouping different types of arts and culture

*"I think you also get one man's meat is another man's poison. Someone will say it's entertainment, somebody will say it's performance and the performing arts, some say artistic. You know, looking at a picture." – Male*

*"It's the hardest group to come up with because pop music wouldn't be an art or a culture in my definition, my own personal definition." – Male*

#### Discussion: personal value of arts and culture

*"I got a lot of pleasure from theatre. I find when you go you sort of lose yourself in it. It's quite uplifting, ballet or anything like that." – Female*

*"For me it's a family orientated thing because we both work full-time, our weekends are quite precious. So film, cinema, museums, theatre, it's something we do together." – Female*

#### Discussion: what is the point of arts and culture

*"I think it also encourages other people to participate as well because a lot of these things as you were saying you go to an art class or go to a drama class and I think it broadens peoples' outlook. I sometimes feel as though I missed out sometimes but I've encouraged my children to try and develop as much as they can really and to enjoy it and participate in it and embrace it. There are a lot of elements there that you can get involved in. You can pick up a camera, you can go to a ballet class, you can go to a theatre, amateur dramatics*

*or even starting professional. I think that's a springboard really for everybody to get themselves involved in it as long as it's within the environment that you are."* – **Male**

*"You lose all those sort of things that have historically been our base, cutlery and things like that, it's all disappeared but it's all culture and it's all art for us in Sheffield and South Yorkshire. You lose those sorts of skills although they're making a bit of a comeback now, not much but more people are getting into it. I think there's a danger there that you lose that heritage and those things that have been in an area or a locale for hundreds and hundreds of years. You need to be careful of that and I think that's what has to be done."* – **Male**

#### **Discussion: arts and culture funding**

*"Again who should, should the people pay for it the people that enjoy it? Because for me I get very little pleasure out of the majority of stuff on there and you would argue why should my contribution be paying for things like that? If people enjoy it so much should they actually pay for the pleasure of seeing it? And I think for me art is sometimes a victim of its own diversity sometimes."* – **Male**

*"I agree with you though with that. It's like I went to the Natural History Museum and it's totally free. Now surely, I mean we have so many foreign visitors surely we can charge..."* – **Female**

#### **Discussion: the value of arts and culture to society as a whole**

*"There's a benefit, it brings money into the country doesn't it? I mean all these things that we've got. I'm more thinking about London and all the Houses of Parliament and what have you that people come and see and it's all bringing finance into the country."* – **Female**

*"But things like is it the Royal Opera House in London that had something like 84 million pound funding but that's for people that are like, and I'd never think to go to an opera, is it for the upper class that just want that? Do you know what I mean; it's not shared out evenly."* – **Female**

#### **Discussion: benefit of arts and culture to education**

*"Think of that though as well, they can tell a story which kids wouldn't necessarily be interested in but they can see particularly with performing arts where they can actually recognise a story being told whether it being via music or drum theatre whatever they can actually then question themselves and ask questions."* – **Male**

*"But again education raises peoples' awareness because obviously these big carnivals and that it's quite a diverse culture there and people, Muslim, all of that, that sort of culture but it's not theirs and take an interest in it." – Male*

#### **Discussion: oversight of arts and culture**

*"They have a minister, they have an arts minister don't they? Arts and culture minister?" – Male*

*"It should be a bank of people, it shouldn't be one person. It should be a committee of people. I've heard of the Arts Council but I don't know what the Arts Council does. So are they the people that make all the decisions where finance goes? I don't know, I really don't know much about them at all." – Female*

#### **Activity: arts and culture campaign**

*"What I think could be part of this is I think is so kids who have got potential don't get wasted and they don't just fall through the system. It's like I was saying before, I know a lot of people who did a lot of things that didn't get any push and now they're working in McDonalds." – Male*

## Sheffield – Group 2

Segment:	Engaged Advocates
Date:	2 July 2014

### Warm up discussion: what is arts and culture?

- Examples include: Horrible Histories, ACE funding, article to engage the public more in arts and culture, Winter Gardens, Lyceum Theatre email, Sheffield Museum website, Western Park, Tramlines festival.
- Reasons for choosing these include activities for children, hot topics (e.g. funding), annual events experienced from childhood, local activities.

### Activity: grouping different types of arts and culture

*"I mean it's quite easy to pick out the obvious ones like museums and stuff. But something like, I don't know the Tour de France, is that art and culture? I don't know, it's probably debatable, is it sport? I don't know. I think there's a transient line between what is art and culture and what is something which you just go and enjoy. Are they the same thing? I don't know." – Male*

*"Yes, would going to see Chatsworth House, would that be an arts and culture visit?" – Male*

### Discussion: personal value of arts and culture

*"I think for me it's more of a weekend thing with the children, because my husband works away a lot, so at the weekend when he comes home we always try and do things like go to a museum and you know just doing different things with them rather than just we're all in different rooms doing separate things. So it plays a big part in my weekend." – Female*

*"You feel like you're doing something worthwhile. Like, if you did that at the weekend you could go to work on Monday morning and you'd think, well I've had a decent weekend. If you've sat in or maybe gone for a few pints and then you can't have the motivation to go out on Saturday and just [done nothing] all weekend, and you get up on Monday morning, I just feel like I've wasted it. Where you feel like you've done something worthwhile if you've like I say, got off your arse and driven somewhere and really gone and done something out of your comfort zone or done something new." – Male*

### Discussion: the value of arts and culture to society as a whole

*"I think if we didn't have things like theatre groups for children and like art and craft workshops, what else have they got to do? Everything just gets cut all the time and then they're moaning about crime figures." – Female*

*"You don't see what you're getting your money on. You see that big chunk of your money disappear a month and you think to yourself, I'm not paying any benefits, I'm not really claiming anything, the roads are crap, everything, where do I get my money back, and then you can go there and you get free or discount tickets and things, it's just like, it does give you a bit back and you feel like you are getting value for money. So I think it does give you a bit of a morale booster." – Male*

### Discussion: social benefit of arts and culture

*"I can remember, the thing we used to have a carnival at Threshfell years ago, I used to love it as a kid, but that were due to funding that got cut, and that's like lots of memories like and all the community got involved in it and that's not been about for years now. So everybody talks about how big a thing it were, everybody were out and it was felt like a good sense, that community feel where everyone was involved. That's not been around for years now, and that was all down to like we couldn't afford policing. So I think like you said, to bring communities together I think that something like a carnival is brilliant you know." – Male*

*"Well I think for children it's a massive thing, because then they get to meet different social groups of friends rather than just the friends that they're with at school, and I think that's a big part of growing up as well. But for adults, I think you know you get different groups of friends and it's just social, and it's about enhancing your knowledge because you might see things and you think, oh I didn't realise, and you associate things and it's all about learning still isn't it? I think that's a good thing." – Female*

### Discussion: value of arts and culture to wellbeing

*"My kids go through the loop if they're in the house too long, their behaviour is ridiculous if you keep them inside, indoors, not like compared to if we take them out. If you go to like a heritage site or Chatsworth House, somewhere like that and just let them run about, it's massive." – Male*

*"It takes your mind off things as well, if you've got anything going on in your life, you can just go and think about something else that's entertaining, relaxing, obviously it depends what you're doing but it definitely does." – Female*

### Discussion: new ACE video

*"I think it's quite good because you see from these two things how much it does, how it all branches off. I thought it was quite good." – Female*

*"I think the problem is, is people don't, it's very easy to dismiss it saying, 'Oh it's just funding for people to do whatever', I don't think people understand what they actually fund. I think if people thought well it's libraries, it's theatres, it's this and actually educated themselves what the money is actually used for, they'd change their tune." – Female*

### Discussion: public vs. commercial funding

*"Well it's either, do you ever go to the pictures and you see those Orange Wednesday adverts, and Orange come on, over brand a film and ruin it, and that's advert. They're joking and saying phones ruin a film. Well it will be like that, and you're thinking now when you go in, like you said, you're in the quiet, you can lose yourself in it and ten years from now it will be like Vodafone flashing across something, a big sign. It kind of ruins it." – Male*

*"They've paid for that seat or whatever they've done to get their name on there. But if you went to a gallery that was suddenly owned by Nokia or whatever, at some point then I think I'd want a return on what I've put in that." – Female*

### Discussion: funding of arts and culture

*"The other argument is actually if you're trying to cut money from something like the culture sector, it brings in wider economic benefits such as, you know if they don't spend that £10 visiting the National History Museum they'll spend it somewhere else in London. So it can be used as an attractor. Something like Tramlines, a great example, Sheffield City Council put nothing in it, but they're going to get how much..." – Male*

*"It's something also to be proud of. I mean I think there's only the Chinese which offers free museum entrance, if you go to New York they can't do it, you go to France you have to pay for the Louvre, you go to Barcelona, Rome you have to pay for it, but in England you don't and I think it's something to be proud of. We're proud of our cultural heritage, we're proud of the fact that we've got these at exhibitions and we want people to go and see them and I think it translates for modern society that are able to do that. I think it's a very positive thing." – Male*

### Activity: arts and culture campaign

*"We've just done words off the economy and what it would mean. So like tourism, health, education, employment, cultural exports, that it would be local, financial benefits,*

*community memories and your wellbeing. So that's our idea. Just like the benefits of arts and culture."* – **Female**

*"If you took a dissection of everyone who was at an opera tonight and you thought how healthy they are, and how long they've lived and then you took that exact representation and did it down my local workingmen's club, the life expectancy would be phenomenally different. People would die younger by just drinking, by going out and drinking rather than going on days out and stuff like that."* – **Male**

## Bristol – Group 1

Segment:	Armchair Supporters
Date:	2 July 2014

### Warm up discussion: what is arts and culture?

- Examples include: sculpture at work, painting of Ben Hogan, information about a music festival, the St. Paul's Carnival, *Private Peaceful* – a play about D-Day, recent ACE NPO funding announcements.
- Reasons for choosing these include them being eye-catching, local, diverse, or if someone has a specific interest in it.

### Activity: grouping different types of arts and culture

*“Look at Stonehenge. People go there to look at the stones or whatever, and that's like a cultural [experience], but it's like an art as well, isn't it, so it's a bit of both. It's art, and it's where people come together and all that mind stuff, and whatever they do.” – Female*

### Discussion: benefits and barriers to engaging in arts and culture

*“I used to travel a lot when I was a bit younger, but now I've got a mortgage and a job and all the rest of it, you think, you know, you don't have time to indulge in things, because to me it is an indulgence.” – Female*

*“But even if you were just going to go to the cinema, and then discuss it afterwards, it's whether you like the film or not, it's still spending time socialising, kind of, with people, and then, yes, bringing people together on a smaller scale, but you're still - a lot of that I wouldn't do on my own, so it's nice to do things like that together. So it would be top of the list.” – Female*

### Discussion: the value of arts and culture to society as a whole

*“The majority of people in our country work far too hard, and I personally see arts and crafts - arts and - you know, versus as something you do if you've got time, b) you've got the money. It's something that the vast majority of people that live in our country, it's something you do if and when. Whereas most people in other countries, they - I don't know, maybe it's because they appreciate it more, we don't seem to have the time to do it, and if we do it's a hobby, and it's something you do, like we said earlier, you do if and when you've got the time, energy, money.” – Female*

### Discussion: thoughts on the video: arts and culture for everyone

*"There are no examples of arts and culture in that video, is there? It was just a lot of...[talking]." – Male*

### Discussion: arts and culture regulation and the future of arts and culture

*"They're getting better, because you're able to use the internet there, their computers, so a lot more people are going there now to libraries, and that's what it is, they need people in there to use it. A lot of other services are getting closed down, say, for instance, and you go to your library and it's got it all there." – Female*

*"I just think that funding should be there to make certain bits accessible. You know, there's lots of arts and craft that are free, there's lots of cultural things that are free. You know, you can go to the suspension bridge, that's free. But there's lots of arts, especially, that you have to pay a lot of money for, so maybe that should be more funded so that becomes more accessible for everybody." – Female*

### Activity: arts and culture campaign

*"Well, we basically just made a little poster and say, to be or not to be funded, and this side is really happy, because apparently you're 60 per cent more happy if you've got arts and culture in your life, and this obviously [is the sad side because] he's not funded." – Male*

## Bristol – Group 2

Segment:	Complacent Participants
Date:	2 July 2014

### Warm up discussion: what is arts and culture?

- Examples include: Banksy news article, article on a local pop-up gallery, advert for St. Paul's Carnival, local library introducing new children's sessions, an interesting new artist, 100 years of the Bristol Hippodrome, advert for the Tobacco Factory.
- Reasons for choosing these include noticing something new and local relevance.

### Activity: grouping different types of arts and culture

*"There's sort of a theme running through the majority of them." – Male*

*"Baking and cookery don't fit in with the rest of them." – Male*

### Discussion: personal participation in arts and culture

*"Well, I'm actually a trumpeter, so I actually practise virtually every day. So that on a daily basis; listening to the radio - I've always got it on in the background, just for a bit of background noise, so that's always on. Read a newspaper most days. Go to the theatre probably three or four times a year as well." – Male*

### Discussion: change in participation in arts and culture over time

*"And the film, cinema, I don't go as often as I used to, because I can just do it on my Sky now." – Female*

### Discussion: benefits and barriers of arts and culture

*"I think it brings a certain understanding, but that's within 'opens your mind', isn't it? Sort of a different understanding of looking at things differently." – Male*

*"You know, you get a child come home and say, 'I'm going to go and see this.' You go, 'Okay, how much is that?' and then they reel out a great big telephone number of a price, and you think, 'I've got four daughters. How am I going to afford all that?' It's the cost." – Female*

### Discussion: the value of arts and culture to society as a whole

*"I think it also explains - because, like, with theatre, I love reading, and I could never read Shakespeare. But I watched a couple of Shakespeare plays, and I understand them. But I couldn't sit and read Shakespeare. Yet he's supposed to write the most perfect English in the world." – Male*

*"I think it goes on through your life. Because it changes through your life as well. I mean, my parents would never, ever see a Banksy picture on a wall. Yes, you might get graffiti from my parents' era, but you wouldn't get street art like that." – Male*

### Discussion: how arts and culture makes people feel

*"Different things, I guess, different emotions, isn't it? If you went to the ballet I guess you should feel, you know, sadness depending upon what the show is, sort of thing. So it can trigger all different types of emotions." – Male*

*"I do feel a bit uncultured at times, when there are sort of art exhibitions and sculptures and things, and poetry, and it's not for me." – Female*

### Discussion: thoughts on the video: arts and culture for everyone

*"I mean, obviously they're their points, but it did sound like a little bit of a - you know, if you've got a bank, and these are your five steps that you need to open your account: 'Step 1...' – Female*

*"I mean, taking into consideration what it's trying to promote, they could have done a hell of a lot more with it. Really could have done." – Male*

### Discussion: government funding vs. local funding of arts and culture

*"I've got a problem with all of it. Because arts and all that sort of stuff, there are other places that the money needs to be spent more. Because there are so many people waiting on the list for this, that and the other to be done, on the Health Service; there are so many children in schools that aren't getting the best that they could be; and a lot of this could all be community-led. You know, we're all saying about Banksy: he's home-grown. It could be a community thing, you know? More so like St Paul's..." – Female*

*"It's fine for cuts if they're saying, 'Well, we're cutting back on that because we want to pay more towards the hospital,' or if you can see where the cutbacks are being directed." – Female*

## Birmingham – Group 1

Segment:	Unsupportive Consumers
Date:	3 July 2014

### Warm up discussion: what is arts and culture?

- Examples include: an article about a painting that sold for £27 million, leaflets from the library, Tracey Emin's unmade bed, Museum of Carpets.
- Reasons for choosing these include items in newspapers that appeal to them personally, local events, appealing to younger members of the family particularly in school holidays, something a bit 'different'.

### Activity: grouping different types of arts and culture

*"I had quite a narrow view. I just thought arts and culture is drama and that sort of thing. I know nothing about it basically."* – Male

### Discussion: value of arts and culture to education

*"Yes, for me as well most of it is for my son particularly, because a lot of what I do is to educate him. I won't just take him to parks and things. I'll take him to places where he can learn and even when we travel there will always be things that I'll try and teach him and explain to him. If we go away to places, although we'll go to the commercial side, we'll always try and go to the, whatever you call it, downtown. We'll explain how different cultures live and learn. So for me education plays a massive part in what I do with him and where I take him."* – Female

*"To see, experience different things, different parts of the world, like even down to food, experience and taste and sights and have awareness of how other countries operate, how other people live."* – Female

### Discussion: the value of arts and culture to society as a whole

*"I think the main thing for it is tourism rather than our own benefit. It brings people over here and brings in money for the country."* – Male

*"I think arts and crafts or whatever you want to call it is a very British thing. I don't think it's something you find abroad. I was in America last year. It's not something you would see in America as much as you would see in Britain."* – Female

### Discussion: how arts and culture has educated respondents and their families

*"My little boy is really into things like that. He loves heritage and things like that. He'll look back on things and he'll go on the internet and he'll look on the internet at things like that. So he really loves it. He's really into it. It's different things really like a think tank.<sup>10</sup> The think tank was really good when we took him to that think tank he really loved that. It's modern and old isn't it?" – Female*

*"I agree with that. My degree was in creative writing and media arts and I'd grown up doing artistic stuff anyway but it was the namby pamby compared to some of my friends and they were training to be doctors and solicitors and they were seen as the brighter people, but it's about what shapes you as a person. I think nowadays it's more acceptable to do something like that than it was probably a few years ago." – Female*

### Discussion: new ACE video

*"It all depends where it's going to me at the end of the day. If you're doing something you enjoy you should pay for it yourself in my humble opinion. I don't get paid to go out with my mates, so why should someone get paid to do something? People say why are they ploughing so much money into sport. It's because it sorts your health out and relieves stress on the NHS and that sort of thing, but arts and culture..." – Male*

*"I think if a place needs to apply for funding in order to keep itself going, it just means people aren't interested in it. So why should we keep paying for something that people just aren't all that bothered about? There are just the select few that are interested in it." – Male*

### Discussion: lottery and public funding

*"I personally disagree with it coming from tax with them having to make cuts to the police force, fire force, things that are genuinely important to society, rather than 'Oh yes I can go for a dance down the community hall and it's all sorted on the taxpayers'. There are a lot more important things you can spend your money on." – Male*

*"That's just the law isn't it? Anything that's not gambling as such or a raffle and they're making money out of it they have to give x amount to charity. I used to work for a company that did some sort of gambling thing and yes, we had to give a certain amount to any given charity every month or whatever rather than making a pure profit off gambling. I don't know if the bookies have to do it as well." – Male*

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<sup>10</sup> <http://www.thinktank.ac/>.

### Discussion: what aspects of arts and culture should be funded

*"I think libraries definitely because it's education and for people that like reading and computers, all that kind of stuff and people that are underprivileged." – Female*

*"I think things that aid the economy like tourism. You've got to look after the National Gallery, that sort of thing, because it genuinely brings people into the country to spend money and those things you've got to keep an interest in them. People think we spend an outrageous amount on the royal family, but Jesus Christ they bring in a hell of a lot more than what we spend on them just through tourism alone." – Male*

### Activity: arts and culture campaign

*"Socialising – we think it's obviously a benefit for everyone. They can meet up with their friends like you were saying before, engaging with others, again educating and learning about other cultures and diversity, equal access to different communities bringing other communities together into one. Opening your mind, promoting enrichment, bringing awareness to everyone about what arts and culture really is because, as a group we weren't aware that it was all this. So it's a way to bring in awareness and just to bring in an active lifestyle because apparently 60 per cent of the people have good health compared to those who are not attending a cultural event." – Male*

*"It generates a turnover which is massive. Obviously employment is massive there as well we were saying. Tourism is bringing people. On the reality programmes I watch they talk about they want to go to England and see the Queen and stuff like that, Keeping up with the Kardashians, but again tourism so that's massively why people think. Cultural identity how we associate the culture, enriching awareness." – Female*

## Birmingham – Group 2

Segment:	Armchair Supporters
Date:	3 July 2014

### Warm up discussion: what is arts and culture?

- Examples include: the Royal Ballet, Motionhouse, Tracey Emin, The Red Carpet, Birmingham Artfest, Glastonbury.
- Reasons for choosing these include places they have been to in the past and enjoyed, articles from magazines and newspapers, local events.

### Discussion: personal value of arts and culture

*"The art galleries as well, I sometimes go with the children into town because in the holidays that craft rooms going on for the kids." – Female*

*"The ICC used to do a free jazz at teatime on Friday. When I worked in town I always used to go. It was absolutely brilliant and they had jazz and blues every Friday night for about an hour and a half from, I think it was about six o'clock." – Female*

### Activity: categorising arts and culture

*"My friends and I went to see Turandot. We decided we'd try and bring a bit of culture into our life and the three of us fell asleep!" – Female*

*"I think from what you were saying, sorry Dave, it's almost like when you hear arts and culture, you kind of think of the traditional, the old fashioned..." – Female*

### Discussion: the accessibility of arts and culture

*"Some of them, be careful, because with some of them it could be deemed at, I can be controversial, it's elitist. There was discussions recently on the ballets. Should ballet be paid for by you and I when there are a small percentage of the population that actually go and see it. Could that money be better spent in these local entertainment?" – Male*

*"I think technology's taken it away because in our younger days it was the sort of thing you want to do when you're at school and go to museums and stuff, but a lot of people now will just go on YouTube or the internet and type it in, look at it and just look at videos because it's easy." – Male*

### Discussion: subsidising arts and culture

*"The question is if we don't subsidise these things could we lose our heritage? If there's nothing for the kids growing up, there's nothing to influence them to say, 'Wow, I'd like to do this. This is really impressive'. So I think there's got to be some subsidy to preserve the heritage, but it's a difficult question to answer: what should we subsidise and what shouldn't we subsidise?" – Male*

*"If you've got to recognise arts regardless of what they are and you've got to go, 'Hmm, which one are we going to subsidise? Which one's going to give better value to us as a nation?' But if you've got one recognised and one that's potentially, it's going to take a brave person to say, 'You know what? We'll let that one go and we'll sink it into this potential one.'" – Male*

### Discussion: the social aspect of arts and culture

*"Take this as an example: we are a bunch of people that don't know each [other], we're sitting round having a chat. This is a social event; this is culture." – Male*

*"Well, you would expect that if somebody had gone to watch a particular opera or a ballet or to see a particular movie they've all got the same interests. Certainly on that one aspect so there's something they've got in common where as if it's just, I don't know, even a music festival where there's all sorts of different music being played. Everybody's there to listen to the music, but some of them only want to go and see this one band, some only want to go and see another band so culturally, they've got nothing whatsoever in common." – Male*

### Discussion: arts and culture funding

*"It's what they do with it, what the money buys. If you've got £1000 into something that costs a lot of money to do you're not going to get much. If you've got £1000 into several people's piano lessons or music lessons you get a lot more: cost and value." – Male*

*"What's to say that, again, we spoke about the community and people becoming more and more stuck in their houses. If people are stuck in their houses, if they saw they can get a grant to learn something there's a community thing right away. It stops people getting lonely. There's an introduction, 'I didn't know that was there.'" – Male*

### Activity: arts and culture campaign

*"We spoke about the benefits as developing the whole person, child, whatever you want to look at. Obviously you would use a bit illustration here. Our illustration skills weren't fantastic, but we spoke about just labelling music, books, dance, theatre, singing, different*

*instruments we've put there, playing different instruments, art and down here we've got things coming off where - broadens people's horizons, understanding of other cultures, religion. If you embed this into a person from an early age, if we develop these skills; the tolerance, the confidence, empathy towards, as I say, different people from different backgrounds, social skills and motivation to do well. Some of the statistics we got here – have they got the same?" – Male*

## London – Group 1

Segment:	Engaged Advocates
Date:	3 July 2014

### Warm up discussion: what is arts and culture?

- Examples include: ACE funding, a travelling map, *Return of the Rudeboy* exhibition, exhibition in St. Petersburg.
- Reasons for choosing these include supplements in newspapers, recommendations from friends, specialist websites and alerts, newsletters, Apps.

### Discussion: 'talent' or inclusivity in arts and culture

*"Yes. Well, you all interpret in different ways. Sometimes you go past an art gallery and you see some really weird paintings which is abstract and you don't get it and other people, they ponder, they look, so then it means something whereas if you go to the National Portrait and you see all the Italian painters, all the Dutch masters that, to you, is art. So, it depends." – Male*

*"But there's a difference there, isn't there, between something like I like to play the piano, I play it really, really badly but it's something that I do just because I enjoy it and jiggling around in the piano? But I wouldn't expect anybody else to appreciate that whereas there's a difference between executing something because that's what you do, you're a musician or an artist, because it's like anything, anyone can, anybody can paint for their own pleasure." – Female*

### Discussion: arts and culture as entertainment

*"That's a perfect question because going back to what I was saying about the similarities between an art exhibition and a museum, if going to a museum, you're aiming to learn something, an enrichment of your life. It is a form of enjoyment but may not be taken immediately as entertainment." – Male*

*"You used the word, 'entertainment', and when you use art on one hand and entertainment on the other hand, it feels like this is really good and this is a bit lowbrow." – Male*

### Discussion: benefits of arts and culture to society

*"The benefit, oh, it improves the knowledge. You've got knowledge. Sure, yes, then you can share this knowledge with other people even if they were not there at that particular*

*event and you spread the word and then they get to know more and arouses curiosity.” – Female*

*“I think accessibility is a very important thing. First of all, actually for people to be able to attend whatever event it is but also access is you, you and your thoughts, how it works on you or whatever. Access is important because just a simple thing because remember the museums, when I came to London, you had to pay a lot of money to get into museums, now they’re all free. Obviously, I think attendance tripled and these sort of things or things like the Tate Modern, how that was embraced. My friend, she lives near Wakefield, when they opened the Hepworth museums, everybody went there, the whole town regardless.” – Female*

#### **Discussion: the benefits of arts and culture to education**

*“Well, it takes to especially for kids or young people, they relate in time if they see an old painting from like Raphael, the great one from Italy, they would say, ‘Wow, he lives in that era and I’m now in this modern and this contemporary art’, and that is very cultural, of course. It’s broad what art and culture can really bring of good really to the new generation.” – Female*

*“So, the technical side of things because how to express yourself in so many, in a variety. Yes, you have your old classic paintings but, these days, it’s open to everything. You can express yourself in any way or form and that’s what you learn. You see examples and say, ‘Oh, I never thought you could do this maybe’, and you try to find out or different techniques.” – Female*

#### **Discussion: personal benefits of arts and culture**

*“I think it really helped and I was going to say when you said education, when I was little at school, I’m talking junior school, we used to listen to classical music and I remember doing like Carnival of the Animals and things but they don’t seem to do anything like that now. So, all the kids just only know pop music.” – Female*

#### **Discussion: benefits of arts and culture to London**

*“I think, for me, it’s the music is the key for a lot of development of culture and the diversity because, as I said, going back to rudeboy, there’s so many elements that mix that into a huge melting pot that became the British music scene and the fashion scene which then got moved onto America and so it’s a nice mix of those cultures.” – Male*

### Discussion: what threatens the diversity of arts and culture

*"Maybe the cost of some things, because it puts people off. As I said like with the opera, I think more people would go if it was more affordable."* – Female

*"I think it's the other way round actually. I think the more we push things into the mainstream, if you want to put something on at nine o'clock on TV, don't expect to be shown anything that's going to be controversial. So, the more we try to package things in a commercial way, that's what kills it anyway because when things go back underground, that's when you get the raw talent. So, if you go to a comedy night, it's going to be a more diverse style of comedy on a normal night in London than you'll see on TV because it has to be packaged in a way that's palatable for the masses. So, I think the more coverage things get and as much as I've said the good things like Cowell have done, the bad thing is, by putting it on at eight o'clock on Saturday night, it's going to be packaged."* – Male

### Discussion: ACE arts and culture for everyone video

*"The five aims but it doesn't say how it's going to try and achieve any of those things."* – Male

*"For me, that it wasn't visually... I would have liked to have seen some action rather than animation, so actual images that would resonate with me and also I think if you're going to say there are five goals, make it a little bit punchier. So, that maybe come away with one word of those goals that kind of sticks in your mind."* – Male

## London – Group 2

Segment:	Engaged Advocates
Date:	3 July 2014

### Warm up discussion: what is arts and culture?

- Examples include: Banksy, Southbank, B-Boy Championships, Brixton Academy, ticket and flyer from *Red Forest*, Urban Art Fair, Festival of Love.
- Reasons for choosing these include browsing online, emails, word of mouth, recommendation, magazine supplements, free magazines, e.g. outside the Tube.

### Discussion: defining arts and culture

*"It's broad in a sense. It could be anything from like the Billion Year's History of the Natural History Museum to like a tiny pop up art show that's in a cool bit of London for one weekend." – Male*

*"Not always, it can be from, well any country in the world really. It's got to come from somewhere, so it's just a new experience of some sort which you haven't experienced before, or you may have experienced before, you may experience again." – Male*

### Discussion: arts and culture and risk

*"It's not about risk. I think it is viewed as risk by people who maybe aren't really into art. It's just expanding a boundary or just building on what's already gone there, so it may, from the outside it looks like a risk, but it's just it growing and developing and reinventing I think." – Male*

*"I think things that hit the press and stuff is always stuff that is more risky. It doesn't mean it's more arty than someone that just paints a canvas that isn't risky, but I think that's what gets noticed more, definitely, but it's subjective. It's different. People find other stuff risky." – Female*

### Discussion: defining 'good' art

*"I think there is a link between good art, risk and being unique because that's kind of what you are saying about the Hollywood films like." – Female*

*"It's attention, like it gets more attention if it's something different. If it's something that is a bit out there, it's something that is going to shock, whether you like it or not, as we say, it's going to generate a reaction and then reaction." – Female*

### Discussion: personal benefits of arts and culture

*"You see I think I'm a little bit selfish with arts and culture because I go there and I want to gain something from it, and then that will inspire me to do something else or it will inspire me to want to do something else, so I go there wanting to get inspired or wanting to be really impressed, yes so that's what I gain from it. If I go and I watch a show and say it's theatre and they just do something really creative, because I write plays as well, so it just would inspire me and I get excited and I'll start writing or it will just give me ideas for my next project, so that's normally why." – Female*

*"I just think it's kind of just an extension of my social life. I'll go and see friends play in a band or if they are putting on an art show or if other friends suggested there is an exhibition we should go and see, I'll go with them, or if it's kind of a more, like I don't want to say about bigger music events it's still arts and cultures going to a festival or a weekender. I like going to pop up food events, and I think that kind of crosses the boundaries of things of culture a bit as well, so it's part of my social life I think." – Male*

### Discussion: benefits of arts and culture to society

*"I would say it gives some people a voice who don't usually get a chance to be heard, like the piece like you disagreed with, but at least that gives him a voice to be heard, or him/he or her and that you might not usually get that perspective and it will just challenge how you think and make you think about things from someone else's perspective." – Male*

*"I think it can highlight problems in your country as well, let's say, in extreme times. You sometimes get the most stark place with knuckle art being produced and I think that can be a way of reaching people, especially at the moment when a lot of us are so politically disengaged. I think it can be a way for people to reconnect with each other to talk about a political point as well." – Male*

### Discussion: engagement with arts and culture at school

*"In terms of music, yes, because I went to a specialist music school when I was younger so I was very much engaged in the music side of it, also a bit of performing, the theatre, stuff like that, but not so much in school up to my 'A' levels.." – Male*

*"That's because the opportunities aren't as readily available when you're at school. There is always like more control. There is always a production going on. It's just there. You don't have to go very far. I think once you get older, you actually have to actively seek it out to actually do whatever you want to do, and in that respect I suppose you are maybe just getting a bit more lazy for whatever reason." – Male*

## Discussion: goals of arts and culture

*"Get people talking, I mean you are going into the same event or something and you've only got one thing in common with all these people here, you are here to see this. I mean you could be there for your whole day on your own, but you've got something to discuss instead, like more in common now."* – **Male**

*"I don't think it should be limited to education because sometimes it's just I think I will think from the artist's point of view, even though I can't paint, but just for the fact that the artist is not painting sometimes the picture for you to like the picture, they are painting it to express themselves, or the playwright is not writing the play for you to like the play, they've got a story that they want to tell, so I think it's more them, letting them expressing themselves and then hoping that the world likes it."* – **Female**

## APPENDIX 3: ONLINE COMMUNITY TASKS

### Week 1

#### Task 1 – Arts and culture for everyone

*Arts and culture is around us all the time. It happens every day, bringing families, friends and communities together. If we start taking away things like museums, theatres and festivals from our local communities, we lose the glue that holds us all together.*

Thinking about the statement above, can you find and post a picture below that you think illustrates this, and tell us why you think it fits this description of arts and culture?

(This can be a picture you have found on the internet, or a picture that you have taken – no pictures will be published as a result of this research.)

#### Key findings

Most findings were broadly favourable, but we have outlined the negative findings in more detail as some of them make useful points.

#### Favourable

- Several respondents point out that those who don't typically think they benefit from arts and culture actually do in unexpected ways:
  - *"The words 'arts and culture' always imply serious and highbrow subjects when really they do involve everyone and in many different ways."*
  - *"Whilst many of us don't go out of our way to take part in these [things], our lives are touched by them every day nonetheless. We watch TV [shows], which are in effect stage plays, and listen to radio, whether its classical, pop, or easy listening; we have favourite bands or stage musicals. Arts and culture touch our lives daily and are such an integral part of life that we are usually unaware of it."*
- Many respondents completely agree with the statement and share detailed stories about their own experiences:
  - *"The only pic I can find from something recent was when the Giants came to Liverpool. As you can see, the streets were packed with people there to experience street theatre at its biggest and best. I realise this doesn't happen every day but it shows that cultural events bring together the community from near and far. It was a huge event for the city and a talking point both before and after."*

## Unfavourable

- The more questioning voices tend to find this statement too sweeping and general, although they are in a minority:
  - *“There are lots of aspects to a community, arts and culture just being one of many. Not everyone is interested in art galleries, museums, etc. but it is important that they are available for those that do like to visit.”*
- Some say that arts and culture have moved on:
  - *“Museums and theatres lost out to cinemas, then television and most recently the internet as the places people go to experience, enjoy and discover arts and culture.”*
- Some people also say that this is what **should** be the case, but that it actually highlights the lack of access:
  - *“I think that arts and culture are for everyone and are important. However, there are some barriers that prevent people from engaging with arts and culture (e.g. not knowing what is available, having a ‘stuffy’ reputation). This means that when it is lost, often people don’t really understand what is being lost.”*
- The few outright negative voices tend to be stereotypically negative, fitting the segment descriptions of ‘Disengaged Bystanders’ and ‘Hardened Opponents’ as people who have a broadly cynical/apathetic outlook on life:
  - *“The only experience I have with arts and culture as a child was going to a Christmas pantomime. Only ever been once and that was the time. They tried at school to teach me the recorder in music class, but alas this failed miserably. I can put my hand on my heart and say with all honesty that arts and culture has neither shaped nor influenced my life in any way or form.”*

## Recommendations

1. The broad idea is strong, and it works well as a way of eliciting stories and memories.
2. In terms of communities, we may want to link museums, theatres, and festivals with other aspects of community that are disappearing: e.g. libraries, pubs, playing fields, etc. This broadens it out so you aren’t claiming that arts and culture alone are the key.
3. You may also want to link this in with your own investments and activities in digital / new media, to show that it isn’t just about preserving traditional / high-brow arts and culture.



4. It may be worth acknowledging that “access for all” is a neverending challenge that you have to keep fighting for, and will always fall just short of. This is more realistic than claiming that ACE achieves this.

## Task 2 – Funding

*Art and culture delivers a great return on the 0.7% of government spending it accounts for. It generates tourism across the country, contributes to our children’s education, and helps to foster our shared culture and identity.*

*Just imagine Britain without funded art and culture. Some people say the money should be cut, but it only accounts for 0.7% of public spending. That isn’t going to buy us new hospitals or new schools. It will just mean fewer tourists bringing much needed cash into the British economy; fewer children learning to think creatively and understand the world around them.*

Do you agree or disagree with this? Which bits, if any, do you find most convincing? Which bits, if any, do you find least convincing?

How would you rewrite this argument yourself?

### Key findings

As the national survey showed, many people are swayed by the 0.7% line. A recurring theme is private and Lottery funding, with many perceiving these to be more important than public funding. There were also some more general criticisms, which tended to be broad points about arts and culture, elitism, and the standard trade-offs between arts and culture and frontline services.

### Favourable

- Many respondents said that 0.7% of spending was a trivial figure – in fact, some respondents then argue that *more* should be spent on arts and culture:
  - *“I don’t agree that funding should be cut. After all, 0.7% isn’t very much and if you compare it to what the government spends in other areas it’s almost negligible. [...] It just makes sense to continue to invest.”*
  - *“It did surprise me a little that the spending only comes in at 0.7%. That does not sound too much surely?”*
  - *“0.7% is nothing. Build more museums in different spots all over the country so that we all live within a 30 minute journey of one. Make this country the envy of the world.”*
  - *“0.7% is such a relatively small percentage of public spending and I would argue that it is worth this for the rewards it brings in, not just in tourism but also enriching our culture, experience of the world around us and education.”*
  - *“The funding for arts and culture is quite small. If anything, I think it should be more. I think it is essential and important for people to be well rounded and open to a variety of*

experiences.”

- *“There are always calls for cuts, but the bigger picture needs looking at. The educational, entertainment and tourism benefits far outweigh the 0.7% on government funding.”*
- Tourism is a key point, because it is also made for other national institutions like the Royal Family – this may be very useful among some audiences:
  - *“It’s a little like the argument over funding the Royal Family – they bring in far more wealth via tourism, goodwill, etc. than it costs to keep them in place.”*
  - *“I can’t be certain of the ‘great return’ but I agree that cultural events generate tourism and income for the host city / region.”*
  - *“Cash is needed in the British economy via tourism.”*
  - *“I agree that the money helps bring in tourism and helps children think creatively.”*
- One possible angle to develop is the work arts and cultural institutions do to support frontline services:
  - *“Some arts events can raise plenty of money – and for good causes. A good example of this was the Gromit trail in Bristol last year – it’s still raising money for their Children’s Hospital. Win win, I would suggest.”*

### Unfavourable

- The Lottery and private funding are a problem, as many view this as the main source of funding, and the most valid source of funding for this kind of activity. The 0.7% line can actually contribute to this misconception.
  - *“The Lottery generates a lot of money for this and we can all enjoy different aspects of it around the country.”*
  - *“People need to see that all projects, sculptures, etc. aren’t just paid for by government money. It takes a lot of investment from businesses, trusts & foundations and the National Lottery.”*
  - *“It would be easy to imagine Britain without government-funded arts and culture, when you consider that the majority of funding for these comes from private organisations and awards from charities like the Lottery.”*

- *"0.7% is not a lot of funding. As far as I am aware, the National Lottery funds a lot in the arts and culture, and also private organisations, along with donations people are often asked for."*
- *"Very little funding comes from the government – more from private sector and the general public."*
- The negative point about schools and hospitals doesn't have the desired effect:
  - *"The argument I would put across is that our government needs to put more emphasis and money into hospitals. Our country has one of the lowest rates of cancer survival in Europe, and our hospital waiting lists grow ever more congested."*
  - *"It does need funding, but whether it's as important as schools or hospitals, [I don't know]."*
  - *"I would rather the government used the extra cash towards funding for hospitals and education instead of arts and culture, no matter how small the contribution is."*
- A caveat to the tourism point is that it only applies to certain institutions:
  - *"Fund the British Film Board, Royal Opera House, etc. but don't fund minority groups just because of a sense of fair play."*

## Recommendations

1. The 0.7% message is strong. It may be worth avoiding the additional detail which creates openings for further criticism.
2. Explain that despite the small amount, this is still the most important element of funding for most arts and culture – they could not survive without government funding, and Lottery funding is much smaller than people think.
3. The positive angles – it brings tourism, contributes to children's education – work well.
4. Link tourism benefits with other non-artistic investments – the Royal Family, the Olympics, depending on the audience
5. Avoid engaging in negative arguments about whether cutting arts and culture would save money for frontline services – it just gives these points oxygen.

## Task 3 – Formative experiences as young people

*We want to find out about your experiences of arts and culture as a young person – ones that taught you something important or helped shape you into the person you are today.*

*Perhaps it was a music lesson at school, an arts festival with your family, a book you read, a story you wrote or a theatre or gallery that you visited.*

Can you tell us a story about a time when you watched, listened to or participated in arts and culture as a young person? You can share more than one story if you like. Please tell us how it affected you, how you felt about it then, and how you feel about it now.

## Key findings

This triggered a wide range of different findings, with a small minority of people saying they had few experiences. Common themes are **school plays** and **shared family experiences**.

### Favourable

- School is the most common memory, with most respondents mentioning it:
  - *“Went to the theatre a couple of times when I was in middle school and watched A Christmas Carol and Wind in the Willows. It made me happy when I was a kid – still does looking back. I think it made me go to the theatre as an adult, and even want to go back to same theatre when I went with the school.”*
  - *“My secondary school had a very good drama club and we put on shows once or twice a year. These could be anything from A Midsummer Night’s Dream to Annie Get Your Gun and I thoroughly enjoyed taking part ( usually only chorus or small part) and I think this was the start of my love of the theatre and spread to ballet and opera. During my time at University, I took advantage of low price student tickets but am just disappointed nowadays at the very high costs of seeing a show.”*
  - *“The one thing from my early childhood that sticks in my memory relating to arts and culture was morning assembly at infant and primary school. Every morning we all walked in the assembly hall to the sound of classical music playing on a little record player at one end of the hall. On a music stand alongside it, would be the record sleeve so that everyone could see which piece was being played. Through this simple measure, I came to know and enjoy a wide range of popular classical music pieces. This came to influence some of my choices a little later in life. When I bought my own first hi-fi system with a record deck back in 1978, while my first LP purchase was modern (Mike Oldfield’s - Tubular Bells), the second and third albums were the classical music classics Tchaikovsky’s ‘1812 Overture’ and Gustav Holst ‘The Planets’.”*

- Several respondents talked about their parents and the love for arts and culture they had instilled in them:
  - *“When I was around 10, my parents took me to the National Gallery in London. I loved several of the paintings and bought several postcards of them from the gift shop, which inspired me to ask my parents to buy me some paints and canvases to paint them. I have painted ever since.”*
  - *“My Dad was always the one to make arts and culture a part of our lives. He made things fun and interesting. Once, on a visit to Morecambe, at our favourite spot Middleton Sands (a beach you can drive onto) he started telling us the story of Sambo, a slave who was shipwrecked and died as he was brought into the country. As he spoke the heavens darkened, making it all the more spooky and as we packed up and the thunder started, he carried on the tale. As we drove away the heavens opened and he stopped the car, pointing to a hill, “See that? That’s where Sambo is buried” he told us as an almighty clap of thunder rang out! I have no idea if that story is true, but he made it so with the way he told it. He was always like that and left a legacy in my of love for history, old buildings and the stories behind them. I hated it at school, it was always so boring.”*
- Many mention holidays, although these can also be negative (see section below):
  - *“We celebrated Christmas and Easter both at home and at school. RE played an important part at school as we learned and appreciated stories from the bible. My own daughter has no idea of these stories and their messages as they are no longer taught in school. We also used to have eisteddfod at school where singing and poetry were read and we were encouraged to make things and the teachers review at the end of each year was always great fun. Bank holidays we always took a coach trip to the seaside, cousins and grandparents came too.”*
- These memories can be particularly important to people who have continued their passion into adulthood:
  - *“I remember going to various museums when I was a child on school trips etc. The main ones that stuck in my mind are going to Jodral Bank and the Musuem Of The Moving Image In Bradford, which probably must have had some bearing on my future career choice!”*

Unfavourable

- Sometimes these memories aren't positive, although this tends to be in a personal sense, rather than contributing to a wider political point:
  - *"I wish I could think of something in particular but I can't. I have a very specific memory of the first time I watched the cult film Psycho, so maybe that will do. The shower scene terrified me and since I was a young teenager at the time that had quite an impact on me and has stayed with me ever since."*
- Holidays are sometimes raised in a negative context:
  - *"I love the theatre but it hasn't always been the case. I remember as a youngster of about 10 I went on a caravan holiday with my family. We went to a local pavilion theatre one evening to see a show- I was bored stiff and it spoilt my entire holiday! I don't recall the name of the show but it was a musical in the style of guys n dolls. It wasn't until I won a pair of tickets for cats decades later , that I set foot in a theatre again, and I loved it! So be careful when introducing children to the arts..."*
  - *"I'm sorry to say but I have no story regarding arts and culture having an effect on me as a person. I come from a working class background and my parents had no interest in arts or theatre at all. We used to go to stately homes and museums on the rare occasions we had a family holiday but that was about it."* [This respondent then goes on to explain that in later life they have developed an interest in classical music, literature, and other forms of arts and culture.]

## Recommendations

1. The findings suggest that being too specific about "young people" and "education" can draw out negative as well as positive memories. It may be more appropriate to use quite vague, broad brush memories and allow people to draw out the positive case – we know from the national survey that education is seen as a very important benefit.
2. These memories are likely to be particularly important among 'Complacent Participants' – people who like arts and culture, but aren't persuaded of the case for investment. Childhood memories are a good way of reminding them of how they developed their interest and their skills.
3. We may want to explore the idea of the "well rounded" person, raised in one of the other tasks, and a good way of linking arts and culture with employment and the economy. This could bring in broader, indirect benefits of arts and culture at school – confidence, teamwork, understanding others.



## Task 4 – Wellbeing and happiness

*Some people say that things like arts and culture are the ingredients of a happy life – helping people to relax, socialise and stay healthy.*

*We want to look at the impact that arts and culture has on people’s wellbeing and the way it makes people feel.*

Writing in just one or two sentences, how would you describe the impact that arts and culture has had on your wellbeing?

If you were trying to convince a friend that they need arts and culture in their lives, how would you show them the benefits it would bring to their wellbeing? You can tell them a story or an anecdote, or you can find a link to a webpage or article that demonstrates your point.

### Key findings

People often mention **escapism**, **relaxation**, **reflection** and **feeling uplifted** from activities like reading, listening to music, or watching a play or film. As the argument edges towards measurable physical health benefits, though, opinions are more divided.

### Favourable

- Many people say that arts and culture have a positive impact on their wellbeing
  - *“Arts and Culture have a positive impact on my wellbeing , being able to learn something new listening to music or just enjoying a well written book help me to destress and relax , simple things that are free.”*
- Many mention **escapism**:
  - *“When I have no money, when I can’t go out and see my friends, I can escape into a book and make hundreds of new friends, I can live thousands of different and interesting lives and experience other countries and their cultures.”*
  - *“The reading of books is great and makes me sort of happy at time. The escapism is wonderful.”*
- **Happiness** is often mentioned:
  - *“I can remember when I was a carer and worked with the elderly. We had a local drama group come in to put on shows. The residents really benefited from this. It helped them to be happier.”*

- People often mention emotional points like **de-stressing, relaxing, gaining in confidence**:
  - *“Arts and culture in the form of music lessons as a teenager turned me from an extremely shy child into a confident adult.”*
  - *“The impact on me is relaxation, interest, enrichment.”*
- Some mention intellectual points – **reflection, interests, enrichment**:
  - *“Sometimes they challenge me to think about things differently.”*
  - *“Okay, listening to music is easy and would benefit a lot of people, but how about learning a musical instrument or maybe taking up painting, sculpture, or even singing. Taking interest in subjects like these can open a lot of doors for people in terms of gaining new skills, meeting people or just having a better appreciation of what goes on around us.”*

#### Unfavourable

- One issue is that happiness and wellbeing can quickly be construed as **entertainment**, although we avoided too many people making this connection:
  - *“It may make me feel good, but so does a bar of chocolate or a ride on my motorbike.”*
- The danger is that many of the forms of arts and culture people think of are free, on TV or online:
  - *“If I was talking about art galleries theatres or musicals though I would be worried about the costs.”*
  - *“I can’t say that museums etc. are fun or relaxing for me as I cannot be in crowds of people.”*
  - *“I don’t think arts and culture have had any effect on my wellbeing or health, but listening to music or reading a good book helps me to relax.”*
  - *“I will grant you that music can sometimes lift your flagging spirits but looking at an old vase or picture does nothing for my wellbeing in any way or form. I once visited the National Museum of Egypt as part of a trip from Cyprus and was so bored I almost wept – if anything it put a right damper on my wellbeing!”*
- There is an overall scepticism that the obviously benefits of arts and culture to many can really

be seen as serious health benefits:

- *"I don't think anyone needs art in their lives, so I wouldn't try to convince someone they did."*
- *"Let those that enjoy the arts enjoy it, but please do not tell me how beneficial arts and culture is to blokes of my ilk."*

## Recommendations

1. Given the poor findings for health and wellbeing in the surveys, these findings are quite reassuring.
2. However, a major issue is that many of the artforms people mention are not ACE funded. It may be worth looking at how arts and culture that are consumed in private are dependent on a thriving arts and culture scene more broadly.
3. It may be more important to link this with education and focus on how participation in arts and culture improves confidence, etc. as outlined in the previous task.
4. It may be worth pointing out that arts and culture rarely does anyone any harm. If you don't like it, then that's fine and no harm done, but if you do it can be a really positive experience.

## Week 2

### Task 5 – The Ripple Effect

*Investing in arts and culture has a ripple effect of benefits in towns and cities, creating vibrant, thriving neighbourhoods where we all want to live. When you take this away, you lose something really important and impossible to put a value on.*

Do you agree or disagree with this? Why? Are there ways in which you might express this differently?

#### Key findings

Most feedback was favourable, but people commonly make the distinction between the ripple effect in a major cultural centre like London, Edinburgh or Manchester, and the less obvious impact arts and culture have on a smaller town, village or rural area. It is worth noting that the original “Arts Ripple Effect” research was limited in scope to the American city of Cincinnati, and the recommendations may not always work as an overarching principle in all situations.

#### Favourable

- Several respondents pointed to the broader benefits that arts and culture investment can bring to a place, including through the City of Culture / Capital of Culture initiative:
  - *“Sometimes it is difficult to quantify the effect of arts and culture but you only have to look at something like the City of Culture initiative and the positive effect it has had. Economic as well as the social benefits means there is real value in it.”*
  - *“I agree very much with this statement. Arts and culture brings vibrancy to a community and it makes it a better place to live. Without it, it makes communities dreary places to live in.”*
  - *“Cities and Towns which display their arts and culture scenes are usually much more vibrant. Those which fail to do so are usually rather dull places. It is the arts and culture which pull people to certain places such as London, New York or Paris.”*
- There is some indication that this argument is also resilient to common attacks against arts and culture investment relating to elitism and niche interests:
  - *“It is really important that we do invest in art and culture, even if the direct effect on that investment would only appear to benefit a few. We need to maintain culture, more now than ever as our traditional British culture is under attack.”*

- *“Absolutely agree a diverse arts and culture environment greatly benefits the community. Gives access to ideas people may not have considered before, nurtures creativity and diversity.”*

### Unfavourable

- The most common critique is about the limited impact that the Ripple Effect has on smaller locations:
  - *“With the best will in the world any ripple effect from the cities is never going to reach the small locations.”*
  - *“Bigger places like Brighton, London, Manchester, Liverpool, Birmingham, Newcastle & many others have more arts available in the centres for people. However, where we live there is so little to be had, it is more removed & not well known, it does not feel like a ripple effect here unfortunately.”*
  - *“The ‘ripple’ effect appears to work in cities and large towns. However it is much harder to spot it in smaller communities who have to travel a longer way and rely on public transport to get there and back. So maybe some of the money made from these ‘ripple’ effects could be invested there.”*
- A small number of respondents expressed outright negative opinions:
  - *“There is only a ripple effect for those that use the Arts and Culture. If you do not use something, how can you lose it? The Arts are not the heart and soul of a community, (people are that), but is an important part for those that use the facilities. In these times of cut backs, perhaps it’s time they became self-funding. That way, those who want the arts won’t lose out and more important areas like police, NHS etc. can be properly funded.”*

### Recommendations

1. The ‘Ripple Effect’ is a particularly strong organising principle in large urban areas, where local pride can revolve around arts and cultural institutions.
2. But it may be less effective in rural areas, and Arts Council England may want to consider using different messages among these audiences.

## Task 6 – People and communities

*Some people say that arts and culture brings people and communities together. We want to look at the impact that arts and culture have on people’s relationships with others and the communities they live in.*

Writing in just one or two sentences, how would you describe the impact that arts and culture have had on your relationships with other people?

### Key findings

Attitudes were mixed towards this, with no strong narratives cutting through the diverse range of responses to the task.

#### Favourable

- Some describe it as a point of shared interest or experience which helps people to bond:
  - *“How would we interact with other people if we didn’t have joint interests in a wide range of subjects?”*
  - *“I think the main impact it has had on my relationships is the chance to share a new experience or share the enjoyment of visiting a see works of art and culture.”*
  - *“You can share common interests or new interests with people you know or with people you didn’t previously know.”*
  - *“Cultural events often serve to bring like-minded people together, as a starting point it is a shared interest so you have something in common that you can talk about and bond on.”*
- Others point to obviously social events like festivals, carnivals, and so on:
  - *“They definitely do – i.e. festivals, picnics in the parks, etc.”*
  - *“I think the community especially in the summertime does get together for festivals & live concerts which is pretty nice, but arts etc. is around us all the time—we love the national trust reserves too.”*

#### Unfavourable

- Balanced critiques tend to focus on the the relationships coming first, and arts and culture

being an 'optional' extra rather than a root cause:

- *"I do not think arts and culture have impacted my relationships, as it's my attitude towards others and how I treat them that has the impact. They are very educational and provide good material for conversations, but that's about it."*
- *"If I go to a local fete I think this is a fun day out may also be supporting the local school or village hall, to me that is not arts & culture. We all have our own opinions."*
- Other respondents are more blunt in their criticisms:
  - *"Art only brings certain types of people together and they're a minority."*
  - *"Arts and culture have had no impact on my relationship with others."*

## Recommendations

1. Shared interests and experiences are the key theme when people think about the effect of arts and culture on their relationships.
2. These are particularly associated with the summertime, when outdoor festivals, carnivals, and fetes bring communities together.
3. Other forms of shared arts / cultural experience are likely to be more niche, and should probably be targeted at specific audiences.

## Task 7 – Education

*Some people say that things like literature, music, art, and theatre are an essential part of a child's education – bringing benefits like confidence, creative thinking, and an understanding of the world. Other people say that these subjects are interesting, but not essential – children don't need them to be successful in life.*

*An example of the first point of view is a national education programme called In Harmony. It uses participation in symphony orchestra to help children develop their aspirations, self-esteem, concentration, creativity and teamwork. More details are available via this link: <http://www.artscouncil.org.uk/funding/funded-projects/case-studies/harmony-programme-helps-improve-educational-achievement-west-everton/>*

How do you feel about these views? What life skills, if any, can a child gain from an education in literature, music, art and theatre? Do you think these types of programmes should be supported by government funding?

### Key findings

There was overwhelming support for the importance of literature, music, art and theatre in a child's education, and positive reactions towards In Harmony. The specific benefits that these brought to children were not expressed as clearly. Generally the concept of the "well rounded" person was brought up by those who did try to explain it – and the "dullness" of an education without arts and culture.

### Favourable

- The "well rounded person" is mentioned, with confidence, imagination, and an understanding of the world around them the core traits of the well rounded individual:
  - *"An education in literature, music, art and theatre is essential to understand the world around you. If you don't understand your world how could you interact with it? If all people were just drilled in mathematics, science & literacy what a dull world we would live in. We may as well all be replaced by machines!"*
  - *"I think it is an important life skill to broaden a child's experience and mind"*
  - *"I agree that the arts are crucial to a child's education because it gives them the confidence to improve themselves. It can make them confident in social situations or confident when they eventually enter the workplace in terms of speaking in public or dealing with people. These programmes should be funded by Government funding as they are crucial in providing children with the confidence to achieve something with their lives and careers."*

- *"Incorporating arts such as fine art, music, and drama, in the curriculum is essential for more balanced learning outcomes and well-rounded personalities at the end of the day."*
- Some mention arts and culture as an important distraction from computer games and other 21st Century consumer technologies:
  - *"After watching & reading this it does sound like a great idea in my eyes. Children nowadays seem to have everything & are surrounded by video games & non stop Tv & gadgets. This is such a shame as we grew up without a lot of these things & it helped grow our imagination & creative thinking."*
  - *"It's better to get children's mind on this and off computer games."*

### Unfavourable

- Most critical viewpoints centre more on the delivery mechanisms and sources of funding, rather than the overall concept:
  - *"We do need arts and culture. Everything needs to be balanced out, though, so I hope the government supports it but do not spend excessively on just this facet of education."*
  - *"Certainly children need to be introduced to things like music, literature and art but a basic introduction is all that schools should provide. These are things that they should do outside school in their own time if they are interested in them."*
  - *"Whilst I can see the benefits in giving a child this breadth of education and experience, I do think there needs to be a semblance of allowing the child to choose what interests them."*

### Recommendations

1. This message is strong, and should focus on developing well rounded adults who have confidence, imagination, and an understanding of the world around them.
2. It may be useful to draw comparisons with the "desocialised" pastimes of modern children, and show how arts and culture can get around this in a positive way.
3. It is important to emphasise that this is *part* of the curriculum, and is about creating opportunities for children to learn, rather than imposing arts and culture upon them.

## Task 8 – Arts and culture for everyone

*Arts Council England supports arts and culture ranging from village festivals and local theatres to huge national events like the Olympics opening ceremony in 2012. It aims to make great arts and culture accessible and affordable to people of all ages in all parts of the country.*

Do you agree or disagree that there should be a government-funded body carrying out this work? Why?

### Key findings

There are (unsurprisingly) a range of views on this point, although many people agree with the broad principle of publicly funded arts and culture. Expressing the breadth of ACE's work in this way appears to be effective.

#### Favourable

- The examples given help to demonstrate the full scope of the work carried out by ACE:
  - *"I think there is a general impression that arts and culture are all very highbrow pursuits but in reality they cover so many events, small and large, in which everyone has probably at some time taken part. The government should fund these activities and give more publicity to what is available for the smaller events that take place locally and how to obtain the necessary funds. I think we have all enjoyed the huge events, such as the Olympics opening ceremony, and we need the smaller events to give us all a sense of achievement and self-esteem."*
  - *"I do agree that it should be government funded, if it were privately funded there would be fees to take part and experience these activities and with most privately run things they could and would charge what they wanted, making too expensive and exclusive to all but a few. So then you openly run the risk of those who are excluded feeling disenfranchised and ultimately this can lead to civil unrest."*
  - *"I do agree with the comment made about the funding issue-if the government did not help out with all this children from lower income families would possibly miss out sometimes. when the Olympics came around a lot of people were complaining about how much money was spent or / wasted in some people's opinion. However it did bring the country together & made a lot of younger people think I could do that one day."*

#### Unfavourable

- As has been seen in previous phases of research, some people make the trade-off with frontline services like health, education and policing, but this is less prominent than in previous rounds of qualitative research:
  - *"I think the government would be better spending money elsewhere. The country has more important issues that need looking at over arts and culture."*
  - *"The government should not fund arts and culture as it not essential to living unlike housing and medical care. When there isn't enough money for essential services, arts and culture should not be funded at all."*
- There is some mention of private and Lottery funding, although explaining the vast scope of ACE's work helps to place it more in the realms of an agency that needs to be an arm of Government:
  - *"I would like a govt. body to fund this but realistically I think it would be too expensive. I feel the way forward is private funding and lottery grants."*
  - *"I agree the government should fund arts and culture but I also think there are many other areas that can help with the funding, like the Lottery Commission."*

## Recommendations

1. This is likely to be an effective way of emphasising the breadth of the work that Arts Council England does, which shuts down some common arguments about elitism, lack of access, and uneven spread.
2. Showing the scope of work conducted by Arts Council England also helps to bolster support for the idea of a single national body overseeing arts and culture investment, and demonstrates the complexity of the decisions that need to be made.
3. Some people will always make the trade-off with frontline services like the NHS, education and the police. This may be where it is useful to bring in the 0.7% line, showing that arts and culture really accounts for very little government spending.

## APPENDIX 4: METHODOLOGY STATEMENTS

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### Online survey

An online survey of 3,565 adults in England was conducted between 30<sup>th</sup> April and 1<sup>st</sup> May 2014. Data were weighted to be nationally representative of all adults aged 18+ in England by age, gender, region, social grade, tenure, number of cars in household, working status, and whether they have taken a holiday in the last three years.

### Statistical segmentation

An advanced **latent class analysis**<sup>11</sup> segmentation was conducted on the dataset. The aim was to develop a **stable, replicable** segment solution that would have long-term value over multiple waves of research. The key benefit of this approach is that it allows multiple different question formats to be included in the segmentation, meaning that scalar (e.g. agree / disagree scales) and binary (yes / no) questions can both be incorporated into the segmentation.

A segment solution spreadsheet is available in addition to this report which outlines which questions were included in the segmentation, and where each segment over- or under-indexes on each question.

### Focus groups

Eight focus groups were held in four locations:

- Bristol
- Sheffield
- Birmingham
- London

Respondents were recruited by locally based teams experienced in recruiting qualitative research participants, using a screener designed by ComRes.

### Online communities

Two weeks of online community testing were conducted, each consisting of four tasks. Conducting research online allowed a better balance of non-urban and disabled respondents to take part in the research. Messages were refined on the basis of the general recommendations that emerged from the survey, segmentation, and focus groups.

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<sup>11</sup> Technical explanation: <http://www.statisticalinnovations.com/articles/Latclass.pdf>.



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