

# **MAPPING ACTIVE CULTURAL PARTICIPATION IN EUROPE:**

## **What to look for and how to find it in a compatible way**

**Six targets,  
with examples from Flanders and The Netherlands**

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**ACTIVE PARTICIPATION IN CULTURAL ACTIVITIES**

**Six targets, with examples from Flanders and The Netherlands**

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## **What to look for and how to find it in a compatible way**

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#### **Contents**

Introduction: mapping the challenge of mapping the field

A working definition: types of activities

Target 1 - Participants: their numbers and characteristics

Target 2 - Participation: the nature of the beast

Target 3 - The career of active cultural participation

Target 4 - Correlates or effects?

Target 5 - Other pastimes

Target 6 - Facilities and policies

An attempt at European Mapping

Annex 1,2: Notes on the Flemish and Dutch data and methodologies

## **Introduction: mapping the challenge of mapping the field**

Vast numbers of people dedicate a part of their leisure time to painting, sculpturing, acting, writing, singing, playing an instrument or some other creative activity. Yet, active cultural participation in Europe seems to have been mapped out in much less detail than the receptive modes of cultural participation.

After this introduction, we discuss and propose a working definition of active cultural participation. We then go on to describe the challenge to embark on mapping and documenting this mode of art participation. We then distinguish and propose six aspects worth taking into account, already mentioned briefly here. How to possibly do so is illustrated by examples from research in Flanders and The Netherlands. Addressing these six aspects results in six targets (see figure 1).

### ***Target 1 - Participants: their numbers and characteristics***

The first target obviously is to describe the core aspects of amateur art participation: how many people are active, in which activities and what is their socio-demographic profile? Preferably, participation rates are available per discipline and the socio-demographic profile of participants is known, ideally repeated observations even make it possible to describe trends (for example the evolution in participation in music according to level of education).

### ***Target 2 – Participation: the nature of the beast***

Beyond these core aspects, there are more relevant aspects of amateur art participation, such as the social context, the way it is (self)organized, how and where people learn to practice a discipline, the time and money they spend on practicing amateur arts, and the extent to which artistic output is presented to a public (which can be considered as an indication of the social presence of amateur arts).

### ***Target 3 – The career of active cultural participation***

The third aspect is amateur arts participation over the life course: when do careers in amateur art begin and when do they cease, and for what motives and reasons? Here we distinguish five aspects. First we discuss the motives respondents explicitly give when asked why they had begun practicing amateur arts and why they currently practice it. We additionally probe which persons and institutions played an introductory role. Next, we describe the ways in which the practice of amateur arts evolves over the life course. Finally, we describe factors that influence active participation in the arts (parental influences, childhood experience and learning experiences). Here, a multivariate approach has the advantage of being able to compare different influences such as parental milieu and schooling simultaneously, describing mechanisms (instead of explicit reasons) why some people are active cultural participants and why some are not.

#### ***Target 4 – Correlates: causes or effects?***

There are various characteristics in the social, psychological and attitudinal domain that may or may not be correlated to amateur art participation, such as social capital, social cohesion, self esteem or anomie. Around these, there also is some degree of discussion whether they enhance or are enhanced by practicing active cultural participation. Especially the perspective that such participation renders positive side effects, makes this aspect politically and academically interesting.

#### ***Target 5 – Other pastimes: receptive cultural activities, social participation and sports***

Other activities that active culture participants undertake describe their broader interest in terms of pastimes such as receptive cultural participation, social participation and sport participation. As to active and receptive cultural participation, there is some debate as to if and how they stimulate each other.

#### ***Target 6 – Facilities and policies***

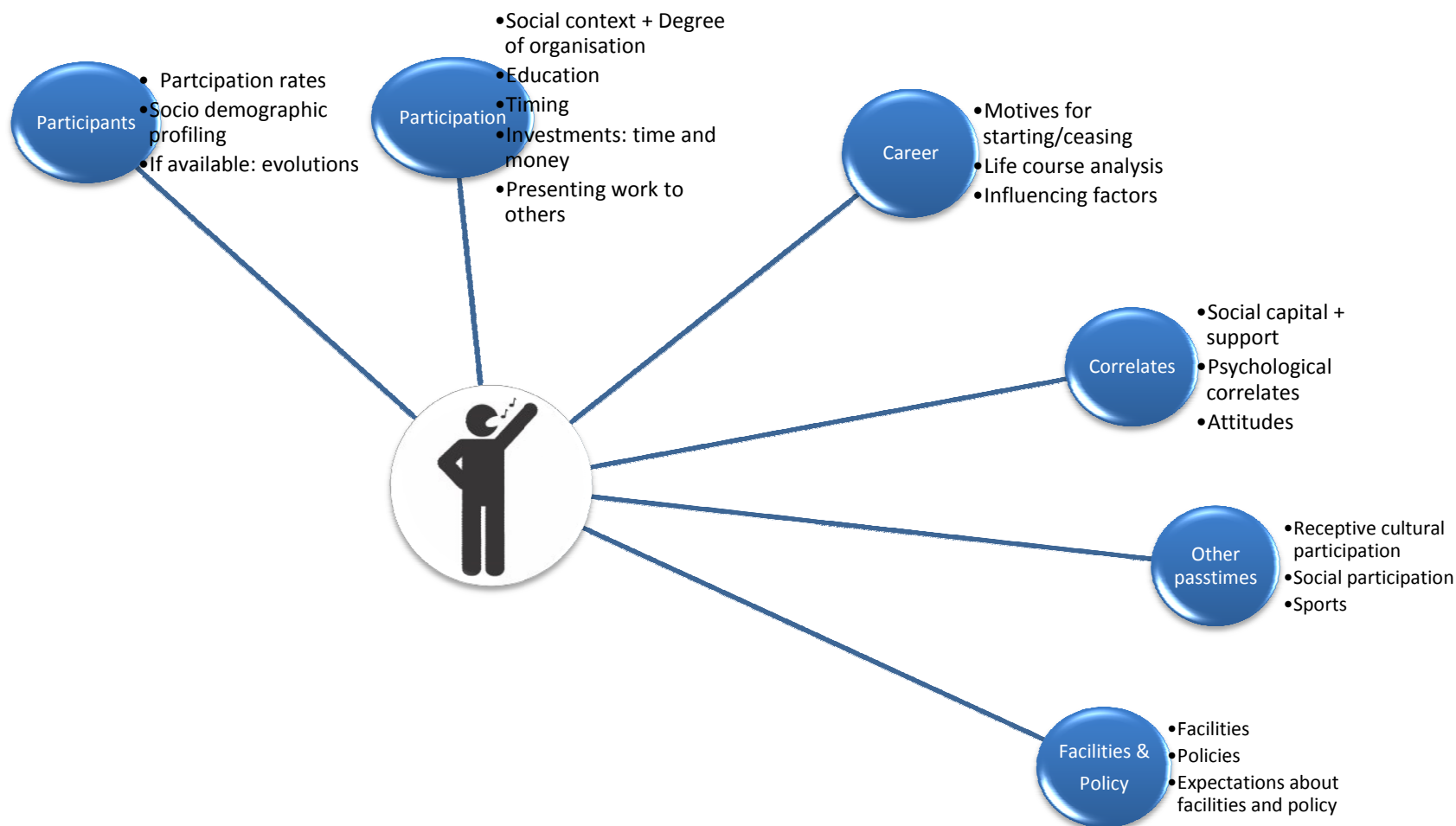
In varying degrees, active cultural participation is enhanced by nations' cultural policy, e.g. by providing facilities. The sixth target proposed here is to gather information about facilities and policies. We think it is valuable to know about facilities and about the role of cultural policies. What facilities are there, what do cultural policies aim at and to what extent are facilities the result of the cultural policies in place? And additionally: what are the needs and expectations of active cultural participants concerning cultural policy?

#### ***An inroad – the example of research in The Low Countries***

In an attempt to make an inroad into European mapping, we introduce possible ways of achieving those targets, based on our Flemish and Dutch experiences. It is hoped that the participants of the conference both comment on and reply to this, as a possible inroad towards mapping active cultural participation in Europe at large.

We like to remark that this paper is no attempt at reviewing all amateur art research done so far, nor an attempt to suggest that the research from the Low Countries is somehow beyond critique and/or should necessarily be taken as starting point for a European mapping. Our hope is merely that identifying the six targets is a useful starting-point, and that references to our research in Flanders and The Netherlands are helpful illustrations.

**Figure 1: Overview of the 6 proposed targets concerning research on active participation in the arts**



## A working definition: types of activities

The creative activities that people undertake as ‘amator’, for their own pleasure and in their leisure time – such as painting, sculpturing, acting, writing, singing, playing an instrument – are grouped together under different labels. Some of these are ‘active cultural participation’, ‘arts creation activities’, ‘productive cultural participation’, ‘personal arts participation’, ‘amateur arts’, ‘arts for leisure’ or ‘voluntary arts’. Maybe there are even more names for these activities.

We call it ‘active cultural participation’ here, deriving from the distinction between the active and the receptive modes of cultural participation that points to the distinction between producing versus consuming arts, or between enjoying doing it oneself versus enjoying what others do or did. Sometimes a third mode of reflexive cultural participation is distinguished, especially in education.

The notion stems more from academia than from arts-practices themselves, and it can be somewhat deceptive in that somebody who only practices his or her discipline a few times a year can hardly be called more culturally active than someone who reads a lot about culture and who frequently visits exhibitions and performances. With this drawback in mind, however, we here follow the logic of the distinction between active and receptive participation. Besides, other labels have their drawbacks too, the word amateur for instance may be somewhat contaminated by the negative connotations of how that term was used in a communist past or of amateuristic as clumsy.<sup>1</sup>

Having decided on the label of active cultural participation, the next issue is to delimitate what belongs to that label and what lies outside of it. Two divisions in particular need to be drawn, notably with professional artists and with crafts.

Although it is obvious we do not intend to talk about professional artists, it is less obvious where exactly to draw the line. Several possible ‘objective’ criteria can be listed to distinguish between amateurs and professionals including vocational training, income, quality and amount of time spent (Hutchison & Feist, 1991; Frey & Pommerhenne, 1989). Whether one was trained to become a professional artist fails as a criterion, since many who were so trained cannot or otherwise do not make arts their profession. Reversely, many a successful artist does not boast any professional training. Income is a problematic inroad too, as it needs the assessment whether arts constitute a substantive part of someone’s income, as well as an answer to what is a substantive part (Buttler, 2000). Quality as criterion is also tricky, as it begs the questions who is going to decide what qualifies someone as a professional, and on what grounds. Intention and the character of *leisure* time seem to be the most useful inroads here: one is an amateur artist if one practices a creative activity as a leisure pursuit (or just ‘for the hell of it’). The Flemish research included a subjective evaluation of professionalism on a 7 point scale ranging from amateur (1) over semi-pro (4) to professional (7).

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<sup>1</sup> As to the latter, recent studies among Flemish and Dutch arts amateurs showed that this was not the case (Vanherwegen et. al, 2009; Noordman et al, 2011). In Flanders, instead, enthusiasm and creativity were the two strongest connotations with the term amateur arts. We note that this way of questioning is fairly ambiguous and leaves room for at least two interpretations. It is possible that some respondents indicate the terms they associate with the content of amateur arts, while other respondents may have indicated the terms they associate with the "word" amateur. Therefore these results with must be approached with some reserve.

Analyses run so far suggest this auto-definition to strongly correlate with objective criteria except for financial aspects (see for example Menger, 2001).

In delimitating active cultural participation, by no means all creative activities are included. Gardening, pimping one's car and crafts are usually omitted. Especially crafts can be both crafty and creative, in the case of artistic glass blowing for instance. The distinction is at least a bit dodgy and certainly open to discussion, here we roughly follow artistic disciplines as our gauging rod.

A starting point for distinguishing the various forms of arts one can actively participate in could be a distinction between six artistic disciplines, followed by further distinctions into sub-disciplines and then into concrete creative activities (table 1, where the most concrete level is specified only for creative writing). Depending on the opportunities to do research, one can or cannot be more specific (see later discussion under target 1). Starting from a similarly broad perspective, no less than 58 artistic activities were distinguished in Flemish research (see annex), compared to 'only' a dozen or so in The Netherlands and in other Flemish research (see annex).

**Table 1: Active cultural participation made concrete in terms of sub-disciplines and concrete activities (illustrated for creative writing).**

Discipline	Sub-disciplines	Concrete creative activities
Music	Playing an instrument	
	Singing	
Dance	Modern dance	
	Classical dance	
	Urban dance	
	World dance	
Theatre	Acting in a play	
	Doing cabaret	
Visual arts	Painting	
	Sculpturing	
	Pottery	
	Working with textiles	
Creative writing	Creative writing	Writing novels
		Writing short stories
		Writing poems
		Writing lyrics for songs
New media	Photography	
	Film	
	Game design	
	Graphic design	

In order to have a common frame of reference, agreement on such a basic scheme seems needed, at least up till the level of sub-disciplines. So open for discussion is whether there is agreement on the six disciplines distinguished (do we need more, or less, or others?). Next questions is whether the sub-disciplines mentioned are helpful and complete. Going into more detail maybe goes too far.

Finally, one can wonder whether a person should not undertake a certain creative activity with some minimal level of intensity in order to qualify a person as a participant of active cultural participation.



## Target 1: Participants: their numbers and characteristics

Evidently, the first target is to describe the core aspects of active cultural participation: how many people are active in which activities and what is their socio-demographic profile?

Ideally, participation rates are available per discipline, the socio-demographic profile of participants is known, and repeated observations make it possible to describe trends.

One central aim is to assess if and how active cultural participation is measured in different countries (or regions). Which specific art forms and which broader disciplines are investigated in each region and which socio-demographic variables can be related to (non)participation? More precisely: which art forms and which socio-demographic variables are measured all over Europe in sufficiently likewise manner to allow meaningful comparisons?

Little comparative data seem to be available, with the exception of the Eurobarometer(278)-measurement devoted to culture in 2007. Is there more?

There are serious doubts, at least in The Netherlands and Flanders, about the reliability of these data, as they seem to very flattering regarding the cultural involvement of the Dutch population, reporting much higher levels of participation, also with respect to receptive cultural participation. Are such doubts felt in more countries? How (well) do these figures relate to possible national figures elsewhere?

Then again, if the outcomes are somewhat flattering in all countries, these data at least allow for a comparison between countries, by concentrating less on the absolute levels of participation reported than on how countries compare to each other.

With this in mind, the information from that Eurobarometer-measurements is reproduced here, in the form of two tables from *European Cultural Values. Special Eurobarometer 278* published by the European Commission in 2007 ([http://ec.europa.eu/public\\_opinion/archives/eb\\_special\\_en.htm](http://ec.europa.eu/public_opinion/archives/eb_special_en.htm)). Those who have direct access to the data can of course make their own and more detailed calculations.

Across the board, active cultural participation rates (table 2) indicate that levels of participation are higher in North-Western Europe than in the East and in the South of Europe. Estonians, Slovenians and Slovaks are exceptions in the East, reversely Ireland lags somewhat behind in the North-West. Among more detailed peculiarities is the high participation rate in dance in Slovakia.

Huge differences between national averages occur, the biggest one being between the total active cultural participation in Bulgaria and Sweden. Do these huge differences necessarily reflect the truth, or is some degree of suspicion towards the fieldwork in place.

**Table 2: Active cultural participation in Europe in 2007, percentages that participated in the 12 months prior to the interview, people aged 15 year and over.**

	At least one such activity		Play an instrument	Sing	Act	Dance	Visual art (also on pc)	Photography, Film	Creative writing
Europe	62		10	15	3	19	16	27	12
Denmark	79		16	27	6	26	29	51	23
Finland	82		17	27	5	25	24	37	24
Sweden	93		26	40	8	36	34	65	35
Bulgaria	21		3	7	1	8	2	2	2
Czech Republic	73		11	19	6	25	14	33	8
Estonia	87		10	26	6	33	17	43	18
Hungary	48		5	9	3	11	10	22	5
Latvia	57		8	14	4	11	11	27	8
Lithuania	44		5	10	5	10	8	9	7
Poland	38		6	8	2	13	8	15	5
Romania	42		4	9	2	20	8	17	6
Slovenia	68		9	22	3	29	11	32	9
Slovakia	83		13	34	2	36	17	32	10
Austria	66		13	17	2	24	14	28	9
Belgium	78		11	15	3	20	21	32	19
France	80		14	17	2	23	24	33	18
Germany	77		13	21	2	26	21	40	15
Ireland	59		14	16	5	16	10	12	12
Luxemburg	84		14	21	4	22	27	53	12
Netherlands	78		19	21	7	22	31	36	25
United Kingdom	73		15	15	5	19	23	25	16
Cyprus	53		6	10	3	18	5	6	8
Greece	39		7	11	1	18	7	16	4
Italy	51		7	9	2	5	9	26	7
Malta	51		10	4	5	7	17	13	9
Portugal	27		4	4	2	5	5	6	5
Spain	46		6	8	4	18	11	18	7

Note: A question was asked also about decoration (including gardening). This 'discipline' was deleted from the above presentation, but is included in the total column.

Note: The Eurobarometer question about photography did not include a clause to exclude taking everyday pictures, such as is custom in e.g. The Netherlands, where it is specified that 'taking holiday and family pictures' are not to be taken into account.

Source: European Commission (2007). *European Cultural Values. Special Eurobarometer 278*. ([http://ec.europa.eu/public\\_opinion/archives/eb\\_special\\_en.htm](http://ec.europa.eu/public_opinion/archives/eb_special_en.htm))

A basic breakdown, based on a calculation including respondents from all countries, shows active cultural participation to be clearly related to age and to level of educational attainment (table 3).

**Table 3: Active cultural participation in Europe in 2007 by age and length of education, percentages that participated in the 12 months prior to the interview, people aged 15 year and over.**

	At least one such activity		Play an instrument	Sing	Act	Dance	Visual art (also on pc)	Photography, Film	Creative writing
Age									
15-24	74		17	21	9	29	28	31	24
25-39	66		12	15	3	21	19	34	11
40-54	63		9	15	2	20	16	30	11
55+	53		7	12	1	11	9	19	8
Education (of those no longer in education)									
Educated up to age 15	46		5	9	-	11	6	14	4
Educated up to age 16-19	63		8	14	-	19	14	27	9
Educated after age 19	74		16	19	-	22	25	39	19

Source: European Commission (2007). *European Cultural Values. Special Eurobarometer 278*.

Obviously, the seven activities reported in these tables are akin to the six disciplines we suggested earlier. Playing an instrument and singing together comprise music and acting is one of the theatrical disciplines. The only major difference is that modern media use seems lacking in the Eurobarometer (whereas it did include gardening).

How is active cultural participation measured in various nations? And how can some common ground in these measurements be organized?

As to the latter, a number of details, but important ones (!), need to be taken into account. The first is what disciplines to ask about, the second is how to ask this, the third is the reference period asked about, the fourth is the intensity or frequency and the fifth relates to the general fieldwork design. Related questions deal with the background information known about respondents and with repeating the measurement. Each 'detail' will be addressed, with reference to how we approached it in the Low Countries.

In Flanders, no fewer than 58 creative activities were asked about, grouped together in reports into seven disciplines: photo/film/multimedia, creative writing, dance, singing, visual arts, theatre/drama and music. In The Netherlands, 'only' 12 activities were measured, that can be grouped together either into the seven disciplines used in Flanders or into the six disciplines mentioned earlier. Asking about more or fewer concrete activities, for instance 58 versus 12, has a number of implications. For one, asking about more activities calls for more 'space' in research, and therefore for more funds. But it may also influence the outcomes. Chances of a respondent remembering having undertaken some activity are higher when (s)he is asked about this in more detail (see annex for details).

Besides, the exact wording of a question is important. In comparative research, slight differences in the connotation of what at first sight is the exact translation of a given word may cause differences in results that relate more to those connotations than to real life differences in behavior.

Thirdly, the reference period matters. Do we ask about participation in the last month, the last six months or the last 12 months? For activities not undertaken, the reference period should not be too short, or else one will merely measure zero-scores. Making the reference period longer demands more of the memory of the respondent. In Flanders, a six month reference period was used, versus 12 months in The Netherlands. Whatever the merits of the one versus the other, one thing is clear: it is difficult to compare the outcomes.

Merely measuring whether a person did or did not engage in a given activity sure gives a measure of the general reach of that activity in a population, but is blunt as to the intensity or frequency. So beyond that, ideally more is known about how often those involved have participated.

Finally, field work details matter. Is the sample truly representative, both at the outset and after the fieldwork? How is non-response dealt with? Was the measurement a face-to-face interview, a printed questionnaire or an internet tool. However boring maybe for those more interested in culture than in methodology, those aspects matter a lot.

First of the related issues is the measure of detail in which information is asked about socio-demographic variables, such as age, gender, level of education, employment status, job content, course of study, place of residence, family situation, income, ethnicity, etc.. Such information enables the description of profiles of both participants and non-participants.

Again, details of how this is asked matter for comparison, while it is known that different countries have different ways of (not) asking about ethnicity. In the low countries, much is known about these background variables. In a general population research, however, there often are too few respondents from ethnic groups, both because those groups are relatively small and because in a general survey, they typically are underrepresented for a number of reasons. In The Netherlands, a dedicated survey among ethnic groups was used to measure, among other things, their cultural participation, which however was a rather costly exercise.

Second of the related issues is that of repeated measurements. In order to follow changes over the years, fieldwork has to be repeated at a certain interval, preferably without any undue changes in the various aspects of the field work design. Flemish data span the 2003-2009 period, while the Dutch data stretch back into the seventies of the last century, measurements having been done at four-year intervals.

Both latter aspects relate to policy, at least in the Low Countries, where policies measures are in place to enhance active cultural participation among the whole of the population. So repeated measurements including background variables contain important information for policy makers.

By way of example, we shortly go into some of these details with reference to our research in the Low Countries. As mentioned, the Flemish research is based on a reference period of 6 months prior to the interview, while the Dutch survey used a reference period of 12 months. This different approach most probably explains part of the difference in participation rates measured: 37% in Flanders versus 48% in The Netherlands, while no difference was measured in the Eurobarometer

(see table 2, though the 78% participation measured there did, as mentioned before, raise a few eyebrows). This clearly shows that a uniform reference period is an important concern when striving towards compatible measurements.

Especially when a long reference period is used, it becomes important to distinguish between occasional practitioners and those pursuing more ‘serious leisure’ careers (Stebbins, 1992). Both the Flemish and the Dutch surveys adopted intensity measurements to address this issue. In Flanders, intensity of participation was measured using a 6 point scale, ranging from exceptionally, monthly, several times a month, weekly and several times a week to daily.<sup>2</sup> A similar measure was used in The Netherlands.

In the Flemish reports, occasional participants were those engaging exceptionally till engaging several times a month. Those practicing at least weekly were identified as frequent practitioners. Thus calculated, a quarter of all practitioners (9% of the population) were qualified as occasional versus three quarters of the population (27% of the population) as frequent practitioners. In The Netherlands, the same exact dichotomy can be calculated. Because the reference period is longer there, indeed the balance is different in that a much larger share of the practitioners qualify as occasional practitioners. In fact, almost half of them practice amateur arts occasionally (47%), the other half weekly or several times weekly (53%). The shares of the population involved in active cultural participation frequently are not too dissimilar: 27% in Flanders and 26% in The Netherlands. Note that the 58 activities asked about in Flanders, compared to only a dozen in The Netherlands, may influence this comparison. So the length of the reference period matters especially with regard to the occasional practices measured.

**Table 4: Total, occasional and frequent active cultural participation in Flanders (2009) and The Netherlands, (2007).**

	Total	Occasional (less than weekly)	Frequent (weekly or more)
Flanders	37	9	27
The Netherlands	48	23	26

Note: see text for differences in measurement between Flanders and The Netherlands

Sources: Vanherwegen & Lievens (2011) (based on PAS population data, 2009) and Van den Broek (2010a)

Time series data on active participation in the arts are valuable sources of information but rare. Such data exist in France, providing rich information on the evolution in amateur arts compared to other forms of leisure (Donnat, 1996). A recent Dutch research focused on the 1995-2007 period, with

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<sup>2</sup> This option was preferred over ‘exact count indicators’, like how many times respondents practiced their hobbies or the number of hours people spent on their hobby. Pre-tests of the CPS survey in Flanders revealed the latter to cause resentment among respondents due to the difficulty in estimating exact hours spent on active participation (Lievens & Waeghe, 2011: 54-55). So, by asking ‘how often’ instead of ‘how many times’ we grasp less detailed but more reliable information, presumed there is some kind of regularity in the pursuit of artistic hobbies. However, ‘count indicators’ were used in an in depth-internet survey among members of amateur art organizations. The reference period covered ‘an average week during the last six months’ prior to the interview (Vanherwegen et.al., 2009: 142-145). Further in this paper more information can be found on the time spent on active arts participation.

additional information from 2009, but the time series stems back to 1979. In Flanders there is less tradition in amateur arts research, enabling only a comparison between 2009 and 2003. In this period, the share of participants in the population rose five percentage points, mainly due to a rise in frequent practitioners (from 17% to 21%). Especially the participation in photo/film/multimedia was on the increase. A similar rise, and similarly concentrated in the media-arts, was visible in The Netherlands between 1999 and 2003. Between 2003 and 2007 however, that rise did not continue.

Finally, a breakdown by socio-demographic variables tells a lot about exactly who are participating. Knowing the differences in measurement between Flanders and The Netherlands, table 5 should be read foremost in terms of relative differences than in terms of absolute values. It then quickly becomes clear that the Low Countries are no exception to the European pattern (table 3) that participation increases with educational attainment and decreases with age. Beyond that, it appears that age is more influential in Flanders than in The Netherlands (though it remains as yet to be seen whether maybe that has to do with the longer reference period in The Netherlands). Moreover, active arts participation attracts distinctively more women than men.

Much more detailed profiles, and distinguished for separate art forms, were reported in our reports. In the Dutch case, also the differences in active cultural participation between various ethnic groups could be analyzed (as was addressed in another session at the Ghent meeting).

**Table 5: Active cultural participation by age and education in Flanders (2009) and The Netherlands, (2007).**

Flanders		The Netherlands	
gender		gender	
male	33	male	44
female	36	female	55
age		age	
		6-11	69
14-17	71	12-19	71
18-34	47	20-34	47
35-54	31	35-49	46
55-64	25	50-64	47
65-74	27	65-79	38
75-85	15	80+	35
education		education	
none or lower	20	none or lower	28
lower secondary	29	lower secondary	34
higher secondary	31	higher secondary	42
higher	43	higher	59

Note: see text for differences in measurement between Flanders and The Netherlands

Source: Vanherwegen & Lievens (2011) (based on PAS population data, 2009) and Van den Broek (2010a)

Where policy aims to prevent differences in participation rates between groups in society from occurring, such figures can have a big impact. Moreover, repeated measurements then are very telling of the degree of success of attempts to redress such differences.

Tables 6A and 6B report the basic profiles according to age and level of education and outlines an evolution from 2003 to 2009 based on CPS and PaS population data for Flanders.

In Flanders, men and women display similar participation rates for most art forms, which has hardly changed since six years ago. For 14-17 year olds an increase by 14 percentage points caught attention. Compared to six years ago, youngsters are more active in new media disciplines, painting, singing and dancing while less youngsters are playing an instrument compared to 6 years ago<sup>3</sup>. In the older age groups it is striking how only the 'younger elderly' (65-74), have participated significantly more compared to six years ago, while the participation of the 75-85 year has remained quite stable as compared to six years ago. According to educational qualifications, we note a 'limited democratizing trend'. Although the higher educated are still more active in amateur arts compared with the less educated, we note a strong increase in participation for the less educated (from 20.7% to 28.7%) while the highest educated participate equally as compared to six years ago (ca. 42%).

**Table 6A: Percentage active art participants according to age (in %), comparison 2003/2009**

	year	14-17	18-34	35-54	55-64	65-74	75-85
TOTAL	2003	56,6	36,1	26,9	25,9	17,4	13,7
	2009	70,6***	46,5***	31,0***	25,3	27,3***	15,1
(N)	2003	159	743	1009	379	340	205
	2009	204	735	1098	466	352	278

Source: for 2003 CPS 2003-2004; for 2009 PaS 2009

Statistical significant differences between 2003 and 2009 ( $p < 0.05$  \*  $p < 0.01$  \*\*  $p < 0.001$  \*\*\*)

**Table 6B: Active participation in the arts according to level of education (in %), comparison 2003/2009**

	year	Currently enrolled	No/lower education	Lower secondary	Higher secondary	Higher education
TOTAL	2003	58,1	16,2	20,7	27,0	42,3
	2009	65,3***	19,8***	28,7***	31,2***	42,5
(N)	2003	279	856	520	618	557
	2009	349	726	564	752	743

Source: for 2003 CPS 2003-2004; for 2009 PaS 2009

Statistical significant differences between 2003 and 2009 ( $p < 0.05$  \*  $p < 0.01$  \*\*  $p < 0.001$  \*\*\*)

<sup>3</sup> Off course, it wasn't specified that electronic music could also be interpreted as as musical instrument in the PaS survey. The AIB project with an extended measurement of active cultural participation did include electronic Music. Due to the limited scoop of this paper, these figures are not presented here.

## Target 2: Participation: the nature of the beast

Beyond the core aspects mentioned above, there are various other aspects of active cultural participation worth investigating. These include the social context, the way it is (self) organized, how and where people learn to practice a discipline, the time and money investments related to practicing amateur arts, internet usage in the context of active cultural participation and the extent to which artistic output is presented to a public.

In what social or organizational context does active cultural participation take place? Is this predominantly institutionalized or does most of it take place in informal settings. Or, alternatively, do most people act out their creative hobbies alone rather than together with others? And where do people acquire the skills to practice an artistic discipline as amateur?

The Flemish research distinguished five social contexts referring to both doing and learning simultaneously (in an academy, in an art course, in a club/association/company, just with friends or alone). In Flanders the overall degree of organization (following course or being member) was 35,1 % in 2003-2004. Moreover, notable differences in the degree of organization between the different art forms were found.

The latter was established in The Netherlands too, dance (51%), theatre (43%) and music (36%) being the disciplines with the highest proportions of participants taking lessons dance (51%, 43% and 36%) and of people being a member of a society (38%, 37% and 28%). Those proportions were distinctively lower in visual arts, new media and creative writing (for learning 21%, 7% and 6%; for doing: 10%, 3% and 6%). What this shows foremost is that many participants, especially the occasional ones, live out their creative hobby on their own, outside institutions.

Active arts participation varies with time: there are variations over the year, the week and the day. Participation rates are highest (20%-30% of the population in months without (school) holidays, probably because those months are the ones in which also lessons, rehearsals and work-shops are without interruption. September and November are the peak months. Over shorter periods, there is no difference in participation between the seven days of the week, but there is between parts of the day. Active participation rates are higher during weekday evenings than in the weekend or on weekdays in daytime. Similar patterns were found in Flanders, where arts participation was also higher on weekdays than in the weekend, especially during weekday evenings, and lower during holidays.

On top of that, the Flemish researchers also looked into whether people had a fixed time they reserved for practicing their amateur arts. This turned out to be the case for little over 80% of the participants on weekdays, versus about 40% of in the weekend.

Information about the time spent on artistic activities further clarifies the intensity in which amateur arts are practiced. The downfall of using count indicators like how many hours people spend on amateur arts may lie in reliability of the answers. However, probing the time spend on amateur arts can enable researchers to more precisely estimate how *intense* amateur arts are practiced (since the 'how often' question refers more to doing it regularly than doing it intensely).



Both the Flemish and the Dutch surveys probed time investments associated with active participation in the arts. As with the temporal context, the Flemish research project used the internet based survey to map the personal investments related to active participation in the arts, while the Dutch survey covered these investment using a population based sample.

In a Flemish study, members of amateur art organizations were asked how many hours a week they on average spent on active arts participation in the last 6 months<sup>4</sup> (table 7). Visual artists stand out with more than 14 hours. Pop musicians and practitioners of photo/film/multimedia also score almost 12 hours. In The Netherlands, where more occasional participants were measured due to the longer reference period, participants on average spend less time.

**Table 7: Average number of hours spent by members of amateur organizations on active arts participation by art forms in Flanders, 2009.**

Visual Arts	14.54
Pop music	11.97
Photo/film/multimedia	11.48
Jazz/folk/World music	9.13
Instrumental music	8.30
Theater/Drama	7.74
Creative writing	6.03
Dancing	5.88
Singing	5.17

Source: Vanherwegen et.al., 2009 (Based on AIP member research 2009).

There is an economic side to amateur art participation, in the form of expenditures for, but possibly also earnings from, active cultural participation. The examples presented below do not assess the often-mentioned economic impact of the amateur arts sector, which would require different research strategies, if one would want to include that in the mapping in the first place.

Here too, in the Flemish study a reference period of one year was used, since membership fees are usually charged on an annual basis. Respondents were asked to indicate how much money they personally spend on several expenditures (in seven categories, reduced to five categories in table 8a). The same was done for earnings from amateur art participation (table 8b).

It is clear that for most active practitioners, active art participation is not free. Few of them do not spend any money on practicing their hobby, few spend little. More than a quarter of the practitioners spend between € 50 and € 249, more than one third between € 250 and € 999 , while over 20% spend more than € 1,000 a year.

In general, the earnings from active cultural participation are not very high, and much lower than the costs. Two-third of the practitioners derive no income from their hobby, the other third does make some or even considerable money.

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<sup>4</sup> This relatively short reference period might run the risk of correlation with the moment in which respondents answered the questionnaire, due to possible peaks in amateur art performance during summer or spring. However, since the fieldwork period covered a relatively large time span, possible under- or overestimations of participation rates are leveled out on average. Moreover, the shorter reference period has the advantage of reducing memory-bias.

**Table 8a: Annual expenses for active arts participation in Flanders (row percentages), 2009.**

	nothing	< €50	€50 - €249	€250 - €999	≥ € 1000
Photo/film/multimedia	0,7	3,2	20,3	43,8	32,0
Writing	21,7	8,5	25,4	36,3	8,1
Dancing	2,2	3,8	30,1	43,6	20,2
Singing	9,1	15,6	36,5	30,1	8,7
Visual arts	1,6	0,8	11,3	48,2	38,0
Drama	5,8	12,7	39,9	25,4	16,2
Music (general)	6,1	4,8	19,3	39,2	30,7
Pop/rock music	2,2	1,4	7,2	38,4	50,7
Jazz/folk/world	3,5	0,8	13,9	42,1	39,8
Instrumental	6,0	6,6	24,8	39,1	23,4
Total	6,2	8,3	27,5	36,1	21,9

**Table 8b: Annual earnings from active arts participation in Flanders (row percentages), 2009.**

	nothing	< €50	€50 - €249	€250 - €999	≥ € 1000
Photo/film/multimedia	68,8	6,3	14,8	6,8	3,5
Writing	73	4,5	10,1	6,7	5,6
Dancing	61,6	5,8	10,1	9,3	13,2
Singing	83,3	2,5	4,6	3,2	6,4
Visual arts	30,9	5	18,5	21,1	24,5
Drama	79,1	3,5	7	5,4	5,1
Music (general)	57,7	6,7	13	12	10,7
Pop/rock music	27,7	2,3	24,6	30	15,4
Jazz/folk/world	46,9	6,7	13,4	16,3	16,7
Instrumental	67,5	8,3	11	5,8	7,3
Total	66,1	5,1	10,8	9,1	8,9

Source: Flanders' AIP member research, 2009. Vanherwegen et.al., 2009

Dutch data reveal that the average participant spends around 350 euro per year, the richest one of them on average spending 60 euro a year more than the lowest third on the income scale. The visual arts are the most expensive discipline, which relates most of all to the costs of the materials needed.

Presenting one's creative or artistic output to an audience can be considered as an indicator of the social presence of amateur arts. Both the Flemish and the Dutch surveys included questions on the presentation of output for an audience<sup>5</sup>. In the Flemish case, we for instance asked whether or not one had ever presented work to others. Overall, this is the case for about two thirds of the active arts participants (table 9). Singers and dancers did so the least.

<sup>5</sup> Here too, the Flemish research project used an internet based survey to focus on this aspect of active participation in the arts, while the Dutch used a population based survey.

**Table 9: Proportion of active arts participants in Flanders reporting ever having shown their creative output, 2009.**

Visual arts	98
Photo/film/multimedia	95
Pop Music	92
Creative writing	89
Jazz/Folk/World music	76
Drama	71
Instrumental Music	63
Dancing	56
Singing	48
Total	66

Source: Flanders' AIP member research, 2009. Vanherwegen et.al., 2009

Strangely, the reverse is the case in The Netherlands (table 10). Here the proportions are lower because of the higher share of occasional participants and also because it was asked about the last 12 months only. Still, singers are among the ones, second only to those involved in theatre, who most of all have done so. Maybe this has to do with a difference in popularity in singing and performing in choirs between de Flemish and the Dutch, a matter to be looked into.

It is evident that the ongoing media and ICT evolutions have important repercussions for cultural participation, including the active mode. They were central in an essay on the future size and shape of amateur arts (Van den Broek, 2010c). Developments being so relatively young (who is still aware that YouTube only came into existence about six years ago?), research here is just starting, measurements often are only held for first time. It seems clear that internet has quickly gained ground as a way to make one's creative output public. One can upload recordings of one's music, registrations of theatre products one made, pictures of one's works of visual arts, prose or poetry one wrote and media content one generated. All of does is being done already, and it is unlikely that this is the final stage of internet as 'stage' for one's creative output.

**Table 10: Proportion of active arts participants in The Netherlands reporting having shown their creative output in the last 12 years in real life or on the internet, 2009.**

	In real life	On the internet
Music	47	17
Playing an instrument	35	17
Singing	56	14
Dancing	13	5
Theatre	75	24
Visual arts	14	14
Film	36	8
Creative writing	32	28
Total	43	16

Source: Van den Broek (2010a).

It is probably well worth to consider the many-fold ways in which the internet may provide (and take over) functions for the amateur arts participant that were fulfilled along other channels earlier. Where does one find music one wants to play? Where does one find initial instructions how to play? Where does one find people to play with? Places to perform? Ways of making that known? Same questions can probably be asked for other disciplines. And interestingly, in the new discipline of game design, internet is not just another means, but at the heart of activities of numerous communities that serve as platforms without which the discipline probably would not have grown as fast as it did.

A final question, both in real life and in the digital world, relates to the size and composition of the audience for amateur arts. This wasn't included in our research projects, since we felt we couldn't get reliable information by asking this to the amateur artists themselves, nor to visitors for that matter. In France, data on the attendance of amateur performances are available. In Flanders, such data are limited and the reliability of the answers can be questioned. In The Netherlands, this was estimated recently

([http://www.kunstfactor.nl/blobs/Kunstfactor/49210/2011/17/Samenvatting\\_Amateurkunst\\_\\_\\_publiek.pdf](http://www.kunstfactor.nl/blobs/Kunstfactor/49210/2011/17/Samenvatting_Amateurkunst___publiek.pdf)).

### Target 3: Careers of active cultural participation

In this section we situate the practice of amateur arts in the life course. We distinguish between five target aspects. First we discuss the motives respondents explicitly give when asked why they had begun practicing amateur arts and why they currently practice it. We additionally probe several persons and institutions with a potential introductory role. We also illustrate the ways in which motives for engaging in amateur arts and motives for ceasing amateur arts were probed in Flanders and The Netherlands.

Next, we describe the ways in which the practice over amateur arts evolves over the life course and illustrate with examples from the Flemish research project. Finally, and complementary to the first research questions we describe factors influencing active participation in the arts, using multivariate statistics. The multivariate approach has the advantage of being able to compare different influences such as parental milieu and schooling on the chances of engaging in amateur arts and describes influencing mechanisms rather than explicit reasons to describe why some people are active cultural participants and some are not.

One can assess why people practice amateur arts by asking them. Here one can differentiate between motives for practicing amateur arts on the one hand from reasons or circumstances that led to the beginning of the amateur arts career on the other. This was assessed both in Flanders and in The Netherlands, in both cases on the basis of this distinction.

Why do people begin to practice an artistic discipline (for leisure)? In Flanders people could react to nine answers, in The Netherlands to four answers restricted to the social domain. People could name each as important reason to start if they so wanted. For one, it seems that the answering categories presented heavily influence the results gained, a fact well known to researchers (table 11). Even then, looking at the proportions for the items asked both in Flanders and The Netherlands, large differences remain. These may reflect real differences, but also differences in wording of the question.

**Table 11: Reasons to begin active cultural participation, in percentages, Flanders, 2003/2004, and The Netherlands, 2009.**

	Flanders	The Netherlands
1. Because I admired an artist	9	35
2. Because I had friends who were active too	29	24
3. Because my parents stimulated me	17	26
4. To impress others	6	
5. Because people admire people who do these things	12	
6. Because I was stimulated at school	13	18
7. To meet new people	22	
8. Because my partner was involved in amateur arts	7	
9. Because I wanted to be creative in my spare time	78	

Source: Vanherwegen et.al. 2009 (based on AIP population research, 2009) and Van den Broek (2010a).

Closer analysis (exploratory factor analyses) of the Flemish data revealed three dimensions among these nine reasons: social valuation, socialization and social capital. (1) Social valuation motives (motives 4 and 5 in table 11) are motives to impress other people. These motives are less important in starting with amateur arts: around 16% of the amateurs mention (one of) these reasons. (2) More important for starting with amateur arts are reasons 3 and 6 which refer the socializing and stimulating role of parents and school which ca. 30% of the participants mention. (3) Finally, social capital motives are mentioned by around 40% of participants. These motives refer to motives 2 and 7 in table 12.

Secondly, people were asked about their motives to practice amateur arts. Here, aspects looked into differ a lot between Flanders and The Netherlands (table 12). In fact, there are only two aspects asked in both researches: relaxation and conviviality, both of which were mentioned by a large majority of the participants. Flemish data further underline the relaxation aspect (rest) and also suggest the importance of learning and self-development. Dutch data in addition suggest that the intrinsic motivation of working on something beautiful is more important than extrinsic motivations. Clearly, again, this comparison shows that comparative research really still is 'work in progress'.

**Table 12: Motives for active cultural participation, in percentages, Flanders, 2003/2004, and The Netherlands, 2009.**

	Flanders	The Netherlands
1. Because it relaxes me	91	78
2. To one day make it my profession		10
3. To make something beautiful		82
4. To express myself		55
5. To become really good at it		44
6. To present my output		32
7. To play famous pieces		16
8. To learn new things	71	
9. Because I get appreciation from others	42	
10. Because it brings me to rest	79	
11. To be with friends	40	
12. To develop myself	71	
13. Because it brings me in another world	34	
14. For conviviality	74	74
15. Because it looks good to friends and	16	
16. To meet people with the same interests	38	

Source: Vanherwegen et.al., 2009 (based on CPS population data, 2003-2004) and Van den Broek (2010a)

In Flanders, additional exploratory factor analysis revealed 4 dimensions among these motives: social, personal development, relaxation and social appreciation. More than 90% of the probed amateur artists mention they practice amateur arts because of relaxation motives (motives 1 or 10 in table 12). Next to relaxation, personal development proves an important motive (ca. 84%). Then we notice how about three quarters of the amateurs practice amateur arts because of social motives such as to be with friends, for conviviality or to meet new people with the same interests. Finally, social appreciation motives prove less important for engagement in amateur arts. Less than half of the practitioners (ca.40%) indicate engaging in amateur arts to impress or get appreciation from others.

One major advantage of a population survey (i.e. asking everyone, not just participants) is that current participants can be compared with non-participants. Another one is that former participants can be identified and questioned about the reasons for ceasing their active participation. The latter was done in Flanders, people could indicate up to three of the reasons mentioned (table 13). The most commonly cited reasons for giving up amateur arts are lack of time, the combination with family life and work and the presence of other hobbies. Reasons of a social nature, such as the feeling of not being accepted or the practices of amateur arts not being accepted by family and friends, play a minimal role.

**Table 13: Reasons for ceasing active cultural participation, in percentages, Flanders, 2009.**

I have no time left	42
It's too hard to combine with my family/work	34
I have different hobbies	27
I'm not interested anymore	21
It takes too much time	18
The hours/days don't fit anymore	14
It's too expensive	13
Physically, I haven't got the possibility to engage in active arts	11
I don't know any other people who practice the activity	10
There are no initiatives/groups in my immediate environment to find to participate	5
I'm lacking infrastructure/information	3
My family/friends don't accept me practicing amateur arts	1
I guess I will not be accepted by those who already practice	1

Source: Vanherwegen et.al., 2009 (based on CPS 2003-2004 population data)

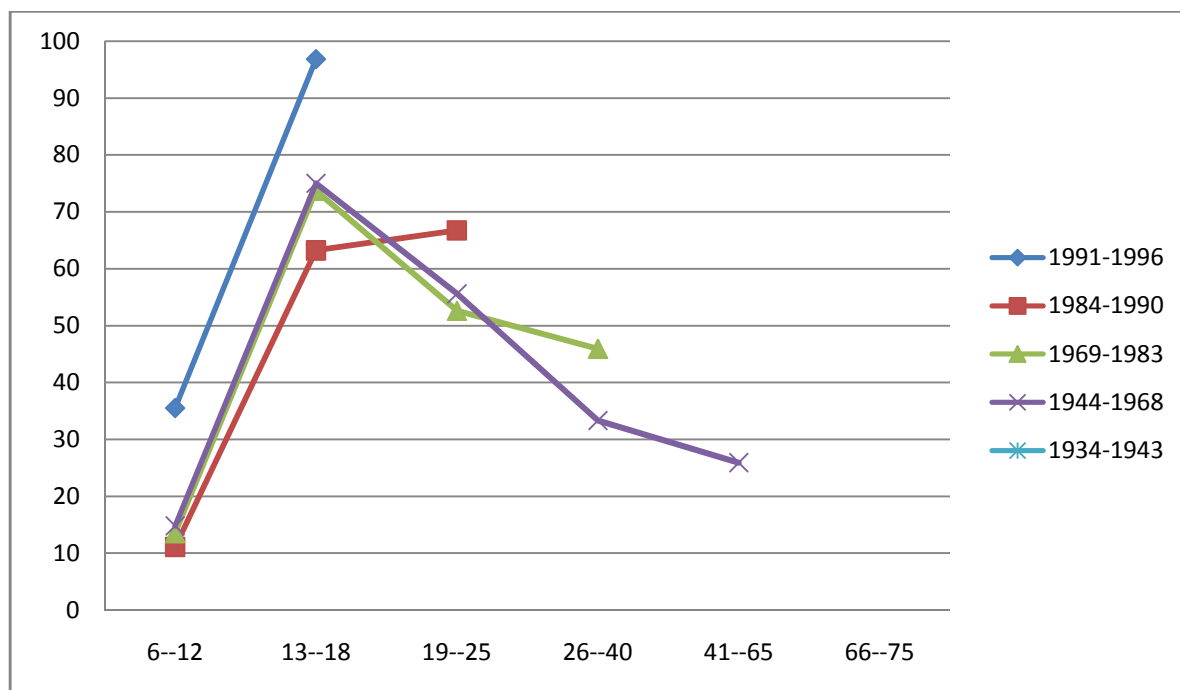
A closer look was taken at the biography of Dutch (ex)participants, by asking people whether they participated earlier, by asking non-institutionalized participants about earlier memberships and by asking people currently not taking lessons about lessons earlier in life. This made clear a number of things, not necessarily surprising, but now well documented. For one, half of the population not participating actively in culture now did so earlier. So taking a life-course perspective, about three quarters of the population is an active cultural participant somewhere along the life-course. Secondly, taking lessons is a temporary thing, after which people are able to go their own way. No less than around 60% of the participants not taking lessons now (or rather: over the 12 months prior to the interview), report having taken lessons earlier. Similarly, around 40% of those not organized now report memberships earlier in the life course. In general, combined with earlier information about the relation of active cultural participation with age, the picture is that many people practice amateur arts earlier in their life, most of which then take lessons for a while or become member of some organization, whereas all of these things are less often true later in the life course. The Dutch data allow a more precise description of such pattern per discipline.

To attain a picture of participation in creative activities across the life course, Flemish respondents were asked to indicate for the various creative activities at what age they practiced it and if they were currently still active in these activities.<sup>6</sup> These data can be visualized for birth-cohorts within the

<sup>6</sup> For a list of 15 creative activities respondents could indicate whether they ever practiced these activities. If activities were ever practiced, respondents could specify in which of the six age periods they did so, and if they currently still do it. The questioned age periods were: between 6 and 12 years, between 13 and 18 years,

population, e.g. with respect to playing pop music (figure 2). Of all those born in 1991-1996 who played or had played pop music, some 35% had done so at the age of 6-12, and almost all at the age of 13-18. For all cohorts and ages, participation generally was highest when respondents were 13-18 years old<sup>7</sup>.

**Figure 2: Playing pop music over the life course, by birth cohort, in %, Flanders, 2009.**



Source: Vanherwegen et.al., 2009 (based on AIP population survey, 2009)

Apart from personal characteristics, such as age and educational attainment, a person's antecedents influence the chances of having a career in active cultural participation, such as parental milieu, early cultural participation, art courses and social network. This was investigated, differently though, in both Flanders and The Netherlands. Here we present some Flemish results. There, present active cultural participation is correlated with the parental environment in which one grew up, with social and cultural capital accumulation and with cultural education at school (table 14).

**Table 14: Active participation in the arts (in percentages) by various antecedents in Flanders, 2009.**

		None	Occasional	Frequent
Parental SES	Low	79,3*	9,1*	11,6*
	Medium	66,0	14,0	20,0
	High	51,1*	16,4	32,4*
Parental cultural praxis	No	74,8	11,5	13,7
	Only receptive	58,1*	15,6*	26,3*
	Only active	58,1*	14,3	27,6*
	Cumulative	42,2*	15,3	42,5*

between 19 and 25 years, between 26 and 40 years, between 41 and 65 years or between 66 and 75 years. Analyses were performed for twelve art forms, out of which one will be illustrated here.

<sup>7</sup> Due to low cell frequencies, no data for the eldest birth cohort can be presented here.



Taken art courses	<i>Never</i>	70,6	12,7	16,7
	<i>Now/in the past</i>	33,6*	16,1	50,2*
Size of leisure network	<i>0- 4</i>	71,0	12,4	16,5
	<i>5 tot 9</i>	66,6	13,4	20,0
	<i>10 +</i>	60,1*	13,7	26,2*
Income satisfaction	<i>Difficult</i>	65,8	12,3	21,9
	<i>Medium</i>	69,8	11,8	18,4
	<i>Easy</i>	61,0*	14,8	24,2*
Cultural education (high school)	<i>None</i>	77,4	9,9	12,7
	<i>Only receptive</i>	64,6*	13,8	21,6*
	<i>Only active</i>	69,9	8,2	21,9
	<i>Cumulative</i>	56,8*	16,7*	26,5*
	<i>No high school</i>	78,6	7,7	13,6

Note: \* denotes statistical significant differences with the reference group (which are printed in *italics*)

Source: Vanherwegen & Lievens, 2011 (based on PAS 2009 population data)

We briefly outline some details here. Non-participation in amateur arts is higher among people with parents from lower socio-economic status groups than among people with higher parental SES (79% vs. 51%). There also are clear differences among them in the intensity in which amateur arts are practiced: nearly one third of respondents whose parents have a higher SES frequently participate in amateur arts, this is only 1/5 for those with 'medium' SES parents and 11.6% for those with a lower parental SES.

Respondents who indicate that their parents took part in culture when the respondents were growing up, show a higher participation in amateur arts than those whose parents were not active in cultural activities. The practice of amateur arts is also clearly linked to taking art courses. Furthermore, individuals with a larger network are clearly more active arts practitioners than do those with a small network. We also note a correlation between cultural education during high school and current participation in amateur arts.

The question might arise which of these factors most affects participation in amateur arts and whether and how different variables possibly account for each other. For example, the correlation with level of education may in part refer to the same as the correlation with having highly educated parents. To unravel this calls for a multivariate analysis, the application of which<sup>8</sup> (Vanherwegen & Lievens, 2011) led to the following results:

The correlation of educational attainment with active participation in the arts can be ascribed to differences in cultural resources in one's parental milieu, to individual capital accumulation (social, cultural and economic) and to art education during high school. This is an important finding because it clarifies the role of education by pointing out the mechanisms behind it.

It was established also that the socio-economic situation in which one grew up was of no influence on active participation in the arts. This correlation could in fact be attributed to the cultural practice of the family in which one grew up.

<sup>8</sup> Variables included in the analyses were: age, gender, level of education, place of residence, family situation, parental cultural praxis when respondents were young, parental socio-economic status when respondents were young, art course enrollment outside of school, income satisfaction, social capital and in school art education.

The main influence on amateur arts participation is art education in and out of school context. Those who enrolled in art courses are more than four times as likely to frequently practice amateur arts than those who never took art courses. Further more elaborate and detailed analyses are currently run to be published soon.

## Target 4: Correlates or effects?

Various characteristics in the social, psychological and attitudinal domain may or may not be correlated to amateur art participation, such as: social capital, social support, subjective time pressure, self esteem, social cohesion, social integration and anomy. Around these, furthermore, there is some degree of discussion whether they enhance or are enhanced by practicing arts (problem of causality). Both make this issue of academic interest. Besides, the perspective that such participation may render positive side effects currently makes this aspect of political interest too. It seems these 'effects' are hopefully alluded to more often than properly investigated. Their evidence-base being shaky at best, nonetheless, these 'effects' are being used as rationales for supporting amateur arts, a dangerous road if in the end such claims appear to be without ground. *What is known about these correlations in Europe and how is this measured? Also: is political interest in these correlations expressed everywhere?*

Here, we attempt to feed the discussion and to inspire further research by presenting some results from both the Flemish and the Dutch research projects on amateur art participation, distinguishing three types of correlates. First we discuss some that are psychological in nature: happiness and self-esteem. Next, we assess some more network correlates, like the size of the leisure network and the degree of social support. Finally we assess the ways in which attitudes like individualism and anomy are correlated to active participation in the arts. We hasten to emphasize that our data don't allow for causal conclusions, only for the existence of correlations. Regrettably, we cannot know whether, for instance, respondents acquired more self esteem by engaging in amateur arts or whether respondents with more self esteem more often engage in amateur arts. It will be interesting to learn what correlates were studied in other countries, and with what outcomes.

As to psychological correlates, anyone who derives part of the meaning of life from being creative in one way or the other will hold it for self-evident that active cultural participation is indeed conducive to happiness. But is this really the case? Dutch research did not substantiate this point (table 15). On average, those with active cultural hobbies reported the same level of happiness with their lives as those without such hobbies.

**Table 15: Happiness and active cultural participation, The Netherlands, 2007.**

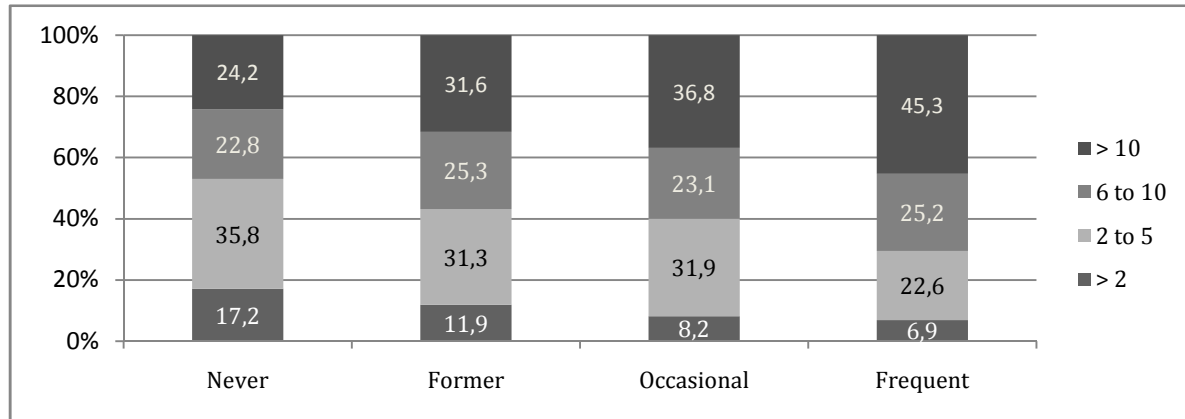
	Very happy	Happy	Not so happy
Participants	31	63	7
Non-participants	31	62	7

Source: Van den Broek (2010a)

In the case of self esteem, at face value there were indeed differences between non practitioners and frequent practitioners in Flanders. In a multivariate analysis, however, these turned out to be accounted for by differences in age, gender and educational level between those two groups. In the end, then, no correlation was found to exist, while statistical significant differences were found (even after controls for age, gender and level of education) concerning the importance individuals attached to self development (Vanherwegen et.al., 2009).

Turning to sociological correlates, it seems logical that amateur artists have a large leisure network (measured as the number of different people with whom one often spent spare time with). Frequent amateur artists spend more of their free time with more people (figure 3). In addition, frequent practitioners experienced a little more social support from their network than non practitioners (these differences were small but statistically significant, also after a multivariate test).

**Figure 3: Size of leisure network size and degree of active cultural participation in Flanders, 2009.**



Source: Vanherwegen et.al., 2009 (based on AIP population survey, 2009)

Cultural participation is often ascribed a formative role in community building (Putnam, 2000; Jeannotte, 2003). If so, we might expect amateur artists to score lower on anomie or social alienation (Strole, 1956), which was measured as social disorientation and social isolation (table 16).<sup>9</sup> On face value, Flemish amateur artists are less socially isolated and disoriented than non-practitioners. However, controlling for gender, age and educational level this difference vanishes. The same applies to the observed difference in social disorientation. Here only the difference between the occasional and frequent practitioners remains statistically significant after such controls. So although amateur artists are indeed somewhat less anomic than non-practitioners, these differences are primarily due to their socio-demographic characteristics rather than to their practicing amateur arts.

<sup>9</sup> Social disorientation refers to the extent to which respondents perceived society as complex and feel they "can't keep up." Example scale items are "Everything has become so complicated that I don't know what to do" or "Today everything changes so fast that I do not know how to behave." With social isolation we mean a sense of distrust towards others and a feeling of no longer being supported by social networks. Examples of our measurement items are "Most people are disappointing once you get to know them better" or "Today I really do not know who or what else you can trust". Based on this question (controlled) group averages were calculated on which amateurs were compared with non (and former) amateurs.

**Table 16: Anomy according to intensity of active cultural participation in Flanders, 2004.**

	Observed	Controlled
<b>Social Isolation</b>		
none	3,04	2,99
occasional	2,77	2,87
frequent	2,87	2,94
<b>Social desorientation</b>		
none	2,83	2,78
occasional	2,37	2,55
frequent	2,58	2,70

Source: Vanherwegen et.al. 2009 (based on CPS population data, 2003-2004)

In The Netherlands, statistically significant differences were established that are somewhat in support of the positive vibe around the amateur arts. In accordance with that vibe, participants in the amateur arts display a somewhat higher degree of social trust and engage slightly more with people from different ethnic groups than non-participants (table 17). Yet it has to be remarked that those differences are not too big and may perhaps not survive the more critical controlled tests the Flemish applied.

**Table 17: Social trust, interethnic contacts and active cultural participation, in percentages, The Netherlands, 2007.**

<b>Social trust</b>	Most people can be trusted		You can't be careful enough
Participants	71		33
Non-participants	79		25
<b>Interethnic leisure contacts</b>	Seldom	Occasionally	Weekly or more
Participants	38	24	38
Non-participants	50	20	30

Source: Van den Broek (2010a)

A number of societal attitudes were dealt with in Flemish research: utilitarian individualism, solidarism, communitarism and expressive individualism (Waege, 1997).

*Utilitarian individualism* refers to the degree to which respondents pursue their own interests. Sample items are "What counts is money and power, the rest is not important" or "The pursuit of personal success is more important than striving for a good relationship with others". It turned out that occasional and frequent practitioners are significantly less individualistic utilitarian than non-practitioners (statistically significant even after controlling for the influence of sex, age and education level).

*Solidarism*, or the degree to which respondents pursue societal interests, can be seen as the opposite of utilitarian individualism. Sample items are "one feels really happy when one can regularly do something for others without expecting anything back from them" and "a person can only feel happy when others are happy too". Frequent practitioners show more solidarism than non-practitioners (also after controlling for age, gender and level of education). Occasional practitioners do not differ from either non-practitioners or frequent practitioners.

*Communitarianism (or: traditionalism)* refers to the degree to which respondents adhere to shared traditions, values and standards. Sample items are "conventions and manners should remain unchanged as much as possible" and "most people should be forced much harder to adhere to traditional values and manners". On face value, both occasional and frequent practitioners are clearly less traditional than non-practitioners. However, after controls for age, gender and level of education, only the frequent practitioners show less traditionalism.

*Expressive individualism*, finally, points to the degree to which the respondents let their own rules take precedence over tradition, and established values and norms. It can be seen in opposition to communitarianism. Example items of the scale we used are "I do what I feel like and that's that" or "Both inside and outside of my house, I care little about the habits and customs in society". For this attitude, no differences were found between practitioners and non practitioners, nor according to intensity of practice.

## Target 5: Other pastimes: receptive cultural, social and sports activities

Other activities that active culture participants undertake may describe their broader interest in terms of pastimes such as receptive cultural participation, social participation and sport participation. As to active and receptive cultural participation, there is some debate as to if and how they stimulate each other. For the conference it would be informative to focus on the question: *What is known about these pastimes in Europe and how is this measured?* We will focus primarily on the link with receptive cultural participation here, while outlining some results concerning other sectors (social participation and sports).

To engage actively in practicing an arts discipline at least suggest some degree of cultural interest at large. It seems reasonable to think that those who sing or play an instrument cherish a love for music that leads them also to attend concerts. But does doing one discipline also imply a greater tendency to visit displays of other disciplines, i.e. do those that play an instrument visit arts museum more often than those who do not play music?

Both Flemish and Dutch research clearly find that amateur artists do not confine their participation to the active mode of participation, but also are more active in receptive modes of participation than those who do not engage in active cultural participation. In Flanders, no less than 94% of the active cultural participants can be counted as receptive cultural participants. Reversely, 43% of receptive participants are amateur artists. This higher level of receptive participation was also established for various separate kinds of receptive participation, both popular and high-brow. For example, 62% of the amateur artists reported a visit to a cinema versus 39% of those not actively engaged in culture. Similar differences were found for attending literary events (14% vs. 7%), going to the opera (6% vs. 3%) and visiting art galleries (24% vs. 13%). This 'effect' is not confined to public participation, but is also visible in more private cultural consumption such as reading books (26% vs. 28%) or listening to music, with the notable exception of listening to popular music.

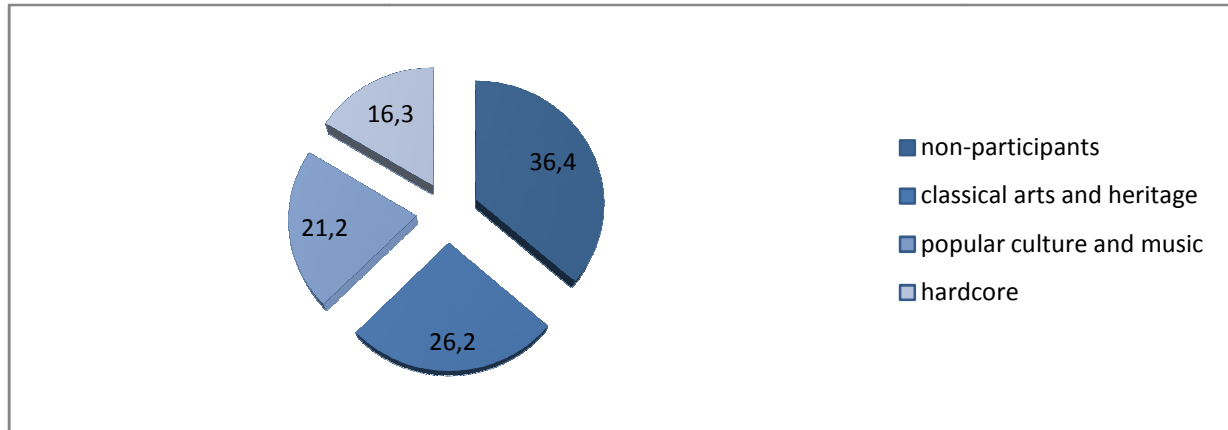
Flemish amateur artists are also more active in voluntary work, particularly in cultural associations (15% vs. 3%) and, not surprisingly, most of all in amateur arts groups (19% versus 2%). But the same applies to hobby associations (11% vs. 6%), social movements (8% vs. 3%), youth groups (15% vs. 6%), religious organizations (5% vs. 2%) and sports (35% vs. 25%).

Furthermore, those Flemish who engage actively in culture also more often actively engage in sports frequently (31% vs. 17%).

Going one or two steps further, one can construct broader participation typologies or even life-style typologies, an approach that requires extensive information on cultural participation respectively on leisure behavior at large. The Flemish researchers analyzed receptive cultural participation of amateur artists in more depth, clustering receptive cultural participants into four categories and track in which clusters amateur artists can be found. Using latent class analysis, four distinct types of receptive cultural participants were detected (figure 4), based on their participation in 25 public receptive activities. The largest group are the non-participants (36% of all respondents, who hardly participate in public receptive cultural activities other than going to the cinema and watching

historical buildings. The second biggest group (26%) focus primarily on classical arts and cultural heritage such as visits to museums, interesting buildings and monuments, art galleries, archaeological sites, theater performances - both amateur and professional - and choir concerts. A third group (21%) consists of people primarily (but not exclusive) participating in popular culture, such as cinemas, dance events and nightclubs, but most of all musical events. Finally, the fourth and smallest group are the hardcore participants (16%), who take part in almost all cultural activities and show a broad interest in all arts and culture.

**Figure 4: Typology of receptive cultural participants (source: AIP population survey, 2009)**



Source: Vanherwegen et.al., 2009 (Based on AIP population survey, 2009).

The next step then was to determine where the active cultural participants are to be found (table 18). Starting at the reverse end, people without a creative hobby are highly overrepresented among non-participants (64%). The more intensely one practices amateur arts, the smaller the chance of being a non-participant. With more amateur art participation, chance of being a hardcore cultural participant grow.

**Table 18: Receptive cultural participation according to intensity of active cultural participation (source: AIP population survey, 2009)**

	Non-participants	Classical participants	Popular and Music	Hardcore
Never	63,7	14,7	16,2	5,5
Former	38,9	26,1	22,7	12,4
Occasional amateur	29,9	36,1	15,3	18,8
Frequent amateur	16,4	27,9	28,6	27,2

Source: Vanherwegen et.al., 2009 (Based on AIP population survey 2009)

It is probably not specific for culture that one activity correlates with another activity. As hinted at by the correlations with volunteering and sports, it seems likely that one can roughly distinguish an active from a passive lifestyle in a broader sense than culture alone. It takes research with a broader focus than just culture to be able to assess that.



## Target 6: Facilities and policies

In varying degrees, active cultural participation is enhanced by nations' cultural policy, e.g. by providing facilities. The sixth target proposed here is to gather information about facilities and policies. What facilities are there, what do cultural policies aim at and to what extent are facilities the result of the cultural policy in place? And what are the needs and expectations of active cultural participants concerning cultural policy?

Although it will be hard to move beyond the political rhetoric of how wonderful a government thinks the amateur arts are and how well it looks after them, government policy probably is among the key factors in understanding the opportunity structure for engaging in amateur arts. Among, because it would be as big a mistake not to look at the contribution of government policy to that opportunity structure as it would be to ignore the major importance of people's own initiatives to create and uphold that opportunity structure. It is safe to say that civil society on the one hand and policy on the other both are pivotal here, probably in a varying mix from one country to the other.

In The Netherlands, there is a tradition of self-organization of amateur arts in clubs, societies or associations ('verenigingen'). Despite some level of organization, not only among their ranks but at times also in societies of societies, they are not easily tracked down (Volz and Heimans 2010). Apart from that, it recently turned out that informal groups are about as important a venue for practicing the arts with other people as are the more formal societies (Van den Broek 2010a). Despite lack of trend data on the phenomenon of informal groups, there is a gut feeling that this phenomenon may be on the rise (Van den Broek 2010c). Unfortunately for research, informal groups are even harder to track down than the more formalized societies (Van den Berg 2010). Where knowledge of sheer numbers of societies and informal groups is lacking, even more so is more substantive information about the number of people typically involved, the activities undertaken, the training given, the facilities owned, the performances and exhibitions organized, etcetera.

Having said that, in The Netherlands there also is a tradition of training in amateur arts being provided for by the (local) government (music schools and creative centers). Yet, such institutions being in place should not be mistaken to imply that a lot of information about these institutions is in place. Moreover, policies may change, so a snapshot at one moment may overlook changes that recently took place or that, as is most likely the case in The Netherlands, are about to take place. The former Dutch government had a clear, albeit maybe somewhat overenthusiastic, perspective on the role of active cultural participation, whereas the incumbent government has made culture a focal point for budget cuts.

How to map this spectrum of facilities and the role of policy, and how to do so comparatively in European nations with diverging traditions, are major challenges, which may require the attention of a group of specialists to draw up a plan. A starting point as regards policy may be to develop measures of centrality of active cultural participation in policy and of the budget spent on it. But maybe here we run the risk of overseeing a lot of knowledge that already is common ground for the compendium authors and for the AMATEO-community. Stopping short from perhaps discovering the wheel again, this seems a point worth discussing and exploring first.

To complete the picture, it may be worthwhile to also look into the expectations that amateur artists themselves have of facilities and policy. What are the needs and expectations of amateurs regarding the policy aimed at them? These issues were explicitly probed in Flanders in 2009.

The majority of amateur artists do not experience much need for more support (financial, promotional, administrative, legal) in order to practice their creative activities. For example, only 9% of amateur artists agree that they get enough support to promote their own creative activities. The need for infrastructure to present their work (such as exhibition spaces and studios) is rather limited. There is slightly more agreement for the suggestion that 'all art practitioners should be given the same opportunities' (27%) and that more they would like more contact with others (29%), but these needs are indicated by a majority of practitioners. However, one need stands out: the desire for more attention to active cultural participation in school. Almost half of the amateur artists (48%) believe that schools should give more attention to creative activities in their curricula.

In addition to the needs, a number of expectations were queried using the internet based survey among members of amateur art organizations. In general, we found that primary expectation is to hand information and documentation (51,5%). The organization of artistic training and education, promoting the discipline and defending the interests of the sector towards the government appear important expectations too (in each case more than 40% of members expect this). We then find that about 30% of members expect their organizations to offer stage opportunities and to provide insurance. Approximately one quarter of the members expected their organization to provide coaching artistically, administrative/legal support and to provide with work materials. We note finally that only 2,5% of all members feel that the services of these organizations are unnecessary.

Finally, a number of attitudinal correlates were probed regarding cultural policy: the place of art and culture in education, the role of government in subsidizing the arts and a general orientation towards active participation in the arts. We will only and briefly outline the latter here.

In the AIP population survey, respondents were presented twelve statements relating to culture, art and cultural practice. On each of these items respondents had to indicate to what extent they agree or disagree with it on a scale from one to five. A score of one represents complete disagreement, a score of five complete agreement.

As table 19 makes clear, amateur artists agree significantly more with statements that stress the importance and value of culture and art compared to people who have no cultural hobby. Only one exception can be noted: The proposition that the exercise of a creative hobby is more valuable than any other hobby or sport. Agreeing with this statement also implies negative value judgments on other leisure activities. Since other analysis in this paper report how amateur artists are very active in other leisure sectors too, this results should not surprise. Based on the results from the reliability analysis for scale construction this item was not included in further analyses.

Table 20 shows the uncontrolled and controlled mean scores on the 100 point scale measuring the orientation toward active art participation. The frequent practitioners take the most positive attitudes. The least positive oriented individuals are those who have never practiced a cultural

hobby. The analyses show however that not all non-practitioners are on the same line. The ex-practitioners' attitudes are closer to the occasional practitioners than to those who never have done amateur arts. Only between these two groups of former members from the occasional, no statistically significant differences were recorded (see Table 20). This finding illustrates how contact with amateur arts may boost attitudes towards the arts.

**Table 19: General orientation towards active participation in the arts (in %) (Vanherwegen et.al., 2009. Based on AIP population survey, 2009).**

	Non amateurs (N=1160)			Amateurs (N=720)		
	-	-/+	+	-	-/+	+
I think it is important that the government ensures that experimental art or gets a chance too.	21.2	41.7	37.1	12.4	35.0	52.6
<i>Without arts and culture life would be boring.</i>	22.5	31.1	46.4	13.8	22.3	63.9
<i>The government has to support organizations for people who are creative in their leisure time.</i>	17.5	31.2	51.4	10.4	28.8	60.8
<i>For me somebody who dances in his leisure time, sings, paints, plays drama, or is active in visual arts, can be an artist too.</i>	11.3	23.7	65.0	6.4	20.7	72.9
That there are people who are creative in their spare time, is an enrichment to our society	8.1	31.8	60.1	5.0	24.7	70.3
<i>Whether you have talent or not, being creative in your spare time is good for one's personal development</i>	4.1	20.4	75.5	3.0	14.7	82.3
<i>Doing a creative hobby, is more valuable than doing any other hobby or sports. (not incorporated in the scale)</i>	55.4	29.3	15.2	54.8	28.4	16.8

**Table 20: Attitudes towards active art participation according to status of participation (source: Vanherwegen et.al. based AIP population survey, 2009).**

	AVG.	Contr.	1.	2.	3.	4.
<b>1. Never</b>	<b>60.44</b>	<b>62.27</b>	/	**	**	**
<b>2. Former</b>	<b>65.27</b>	<b>66.27</b>	**	/		**
<b>3. Occasional</b>	<b>65.86</b>	<b>65.68</b>	**		/	**
<b>4. Frequent</b>	<b>71.50</b>	<b>73.14</b>	**	**	**	/
*: statistical significant differences between uncontrolled means ( $p < 0.05$ )						
°: statistical significant differences between means, controlled for age, gender and level of education ( $p < 0.05$ )						
Note: Numbers in the columns (1, 2, 3, 4) refer to the corresponding groups in the rows.						

Further results on the evaluation of art classes and opinions about policy related topics such as art education and subsidization are discussed in further detail in Vanherwegen et.al. 2009.

## **An attempt at European mapping**

Where are we? Where and how do we move from here? It is clear there is no sound Pan-European research covering active cultural participation or amateur arts. Striving for such a research may be as ambitious as it is paralyzing. Instead we propose three possible steps forward:

- inform,
- inspire,
- initiate.

### ***Inform***

It appears that a lot can be done in terms of accumulating research that has been and is being done in Europe. Whatever the merits of Chapter 8.4 on Amateur Arts of the *Compendium of Cultural Policies and Trends in Europe* (hereafter: the Compendium) , we have the strong feeling that there is more research in the various European countries than is reported currently reported there. So maybe an attempt can be made to improve the coverage of research in the compendium. Maybe also that compendium is not the most obvious platform for going into more detail about the results and the technicalities of research, in which case one needs to think of an alternative platform, maybe in cooperation with the AMATEO network and/or with ERICarts.

### ***Inspire***

A second step might be to use such a platform not merely to exchange information about research, but to utilize it also as a platform that inspires future research. Obviously, countries with a certain research tradition have an interest to continue along the lines embarked upon, as they will rightly want to extend their trend figures. But still, one might learn from each other, especially where research maybe is revised or newly started. Maybe the awareness of incompatibility enhances the desire for comparative research.

### ***Initiate***

Thirdly, perhaps somehow energy, knowledge and resources can be pooled in an attempt to initiate comparative research, even if only in a number countries at the outside. While proper pan-European research maybe as much a nightmare as a dream, piecemeal steps forward starting from a project that encompasses a handful of interested countries may be a more feasible and less scary aim.

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## Annex 1: A note on Methodology in Flanders' research

### A note on data.

The results for Flanders presented in this paper are based on four different data sources: two population based representative surveys in Flanders in 2004 (CPS) and 2009 (CPS) which included key figures to assess the state of affairs in active artistic participation in Flanders. In 2009, a separate research project on amateur arts (AIP) was launched to complement the findings from the CPS and PAS surveys. The fieldwork of the AIP project consisted of two parts: a survey on a representative population sample for Flanders based on a mail questionnaire (N=2.253) on the one hand and an in depth online survey among a representative sample of members of the nine official amateur art organisations in Flanders (N=5.533). This double set up proved a suitable solution to answer the divers aspects of amateur art participation which were described in the introduction. The population survey serves three main purposes. First and evidently, representative population based surveys allow estimates of key figures for a country or region. By only questioning organisations or using unrepresentative data, it's possible to learn about amateur arts, but few information will be won on the size of the phenomenon, or the relative size compared to other forms of leisure. Second, since non-participants and former participants will be identified, it allows analyses of thresholds for participation, reasons why respondents quit, life course analysis, etc. Third, it allows comparisons between active participants and non-participants on a wide array of domains such as psychological, sociological or attitudinal correlates, participative correlates such as social participation and sports, etc. The major drawback here, lies in the level of measurement detail. Since some forms of cultural participation are rather unpopular, population based research on cultural participation may always suffer from low cell frequencies which may mortgage on detailed analyses. Here, in depth sampling based on membership records from the nine official amateur art organisations was used to acquire detailed information per (sub)discipline. This complementary approach resulted in an complete and detailed picture of diverse amateur arts in Flanders (Vanherwegen et.al., 2009).

### 'Long list': Questioning 58 activities in Flanders' AIP project 2009 (Vanherwegen et.al., 2009)


**Circle the appropriate numbers in each row as answers. Multiple answers per row possible.**

#### NEW MEDIA

		<i>Practised?</i>			<i>If yes, how often do you practice/have you practiced this activity?</i>					
		No, never practiced	Yes, in the past (not during last 6 months)	Yes, currently (during last 6 months)	An exceptional time	Monthly	Several times a month	Weekly	Several times a week	Daily
1.	Photography (no holiday or family photos)	0	1	2	3	4	5	6	7	8
2.	Film / Video (no holiday or home movies)	0	1	2	3	4	5	6	7	8

3.	Multimedia (eg VJ-ing, game design, web design)	0	1	2	3	4	5	6	7	8
<b>WRITING</b>										
4.	Novels or (short stories) stories for adults	0	1	2	3	4	5	6	7	8
5.	Novels or (short) stories for children	0	1	2	3	4	5	6	7	8
6.	Columns /short columns	0	1	2	3	4	5	6	7	8
7.	Articles /opinion pieces	0	1	2	3	4	5	6	7	8
8.	Write essays	0	1	2	3	4	5	6	7	8
9.	Drama / screenwriting	0	1	2	3	4	5	6	7	8
10.	Poetry, rhymes and poems	0	1	2	3	4	5	6	7	8
11.	Write Blog	0	1	2	3	4	5	6	7	8
12.	Diary / write short thoughts	0	1	2	3	4	5	6	7	8
13.	writing lyrics	0	1	2	3	4	5	6	7	8
14.	Write Travelogues	0	1	2	3	4	5	6	7	8
<b>DANCE</b>										
15.	Classical ballet	0	1	2	3	4	5	6	7	8
16.	Ballroom dancing/ style dance	0	1	2	3	4	5	6	7	8
17.	Jazz dance or modern dance	0	1	2	3	4	5	6	7	8
18.	Contemporary dance	0	1	2	3	4	5	6	7	8
19.	Hiphop, streetdance, breakdance	0	1	2	3	4	5	6	7	8
20.	World Dance (salsa, tango, merengue, etc.)	0	1	2	3	4	5	6	7	8
21.	Folk dance and historical dance	0	1	2	3	4	5	6	7	8
22.	Majorette or twirl	0	1	2	3	4	5	6	7	8
<b>SINGING</b>										
23.	Choral singing	0	1	2	3	4	5	6	7	8
24.	Vocal Ensemble	0	1	2	3	4	5	6	7	8
25.	Opera or operetta	0	1	2	3	4	5	6	7	8
26.	Solo singing	0	1	2	3	4	5	6	7	8
27.	Community singing	0	1	2	3	4	5	6	7	8
28.	Singing in a band	0	1	2	3	4	5	6	7	8
29.	Singing in musical theater	0	1	2	3	4	5	6	7	8
30.	Musical	0	1	2	3	4	5	6	7	8
31.	Folk Singing	0	1	2	3	4	5	6	7	8
32.	Rap	0	1	2	3	4	5	6	7	8
<b>VISUAL ARTS</b>										
33.	Painting	0	1	2	3	4	5	6	7	8
34.	Drawing	0	1	2	3	4	5	6	7	8
35.	Graphical arts	0	1	2	3	4	5	6	7	8
36.	Textile arts (weaving, embroidery, etc.)	0	1	2	3	4	5	6	7	8
37.	Ceramics	0	1	2	3	4	5	6	7	8
38.	Mixed media	0	1	2	3	4	5	6	7	8
39.	Glass Art	0	1	2	3	4	5	6	7	8



40. Goldsmith-art	0	1	2	3	4	5	6	7	8
41. Paper art	0	1	2	3	4	5	6	7	8
42. Calligraphy	0	1	2	3	4	5	6	7	8
43. Creative work with flowers and plants	0	1	2	3	4	5	6	7	8
<b>THEATRE / STAGE</b>									
44. Play / direct Stage or theater plays	0	1	2	3	4	5	6	7	8
45. Musical theater or musical play	0	1	2	3	4	5	6	7	8
46. Mime or 'movement theater'	0	1	2	3	4	5	6	7	8
47. Puppetry, object theater or circus	0	1	2	3	4	5	6	7	8
48. Playing/directing a Children's play	0	1	2	3	4	5	6	7	8
49. Cabaret, stand-up, chanson	0	1	2	3	4	5	6	7	8
<b>MUSIC</b>									
50. Play an instrument	0	1	2	3	4	5	6	7	8
51. Play Pop or rock music	0	1	2	3	4	5	6	7	8
52. Play Classical music	0	1	2	3	4	5	6	7	8
53. Play World or folk	0	1	2	3	4	5	6	7	8
54. Play Jazz	0	1	2	3	4	5	6	7	8
55. Music playing in a fanfare, harmony or brass band	0	1	2	3	4	5	6	7	8
56. DJ-ing or making electronic music	0	1	2	3	4	5	6	7	8
57. Music Production (to record and edit)	0	1	2	3	4	5	6	7	8
58. Compose music	0	1	2	3	4	5	6	7	8
59. Other  <b>specify:</b>	0	1	2	3	4	5	6	7	8

**'Short list': Questioning 14 activities in Flanders' PAS population survey (2009) (Lievens & Waege, 2011).**

The next question I would like to know if you practiced an artistic hobby in your spare time or not. I will now read out some types of artistic hobbies. Can you always tell whether you have practiced it the last 6 months or not?

Practiced during last 6 months?	If so, How often did you practiced this hobby during the last 6 months?							
	Yes	No	an exceptional time	Monthly	Several times a month	Weekly	Several times a week	Daily
1. Dancing like jazz balet, modern dance, classical dance or folk dance	1	2	1	2	3	4	5	6

2. Theater , figure theater, storytelling, mime	1	2	1	2	3	4	5	6
3. Creative art photography								
4. Film, video or computer art (no films from holidays or family parties)	1	2	1	2	3	4	5	6
5. Painting, drawing or graphical work	1	2	1	2	3	4	5	6
6. Sculpturing, (clay) modeling, ceramics or pottery	1	2	1	2	3	4	5	6
7. Singing	1	2	1	2	3	4	5	6
8. Playing a musical instrument	1	2	-	-	-	-	-	-
9. <i>If (8), Do you play pop/rock music?</i>	1	2	1	2	3	4	5	6
10. <i>If (8),Do you play folk, blues or jazz?</i>	1	2	1	2	3	4	5	6
11. <i>If (8), Do you play classical music, harmony or fanfare?</i>	1	2	1	2	3	4	5	6
12. Creative writing (regardless what literary form)	1	2	1	2	3	4	5	6
13. Creative work with textiles such as crocheting, weaving, embroidery, patchwork, sewing	1	2	1	2	3	4	5	6
14. Creative work with flowers and plants such as flower arranging	1	2	1	2	3	4	5	6
15. Other (specify)	1	2	1	2	3	4	5	6

## **Annex 2 Methodology for The Netherlands' research**

The Netherlands has a tradition of research into the arts participation, both receptive and active, of the Dutch population starting from the late 1970s. Fieldwork was carried out every four years, latest available data are those from 2007. It is embedded in a broader research, with the disadvantage of less room for questions but the advantage that (non)response does not relate to being culturally interested. Furthermore, also knowledge about sports and some other leisure activities is known, as well as detailed information about education, household composition, etc.. The samples always were large, net response encompassing well over 10.000 respondents each time. Part of the research consisted of a spoken interview, the questions on culture always were part of a written questionnaire left behind after that interview. Throughout the years, eight types of amateur arts activities were asked about:

- Playing an instrument
- Singing
- Theatre
- Painting, drawing, etc.
- Sculpture, ceramics
- Textile art forms
- Photography, film, video (excluding holiday and family events)
- Graphic work on PC

In reports, these were at times aggregated to music, theatre, visual arts and media. In 2007, half the respondent filled in the 'old school' questionnaire, with an eye on preserving the trends, and half filled in a 'new' questions, basically adjusted to better covering the main six disciplines in the arts. Those fourteen were:

- Playing an instrument
- Singing
- Play theatre
- Modern dance, ballet
- Folk dance, world dance, ballroom dance
- Urban
- Painting, drawing, etc.
- Sculpture, ceramics
- Textile art forms
- Photography, film, video (excluding holiday and family events)
- Graphic work on PC
- Creative writing

Finally, in 2009 part of the respondents were contacted again, with a written questionnaire (~1700) asking more details about amateur arts, such as the career and informal groups.

Tables on The Netherlands in the above paper were derived from all three sources.