

2019

Summary of results

Survey of
Cultural Participation
in the Basque Country



Kulturaren
Euskal Behatokia
Observatorio Vasco
de la Cultura



KULTURA ETA HIZKUNTZA
POLITIKA SAILA
DEPARTAMENTO DE CULTURA
Y POLÍTICA LINGÜÍSTICA

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1. INTRODUCTION



This report summarises the main results of the *Survey of Cultural Participation in the Basque Country 2018*. The complete results report can be consulted in a separate document, in addition to the methodological report, which also incorporates the questionnaire.

The study analyses cultural practices of the population of the Autonomous Community of the Basque Country, the Autonomous Community of Navarre, and the French Basque Country. It includes attendance at or participation in activities such as live shows, reading, music or cinema; the level of associative approach and amateur artistic practices; and digital practices linked to cultural content. Thus, it offers a triple look at cultural participation.

The survey has been applied to a representative sample of 6,296 people of 15 years of age or above, resident in the Basque Country¹.

The information is presented over five chapters:

- ◆ The first chapter includes indicators regarding the attitudes of the population to cultural participation, such as the importance they place on it, the information they have available, and their motivations for carrying out different practices.
- ◆ The second chapter contains details of cultural practices in relation to performing arts, music, reading, audiovisuals and exhibition visits.
- ◆ The third chapter describes participation in associations and amateur practices.
- ◆ The fourth chapter explores the indicators typifying digital practices, essential to discover cultural participation today.
- ◆ Finally, the fifth chapter is devoted to describing cultural participation in Basque.

Whenever possible, the report compares the current situation with that of ten years ago, using *The Survey of Cultural Habits, Practices and Consumption in the Basque Country 2007-2008* as a base.

¹ The annex briefly includes the survey sheet.

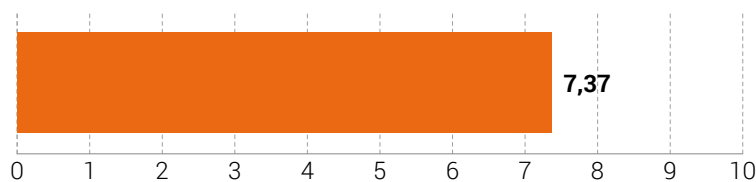
2. GENERAL ATTITUDES TOWARDS CULTURE

2.1 Self-perception of the importance of participating in cultural activities

On a scale of 1 to 10, people were asked to score the importance for them of participating in cultural activities. The average assessment was **7.4 points**. It is, therefore, a **high score**, indicating social recognition of the importance of cultural participation.

Graphic 1.

Average assessment of the importance of participating in cultural activities

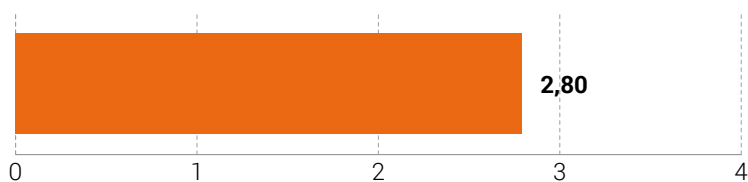


2.2 Level of cultural information

On a rating scale of 1 to 4, where 1 is nothing and 4 is high, people rated their level of information about the cultural offer of their environment at **2.8**. That is, they consider themselves to be **fairly well-informed**.

Graphic 2.

Self-assessment of the level of cultural information



2.3 Motivations for cultural participation

The meeting of different needs guides motivations for cultural activity. In addition, different activities can be more suitable for satisfying some needs or others.

Usually, four types of motivation stand out, covering the range of different needs culture is capable of satisfying:

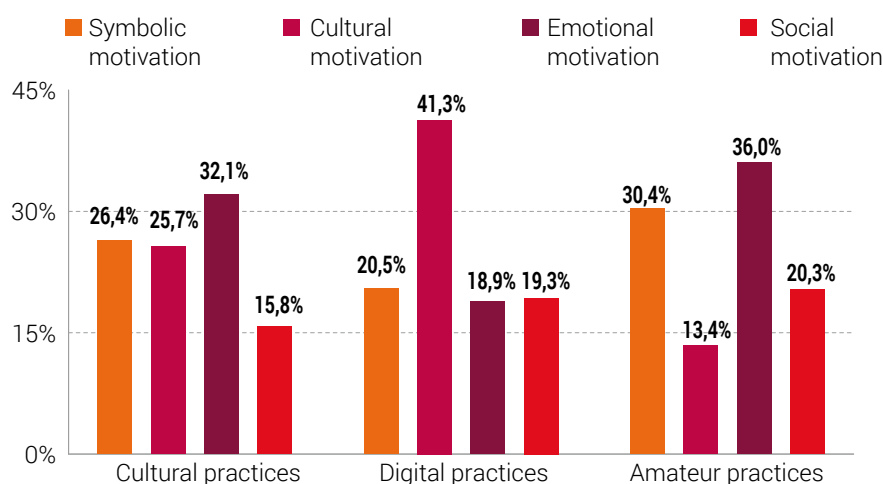
- ◆ **Symbolic motivation:** this refers to the need to enrich oneself as a person, the need to realise oneself.
- ◆ **Cultural motivation:** this is specifically connected to the need to increase knowledge.
- ◆ **Social motivation:** participation in a cultural activity can be connected to the need to mix with other people and share experiences.
- ◆ **Emotional motivation:** finally, the need to switch off, break one's routine and experience new sensations defines a fourth differentiated motivation.

Each manner of participation has a different pattern of motivations:

- ◆ In **cultural practices** involving attendance at live shows, cinemas or exhibitions, as well as reading books and listening to music, there is a comparatively more homogeneous sharing out of the weight of the different motivations, although one is significantly ahead of the other three (social motivation).
- ◆ Meanwhile, in **digital practices**, cultural motivation stands out (41% of cases), while the emotional stands out in **amateur practices** (36% of cases) together with the symbolic (30%).

Graphic 3.

motivations for cultural participation by type of practice (%)

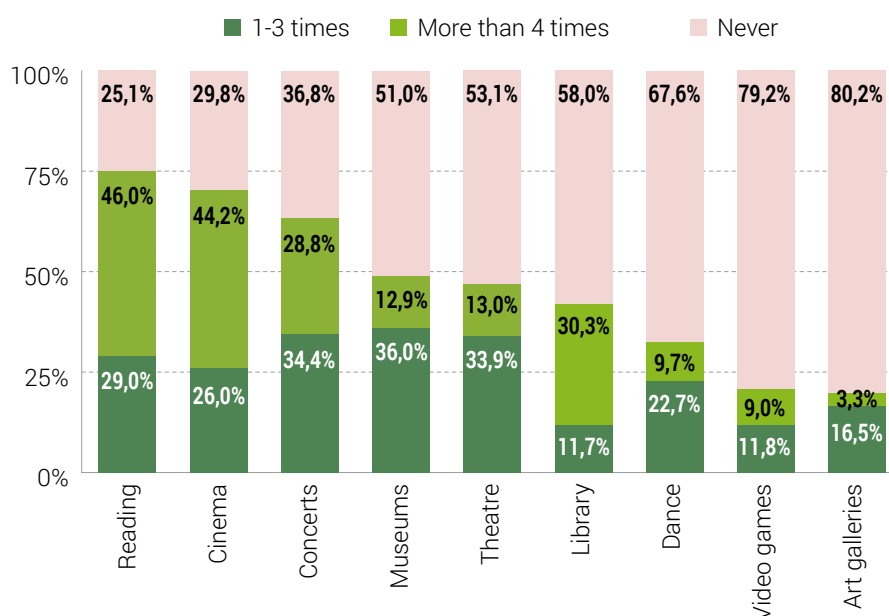


3. CULTURAL PRACTICES

A **cross-sectional look** at the frequency with which different practices are carried out allows us to detect three blocks in cultural activities.

Graphic 4.

People according to the frequency of carrying out different cultural practices (%)



*Note: In Reading, data refer to the number of books read (“From 1 to 3” and “More than 4”) and in Video games, date refer to frequency of use (“Several times a week or every day” and “Occasionally”).

The following are practised by more than 60% of the population:

- ◆ Reading books (75%)
- ◆ Going to the cinema (70.2%)
- ◆ Going to concerts (63.2%)

Followed by these cultural practices, with between 40% and 50%:

- ◆ Museum visits (48.9%)

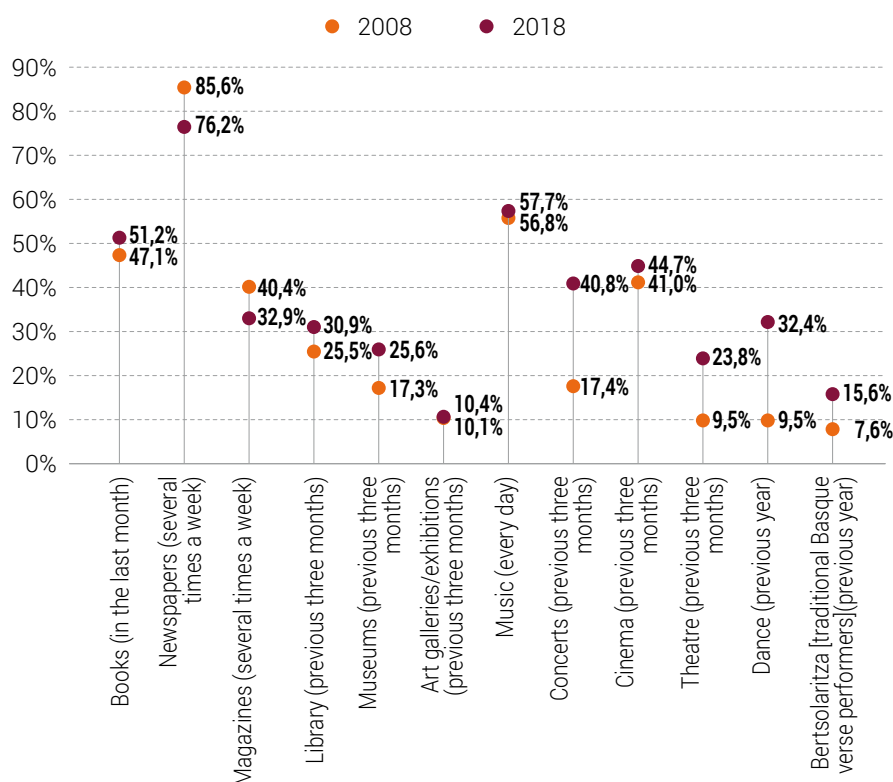
- ◆ Going to the theatre (46.9%)
- ◆ Going to the library (42%)

Going to dance events (32.4%), playing video games (20.8%) and art gallery visits (19.8%) also stand out.

In addition, the survey included question allowing the realisation of a **historical comparison 2008-2018** of different practices.

Graphic 5.

Evolution of the incidence of different cultural practices in the population (%)



* The 2008 results come from our own use of the Basque Observatory of Culture's "Survey of Cultural Habits, Practices and Consumption in the Basque Country 2008".

Among the positive evolutions, the following stand out due to greater increases:

- ◆ Going to concerts (+23.4 percentage points)
- ◆ Going to dance events (+22.9 percentage points)
- ◆ Going to the theatre (+14.3 percentage points)

To a lesser extent, the following also increased:

- ◆ Going to museums (+8.3 percentage points)
- ◆ Going to verse performances (+8 percentage points)
- ◆ Going to the library (+5.4 percentage points)
- ◆ Reading books (+4.1 percentage points)
- ◆ Going to the cinema (+3.7 percentage points)

Among the practices remaining stable are listening to recorded music (around 57% listen every day) and going to art galleries (almost 10%).

Among the descents are reading newspapers and magazines, which have dropped by between 8% and 9%.

Considering these practices as a whole over the last ten years, there has been a **positive overall evolution** in cultural participation.

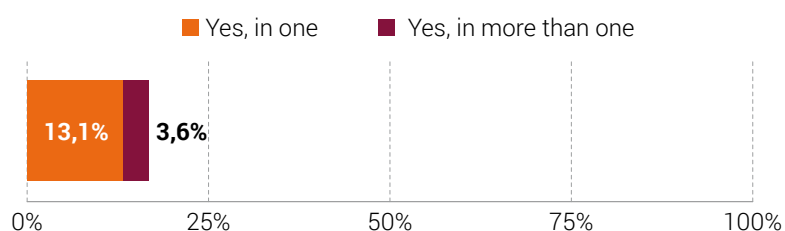
4. ASSOCIATIVE APPROACHES AND AMATEUR PRACTICES

4.1 Cultural associative approaches

16.7% of the population actively participates in a cultural association.

Graphic 6.

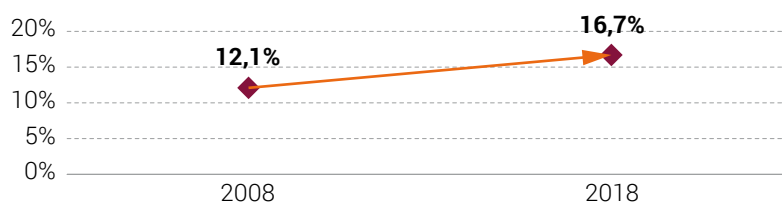
People who participate in one or more cultural association (%)



In a **historical comparison 2008-2018**, an increase of 4.5 points in cultural associative approaches stands out.

Graphic 7.

Evolution of the number of people who participate in a cultural association (%)

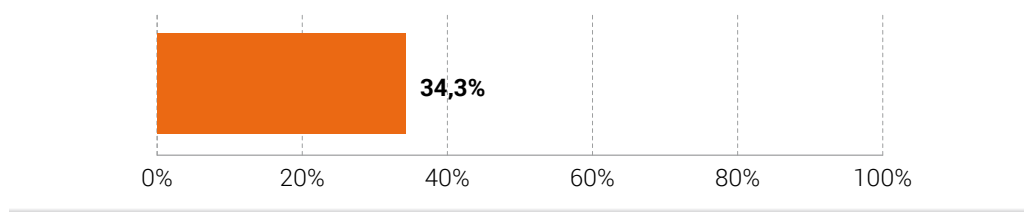


4.2 Amateur artistic practices

34,3% of the population claim to participate, at least once a year, in creative activities such as writing, painting, dance, crafts or others.

Graphic 8.

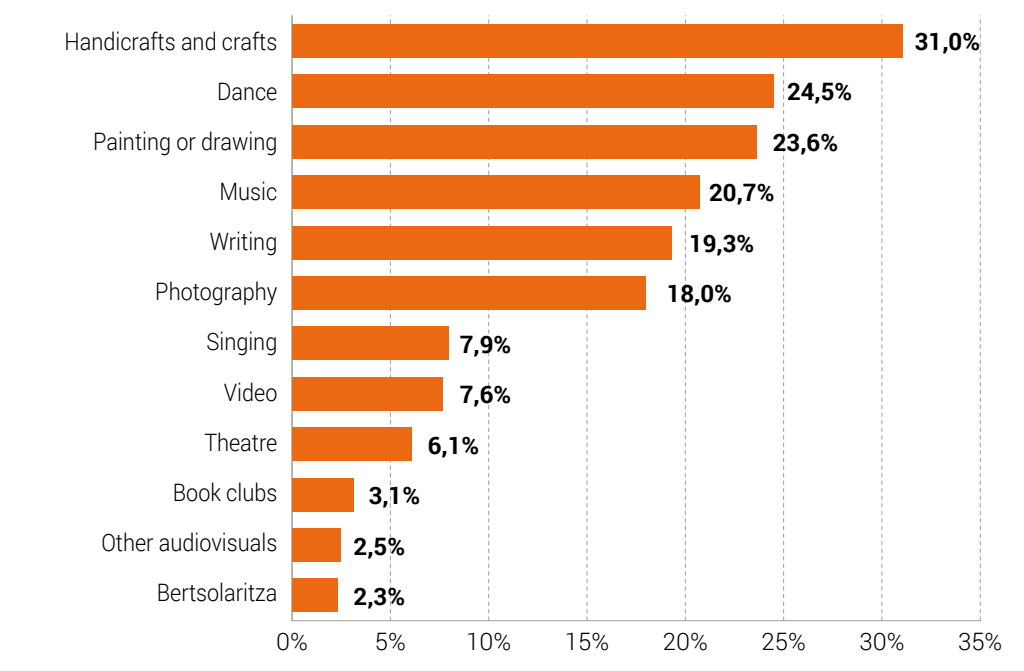
People who have carried out an amateur cultural practice in the last year (%)



From a **cross-sectional point of view**, handicrafts and other crafts are the most widespread amateur practice (31%).

Graphic 9.

Evolution of the incidence of different amateur cultural practices (%)



The following group of artistic practices are just a little way behind:

- ◆ Dance (24.5%)
- ◆ Painting or drawing (23.6%)
- ◆ Music (20.7%)
- ◆ Writing (19.3%)
- ◆ Photography (18%)

Lastly, a less widely practised block is identified, influencing between 2% and 8% of the population:

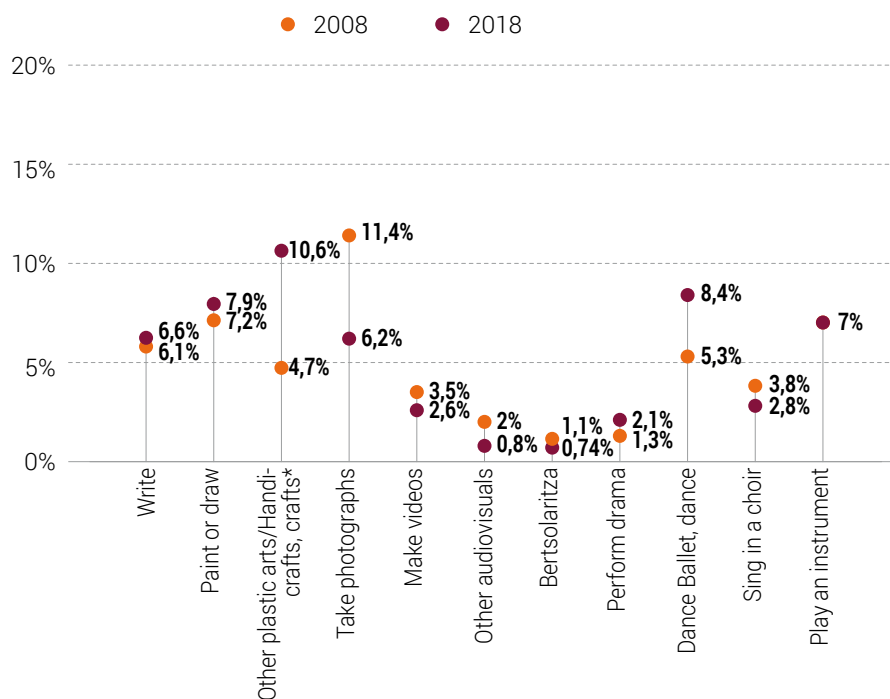
- ◆ Singing (7.9%)
- ◆ Video (7.6%)
- ◆ Theatre (6.1%)
- ◆ Book clubs (3.1%)
- ◆ Other audiovisuals (2.5%)
- ◆ Bertsolaritza (2.3%)

Making a **historical comparison 2008-2018**², a significant rise is detected in the carrying out of plastic arts other than painting and drawing³, rising from 4.7% to 10.6%. Dance also underwent a rise from 5.3% in 2008 to 8.4%.

The remaining practices show very slight changes which are difficult to evaluate because they are minority practices.

Graphic 10.

Evolution of the carrying out of different amateur practices 2008-2018 (%)



² Unlike in 2018, in 2008 solo and group practices were separated. The comparison has been made by adding together the percentages of both options.

³ One must take into account that this category was called "Other plastic arts" in 2008, whereas in 2018 the question was asked about "Handicrafts and crafts (plastic arts)".

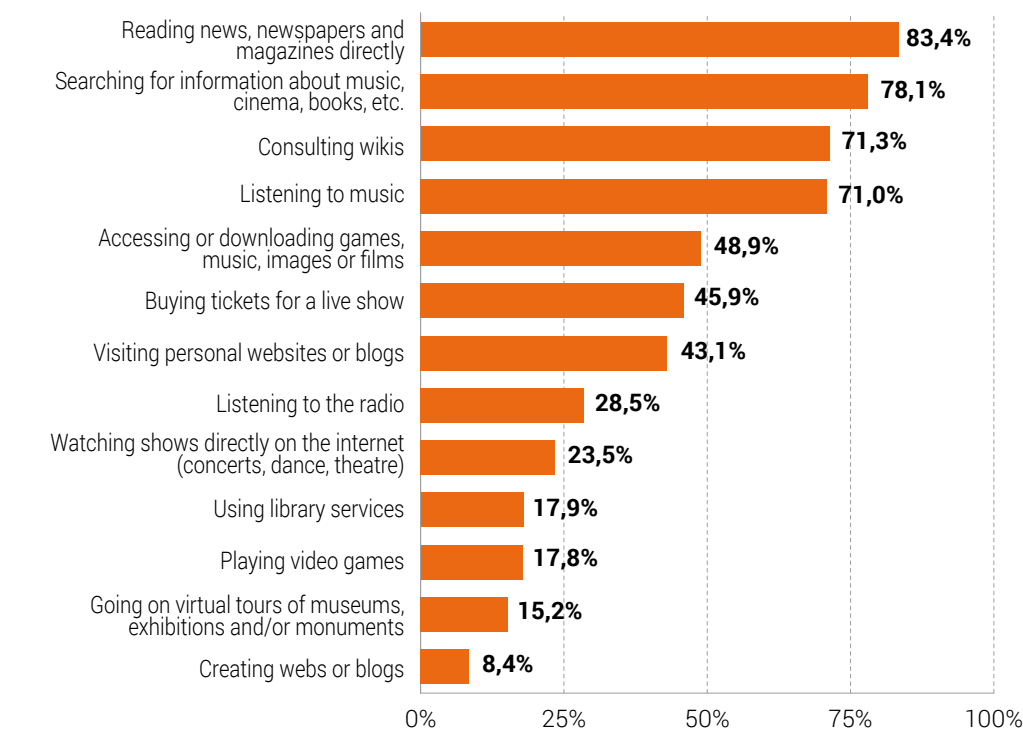
5. DIGITAL PRACTICES

5.1 Digital cultural practices

If we shine a light on those who regularly access the internet (76.3% of the population), we can observe difference among the various cultural practices.

Graphic 11.

Degree of incidence of different digital cultural practices in the population in the last three months (%)



*Base: Population who access the internet regularly (76.3%)

How can the results be seen? The internet is not a territory in which practices carried out in the non-digital world are reproduced in another format. Rather, it is mainly an easy means of accessing information:

- ◆ Firstly, we must highlight a block of four widespread practices (between 71% and 83%) combining the reading of news, the search for information and listening to music.

- ◆ Secondly, a block of less widespread practices (between 43% and 49%) covers the practices of accessing and downloading cultural content, the purchase of tickets for live shows and visiting personal websites and blogs.

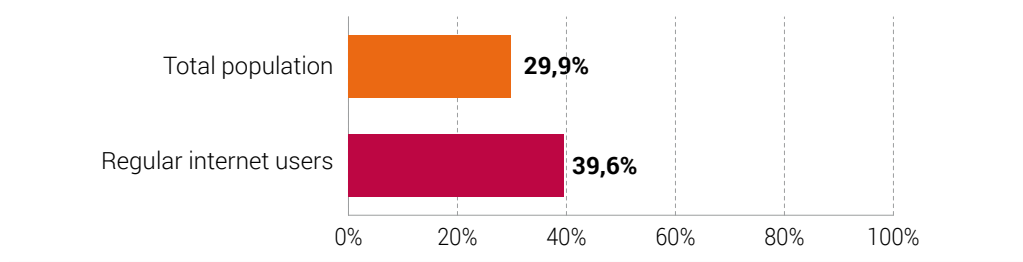
More minority uses include activities such as listening to the radio, watching shows, accessing library services, playing video games, or virtual visits to museums or exhibitions (between 28.5% and 15.2%). And lastly, 8.4% of the population who regularly access the internet create websites or blogs.

5.2 Subscription to digital platforms with cultural content

30% of the total population have an account with some type of digital platform with cultural content (40% if only the population who regularly access internet is taken into account).

Graphic 12.

People subscribed to a digital platform with access to cultural content by population groups (%)

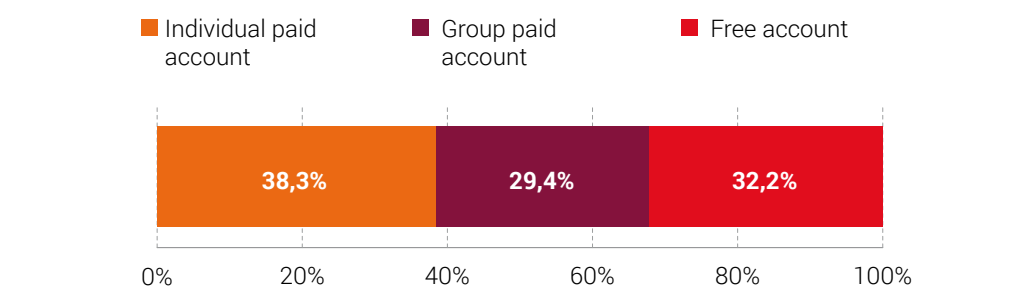


Type of account

Considering regular internet users who have an account with this type of platform, two out of three have a paid account, whether individual (38.3%) or as part of a group (29.4%).

Graphic 13.

People subscribed to a digital platform with access to cultural content by account type (%)



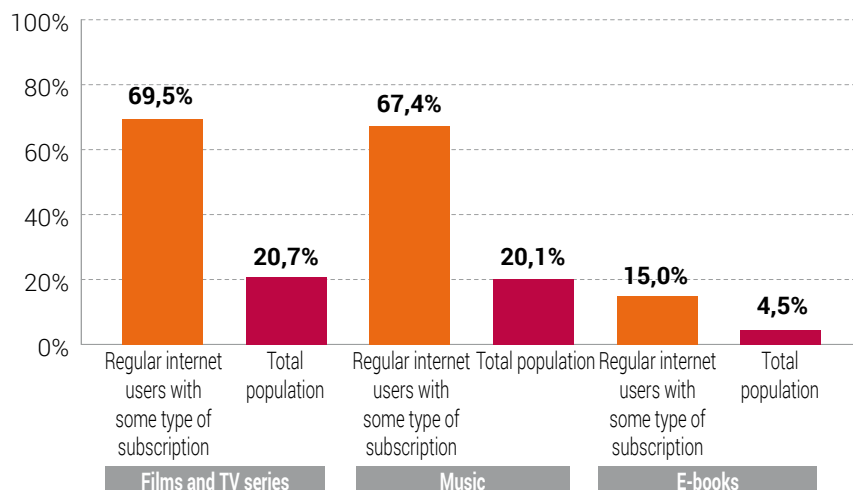
The most significant difference is related to age. Individual paid accounts have greater weight in people aged 35 and over. Group paid accounts and free accounts have a very similar weight in the 15 to 24 age group.

Typology of cultural content

Considering the total population, **20.7%** have an account with a film and TV series platform, **20.1%** with a music platform, and **4.5%** with a digital book platform.

Graphic 14.

People subscribed to a digital platform with access to cultural content according to typology, by population groups (%)

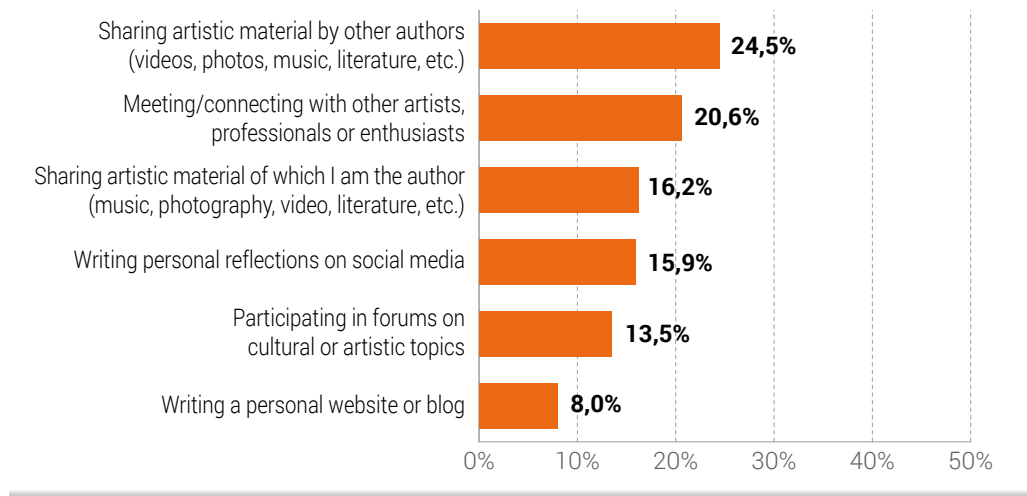


5.3 Social networks in cultural participation

Among the population who access the internet regularly:

- ◆ 24.5% share artistic or cultural material by other artists or authors, and 16.2% share their own material.
- ◆ 20.6% use social networks to contact other artists, whether professional or amateur.
- ◆ Up to 15.9% write personal reflections on social networks, and 8% write on personal blogs or websites.
- ◆ 13.5% participate in forums on cultural or artistic topics.

Graphic 15.

Incidence of different cultural practices on social networks among regular internet users (%)

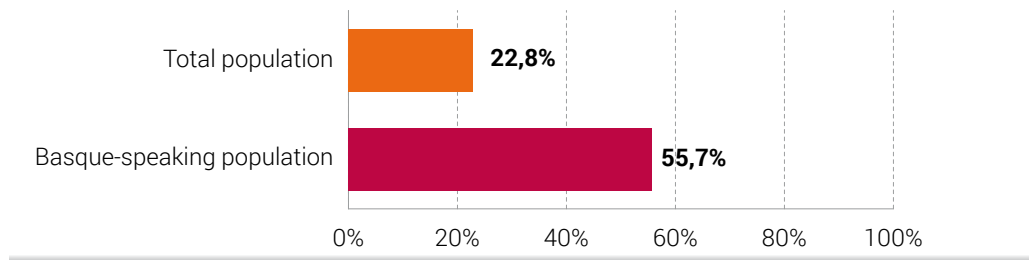
*Base: Population who access the internet regularly (76.3%)

6. CULTURAL PARTICIPATION IN BASQUE

Cultural participation in Basque⁴ is running at **22.8%** of the population of the Basque Country.

Graphic 16.

People who state that they regularly participate in cultural activities in Basque by population groups (%)



Cultural participation in Basque is conditioned by knowledge of the language, by the characteristics of each cultural practice in itself, and by the influence of the language in each practice. In this regard, listening to music is not the same as reading a book or the newspaper, attending a traditional Basque verse performance or the theatre in Basque. Some practices are more textual than others, which means that the incidence of knowledge of the language varies among them. The more textual, the greater the potential obstacle for those without sufficient language skills.

These influences come together and have an effect on analysis. We can check the difference between the participating population, according to their group, or selecting only the Basque-speaking population. If we focus on this latter section, the percentage of the population who participate habitually in Basque rises to **55.7%**.

6.1 Cultural practices in Basque

From a **cross-sectional point of view**, we can discern that out of the different practices in Basque, the one with the highest incidence among the population⁵ is listening to music (55%). Among the Basque-speaking population, the percentage rises to 83.5%.

⁴ People who state that they regularly participate in Basque.

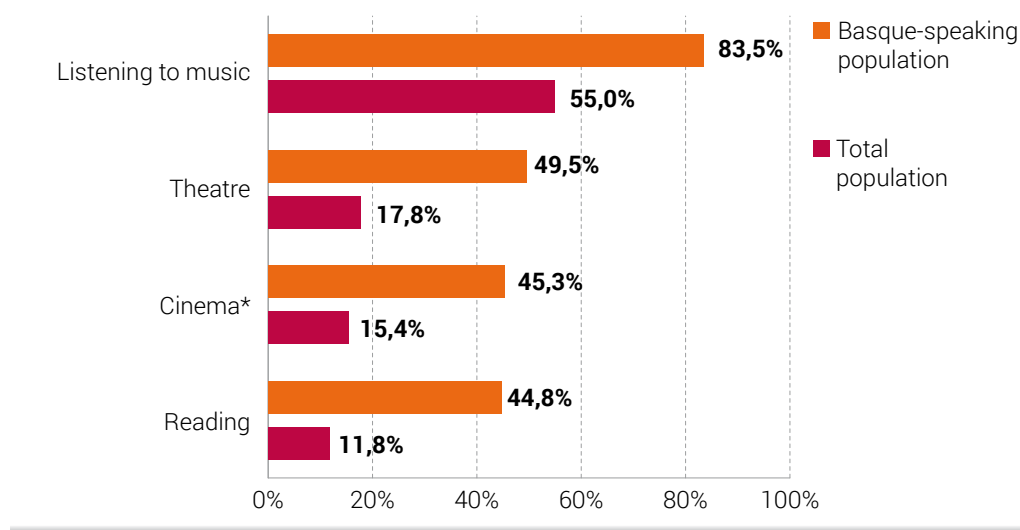
⁵ Considering that the ultimate aim is the extension of participation in Basque among the entire population, the incidence of different practices is shown in both the total population and the Basque-speaking population. Although the language barrier is significant, if the Basque-speaking population were taken as a reference on its own, it could give the impression that the ultimate objective is the extension of cultural participation in Basque in this group alone.

Next, a long way behind, is attendance at theatre shows (17.8%) and reading (11.8%). With regard to cinema, data refer to people who prefer cinema in Basque, not to people who actually go to the cinema to see films in Basque. 15.4% prefer cinema in Basque.

In the case of these three practices, the percentages rise to 45%-50% if the Basque-speaking population is taken as the base.

Graphic 17.

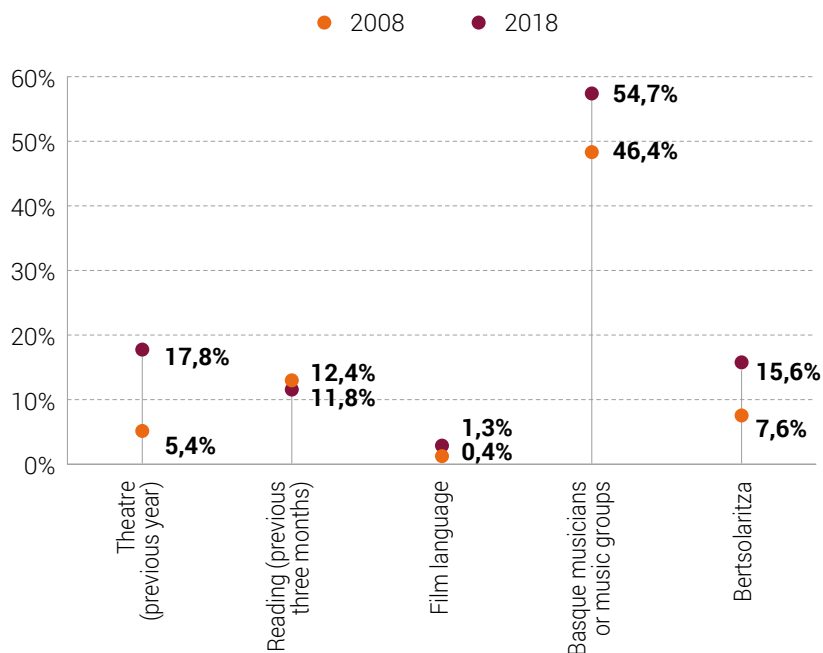
Evolution of the incidence of different cultural practices in Basque by population groups (%)



*With regard to cinema, people were not asked about attendance at films in Basque, but rather about their preference for cinema in Basque if they were able to choose.

In order to offer a more complete picture, the survey includes questions allowing a **historical comparison 2008-2018** for some practices in Basque:

Graphic 18.

Evolution of different cultural practices in Basque between 2008 and 2018 among the total population (%)

* The 2008 results come from our own use of the Basque Observatory of Culture's "Survey of Cultural Habits, Practices and Consumption in the Basque Country 2008".

Among the practices compared, clear increases can be seen in Basque language theatre attendance and performances of traditional Basque verse (bertsolaritza), as well as in listening to Basque musicians or music groups:

- ◆ With regard to theatre, it has risen from 5.4% to 17.8% of people who state that they have attended the theatre in Basque at least once over the last year.
- ◆ With regard to traditional Basque verse performances (bertsolaritza), attendance has doubled, from 7.6% to 15.6%.
- ◆ Regular listening to Basque musicians or music groups has risen from 46.4% to 54.7%.

With regard to cinema, although the percentage of people who state that they normally attend films shown in Basque is very low, it has risen from 0.4% to 1.3%.

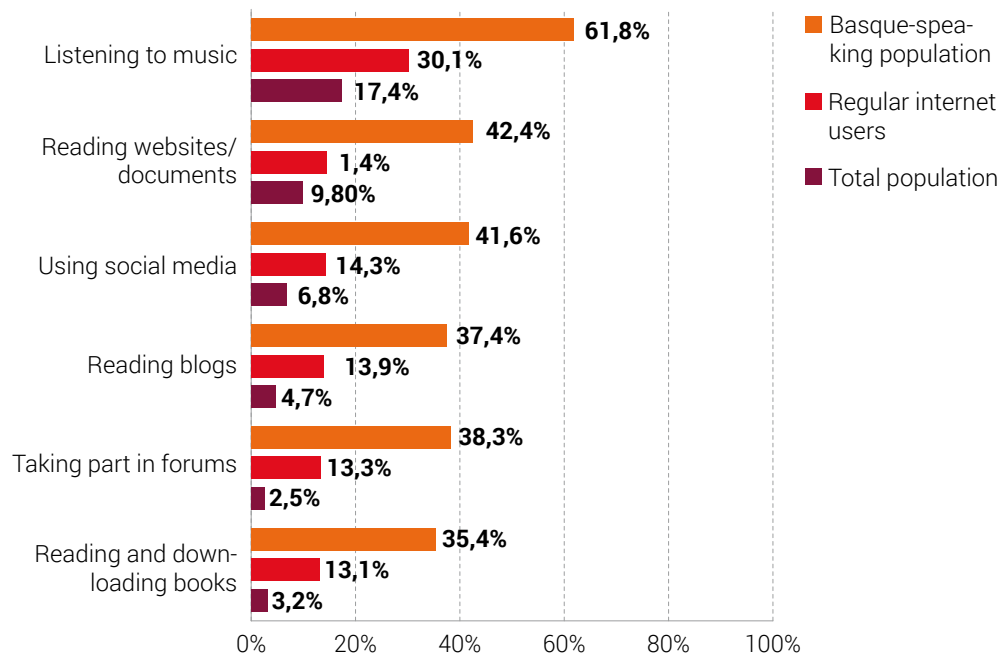
Finally, reading at least one book in Basque in the last quarter remains stable on around 12%.

6.2 Digital practices in Basque

From a cross-sectional point of view, taking as a reference point the regular internet users group, once again, music stands out with **30.1%** above other practices, which come in at around **14%**.

Graphic 19.

Evolution of the incidence of different digital practices in Basque by population groups (%)



ANNEX



Survey technical sheet

This is a brief presentation of the technical information of the survey, which can be broadened by consulting the methodological report alongside the questionnaire used.

Population and geographical area	Basque Country: Autonomous Community of the Basque Country, Autonomous Community of Navarre and French Basque Country
Time period	September-December 2018
Sample design	Stratified random sampling with non-proportional allocation
Size	6,300 (6,296 after weighting)
Sampling error	±1.26% (In the methodological report available on the Basque Cultural Observatory's website one can consult the estimate of the sampling error for the categories into which the cross-tabulation variables are divided)
Confidence level	95.5% under assumption of maximum uncertainty (p=q=50%)
Strata and quotas	<ul style="list-style-type: none"> ◆ Geographical administrative areas ◆ Size of municipality population ◆ Sex ◆ Age ◆ Knowledge of Basque
Method of carrying out interviews	Computer-aided telephone interview
Duration of interviews	10-30 minutes
Weighting	The representation of the strata and quotas is ensured (this means that in exchange it does not offer a proportional distribution similar to the universe under analysis).



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