

Cultural Capital and Social Exclusion: A Critical Investigation

Research Report

Background

The primary point of theoretical and empirical reference for *Cultural Capital and Social Exclusion: A Critical Investigation* is Pierre Bourdieu's study of the role of cultural practices in relationship to class-based processes of social distinction in 1960s France (Bourdieu, 1984). Debates generated by this study can be grouped into five types:

Empirical

1. It has been questioned whether cultural practices are as centrally implicated in class practices of distinction in other countries as Bourdieu's study suggested they were in France where the place accorded assessments of cultural competences has been accorded a particular significance in the French education system that is not matched elsewhere.
2. It has been argued that the significance of classed forms of cultural divisions has declined significantly since the 1960s owing to the levelling influence of television and the rise of new forms of cultural 'omnivorousness' which reduce any sense of clear separation of strongly differentiated class cultures.

Theoretical

3. Bourdieu's central, but not exclusive, concern with the relationships between culture and class have raised questions regarding the extent to which his theoretical categories might need to be revised in order to take account of the roles of gender and ethnicity in the relations between culture and social stratification.
4. The intervening period has witnessed considerable critical discussion of the three concepts governing the theoretical architecture of Bourdieu's work: those of field, habitus and capital. His interpretation of Kantian aesthetics to provide a set of oppositions for the analysis of practices of cultural consumption has also been questioned.

Policy

5. While the concept of cultural capital suggests that the connections between education and cultural policies are of crucial importance, the consequences of this insight vary depending on the overall policy parameters within which they are set. In the context of recent UK cultural policy debates these issues have been engaged with in the context of social exclusion policies

Aims and Objectives

Aims

The project had four overarching aims:

1. To assess the degree to which Bourdieu's concept of capital as applied to the relations between economic, social and cultural assets is able to describe and account for current patterns of class relationships in the UK.
2. To add to and qualify Bourdieu's methodological procedures to give greater prominence to questions of gender and ethnicity in the analysis of the formation and transmission of cultural capital.
3. To take critical stock of Bourdieu's key concepts in the light of both the current debates in the relevant scholarly literatures and the theoretical implications of our empirical findings.
4. To critically assess the use of cultural capital theory in the context of cultural policies concerned with combating social exclusion.

Objectives

These aims have been pursued via three main research questions as stated in the original application:

1. What is the nature of cultural capital in Britain? What kinds of social exclusion are generated by the differential distribution of cultural capital across class positions?
2. What are the relationships between economic capital, social capital and cultural capital, in particular how is cultural capital related to other forms of capital?
3. What role does cultural capital play in relation to existing patterns of social exclusion?

These questions were to be explored via examination of a range of subsidiary issues concerning (i) the relationships between cultural knowledge, tastes and participation and occupational class, ethnic and gender divisions; (ii) claims that cultural distinctions have become less sharp in view of the rise of new forms of cultural omnivorousness; (iii) how cultural capital and economic capital interact in relation to different occupational class positions; (iv) the role of gendered divisions of labour in the household in the generational transmission of cultural capital; (v) the extent to which cultural capital takes specific national forms with consequences for the relations between majority and minority ethnic groups; and (vi) the extent to which the concept of social exclusion provides an adequate conceptualisation of the relations between economic, social and cultural inequalities and their consequences for cultural policy development, implementation and assessment.

All of these aims and objectives were addressed with results that are reported below.

Methods

Cultural Capital and Social Exclusion was conceived and executed as a multi-method project with qualitative and quantitative methods contributing to the inquiry in a phased way as follows: (All phases of the investigation are detailed in the project's web site: <http://www.open.ac.uk/socialsciences/sociology/research/ccse/>)

Field Code Changed

Phase 1: Focus groups

25 focus groups were organised to gather evidence of the cultural tastes and participation of different sections of the population. Each group was constituted differently in order to gather information concerning the cultural practises of different social classes, of men and women, of different age groups, of gays and lesbians, and of representatives of the three main ethnic groups in the UK (Indian, Pakistani, and Afro-Caribbean). The groups were held in urban and rural contexts in England, Northern Ireland, Scotland and Wales. They were conducted by one of the Research Fellows appointed to the project and by social science trained Open University Associate Lecturers. The focus group proceedings were transcribed and prepared for analysis via NVivo. The research team prepared summaries of each focus group report and of particular areas of cultural practice running across the focus group discussions (television preferences, musical tastes, etc). The results of these analyses informed the design of the questionnaire in Phase 2. Further details of the composition of the different groups and of the focus group discussion schedule can be found in Silva and Wright (2005).

Phase 2: Survey design and administration

The tendering process for the award of the contract for the administration of the survey was run concurrently with Phase 1. The contract was awarded to the National Centre for Social Research, largely on the basis of the sampling procedures they proposed for drawing both the main and the ethnic boost samples. The questionnaire design was based on (i) a careful examination of existing questionnaires concerned with cultural and social capital, and of national arts and cultural participation surveys, and (ii) the strategic use of different question formats in order to allow the data to be probed via different statistical techniques. The survey was piloted before being put into the field, and all of the interviewers (181) were trained at meetings attended by a member of the research team. The survey was put into the field – with the interviews being conducted via CAPI – in November 2003 and was completed in March 2004. The response rate was lower than expected, leading to some difficulties in meeting the target sample sizes finally agreed with the ESRC of 1500 (main sample) and 200 (ethnic boost sample). Inducements and a programme of re-contacts addressed these difficulties satisfactorily with final achieved sample sizes respectively of 1564 and 227. Further details of the sampling methods and the conduct of the survey are contained in the NCSR's report (Appendix 1).

Newspaper and magazine articles relating to different components of the cultural field were collected for one week during the period the survey was administered.

Phase 3: Survey analysis

This was conducted systematically through a number of clearly articulated stages. After a preliminary examination of the variable frequencies, our attention focused on the survey data relating to the three dimensions of cultural capital in the survey data: degree and kind of cultural participation, cultural tastes and cultural knowledge. Our primary concern at this stage was to identify significant correlations between these different aspects of cultural capital within and across the different areas of cultural practice covered in the questionnaire: music, reading, visual art, sport and embodiment, television and film. We have used factor and cluster analysis, correlations, logistic regression, and OLS regression as appropriate. In the second (and still ongoing) stage, we focused on identifying the positioning of these different aspects of cultural practice within a space of lifestyles constructed by means of multiple correspondence analysis (MCA). This work has been developed via a research collaboration with two French statisticians – Brigitte Le Roux and Herni Rouanet – who had worked on similar data with Bourdieu and who were attracted to our project in view of, in their assessment, the unparalleled richness of its survey data. By using 168 modalities from questions on visual art, eating out, film, TV, music, reading, and leisure we have constructed an unprecedented cultural map of contemporary Britain.

The inductive procedures of multiple correspondence analysis have been of considerable advantage in allowing trends to emerge from the data in ways that have proved important in distinguishing our findings from those of Bourdieu. At the same time, and in parallel with the development of our MCA, we have used multivariate methods, to test specific theories that have a currency within the cultural capital literature. The main lines of analysis here have been:

- (i) Assessing the omnivore thesis of Peterson (1996).
- (ii) Assessing the value of Hage's (1998) concept of national cultural capital, for the light it throws on the relations between the cultural practices of majority and minority ethnic groups.
- (iii) Exploring the socio-spatial aspects of cultural capital by identifying specific regional (American, European, cosmopolitan) organisations of tastes and preferences.
- (iv) Examining the role of gendered divisions of labour within the household in relation to the generational transmission of cultural capital.
- (v) Assessing the value of Lahire's (2004) concept of dissonant taste formations and its implications for the concept of habitus in Bourdieu's analyses of consumption practices.

Phase 4: Household interviews

Planning for the household interviews commenced once the general frequencies of the survey material had been analysed. The selection of households for the interviews was

based on household type, level of cultural capital and geographical location (see Appendix 2 for further details). The interview format was semi-structured with a set question schedule designed to explore in more detail respondents' tastes in and across the musical, media, literary, sport, and visual art fields but with latitude for variation in response to the particular dynamics of each interview. A similar but more detailed schedule was applied to interviews with respondents' partners with a view to identifying similarities and differences in cultural tastes and interests, and respective roles in child rearing. The interviews were conducted by members of the research team and researchers who had conducted focus group discussions, who also provided detailed notes of the interview, and recorded their observations of the household setting and neighbourhood. ACORN (a geodemographic tool used to categorize UK postcodes) notes on neighbourhood characteristics were made available to the interviewers before each interview. All of the interviews were transcribed and prepared for analysis in NVivo.

The analysis of the interview data has been conducted in tandem with the analysis of the survey data and from the same perspectives. Additional foci of inquiry have concerned:

- (i) The relations between qualitative and quantitative methods in multi-method inquiries.
- (ii) Reflections on the judgement of social position in the process of carrying out focus group research.
- (iii) The homologies of taste between partners in households
- (iv) Omnivorous dispositions in biographical context

Phase 5: Elite interviews

One unanticipated problem with the household interview was that we recruited relatively few households with low cultural capital resources. This was mainly because such survey respondents proved less likely to have indicated their willingness to be involved in these follow-up interviews. This was somewhat compensated by our initial plans to over-represent this stratum in the focus group discussions. However, we did anticipate that the survey would fail to recruit any representatives of economic or political elites. In view of their theoretical significance, we arranged to interview 11 elite figures identified through personal and institutional contacts. The schedule for these interviews, and the methods used to record and analyse them, were the same as for the household interviews. All of these interviews were conducted by members of the research team.

Results

While our analyses are still ongoing, some clear tendencies have emerged from the work undertaken to date. Our study confirms that there are strong interconnections between economic capital and cultural capital in accounting for the distribution of cultural tastes, knowledge and participation. Age has proved to be an unexpectedly

significant factor, and gender somewhat uneven in its effects – important in some fields, less so in others. We have also demonstrated the existence of distinctive national, regional and cosmopolitan forms of cultural capital.

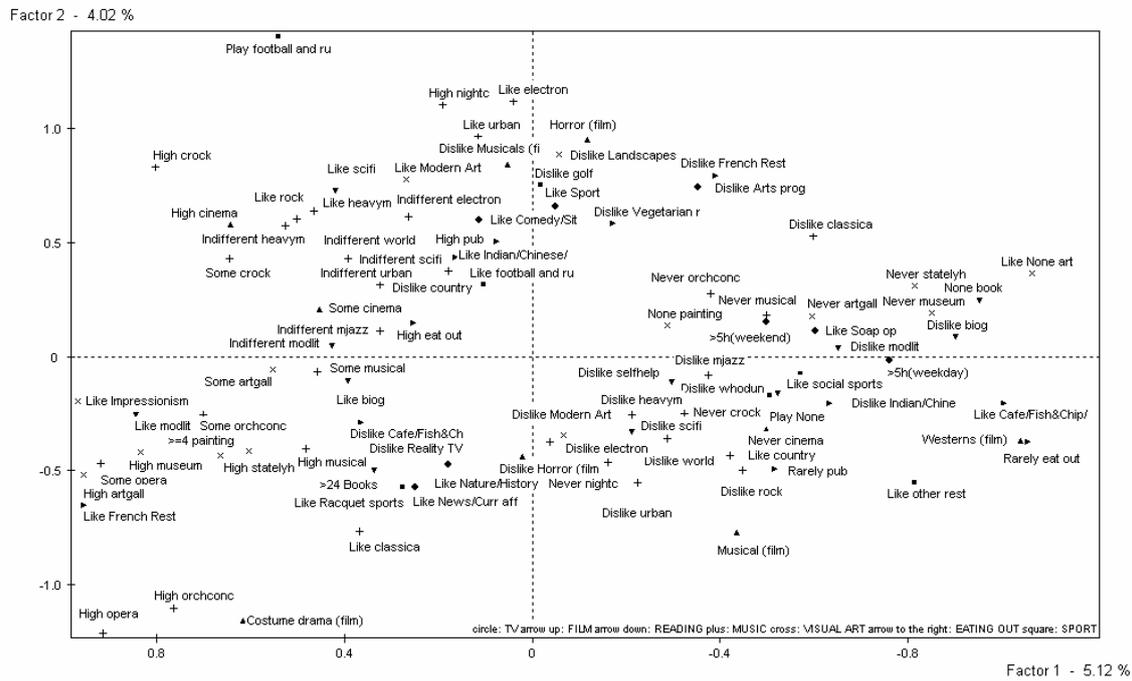
We comment further on these findings by reporting first on the results of MCA of our data and, second, on the more specific lines of inquiry we identified in our earlier discussion of methods.

(i) Multiple correspondence analysis

Figure 1, (taken from Gayo-Cal et al 2006) indicates the distribution of the 168 cultural modalities on the two most important axes used to construct the space of lifestyles. This permits a rich way of mapping a large number of cultural variables so that the association between different forms of participation and likes and dislikes can be visually inspected. We can see that the primary division evident on the first axis is not between forms of ‘high’ and ‘popular’ culture, but between multiple forms of cultural engagement (on the left of Figure 1) and cultural dislikes and forms of non-engagement, (on the right). On the right hand side there are few indicators of cultural participation and taste, such as liking cafés, fish and chip shops, watching over 5 hours of television on a weekday, and liking social sports (such as darts and snooker). There are few forms of disliking and non participation on the left-hand side.

If the fundamental divide is between the engaged and the disengaged, the second axis differentiates forms of ‘established’ culture, towards the bottom, and ‘commercial’, possibly ‘popular’, culture, towards the top. What might be seen as taste for ‘legitimate’ high culture, spanning the domains of art, reading, eating out, and music is clustered at the bottom left of Figure 1, linking together those who like impressionist paintings, modern literature, orchestral concerts, French restaurants, art galleries, classical music, stately homes, opera and costume drama films. At the top left of Figure 1, we can see a predisposition towards more commercially organised cultural activities, also crossing several cultural domains, including playing football and rugby, going to rock concerts (rock) and night clubs, going to the cinema, liking science fiction and electronic music. Some cultural practices, such as television watching, are rarely found on the edges of Figure 1, indicating that these are less exclusive and divided than the fields of music (especially), reading and eating out.

Figure 1

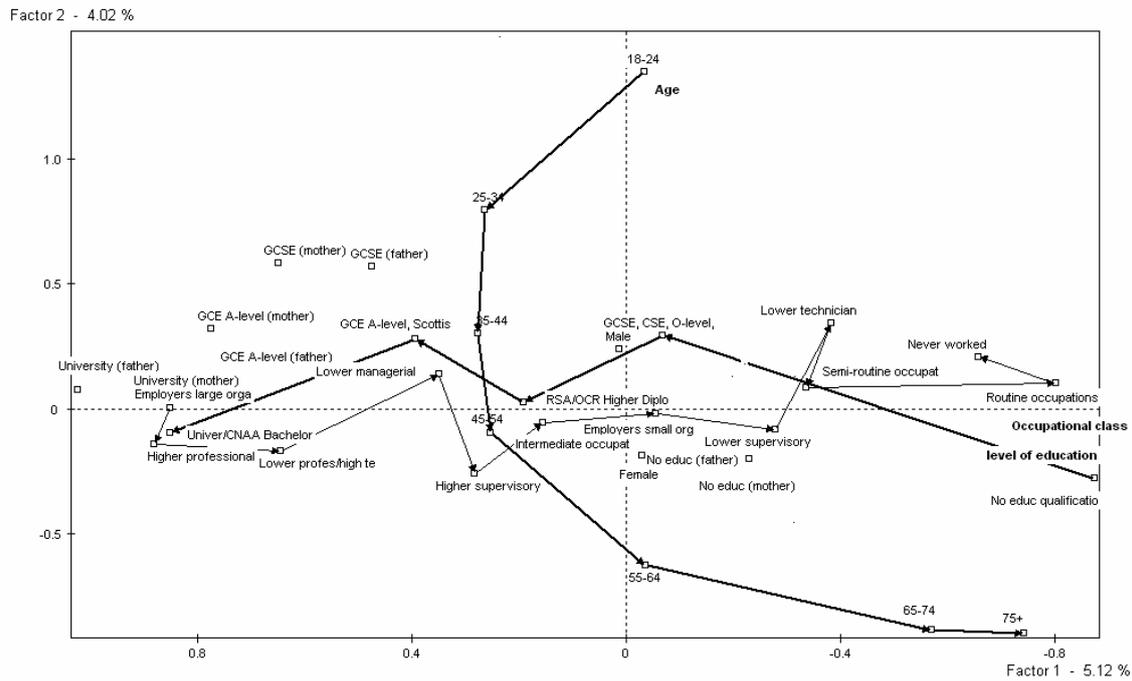


We are also able to use MCA to overlay relevant supplementary socio-demographic variables to assess how far the tensions depicted in Figure 1 are associated with social positions. Figure 2 shows that the first axis maps closely onto differences of social class, respondents' education, and parents' occupation. The poorly educated working class are found on the right of Figure 2, whereas the educated middle classes are on the left. Of particular interest here is that the effects of education and social class both run along the first axis, whereas in Bourdieu's analysis they are separate, with education being arrayed on the second axis. This indicates that economic and cultural capital are more closely inter-twined now in Britain than was reported by Bourdieu .

Figure 2 also shows that the main supplementary variable on the second axis is that of age, with the younger respondents at the top and older respondents at the bottom. We can thus see that established cultural engagement is predominantly associated with the middle aged and elderly middle classes, whereas more commercial forms of engagement are typical of the younger middle classes. The importance of age on this second axis is of great interest, and is not something that Bourdieu highlighted in *Distinction*.

Thus, MCA allows an economical and accessible way of mapping cultural taste and participation in the UK and, used in association with more conventional multivariate techniques, allows the unpacking of the complexity of cultural taste and participation with unusual sophistication, in ways that contextualise our more specific inquiries and interests.

Figure 2



(ii) The omnivore thesis

The cultural omnivore thesis asserts that some people have broader tastes and engagements than others and that those tastes cross the boundary between high and popular culture. Survey data confirms that, whether measured in terms of participation, knowledge or preferences, people in relatively privileged positions engage with a more diverse array of cultural practices. Regression analysis suggests that educational experience is the most powerful factor predicting high levels of omnivorous taste; the more advanced the qualification, the wider the range of cultural engagement. But also having a middle class occupation, a higher income, being middle aged, white and living in London all predispose individuals to omnivorous tendencies. Analysis of the component elements of our indices of omnivorousness indicates disproportionate presence of items associated with legitimate or high culture. It is still those with most ‘capital’ who patronise the established Arts, but now they are also more heavily engaged with popular culture than are people with few resources. Both volume and compositional measures thus suggest that omnivorousness is itself a form of cultural capital which can operate as a symbol of distinction. Analysis of household interviews, however, suggested four different orientations among the most omnivorous respondents: the professional, dissident, apprentice and unassuming. It seems that the figure of the omnivore is less singularly distinctive than previous studies have suggested.

(iii) National cultural capital

Our findings here show that our Indian, Pakistani and Afro-Caribbean respondents are uninvolved in many cultural practices which are strongly connected to traditional notions of Englishness, but in ways that vary between the UK born and those born overseas.

This is especially true of their low rates of participation in cultural activities with traditional high culture associations (visiting art galleries, the theatre, etc) but also characterises their relations to significant areas of television. Film participation, however, is especially high among these groups, but with little evidence of involvement in key 'signature' areas of British cinema.

(iv) Regional and cosmopolitan forms of cultural capital

By using our survey to ask about respondents' knowledge and liking of a variety of artists from different national contexts, we were able to assess whether particular geographical references are more 'elite' than others. We have shown, in contrast to proponents of globalisation theorists who claim that elite groups are more global than popular groups, that a predisposition towards British cultural producers continues to be skewed towards the socially privileged. By contrast, taste for American cultural products is little affected by social position, supporting the argument that it has a strong resonance in popular culture. The most striking feature about the taste for European cultural forms is their relative unpopularity, classical music partly excepted, and there is remarkably little awareness of cultural production from other parts of the world. Using our qualitative data, we also trace the limits of classic, Eurocentric 'high culture' and the emergence amongst youthful middle classes of a form of reflexive high culture which looks towards 'difficult' American artists for its inspiration.

(v) Gender, transmission of cultural capital and household homologies

Cultural capital theory asserts that reproduction of advantages – and inequalities - operates most efficaciously in the natural familiarisation of children's upbringing. In the survey questionnaire for *Distinction* social origin is patrilinear: educational qualification and occupation of fathers and grandfathers are asked about, but nothing is explored in relation to mothers or grandmothers. CCSE has explored equally the roles of men and women in the home and in the transmission of cultural capital across generations. Also, it has assumed differences in partners' social classes and non-consensual views about taste, knowledge and participation in culture. Survey data was gathered about social origin in relation to both parents, while both male and female respondents were asked about friends, family, partners and carer's background. Household interviews inquired about roles and expectations regarding children's education, personal involvement with domestic activities and were designed to compare partnership homologies in both biographical terms and in individual engagements with culture. Survey analyses of cultural fields suggest that gender is more salient in the literary field and in the fields of sport and the media, but not highly significant in visual art and music. Survey data confirms the intergenerational transmission of cultural capital regarding the basic continuity in class position of parents and children, particularly in middle-class occupations, although some significant changes from working-class to middle-class positions are also detected. Elective affinities in families and between genders appear more contradictory than Bourdieu's original assumptions.

(vi) Dissonant taste profiles

Our statistical inquiries here have so far been limited to the relations between film, television, and visual art preferences. These show that dissonant taste profiles are a good deal more common across these fields than are consonant ones, supporting Lahire's critique of Bourdieu's interpretation of the role of habitus. This suggests the need for significant revisions to Bourdieu's understanding of the cultural field as being structured by polarised relations between two hermetically distinct aesthetic dispositions. Our qualitative data contains evidence of significant 'dissonant' cases within supposedly homogeneous social spaces of lifestyles, stressing the importance of understanding coexisting patterns of cultural heterogeneity.

(vii) Mixed methods research

Research on cultural capital, which has at its core an engagement with issues of social classification of things and people in relation to the creation and maintenance of social hierarchies, appears particularly fruitful for reflection on how far different methods may impregnate identity, identification and meaning-making in the processes of fieldwork and interpretation, and on how research methods enact social realities. These issues are explored in Silva and Wright 2005, Silva 2007.

(viii) Cultural policies and social exclusion

Our findings, in making it possible to trace connections between levels of cultural and economic capital and different forms of cultural participation throughout the population, question the efficacy of cultural policies which narrow their concerns with the relations between culture and equality by focusing solely on excluded groups. They suggest, instead, the need to examine how these are related to unequal forms of cultural participation that are also found between different groups within 'the mainstream'.

Activities

A residential symposium on the relationships between cultural capital and social exclusion was arranged for January 2004 and held at St Hugh's College, Oxford University. Participants in the workshop included all the members of the advisory committee for the project and academics from other universities with special expertise in different aspects of the workshop topic. The academic participants were Professors Ruth Levitas (Bristol), Colin Mercer (Nottingham Trent), Ken Roberts (Liverpool), Sara Selway (City), Tariq Modood (Bristol), David McCrone (Edinburgh), John Hill (Royal Holloway), Diane Reay (London Metropolitan), David Loosely (Leeds), and Dr Nick Prior (Edinburgh). A joint workshop with members of the ESRC Research Group on 'Family and Social Capital' (South Bank University, London), co-funded by the ESRC Research Methods Programme, was held on 07 October 2003 to discuss the methodological issues associated with cultural capital and social capital research. The participants, in addition to the CCSE team, were Angela Dale, Fiona Devine, Kath Woodward, Rosalind Edwards, Janet Holland, Harry Goulbourne, Irene Bruegel, Anne Gray, Helen Lucey, Rachel Thomson, Susie Weller, Rosalyn Harper (ONS), Julia Brannen and Lynn Jamieson. The research team were also invited to take part in a two-day colloquium at the University of Uppsala bringing together cultural capital researchers from northern Europe. The presenters included Professors Jukka Gronow and Erling Bjurstrom and Dr Patrick Aspers from Sweden, Dr Johs Hjellbrekke and Dr Lennart

Rosenlund from Norway, Prof Keijo Rahkonen from Finland and Dr Annick Prieur from Denmark.

The research team has also been active in presenting preliminary findings from the project at a number of conference venues. Presentations have been, or are scheduled to be made, at the British Sociological Association, the European Sociological Association, the International Sociological Association, the ESRC/AHRB Cultures of Consumption programme, the Institute for Public Policy Research, the Advanced Institute for the Humanities (Edinburgh), the inaugural conference of the Reception Studies Association (Delaware), the CRIC conference on comparative approaches to consumption, the inaugural conference of the Economic and Social Research Centre at the University of Queensland, the University of Melbourne, the launch of the Centre for Research on Youth, Childhood and Family Life, seminars the Universities of Keele, York, Bergen, Oslo, Turku, and several seminars/workshops organised by CRESC at the Open University and the University of Manchester

Outputs

The research team has produced a significant quantity of outputs to date. The main corporate outputs of the project involving all members of the research team have been:

- (i) An analysis of our initial findings published as two CRESC working papers.
- (ii) A special issue of the journal *Cultural Trends* comprising a selection of the papers presented at the January 2004 symposium on Cultural Capital and Social Exclusion .
- (iii) A special issue of the *British Journal of Sociology* comprising a selection of the papers presented at the January 2004 symposium on Cultural Capital and Social Exclusion, and including papers from five members of the research team.
- (iv) A special double issue of *Cultural Trends* detailing the interim findings of the inquiry, and including papers from all members of the research team.
- (v) A research report (172 pages) for the British Film Institute under the title *Making Cultures: The Social Organisation of Media Practices in Contemporary Britain*.
- (vi) Two refereed journal articles: Silva and Wright (2005), and Silva (2007).

Our main scientific output will be a co-authored 140000 word book (Culture, Class Distinction: see Appendix 3) that we have been contracted to write for Routledge (handover 31.12.2007). A further book focused specifically on stratification theory is planned.

Impacts

There has been a high level of interest in our research on the part of key organisations in the cultural sector. This is reflected in the representation of the Department of Culture, Media and Sports, the UK's four national Arts Councils (England, Wales, Scotland and Northern Ireland), the Office of National Statistics and the British Film Institute on our advisory committee. The representatives of these organisations have committed a

considerable amount of time in reading and commenting on drafts of relevant publication outputs and significant commitments have been made to assist in disseminating our findings. It is planned to launch the special double issue of *Cultural Trends* reporting our interim findings at a seminar convened by DCMS. The British Film Institute (BFI) congratulated the research team on the quality of the research report prepared for it, assessing that it would contribute significantly to the development of future media policy options. The BFI will host a seminar to launch this report. The Institute for Public Policy Research has hosted one presentation from the project, and has expressed an interest in hosting a seminar to assist in disseminating its findings among policy users. At Manchester, two CRESC-COIN seminars have figured aspects of our findings to a user audience. Application was also made for CASE scholarship in partnership with Arts Council England. We have also advised DCMS on questionnaire design, and some of our questions are likely to be incorporated into DCMS Leisure and Participation Surveys. Our expertise will also be used in the development of the 2008 wave of the National Childhood Development Survey (NCDS), and to DCMS's Art PSA Advisory Board on which, through the Principal Applicant, the project will be represented.

There has, then, been real and sustained user interest. We anticipate that longer-term policy impact will depend on three factors:

- (i) We believe that our findings relating to national and cosmopolitan forms of cultural capital and their relations to minority ethnic communities and globalisation are distinctive and expect these will have a considerable take-up among policy agencies.
- (ii) Our findings are strongly relevant to contemporary 'public value' debates in the cultural and media sector and we shall seek to identify ways of contributing to these.
- (iii) Engagement with our findings showing that attempts to address the forms of cultural disadvantage of the 'socially excluded' as if these were conceptually and practically separable from the forms of cultural inequality that are also operative within 'the mainstream' are questionable.

Future Research Priorities

1. Our findings concerning minority ethnic groups only address their relations to cultural practices that have significant support from majority ethnic groups within the UK. A study providing in-depth knowledge of community specific cultural practices and forms of cultural capital among Britain's larger minority ethnic groups would be invaluable.
2. Our data provides a snapshot, in unprecedented detail, of the social distribution of cultural tastes, knowledge and participation in contemporary Britain. As such it provides an invaluable resource for assessing the significance of cultural change in Britain via systematic comparative analysis in relation to past data sets.
3. The same purpose would be served by repeat studies at ten year intervals, and by the inclusion of questions on panel studies.

Ethical issues

Ethic considerations were discussed with fieldworkers involved in all phases of the investigation. We followed the Codes of Ethics drawn by the British Sociological Association and operated with a close supervision system of support to those in the field. While survey participants were not personally identified in the questionnaire, all research participants in the qualitative components were anonymised and asked to sign a consent form agreeing to the discussion or interview material being used for purposes of the research and being archived according to ESRC guidelines.

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Technical Report

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1 INTRODUCTION

This survey was carried out by the *National Centre for Social Research* (NatCen) for the Open University and the University of Manchester as part of the research project *Cultural Capital and Social Exclusion: A critical investigation*, funded by the Economic and Social Research Council (ESRC). The project is conducted by Professor Tony Bennett (Principal, Applicant), Professor Mike Savage (Co-Applicant), Dr Elizabeth Silva (Co-Applicant) and Professor Alan Warde (Co-Applicant).

Further information about the research project is available at:

www.open.ac.uk/socialsciences/sociology/research/ccse/culturalsubset.html.

The part of the research project conducted by NatCen consisted of a nationwide cross-sectional random sample survey of just over 1,500 respondents plus an ethnic minority boost of just over 200 people who described themselves as Indian, Pakistani or black of Caribbean origin.

2 THE SAMPLE

2.1 British cross-sectional sample

The cross-sectional sample was a stratified, clustered random sample designed to be representative of adults (aged 18+) living in private households in England, Wales and Scotland. The sample was drawn from the Small Users Postcode Address File (PAF) as follows:

1. Postcode sectors containing fewer than 500 addresses were merged with adjacent sectors. The list of postcode sectors was then ordered by Government Office Region (GOR) and within region by population density and proportion of population with a degree.
2. From this ordered list, 86 postcode sectors were drawn with probability proportionate to their delivery point (DP) count, using a random start and fixed sampling interval.¹
3. Within each sector, 30 addresses were selected using a random start and a fixed sampling interval, giving 2,580 selected addresses.
4. At each address, the interviewer sought to establish the number of occupied dwelling units (DUs). If there were more than one, the interviewer selected one, using a Kish grid and computer-generated random numbers.
5. At the (selected) DU, the interviewer sought to establish the number of residents aged 18+. If there was more than one, the interviewer selected one, using a Kish grid and computer-generated random numbers. An interview was then attempted with this (selected) person.

No substitution was allowed at any stage of the process. The procedures described in (4) and (5) are set out in detail in the Address Record Form A and the Interviewer Instructions in APPENDIX B.

For reasons discussed in section 3.3, the original sample failed to yield the anticipated number of interviews. An additional sample of 25 postcode sectors was therefore drawn, with 750 addresses. All procedures were the same as for the original 86 sample points.

2.2 Northern Ireland part of the cross-sectional sample

The sample for Northern Ireland was selected from the Valuation and Lands Agency's (VLA) list of domestic properties using a simple random sample (unclustered) design. This a preferable approach for Northern Ireland where there are known deficiencies in the PAF coverage.

¹ In Scotland, counts of DP refers counts after expansion by the Multiple Output Indicator (MOI). MOI is available through PAF and shows the number of accommodation spaces sharing one address.

Using this approach, 90 households were sampled with equal probability. The interviewers sought to establish the number of people aged 18+ in each selected household, and one person was selected for interview at random by the computer.

2.3 Ethnic boost sample

The ethnic boost sample aimed to achieve 200 extra interviews with people belonging to one of the three eligible minority ethnic groups (Indian, Pakistani or Black Caribbean).

Before selection, the sampling frame was split into strata based on the density of the eligible minority groups in the population. There were five strata:

- Stratum A consisted of all wards with more than 12% of the population of Pakistani origin,
- Stratum B was all wards where more than 12% of the population was of Black Caribbean origin (which are not in Strata A),
- Stratum C was all wards where more than 12% of the population were of Indian origin (which are not in Strata A or B),
- Stratum D was all wards with more than 6% of any of the three eligible groups (which have not in Strata A, B or C)
- Stratum E is all other wards on the sampling frame.

Wards were used in preference to postcode sectors since, at the time of drawing the sample, data from the 2001 census was available for wards, but not for postcode sectors.

The ethnic minority boost sample was drawn from Strata A to D. Stratum E was excluded from the ethnic boost as there were so few eligible households in this strata that screening would be ineffective.

Within each of these strata, the sample frame was sorted by region and percent of the population with a degree. Population density was not used, as the majority of sample points in strata A-D were urban. Northern Ireland was excluded from the ethnic minority boost.

Table 1 Description of the boost sample

Strata	Description	No. wards	Selected wards	Address issued per ward	Total address issued
A	>12% Pakistani	65	7	90	630
B	>12% Black Caribbean (not in A)	107	6	90	540
C	>12% Indian (not in A or B)	140	5	90	450
D	>6% either (not in A, B or C)	301	22	20	440
E	Rest	7348	-	-	-
Total		7961	40		2060

2.3.1 Screening in areas of high ethnic minority density

In strata A-C, 90 addresses at each sample point were screened by the interviewer. Households were defined as eligible if one or more of the members belonged to one of the eligible minority ethnic groups. The following screening question was used:

The National Centre for Social Research is carrying out a study on behalf of the Open University and University of Manchester about Leisure and Culture in Britain today. We are taking special steps to seek the views of people of black Caribbean, Indian or Pakistani origin. Can I just check, is there anyone in this household aged 18 or above who is of black Caribbean, Indian or Pakistani origin? ADD IF NECESSARY: By someone of black Caribbean, Indian or Pakistani origin, I mean some whose family came originally from India or Pakistan or someone who is black and whose family came originally from the Caribbean.

For further details of the procedures for the screening, see 'Additional Project Instructions for Ethnic Boost Screening Points' and the Address Record Form version B (both in APPENDIX B).

Out of the 1,620 addresses issued in this way, 1,143 were screened out as not containing an eligible household, leaving 477 for further investigation by the interviewer. Not all of these 477 would have been eligible as some were never contacted or refused to give any information. For more details of response, see APPENDIX A.

If there was more than one eligible person in the household, the interviewer sought to selected one, using a Kish grid and computer-generated random numbers. An interview was then attempted with this (selected) person.

2.3.2 Focussed enumeration in areas of medium ethnic minority density

In stratum D, addresses were screened using a process known as focussed enumeration. Twenty addresses were issued to each interviewer (the 'issued' or 'core' addresses). At each issued address, the interviewer would screen for members of the eligible ethnic minority groups and also ask whether there was anyone from these groups at the two addresses either side of the selected household. If this was the case, or if the informant was uncertain, the interviewer called also at the adjacent address(es). This allowed us to cover 5 addresses per issued address, i.e. 100 addresses per sample point.

The following screening question was used for adjacent households:

*The two addresses to the (left/right) of this one are ... (DESCRIBE ADDRESSES)
Can I just check, is there as far as you know anyone in this household aged 18 or above who is of black Caribbean, Indian or Pakistani origin?*

For further details of the procedures for the focussed enumeration, see 'Additional Project Instructions for Ethnic Boost Focussed Enumeration Points' and the Address Record Forms versions C and D (both in APPENDIX B).

Out of the 440 core addresses, 376 were found not to contain an eligible household, leaving 64 for further investigation by the interviewer. In addition, some 296 adjacent households were identified for further investigation, of which 120 were, in fact, screened found not containing an eligible household. For more details of response, see APPENDIX A.

Having found an eligible household, if there was more than one eligible person, the interviewer sought to selected one, using a Kish grid and computer-generated random numbers. An interview was then attempted with this (selected) person.

Note that the ethnic minority *datafile* contains not only respondents to the ethnic minority boost, but also members of the eligible ethnic minority groups identified as part of the main cross-sectional sample (see section 4.2).

3 FIELDWORK AND RESPONSE

3.1 Questionnaire development and piloting

The topic areas to be covered by the questionnaire were supplied by the researchers at the Open University and University of Manchester, together with a draft list of questions. This was refined in consultation with NatCen, and shortened to meet the 60 minute interview length intended.

The questionnaire was implemented by NatCen as a program for computer-assisted personal interviewing (CAPI) using the Blaise software. The survey was known in the field as 'Leisure and Culture in Britain.

A pilot of the CAPI questionnaire took place in October 2003. Five interviewers conducted 36 interviews to a quota sample. Four of the interviewers attended a pilot debriefing on 13 October. The purpose of the pilot was to get feedback on the way the questionnaire worked in the field, to test the CAPI program and to check the length of the interview.

A documentation of the questionnaire program is given in 0.

3.2 Briefing of interviewers

The interviewers were personally briefed at thirteen one-day briefing conferences in Belfast, Birmingham, Bristol, Glasgow, Leeds, Liverpool, London and Manchester. These were led by members of the NatCen team, and attended by researchers from the Open University and University of Manchester who gave an introduction to the survey. The British briefing conferences were conducted in the period 25th November to 12th December 2003, and the Belfast conference on 12th February 2004.

The briefing conference included a session on doorstep approaches for the survey, designed to equip the interviewers to convert reluctant respondents.

Interviewers for the cross-sectional sample and ethnic boost were briefed together. In total, 115 interviewers worked on the cross-sectional sample and 66 interviewers on the ethnic boost.

3.3 British fieldwork and response

Before starting work, the interviewers sent advance letters to the cross-sectional addresses (see APPENDIX B). Fieldwork began as soon as this had been done, with the first interview taking place on 27th November 2003.

Advance letters were not used on the ethnic boost, but explanatory letters were available for the interviewers to use on the doorstep.

By early February, it was unfortunately clear that response rates were well below those expected, and that the target of 1,500 interviews on the cross-sectional sample (of which around 1,450 were expected to come from England, Scotland and Wales) was unlikely to be met if no additional measures were taken.

It is unclear why response was so difficult to obtain on this survey. Anecdotally, the interviewers found it difficult to give adequate reasons to respondents as to why it was in their own interest to take part.

Having established that there was a problem with response, two main strategies were then pursued to improve matters:

- Wherever feasible, unproductive cases were reissued to another interviewer to try again. To help the response rate, addresses that were reissued in this way were, from mid February, sent an advance letter containing a £10 gift voucher. In total, some 789 addresses were reissued and these yielded 208 interviews. This brought the response rate on the original sample to 53%.
- An additional 25 cross-sectional sample points (750 addresses) were drawn and issued to interviewers (see section 2.1). To help the response rate, respondents to the additional sample were promised a £10 gift voucher in the advance letter. The voucher was presented by the interviewer on completion of the interview. The additional sample yielded 292 interviews. Because of the shorter fieldwork period available for this part of the sample, reissues were not possible and the response rate was 43%.

The final achieved sample size on the cross-sectional sample was 1,512 interviews in England, Scotland and Wales (in addition to which there were 52 interviews in Northern Ireland).

In general, ethnic boosts tend to have lower response rates than cross-sectional surveys. One factor is that the resources for the survey did not stretch to translation of the questionnaire and the provision of language-matched interviewers, which of course had a bigger impact on the ethnic boost, particularly in high ethnic minority density areas, than on the cross-sectional survey. The proportion coded as 'inadequate English' was just under 1% in the cross-sectional sample, just over 1% in the focussed enumeration and 8% in the screening sample. Another factor is that advance letters were not sent on the ethnic boost. This is because, rather than asking for the specific favour of an interview, advance letters on the boost would need to ask for the much vaguer favour of giving information about ethnic composition of the neighbourhood, and it is less clear that this would actually make the interviewers' approach easier. Therefore ethnic boost interviewers were essentially 'cold calling', and this may have had some adverse impact on response.

For whatever reason, the ethnic boost response rate was substantially below the cross-sectional survey – 29% on the screening sample, 30% on the focussed enumeration issued addresses, and 39% on the focussed enumeration adjacent addresses. It has to be said that this was rather lower than had been expected by NatCen. However, the 'strike rate', i.e. the number of eligible households identified, was much higher than expected. On the screening sample, it had been estimated that the strike rate (eligible households to issued households) would be around 24% but it

was actually around 29%. On the focussed enumeration, the difference was even greater: it had been estimated that the strike rate would be around 16%, but it was actually around 55% - at least in part through the interviewers' success at adjacent households (as reflected in the higher response rate here). As a result, the required ethnic boost sample of 200 was met despite the lower than expected response rate.

Further details of response are given in APPENDIX A.

The final achieved sample size on the minority ethnic boost was 227 interviews, in addition to which there were 38 interviews with members of the eligible minority ethnic groups on the cross-sectional survey.

The breakdown on the response by sample type is shown in Table 2. A more detailed breakdown of response in Britain is given in APPENDIX A.

Table 2 Response rates of different sample types

	Original cross-sectional sample (Britain)		Additional cross-sectional sample		Northern Ireland		Ethnic screening		Ethnic focussed enumeration – core addresses		Ethnic focussed enumeration – adjacent addresses	
Issued	2580		750		90		1620		440		296	
Deadwood	256		64		11		141		31		17	
Not eligible minority ethnic household	–		–		–		1002		345		103	
Eligibles	2324	100%	686	100%	79	100%	477	100%	64	100%	176	100%
Productives	1220	53%	292	43%	52	66%	139	29%	19	30%	69	39%
Refusal	824	36%	261	38%	20	25%	151	32%	25	39%	57	32%
No contact	179	8%	101	15%	7	9%	132	28%	19	30%	38	22%
Other unproductive	101	4%	32	5%			55	12%	1	2%	12	7%

3.4 Northern Ireland fieldwork

As NatCen has no fieldforce in Northern Ireland, the Northern Irish fieldwork was subcontracted to the Central Survey Unit (CSU) of the Northern Ireland Statistics and Research Agency. The interviewers were briefed by CSU on 24th February 2003 in Belfast, with a member of the NatCen contributing to the briefing. Some 18 interviewers worked on the Northern Ireland fieldwork.

The fieldwork in Northern Ireland was complete by 26th March and yielded 52 interviews which represents a response rate of 66%.

4 EDITING, CODING AND WEIGHTING OF THE DATA

4.1 Editing and coding

Editing and coding of the data was carried out by NatCen coders based in Brentwood.

Coding was done for the following open questions:

- DigChMOp (cable/satellite/digital channel most watched)
- Magazine (magazine most read)
- FavSport (favourite sport played)
- UnivName (name of university of first degree)
- UnivSubj (subject studied at university)
- WhrBorn2 (which country born in)
- LngFirs2 (first language spoken)

In addition, the respondent's occupation was coded to SOC2000 and SIC1992.

The detailed editing and coding instructions and code frames are included in APPENDIX A.

4.2 Data files

The data are supplied as two separate files:

- **The cross-sectional file:** including the original British cross-sectional sample, the additional sample and the Northern Ireland sample. This file has 1,564 cases.
- **The minority ethnic group file:** this file contains 265 cases: 227 cases from the ethnic boost plus 38 members of the eligible minority ethnic groups, interviewed as part of the main sample. Note that these 38 respondents are therefore included in *both* files.

The specifications of the derived variables added to the files are shown in APPENDIX B.

4.3 Weighting

4.3.1 Main cross-sectional sample

The data have been weighted to take account of the fact that not all the units covered in the survey had the same probability of selection. The weighting reflects the relative selection probabilities of the individual at the three main stages of selection: address, household and individual set out in section 2.

First, because addresses in Scotland were selected using the Multiple Output Indicator (MOI), weights had to be applied to compensate for the greater probability of an address with an MOI of more than one being selected, compared to an address with an MOI of one. (For England, Wales and Northern Ireland, MOI was set to 1.)

Secondly, data were weighted to compensate for the fact that dwelling units at an address which contained a large number of dwelling units were less likely to be selected for inclusion in the survey than ones which did not share an address. (We use this procedure because in most cases of MOIs greater than one, the two stages will cancel each other out, resulting in more efficient weights).

Thirdly, data were weighted to compensate for the lower selection probabilities of adults living in large households compared with those living in small households.

The formula for calculating the weights is:

$$[\text{WtFactor}] = \frac{\text{Number of Dwelling Units} \times \text{Number of adults in selected DU}}{\text{MOI}}$$

In order to limit the design effects arising from the weighting, any weights above 8 (of which there was one) were limited to 8. The weights were then scaled to make the weighted sample size equal to the unweighted sample size (n = 1,564).

The distribution of weights is shown in Table 4.1.

Note that the datafile is **not** preweighted and must be weighted in all analysis.

Table 4.1 Distribution of cross-sectional weights

Scaled Weight	Number	%
0.09	2	0.1
0.19	1	0.1
0.28	2	0.1
0.56	575	36.8
1.11	795	50.8
1.67	142	9.1
2.23	33	2.1
2.79	6	0.4
3.34	5	0.3
3.90	2	0.1
4.46	1	0.1

4.3.2 Ethnic minority file

The boost sample is not self weighting as differential selection probabilities were used to over-sample areas with high proportions of people in eligible minority ethnic groups. This was done to make the screening exercise more efficient, but means that the boost sample has to be weighted to make it represent the population from which it was drawn. The process of deriving these weights is described in this section.

There were 38 respondents from the cross-sectional sample who were also included in the ethnic sample. They were given a weight of 1 on the ethnic minority file. This is because respondents from the cross-sectional sample were drawn from the general population and were already in the correct proportions.

The remaining respondents were given a weight which was the inverse of their selection probability.

Ideally any cross-sectional respondents who fell into Stratum E (the stratum not covered by the ethnic boost sample) should have been weighted up. This stratum is under-represented in the ethnic file as it was not included in the boost sampling frame. However, the proportion of respondents who fell into this stratum was so small that the subsequent weights would have needed to be very large and would have caused the sample to be very inefficient. Samples that contain a small number of very large or very small weights, i.e. where the weights are very variable, have larger standard errors, larger DEFTS² and wider confidence intervals around the estimates. The small bias arising from giving these cases a weight of 1 is offset by the much more efficient sample.

Finally, the ethnic weight was multiplied by the respondent selection weight (see section 4.3.1) to give a final weight. This weight was trimmed as there was a small number of cases with large weights. Weights were trimmed back to the 2.5th and

² The DEFT is the ratio of the standard error one would expect from a simple random sample of the same size to the actual weighted sample standard error. It is a measure of the effects of the weights on the sample.

97.5th percentile, again for reasons of sample efficiency. The final weights were then scaled to the unweighted sample size (n= 265).

The distribution of weights is shown in Table 4.2.

Note that the datafile is **not** preweighted and must be weighted in all analysis.

Table 4.2 Distribution of ethnic minority weights

Scaled Weight	Number	%
0.34	25	9.4
0.37	44	16.6
0.45	10	3.8
0.51	14	5.3
0.68	18	6.8
0.74	24	9.1
0.75	7	2.6
0.90	16	6.0
1.02	28	10.6
1.11	6	2.3
1.36	7	2.6
1.48	7	2.6
1.50	14	5.3
1.53	6	2.3
1.81	6	2.3
1.84	5	1.9
2.05	7	2.6
2.21	1	0.4
2.25	1	0.4
2.26	1	0.4
2.56	5	1.9
2.58	1	0.4
2.71	2	0.8
3.00	4	1.5
3.26	6	2.3

APPENDIX A DETAILED BREAKDOWN OF RESPONSE

Table 3 Detailed breakdown of response in England, Scotland and Wales

	Cross-sectional sample				Ethnic boost						Total	
	Original sample		Additional sample		Screening		Focussed enumeration – core addresses		Focussed enumeration – adjacent households			
ISSUED	2580		750		1620		440		296		5686	
DEADWOOD	256		64		141		31		17		509	
Unable to locate	5		2		4		1		0		12	
Other unknown eligibility	2		0		3		0		8		13	
Not yet built	3		1		0		0		0		4	
Demolised/derelect	21		5		12		3		0		41	
Vacant/empty	127		30		80		20		9		266	
Non-residential	36		9		32		3		0		80	
No resident hhold	38		9		2		1		0		50	
Communal establishment	3		2		0		1		0		6	
No eligible resident (main)	3		0		0		0		0		3	
Other ineligible	18		6		8		2		0		34	
Screened out (ethnic)	0		0		1002		345		103		1450	
ELIGIBLES	2324	100.0%	686	100.0%	477	100.0%	64	100.0%	176	100.0%	3727	100.0%
Productives	1220	52.5%	292	42.6%	139	29.1%	19	29.7%	69	39.2%	1739	46.7%
Fully productive	1217		291		136		19		69		1732	
Partial productive	3		1		3		0		0		7	
Refusal	824	35.5%	261	38.0%	151	31.7%	25	39.1%	57	32.4%	1318	35.4%
Refused info on DUs	60		42		42		6		8		158	
Refused info on persons	100		39		18		2		3		162	
Refusal by selected	470		121		41		8		26		666	

	Cross-sectional sample				Ethnic boost						Total	
	Original sample		Additional sample		Screening		Focussed enumeration – core addresses		Focussed enumeration – adjacent households			
person												
Proxy refusal	62		13		18		1		5		99	
Refusal during interview	1		0		2		1		0		4	
Broken appointment	53		22		14		2		10		101	
Unknown whether resid.	2		0		2		0		1		5	
Unknown whether eligible	6		3		12		5		4		30	
Office refusal	70		21		2		0		0		93	
No contact	179	7.7%	101	14.7%	132	27.7%	19	29.7%	38	21.6%	469	12.6%
No contact with anyone (HH)	34		20		31		2		9		96	
No contact with anyone (pers)	22		5		2		0		2		31	
No contact at selected DU	2		1		1		0		1		5	
No contact with adult	2		1		2		1		1		7	
No contact with selected person	42		25		19		4		11		101	
Away/in hospital	23		14		10		1		1		49	
Not attempted	0		0		0		1		0		1	
Inaccessible	1		0		0		0		0		1	
Unknown whether resid.	17		13		7		4		7		48	
Unknown whether eligible	36		22		60		6		6		130	
Other unproductive	101	4.3%	32	4.7%	55	11.5%	1	1.6%	12	6.8%	201	5.4%
Ill at home	32		6		4		0		2		44	
Physically/mental incapable	31		10		0		0		2		43	
Language difficulties	20		9		40		0		3		72	
Lost productive	1		0		0		0		0		1	
Other unproductive	17		7		11		1		5		41	

APPENDIX B ADMINISTRATIVE MATERIALS

- Advance letter (original cross-sectional sample)
- Advance letter (additional cross-sectional sample)
- Advance letter (Northern Ireland)
- Explanatory letter (ethnic boost)
- Reissue letter
- Address Record Form A (cross-sectional sample)
- Address Record Form B (ethnic screen)
- Address Record Form C (ethnic focussed enumeration)
- Address Record Form D (ethnic focussed enumeration additional households)
- Interviewer instructions (cross-sectional sample)
- Additional interviewer instructions for ethnic screening
- Additional interviewer instructions for focussed enumeration

(NOTE – NOT AVAILABLE IN ELECTRONIC FORMAT)



QUESTIONNAIRE

A Company Limited by Guarantee Registered in England No. 4392418 Charity No. 1091768

- Questionnaire
- Showcards

CULTURAL CAPITAL AND SOCIAL EXCLUSION SURVEY

DOCUMENTATION OF THE QUESTIONNAIRE

Notes:

1. This is a documentation of the Blaise program. Not all variables that appear here will be the SPSS file. Those that are not are indicated by a dollar sign. Similarly, not all derived variables that will be on the SPSS file are mentioned here.
2. Unless otherwise specified, 'Don't Know' is code 8 for single column questions, code 98 for two column questions, and so on.
3. Unless otherwise specified, 'Refusal/Not answered' is code 9 for single column questions, code 99 for two column questions, and so on. Where there is an explicit 'Refusal' code (usually code 7 or 97), then code 9 (or 99 and so on) is reserved for 'Not answered' only.
4. Sections in brackets and italics were textfilled as appropriate on the interviewers' computers.
5. Routeing instructions appear above the questions. A routeing instruction should be considered to stay in force until the next routeing instruction.
6. Questions marked '(NOT ON SCREEN)' did not appear to the interviewers.

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November 2003

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7 HOUSEHOLD GRID

ASK ALL

Q23 [Househld]
(You have just been telling me about the adults that live in this household. Thinking now of **everyone** living in the household, **including children**.)
Including yourself, how many people live here regularly as members of this household?
CHECK INTERVIEWER MANUAL FOR DEFINITION OF HOUSEHOLD IF NECESSARY.
IF YOU DISCOVER THAT YOU WERE GIVEN THE WRONG INFORMATION FOR THE RESPONDENT SELECTION ON THE ARF:
* **DO NOT** REDO THE ARF SELECTION PROCEDURE
* **DO** ENTER THE CORRECT INFORMATION HERE
* **DO** USE <CTRL + M> TO MAKE A NOTE OF WHAT HAPPENED.
Range: 1 ... 15

FOR EACH PERSON IN THE HOUSHOLD

Q24, Q28, Q32 etc
[Name] \$
(Can I just check, what is your first name?)
PLEASE TYPE IN THE FIRST NAME (OR INITIALS) OF PERSON NUMBER (*number*)
Open Question (Maximum of 10 characters)

Q25, Q29, Q33 etc
[Sex] ³
PLEASE CODE SEX OF (*name*)
1 Male
2 Female

Q26, Q30, Q34 etc
[AgeX] ⁴
IF ONE PERSON IN HHOLD: I would like to ask you a few details about yourself. What was your **age** last birthday?
RESPONDENT IF MORE THAN ONE PERSON IN HHOLD: I would like to ask you a few details about each person in your household. Starting with yourself, what was your **age** last birthday?
SUBSEQUENT PEOPLE: What was (*name's*) age last birthday?
Range: 0 ... 120

FOR SECOND AND SUBSEQUENT PERSON IN THE HOUSEHOLD

Q31, Q35 etc
[Relat] ⁵
PLEASE ENTER RELATIONSHIP OF (*name*) TO RESPONDENT
1 Partner/ spouse/ cohabitee (including same sex)
2 Son/ daughter (inc step/adopted)
3 Grandson/ daughter (inc step/adopted)
4 Parent/ parent-in-law (inc step/adopted)
5 Grand-parent
6 Brother/ sister (inc. in-law/step/adopted)
7 Other relative
8 Other non-relative

ASK ALL

Q85 [MarStat]

³ Called [RSex], [P2Sex], [P3Sex] etc on SPSS file.

⁴ Called [RAge], [P2Age], [P3Age] on SPSS file. See also derived variable ~~AR~~AgeCat].

⁵ Called [P2Relat], [P3Relat] etc on SPSS file.

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CARD A1

Can I just check, which of these applies to you at present?

CODE FIRST TO APPLY

- 1 Married
- 2 Living together
- 3 Separated (after being married)
- 4 Divorced
- 5 Widowed
- 6 Single (never married)

P2345

P2345

8 TELEVISION

ASK ALL

Q86- [Media]⁶

Q90 CARD A2

Which of the things on this card do you have in your household?

PROMPT: Which others?

INCLUDE ONLY APPLIANCES IN WORKING ORDER

CODE ALL THAT APPLY

Multicoded (Maximum of 5 codes)

1 Video recorder or DVD player/recorder

2 Personal computer or laptop

3 Digital, satellite or cable TV

4 Mobile phone

5 Internet access

6 None of these

Q91 [TerChM]

CARD A3

On this card is a list of **television channels**. Which one of these do you yourself watch **most often**?

IF SEVERAL, PROBE FOR THE ONE WATCHED MOST.

1 BBC1

2 BBC2

3 ITV

4 Channel 4/S4C

5 Channel 5

6 (Never watches any of these)

7 (Never watches TV)

IF 'digital, satellite or cable TV' at [Media]

Q92 [DigChMOp]⁷

P2345

(Can I just check,) which if any, **cable, satellite or digital** channel do you yourself watch **most often**?

RECORD THE NAME OF **ONE** CABLE, SATELLITE OR DIGITAL CHANNEL VERBATIM.

IF SEVERAL, PROBE FOR THE ONE WATCHED MOST.

IF NEVER WATCHES CABLE, SATELLITE OR DIGITAL CHANNEL, CODE 'NONE'

Open Question (Maximum of 120 characters)

Q93 [DigChMCo]⁸ (NOT ON SCREEN)

dv

Range: 1 ... 97

ASK ALL

Q94 [TVHrsWkD]

(Can I just check,) on an **ordinary weekday**, how many **hours** of television do you normally watch during the day and evening?

INTERVIEWER: ROUND UP TO NEAREST HOUR

IF DOES NOT WATCH TELEVISION ON WEEKDAYS, CODE 0

IF **NEVER** WATCHES TV, CODE 97

Range: 0 ... 97

⁶ Called [Media1] - [Media5] on SPSS file.

⁷ See also coded variable [DigCHMCo].

⁸ Coded from [DigCHMOp].

P2345

IF NOT 'never watches TV' AT [TVHrsWkD]

Q95 [TVHrsWkE]
On an **ordinary weekend day**, how many **hours** of television do you normally watch during the day and evening?
INTERVIEWER: ROUND UP TO NEAREST HOUR
IF DOES NOT WATCH TELEVISION AT WEEKENDS, CODE 0
Range: 0 ... 24

Q96 [HowTV]
CARD A4
Which of the phrases on this card best describes how you most often watch TV?

- 1 By yourself
- 2 With your partner
- 3 With your children
- 4 With your partner **and** child(ren)
- 5 With other family/ household members
- 6 With friends
- 7 Other (WRITE IN)

Q98 [TypProgM]
CARD A5
On this card is a list of different types of television programmes. Which, if any, of these do you like **the most**?

- 1 News/ Current affairs
- 2 Comedy/ Sitcoms
- 3 Police/ detective
- 4 Quizzes/ game shows
- 5 Nature / History documentaries
- 6 Sport
- 7 Arts programmes
- 8 Films
- 9 Variety / chat shows
- 10 Drama
- 11 Reality TV e.g. Big Brother
- 12 Soap operas
- 13 Cookery/ Home decorations/ Gardening
- 14 (Other (WRITE IN))
- 15 (None of these)

IF TYPE OF PROGRAM GIVEN AT [TypProgM]

Q100 [TypProgS]
CARD A5 AGAIN
And which do you like **second best**?

- 1 News/ Current affairs
- 2 Comedy/ Sitcoms
- 3 Police/ detective
- 4 Quizzes/ game shows
- 5 Nature / History documentaries
- 6 Sport
- 7 Arts programmes
- 8 Films
- 9 Variety / chat shows
- 10 Drama
- 11 Reality TV e.g. Big Brother
- 12 Soap operas
- 13 Cookery/ Home decorations/ Gardening
- 14 (Other (WRITE IN))
- 15 (None of these)

IF NOT 'never watches TV' AT [TVHrsWkD]

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Q102 [TypProgL]
CARD A5 AGAIN
And which do you like **the least**?

- 1 News/ Current affairs
- 2 Comedy/ Sitcoms
- 3 Police/ detective
- 4 Quizzes/ game shows
- 5 Nature / History documentaries
- 6 Sport
- 7 Arts programmes
- 8 Films
- 9 Variety / chat shows
- 10 Drama
- 11 Reality TV e.g. Big Brother
- 12 Soap operas
- 13 Cookery/ Home decorations/ Gardening
- 14 (Other (WRITE IN))
- 15 (None of these)

Q104- [TVProg]⁹
Q106 CARD A6
Of the programmes listed on this card, which **three** do you like **best**?
PROBE: Which others? CODE UP TO THREE.
IF RESPONDENT DOESN'T LIKE THREE, CODE ONE OR TWO OR 'None of these'
Multicoded (Maximum of 3 codes)

- 1 Bad Girls
- 2 Big Brother
- 3 South Park
- 4 Spooks
- 5 Sex and the City
- 6 Midsomer Murders
- 7 The Simpsons
- 8 Absolutely Fabulous
- 9 Home and Away
- 10 Panorama
- 11 **P2345** University Challenge
- 12 West Wing
- 13 A Touch of Frost
- 14 Two Pints of Lager and a Packet Of Crisps
- 15 Eastenders
- 16 Who Wants to be a Millionaire
- 17 Friends
- 18 Eurotrash
- 19 Six Feet Under
- 20 The Bill
- 21 Buffy the Vampire Slayer
- 22 Coronation Street
- 23 Perfect Match
- 24 (None of these)

⁹ Called [TVProg1] - [TVProg3] on SPSS file.

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Q107 [GrandNat]
CARD A7
I am going to read a list of televised events. Taking your answers from this card, please say for each one - if it happened to be on television - whether you would make a point of watching it, might watch it, or would probably not watch it.
If you don't know or have not heard of it please just say so.
...the Grand National?
FOR DON'T KNOW, USE Ctrl + K

- 1 Would make a point of watching
- 2 Might watch
- 3 Would probably **not** watch
- 4 Haven't heard of

Q108 [FootWC]
CARD A7 AGAIN
...the Football world cup?
FOR DON'T KNOW, USE Ctrl + K

- 1 Would make a point of watching
- 2 Might watch
- 3 Would probably **not** watch
- 4 Haven't heard of

Q109 [QueenCB]
CARD A7 AGAIN
...the Queen's Christmas broadcast?
FOR DON'T KNOW, USE Ctrl + K

- 1 Would make a point of watching
- 2 Might watch
- 3 Would probably **not** watch
- 4 Haven't heard of

Q110 [GenElec]
CARD A7 AGAIN
...General election night results programme?

P2345 FOR DON'T KNOW, USE Ctrl + K

- 1 Would make a point of watching
- 2 Might watch
- 3 Would probably **not** watch
- 4 Haven't heard of

P2345

9 FILMS

ASK ALL

Q111

[FilmM]

CARD A8

Thinking now of **films**, whether shown in the cinema or on television.

On this card is a list of different types of films.

Which, if any, of these do you like **the most**?

- 1 Action/ Adventure/ Thriller
- 2 Alternative/art cinema
- 3 Bollywood
- 4 Cartoon
- 5 Comedy
- 6 Costume drama/ Literary adaptations
- 7 Crime
- 8 Documentary
- 9 Fantasy
- 10 Film noire
- 11 Horror
- 12 Musical
- 13 Romance
- 14 Science fiction

- 15 War
- 16 Westerns
- 17 (Other(WRITE IN))
- 18 (None of these)

IF TYPE OF FILM GIVEN AT [FilmM]

Q113

[FilmS]

CARD A8 AGAIN

And which do you like **second best**?

- 1 **P2345** Action/ Adventure/ Thriller
- 2 Alternative/art cinema
- 3 Bollywood
- 4 Cartoon
- 5 Comedy
- 6 Costume drama/ Literary adaptations
- 7 Crime
- 8 Documentary
- 9 Fantasy
- 10 Film noire
- 11 Horror
- 12 Musical
- 13 Romance
- 14 Science fiction
- 15 War
- 16 Westerns
- 17 (Other(WRITE IN))
- 18 (None of these)

P2345

ASK ALL

- Q115 [FilmL]
CARD A8 AGAIN
And which do you like **the least**?
- 1 Action/ Adventure/ Thriller
 - 2 Alternative/art cinema
 - 3 Bollywood
 - 4 Cartoon
 - 5 Comedy
 - 6 Costume drama/ Literary adaptations
 - 7 Crime
 - 8 Documentary
 - 9 Fantasy
 - 10 Film noire
 - 11 Horror
 - 12 Musical
 - 13 Romance
 - 14 Science fiction
 - 15 War
 - 16 Westerns
 - 17 (Other(WRITE IN))
 - 18 (None of these)

- Q117 [Spielb]
CARD A9
I am going to read a list of current **film directors**.
Taking your answers from this card, please say for each one whether
you would make a point of watching a film directed by them, might
watch it, or would probably not watch it.
If you don't know or have not heard of any of them please just say so.
... Stephen Spielberg?

FOR DON'T KNOW: USE Ctrl+K

- 1 Would make a point of watching
- 2 Might watch
- 3 **P2345** Would probably **not** watch
- 4 Haven't heard of

- Q118 [Hitchc]
CARD A9 AGAIN
... Alfred Hitchcock?
FOR DON'T KNOW: USE Ctrl+K
- 1 Would make a point of watching
 - 2 Might watch
 - 3 Would probably **not** watch
 - 4 Haven't heard of

- Q119 [Almodov]
CARD A9 AGAIN
... Pedro Almodovar?
FOR DON'T KNOW: USE Ctrl+K
- 1 Would make a point of watching
 - 2 Might watch
 - 3 Would probably **not** watch
 - 4 Haven't heard of

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Q120 [Bergman]
CARD A9 AGAIN
... Ingmar Bergman?
FOR DON'T KNOW: USE Ctrl+K
1 Would make a point of watching
2 Might watch
3 Would probably **not** watch
4 Haven't heard of

Q121 [Campion]
CARD A9 AGAIN
... Jane Campion?
FOR DON'T KNOW: USE Ctrl+K
1 Would make a point of watching
2 Might watch
3 Would probably **not** watch
4 Haven't heard of

Q122 [Rathnam]
CARD A9 AGAIN
... Mani Rathnam?
FOR DON'T KNOW: USE Ctrl+K
1 Would make a point of watching
2 Might watch
3 Would probably **not** watch
4 Haven't heard of

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10 READING

ASK ALL

- Q124 [Newspap]
Which, if any, daily newspaper do you read most often - including on-line?
IF MORE THAN ONE: Which one do you spend most time reading?
- 1 Does not read a daily newspaper
 - 2 (*Scottish*) Daily Mirror (*/Welsh Mirror*)
 - 3 (*Daily Record*)
 - 4 The Sun
 - 5 Daily Star
 - 6 The Guardian
 - 7 Daily Telegraph
 - 8 The Times
 - 9 The Independent
 - 10 (*Scottish*) Daily Mail
 - 11 (*Scottish*) Daily Express
 - 12 Financial Times
 - 13 Metro
 - 14 (*The Scotsman*)
 - 15 (*The (Glasgow) Herald*)
 - 16 (*The (Aberdeen) Press and Journal*)
 - 17 (*The (Dundee) Courier*)
 - 18 (*The Daily Post*)
 - 19 (*South Wales Echo*)
 - 20 (*Western Mail*)
 - 21 (*South Wales Evening Post*)
 - 22 (*South Wales Argus*)
 - 23 (*Evening Leader*)
 - 24 (*The News Letter*)
 - 25 (*The Irish News*)
 - 26 **P2345** (*The Irish Times*)
 - 27 (*Belfast Telegraph*)
 - 28 Other **regional or local** daily newspaper (WRITE IN)
 - 29 Other daily newspaper (e.g. foreign) (WRITE IN)

- Q127 [WhoDun]
CARD B1
I am going to read out a list of different types of **books**. For each one, please use this card to tell me how much you like them by giving them a ranking of 1 to 7, where 1 means that you like them very much indeed, and 7 means that you don't like them at all.
If you don't know or haven't heard of them, please just say so.
... Thrillers, who-dunnits and detective stories
FOR DON'T KNOW, USE Ctrl+K
- 1 1 - Like them very much indeed
 - 2 2
 - 3 3
 - 4 4

 - 5 5
 - 6 6
 - 7 7 - Do not like them at all
 - 8 Have not heard of

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Q128 [SciFi]
CARD B1 AGAIN
... Sci-fi, fantasy and horror
FOR DON'T KNOW, USE Ctrl+K
1 1 - Like them very much indeed
2 2
3 3
4 4
5 5
6 6
7 7 - Do not like them at all
8 Have not heard of

Q129 [Romance]
CARD B1 AGAIN
... Romances
FOR DON'T KNOW, USE Ctrl+K
1 1 - Like them very much indeed
2 2
3 3
4 4
5 5
6 6
7 7 - Do not like them at all
8 Have not heard of

Q130 [Biog]
CARD B1 AGAIN
... Biographies and autobiographies
FOR DON'T KNOW, USE Ctrl+K
1 1 - Like them very much indeed
2 2
3 3
4 4
5 5
6 **P2345**
7 7 - Do not like them at all
8 Have not heard of

Q131 [Modlit]
CARD B1 AGAIN
... Modern literature
FOR DON'T KNOW, USE Ctrl+K
1 1 - Like them very much indeed
2 2
3 3
4 4
5 5
6 6
7 7 - Do not like them at all
8 Have not heard of

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- Q132 [Relig]
CARD B1 AGAIN
... Religious books
FOR DON'T KNOW, USE Ctrl+K
- 1 1 - Like them very much indeed
 - 2 2
 - 3 3
 - 4 4
 - 5 5
 - 6 6
 - 7 7 - Do not like them at all
 - 8 Have not heard of
- Q133 [Selfhelp]
CARD B1 AGAIN
... Self-help books
ADD IF NECESSARY: Such as 'Mind, body, spirit' books
FOR DON'T KNOW, USE Ctrl+K
- 1 1 - Like them very much indeed
 - 2 2
 - 3 3
 - 4 4
 - 5 5
 - 6 6
 - 7 7 - Do not like them at all
 - 8 Have not heard of
- Q134 [Potter]
CARD B2
I am going to read out a list of books. For each one, using this card,
please say whether you have read it, are thinking of reading it, or
are not likely to read it.
If you don't know or have not heard of the book, please just say so.
... 'Harry Potter and the Chamber of Secrets' by JK Rowling
INCLUDE AUDIO BOOKS, BUT NOT TV/FILM/VIDEO ADAPTATIONS
FOR 'HAVE HEARD OF AUTHOR BUT NOT OF THE BOOK', CODE 'NOT HEARD OF'
- P2345** FOR DON'T KNOW, USE Ctrl+K
- 1 Have read
 - 2 Thinking of reading
 - 3 Have heard of but **not** likely to read
 - 4 Have not heard of the book
- Q135 [Pride]
CARD B2 AGAIN
... 'Pride and Prejudice' by Jane Austen
INCLUDE AUDIO BOOKS, BUT NOT TV/FILM/VIDEO ADAPTATIONS
FOR 'HAVE HEARD OF AUTHOR BUT NOT OF THE BOOK', CODE 'NOT HEARD OF'
FOR DON'T KNOW, USE Ctrl+K
- 1 Have read
 - 2 Thinking of reading
 - 3 Have heard of but **not** likely to read
 - 4 Have not heard of the book

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- Q136 [Solace]
CARD B2 AGAIN
... 'The Solace of Sin' by Catherine Cookson
INCLUDE AUDIO BOOKS, BUT NOT TV/FILM/VIDEO ADAPTATIONS
FOR 'HAVE HEARD OF AUTHOR BUT NOT OF THE BOOK', CODE 'NOT HEARD OF'
FOR DON'T KNOW, USE Ctrl+K
- 1 Have read
 - 2 Thinking of reading
 - 3 Have heard of but **not** likely to read
 - 4 Have not heard of the book
- Q137 [CageBird]
CARD B2 AGAIN
... 'I Know Why the Caged Bird Sings' by Maya Angelou
INCLUDE AUDIO BOOKS, BUT NOT TV/FILM/VIDEO ADAPTATIONS
FOR 'HAVE HEARD OF AUTHOR BUT NOT OF THE BOOK', CODE 'NOT HEARD OF'
FOR DON'T KNOW, USE Ctrl+K
- 1 Have read
 - 2 Thinking of reading
 - 3 Have heard of but **not** likely to read
 - 4 Have not heard of the book
- Q138 [TheFirm]
CARD B2 AGAIN
... 'The Firm' by John Grisham
INCLUDE AUDIO BOOKS, BUT NOT TV/FILM/VIDEO ADAPTATIONS
FOR 'HAVE HEARD OF AUTHOR BUT NOT OF THE BOOK', CODE 'NOT HEARD OF'
FOR DON'T KNOW, USE Ctrl+K
- 1 Have read
 - 2 Thinking of reading
 - 3 Have heard of but **not** likely to read
 - 4 Have not heard of the book
- Q139 [Bovary]
CARD B2 AGAIN
P2345... 'Madame Bovary' by Gustave Flaubert
INCLUDE AUDIO BOOKS, BUT NOT TV/FILM/VIDEO ADAPTATIONS
FOR 'HAVE HEARD OF AUTHOR BUT NOT OF THE BOOK', CODE 'NOT HEARD OF'
FOR DON'T KNOW, USE Ctrl+K
- 1 Have read
 - 2 Thinking of reading
 - 3 Have heard of but **not** likely to read
 - 4 Have not heard of the book
- Q140 [ManyBook]
How many books, if any, have you read in the last year for your own
pleasure or interest?
FOR NONE, CODE 0.
IF 'DON'T KNOW', PROBE FOR BEST ESTIMATE.
Range: 0 ... 99997
- Q141 [Magazine]¹⁰
Which, if any, magazine do you read most often?
RECORD **ONE** MAGAZINE TITLE VERBATIM.
IF MORE THAN ONE ANSWER, PROBE FOR THE ONE SPEND MOST TIME READING.
IF DOES NOT READ MAGAZINES, RECORD 'NONE'.
Open Question (Maximum of 60 characters)

¹⁰ See also coded variable [MagazC].

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11 MUSIC

ASK ALL

Q143

[Rock]

SHOW CARD B3

I am going to read out a list of different types of music. For each one, please use this card to tell me how much you like it by giving it a ranking of 1 to 7, where 1 means that you like it very much indeed, and 7 means that you do not like it at all.

If you don't know or haven't heard of it, please just say so.

... Rock, including Indie

FOR DON'T KNOW, USE Ctrl + K

- 1 1 - Like it very much indeed
- 2 2
- 3 3
- 4 4
- 5 5
- 6 6
- 7 7 - Do not like it at all
- 8 Have not heard of

Q144

[MJazz]

CARD B3 AGAIN

... Modern Jazz

FOR DON'T KNOW, USE Ctrl + K

- 1 1 - Like it very much indeed
- 2 2
- 3 3
- 4 4
- 5 5
- 6 6
- 7 7 - Do not like it at all
- 8 Have not heard of

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Q145

[World]

CARD B3 AGAIN

... World Music, including Reggae and Bhangra

FOR DON'T KNOW, USE Ctrl + K

- 1 1 - Like it very much indeed
- 2 2
- 3 3
- 4 4
- 5 5
- 6 6
- 7 7 - Do not like it at all
- 8 Have not heard of

Q146

[Classica]

CARD B3 AGAIN

... Classical music, including Opera

FOR DON'T KNOW, USE Ctrl + K

- 1 1 - Like it very much indeed
- 2 2
- 3 3
- 4 4
- 5 5
- 6 6
- 7 7 - Do not like it at all
- 8 Have not heard of

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Q147 [CandW]
CARD B3 AGAIN
... Country and Western
FOR DON'T KNOW, USE Ctrl + K
1 1 - Like it very much indeed
2 2
3 3
4 4
5 5
6 6
7 7 - Do not like it at all
8 Have not heard of

Q148 [Electron]
CARD B3 AGAIN
... Electronic Dance Music, including Techno and House
FOR DON'T KNOW, USE Ctrl + K
1 1 - Like it very much indeed
2 2
3 3
4 4
5 5
6 6
7 7 - Do not like it at all
8 Have not heard of

Q149 [HeavyM]
CARD B3 AGAIN
... Heavy Metal
FOR DON'T KNOW, USE Ctrl + K
1 1 - Like it very much indeed
2 2
3 3
4 4
5 **P2345**
6 6
7 7 - Do not like it at all
8 Have not heard of

Q150 [Urban]
CARD B3 AGAIN
... Urban, including Hip Hop and R and B
FOR DON'T KNOW, USE Ctrl + K
1 1 - Like it very much indeed
2 2
3 3
4 4
5 5
6 6
7 7 - Do not like it at all
8 Have not heard of

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Q151 [Wonderw]
CARD B4
I am going to read out a list of musical works. Taking your answers from this card, please say for each one whether you have listened to it and liked it, have listened to it and **not** liked it, or whether you have not listened to it.
If you don't know or have not heard of it please just say so.
... 'Wonderwall' by Oasis

FOR DON'T KNOW, USE Ctrl + K
1 Have listened to and liked it
2 Have listened to and did **not** like it
3 Have not listened to (but have heard of)
4 Have not heard of

Q152 [Stan]
CARD B4 AGAIN
... 'Stan' by Eminem
FOR DON'T KNOW, USE Ctrl + K
1 Have listened to and liked it
2 Have listened to and did **not** like it
3 Have not listened to (but have heard of)
4 Have not heard of

Q153 [FourSeas]
CARD B4 AGAIN
... 'Four Seasons' by Vivaldi
FOR DON'T KNOW, USE Ctrl + K
1 Have listened to and liked it
2 Have listened to and did **not** like it
3 Have not listened to (but have heard of)
4 Have not heard of

Q154 [EinStein]
CARD B4 AGAIN
... 'Einstein on the Beach' by Philip Glass
FOR DON'T KNOW, USE Ctrl + K
1 Have listened to and liked it
2 Have listened to and did **not** like it
3 Have not listened to (but have heard of)
4 Have not heard of

Q155 [Symph5]
CARD B4 AGAIN
... 'Symphony No 5' by Mahler
FOR DON'T KNOW, USE Ctrl + K
1 Have listened to and liked it
2 Have listened to and did **not** like it
3 Have not listened to (but have heard of)
4 Have not heard of

Q156 [KindBlue]
CARD B4 AGAIN
... 'Kind of blue' by Miles Davis
FOR DON'T KNOW, USE Ctrl + K
1 Have listened to and liked it
2 Have listened to and did **not** like it
3 Have not listened to (but have heard of)
4 Have not heard of

Q157 [Oops]

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CARD B4 AGAIN

... 'Oops I did it again' by Britney Spears

FOR DON'T KNOW, USE Ctrl + K

- 1 Have listened to and liked it
- 2 Have listened to and did **not** like it
- 3 Have not listened to (but have heard of)
- 4 Have not heard of

Q158 [Chicago]

CARD B4 AGAIN

... 'Chicago' by Frank Sinatra

FOR DON'T KNOW, USE Ctrl + K

- 1 Have listened to and liked it
- 2 Have listened to and did **not** like it
- 3 Have not listened to (but have heard of)
- 4 Have not heard of

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12 VISUAL ART

ASK ALL

Q160 [ArtM]
CARD B5
On this card is a list of different types of **art**. Which, if any, of these do you like **the most**?

- 1 Performance art
- 2 Landscapes
- 3 Renaissance art
- 4 Still lifes
- 5 Portraits
- 6 Modern art
- 7 Impressionism
- 8 (None of these)

Q161 [ArtL]
CARD B5 AGAIN
And which do you like **the least**?

- 1 Performance art
- 2 Landscapes
- 3 Renaissance art
- 4 Still lifes
- 5 Portraits
- 6 Modern art
- 7 Impressionism
- 8 (None of these)

Q162 [VanGogh]
CARD B6
Now I am going to read out a list of **artists**.
Taking your answers from this card, please say for each one whether you have seen any of their works, either in the original or reproductions, and liked them, seen any of their works and **not** liked them, or whether you have not seen any of their works.
If you don't know or have not heard of them, please just say so.

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... Vincent Van Gogh

FOR DON'T KNOW, USE Ctrl + K

- 1 Have seen works by him/her and liked
- 2 Have seen works by him/her and did **not** like
- 3 Have not seen works by him/her (but have heard of him/her)
- 4 Have not heard of

Q163 [Picasso]
CARD B6 AGAIN
... Pablo Picasso
FOR DON'T KNOW, USE Ctrl + K

- 1 Have seen works by him/her and liked
- 2 Have seen works by him/her and did **not** like
- 3 Have not seen works by him/her (but have heard of him/her)
- 4 Have not heard of

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Q164 [Kahlo]
CARD B6 AGAIN
... Frida Kahlo
FOR DON'T KNOW, USE Ctrl + K
1 Have seen works by him/her and liked
2 Have seen works by him/her and did **not** like
3 Have not seen works by him/her (but have heard of him/her)
4 Have not heard of

Q165 [Turner]
CARD B6 AGAIN
... JMW Turner
FOR DON'T KNOW, USE Ctrl + K
1 Have seen works by him/her and liked
2 Have seen works by him/her and did **not** like
3 Have not seen works by him/her (but have heard of him/her)
4 Have not heard of

Q166 [Emin]
CARD B6 AGAIN
... Tracy Emin
FOR DON'T KNOW, USE Ctrl + K
1 Have seen works by him/her and liked
2 Have seen works by him/her and did **not** like
3 Have not seen works by him/her (but have heard of him/her)
4 Have not heard of

Q167 [Warhol]
CARD B6 AGAIN
... Andy Warhol
FOR DON'T KNOW, USE Ctrl + K
1 Have seen works by him/her and liked
2 Have seen works by him/her and did **not** like
3 Have not seen works by him/her (but have heard of him/her)
4 Have not heard of

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Q168 [Lowry]
CARD B6 AGAIN
... LS Lowry
FOR DON'T KNOW, USE Ctrl + K
1 Have seen works by him/her and liked
2 Have seen works by him/her and did **not** like
3 Have not seen works by him/her (but have heard of him/her)
4 Have not heard of

P2345

13 EATING OUT

ASK ALL

Q170

[EatM]

CARD C1

On this card is a list of different types of **restaurants or other places to eat**. If you were to choose a place to eat out, which, if any, of these would you like **the best**?

- 1 Cafe or teashop
- 2 A pizza house/restaurant
- 3 A fast food restaurant/burger bar (eg McDonalds, KFC)
- 4 A fish and chip **eat-in** restaurant
- 5 Pub/Wine bar/Hotel
- 6 Indian restaurant
- 7 Chinese/Thai restaurant
- 8 Italian restaurant
- 9 French restaurant
- 10 Traditional steakhouse
- 11 Vegetarian restaurant
- 12 None of these/Never eat out

IF TYPE OF PLACE TO EAT GIVEN AT [EatM]

Q171

[EatS]

CARD C1 AGAIN

And which **second best**?

- 1 Cafe or teashop
- 2 A pizza house/restaurant
- 3 A fast food restaurant/burger bar (eg McDonalds, KFC)
- 4 A fish and chip **eat-in** restaurant
- 5 Pub/Wine bar/Hotel
- 6 Indian restaurant
- 7 Chinese/Thai restaurant
- 8 Italian restaurant
- 9 French restaurant
- 10 Traditional steakhouse
- 11 Vegetarian restaurant
- 12 None of these/Never eat out

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ASK ALL

Q172

[EatL]

CARD C1 AGAIN

And which would you like **the least**?

- 1 Cafe or teashop
- 2 A pizza house/restaurant
- 3 A fast food restaurant/burger bar (eg McDonalds, KFC)
- 4 A fish and chip **eat-in** restaurant
- 5 Pub/Wine bar/Hotel
- 6 Indian restaurant
- 7 Chinese/Thai restaurant
- 8 Italian restaurant
- 9 French restaurant
- 10 Traditional steakhouse
- 11 Vegetarian restaurant
- 12 None of these/Never eat out

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14 SPORT

ASK ALL

- Q174 [AnySport]
Do you ever play any sports or do any physical exercise?
- 1 Yes
 - 2 No

IF 'yes' AT [AnySport]

- Q175 [FavSport]¹¹
What is your favourite sport or exercise to play or take part in nowadays?
RECORD ONE SPORT OR TYPE OF EXERCISE VERBATIM.
IF SEVERAL ANSWERS, PROBE FOR THE ONE MOST LIKED.
Open Question (Maximum of 60 characters)

- Q176 [WhySport]
CARD C2
If you had to choose **one** of the phrases on this card, what do you **most** enjoy about playing your favourite sport or doing your favourite exercise?
- 1 The buzz
 - 2 Body contact
 - 3 Relaxation
 - 4 Competition
 - 5 Team spirit
 - 6 Developing skills
 - 7 Fitness
 - 8 Sociability
 - 9 Discipline
 - 10 Escape from work or other obligations
 - 11 Other (WRITE IN)
 - 12 None of these

¹¹ See also coded variable [FavSpoc].

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ASK ALL

Q178

[SportM]

CARD C3

On this card is a list of **sports**. Which, if any, of these do you like to watch **the most**, either by being at the event or on television?

- 1 Snooker
- 2 Golf
- 3 Swimming
- 4 Football (soccer)
- 5 Skiing
- 6 Rugby League
- 7 Rugby Union
- 8 Tennis
- 9 Ice hockey
- 10 Cricket
- 11 Boxing
- 12 Basketball
- 13 Wrestling
- 14 Formula One car and motorcycle racing
- 15 Speedway, stock car and drag racing
- 16 Horse racing
- 17 Gymnastics
- 18 Athletics
- 19 Darts
- 20 (Other (WRITE IN))
- 21 (None of these)

IF SPORT GIVEN AT [SportM]

Q180

[SportS]

CARD C3 AGAIN

And which do you like **second** best?

- 1 Snooker
- 2 Golf
- 3 Swimming
- 4 Football (soccer)
- 5 **P2345** Skiing
- 6 Rugby League
- 7 Rugby Union
- 8 Tennis
- 9 Ice hockey
- 10 Cricket
- 11 Boxing
- 12 Basketball
- 13 Wrestling
- 14 Formula One car and motorcycle racing
- 15 Speedway, stock car and drag racing
- 16 Horse racing
- 17 Gymnastics
- 18 Athletics
- 19 Darts
- 20 (Other (WRITE IN))
- 21 (None of these)

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ASK ALL

Q182

[SportL]

CARD C3 AGAIN

And which do you like **the least**?

- 1 Snooker
- 2 Golf
- 3 Swimming
- 4 Football (soccer)
- 5 Skiing
- 6 Rugby League
- 7 Rugby Union
- 8 Tennis
- 9 Ice hockey
- 10 Cricket
- 11 Boxing
- 12 Basketball
- 13 Wrestling
- 14 Formula One car and motorcycle racing
- 15 Speedway, stock car and drag racing
- 16 Horse racing
- 17 Gymnastics
- 18 Athletics
- 19 Darts
- 20 (Other (WRITE IN))
- 21 (None of these)

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15 GENERAL RECREATION AND LEISURE

ASK ALL

- Q185 [Leisure]
CARD C4
If you had to choose **one** of the phrases on this card, which best describes what you like to do in your spare time or leisure?
- 1 Having a laugh/larking around
 - 2 Intellectual stimulation
 - 3 Relaxation
 - 4 Developing new interests
 - 5 Doing something useful
 - 6 Entertainment
 - 7 Doing something creative
 - 8 (None of these)
- Q186 [Cinema]
CARD C5
I am going to read a list of **places you might go**. Using this card, please say how often you go there.
... The cinema
- 1 At least once a week
 - 2 Less often but at least once a month
 - 3 Less often but at least several times a year
 - 4 Once a year or less
 - 5 Never
- Q187 [Museum]
CARD C5 AGAIN
... Museums
- 1 At least once a week
 - 2 Less often but at least once a month
 - 3 **P2345** Less often but at least several times a year
 - 4 Once a year or less
 - 5 Never
- Q188 [Pub]
CARD C5 AGAIN
... Pubs
- 1 At least once a week
 - 2 Less often but at least once a month
 - 3 Less often but at least several times a year
 - 4 Once a year or less
 - 5 Never
- Q189 [Rockconc]
CARD C5 AGAIN
... Rock concerts
- 1 At least once a week
 - 2 Less often but at least once a month
 - 3 Less often but at least several times a year
 - 4 Once a year or less
 - 5 Never

P2345

Q190 [Opera]
CARD C5 AGAIN
... Opera
1 At least once a week
2 Less often but at least once a month
3 Less often but at least several times a year
4 Once a year or less
5 Never

Q191 [Bingo]
CARD C5 AGAIN
... Bingo
1 At least once a week
2 Less often but at least once a month
3 Less often but at least several times a year
4 Once a year or less
5 Never

Q192 [Orchconc]
CARD C5 AGAIN
... Orchestral or choral concerts
1 At least once a week
2 Less often but at least once a month
3 Less often but at least several times a year
4 Once a year or less
5 Never

Q193 [StatelyH]
CARD C5 AGAIN
... Stately homes or historic sites
1 At least once a week
2 Less often but at least once a month
3 Less often but at least several times a year
4 Once a year or less
5 Never

P2345

Q194 [Musical]
CARD C5 AGAIN
... Musicals
1 At least once a week
2 Less often but at least once a month
3 Less often but at least several times a year
4 Once a year or less
5 Never

Q195 [Theatre]
CARD C5 AGAIN
... Theatre
1 At least once a week
2 Less often but at least once a month
3 Less often but at least several times a year
4 Once a year or less
5 Never

Q196 [ArtGall]
CARD C5 AGAIN
... Art galleries
1 At least once a week
2 Less often but at least once a month
3 Less often but at least several times a year
4 Once a year or less
5 Never

P2345

Q197 [NightC]
CARD C5 AGAIN
... Night clubs
1 At least once a week
2 Less often but at least once a month
3 Less often but at least several times a year
4 Once a year or less
5 Never

Q198 [EatOut]
CARD C5 AGAIN
... Somewhere to eat out
1 At least once a week
2 Less often but at least once a month
3 Less often but at least several times a year
4 Once a year or less
5 Never

IF 'once a year or less' OR 'never' AT [Cinema]
Q199 [YNCinema]
CARD C6
You said that you (*go less than once a year / never go*) to the cinema.
Taking you answer from this card, what is the **main** reason you don't go
there (*more often / at all*)?
1 I can't easily get to it
2 My health is not good enough
3 I can't afford it
4 I'm too busy
5 I can't get away from my caring commitments
6 I have no one to go with
7 I'm not interested/ I don't like it
8 I don't know anything about it
9 I would feel out of place there
10 It is against my beliefs
11 **P2345** It has never occurred to me/ I don't think about it
12 I don't want to go there any more often
13 Other (WRITE IN)
14 (None of these)

IF 'once a year or less' OR 'never' AT [Pub]
Q201 [YNPub]
CARD C6 (AGAIN)
You said that you (*go less than once a year / never go*) to pubs.
Taking you answer from this card, what is the **main** reason you don't go
there (*more often / at all*)?
1 I can't easily get to it
2 My health is not good enough
3 I can't afford it
4 I'm too busy
5 I can't get away from my caring commitments
6 I have no one to go with
7 I'm not interested/ I don't like it
8 I don't know anything about it
9 I would feel out of place there
10 It is against my beliefs
11 It has never occurred to me/ I don't think about it
12 I don't want to go there any more often
13 Other (WRITE IN)
14 (None of these)

IF 'once a year or less' OR 'never' AT [Opera]

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Q203 [YNOpera]
CARD C6 (AGAIN)
You said that you (*go less than once a year / never go*) to the opera.
Taking you answer from this card, what is the **main** reason you don't go
there (*more often / at all*)?
1 I can't easily get to it
2 My health is not good enough
3 I can't afford it
4 I'm too busy
5 I can't get away from my caring commitments
6 I have no one to go with
7 I'm not interested/ I don't like it
8 I don't know anything about it
9 I would feel out of place there
10 It is against my beliefs
11 It has never occurred to me/ I don't think about it
12 I don't want to go there any more often
13 Other (WRITE IN)
14 (None of these)

IF 'once a year or less' OR 'never' AT [ArtGall]

Q205 [YNArtGal]
CARD C6 (AGAIN)
You said that you (*go less than once a year / never go*) to art
galleries. Taking you answer from this card, what is the **main** reason
you don't go there (*more often / at all*)?
1 I can't easily get to it
2 My health is not good enough
3 I can't afford it
4 I'm too busy
5 I can't get away from my caring commitments
6 I have no one to go with
7 I'm not interested/ I don't like it
8 I don't know anything about it
9 I would feel out of place there
10 **P2345** It is against my beliefs
11 It has never occurred to me/ I don't think about it
12 I don't want to go there any more often
13 Other (WRITE IN)
14 (None of these)

P2345

16 COLLECTIONS AND POSSESSIONS

ASK ALL

- Q208 [NumCDs]
Roughly how many, if any, of the following do you have in your home?
Music CDs, DVDs, tapes or records?
IF RESPONDENT HAS SEVERAL HOMES, INCLUDE ALL.
FOR NONE, CODE 0.
Range: 0 ... 99997
- Q209 [NumVideo]
(Roughly how many, if any, of the following do you have in your home?)
Films on video or DVD?
IF RESPONDENT HAS SEVERAL HOMES, INCLUDE ALL.
FOR NONE, CODE 0.
Range: 0 ... 99997
- Q210 [NumBooks]
(Roughly how many, if any, of the following do you have in your home?)
Books?
IF RESPONDENT HAS SEVERAL HOMES, INCLUDE ALL.
FOR NONE, CODE 0.
Range: 0 ... 99997
- Q211 [NumPaint]
(Roughly how many, if any, of the following do you have in your home?)
Original paintings or limited edition prints by professional artists?
IF RESPONDENT HAS SEVERAL HOMES, INCLUDE ALL.
FOR NONE, CODE 0.
Range: 0 ... 99997
- Q212- [IdealHm1]¹²
Q213- CARD C7
Thinking for a moment about the way your **ideal home** would look inside.
Please choose the **two** things on this card which come closest to
describing it.
PROBE: Which other? CODE UP TO TWO.
Multicoded (Maximum of 2 codes)
- 1 Clean and tidy
 - 2 Traditional
 - 3 Comfortable
 - 4 Distinctive
 - 5 Well designed
 - 6 Imaginative
 - 7 Uncluttered
 - 8 Elegant
 - 9 Easy to maintain
 - 10 Lived in
 - 11 Modern
 - 12 Spacious
 - 13 (None of these)

¹² Called [IdealHm1] and [IdealHm2] on SPSS file.

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17 LEARNING, SKILLS AND ACCOMPLISHMENTS

ASK ALL

Q215- [Lessons1] ¹³
Q221 CARD C8
Have you ever had lessons in any of the things on this card - other than lessons that you had to attend because you were at school?
PROBE: Which others?
CODE ALL THAT APPLY
Multicoded (Maximum of 7 codes)

- 1 Music, singing etc
- 2 Drama or dance
- 3 Creative writing
- 4 Photography or film making
- 5 Painting, drawing or other visual art
- 6 Crafts (eg pottery, weaving)
- 7 Other art activity (WRITE IN)
- 8 None of these

Q223- [ArtClub1] ¹⁴
Q229 CARD C8 AGAIN
Do you currently belong to any groups or clubs for any of these activities?
PROBE: Which others?
CODE ALL THAT APPLY
Multicoded (Maximum of 7 codes)

- 1 Music, singing etc
- 2 Drama or dance
- 3 Creative writing
- 4 Photography or film making
- 5 Painting, drawing or other visual art
- 6 Crafts (eg pottery, weaving)
- 7 Other art activity (WRITE IN)
- 8 None of these

Q231- [YIntern1] ¹⁵
Q236 CARD C9
Do you yourself ever use the internet for any of the activities on this card?
PROBE: Which others?
CODE ALL THAT APPLY.
Multicoded (Maximum of 6 codes)

- 1 Shopping/ Booking tickets
- 2 Listening to or downloading music
- 3 News and sport
- 4 Health issues
- 5 Watching film clips
- 6 Looking at art
- 7 None of these/ Don't use the internet

¹³ Called [Lessons1] and [Lessons7] on SPSS file.

¹⁴ Called [ArtClub1] and [ArtClub7] on SPSS file.

¹⁵ Called [YIntern1] and [YIntern6] on SPSS file.

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18 APPEARANCE AND EMBODIMENT

ASK ALL

Q238- [Body] ¹⁶

Q246 CARD C10

Have you ever done any of the things on this card?

PROBE: Which others?

CODE ALL THAT APPLY

Multicoded (Maximum of 9 codes)

- 1 Had your ears pierced
- 2 Had another body part pierced
- 3 Been permanently tattooed
- 4 Taken elocution classes
- 5 Had plastic surgery to improve looks
- 6 Followed a weight loss diet
- 7 Done body building
- 8 Tanned on sun beds
- 9 Had dentistry to improve look of teeth
- 10 Never done any of these

Q247 [Gym]

CARD C11

Taking your answers from this card, how often, if at all, do you do each of these things?

Go to a gym or do exercises

- 1 Every day or almost every day
- 2 Less often but at least once a week
- 3 Less often but at least once a month
- 4 Less often but at least once every three months
- 5 Less often than once every three months
- 6 Never

Q248 **P2345** [Yoga]

CARD C11 AGAIN

(Taking your answers from this card, how often, if at all, do you do this:)

Practice yoga

- 1 Every day or almost every day
- 2 Less often but at least once a week
- 3 Less often but at least once a month
- 4 Less often but at least once every three months
- 5 Less often than once every three months
- 6 Never

Q249 [Jogging]

CARD C11 AGAIN

(Taking your answers from this card, how often, if at all, do you do this:)

Go jogging

- 1 Every day or almost every day
- 2 Less often but at least once a week
- 3 Less often but at least once a month
- 4 Less often but at least once every three months
- 5 Less often than once every three months
- 6 Never

¹⁶ Called [Body1] and [Body9] on SPSS file.

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Q250 [Hairdres]
CARD C11 AGAIN
(Taking your answers from this card, how often, if at all, do you do this:)
Go to the hairdresser or barber
1 Every day or almost every day
2 Less often but at least once a week
3 Less often but at least once a month
4 Less often but at least once every three months
5 Less often than once every three months
6 Never

Q251- [Treatmt1] ¹⁷
Q258 CARD C12
Which, if any, of the things on this card have you ever had?
PROBE: Which others?
CODE ALL THAT APPLY
Multicoded (Maximum of 8 codes)
1 Counselling
2 Psychotherapy
3 Treatment for a sports injury
4 Shiatsu massage
5 Acupuncture
6 Homeopathic consultation
7 Chiropractic treatment
8 Other alternative health therapy or treatment
9 None of these

Q259- [Dress] ¹⁸
Q268 CARD C13
Using this card, how would you describe your personal style of dress?
PROBE: Which others?
CODE ALL THAT APPLY
Multicoded (Maximum of 10 codes)
1 Fashionable
2 Comfortable
3 Designer
4 Casual
5 Smart
6 Traditional
7 Convenient
8 Inexpensive
9 Easy to maintain
10 Other (WRITE IN)
11 (None of these)

¹⁷ Called [Treatmt1] and [Treatmt8] on SPSS file.

¹⁸ Called [Dress01] and [Dress10] on SPSS file.

P2345

19 ATTITUDES TO CULTURAL CONSUMPTION

ASK ALL

Q270 [GoodAsNx]
CARD C14

Taking your answers from this card, please say how much you agree or disagree with the following statements:
One person's taste is as good as the next.

- 1 Agree strongly
- 2 Agree
- 3 Neither agree nor disagree
- 4 Disagree
- 5 Disagree strongly

Q271 [KnowArt]
CARD C14 AGAIN

(How much do you agree or disagree with this statement:)
You need to know more about art and classical music than I do to enjoy them fully.

- 1 Agree strongly
- 2 Agree
- 3 Neither agree nor disagree
- 4 Disagree
- 5 Disagree strongly

Q272 [AnyArt]
CARD C14 AGAIN

(How much do you agree or disagree with this statement:)
It seems that anything can count as art these days.

- 1 Agree strongly
- 2 Agree
- 3 Neither agree nor disagree
- 4 Disagree
- 5 Disagree strongly

Q273 [NoSnob]
CARD C14 AGAIN

(How much do you agree or disagree with this statement:)
The old snobbery once associated with cultural taste has now all but disappeared.

- 1 Agree strongly
- 2 Agree
- 3 Neither agree nor disagree
- 4 Disagree
- 5 Disagree strongly

Q274 [GdMusic]
CARD C14 AGAIN

(How much do you agree or disagree with this statement:)
There are definite standards for deciding whether music is good or bad.

- 1 Agree strongly
- 2 Agree
- 3 Neither agree nor disagree
- 4 Disagree
- 5 Disagree strongly

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Q275

[GovtArts]

CARD C14 AGAIN

(How much do you agree or disagree with this statement:)

The arts funded by the government aren't really designed for ordinary people.

- 1 Agree strongly
- 2 Agree
- 3 Neither agree nor disagree
- 4 Disagree
- 5 Disagree strongly

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20 EDUCATION

ASK ALL

Q277 [TEdAge]
How old were you when you completed your continuous full-time education?
FOR 'NEVER WENT TO SCHOOL', CODE 95
FOR 'STILL AT SCHOOL', CODE 96
FOR 'STILL AT UNIVERSITY OR COLLEGE', CODE 97
Range: 1 ... 97

IF NOT 'never went to school' AT [TEdAge]

Q278 [LastSch]
CARD D1
Could you look at this card and tell me what type of **school** you (*attend last / are attending*)?
EXCLUDE COLLEGE/UNIVERSITY ATTENDED SINCE LEAVING **SCHOOL**
IF ATTENDED SCHOOL ABROAD, PROBE FOR NEAREST EQUIVALENT IF POSSIBLE.
IF THIS IS NOT POSSIBLE, CODE 'Other type of school' AND WRITE IN

- 1 Comprehensive school
- 2 Grammar school (not fee-paying)
- 3 Fee paying Grammar school
- 4 Sixth form College/Tertiary College
- 5 Independent or private school
- 6 Secondary modern/secondary school
- 7 Technical school (not college)
- 8 Other type of school (WRITE IN)

Q280 [SameSex]
(*Is/Was*) the school you (*attend last / are attending*) a single sex school?

1 Yes
2 **P2345** No

ASK ALL

Q281 [HEdInst]
CARD D2
Please look at this card and tell me which, if any, of these further or higher education institutions you have attended or are attending?
IF MORE THAN ONE, CODE MOST RECENT
IF ATTENDED COLLEGE ETC ABROAD, PROBE FOR NEAREST EQUIVALENT

- 1 Nursing school/Teaching Hospital
- 2 College of further/higher education
- 3 Art, Drama or Music College
- 4 Other College or training establishment
- 5 Polytechnic/Scottish Central Institutions
- 6 University
- 7 None of these

IF 'polytechnic/Scottish central institutions' OR 'university' AT [HEdInst]

Q282 [UnivName] ¹⁹
Please tell me which higher educational institution you got your first degree from?
PROBE FOR FULL NAME OF **INSTITUTION**.
RECORD VERBATIM.
IF NO DEGREE, RECORD 'NONE'.
Open Question (Maximum of 80 characters)

¹⁹ See also coded variable [UnivNaC].

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Q283 [UnivSubj] \$ ²⁰
Please tell me what subject you specialised in.
PROBE FOR NAME OF **SUBJECT**.
RECORD ONE SUBJECT VERBATIM.
IF SEVERAL, PROBE FOR ONE SPENT MOST TIME ON.
Open Question (Maximum of 80 characters)

ASK ALL

Q284 [REdQual1]
CARD D3
Have you passed any of the examinations on this card?
1 Yes
2 No

IF 'yes' AT [REdQual]

Q285 [REdQual2]
CARD D3 AGAIN
What is the highest level of education you have achieved? Please tell me which section of the card it is in.
FOR QUALIFICATIONS GAINED ABROAD, PROBE FOR NEAREST EQUIVALENT IF POSSIBLE. IF THIS IS NOT POSSIBLE, CODE 'Other' AND WRITE IN
1 **SECTION 1:**GCSE, CSE, O-level, NVQ/SVQ Level 1 or 2 or equivalent
2 **SECTION 2:**GCE A-level, Scottish Higher Grades, ONC or OND, NVQ/SVQ Level 3 or equivalent
3 **SECTION 3:**RSA/OCR Higher Diploma, City & Guilds Full Technological/ Part IV, NVQ/SVQ Level 4 or 5, or equivalent
4 **SECTION 4:**University/CNAA Bachelor Degree, Masters Degree, Diploma or M.Phil., HNC or HND, teacher training qualification, nursing qualification, or equivalent
5 **SECTION 5:**Ph.D., D.Phil or equivalent
6 (Other (WRITE IN))

ASK ALL WHO ARE MARRIED OR LIVING TOGETHER AT [MarStat]

Q287 [PTEdAge]
How old was your (*husband/wife/partner*) when (*he/she*) completed (*his/her*) continuous full-time education?
P2345
FOR 'NEVER WENT TO SCHOOL', CODE 95
FOR 'STILL AT SCHOOL', CODE 96
FOR 'STILL AT UNIVERSITY OR COLLEGE', CODE 97
Range: 1 ... 97

Q288 [PEdQual1]
CARD D3 AGAIN
Has your (*husband/wife/partner*) passed any of the examinations on this card?
1 Yes
2 No

IF 'yes' AT [PEdQual1]

Q289 [PEdQual2]
CARD D3 AGAIN
What is the highest level of education (*he/she*) has achieved? Please tell me which section of the card it is in.
FOR QUALIFICATIONS GAINED ABROAD, PROBE FOR NEAREST EQUIVALENT IF POSSIBLE. IF THIS IS NOT POSSIBLE, CODE 'Other' AND WRITE IN
1 **SECTION 1:**GCSE, CSE, O-level, NVQ/SVQ Level 1 or 2 or equivalent
2 **SECTION 2:**GCE A-level, Scottish Higher Grades, ONC or OND, NVQ/SVQ Level 3 or equivalent
3 **SECTION 3:**RSA/OCR Higher Diploma, City & Guilds Full Technological/ Part IV, NVQ/SVQ Level 4 or 5, or equivalent

²⁰ See coded variable [UnivSuC].

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- 4 **SECTION 4:**University/CNAA Bachelor Degree, Masters Degree, Diploma or
M.Phil., HNC or HND, teacher training qualification, nursing
qualification, or equivalent
- 5 **SECTION 5:**Ph.D., D.Phil or equivalent
- 6 (Other (WRITE IN))

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21 RESPONDENT'S ECONOMIC ACTIVITY

ASK ALL

- Q292 [REcAct]
CARD D4
Please look at this card and tell me which best describes your current situation?
IF SEVERAL, PROBE FOR THE ONE THAT BEST DESCRIBES RESPONDENT'S SITUATION.
- 1 In paid work (full time, i.e 30 hours or more each week)
 - 2 In paid work (part time, i.e. less than 30 hours each week)
 - 3 Unemployed
 - 4 Retired from paid work altogether
 - 5 On maternity leave
 - 6 Looking after family or home
 - 7 Full-time student/at school
 - 8 Long term sick or disabled
 - 9 On a government training scheme
 - 10 Voluntary work
 - 11 Doing something else (WRITE IN)

IF NOT IN PAID WORK AT [REcAct]

- Q294 [REverWrk]
Have you ever had a paid job?
- 1 Yes
 - 2 No

IF IN PAID WORK AT [REcAct] OR 'yes' AT [REverWrk]

- Q295 [RJbTitle] \$ ²¹
What (*is/was*) your main job? Please tell me the exact job title of your (*last*) job.
P2345 IF MORE THAN ONE JOB: MAIN JOB = JOB WITH MOST HOURS
IF EQUAL HOURS: MAIN JOB = HIGHEST PAID
RECORD VERBATIM
Open Question (Maximum of 120 characters)

- Q296 [RTypeWk] \$
Please describe fully the sort of work you (*do/did*).
IF RELEVANT: What materials or machinery (*do/did*) you use?
RECORD VERBATIM
Open Question (Maximum of 120 characters)

- Q297 [RTrain] \$
What training or qualifications (*are/were*) needed for that job?
Open Question (Maximum of 120 characters)

- Q298 [REcStat]
CARD D5
Using this card, which best describes your (*last*) job?
- 1 Manager in an establishment with 25 or more employees
 - 2 Manager in an establishment with less than 25 employees
 - 3 Foreman or supervisor (not manager)
 - 4 Other employee
 - 5 Self-employed with 25 or more employees
 - 6 Self-employed with less than 25 employees
 - 7 Self-employed without employees

- Q299 [RNSSEC2] (**NOT ON SCREEN**)
DERIVED VARIABLE: R's NS-SEC (compressed)

²¹ See coded variable [RSOC2000] and derived variables [RNSSEC] and [RNSSEC2].

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- 1 Managerial & professional occupa
- 2 Intermediate occupations
- 3 Employers in small org; own account workers
- 4 Lower supervisory & technical occupations
- 5 Semi-routine & routine occupations
- 8 Not classifiable

Q300 [FirmDo] \$ ²²
IF EMPLOYEE: What (*does/did*) the firm or organisation you work(ed) for actually make or do (at the place where you work(ed))?
IF SELF-EMPLOYED: What (*do/did*) you actually make or do (at the place where you work(ed))?
RECORD VERBATIM
Open Question (Maximum of 120 characters)

- Q301 [RSICGrp] (**NOT ON SCREEN**)
DERIVED VARIABLE: R's SIC (compressed)
- 1 Agric, hunting, forestry
 - 2 Fishing
 - 3 Mining, quarrying
 - 4 Manufacture
 - 5 Electric, gas, water
 - 6 Construction
 - 7 Wholesale/retail trade
 - 8 Hotels and restaurants
 - 9 Transp, storage, communications
 - 10 Financial intermediation
 - 11 Real estate, renting
 - 12 Public admin & defence
 - 13 Education
 - 14 Health & social work
 - 15 Other social & personal services
 - 16 Private household employment
 - 17 Extra-territorial organisations
 - 98 Not classifiable

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Q302 [RJbHrs]
How many hours **paid** work (*do/did*) you usually do per week including paid overtime?
ROUND TO NEAREST HOUR.
Range: 0 ... 97

ASK ALL

- Q303- [OccPen] ²³
Q305 CARD D6
Do you (*belong to any of the sorts of pension schemes / receive any of the pensions*) on this card?
PROBE: Which others?
CODE ALL THAT APPLY
Multicoded (Maximum of 3 codes)
- 1 Company or occupational pension
 - 2 Personal or private pension scheme
 - 3 Stakeholder pension
 - 4 None of these

²² See coded variable [RSIC] and derived variable [RNSICGrp].

²³ Called [OccPen1] - [OccPen3] on SPSS file.

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22 PARTNER'S ECONOMIC ACTIVITY

ASK ALL WHO ARE MARRIED OR LIVING TOGETHER AT [MarStat]

- Q307 [PEcAct]
CARD D7
Please look at this card and tell me which best describes your
(*husband's/wife's/partner's*) current situation?
IF SEVERAL, PROBE FOR THE ONE THAT BEST DESCRIBES PARTNER'S SITUATION.
- 1 In paid work (full time, i.e 30 hours or more each week)
 - 2 In paid work (part time, i.e. less than 30 hours each week)
 - 3 Unemployed
 - 4 Retired from paid work altogether
 - 5 On maternity leave
 - 6 Looking after family or home
 - 7 Full-time student/at school
 - 8 Long term sick or disabled
 - 9 On a government training scheme
 - 10 Voluntary work
 - 11 Doing something else (WRITE IN)

- Q309 [PJbDesc]
CARD D8
Which of the descriptions on this card best describes the sort of work
(*he/she*) (*does/did*) in (*his/her*) (*last*) job?
- 1 Professional occupations
 - 2 Clerical and intermediate occupations
 - 3 Senior managers
 - 4 Technical and craft occupations
 - 5 Semi-routine and routine manual and service occupations
 - 6 Middle or junior managers or proprietors of small businesses
 - 7 Never worked

P2345 ASK ALL WHO ARE MARRIED OR LIVING TOGETHER AT [MarStat] AND NOT 'never worked' AT [PJbDesc]

- Q310 [PEcStat]
CARD D9
Using this card, which best describes (*his/her*) (*last*) job?
- 1 Manager in an establishment with 25 or more employees
 - 2 Manager in an establishment with less than 25 employees
 - 3 Foreman or supervisor (not manager)
 - 4 Other employee
 - 5 Self-employed with 25 or more employees
 - 6 Self-employed with less than 25 employees
 - 7 Self-employed without employees

- Q311 [PNSSEC2] (NOT ON SCREEN)
DERIVED VARIABLE: P's NS-SEC (compressed)
- 1 Managerial & professional occupa
 - 2 Intermediate occupations
 - 3 Employers in small org; own account workers
 - 4 Lower supervisory & technical occupations
 - 5 Semi-routine & routine occupations
 - 8 Not classifiable

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23 FRIENDS AND FAMILY

ASK ALL

Q313 [FrIntro]
Now I would like to ask some questions about your best or closest friend (*other than your husband/wife/partner*). If you don't have a best friend, think of the person you feel closest to (*other than your husband/wife/partner*).

1 Proceed to section about best friend
2 (Has no best or closest friend or person they feel close to - SKIP THIS SECTION)

IF 'proceed to section about best friend' AT [FrIntro]

Q314 [FrSex]
Is this friend ... READ OUT ...

1 ... male
2 or, female?

Q315 [FrRel]
Is (*he/she*) a relative?
IF YES: What is (*his/her*) relationship to you?

1 No, not a relative
2 Mother
3 Father
4 Brother
5 Sister
6 Daughter
7 Son
8 Aunt
9 Uncle
10 Cousin
11 Other relative (WRITE IN)

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Q317 [FrAge]
What is (*his/her*) age?
IF DON'T KNOW, PROBE FOR APPROXIMATE AGE
Range: 0 ... 120

Q318 [FrLong]
About how long have you known (*him/her*)?
PROBE FOR CORRECT CODE

1 Less than 1 year
2 1 year, up to 2 years
3 More than 2 years, up to 10 years
4 More than 10 years

Q319 [FrTouch]
How often do you see or get in touch with (*him/her*) either by meeting up, writing, e-mail or telephone?
PROBE FOR CORRECT CODE

1 Most days
2 At least once week
3 At least once a month
4 Less often

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- Q320 [FrFar]
If you were to visit your friend, how long would it take you to get there?
PROBE FOR CORRECT CODE
- 1 Lives with respondent
 - 2 Up to 5 minutes
 - 3 More than 5 minutes, up to 15 minutes
 - 4 More than 15 minutes, up to 1 hour
 - 5 More than 1 hour, up to 3 hours
 - 6 More than 3 hours, up to 12 hours
 - 7 More than 12 hours
- Q321 [FrEcAct]
CARD E1
Which of the phrases on this card best describes what *(he/she)* does?
- 1 In paid work (full time, i.e 30 hours or more each week)
 - 2 In paid work (part time, i.e. less than 30 hours each week)
 - 3 Unemployed
 - 4 Retired from paid work altogether
 - 5 On maternity leave
 - 6 Looking after family or home
 - 7 Full-time student/at school
 - 8 Long term sick or disabled
 - 9 On a government training scheme
 - 10 Voluntary work
 - 11 Doing something else (WRITE IN)
- Q323 [FrJbDesc]
CARD E2
Which of the descriptions on this card best describes the sort of work *(he/she)* *(does/did)* in *(his/her)* *(last)* job?
- 1 Professional occupations
 - 2 Clerical and intermediate occupations
 - 3 Senior managers
 - 4 Technical and craft occupations
 - 5 Semi-routine and routine manual and service occupations
 - 6 Middle or junior managers or proprietors of small businesses
 - 7 Never worked
- P2345**
- IF NOT 'never worked' AT [FrJbDesc]**
- Q324 [FrEcStat]
CARD E3
Using this card, which best describes *(his/her)* *(last)* job?
- 1 Manager in an establishment with 25 or more employees
 - 2 Manager in an establishment with less than 25 employees
 - 3 Foreman or supervisor (not manager)
 - 4 Other employee
 - 5 Self-employed with 25 or more employees
 - 6 Self-employed with less than 25 employees
 - 7 Self-employed without employees
- Q325 [FrNSSEC2] (NOT ON SCREEN)
DERIVED VARIABLE: Friend's NS-SEC (compressed)
- 1 Managerial & professional occupa
 - 2 Intermediate occupations
 - 3 Employers in small org; own account workers
 - 4 Lower supervisory & technical occupations
 - 5 Semi-routine & routine occupations
 - 8 Not classifiable

P2345

ASK ALL

Q326

[Money]

CARD E4

Suppose you needed to borrow a large sum of money. Using this card, who would you turn to first for help?

INCLUDE STEP AND ADOPTIVE RELATIVES UNDER RELEVANT CATEGORIES

- 1 No-one
- 2 Husband/ wife/ partner
- 3 Mother
- 4 Father
- 5 Daughter
- 6 Son
- 7 Sister
- 8 Brother
- 9 Other relative, including in-laws
- 10 Closest friend
- 11 Other friend
- 12 Neighbour
- 13 Someone you work with
- 14 Bank, building society, or other financial institution
- 15 Employer
- 16 Government or social services
- 17 Other (WRITE IN)

Q328

[Upset]

CARD E5

IF MARRIED OR LIVING TOGETHER: Suppose you were upset about a problem with your (*husband/wife/partner*) and hadn't been able to sort it out with (*him/her*). Using this card, who would you turn to first for help?

IF NOT MARRIED OR LIVING TOGETHER: Suppose you were upset about a relationship problem and hadn't been able to sort it out with your partner.

Using this card, who would you turn to first for help?

INCLUDE STEP AND ADOPTIVE RELATIVES UNDER RELEVANT CATEGORIES

- 1 No-one
- 2 Mother
- 3 Father
- 4 Daughter
- 5 Son
- 6 Sister
- 7 Brother
- 8 Other relative, including in-laws
- 9 Closest friend
- 10 Other friend
- 11 Neighbour
- 12 Someone you work with
- 13 Social services or home help
- 14 Church, clergy or priest
- 15 Counsellor or someone you pay to help you
- 16 Other (WRITE IN)
- 17 Does not apply (E.G. NEVER HAD A PARTNER)

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Q330- [Netwrk1]²⁴

Q340 CARD E6

On this card is a list of jobs. Please tell me whether you happen to know anyone socially who has any of these jobs? Please include friends and relatives.

PROBE: Which others?

CODE ALL THAT APPLY

Multicoded (Maximum of 11 codes)

- 1 Secretary
- 2 Solicitor
- 3 Clerical officer in national or local government
- 4 Bus or coach driver
- 5 Bank or building society manager
- 6 Factory worker
- 7 University/college lecturer
- 8 Electrician
- 9 Nurse
- 10 Sales or shop assistant
- 11 Postal worker
- 12 None of these

IF 'secretary' AT [Netwrk1]

Q341 [Secret]

CARD E7

You said you know a secretary. Using this card, what is the relationship of this person to you? (If you know more than one, please answer about the one that you are closest to.)

- 1 A member of my close family
- 2 Another relative
- 3 A friend
- 4 An acquaintance
- 5 A neighbour
- 6 Someone I know from work or study
- 7 Other (WRITE IN)

P2345 IF 'solicitor' AT [Netwrk1]

Q343 [Solicit]

CARD E7 (AGAIN)

You said you know a solicitor. Using this card, what is the relationship of this person to you? (If you know more than one, please answer about the one that you are closest to.)

- 1 A member of my close family
- 2 Another relative
- 3 A friend
- 4 An acquaintance
- 5 A neighbour
- 6 Someone I know from work or study
- 7 Other (WRITE IN)

IF 'clerical officer in national or local government'

Q345 [ClerOff]

CARD E7 (AGAIN)

You said you know a clerical officer in national or local government. Using this card, what is the relationship of this person to you? (If you know more than one, please answer about the one that you are closest to.)

- 1 A member of my close family
- 2 Another relative
- 3 A friend
- 4 An acquaintance
- 5 A neighbour
- 6 Someone I know from work or study

²⁴ Called [Netwrk01] - [Netwrk11] on the SPSS file.

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7 Other (WRITE IN)

IF 'bus or coach driver' AT [Netwrk1]

Q347 [BusDriv]

CARD E7 (AGAIN)

You said you know a bus or coach driver. Using this card, what is the relationship of this person to you? (If you know more than one, please answer about the one that you are closest to.)

- 1 A member of my close family
- 2 Another relative
- 3 A friend
- 4 An acquaintance
- 5 A neighbour
- 6 Someone I know from work or study
- 7 Other (WRITE IN)

IF 'bank or building society manager' AT [Netwrk1]

Q349 [BankMan]

CARD E7 (AGAIN)

You said you know a bank or building society manager. Using this card, what is the relationship of this person to you? (If you know more than one, please answer about the one that you are closest to.)

- 1 A member of my close family
- 2 Another relative
- 3 A friend
- 4 An acquaintance
- 5 A neighbour
- 6 Someone I know from work or study
- 7 Other (WRITE IN)

IF 'factory worker' AT [Netwrk1]

Q351 [Factory]

CARD E7 (AGAIN)

You said you know a factory worker. Using this card, what is the relationship of this person to you? (If you know more than one, please answer about the one that you are closest to.)

- 1 A member of my close family
- 2 Another relative
- 3 A friend
- 4 An acquaintance
- 5 A neighbour
- 6 Someone I know from work or study
- 7 Other (WRITE IN)

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IF 'university or college lecturer' AT [Netwrk1]

Q353 [UnivLec]

CARD E7 (AGAIN)

You said you know a university or college lecturer. Using this card, what is the relationship of this person to you? (If you know more than one, please answer about the one that you are closest to.)

- 1 A member of my close family
- 2 Another relative
- 3 A friend
- 4 An acquaintance
- 5 A neighbour
- 6 Someone I know from work or study
- 7 Other (WRITE IN)

IF 'electrician' AT [Netwrk1]

Q355 [Electric]

CARD E7 (AGAIN)

You said you know an electrician. Using this card, what is the

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relationship of this person to you? (If you know more than one, please answer about the one that you are closest to.)

- 1 A member of my close family
- 2 Another relative
- 3 A friend
- 4 An acquaintance
- 5 A neighbour
- 6 Someone I know from work or study
- 7 Other (WRITE IN)

IF 'nurse' AT [Netwrk1]

Q357

[Nurse]

CARD E7 (AGAIN)

You said you know a nurse. Using this card, what is the relationship of this person to you? (If you know more than one, please answer about the one that you are closest to.)

- 1 A member of my close family
- 2 Another relative
- 3 A friend
- 4 An acquaintance
- 5 A neighbour
- 6 Someone I know from work or study
- 7 Other (WRITE IN)

IF 'sales or shop assistant' AT [Netwrk1]

Q359

[ShopAss]

CARD E7 (AGAIN)

You said you know a sales or shop assistant. Using this card, what is the relationship of this person to you? (If you know more than one, please answer about the one that you are closest to.)

- 1 A member of my close family
- 2 Another relative
- 3 A friend
- 4 An acquaintance
- 5 A neighbour
- 6 Someone I know from work or study
- 7 Other (WRITE IN)

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IF 'postal worker' AT [Netwrk1]

Q361

[Postal]

CARD E7 (AGAIN)

You said you know a postal worker. Using this card, what is the relationship of this person to you? (If you know more than one, please answer about the one that you are closest to.)

- 1 A member of my close family
- 2 Another relative
- 3 A friend
- 4 An acquaintance
- 5 A neighbour
- 6 Someone I know from work or study
- 7 Other (WRITE IN)

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24 ORGANISATIONS AND PERSONAL CONTROL

ASK ALL

Q364- [MembGrp1] ²⁵
Q380 CARD F1
Are you currently a **member** of any of the organisations on this card?
PROBE: Which others? CODE ALL THAT APPLY
Multicoded (Maximum of 17 codes)

- 1 Political party
- 2 Trade Union
- 3 Environmental group
- 4 Parents'/School Association
- 5 Tenants'/Residents' Group or Neighbourhood Watch
- 6 Religious group or church organisation
- 7 Voluntary services group
- 8 Professional organisation/ Chamber of Commerce
- 9 National/ethnic community organisation
- 10 Social Club/Working men's club
- 11 Sports Club
- 12 Women's Group
- 13 Amateur music or dramatic group
- 14 Film society
- 15 Fan club
- 16 Arts or heritage organisation
- 17 Other group or organisation (WRITE IN)
- 18 None of these

Q382- [ActGrp1] ²⁶
Q398 CARD F1 AGAIN
Whether you are a member or not, do you join in the activities of any
of these organisations on a regular basis?
PROBE: Which others? CODE ALL THAT APPLY

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Multicoded (Maximum of 17 codes)

- 1 Political party
- 2 Trade Union
- 3 Environmental group
- 4 Parents'/School Association
- 5 Tenants'/Residents' Group or Neighbourhood Watch
- 6 Religious group or church organisation
- 7 Voluntary services group
- 8 Professional organisation/ Chamber of Commerce
- 9 National/ethnic community organisation
- 10 Social Club/Working men's club
- 11 Sports Club
- 12 Women's Group
- 13 Amateur music or dramatic group
- 14 Film society
- 15 Fan club
- 16 Arts or heritage organisation
- 17 Other group or organisation (WRITE IN)
- 18 None of these

Q400 [UFeel]
CARD F2
Which of these statements on this card **best** describes the way **you**
feel?

- 1 What happens to me is my own doing
- 2 I feel that I have little influence over the things that happen to me

²⁵ Called [MembGr01] - [MembGr17] on the SPSS file.

²⁶ Called [ActGrp01] - [ActGrp17] on the SPSS file.

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25 GENDER ROLES

IF MORE THAN ONE PERSON AGED 18+ IN HOUSEHOLD

- Q402 [HUShop]
CARD F3
I am going to read out some household jobs. Using this card, could you please say who **mostly** does this work in your household?
Grocery shopping
- 1 Mostly myself
 - 2 Mostly my spouse or partner
 - 3 Shared equally between me and my spouse/partner
 - 4 Other family or household member
 - 5 Paid help
 - 6 Other (WRITE IN)
- Q404 [HUCook]
CARD F3 AGAIN
(Who **mostly** does this work in your household?)
Cooking
- 1 Mostly myself
 - 2 Mostly my spouse or partner
 - 3 Shared equally between me and my spouse/partner
 - 4 Other family or household member
 - 5 Paid help
 - 6 Other (WRITE IN)
- Q406 [HUClean]
CARD F3 AGAIN
(Who **mostly** does this work in your household?)
Cleaning
- 1 Mostly myself
 - 2 Mostly my spouse or partner
 - 3 Shared equally between me and my spouse/partner
 - 4 Other family or household member
 - 5 Paid help
 - 6 Other (WRITE IN)
- Q408 [HUGarden]
CARD F3 AGAIN
(Who **mostly** does this work in your household?)
Gardening
- 1 Mostly myself
 - 2 Mostly my spouse or partner
 - 3 Shared equally between me and my spouse/partner
 - 4 Other family or household member
 - 5 Paid help
 - 6 Other (WRITE IN)
 - 7 (No garden)

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IF MORE THAN ONE PERSON AGED 18+ AND AT LEAST ONE CHILD UNDER 16 IN THE HOUSEHOLD

Q410 [HUSits]
CARD F3 AGAIN
Who is mainly responsible for looking after the child(ren) in your household?
1 Mostly myself
2 Mostly my spouse or partner
3 Shared equally between me and my spouse/partner
4 Other family or household member
5 Paid help
6 Other (WRITE IN)

Q412 [HUTeach]
CARD F3 AGAIN
Who is mainly responsible for helping with the child(ren)'s homework?
1 Mostly myself
2 Mostly my spouse or partner
3 Shared equally between me and my spouse/partner
4 Other family or household member
5 Paid help
6 Other (WRITE IN)
7 (No child at school)

IF AT LEAST ONE CHILD UNDER 16 IN THE HOUSEHOLD

Q414 [RChHmWrk]
Now I want to ask how much time you (*and your husband/wife/partner*) spend on a school day on various activities with your child(ren). How long do **you yourself** spend on a typical school day on supervising homework?
ENTER MINUTES
IF NONE, ENTER 0
Range: 0 ... 1440

IF AT LEAST ONE CHILD UNDER 16 IN THE HOUSEHOLD AND RESPONDENT IS MARRIED OR LIVING TOGETHER AT [MarStat]

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Q415 [PChHmWrk]
And how long does your (*husband/wife/partner*) spend (on a typical school day) on supervising homework?
ENTER MINUTES
IF NONE, ENTER 0
Range: 0 ... 1440

IF AT LEAST ONE CHILD UNDER 16 IN THE HOUSEHOLD

Q416 [RChMusic]
How long do **you yourself** spend on a typical school day on playing music with or supervising the playing of music by your child(ren)?
ENTER MINUTES
IF NONE, ENTER 0
Range: 0 ... 1440

IF AT LEAST ONE CHILD UNDER 16 IN THE HOUSEHOLD AND RESPONDENT IS MARRIED OR LIVING TOGETHER AT [MarStat]

Q417 [PChMusic]
And how long does your (*husband/wife/partner*) spend (on a typical school day) on playing music with or supervising the playing of music by your child(ren)?
ENTER MINUTES
IF NONE, ENTER 0
Range: 0 ... 1440

IF AT LEAST ONE CHILD UNDER 16 IN THE HOUSEHOLD

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Q418 [RChRead]
How long do **you yourself** spend on a typical school day on reading to your child(ren)?
ENTER MINUTES
IF NONE, ENTER 0
Range: 0 ... 1440

IF AT LEAST ONE CHILD UNDER 16 IN THE HOUSEHOLD AND RESPONDENT IS MARRIED OR LIVING TOGETHER AT [MarStat]

Q419 [PChRead]
And how long does your (*husband/wife/partner*) spend (on a typical school day) on reading to your child(ren)?
ENTER MINUTES
IF NONE, ENTER 0
Range: 0 ... 1440

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26 BATTERY OF ATTITUDE STATEMENTS

ASK ALL

Q421 [TUNeed]
CARD F4
People have different views about society. I'm going to read out some things people have said about (*Britain/the UK*) today. Using this card, please tell me whether you agree or disagree with each statement.
Strong trade unions are needed to protect the working conditions and wages of employees.

- 1 Agree strongly
- 2 Agree
- 3 Neither agree nor disagree
- 4 Disagree
- 5 Disagree strongly

Q422 [WrHomosx]
CARD F4 AGAIN
(How much do you agree or disagree with this statement:)
It is wrong for adults of the same sex to have sexual relations with each other.

- 1 Agree strongly
- 2 Agree
- 3 Neither agree nor disagree
- 4 Disagree
- 5 Disagree strongly

Q423 [Censor]
CARD F4 AGAIN
(How much do you agree or disagree with this statement:)
Censorship of films and magazines is necessary to uphold moral standards.

- 1 Agree strongly
- 2 Agree
- 3 Neither agree nor disagree
- 4 Disagree
- 5 Disagree strongly

Q424 [PrEnvir]
CARD F4 AGAIN
(How much do you agree or disagree with this statement:)
Protecting the environment should be given priority over economic growth, even if it causes some loss of jobs.

- 1 Agree strongly
- 2 Agree
- 3 Neither agree nor disagree
- 4 Disagree
- 5 Disagree strongly

Q425 [AfChCare]
CARD F4 AGAIN
(How much do you agree or disagree with this statement:)
There should be affordable childcare facilities so that women can take jobs outside the home.

- 1 Agree strongly
- 2 Agree
- 3 Neither agree nor disagree
- 4 Disagree
- 5 Disagree strongly

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- Q426 [CutImmig]
CARD F4 AGAIN
(How much do you agree or disagree with this statement:)
Immigration regulations in (*Britain/the UK*) are too loose and need to be tightened.
- 1 Agree strongly
 - 2 Agree
 - 3 Neither agree nor disagree
 - 4 Disagree
 - 5 Disagree strongly
- Q427 [HEdFees]
CARD F4 AGAIN
(How much do you agree or disagree with this statement:)
It is fair that people who benefit from higher education should pay for their tuition.
- 1 Agree strongly
 - 2 Agree
 - 3 Neither agree nor disagree
 - 4 Disagree
 - 5 Disagree strongly
- Q428 [StifSent]
CARD F4 AGAIN
(How much do you agree or disagree with this statement:)
People who break the law should be given stiffer sentences than at present.
- 1 Agree strongly
 - 2 Agree
 - 3 Neither agree nor disagree
 - 4 Disagree
 - 5 Disagree strongly

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27 POLITICS AND CLASS

ASK ALL

- Q430 [Vote]
If there were to be a General Election tomorrow, which political party do you think you would be most likely to support?
DO NOT PROMPT.
- 1 Conservative
 - 2 Labour
 - 3 Liberal Democrats
 - 4 Scottish National Party (SNP)
 - 5 Plaid Cymru
 - 6 Green Party
 - 7 Scottish Socialist Party (SSP)
 - 8 Socialist Alliance
 - 9 British National Party (BNP)
 - 10 (*Ulster Unionist Party*)
 - 11 (*Democratic Unionist Party*)
 - 12 (*Sinn Fein*)
 - 13 (*Social and Democratic Labour Party*)
 - 14 (*Alliance Party*)
 - 15 (*Progressive Unionist Party*)
 - 16 (*United Kingdom Unionist Party*)
 - 17 (*Women's Coalition*)
 - 18 (*United Unionist Assembly Party*)
 - 19 (*Northern Ireland Unionist Party*)
 - 20 (*Workers' Party*)
 - 21 Other (WRITE IN)
 - 22 Undecided/Not sure
 - 23 Wouldn't vote/Not entitle to vote

Q432 [SRClass1]

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- Do you think of yourself as belonging to any particular social class?
- 1 Yes
 - 2 No

Q433 [SRClass2]

- CARD F5
(Using / If you had to choose one from) this card, which social class would you say you belong to?
- 1 Lower working class
 - 2 Working class
 - 3 Upper working class
 - 4 Lower middle class
 - 5 Middle class
 - 6 Upper middle class
 - 7 Upper class
 - 8 (None of these)

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Q434- [GetGJob1] ²⁷

Q436 CARD F6

On this card is a list of things that are sometimes said to be important in helping people to get a good job and achieve career success. Please say which, in your opinion, are the three most important of these.

PROBE: Which others?

CODE UP TO THREE.

Multicoded (Maximum of 3 codes)

- 1 Luck
- 2 Natural ability
- 3 Education
- 4 Hard work
- 5 Born into a wealthy family
- 6 Having good social connections
- 7 Ambition
- 8 Having good health
- 9 Being a man
- 10 Being white
- 11 Having been to a private school
- 12 Social skills
- 13 Good looks/appearances
- 14 Having the right accent
- 15 **(NORTHERN IRELAND ONLY: Religion)**
- 16 (Other (WRITE IN))
- 17 (None of these)

Q438 [SocTrust]

Generally speaking, would you say that most people can be trusted, or that you can't be too careful in dealing with people?

- 1 Most people can be trusted
- 2 Can't be too careful
- 3 Other, depends

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²⁷ Called [GetGJob1] - [GetGJob3] on the SPSS file.

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28 NATIONAL/ETHNIC IDENTITY AND RELIGION

ASK ALL

Q440 [WhrBorn1]
In which country were you born?
1 UK
2 Not UK (WRITE IN)

IF 'not UK' AT [WhrBorn1]

Q441 [WhrBorn2] \$ ²⁸
RECORD NAME OF COUNTRY
Open Question (Maximum of 60 characters)

Q442 [WherBorn] ²⁹ **(NOT ON SCREEN)**
dv
Open Question (Maximum of 3 characters)

Q443 [WhenUK]
In what year did you **first** come to the UK to live - even if you have spent time abroad since?
ENTER YEAR (YYYY)
Range: 1901 ... 2004

ASK ALL

Q444 [EthnOri]
CARD G1
Could you please look at this card and tell me which of these groups you consider you belong to?

1 White - English
2 White - Welsh
3 White - Scottish
4 White - Irish
5 White - Other
6 Black - Caribbean
7 Black - African
8 Black - British
9 Black - Other
10 Indian
11 Pakistani
12 Bangladeshi
13 Chinese
14 Mixed - White and Black Caribbean
15 Mixed - White and Black African
16 Mixed - White and Black Other
17 Mixed - White and Asian
18 Other

²⁸ See coded variable [WherBorn].

²⁹ Coded from [WhrBorn2].

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- Q445 [Religion]
Do you regard yourself as belonging to any particular religion?
IF CHRISTIAN PROMPT FOR DENOMINATION
- 1 No religion
 - 2 Church of England/Anglican
 - 3 Roman Catholic
 - 4 Church of Scotland
 - 5 Free Church or Free Presbyterian Church of Scotland
 - 6 Episcopalian
 - 7 Methodist
 - 8 Baptist
 - 9 Congregational/United Reform/URC
 - 10 Other Christian
 - 11 Christian (No denomination specified)
 - 12 Muslim/Islam
 - 13 Hindu
 - 14 Jewish
 - 15 Sikh
 - 16 Buddhist
 - 17 Other (WRITE IN)

- Q447 [ChAttend]
(*Can I just check,*) apart from such special occasions as weddings, funerals and baptisms, how often nowadays do you attend religious services or meetings?
PROBE AS NECESSARY.
- 1 Once a week or more
 - 2 Less often but at least once in two weeks
 - 3 Less often but at least once a month
 - 4 Less often but at least twice a year
 - 5 Less often but at least once a year
 - 6 Less often than once a year
 - 7 Never or practically never
 - 8 Varies too much to say

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29 LANGUAGES

- Q449 [LngFirs1]
We now have a few questions about any languages you might use or speak. What is your first language?
- 1 English
 - 2 Welsh
 - 3 Other (WRITE IN)
- Q450 [LngFirs2] \$ ³⁰
RECORD NAME OF ONE LANGUAGE VERBATIM
IF SEVERAL LANGUAGES GIVEN, PROBE FOR **FIRST** LANGUAGE
Open Question (Maximum of 60 characters)
- Q451 [LngFirst] ³¹ (NOT ON SCREEN)
dv
Open Question (Maximum of 3 characters)
- IF 'English' AT [LngFirs1]**
- Q452 [LngConvA]
Apart from English, do you speak any other language well enough to hold a conversation?
- 1 Yes
 - 2 No
- Q454 [LngReadA]
Apart from English, do you know any other language well enough to read newspapers, magazines or books?
- 1 Yes
 - 2 No
- P2345** **IF NOT 'English' AT [LngFirs1]**
- Q453 [LngConvB]
Do you speak your first language or any other language, other than English, well enough to hold a conversation?
- 1 Yes
 - 2 No
- Q455 [LngReadB]
Do you know your first language or any other language, other than English, well enough to read newspapers, magazines or books?
- 1 Yes
 - 2 No

³⁰ See coded variable [LngFirst].

³¹ Coded from [LngFirs2].

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30 SELF-RATED HEALTH

ASK ALL

Q457

[SRHealth]

For someone of your age, would you say that your health on the whole is ... READ OUT ...

- 1 ... very good,
- 2 good,
- 3 fair,
- 4 poor,
- 5 or, very poor?

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31 CARER'S BACKGROUND

ASK ALL

- Q459 [PrimEarn]
Thinking back to when you were about 14 to 16 years old, who was the **primary earner** within your family? By primary earner, I mean your father, mother, guardian or other person who brought home the most money.
PROBE FOR CORRECT CODE
- 1 Father was primary earner
 - 2 Mother was primary earner
 - 3 Living with father and/or mother but another person was primary earner
 - 4 Not living with parents but with a guardian
 - 5 Living in institutional care/Other

IF 'father', 'mother', 'other person' OR 'guardian' AT [PrimEarn]

- Q460 [PEJbDesc]
CARD G2
Which of the descriptions on this card best describes the sort of work (*your father / your mother / the primary earner*) did when you were 14 to 16?
- 1 Professional occupations
 - 2 Clerical and intermediate occupations
 - 3 Senior managers
 - 4 Technical and craft occupations
 - 5 Semi-routine and routine manual and service occupations
 - 6 Middle or junior managers or proprietors of small businesses
 - 7 Not in work

IF NOT 'not in work' AT [PEJbDesc]

- Q461 [PEEcStat]
CARD G3
- P2345** Using this card, which best describes (*his / her / his or her*) job at that time?
- 1 Manager in an establishment with 25 or more employees
 - 2 Manager in an establishment with less than 25 employees
 - 3 Foreman or supervisor (not manager)
 - 4 Other employee
 - 5 Self-employed with 25 or more employees
 - 6 Self-employed with less than 25 employees
 - 7 Self-employed without employees

- Q462 [PENSSEC2] (NOT ON SCREEN)
DERIVED VARIABLE: NS-SEC (compressed)
- 1 Managerial & professional occupa
 - 2 Intermediate occupations
 - 3 Employers in small org; own account workers
 - 4 Lower supervisory & technical occupations
 - 5 Semi-routine & routine occupations
 - 8 Not classifiable

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ASK ALL

Q463 [FTedAge]
IF RESPONDENT HAS ALREADY GIVEN INFORMATION THAT INDICATES THAT IT IS INAPPROPRIATE TO ASK THIS QUESTION, CODE DON'T KNOW WITHOUT ASKING.
How old was your **father** when he completed his continuous full-time education?
FOR 'NEVER WENT TO SCHOOL', CODE 95
FOR 'STILL AT UNIVERSITY OR COLLEGE', CODE 97
Range: 1 ... 97

Q464 [FEdQual1]
CARD G4
IF RESPONDENT HAS ALREADY GIVEN INFORMATION THAT INDICATES THAT IT IS INAPPROPRIATE TO ASK THIS QUESTION, CODE DON'T KNOW WITHOUT ASKING.
Did your father ever pass any of the examinations on this card?
IF NO FATHER/NEVER KNEW FATHER, CODE DON'T KNOW

1 Yes
2 No

IF 'yes' AT [FEdQual1]

Q465 [FEdQual2]
CARD G4 AGAIN
What is the highest level of education your father achieved? Please tell me which section of the card it is in.
FOR QUALIFICATIONS GAINED ABROAD, PROBE FOR NEAREST EQUIVALENT IF POSSIBLE. IF THIS IS NOT POSSIBLE, CODE 'Other' AND WRITE IN

1 **SECTION 1:**GCSE, CSE, O-level, NVQ/SVQ Level 1 or 2 or equivalent
2 **SECTION 2:**GCE A-level, Scottish Higher Grades, ONC or OND, NVQ/SVQ Level 3 or equivalent
3 **SECTION 3:**RSA/OCR Higher Diploma, City & Guilds Full Technological/ Part IV, NVQ/SVQ Level 4 or 5, or equivalent
4 **SECTION 4:**University/CNAA Bachelor Degree, Masters Degree, Diploma or M.Phil., HNC or HND, teacher training qualification, nursing qualification, or equivalent
5 **SECTION 5:**Ph.D., D.Phil or equivalent
6 **P2345** Other (WRITE IN))

ASK ALL

Q467 [MTEdAge]
IF RESPONDENT HAS ALREADY GIVEN INFORMATION THAT INDICATES THAT IT IS INAPPROPRIATE TO ASK THIS QUESTION, CODE DON'T KNOW WITHOUT ASKING.
How old was your **mother** when she completed her continuous full-time education?
FOR 'NEVER WENT TO SCHOOL', CODE 95
FOR 'STILL AT UNIVERSITY OR COLLEGE', CODE 97
Range: 1 ... 97

Q468 [MEdQual1]
CARD G4 AGAIN
IF RESPONDENT HAS ALREADY GIVEN INFORMATION THAT INDICATES THAT IT IS INAPPROPRIATE TO ASK THIS QUESTION, CODE DON'T KNOW WITHOUT ASKING.
Did your mother ever pass any of the examinations on this card?
IF NO MOTHER/NEVER KNEW MOTHER, CODE DON'T KNOW

1 Yes
2 No

P2345

IF 'yes' AT [MEdQual1]
Q469 [MEdQual2]
CARD G4 AGAIN
What is the highest level of education your mother achieved? Please tell me which section of the card it is in.
FOR QUALIFICATIONS GAINED ABROAD, PROBE FOR NEAREST EQUIVALENT IF POSSIBLE. IF THIS IS NOT POSSIBLE, CODE 'Other' AND WRITE IN

- 1 **SECTION 1:**GCSE, CSE, O-level, NVQ/SVQ Level 1 or 2 or equivalent
- 2 **SECTION 2:**GCE A-level, Scottish Higher Grades, ONC or OND, NVQ/SVQ Level 3 or equivalent
- 3 **SECTION 3:**RSA/OCR Higher Diploma, City & Guilds Full Technological/ Part IV, NVQ/SVQ Level 4 or 5, or equivalent
- 4 **SECTION 4:**University/CNAA Bachelor Degree, Masters Degree, Diploma or M.Phil., HNC or HND, teacher training qualification, nursing qualification, or equivalent
- 5 **SECTION 5:**Ph.D., D.Phil or equivalent
- 6 (Other (WRITE IN))

ASK ALL
Q471- [FHobby] ³²
Q479 CARD G5
IF RESPONDENT HAS ALREADY GIVEN INFORMATION THAT INDICATES THAT IT IS INAPPROPRIATE TO ASK THIS QUESTION, CODE DON'T KNOW WITHOUT ASKING. Thinking back now to the hobbies, pastimes and interests that your (parents/father) had when you were growing up; looking at this card, which if any of these was your father interested in?
PROBE: Which others?
CODE ALL THAT APPLY
IF NO FATHER/NEVER KNEW FATHER, CODE DON'T KNOW
Multicoded (Maximum of 9 codes)

- 1 Reading
- 2 Cinema
- 3 Gardening
- 4 Handicrafts/DIY/Machinery
- 5 Sport
- 6 **P2345** Popular music
- 7 Classical music
- 8 Cooking
- 9 Art
- 10 None of these

³² Called [FHobby1] - [FHobby9] on the SPSS file.

P2345

Q480- [MHobby] ³³

Q488 CARD G5 AGAIN

IF RESPONDENT HAS ALREADY GIVEN INFORMATION THAT INDICATES THAT IT IS INAPPROPRIATE TO ASK THIS QUESTION, CODE DON'T KNOW WITHOUT ASKING.

(Thinking back now to the hobbies, pastimes and interests that your parents had when you were growing up; looking at this card...)

And which if any of these was your mother interested in?

PROBE: Which others?

CODE ALL THAT APPLY

IF NO MOTHER/NEVER KNEW MOTHER, CODE DON'T KNOW

Multicoded (Maximum of 9 codes)

- 1 Reading
- 2 Cinema
- 3 Gardening
- 4 Handicrafts/DIY/Machinery
- 5 Sport
- 6 Popular music
- 7 Classical music
- 8 Cooking
- 9 Art
- 10 None of these

P2345

³³ Called [MHobby1] - [MHobby9] on the SPSS file.

P2345

32 ACCOMMODATION

ASK ALL

Q490 [HomeType]
Would I be right in describing this accommodation as a ... READ OUT
ONE YOU THINK APPLIES ...

- 1 ...detached house/bungalow
- 2 ...semi-detached house/bungalow
- 3 ...terraced house/bungalow (including end terraced)
- 4 ...purpose built flat/maisonette
- 5 ...converted flat/maisonette
- 6 ...dwelling with business premises
- 7 ...bed-sitter
- 8 ...sheltered/institutional accommodation
- 9 ...caravan/other mobile/temporary structure
- 10 Other (WRITE IN)

Q492 [Tenure]
CARD G6
How do you (*and your household*) occupy this accommodation?

- 1 Own outright
- 2 Own with a mortgage or loan
- 3 Shared ownership (part-owned, part-rented)
- 4 Rent from private landlord
- 5 Rent from social landlord (local authority/council or Housing Association or Scottish Homes)
- 6 Rent free (e.g from relatives or comes with job)
- 7 Other (WRITE IN)

IF 'owned outright', 'owned with a mortgage or loan' OR 'shared ownership' AT [Tenure]

Q494 [WhenBuy]
P2345 When did you (*or your household*) buy it?
ENTER YEAR OF PURCHASE
Range: 1801 ... 2004

Q495 [HomeBuy]
CARD G7
How much did it cost at the time?
Please just tell me the letter.
IF DON'T KNOW, ACCEPT AN ESTIMATE.

- 1 E
- 2 K
- 3 H
- 4 M
- 5 A
- 6 L
- 7 C
- 8 N
- 9 P
- 10 B
- 11 J
- 12 G
- 13 D
- 14 F

P2345

Q496 [HomeSell]
CARD G7 AGAIN
How much do you think it would sell for now?
(Please just tell me the letter.)
IF DON'T KNOW, ACCEPT AN ESTIMATE.

- 1 E
- 2 K
- 3 H
- 4 M
- 5 A
- 6 L
- 7 C
- 8 N
- 9 P
- 10 B
- 11 J
- 12 G
- 13 D
- 14 F

ASK ALL

Q497 [SecHome]
Do you (or anyone else in your household) have another house or flat?

- 1 Yes
- 2 No

IF 'yes' AT [SecHome]

Q498 [SecTenur]
How do (you/they) occupy this second accommodation?
REFER BACK TO CARD G6 IF NECESSARY
IF SEVERAL OTHER HOUSES/FLATS, ASK ABOUT THE ONE WORTH MOST/WITH
BIGGEST RENT

- 1 Own outright
- 2 Own with a mortgage or loan
- 3 Shared ownership (part-owned, part-rented)
- 4 Rent from private landlord
- 5 Rent from social landlord (local authority/council or Housing Association or Scottish Homes)
- 6 Rent free (e.g from relatives or comes with job)
- 7 Other (WRITE IN)

IF 'owned outright', 'owned with a mortgage or loan' OR 'shared ownership' AT [SecTenur]

Q500 [SecSell]
CARD G7 AGAIN
How much do you think it would sell for now?
Please just tell me the letter.
IF DON'T KNOW, ACCEPT AN ESTIMATE

- 1 E
- 2 K
- 3 H
- 4 M
- 5 A
- 6 L
- 7 C
- 8 N
- 9 P
- 10 B
- 11 J
- 12 G
- 13 D
- 14 F

P2345

33 FINANCIAL INFORMATION

ASK ALL

Q502 [RIncome]

CARD G8

Finally, I would like to ask you about your **and** your household's income. By income, I mean the **total** income at present from **all** sources, **before** tax and other deductions. Please include wages, pensions, benefits and any other income.

What is **your own** total income (at present from all sources and before tax and other deductions)?

Please just tell me the letter.

IF DON'T KNOW, ACCEPT AN ESTIMATE.

- 1 J
- 2 R
- 3 C
- 4 M
- 5 F
- 6 S
- 7 K
- 8 P
- 9 D
- 10 H
- 11 U
- 12 N
- 13 A
- 14 E

IF MORE THAN ONE PERSON IN THE HOUSEHOLD

Q503 [HhIncome]

CARD G8 AGAIN

P2345 What is **your household's** total income (at present from all sources and before tax and other deductions)?

(Please just tell me the letter.)

IF DON'T KNOW, ACCEPT AN ESTIMATE.

- 1 J
- 2 R
- 3 C
- 4 M
- 5 F
- 6 S
- 7 K
- 8 P
- 9 D
- 10 H
- 11 U
- 12 N
- 13 A
- 14 E

IF IN PAID WORK (AT [REcAct]) AND SELF-EMPLOYED (AT [REcStat]) OR IF SPOUSE/PARTNER IN PAID WORK (AT [PEcAct] AND SELF-EMPLOYED (AT [PEcStat])

Q504 [OwnBus]

Do you (or your husband/wife/partner) own your own business, or are you (or your husband/wife/partner) a partner in a business?

- 1 Yes - owner of and/or partner in a business
- 2 No

P2345

IF 'yes' AT [OwnBus]

Q505

[ValueBus]

CARD G9

What value would you place on it?

(Please just tell me the letter.)

IF DON'T KNOW, ACCEPT AN ESTIMATE.

- 1 T
- 2 L
- 3 Y
- 4 Q
- 5 W
- 6 M
- 7 P
- 8 Z
- 9 U
- 10 N
- 11 X
- 12 S

ASK ALL

Q506

[Dividend]

CARD G10

In the past 12 months, approximately how much, if any at all, has your household received in the way of dividends or interest from any savings or investments in stocks, shares or bonds you may have?

(Please just tell me the letter.)

IF DON'T KNOW, ACCEPT AN ESTIMATE.

- 1 B
- 2 R
- 3 J
- 4 M
- 5 D
- 6 V
- 7 F
- 8 P

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- 10 H
- 11 Q
- 12 L
- 13 S
- 14 A
- 15 U
- 16 N
- 17 K
- 18 E
- 19 G

P2345

Q507 [Savings]
CARD G10 AGAIN
In the past 12 months, approximately how much, if any at all, has your household saved?
(Please just tell me the letter.)
IF DON'T KNOW, ACCEPT AN ESTIMATE.

- 1 B
- 2 R
- 3 J
- 4 M
- 5 D
- 6 V
- 7 F
- 8 P
- 9 T
- 10 H
- 11 Q
- 12 L
- 13 S
- 14 A
- 15 U
- 16 N
- 17 K
- 18 E
- 19 G

Q508 [Debts]
CARD G10 AGAIN
Now I'd like you to think about any debts you have (*apart from your mortgage*). Approximately how much does your household owe?
(Please just tell me the letter.)
IF DON'T KNOW, ACCEPT AN ESTIMATE.

- 1 B
- 2 R
- 3 J
- 4 **P2345** M
- 5 D
- 6 V
- 7 F
- 8 P
- 9 T
- 10 H
- 11 Q
- 12 L
- 13 S
- 14 A
- 15 U
- 16 N
- 17 K
- 18 E
- 19 G

Q509 [InherBq]
Have you yourself ever received an inheritance or bequest?
1 Yes
2 No

P2345

IF 'yes' AT [InherBq]

Q510 [InherYr]

Thinking of the largest inheritance or bequest you have ever received:

In which year did you receive it?

ENTER YEAR (YYYY).

Range: 1901 ... 2004

Q511 [InherAm]

CARD G10 AGAIN

How much was it worth?

(Please just tell me the letter.)

IF DON'T KNOW, ACCEPT AN ESTIMATE.

1	B
2	R
3	J
4	M
5	D
6	V
7	F
8	P
9	T
10	H
11	Q
12	L
13	S
14	A
15	U
16	N
17	K
18	E
19	G

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34 END BIT

ASKS ALL

Q513 [PhoneX]
Is there a telephone in (your part of) this accommodation?
1 Yes
2 No

IF 'yes' AT [PhoneX]

Q514 [PhoneBck]
A few interviews on any survey are checked by a supervisor to make sure that people are satisfied with the way the interview was carried out. In case my supervisor needs to contact you, it would be helpful if we could have your telephone number.
ADD IF NECESSARY: Your 'phone number will **not** be passed to anyone outside the National Centre without your consent.
IF NUMBER GIVEN, WRITE ON THE ARF
1 Number given
2 Number refused

ASK ALL

Q515 [ComeBac3]
From time to time we do follow-up studies and may wish to contact you again. Would this be all right?
1 Yes
2 No

IF 'yes' AT [ComeBac3]

Q516 [OUCmBk]
On this project we are working with academics from the Open University and the University of Manchester. They may want to do follow up interviews with some people who have taken part in this study. If **they** wanted to contact you, would it be alright for us to pass on your details to them - by that, I mean your name, address, telephone number and some information about what you have said today?
1 Yes
2 No

ASK ALL

Q517 [THANK] \$
INTERVIEWER: THE INTERVIEW IS FINISHED
THANK THE RESPONDENT FOR THEIR CO-OPERATION
THEN ENTER '1' TO CLOSE THE INTERVIEW
1 FINISH

Q519 [Duration]
INTERVIEWER: THE COMPUTER THINKS THIS INTERVIEW STARTED AT (*start time*) AND FINISHED AT (*end time*) - (*minutes*) MINUTES
PLEASE ENTER LENGTH OF INTERVIEW IN MINUTES
Range: 1 ... 300

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34.1.1

34.1.2

34.1.3

34.1.4

34.1.5

34.1.6 LEISURE AND CULTURE IN BRITAIN

34.1.7 2003 – 2004

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34.1.8

34.1.9

34.1.10

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34.1.11

34.1.12

LEISURE AND CULTURE IN BRITAIN

34.1.13

2003 – 2004

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34.1.14 Card A1

Married

Living together

Separated (after being married)

Divorced

Widowed

Single (never married)

34.1.15

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34.1.16

34.1.17

34.1.18

35

36

36.1.1 Card A1

Married

P2345

Living together

Separated (after being married)

Divorced

Widowed

Single (never married)

37

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38 CARD A2

Video recorder or DVD player/recorder

Personal computer or laptop

Digital, satellite or cable TV

Mobile phone

Internet access

None of these

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39 CARD A2

Video recorder or DVD player/recorder

Personal computer or laptop

Digital, satellite or cable TV

Mobile phone

Internet access

P2345

None of these

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P2345

40 CARD A3

BBC1

BBC2

ITV

Channel 4/S4C

Channel 5

P2345

41 CARD A3

BBC1

BBC2

ITV

Channel 4/S4C

Channel 5

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42 CARD A4

By yourself

With your partner

With your children

With your partner and child(ren)

42.1 With other family/household members

With friends

Other (PLEASE SAY WHO)

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43 CARD A4

By yourself

With your partner

With your children

With your partner and child(ren)

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43.1 With other family/household members

With friends

Other (PLEASE SAY WHO)

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44 CARD A5

News/Current affairs
Comedy/Sitcoms
Police/Detective
Quizzes/Game shows
Nature/History documentaries
Sport
Arts programmes
Films
Variety/Chat shows
Drama
Reality TV, for example Big Brother
Soap operas
Cookery/Home decorations/Gardening

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45

46 CARD A5

News/Current affairs
Comedy/Sitcoms
Police/Detective
Quizzes/Game shows
Nature/History documentaries
Sport

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Arts programmes

Films

Variety/Chat shows

Drama

Reality TV, for example Big Brother

Soap operas

Cookery/Home decorations/Gardening

47 CARD A6

Bad Girls

Big Brother

South Park

Spooks

Sex and the City

Midsomer Murders

P2345
The Simpsons

Absolutely Fabulous

Home and Away

Panorama

University Challenge

West Wing

A Touch of Frost

Two Pints of Lager and a

Packet Of Crisps

Eastenders

Who Wants to be a Millionaire

Friends

Eurotrash

Six Feet Under

The Bill

Buffy the Vampire Slayer

Coronation Street

Perfect Match

48 CARD A6

P2345

Bad Girls
Big Brother
South Park
Spooks
Sex and the City
Midsomer Murders
The Simpsons
Absolutely Fabulous
Home and Away
Panorama
University Challenge
West Wing

A Touch of Frost
Two Pints of Lager and a
Packet Of Crisps
Eastenders
Who Wants to be a Millionaire
Friends
Eurotrash
Six Feet Under
The Bill
Buffy the Vampire Slayer
Coronation Street
Perfect Match

P2345

P2345

49 CARD A7

Would make a point of watching

Might watch

Would probably not watch

Haven't heard of

P2345

50 CARD A7

Would make a point of watching

Might watch

Would probably not watch

Haven't heard of

P2345

51 **CARD A8**

Action/Adventure/Thriller

51.1 Alternative/Art cinema

Bollywood

Cartoon

Comedy

Costume drama/Literary adaptations

Crime

Documentary

Fantasy

Film noir

Horror

Musical

Romance

Science fiction

War

P2345

Westerns

52 **CARD A8**

Action/Adventure/Thriller

52.1 Alternative/Art cinema

Bollywood

Cartoon

Comedy

Costume drama/Literary adaptations

P2345

Crime

Documentary

Fantasy

Film noire

Horror

Musical

Romance

Science fiction

War

Westerns

P2345

P2345

53 CARD A9

Would make a point of watching

Might watch

Would probably not watch

Haven't heard of

P2345

54 CARD A9

Would make a point of watching

Might watch

Would probably not watch

Haven't heard of

P2345

55 CARD B1

1 - Like them very much indeed

2

3

4

5

6

7 - Do not like them at all

Have not heard of

P2345

56 CARD B1

1 - Like them very much indeed

2

3

4

5

P2345

6

7 - Do not like them at all

Have not heard of

P2345

P2345

57 CARD B2

Have read

57.1 Thinking of reading

Have heard of but not likely to read

Have not heard of the book

P2345

58 CARD B2

Have read

58.1 Thinking of reading

P2345

Have heard of but not likely to read

Have not heard of the book

P2345

P2345

59 CARD B3

1 - Like it very much indeed

2

3

4

5

6

7 - Do not like it at all

Have not heard of

P2345

60 CARD B3

1 - Like it very much indeed

2

3

4

5

P2345

6

7 - Do not like it at all

Have not heard of

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P2345

61 CARD B4

Have listened to and liked it

Have listened to and did not like it

Have not listened to (but have heard of)

Have not heard of

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62 CARD B4

Have listened to and liked it

Have listened to and did not like it

Have not listened to (but have heard of)

Have not heard of

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P2345

63 CARD B5

Performance art

Landscapes

Renaissance art

Still lifes

Portraits

Modern art

Impressionism

P2345

64 CARD B5

Performance art

Landscapes

Renaissance art

Still lifes

Portraits

P2345

Modern art

Impressionism

P2345

P2345

65 CARD B6

Have seen works by him/her and liked

Have seen works by him/her and did not like

Have not seen works by him/her (but have heard of
him/her)

Have not heard of

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66 CARD B6

Have seen works by him/her and liked

Have seen works by him/her and did not like

Have not seen works by him/her (but have heard of
him/her)

Have not heard of

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67 CARD C1

Café or teashop

A pizza house/restaurant

A fast food restaurant/Burger bar (for example,
McDonalds, KFC)

A fish and chip eat-in restaurant

Pub/Wine bar/Hotel

Indian restaurant

Chinese/Thai restaurant

Italian restaurant

French restaurant

Traditional steakhouse

Vegetarian restaurant

None of these/Never eat out

P2345

68 CARD C1

Café or teashop

A pizza house/restaurant

A fast food restaurant/Burger bar (for example,
McDonalds, KFC)

A fish and chip eat-in restaurant

Pub/Wine bar/Hotel

Indian restaurant

Chinese/Thai restaurant

P2345

Italian restaurant

French restaurant

Traditional steakhouse

Vegetarian restaurant

None of these/Never eat out

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69 **CARD C2**

The buzz

Body contact

Relaxation

Competition

Team spirit

Developing skills

Fitness

Sociability

Discipline

Escape from work or other obligations

Other (PLEASE SAY WHAT)

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70 **CARD C2**

The buzz

Body contact

Relaxation

Competition

Team spirit

Developing skills

Fitness

P2345

Sociability

Discipline

Escape from work or other obligations

Other (PLEASE SAY WHAT)

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P2345

71 CARD C3

Snooker
Golf
Swimming
Football (soccer)
Skiing
Rugby League
Rugby Union
Tennis
Ice hockey
Cricket
Boxing

Basketball
Wrestling
Formula One car and
motorcycle racing
Speedway, stock car
and drag racing
Horse racing
Gymnastics
Athletics
Darts

P2345

72 CARD C3

Snooker
Golf
Swimming
Football (soccer)
Skiing
Rugby League
Rugby Union
Tennis

Ice hockey
Cricket
Boxing

Basketball
Wrestling
Formula One car and
motorcycle racing
Speedway, stock car

P2345

and drag racing
Horse racing
Gymnastics
Athletics
Darts

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73 CARD C4

Having a laugh/larking around

Intellectual stimulation

Relaxation

Developing new interests

Doing something useful

Entertainment

Doing something creative

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74 CARD C4

Having a laugh/larking around

Intellectual stimulation

Relaxation

Developing new interests

Doing something useful

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Entertainment

Doing something creative

P2345

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75 CARD C5

At least once a week

Less often but at least once a month

Less often but at least several times a year

Once a year or less

Never

P2345

76 CARD C5

At least once a week

Less often but at least once a month

Less often but at least several times a year

Once a year or less

P2345

Never

P2345

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77 CARD C6

I can't easily get to it
My health is not good enough
I can't afford it
I'm too busy
I can't get away from my caring commitments
I have no one to go with
I'm not interested/I don't like it
I don't know anything about it
I would feel out of place there
It is against my beliefs
It has never occurred to me/I don't think about
it
I don't want to go there any more often
Other (PLEASE SAY WHAT)

P2345

78 CARD C6

I can't easily get to it
My health is not good enough
I can't afford it
I'm too busy
I can't get away from my caring commitments
I have no one to go with
I'm not interested/I don't like it

P2345

I don't know anything about it

I would feel out of place there

It is against my beliefs

It has never occurred to me/I don't think about it

I don't want to go there any more often

Other (PLEASE SAY WHAT)

P2345

P2345

79 CARD C7

Clean and tidy
Traditional
Comfortable
Distinctive
Well designed
Imaginative
Uncluttered
Elegant
Easy to maintain
Lived in
Modern
Spacious

P2345

80 CARD C7

Clean and tidy
Traditional
Comfortable
Distinctive
Well designed
Imaginative
Uncluttered

P2345

Elegant

Easy to maintain

Lived in

Modern

Spacious

P2345

P2345

81 CARD C8

Music, singing etc.

Drama or dance

Creative writing

Photography or film making

Painting, drawing or other visual art

Crafts (for example, pottery, weaving)

Other art activity (PLEASE SAY WHAT)

None of these

P2345

82 CARD C8

Music, singing etc.

Drama or dance

Creative writing

Photography or film making

Painting, drawing or other visual art

P2345

Crafts (for example, pottery, weaving)

Other art activity (PLEASE SAY WHAT)

None of these

P2345

P2345

83 CARD C9

Shopping/Booking tickets

Listening to or downloading music

News and sport

Health issues

Watching film clips

Looking at art

None of these/Don't use the internet

P2345

84 CARD C9

Shopping/Booking tickets

Listening to or downloading music

News and sport

Health issues

P2345

Watching film clips

Looking at art

None of these/Don't use the internet

P2345

P2345

85 CARD C10

Had your ears pierced

Had another body part pierced

Been permanently tattooed

Taken elocution classes

Had plastic surgery to improve looks

Followed a weight loss diet

Done body building

Tanned on sun beds

Had dentistry to improve look of teeth

Never done any of these

P2345

86 CARD C10

Had your ears pierced

Had another body part pierced

Been permanently tattooed

Taken elocution classes

Had plastic surgery to improve looks

P2345

Followed a weight loss diet

Done body building

Tanned on sun beds

Had dentistry to improve look of teeth

Never done any of these

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P2345

87 CARD C11

Every day or almost every day

Less often but at least once a week

Less often but at least once a month

Less often but at least once every three
months

Less often than once every three months

Never

P2345

88 CARD C11

Every day or almost every day

Less often but at least once a week

Less often but at least once a month

P2345

Less often but at least once every three months

Less often than once every three months

Never

P2345

P2345

89 CARD C12

Counselling

Psychotherapy

Treatment for a sports injury

Shiatsu massage

Acupuncture

Homeopathic consultation

Chiropractic treatment

Other alternative health therapy or treatment

None of these

P2345

90 CARD C12

Counselling

Psychotherapy

Treatment for a sports injury

Shiatsu massage

Acupuncture

P2345

Homeopathic consultation

Chiropractic treatment

Other alternative health therapy or treatment

None of these

P2345

P2345

91 CARD C13

Fashionable

Comfortable

Designer

Casual

Smart

Traditional

Convenient

Inexpensive

Easy to maintain

Other (PLEASE SAY WHAT)

P2345

92 CARD C13

Fashionable

Comfortable

Designer

Casual

Smart

P2345

Traditional

Convenient

Inexpensive

Easy to maintain

Other (PLEASE SAY WHAT)

P2345

P2345

93 CARD C14

Agree strongly

Agree

Neither agree nor disagree

Disagree

Disagree strongly

P2345

94 CARD C14

Agree strongly

Agree

Neither agree nor disagree

Disagree

P2345

Disagree strongly

P2345

P2345

95 CARD D1

Comprehensive school

Grammar school (not fee-paying)

Fee paying Grammar school

Sixth form College/Tertiary College

Independent or private school

Secondary modern/Secondary school

Technical school (not college)

Other type of school (PLEASE SAY WHAT)

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96 CARD D1

Comprehensive school

Grammar school (not fee-paying)

Fee paying Grammar school

Sixth form College/Tertiary College

Independent or private school

P2345

Secondary modern/Secondary school

Technical school (not college)

Other type of school (PLEASE SAY WHAT)

P2345

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97 CARD D2

Nursing school/Teaching Hospital

College of further/higher education

Art, Drama or Music College

Other College or training establishment

Polytechnic/Scottish Central Institutions

University

None of these

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98 CARD D2

Nursing school/Teaching Hospital

College of further/higher education

Art, Drama or Music College

Other College or training establishment

Polytechnic/Scottish Central Institutions

P2345

University

None of these

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99 CARD D3

<p>Section 1: GCSE/ Short course GCSE CSE GCE O-level School Certificate or Matriculation Scottish SCE Ordinary Grade Scottish Standard Grade Scottish Leaving Certificate Lower Grade SUPE Ordinary SCOTVEQ/SQA National Certificate Modules Northern Ireland Junior Certificate Apprenticeship completed RSA/OCR Certificate or (First) Diploma City and Guilds Certificate part I or Craft/Intermediate/Ordinary/Part II NVQ/SVQ Level 1 or 2 GNVQ/GSVQ Foundation or Intermediate Level <i>or equivalent</i></p>	<p>Section 2: GCE A-level, S-level, A2-level, AS-level Vocational A-level (AVCE) Baccalaureate Scottish Higher Grades/ Higher-Still Scottish SCE/SLC/SUPE at Higher Grade Scottish Higher School Certificate Certificate of Sixth Year Studies Northern Ireland Senior Certificate RSA/OCR Advance Diploma City & Guilds Advanced/ Final/ Part III BTEC/Edexcel/BEC/TEC General ordinary National Certificate or Diploma (ONC or OND) NVQ/SVQ Level 3 GNVQ/GSVQ Advanced Level <i>or equivalent</i></p>
<p>Section 3: RSA/OCR Higher Diploma City & Guilds Full Technological/ Part IV NVQ/SVQ Level 4 or 5 <i>or equivalent</i></p>	<p>Section 4: University/CNAA Bachelor Degree, Masters Degree, Diploma or M.Phil. BTEC/Edexcel/BEC/TEC Higher National Certificate or Diploma (HNC or HND), Teaching qualification Nursing qualification <i>or equivalent</i></p>
<p>Section 5: D., D.Phil. <i>or equivalent</i></p>	

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102 CARD D3

<p>Section 1: GCSE/ Short course GCSE CSE GCE O-level School Certificate or Matriculation Scottish SCE Ordinary Grade Scottish Standard Grade Scottish Leaving Certificate Lower Grade</p>	<p>Section 2: GCE A-level, S-level, A2-level, AS-level Vocational A-level (AVCE) Baccalaureate Scottish Higher Grades/ Higher-Still Scottish SCE/SLC/SUPE at Higher Grade Scottish Higher School Certificate Certificate of Sixth Year Studies</p>
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<p>SUPE Ordinary SCOTVEQ/SQA National Certificate Modules Northern Ireland Junior Certificate Apprenticeship completed RSA/OCR Certificate or (First) Diploma City and Guilds Certificate part I or Craft/Intermediate/Ordinary/Part II NVQ/SVQ Level 1 or 2 GNVQ/GSVQ Foundation or Intermediate Level <i>or equivalent</i></p>	<p>Northern Ireland Senior Certificate RSA/OCR Advance Diploma City & Guilds Advanced/ Final/ Part III BTEC/Edexcel/BEC/TEC General ordinary National Certificate or Diploma (ONC or OND) NVQ/SVQ Level 3 GNVQ/GSVQ Advanced Level <i>or equivalent</i></p>
<p>Section 3: RSA/OCR Higher Diploma City & Guilds Full Technological/ Part IV NVQ/SVQ Level 4 or 5 <i>or equivalent</i></p>	<p>Section 4: University/CNAA Bachelor Degree, Masters Degree, Diploma or M.Phil. BTEC/Edexcel/BEC/TEC Higher National Certificate or Diploma (HNC or HND), Teaching qualification</p>
<p>Section 5: Ph.D., D.Phil.<i>or equivalent</i></p>	<p>Nursing qualification <i>or equivalent</i></p>

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103 CARD D4

In paid work (full time – 30 hours or more each week)

In paid work (part time – less than 30 hours each week)

Unemployed

Retired from paid work altogether

On maternity leave

Looking after family or home

Full-time student/at school

Long term sick or disabled

On a government training scheme

Voluntary work

Doing something else (PLEASE SAY WHAT)

P2345

104 CARD D4

In paid work (full time – 30 hours or more each week)

In paid work (part time – less than 30 hours each week)

Unemployed

Retired from paid work altogether

P2345

On maternity leave

Looking after family or home

Full-time student/at school

Long term sick or disabled

On a government training scheme

Voluntary work

Doing something else (PLEASE SAY WHAT)

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105 CARD D5

Manager : in an establishment with 25 or more employees

: in an establishment with less than 25 employees

Foreman or supervisor (not manager)

Other employee

Self-employed: with 25 or more employees

: with less than 25 employees

: without employees

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106 CARD D5

Manager : in an establishment with 25 or more employees

P2345

: in an establishment with less than 25
employees

Foreman or supervisor (not manager)

Other employee

Self-employed: with 25 or more employees

: with less than 25 employees

: without employees

P2345

P2345

107 CARD D6

Company or occupational pension

Personal or private pension scheme

Stakeholder pension

None of these

P2345

108 CARD D6

Company or occupational pension

Personal or private pension scheme

Stakeholder pension

None of these

P2345

109 CARD D7

In paid work (full time – 30 hours or more each week)

In paid work (part time – less than 30 hours each week)

Unemployed

Retired from paid work altogether

On maternity leave

Looking after family or home

Full-time student/at school

Long term sick or disabled

On a government training scheme

Voluntary work

Doing something else (PLEASE SAY WHAT)

P2345

110 CARD D7

In paid work (full time – 30 hours or more each week)

In paid work (part time – less than 30 hours each week)

Unemployed

Retired from paid work altogether

P2345

On maternity leave

Looking after family or home

Full-time student/at school

Long term sick or disabled

On a government training scheme

Voluntary work

Doing something else (PLEASE SAY WHAT)

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111 CARD D8

Professional occupations

such as: teacher – nurse – physiotherapist – estate agent – social worker – welfare officer – clergy – artist – journalist – police officer (sergeant or above) – army officer (above NCO) – civil service executive officer – accountant – solicitor – medical practitioner – scientist – civil or mechanical engineer – IT professional – software designer

Clerical and intermediate occupations

such as: secretary – personal assistant – clerical worker – office clerk – wages clerk – call centre agent – building inspector – insurance broker – civil service or local government administrative or clerical officer – nursing auxiliary – nursery nurse – police officer (below sergeant) – armed forces (NCO or below) – fire-fighter – air traffic controller

Senior managers

such as: finance manager – chief executive – senior public sector manager

Technical and craft occupations

such as: motor mechanic – fitter – inspector – plumber – printer – tool maker – electrician – gardener – train driver

Semi-routine and routine manual and service occupations

such as: postal worker – machine operative – security guard – caretaker – farm worker – catering assistant – receptionist – sales assistant – hairdresser – HGV driver – van driver – bus driver – taxi driver – cleaner – porter – packer – sewing machinist – messenger – labourer – waiter/waitress – bar staff – childminder – teaching assistant – building worker – painter or decorator

Middle or junior managers or proprietors of small businesses

P2345 such as: office manager – retail manager – bank manager – restaurant manager – warehouse manager – publican – proprietor of a shop, garage, hairdresser/barber etc

112 NEVER WORKED

113 CARD D8

Professional occupations

such as: teacher – nurse – physiotherapist – estate agent – social worker – welfare officer – clergy – artist – journalist – police officer (sergeant or above) – army officer (above NCO) – civil service executive officer – accountant – solicitor – medical practitioner – scientist – civil or mechanical engineer – IT professional – software designer

Clerical and intermediate occupations

such as: secretary – personal assistant – clerical worker – office clerk – wages clerk – call centre agent – building inspector – insurance broker – civil service or local

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government administrative or clerical officer – nursing auxiliary – nursery nurse – police officer (below sergeant) – armed forces (NCO or below) – fire-fighter – air traffic controller

Senior managers

such as: finance manager – chief executive – senior public sector manager

Technical and craft occupations

such as: motor mechanic – fitter – inspector – plumber – printer – tool maker – electrician – gardener – train driver

Semi-routine and routine manual and service occupations

such as: postal worker – machine operative – security guard – caretaker – farm worker – catering assistant – receptionist – sales assistant – hairdresser – HGV driver – van driver – bus driver – taxi driver – cleaner – porter – packer – sewing machinist – messenger – labourer – waiter/waitress – bar staff – childminder – teaching assistant – building worker – painter or decorator

Middle or junior managers or proprietors of small businesses

such as: office manager – retail manager – bank manager – restaurant manager – warehouse manager – publican – proprietor of a shop, garage, hairdresser/barber etc

Never worked

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114 CARD D9

Manager : in an establishment with 25 or more employees

 : in an establishment with less than 25 employees

Foreman or supervisor (not manager)

Other employee

Self-employed: with 25 or more employees

 : with less than 25 employees

 : without employees

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115 CARD D9

Manager : in an establishment with 25 or more employees

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: in an establishment with less than 25
employees

Foreman or supervisor (not manager)

Other employee

Self-employed: with 25 or more employees

: with less than 25 employees

: without employees

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116 CARD E1

In paid work (full time – 30 hours or more each week)

In paid work (part time – less than 30 hours each week)

Unemployed

Retired from paid work altogether

On maternity leave

Looking after family or home

Full-time student/at school

Long term sick or disabled

On a government training scheme

Voluntary work

Doing something else (PLEASE SAY WHAT)

P2345

117 CARD E1

In paid work (full time – 30 hours or more each week)

In paid work (part time – less than 30 hours each week)

Unemployed

Retired from paid work altogether

P2345

On maternity leave

Looking after family or home

Full-time student/at school

Long term sick or disabled

On a government training scheme

Voluntary work

Doing something else (PLEASE SAY WHAT)

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118 CARD E2

Professional occupations

such as: teacher – nurse – physiotherapist – estate agent – social worker – welfare officer – clergy – artist – journalist – police officer (sergeant or above) – army officer (above NCO) – civil service executive officer – accountant – solicitor – medical practitioner – scientist – civil or mechanical engineer – IT professional – software designer

Clerical and intermediate occupations

such as: secretary – personal assistant – clerical worker – office clerk – wages clerk – call centre agent – building inspector – insurance broker – civil service or local government administrative or clerical officer – nursing auxiliary – nursery nurse – police officer (below sergeant) – armed forces (NCO or below) – fire-fighter – air traffic controller

Senior managers

such as: finance manager – chief executive – senior public sector manager

Technical and craft occupations

such as: motor mechanic – fitter – inspector – plumber – printer – tool maker – electrician – gardener – train driver

Semi-routine and routine manual and service occupations

such as: postal worker – machine operative – security guard – caretaker – farm worker – catering assistant – receptionist – sales assistant – hairdresser – HGV driver – van driver – bus driver – taxi driver – cleaner – porter – packer – sewing machinist – messenger – labourer – waiter/waitress – bar staff – childminder – teaching assistant – building worker – painter or decorator

Middle or junior managers or proprietors of small businesses

P2345 such as: office manager – retail manager – bank manager – restaurant manager – warehouse manager – publican – proprietor of a shop, garage, hairdresser/barber etc

Never worked

119 CARD E2

Professional occupations

such as: teacher – nurse – physiotherapist – estate agent – social worker – welfare officer – clergy – artist – journalist – police officer (sergeant or above) – army officer (above NCO) – civil service executive officer – accountant – solicitor – medical practitioner – scientist – civil or mechanical engineer – IT professional – software designer

Clerical and intermediate occupations

such as: secretary – personal assistant – clerical worker – office clerk – wages clerk – call centre agent – building inspector – insurance broker – civil service or local government administrative or clerical officer – nursing auxiliary – nursery nurse –

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police officer (below sergeant) – armed forces (NCO or below) – fire-fighter – air traffic controller

Senior managers

such as: finance manager – chief executive – senior public sector manager

Technical and craft occupations

such as: motor mechanic – fitter – inspector – plumber – printer – tool maker – electrician – gardener – train driver

Semi-routine and routine manual and service occupations

such as: postal worker – machine operative – security guard – caretaker – farm worker – catering assistant – receptionist – sales assistant – hairdresser – HGV driver – van driver – bus driver – taxi driver – cleaner – porter – packer – sewing machinist – messenger – labourer – waiter/waitress – bar staff – childminder – teaching assistant – building worker – painter or decorator

Middle or junior managers or proprietors of small businesses

such as: office manager – retail manager – bank manager – restaurant manager – warehouse manager – publican – proprietor of a shop, garage, hairdresser/barber etc

Never worked

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120 CARD E3

Manager : in an establishment with 25 or more employees

: in an establishment with less than 25 employees

Foreman or supervisor (not manager)

Other employee

Self-employed: with 25 or more employees

: with less than 25 employees

: without employees

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121 CARD E3

Manager : in an establishment with 25 or more employees

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: in an establishment with less than 25
employees

Foreman or supervisor (not manager)

Other employee

Self-employed: with 25 or more employees

: with less than 25 employees

: without employees

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122 CARD E4

No-one
Husband/Wife/Partner
Mother
Father
Daughter
Son
Sister
Brother
Other relative, including in-laws
Closest friend
Other friend
Neighbour
Someone you work with
Bank, building society, or other financial institution
Employer
Government or social services
Other (PLEASE SAY WHO)

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123 CARD E4

No-one
Husband/Wife/Partner
Mother
Father
Daughter
Son
Sister
Brother

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Other relative, including in-laws

Closest friend

Other friend

Neighbour

Someone you work with

Bank, building society, or other financial institution

Employer

Government or social services

Other (PLEASE SAY WHO)

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124 CARD E5

- No-one
- Mother
- Father
- Daughter
- Son
- Sister
- Brother
- Other relative, including in-laws
- Closest friend
- Other friend
- Neighbour
- Someone you work with
- Social services or home help
- Church, clergy or priest
- Counsellor or someone you pay to help you
- Other (PLEASE SAY WHO)
- Does not apply to me

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125 CARD E5

- No-one
- Mother
- Father
- Daughter
- Son
- Sister
- Brother
- Other relative, including in-laws

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Closest friend

Other friend

Neighbour

Someone you work with

Social services or home help

Church, clergy or priest

Counsellor or someone you pay to help you

Other (PLEASE SAY WHO)

Does not apply to me

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126 CARD E6

Secretary
Solicitor
Clerical officer in national or local government
Bus or coach driver
Bank or building society manager
Factory worker
University/College lecturer
Electrician
Nurse
Sales or shop assistant
Postal worker
None of these

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127 CARD E6

Secretary
Solicitor
Clerical officer in national or local government
Bus or coach driver
Bank or building society manager
Factory worker
University/College lecturer
Electrician

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Nurse

Sales or shop assistant

Postal worker

None of these

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128 CARD E7

A member of my close family

Another relative

A friend

An acquaintance

A neighbour

Someone I know from work or study

Other (PLEASE SAY WHAT)

P2345

129 CARD E7

A member of my close family

Another relative

A friend

An acquaintance

A neighbour

P2345

Someone I know from work or study

Other (PLEASE SAY WHAT)

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130 CARD F1

Political party
Trade Union
Environmental group
Parents'/School Association
Tenants'/Residents' Group or Neighbourhood Watch
Religious group or church organisation
Voluntary services group
Professional organisation/Chamber of Commerce
National/Ethnic community organisation
Social Club/Working men's club
Sports Club
Women's Group
Amateur music or dramatic group
Film society
Fan club
Arts or heritage organisation
Other group or organisation (PLEASE SAY WHAT)

P2345 None of these

131 CARD F1

Political party
Trade Union
Environmental group
Parents'/School Association
Tenants'/Residents' Group or Neighbourhood Watch
Religious group or church organisation
Voluntary services group
Professional organisation/Chamber of Commerce
National/Ethnic community organisation

P2345

Social Club/Working men's club

Sports Club

Women's Group

Amateur music or dramatic group

Film society

Fan club

Arts or heritage organisation

Other group or organisation (PLEASE SAY WHAT)

None of these

P2345

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132 CARD F2

What happens to me is my own doing

I feel that I have little influence over
the things that happen to me

P2345

133 CARD F2

What happens to me is my own doing

P2345

I feel that I have little influence over
the things that happen to me

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134 CARD F3

Mostly myself

Mostly my spouse or partner

Shared equally between me and my
spouse/partner

Other family or household member

Paid help

Other (PLEASE SAY WHAT)

P2345

135 CARD F3

Mostly myself

Mostly my spouse or partner

P2345

Shared equally between me and my spouse/partner

Other family or household member

Paid help

Other (PLEASE SAY WHAT)

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136 CARD F4

Agree strongly

Agree

Neither agree nor disagree

Disagree

Disagree strongly

P2345

137 CARD F4

Agree strongly

Agree

Neither agree nor disagree

Disagree

P2345

Disagree strongly

P2345

P2345

138 CARD F5

Lower working class

Working class

Upper working class

Lower middle class

Middle class

Upper middle class

Upper class

P2345

139 CARD F5

Lower working class

Working class

Upper working class

Lower middle class

P2345

Middle class

Upper middle class

Upper class

P2345

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140 **CARD F6**

Luck
Natural ability
Education
Hard work
Born into a wealthy family
Having good social connections
Ambition
Having good health
Being a man
Being white
Having been to a private school
Social skills
Good looks/Appearances
Having the right accent

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142 **CARD F6**

Luck
Natural ability
Education
Hard work
Born into a wealthy family
Having good social connections
Ambition

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Having good health

Being a man

Being white

Having been to a private school

Social skills

Good looks/Appearances

Having the right accent

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143 CARD G1

White - English
White - Welsh
White - Scottish
White - Irish
White - Other
Black - Caribbean
Black - African
Black - British
Black - Other
Indian
Pakistani
Bangladeshi
Chinese
Mixed - White and Black Caribbean
Mixed - White and Black African
Mixed - White and Black Other
Mixed - White and Asian
Other

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144 CARD G1

White - English
White - Welsh
White - Scottish
White - Irish
White - Other
Black - Caribbean
Black - African
Black - British
Black - Other

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Indian

Pakistani

Bangladeshi

Chinese

Mixed - White and Black Caribbean

Mixed - White and Black African

Mixed - White and Black Other

Mixed - White and Asian

Other

P2345

P2345

145 CARD G2

Professional occupations

such as: teacher – nurse – physiotherapist – estate agent – social worker – welfare officer – clergy – artist – journalist – police officer (sergeant or above) – army officer (above NCO) – civil service executive officer – accountant – solicitor – medical practitioner – scientist – civil or mechanical engineer – IT professional – software designer

Clerical and intermediate occupations

such as: secretary – personal assistant – clerical worker – office clerk – wages clerk – call centre agent – building inspector – insurance broker – civil service or local government administrative or clerical officer – nursing auxiliary – nursery nurse – police officer (below sergeant) – armed forces (NCO or below) – fire-fighter – air traffic controller

Senior managers

such as: finance manager – chief executive – senior public sector manager

Technical and craft occupations

such as: motor mechanic – fitter – inspector – plumber – printer – tool maker – electrician – gardener – train driver

Semi-routine and routine manual and service occupations

such as: postal worker – machine operative – security guard – caretaker – farm worker – catering assistant – receptionist – sales assistant – hairdresser – HGV driver – van driver – bus driver – taxi driver – cleaner – porter – packer – sewing machinist – messenger – labourer – waiter/waitress – bar staff – childminder – teaching assistant – building worker – painter or decorator

Middle or junior managers or proprietors of small businesses

P2345 such as: office manager – retail manager – bank manager – restaurant manager – warehouse manager – publican – proprietor of a shop, garage, hairdresser/barber etc

146 NOT IN WORK

147 CARD G2

Professional occupations

such as: teacher – nurse – physiotherapist – estate agent – social worker – welfare officer – clergy – artist – journalist – police officer (sergeant or above) – army officer (above NCO) – civil service executive officer – accountant – solicitor – medical practitioner – scientist – civil or mechanical engineer – IT professional – software designer

Clerical and intermediate occupations

such as: secretary – personal assistant – clerical worker – office clerk – wages clerk – call centre agent – building inspector – insurance broker – civil service or local

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government administrative or clerical officer – nursing auxiliary – nursery nurse – police officer (below sergeant) – armed forces (NCO or below) – fire-fighter – air traffic controller

Senior managers

such as: finance manager – chief executive – senior public sector manager

Technical and craft occupations

such as: motor mechanic – fitter – inspector – plumber – printer – tool maker – electrician – gardener – train driver

Semi-routine and routine manual and service occupations

such as: postal worker – machine operative – security guard – caretaker – farm worker – catering assistant – receptionist – sales assistant – hairdresser – HGV driver – van driver – bus driver – taxi driver – cleaner – porter – packer – sewing machinist – messenger – labourer – waiter/waitress – bar staff – childminder – teaching assistant – building worker – painter or decorator

Middle or junior managers or proprietors of small businesses

such as: office manager – retail manager – bank manager – restaurant manager – warehouse manager – publican – proprietor of a shop, garage, hairdresser/barber etc

Not in work

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: in an establishment with less than 25
employees

Foreman or supervisor (not manager)

Other employee

Self-employed: with 25 or more employees

: with less than 25 employees

: without employees

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151 CARD G4

<p>Section 1: GCSE/ Short course GCSE CSE GCE O-level School Certificate or Matriculation Scottish SCE Ordinary Grade Scottish Standard Grade Scottish Leaving Certificate Lower Grade SUPE Ordinary SCOTVEQ/SQA National Certificate Modules Northern Ireland Junior Certificate Apprenticeship completed RSA/OCR Certificate or (First) Diploma City and Guilds Certificate part I or Craft/Intermediate/Ordinary/Part II NVQ/SVQ Level 1 or 2 GNVQ/GSVQ Foundation or Intermediate Level <i>or equivalent</i></p>	<p>Section 2: GCE A-level, S-level, A2-level, AS-level Vocational A-level (AVCE) Baccalaureate Scottish Higher Grades/ Higher-Still Scottish SCE/SLC/SUPE at Higher Grade Scottish Higher School Certificate Certificate of Sixth Year Studies Northern Ireland Senior Certificate RSA/OCR Advance Diploma City & Guilds Advanced/ Final/ Part III BTEC/Edexcel/BEC/TEC General ordinary National Certificate or Diploma (ONC or OND) NVQ/SVQ Level 3 GNVQ/GSVQ Advanced Level <i>or equivalent</i></p>
<p>Section 3: RSA/OCR Higher Diploma City & Guilds Full Technological/ Part IV NVQ/SVQ Level 4 or 5 <i>or equivalent</i></p>	<p>Section 4: University/CNAA Bachelor Degree, Masters Degree, Diploma or M.Phil. BTEC/Edexcel/BEC/TEC Higher National Certificate or Diploma (HNC or HND), Teaching qualification Nursing qualification <i>or equivalent</i></p>
<p>Section 5: Ph.D., D.Phil. <i>or equivalent</i></p>	

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153 CARD G4

<p>Section 1: GCSE/ Short course GCSE CSE GCE O-level School Certificate or Matriculation Scottish SCE Ordinary Grade Scottish Standard Grade Scottish Leaving Certificate Lower Grade SUPE Ordinary SCOTVEQ/SQA National Certificate Modules</p>	<p>Section 2: GCE A-level, S-level, A2-level, AS-level Vocational A-level (AVCE) Baccalaureate Scottish Higher Grades/ Higher-Still Scottish SCE/SLC/SUPE at Higher Grade Scottish Higher School Certificate Certificate of Sixth Year Studies Northern Ireland Senior Certificate RSA/OCR Advance Diploma</p>
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Northern Ireland Junior Certificate Apprenticeship completed RSA/OCR Certificate or (First) Diploma City and Guilds Certificate part I or Craft/Intermediate/Ordinary/Part II NVQ/SVQ Level 1 or 2 GNVQ/GSVQ Foundation or Intermediate Level <i>or equivalent</i>	City & Guilds Advanced/ Final/ Part III BTEC/Edexcel/BEC/TEC General ordinary National Certificate or Diploma (ONC or OND) NVQ/SVQ Level 3 GNVQ/GSVQ Advanced Level <i>or equivalent</i>
Section 3: RSA/OCR Higher Diploma City & Guilds Full Technological/ Part IV NVQ/SVQ Level 4 or 5 <i>or equivalent</i>	Section 4: University/CNAA Bachelor Degree, Masters Degree, Diploma or M.Phil. BTEC/Edexcel/BEC/TEC Higher National Certificate or Diploma (HNC or HND), Teaching qualification Nursing qualification <i>or equivalent</i>
Section 5: Ph.D., D.Phil. <i>or equivalent</i>	

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154 CARD G5

Reading

Cinema

Gardening

Handicrafts/ DIY/ Machinery

Sport

Popular music

Classical Music

Cooking

Art

P2345 None of these

155 CARD G5

Reading

Cinema

Gardening

Handicrafts/ DIY/ Machinery

Sport

P2345

Popular music

Classical Music

Cooking

Art

None of these

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156 CARD G6

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158 OWN OUTRIGHT

Own with a mortgage or loan

Shared ownership (part owned, part rented)

Rent from private landlord

Rent from social landlord (for example, local authority/council, Housing Association or Scottish Homes)

Rent free (for example, from a relative or comes with job)

P2345 Other (PLEASE SAY WHAT)

159 CARD G6

160

161 OWN OUTRIGHT

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Own with a mortgage or loan

Shared ownership (part owned, part rented)

Rent from private landlord

Rent from social landlord (for example, local authority/council, Housing Association or Scottish Homes)

Rent free (for example, from a relative or comes with job)

Other (PLEASE SAY WHAT)

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162 **CARD G7**

E	Less than £1,000
K	£1,000-£4,999
H	£5,000-£9,999
M	£10,000-£19,999
A	£20,000-£29,999
L	£30,000-£49,999
C	£50,000-£69,999
N	£70,000-£99,999
P	£100,000-£149,999
B	£150,000-£199,999
J	£200,000-£249,999
G	£250,000-£499,999
D	£500,000-£999,999
F	£1,000,000 or above

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163 **CARD G7**

E	Less than £1,000
K	£1,000-£4,999
H	£5,000-£9,999
M	£10,000-£19,999
A	£20,000-£29,999
L	£30,000-£49,999
C	£50,000-£69,999
N	£70,000-£99,999

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P	£100,000-£149,999
B	£150,000-£199,999
J	£200,000-£249,999
G	£250,000-£499,999
D	£500,000-£999,999
F	£1,000,000 or above

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164 CARD G8

164 Income at present from all sources <u>before</u> tax and other deductions							
164	164.1.3	Approximate	164.1.5	Approximate	164.1.7	Approximate	
	164.1.4	WEEKLY	164.1.6	MONTHLY	164.1.8	ANNUAL	
					Less than £5,000		164
164	164.1.10	Less than £96	164.1.11	Less than £417			
164	164.1.14	£96 - £191	164.1.15	£417 - £832	£ 5,000 - £ 9,999		164
164	164.1.18	£192 - £287	164.1.19	£833 - £1,249	£ 10,000 - £ 14,999		164
164	164.1.22	£288 - £384	164.1.23	£1,250 - £1,666	£ 15,000 - £ 19,999		164
164	164.1.26	£385 - £480	164.1.27	£1,667 - £2,082	£ 20,000 - £ 24,999		164
164	164.1.30	£481 - £576	164.1.31	£2,083 - £2,499	£ 25,000 - £ 29,999		164
164	164.1.34	£577 - £768	164.1.35	£2,500 - £3,332	£ 30,000 - £ 39,999		164

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164	164.1.38	£769 – £1,153	164.1.39	£3,333 – £4,999	£ 40,000 - £ 59,999	164
164	164.1.42	£1,15 4 - £1,537	164.1.43	£5,000 - £6,666	£ 60,000 - £ 79,999	164
164	164.1.46	£1,53 8 - £1,922	164.1.47	£6,667 - £8,332	£ 80,000 - £ 99,999	164
164	164.1.50	£1,92 3 – £2,307	164.1.51	£8,333 - £9,999	£100,000 - £ 119,999	164
164	164.1.54	£2,30 8 - £2,691	164.1.55	£10,000 - £11,666	£120,000 - £ 139,999	164
164	164.1.58	£2,69 2 - £3,076	164.1.59	£11,667 - £13,332	£140,000 - £ 159,999	164
164	164.1.62	£3,07 7 or more	164.1.63	£13,333 or more	£160,000 or more	164

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165 CARD G8

165	Income at present from all sources <u>before</u> tax and other deductions					
165	165.1.3	<i>Approximate</i>	165.1.5	<i>Approximate</i>	165.1.7	<i>Approximate</i>

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	165.1.4	WEEK LY	165.1.6	MONTHL Y	165.1.8	ANNUAL	
165.	165.1.10	Less than £96	165.1.11	Less than £417	Less than £5,000		165
165.	165.1.14	£96 - £191	165.1.15	£417 - £832	£ 5,000 - £ 9,999		165
165.	165.1.18	£192 - £287	165.1.19	£833 - £1,249	£ 10,000 - £ 14,999		165
165.	165.1.22	£288 - £384	165.1.23	£1,250 - £1,666	£ 15,000 - £ 19,999		165
165.	165.1.26	£385 - £480	165.1.27	£1,667 - £2,082	£ 20,000 - £ 24,999		165
165.	165.1.30	£481 - £576	165.1.31	£2,083 - £2,499	£ 25,000 - £ 29,999		165
165.	165.1.34	£577 - £768	165.1.35	£2,500 - £3,332	£ 30,000 - £ 39,999		165
165.	165.1.38	£769 - £1,153	165.1.39	£3,333 - £4,999	£ 40,000 - £ 59,999		165
165.	165.1.42	£1,154 - £1,537	165.1.43	£5,000 - £6,666	£ 60,000 - £ 79,999		165

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165.	165.1.46 £1,538 - £1,922	165.1.47 £6,667 - £8,332	£ 80,000 - £ 99,999	165
165.	165.1.50 £1,923 - £2,307	165.1.51 £8,333 - £9,999	£100,000 - £ 119,999	165
165.	165.1.54 £2,308 - £2,691	165.1.55 £10,000 - £11,666	£120,000 - £ 139,999	165
165.	165.1.58 £2,692 - £3,076	165.1.59 £11,667 - £13,332	£140,000 - £ 159,999	165
165.	165.1.62 £3,077 or more	165.1.63 £13,333 or more	£160,000 or more	165

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166 CARD G9

T	Less than £10,000
L	£10,000-£49,999
Y	£50,000-£99,999
Q	£100,000-£199,999
W	£200,000-£499,999
M	£500,000-£999,999
P	£1,000,000-£1,999,999
Z	£2,000,000-£4,999,999
U	£5,000,000-£9,999,999
N	£10,000,000-£19,999,999
X	£20,000,000-£49,999,999
S	£50,000,000 or more

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167 CARD G9

T	Less than £10,000
L	£10,000-£49,999
Y	£50,000-£99,999
Q	£100,000-£199,999
W	£200,000-£499,999
M	£500,000-£999,999
P	£1,000,000-£1,999,999
Z	£2,000,000-£4,999,999

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U	£5,000,000-£9,999,999
N	£10,000,000-£19,999,999
X	£20,000,000-£49,999,999
S	£50,000,000 or more

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168 CARD G10

B	Nothing
R	£1-£99
J	£100-£199
M	£200-£299
D	£300-£399
V	£400-£499
F	£500-£749
P	£750-£999
T	£1,000-£1,499
H	£1,500-£1,999
Q	£2,000-£2,999
L	£3,000-£3,999
S	£4,000-£4,999
A	£5,000-£7,499
U	£7,500-£9,999
N	£10,000-£19,999
K	£20,000-£49,999
E	£50,000-£99,999
P2345 G	£100,000 or more

170 CARD G10

B	Nothing
R	£1-£99
J	£100-£199
M	£200-£299
D	£300-£399
V	£400-£499
F	£500-£749
P	£750-£999

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T	£1,000-£1,499
H	£1,500-£1,999
Q	£2,000-£2,999
L	£3,000-£3,999
S	£4,000-£4,999
A	£5,000-£7,499
U	£7,500-£9,999
N	£10,000-£19,999
K	£20,000-£49,999
E	£50,000-£99,999
G	£100,000 or more

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APPENDIX A CODING AND EDITING INSTRUCTIONS

P2345

**CULTURAL CAPITAL AND SOCIAL EXCLUSION
(LEISURE AND CULTURE IN BRITAIN)
BLAISE EDIT AND CODING INSTRUCTIONS**

General notes:

- P2345** All 'Other (WRITE IN)' answers should be examined and recoded where possible.
- Where an 'Other (WRITE IN)' question contains 'Don't know', 'Refusal' or similar, the *original* question should be recoded 'Don't know', 'Refusal' etc instead of 'Other'.
 - All NotePad answers, whether attached to an open question or not, must be read and any 'obvious' recoding done.
 - The NotePad file(s) should be passed to the researchers together with the ASCII data file.
 - Partial productives should be filled out with Refusals (Ctrl+R) to the end of the questionnaire.

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TELEVISION

DigChMOp - Digital channel most watched

1. The verbatim answers to this question are to be included in the datafile. Please:
 - tidy up spellings and
 - delete any information that could make the respondent identifiable.
2. Also please code one to the following code frame

Code one only.

If several channels recorded, code the one first mentioned.

Code 0 - None/ Does not watch digital

Code 1 - Arts World/ BBC4

Code 2 - BBC3/ BBC Digital channels

Include: general mentions of BBC digital.

Exclude:

- BBC4 (see code 1)
- CBBC, CBeebies (see code 3)
- BBC1, BBC2 (see code 95)

Code 3 - Children's channels

Include: e.g. Disney, Playhouse Disney, CBBC, CBeebies, Cartoon Network, Nicolodeon, Nick Junior, Fox Kids, Toonami, Trouble

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Code 4 - Documentaries

Include: e.g. Discovery, Discovery Health, Discovery Science, Discovery Wings, History, History UK, National Geographic, Natural history, Animal Planet, Civilisation

Code 5 - Film Four/Film Four Weekly

Exclude:

- Other film channels (see code 9)
- Channel 4, S4C (see code 95)

Code 6 - Foreign/ ethnic channels

Include: e.g. Asian Network, Zee TV

Code 7 - Lifestyle and hobbies

Include: e.g. Men and Motors, UK Food, UK Bright Idea, Travel & Adventure, Sky Travel, Travel Channel

Exclude: Sports channels (see code 12)

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Code 8 – Popular channels

Include: e.g. ITV2, Paramount, Sky1, UK Gold, UK Gold2, Living TV, UK Horizons

Exclude:

- *Sky with no further explanation (see code 97)*
- *channels mentioned under other codes e.g code 7, 12*

Code 9 – Movie channels (except FilmFour/Film Four Weekly)

Include: e.g. Sky Movies, Sky Cinema, TCM, Box Office, Front Row

Exclude:

- *Film Four/Film Four Weekly (see code 5)*
- *Disney (see code 3)*

Code 10 – Music Channels

Include: e.g. MTV

Code 11 – News Channels

Include: e.g. BBC News 24, Sky News, CNN, ITN News

Code 12 – Sports channels

Include: e.g. SkySports, Eurosport, Extreme Sport, At the Races

Code 95 – Terrestrial channel

Include: BBC1, BBC2, ITV, name of regional ITV company, Channel 4, S4C, Channel 5

Exclude:

- *BBC3 (see code 2)*
- *BBC4 (see code 1)*
- *BBC digital (unspecified) (see code 2)*
- *ITV2 (see code 8)*

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Code 96 – Other channel not mentioned above

Include: mentions of specific channels not included in the code frame above

Code 97 – Unclassifiable

Include: e.g. ‘satellite’, Sky with no further explanation,

Don’t know – use Ctrl + K

TVHrsWkD/HowTV

People who never watch TV were meant to have been coded 97 at TVHrsWkD to skip the rest of the section. However, some interviewers have coded them 0 instead. This becomes obvious at HowTV, where the ‘other’ answer says something like ‘Have no TV’ / ‘Never watches’ / ‘Does not watch’.

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If the 'other' answer at HowTV makes clear that the respondent **never** watches TV, please recode TVHrsWkD to 97.

HowTV - Who R watches TV with

Code 7 (Other): Check whether any can be recoded. (See also instructions for recoding of TVHrsWkD above).

TypProgM - Type of program most liked

Code 14 (Other): Check whether any can be recoded.

TypProgS - Type of program second most liked

Code 14 (Other): Check whether any can be recoded.

TypProgL - Type of program least liked

Code 14 (Other): Check whether any can be recoded.

FILM

FilmM - Type of film most liked

Code 17 (Other): Check whether any can be recoded.

FilmS - Type of film second most liked

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Code 17 (Other): Check whether any can be recoded.

FilmL - Type of film least liked

Code 17 (Other): Check whether any can be recoded.

READING

Newspap - Daily newspaper read most often

Code 28 (Other regional local daily newspaper): Check whether any can be recoded.
Code 29 (Other daily newspaper, e.g. foreign): Check whether any can be recoded.

Note for coders:

Code 28 (Other regional local daily newspaper) should include e.g.:

Birmingham Evening Mail
Birmingham Post
Daily Post (Liverpool)
East Anglian Daily Times (Ipswich)
Eastern Daily Press (Norwich)

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Evening Chronicle (Newcastle-upon-Tyne)
Evening News (Glasgow)
Evening Post (Bristol)
Evening Standard (London)
Evening Telegraph (Coventry)
Evening Times (Glasgow)
Express and Star (West Midlands)
Hull Daily Mail & Sports Mail
The Journal (Newcastle-upn-Tyne)
Leicester Mercury
Liverpool Echo
Manchester Evening News
Metro
News & Sports Mail (Portsmouth)
Northern Echo (Darlington)
Nottingham Evening Post
The Sentinel (Stoke-on-Trent)
Sheffield Star
Shropshire Star
Yorkshire Evening Post (Leeds)
Yorkshire Post (Leeds)
Western Daily Press (Bristol)
Western Morning News (Plymouth)

Code 29 (Other daily newspapers, e.g. foreign) should include e.g.:

The Daily Sport
The Herald Tribune
The Jang
The Racing Post

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Magazine - Magazine read most

1. The verbatim answers to this question are to be included in the datafile. Please:
 - tidy up spellings
 - recode 0 to 'none'
 - recode answers that make clear that respondent does not read magazines to 'none'
 - delete any information that could make the respondent identifiable (e.g. if anyone said something like 'I am the editor of Vogue').
2. Also please code to the following code frame:

Code one only.

If several magazines recorded, code the one first mentioned.

Code 0 - None

Include: e.g. 'None', '0', 'Does not read magazines'

Code 1 - Mechanical, technological and computing

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Include:

- Cars and motorbike magazines, e.g. *Fast Car, What Car?, Autosport*
- Computer magazines, e.g. *PC Pro*

Code 2 – Men's magazines

Include: e.g. *GQ, THM*

Code 3 – Comics

Include: e.g. *Marvel, Beano, Dandy, Viz*

Code 4 – Country pursuits

Include: e.g. *Country Life, Country Living, Horse and Hound, county society magazines (e.g. Suffolk and Norfolk Life)*

Exclude: *Homes, gardening, interiors (see code 9)*

Code 5 – Health, fitness and dieting

Exclude: *General cooking/housekeeping magazines (see code 7)*

Code 6 – General interest

Include:

- Consumer affairs, e.g. *Which?*
- *Readers' Digest*
- Older people's magazines, e.g. *Saga, Evergreen*
- *Travel and foreign property*
- Magazines that come with newspapers, e.g. *Sunday papers magazines*

P2345 Code 7 – Women's magazines

Include:

- Children and housekeeping, e.g. *Mother and Baby, Good Housekeeping, Woman and Home*
- E.g. *Prima, Elle, Cosmopolitan, Marie Claire, Bella, Women's Own, People's Friend, Take a Break*

Exclude: *entertainment and celebrity magazines (see code 15)*

Code 8 – Ethnic minority magazines

Include: *Ebony, Black Pride*

Code 9 – Homes and garden

Include:

- Gardening magazines
- Homes and decorating, e.g. *Homes and Antiques, House and Home*

Exclude:

- Country pursuits (see code 4)
- Children/housekeeping (see code 7)

Code 10 – Political affair, history and geography

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Include:

- *Political, current affairs, e.g. Economist, New Statesman, Private Eye*
- *History, e.g. History Today*
- *Geography, e.g. National Geographic*

Exclude:

- *Magazines that come with newspapers (see code 6)*
- *General interest magazines (see code 6)*

Code 11 – Religious

Include: e.g. Evangelical Times, Watchtower

Code 12 – Hobbies and crafts (without own code)

Include: e.g. Railway Modeller, Machine Knitting, Model Helicopter, Flower Arranger

Exclude:

- *Cars, motorbikes (see code 1)*
- *Computing (see code 1)*
- *Gardening (see code 9)*
- *Sport (see code 13)*
- *Music (see code 16)*
- *Magazines that are clearly work-related (see code 17)*

Code 13 – Sport

Include: e.g. Rugby World, Angling Times, golfing magazines

Exclude:

- *cars and motorbikes (see code 1)*
- *health, fitness and dieting (see code 5)*

Code 14 – TV and listings

Include: e.g. TV guides, TV Times, Radio Times

Exclude: soap magazines (see code 15)

Code 15 – Entertainment and celebrities

Include: e.g. Hello, OK, Glamour, soap magazines

Exclude: women's magazines (see code 7)

Code 16 – Music magazines

Include: e.g. New Musical Express, The Gramophone

Code 17 – Work-related and professional

Include: e.g. Farmers' Weekly, Nursing Times

If unsure whether work-related or a hobby, code as hobby (code 12)

Code 96 – Other magazines not mentioned above

Include: mentions of specific magazines not included in the code frame above

Code 97 – Unclassifiable

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Don't know - use Ctrl + K

SPORT

FavSport - Favourite sport played

1. The verbatim answers to this question are to be included in the datafile. Please:
 - tidy up spellings and
 - delete any information that could make the respondent identifiable.
2. Also please code to the following code frame:

Code one only.

If several sports recorded, code the one first mentioned.

Code 0 - None

Code 1 - Athletics

Code 2 - Badminton

Code 3 - Baseball

Code 4 - Basketball

Code 5 - Body-building/ body pumping/ weights training

Code 6 - Bowling (ten pin)

Code 7 - Bowls/ crown bowls/ carpet bowls/indoor bowls

Code 8 - Boxing

Code 9 - Cricket

Code 10 - Cycling

Code 11 - Dancing, including specific types of dance

Code 12 - Darts

Code 13 - Fishing/angling

Code 14- Football/ soccer/ 5-aside

Code 15 - Gardening

Code 16 - Golf

Code 17 - Gymnastics

Code 18 - Hockey

Code 19 - Horse-riding

Code 20 - Jogging/ running

Code 21 - Keep fit/ aerobics/ aqua-aerobics/ gym/ circuit-training/ rowing machine

Code 22 - Martial arts

Code 23 - Netball

Code 24 - Rugby

Code 25 - Sailing

Code 26 - Skiing

Code 27 - Snooker

Code 28 -Squash

Code 29 - Swimming

Code 30 - Table tennis

Code 31 - Tennis

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Code 32 - walking, including walking the dog/rambling

Code 33 - water polo

Code 34 - Yoga

Code 96 - Other sport not listed above

Code 97 - unclassifiable

For 'don't know', use Ctrl + K

WhySport - Why like sport

Code 11 (Other): Check whether any can be recorded.

SportM - Sport liked most to watch

Code 20 (Other): Check whether any can be recorded.

SportS - Sport liked second most to watch

Code 20 (Other): Check whether any can be recorded.

SportL - Sport liked least to watch

Code 20 (Other): Check whether any can be recorded.

GENERAL RECREATION AND LEISURE

P2345 YNCinema - Why not go to cinema

Code 13 (Other): Check whether any can be recorded.

YNPub - Why not go to pub

Add code 15: 'Too smoky'

Code 13 (Other): Check whether any can be recorded.

YNOpera - Why not go to opera

Code 13 (Other): Check whether any can be recorded.

YNArtGal - Why not go to art gallery

Code 13 (Other): Check whether any can be recorded.

LEARNING, SKILLS AND ACCOMPLISHMENTS

Lessons1 - Art activities taken lessons in

Code 7 (Other art activity): Check whether any can be recorded.

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ArtClub1 - Art clubs member of

Code 7 (Other art activity): Check whether any can be recorded.

APPEARANCE AND EMBODIMENT

Dress - Description of own dress

Code 10 (Other): Check whether any can be recorded.

EDUCATION

LastSch - Last school attended

Code 8 (Other type of school): Check whether any can be recorded.

UnivName - University of first degree

Please code to the following code frame:

Code *one* only.

If several institutions recorded, code the one first mentioned.

Code 0 - None

P2345 *Include: e.g. 'None', 'left without degree', 'did not get degree'*
Exclude: anyone still studying for degree (the question text is ambiguous, but a note of clarification went out to interviewers about this) - if current institution given, code as this institution; if institution not given, code as unclassifiable (code 7)

Code 1 - Russell Group of Universities

Include:

- Birmingham
- Bristol
- Cambridge
- Cardiff (**not** University of Wales Institute Cardiff)
- Edinburgh
- Glasgow (**not** Glasgow Caledonian)
- Imperial College
- Kings College London
- Leeds (**not** Leeds Met)
- Liverpool
- London School of Economics (LSE)
- Manchester
- Newcastle
- Nottingham
- Oxford
- Sheffield (**not** Sheffield Hallam)
- Southampton
- Warwick

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- *University College London (UCL)*

Code 2 – Other old (pre-1992) UK universities

Include: All UK universities not listed under code 1 or 3

Code 3 – Modern (post-1992) UK universities, including ex-polytechnics

Include:

- *Any described as 'Polytechnic'*
- *Abertay*
- *Anglia Poly*
- *Bolton*
- *Central England*
- *Central Lancs*
- *Coventry*
- *Derby*
- *East London*
- *Glamorgan*
- *Glasgow Caledonian*
- *Gloucestershire*
- *Greenwich*
- *Leeds Met*
- *Lincoln*
- *London Met*
- *London South Bank*
- *Luton*
- *Middlesex*
- *Napier*
- *Paisley*
- *Plymouth*
- *Queen Margaret*
- *Robert Gordon*
- *Roehampton*
- *Sheffield Hallam*
- *Staffs*
- *Teesside*
- *Thames Valley*
- *Sunderland*
- *University of Wales College Newport*
- *University of Wales Institute Cardiff*
- *Westminster*
- *Wolverhampton*

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Code 4 – Foreign Universities

Code 6 – Other institution

Include also: all where uncertain about coding

Code 7 – Unclassifiable

For 'don't know', use Ctrl + K

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UnivSubj – Subject studied at university

Please code to the following code frame:

Code **one** only.

If several subjects recorded, code the one first mentioned.

Code 0 – None

Include: e.g. 'None'

Exclude: answer given but not classifiable (see code 97)

Code 1 – Arts, languages and humanities (other than social sciences)

Include:

- Fine arts
- English
- Foreign languages
- History
- General humanities

Exclude: Social Sciences (Economics, Sociology, Politics, Social Policy, Psychology, Geography, Social Science) (see code 7)

Code 2 – Business, Accountancy, Law

Code 3 – Education, Teaching

Include: e.g. PE if clear that it is a teaching qualification

Exclude: e.g. PE if unclear whether for teaching qualification (see code 96)

P2345 Code 4 – Engineering, Computing, Technology, Design

Code 5 – Medicine (including nursing and midwifery)

Exclude: Pharmacy (see code 95)

Code 6 – Sciences/Mathematics

Code 7 – Social Sciences

Include: Economics, Sociology, Politics, Social Policy, Psychology, Geography, Social Science

Code 95 – Other vocational

Include: e.g. Librarianship, Pharmacy

Code 96 – Other

Include: e.g. PE if unclear whether for teaching qualification

Code 97 – Unclassifiable

For 'don't know', use Ctrl + K

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REdQual2 – Respondent’s highest educational qualification

The full text of the codes on the showcard was:

<p>Section 1: GCSE/ Short course GCSE CSE GCE O-level School Certificate or Matriculation Scottish SCE Ordinary Grade Scottish Standard Grade Scottish Leaving Certificate Lower Grade SUPE Ordinary SCOTVEQ/SQA National Certificate Modules Northern Ireland Junior Certificate Apprenticeship completed RSA/OCR Certificate or (First) Diploma City and Guilds Certificate part I or Craft/Intermediate/Ordinary/Part II NVQ/SVQ Level 1 or 2 GNVQ/GSVQ Foundation or Intermediate Level <i>or equivalent</i></p>	<p>Section 2: GCE A-level, S-level, A2-level, AS-level Vocational A-level (AVCE) Baccalaureate Scottish Higher Grades/ Higher-Still Scottish SCE/SLC/SUPE at Higher Grade Scottish Higher School Certificate Certificate of Sixth Year Studies Northern Ireland Senior Certificate RSA/OCR Advance Diploma City & Guilds Advanced/ Final/ Part III BTEC/Edexcel/BEC/TEC General ordinary National Certificate or Diploma (ONC or OND) NVQ/SVQ Level 3 GNVQ/GSVQ Advanced Level <i>or equivalent</i></p>
<p>Section 3: RSA/OCR Higher Diploma City & Guilds Full Technological/ Part IV NVQ/SVQ Level 4 or 5 <i>or equivalent</i></p>	<p>Section 4: University/CNAA Bachelor Degree, Masters Degree, Diploma or M.Phil. BTEC/Edexcel/BEC/TEC Higher National Certificate or Diploma (HNC or HND), Teaching qualification Nursing qualification <i>or equivalent</i></p>
<p>Section 5: Ph.D., D.Phil.<i>or equivalent</i></p>	

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Code 6 (Other):

Check whether any can be recoded.
Note that where foreign qualifications are given, they should be recoded to the nearest equivalent section, if possible.

PEdQual2 – Spouse/partner’s highest educational qualification

For the full text of the cards on the showcard – see REdQual2 above.

Code 6 (Other):

Check whether any can be recoded.
Note that where foreign qualifications are given, they should be recoded to the nearest equivalent section, if possible.

RESPONDENT’S ECONOMIC ACTIVITY

REcAct – Respondent’s economic activity

Code 11 (Doing something else):

Check whether any can be recoded.

RJbTitle – Respondent’s job details

RTypeWk

RTrain

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REcStat
FirmDo

Code to SOC2000 and 2 digit SIC.

PARTNER'S ECONOMIC ACTIVITY

PEcAct - Partner's economic activity

Code 11 (Doing something else): Check whether any can be recorded.

FRIENDS AND FAMILY

FrRel - Relationship of best friend to respondent

Code 11 (Other relative): Check whether any can be recorded.

FrEcAct - Best friends economic activity

Code 11 (Doing something else): Check whether any can be recorded.

Money - Who to turn to for money

Code 17 (Other): Check whether any can be recorded.

Upset - Who to turn to for relationship problem

P2345 Code 16 (Other): Check whether any can be recorded.

Secret - Relationship of secretary to respondent

Code 7 (Other): Check whether any can be recorded.

Solicit - Relationship of solicitor to respondent

Code 7 (Other): Check whether any can be recorded.

ClerOff - Relationship of clerical officer to respondent

Code 7 (Other): Check whether any can be recorded.

BusDriv - Relationship of bus driver to respondent

Code 7 (Other): Check whether any can be recorded.

BankMan - Relationship of bank manager to respondent

Code 7 (Other): Check whether any can be recorded.

Factory - Relationship of factory worker to respondent

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Code 7 (Other): Check whether any can be recorded.

UnivLec - Relationship of university lecturer to respondent

Code 7 (Other): Check whether any can be recorded.

Electric - Relationship of electrician to respondent

Code 7 (Other): Check whether any can be recorded.

Nurse - Relationship of nurse to respondent

Code 7 (Other): Check whether any can be recorded.

ShopAss - Relationship of shop assistant to respondent

Code 7 (Other): Check whether any can be recorded.

Postal - Relationship of postal worker to respondent

Code 7 (Other): Check whether any can be recorded.

ORGANISATIONS AND PERSONAL CONTROL

MembGrp1 - Membership of group

Code 17 (Other group or organisation): Check whether any can be recorded.

P2345 ActGrp1 - Activity in group

Code 17 (Other group or organisation): Check whether any can be recorded.

GENDER ROLES

HUShop - Who does shopping in hhold

Code 6 (Other): Check whether any can be recorded.

HUCook - Who does cooking in hhold

Code 6 (Other): Check whether any can be recorded.

HUClean - Who does cleaning in hhold

Code 6 (Other): Check whether any can be recorded.

HUGarden - Who does gardening in hhold

Code 6 (Other): Check whether any can be recorded.

HUSits - Who looks after children in hhold

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Code 6 (Other): Check whether any can be recoded.

HUTeach - Who helps children in hhold with homework

Code 6 (Other): Check whether any can be recoded.

POLITICS AND CLASS

Vote - Likely vote

Code 21 (Other): Check whether any can be recoded.

GetGJob1 - What helps to get a good job

Code 16 (Other): Check whether any can be recoded.

NATIONAL/ETHNIC IDENTITY AND RELIGION

WhrBorn2 - Where born

Code to the following code frame:

AFGHANISTAN.....	AF
ALBANIA.....	AL
ALGERIA.....	DZ
AMERICAN SAMOA.....	AS
ANDORRA.....	AD
ANGOLA.....	AO
ANGUILLA.....	AI
ANTARCTICA.....	AQ
ANTIGUA AND BARBUDA.....	AG
ARGENTINA.....	AR
ARMENIA.....	AM
ARUBA.....	AW
AUSTRALIA.....	AU
AUSTRIA.....	AT
AZERBAIJAN.....	AZ
BAHAMAS.....	BS
BAHRAIN.....	BH
BANGLADESH.....	BD
BARBADOS.....	BB
BELARUS.....	BY
BELGIUM.....	BE
BELIZE.....	BZ
BENIN.....	BJ
BERMUDA.....	BM
BHUTAN.....	BT
BOLIVIA.....	BO
BOSNIA AND HERZEGOVINA.....	BA

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BOTSWANA	BW
BOUVET ISLAND	BV
BRAZIL	BR
BRITISH INDIAN OCEAN TERRITORY.....	IO
BRUNEI DARUSSALAM	BN
BULGARIA.....	BG
BURKINA FASO.....	BF
BURUNDI.....	BI
CAMBODIA	KH
CAMEROON.....	CM
CANADA	CA
CAPE VERDE.....	CV
CAYMAN ISLANDS.....	KY
CENTRAL AFRICAN REPUBLIC.....	CF
CHAD.....	TD
CHILE.....	CL
CHINA	CN
CHRISTMAS ISLAND.....	CX
COCOS (KEELING) ISLANDS.....	CC
COLOMBIA.....	CO
COMOROS	KM
CONGO.....	CG
CONGO, THE DEMOCRATIC REPUBLIC OF THE.....	CD
COOK ISLANDS.....	CK
COSTA RICA	CR
COTE D'IVOIRE	CI
CROATIA	HR
CUBA	CU
CYPRUS	CY
CZECH REPUBLIC	CZ
CZECHOSLOVAKIA.....	CS
DENMARK.....	DK
DJIBOUTI.....	DJ
DOMINICA	DM
DOMINICAN REPUBLIC	DO
EAST TIMOR.....	TP
ECUADOR.....	EC
EGYPT	EG
EL SALVADOR.....	SV
EQUATORIAL GUINEA.....	GQ
ERITREA	ER
ESTONIA	EE
ETHIOPIA	ET
FALKLAND ISLANDS (MALVINAS)	FK
FAROE ISLANDS	FO
FIJI.....	FJ
FINLAND	FI
FRANCE	FR
FRENCH GUIANA	GF
FRENCH POLYNESIA	PF
FRENCH SOUTHERN TERRITORIES	TF

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GABON.....	GA
GAMBIA.....	GM
GEORGIA.....	GE
GERMANY.....	DE
GHANA.....	GH
GIBRALTAR.....	GI
GREECE.....	GR
GREENLAND.....	GL
GRENADA.....	GD
GUADELOUPE.....	GP
GUAM.....	GU
GUATEMALA.....	GT
GUINEA.....	GN
GUINEA-BISSAU.....	GW
GUYANA.....	GY
HAITI.....	HT
HEARD ISLAND AND MCDONALD ISLANDS.....	HM
HOLY SEE (VATICAN CITY STATE).....	VA
HONDURAS.....	HN
HONG KONG.....	HK
HUNGARY.....	HU
ICELAND.....	IS
INDIA.....	IN
INDONESIA.....	ID
IRAN, ISLAMIC REPUBLIC OF.....	IR
IRAQ.....	IQ
IRELAND.....	IE
ISRAEL.....	IL
ITALY.....	IT
JAMAICA.....	JM
JAPAN.....	JP
JORDAN.....	JO
KAZAKSTAN.....	KZ
KENYA.....	KE
KIRIBATI.....	KI
KOREA, DEMOCRATIC PEOPLE'S REPUBLIC OF.....	KP
KOREA, REPUBLIC OF.....	KR
KUWAIT.....	KW
KYRGYZSTAN.....	KG
LAO PEOPLE'S DEMOCRATIC REPUBLIC.....	LA
LATVIA.....	LV
LEBANON.....	LB
LESOTHO.....	LS
LIBERIA.....	LR
LIBYAN ARAB JAMAHIRIYA.....	LY
LIECHTENSTEIN.....	LI
LITHUANIA.....	LT
LUXEMBOURG.....	LU
MACAU.....	MO
MACEDONIA, THE FORMER YUGOSLAV REPUBLIC OF.....	MK
MADAGASCAR.....	MG

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MALAWI	MW
MALAYSIA	MY
MALDIVES	MV
MALI	ML
MALTA	MT
MARSHALL ISLANDS	MH
MARTINIQUE	MQ
MAURITANIA	MR
MAURITIUS	MU
MAYOTTE	YT
MEXICO	MX
MICRONESIA, FEDERATED STATES OF	FM
MOLDOVA, REPUBLIC OF	MD
MONACO	MC
MONGOLIA	MN
MONTSERRAT	MS
MOROCCO	MA
MOZAMBIQUE	MZ
MYANMAR	MM
NAMIBIA	NA
NAURU	NR
NEPAL	NP
NETHERLANDS	NL
NETHERLANDS ANTILLES	AN
NEW CALEDONIA	NC
NEW ZEALAND	NZ
NICARAGUA	NI
NIGER	NE
NIGERIA	NG
NIUE	NU
NORFOLK ISLAND	NF
NORTHERN MARIANA ISLANDS	MP
NORWAY	NO
OMAN	OM
PAKISTAN	PK
PALAU	PW
PALESTINIAN TERRITORY, OCCUPIED	PS
PANAMA	PA
PAPUA NEW GUINEA	PG
PARAGUAY	PY
PERU	PE
PHILIPPINES	PH
PITCAIRN	PN
POLAND	PL
PORTUGAL	PT
PUERTO RICO	PR
QATAR	QA
REUNION	RE
ROMANIA	RO
RUSSIAN FEDERATION	RU
RWANDA	RW

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SAINT HELENA.....	SH
SAINT KITTS AND NEVIS.....	KN
SAINT LUCIA.....	LC
SAINT PIERRE AND MIQUELON.....	PM
SAINT VINCENT AND THE GRENADINES.....	VC
SAMOA.....	WS
SAN MARINO.....	SM
SAO TOME AND PRINCIPE.....	ST
SAUDI ARABIA.....	SA
SENEGAL.....	SN
SEYCHELLES.....	SC
SIERRA LEONE.....	SL
SINGAPORE.....	SG
SLOVAKIA.....	SK
SLOVENIA.....	SI
SOLOMON ISLANDS.....	SB
SOMALIA.....	SO
SOUTH AFRICA.....	ZA
SOUTH GEORGIA AND THE SOUTH SANDWICH ISLANDS.....	GS
SPAIN.....	ES
SRI LANKA.....	LK
SUDAN.....	SD
SURINAME.....	SR
SVALBARD AND JAN MAYEN.....	SJ
SWAZILAND.....	SZ
SWEDEN.....	SE
SWITZERLAND.....	CH
SYRIAN ARAB REPUBLIC.....	SY
TAIWAN, PROVINCE OF CHINA.....	TW
TAJIKISTAN.....	TJ
TANZANIA, UNITED REPUBLIC OF.....	TZ
THAILAND.....	TH
TOGO.....	TG
TOKELAU.....	TK
TONGA.....	TO
TRINIDAD AND TOBAGO.....	TT
TUNISIA.....	TN
TURKEY.....	TR
TURKMENISTAN.....	TM
TURKS AND CAICOS ISLANDS.....	TC
TUVALU.....	TV
UGANDA.....	UG
UKRAINE.....	UA
UNITED ARAB EMIRATES.....	AE
UNITED KINGDOM.....	GB
UNITED STATES.....	US
UNITED STATES MINOR OUTLYING ISLANDS.....	UM
URUGUAY.....	UY
USSR.....	SU
UZBEKISTAN.....	UZ
VANUATU.....	VU

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VENEZUELA	VE
VIET NAM.....	VN
VIRGIN ISLANDS, BRITISH	VG
VIRGIN ISLANDS, U.S.....	VI
WALLIS AND FUTUNA.....	WF
WESTERN SAHARA	EH
YEMEN	YE
YUGOSLAVIA	YU
ZAMBIA.....	ZM
ZIMBABWE.....	ZW
OTHER/NOT CLASSIFIABLE	ZZ

Religion

Code 17 (Other):

Check whether any can be recoded.

LANGUAGES

LngFirs2 - First language

Code to the following code frame:

Abkhazian.....	abk
Achinese.....	ace
Acoli.....	ach
Adangme	ada
Afar	aar
Afrihili	afh
Afrikaans.....	afr
Afro-Asiatic (Other)	afa
Akan	aka
Akkadian.....	akk
Albanian.....	alb
Aleut	ale
Algonquian languages	alg
Altaic (Other).....	tut
Amharic.....	amh
Apache languages.....	apa
Arabic	ara
Aramaic.....	arc
Arapaho	arp
Araucanian	arn
Arawak.....	arw
Armenian	arm
Artificial (Other)	art
Assamese	asm
Asturian	ast
Athapascan languages	ath

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Australian languages	aus
Austronesian (Other)	map
Avaric	ava
Avestan	ave
Awadhi.....	awa
Aymara.....	aym
Azerbaijani.....	aze
Bable	ast
Balinese	ban
Baltic (Other)	bat
Baluchi.....	bal
Bambara	bam
Bamileke languages.....	bai
Banda.....	bad
Bantu (Other).....	bnt
Basa.....	bas
Bashkir.....	bak
Basque	baq
Batak (Indonesia).....	btk
Beja.....	bej
Belarusian	bel
Bemba	bem
Bengali.....	ben
Berber (Other)	ber
Bhojpuri.....	bho
Bihari	bih
Bikol.....	bik
Bini.....	bin
Bizama	bis
Bokmål, Norwegian	nob
Bosnian.....	bos
Braj.....	bra
Breton	bre
Buginese.....	bug
Bulgarian.....	bul
Buriat	bua
Burmese.....	bur
Caddo	cad
Carib	car
Castilian	spa
Catalan	cat
Caucasian (Other).....	cau
Cebuano	ceb
Celtic (Other).....	cel
Central American Indian (Other)	cai
Chagatai.....	chg
Chamic languages	cmc
Chamorro.....	cha
Chechen.....	che
Cherokee	chr
Chewa.....	nya

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Cheyenne	chy
Chibcha	chb
Chichewa	nya
Chinese	chi
Chinook jargon.....	chn
Chipewyan	chp
Choctaw	cho
Chuang.....	zha
Church Slavic	chu
Church Slavonic.....	chu
Chuukese	chk
Chuvash	chv
Coptic	cop
Cornish.....	cor
Corsican	cos
Cree.....	cre
Creek.....	mus
Creoles and pidgins(Other).....	crp
Creoles and pidgins, English-based (Other).....	cpe
Creoles and pidgins, French-based (Other)	cpf
Creoles and pidgins, Portuguese-based (Other)	cpp
Croatian.....	scr
Cushitic (Other)	cus
Czech	cze
Dakota	dak
Danish	dan
Dayak	day
Delaware	del
Dinka	din
Divehi	div
Dogri.....	doi
Dogrib.....	dgr
Dravidian (Other)	dra
Duala	dua
Dutch.....	dut
Dutch, Middle (ca. 1050-1350).....	dum
Dyula	dyu
Dzongkha.....	dzo
Efik.....	efi
Egyptian (Ancient)	egy
Ekajuk.....	eka
Elamite	elx
English.....	eng
English, Middle (1100-1500).....	enm
English, Old (ca.450-1100)	ang
Esperanto	epo
Estonian.....	est
Ewe	ewe
Ewondo	ewo
Fang	fan
Fanti	fat

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Faroese	fao
Fijian	fij
Finnish.....	fin
Finno-Ugrian (Other)	fiu
Fon	fon
French.....	fre
French, Middle (ca.1400-1600)	frm
French, Old (842-ca.1400)	fro
Frisian.....	fry
Friulian.....	fur
Fulah.....	ful
Ga.....	gaa
Gaelic.....	gla
Gallegan.....	glg
Ganda	lug
Gayo.....	gay
Gbaya	gba
Geez	gez
Georgian.....	geo
German.....	ger
German, Low.....	nds
German, Middle High (ca.1050-1500)	gmh
German, Old High (ca.750-1050)	goh
Germanic (Other).....	gem
Gikuyu.....	kik
Gilbertese.....	gil
Gondi.....	gon
Gorontalo.....	gor
Grebo.....	got
Grebo	grb
Greek, Ancient (to 1453)	grc
Greek, Modern (1453-)	gre
Guarani	grn
Gujarati.....	guj
Gwich'in.....	gwi
Haida	hai
Hausa.....	hau
Hawaiian.....	haw
Hebrew.....	heb
Herero	her
Hiligaynon.....	hil
Himachali.....	him
Hindi.....	hin
Hiri Motu	hmo
Hittite.....	hit
Hmong	hmn
Hungarian.....	hun
Hupa.....	hup
Iban	iba
Icelandic	ice
Ido.....	ido

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Igbo.....	ibo
Ijo.....	ijo
Iloko.....	ilo
Inari Sami.....	smn
Indic (Other).....	inc
Indo-European (Other).....	ine
Indonesian.....	ind
Interlingua (International Auxiliary Language Association).....	ina
Interlingue.....	ile
Inuktitut.....	iku
Inupiaq.....	ipk
Iranian (Other).....	ira
Irish.....	gle
Irish, Middle (900-1200).....	mga
Irish, Old (to 900).....	sga
Iroquoian languages.....	iro
Italian.....	ita
Japanese.....	jpn
Javanese.....	jav
Judeo-Arabic.....	jrb
Judeo-Persian.....	jpr
Kabyle.....	kab
Kachin.....	kac
Kalaallisut.....	kal
Kamba.....	kam
Kannada.....	kan
Kanuri.....	kau
Kara-Kalpak.....	kaa
Karen.....	kar
Kashmiri.....	kas
Kawi.....	kaw
Kazakh.....	kaz
Khasi.....	kha
Khmer.....	khm
Khoisan (Other).....	khi
Khotanese.....	kho
Kikuyu.....	kik
Kimbundu.....	kmb
Kinyarwanda.....	kin
Kirghiz.....	kir
Komi.....	kom
Kongo.....	kon
Konkani.....	kok
Korean.....	kor
Kosraean.....	kos
Kpelle.....	kpe
Kru.....	kro
Kuanyama.....	kua
Kumyk.....	kum
Kurdish.....	kur
Kurukh.....	kru

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Kutenai	kut
Kwanyama.....	kua
Ladino	lad
Lahnda	lah
Lamba.....	lam
Lao	lao
Latin.....	lat
Latvian	lav
Letzeburgesch	ltz
Lezghian.....	lez
Lingala.....	lin
Lithuanian.....	lit
Low German.....	nds
Low Saxon	nds
Lozi	loz
Luba-Katanga.....	lub
Luba-Lulua	lua
Luiseno.....	lui
Lule Sami	smj
Lunda	lun
Luo (Kenya and Tanzania)	luo
Luxembourgish.....	ltz
Lushai	lus
Macedonian	mac
Madurese	mad
Magahi	mag
Maithili.....	mai
Makasar.....	mak
Malagasy	mlg
Malay	may
Malayalam	mal
Maltese	mlt
Manchu	mnc
Mandar.....	mdr
Mandingo.....	man
Manipuri	mni
Manobo languages	mno
Manx.....	glv
Maori	mao
Marathi.....	mar
Mari	chm
Marshallese.....	mah
Marwari.....	mwr
Masai	mas
Mayan languages.....	myn
Mende.....	men
Micmac	mic
Minangkabau	min
Miscellaneous languages.....	mis
Mohawk	moh
Moldavian.....	mol

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Mon-Khmer (Other)	mkh
Mongo	lol
Mongolian.....	mon
Mossi	mos
Multiple languages.....	mul
Munda languages	mun
Nahuatl	nah
Nauru	nau
Navaho.....	nav
Navajo	nav
Ndebele, North	nde
Ndebele, South.....	nbl
Ndonga	ndo
Nepali	nep
Newari.....	new
Nias.....	nia
Niger-Kordofanian (Other)	nic
Nilo-Saharan (Other).....	ssa
Niuean.....	niu
Norse, Old.....	non
North American Indian (Other)	nai
Northern Sami.....	sme
North Ndebele	nde
Norwegian.....	nor
Norwegian Bokmål	nob
Norwegian Nynorsk	nno
Nubian languages.....	nub
Nyamwezi.....	nym
Nyanja	nya
Nyankole.....	nyn
Nynorsk, Norwegian	nno
Nyoro	nyo
Nzima	nzi
Occitan (post 1500)	oci
Ojibwa	oji
Old Bulgarian.....	chu
Old Church Slavonic	chu
Old Slavonic	chu
Oriya.....	ori
Oromo	orm
Osage.....	osa
Ossetian.....	oss
Ossetic	oss
Otomian languages	oto
Pahlavi.....	pal
Palauan.....	pau
Pali	pli
Pampanga.....	pam
Pangasinan.....	pag
Panjabi.....	pan
Papiamento.....	pap

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Papuan (Other).....	paa
Persian.....	per
Persian, Old (ca.600-400)	peo
Philippine (Other).....	phi
Phoenician	phn
Pohnpeian.....	pon
Polish.....	pol
Portuguese.....	por
Prakrit languages.....	pra
Provençal	oci
Provençal, Old (to 1500).....	pro
Pushto.....	pus
Quechua	que
Raeto-Romance	roh
Rajasthani.....	raj
Rapanui	rap
Rarotongan	rar
Romance (Other).....	roa
Romanian.....	rum
Romany	rom
Rundi.....	run
Russian	rus
Salishan languages	sal
Samaritan Aramaic.....	sam
Sami languages (Other)	smi
Samoan.....	smo
Sandawe.....	sad
Sango	sag
Sanskrit.....	san
Santali.....	sat
Sardinian.....	srd
Sasak.....	sas
Saxon, Low	nds
Scots.....	sco
Scottish Gaelic	gla
Selkup.....	sel
Semitic (Other)	sem
Serbian.....	scc
Serer.....	srr
Shan	shn
Shona	sna
Sidamo.....	sid
Sign languages	sgn
Siksika	bla
Sindhi	snd
Sinhalese	sin
Sino-Tibetan (Other).....	sit
Siouan languages.....	sio
Skolt Sami	sms
Slave (Athapaskan).....	den
Slavic (Other).....	sla

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Slovak.....	slo
Slovenian.....	slv
Sogdian.....	sog
Somali.....	som
Songhai.....	son
Soninke.....	snk
Sorbian languages.....	wen
Sotho, Northern.....	nso
Sotho, Southern.....	sot
South American Indian (Other).....	sai
Southern Sami.....	sma
South Ndebele.....	nbl
Spanish.....	spa
Sukuma.....	suk
Sumerian.....	sux
Sundanese.....	sun
Susu.....	sus
Swahili.....	swa
Swati.....	ssw
Swedish.....	swe
Syriac.....	syr
Tagalog.....	tgl
Tahitian.....	tah
Tai (Other).....	tai
Tajik.....	tgk
Tamashek.....	tmh
Tamil.....	tam
Tatar.....	tat
Telugu.....	tel
Tereno.....	ter
Tetum.....	tet
Thai.....	tha
Tibetan.....	tib
Tigre.....	tig
Tigrinya.....	tir
Timne.....	tem
Tiv.....	tiv
Tlingit.....	tli
Tok Pisin.....	tpi
Tokelau.....	tkl
Tonga (Nyasa).....	tog
Tonga (Tonga Islands).....	ton
Tsimshian.....	tsi
Tsonga.....	tso
Tswana.....	tsn
Tumbuka.....	tum
Tupi languages.....	tup
Turkish.....	tur
Turkish, Ottoman (1500-1928).....	ota
Turkmen.....	tuk
Tuvalu.....	tvl

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Tuvinian.....	tyv
Twi.....	twi
Ugaritic.....	uga
Uighur.....	uig
Ukrainian.....	ukr
Umbundu.....	umb
Undetermined.....	und
Urdu.....	urd
Uzbek.....	uzb
Vai.....	vai
Venda.....	ven
Vietnamese.....	vie
Volapük.....	vol
Votic.....	vot
Wakashan languages.....	wak
Walamo.....	wal
Walloon.....	wln
Waray.....	war
Washo.....	was
Welsh.....	wel
Wolof.....	wol
Xhosa.....	xho
Yakut.....	sah
Yao.....	yao
Yapese.....	yap
Yiddish.....	jid
Yoruba.....	yor
Yupik languages.....	ypk
Zande.....	znd
Zapotec.....	zap
Zenaga.....	zen
Zhuang.....	zha
Zulu.....	zul
Zuni.....	zun
Other/ not classifiable.....	zzz

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CARER'S BACKGROUND

FEdQual2 – Father's highest educational qualification

The full text of the codes on the showcard was:

Section 1: GCSE/ Short course GCSE CSE GCE O-level School Certificate or Matriculation Scottish SCE Ordinary Grade Scottish Standard Grade Scottish Leaving Certificate Lower Grade SUPE Ordinary SCOTVEQ/SQA National Certificate Modules Northern Ireland Junior Certificate Apprenticeship completed RSA/OCR Certificate or (First) Diploma City and Guilds Certificate part I or Craft/Intermediate/Ordinary/Part II NVQ/SVQ Level 1 or 2 GNVQ/GSVQ Foundation or Intermediate Level <i>or equivalent</i>	Section 2: GCE A-level, S-level, A2-level, AS-level Vocational A-level (AVCE) Baccalaureate Scottish Higher Grades/ Higher-Still Scottish SCE/SLC/SUPE at Higher Grade Scottish Higher School Certificate Certificate of Sixth Year Studies Northern Ireland Senior Certificate RSA/OCR Advance Diploma City & Guilds Advanced/ Final/ Part III BTEC/Edexcel/BEC/TEC General ordinary National Certificate or Diploma (ONC or OND) NVQ/SVQ Level 3 GNVQ/GSVQ Advanced Level <i>or equivalent</i>
Section 3: RSA/OCR Higher Diploma City & Guilds Full Technological/ Part IV NVQ/SVQ Level 4 or 5 <i>or equivalent</i>	Section 4: University/CNAA Bachelor Degree, Masters Degree, Diploma or M.Phil. BTEC/Edexcel/BEC/TEC Higher National Certificate or Diploma (HNC or HND), Teaching qualification Nursing qualification <i>or equivalent</i>
Section 5: Ph.D., D.Phil. <i>or equivalent</i>	

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Code 6 (Other):

Check whether any can be recoded.
Note that where foreign qualifications are given, they should be recoded to the nearest equivalent section, if possible.

MEdQual2 – Mother's highest educational qualification

For full text of codes on showcard, see FEdQual2 above.

Code 6 (Other):

Check whether any can be recoded.
Note that where foreign qualifications are given, they should be recoded to the nearest equivalent section, if possible.

ACCOMMODATION

HomeType – Type of home

Code 10 (Other):

Check whether any can be recoded.

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Tenure - Tenure of main home

Code 7 (Other): Check whether any can be recoded.

SecTenur - Tenure of second home

Code 7 (Other): Check whether any can be recoded.

SPSS code used to derive variables:

RSICGrp - grouped industry code (respondent's occupation)

```
recode rsic92
  (1,2=1) (5=2) (10 thru 14 = 3) (15 thru 37 = 4) (40, 41=5) (45=6)
  (50 thru 52 = 7) (55=8) (60 thru 64 = 9)
  (65 thru 67 = 10) (70 thru 74 = 11) (75 = 12) (80 = 13) (85 = 14)
  (90 thru 93 = 15) (95 = 16) (99 = 17) (89=98)
into rsicgrp.
```

RNSSEC2 - grouped NS-SEC (respondent's occupation) - makes NS-SEC for respondent compatible with NS-SEC collected for spouse, best friend and primary earner when 14

```
recode rnssec
  (1.0 thru 6.0 = 1) (7.1 thru 7.4 = 2) (8.1 thru 9.2 = 3)
  (10.0 thru 11.2 = 4) (12.1 thru 13.5 = 5) (14.1 thru 17 = 8)
into rnssec2.
```

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PNSSEC2 - NS-SEC (of partner's occupation)

```
if (pjbdesc = 3 and pecstat = 1) ptemp = 4.
if (pjbdesc = 3 and pecstat <> 1) ptemp = 5.
if (pjbdesc <> 3 and pecstat = 3) ptemp = 6.
if (pjbdesc <> 3 and (pecstat = 1 or pecstat = 2 or pecstat = 4 or
pecstat = 8 or pecstat = 9)) ptemp = 7.
execute.
if (pecstat = 5) ptemp = 1.
if (pecstat = 6) ptemp = 2.
if (pecstat = 7) ptemp = 3.
execute.

if (pjbdesc = 1) pnssec2 = 1.
if (pjbdesc = 2 and (ptemp = 1 or ptemp = 4 or ptemp = 5 or ptemp =
6))
  pnssec2 = 1.
if (pjbdesc = 2 and (ptemp = 2 or ptemp = 3)) pnssec2 = 3.
if (pjbdesc = 2 and ptemp = 7) pnssec2 = 2.
if (pjbdesc = 3 and (ptemp = 1 or ptemp = 4 or ptemp = 5 or ptemp = 6
or
ptemp = 7)) pnssec2 = 1.
if (pjbdesc = 3 and (ptemp = 2 or ptemp = 3)) pnssec2 = 3.
if (pjbdesc = 4 and (ptemp = 1 or ptemp = 4 or ptemp = 5)) pnssec2 =
1.
```

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```
if (pjbdesc = 4 and (ptemp = 2 or ptemp =3)) pnssec2 = 3.
if (pjbdesc = 4 and (ptemp = 6 or ptemp = 7)) pnssec2 = 4.
if (pjbdesc = 5 and (ptemp =1 or ptemp = 4 or ptemp = 5)) pnssec2 = 1.
if (pjbdesc = 5 and (ptemp = 2 or ptemp =3)) pnssec2 = 3.
if (pjbdesc = 5 and ptemp = 6) pnssec2 = 4.
if (pjbdesc = 5 and ptemp = 7) pnssec2 = 5.
if (pjbdesc = 6 and (ptemp = 1 or ptemp = 4 or ptemp = 5 or ptemp = 6
or
ptemp = 7)) pnssec2 = 1.
if (pjbdesc = 6 and (ptemp = 2 or ptemp = 3)) pnssec2 = 3.
```

FrNSSEC2 - NS-SEC (of best friend's occupation)

```
if (frjbdesc = 3 and frecstat = 1) frtemp = 4.
if (frjbdesc = 3 and frecstat <> 1) frtemp = 5.
if (frjbdesc <> 3 and frecstat = 3) frtemp = 6.
if (frjbdesc <> 3 and (frecstat = 1 or frecstat = 2 or frecstat = 4
or frecstat
= 8 or frecstat = 9)) frtemp = 7.
execute.
if (frecstat = 5) frtemp = 1.
if (frecstat = 6) frtemp = 2.
if (frecstat = 7) frtemp = 3.
execute.
```

```
if (frjbdesc = 1) frnssec2 = 1.
if (frjbdesc = 2 and (frtemp = 1 or frtemp = 4 or frtemp = 5 or
frtemp = 6))
frnssec2 = 1.
if (frjbdesc = 2 and (frtemp = 2 or frtemp = 3)) frnssec2 = 3.
if (frjbdesc = 2 and frtemp = 7) frnssec2 = 2.
if (frjbdesc = 3 and (frtemp = 1 or frtemp = 4 or frtemp = 5 or
frtemp = 6 or
frtemp = 7)) frnssec2 = 1.
```

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```
if (frjbdesc = 3 and (frtemp = 2 or frtemp = 3)) frnssec2 = 3.
if (frjbdesc = 4 and (frtemp = 1 or frtemp = 4 or frtemp = 5))
frnssec2 = 1.
if (frjbdesc = 4 and (frtemp = 2 or frtemp =3)) frnssec2 = 3.
if (frjbdesc = 4 and (frtemp = 6 or frtemp = 7)) frnssec2 = 4.
if (frjbdesc = 5 and (frtemp =1 or frtemp = 4 or frtemp = 5))
frnssec2 = 1.
if (frjbdesc = 5 and (frtemp = 2 or frtemp =3)) frnssec2 = 3.
if (frjbdesc = 5 and frtemp = 6) frnssec2 = 4.
if (frjbdesc = 5 and frtemp = 7) frnssec2 = 5.
if (frjbdesc = 6 and (frtemp = 1 or frtemp = 4 or frtemp = 5 or
frtemp = 6 or
frtemp = 7)) frnssec2 = 1.
if (frjbdesc = 6 and (frtemp = 2 or frtemp = 3)) frnssec2 = 3.
execute.
```

PENSSEC2 - NS-SEC (of primary earner's occupation)

```
if (pejbdesc = 3 and peecstat = 1) petemp = 4.
if (pejbdesc = 3 and peecstat <> 1) petemp = 5.
if (pejbdesc <> 3 and peecstat = 3) petemp = 6.
if (pejbdesc <> 3 and (peecstat = 1 or peecstat = 2 or peecstat = 4
or peecstat
= 8 or peecstat = 9)) petemp = 7.
execute.
if (peecstat = 5) petemp = 1.
if (peecstat = 6) petemp = 2.
```

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```
if (peecstat = 7) petemp = 3.  
execute.
```

```
if (pejbdesc = 1) penssec2 = 1.  
if (pejbdesc = 2 and (petemp = 1 or petemp = 4 or petemp = 5 or  
petemp = 6))  
  penssec2 = 1.  
if (pejbdesc = 2 and (petemp = 2 or petemp = 3)) penssec2 = 3.  
if (pejbdesc = 2 and petemp = 7) penssec2 = 2.  
if (pejbdesc = 3 and (petemp = 1 or petemp = 4 or petemp = 5 or  
petemp = 6 or  
petemp = 7)) penssec2 = 1.  
if (pejbdesc = 3 and (petemp = 2 or petemp = 3)) penssec2 = 3.  
if (pejbdesc = 4 and (petemp = 1 or petemp = 4 or petemp = 5))  
penssec2 = 1.  
if (pejbdesc = 4 and (petemp = 2 or petemp = 3)) penssec2 = 3.  
if (pejbdesc = 4 and (petemp = 6 or petemp = 7)) penssec2 = 4.  
if (pejbdesc = 5 and (petemp = 1 or petemp = 4 or petemp = 5))  
penssec2 = 1.  
if (pejbdesc = 5 and (petemp = 2 or petemp = 3)) penssec2 = 3.  
if (pejbdesc = 5 and petemp = 6) penssec2 = 4.  
if (pejbdesc = 5 and petemp = 7) penssec2 = 5.  
if (pejbdesc = 6 and (petemp = 1 or petemp = 4 or petemp = 5 or  
petemp = 6 or  
petemp = 7)) penssec2 = 1.  
if (pejbdesc = 6 and (petemp = 2 or petemp = 3)) penssec2 = 3.  
if (pejbdesc = 7) penssec2 = -1.
```

SampType - sample type

```
if (ptnum < 200) samptype = 1.  
if (ptnum >= 200 and ptnum < 300) samptype = 2.  
if (ptnum >= 300 and ptnum < 400) samptype = 3.  
if (ptnum >= 400) samptype = 1.  
format samptype (f1.0).  
var labels samptype 'Sample type'.  
value labels samptype  
  1 'Main survey'  
  2 'Ethnic: screening sample'  
  3 'Ethnic: focussed enumeration'.
```

P2345

**CCSE – Phase 3 – Household Study
Technical Report**

Prepared by Elizabeth B Silva
for the research team with assistance of David Wright
November 2005

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Introduction

Phase 3 of the CCSE project was defined as a qualitative exploration of the relationship between *gender*, the *household* and *cultural capital*. We were concerned with exploring three key aspects:

1. Relationship between patterns of cultural participation, taste and knowledge, as revealed in the survey, and specific aspects of the individual's distinct profile of economic, social and cultural assets.
2. The role of the household dynamics in the accumulation and deployment of cultural capital: how relationships of partnering and parenting, significant family changes, cultural group 'belonging', and relationships with significant 'other/s' affect cultural capital (its kind, amount and direction).
3. The dynamics of interdependencies: importance of individual's different networks and significant connections to their judgement, taste and participation in cultural activities, and how they affect /are affected by those they live with or have intimacy with.

These issues were to be explored by means of in-depth interviews and observation and participation notes by the interviewers in each household.

Fieldwork for this phase of the project took place between September 2004 and March 2005.

Sample and Access

We selected households based on a theoretical sample which aimed to account for a distribution of households in terms of (1) cultural capital composition, (2) presence of dependent children, (3) a spread of geographical location, and (4) five basic types of households subdivided for a 'white' and 'ethnic' composition. Selection was to be based on the *serial numbers of respondents to the survey*. The expected characteristics were outlined on an original theoretical sampling frame. The table below presents the sample achieved. Same sex households were not selected from the survey sample, as explained below. The ethnic sections of the sample are in red/italics (but not yet identified in the subgroups).

Table - Achieved sample

	Heterosexual 17 <i>'Ethnic'6 :</i> <i>'White'11</i>	Lesbian & Gay Households (2)	Lone Parents with children 5 <i>2:3</i>	Sole person (6) <i>2:4</i>
Cultural Capital Composition				
Poor 7				
Medium 11	5		1	1
Rich 12	5		2	3
	7	2	2	2
With dependent children (below 16)	10	1	5	-
With NO dependent children (below 16)	7	1	-	6
Belfast (4)	2		1	1
Scotland(5) Glasgow East Ayrshire	3			2
Wales(4) Cardiff Caerphilly	2		1	1
Yorks. (5) Leeds Bradford York Halifax	<i>2:2</i>		1	
London(3)	<i>1</i>	1	<i>1</i>	
Oxford(1)	1			
Midlands (5) Leicester Birmingham Wolverhampton	<i>2</i>	1		<i>1: 1</i>
Manchester(3)	<i>1:1</i>		<i>1</i>	

Description of the table: 30 households, 44 interviews, 20 with men, 24 with women, 14 with partners. In one case the partner of the survey respondent was interviewed but the respondent herself was not.

Levels of cultural capital were based on the indicator of educational qualification. The survey material had not yet been properly analysed to enable a more refined measurement. For household selection cultural capital has three categories (defined by educational level): 1. Poor: no educational qualifications, and GCSE, CSE, O-level, NVQ/SVQ Level 1 or 2; 2. Medium: GCE A-

level, Scottish Higher Grades, ONC, and RSA/OCR Higher Diploma, City & Guilds Full T; and 3. Rich: University/CNAA Bachelor Degree, Masters Deg, and Ph.D., D.Phil or equivalent. The distribution between these three levels reflects the relative lack of visibility of 'lower' cultural capital forms of taste and participation, as well as the addition of the elite interviews, which are planned to be aggregated to the CCSE investigation. For this purpose we have not specified geographical location in relation to cultural capital composition.

Transmission of cultural capital to the children in the household was differentiated according to the age of the children since we expected different practices with those of school age. Again, this is not differentiated by geographical location.

In the selection of different regions we were concerned to include the 4 UK countries sampled in the survey – England, Scotland, Wales and Northern Ireland, as well as to tap into some of the diversity within England.

The identification of same sex households was more complex than we expected. From a brief analysis of the frequencies of the responses to the survey we expected that the useful questions for identifying these household types would be the opening 'sex of respondent' and 'sex of first/second/third/fourth person in house', together with relationship to 'first/second/third/fourth person' (we ask about up to the 11th person but 'partner' was only a response up to 4th person identified in the house). However, this screening proved quite misleading. Initially we identified two same sex partners households in our survey sample. One proved un-contactable because it had no telephone number available. The other had an input error and was actually a case of a heterosexual couple, who were eventually interviewed and incorporated into the sample. We instigated various other attempts at identification of same sex households with our survey sample, including 'guessing' on the basis of age, lifestyle and a more in-depth reading of cases. We thought we had identified one more of such household coded in the survey as siblings living together, though when we contacted them they refused to take part. We only tapped into same sex households by drawing from a sample of our focus groups participants. This seemed a legitimate strategy since, like the survey participants, the people involved had been part of the investigation, and their selection permitted the inclusion of a category of household which would have not been possible to include otherwise.

Extended families were rare and contacting and getting access to them appeared quite difficult, particularly in the 'ethnic' sub-group. Sometimes the difficulty was due to very long working hours, resistance to opening their homes to a stranger interviewer, and limited or no ability to express themselves in English. A white extended family (selected according to their being an 'other relative' living in the household) turned out to be a heterosexual couple with a grown up foster-child.

We did not screen households for a mixed-ethnic category but three of the households are of this kind. Two on them were selected from our main sample file and two from the ethnic sample file.

The screening for the sample made us aware that a very large number of grown up children had answered the survey. In Bradford, West Yorkshire, for instance, one third of the respondents to the survey who agreed to be re-contacted were adult children. Because the categories of households for phase three included children as dependent and grown up children as either part of the

extended households or as members of the partnered households, we effectively excluded the households where an adult child had agreed to be re-contacted.

We managed to select 15 households with partnered relationships. Given our aim of exploring interdependencies in acquisition, accumulation and deployment of cultural capital, this was an essential concern. We planned for a larger representation of partnered households but this was reduced by refusal of three partners to participate after having initially agreed to be interviewed (we sought initial agreement from both the respondent to the survey and the partner in all of these cases) and by the recent widowed status of two respondents, coincidentally both in Northern Ireland.

There were three main phases in the process of contacting interviewees, and particular problems arose in each one of them:

1. selection of the suitable respondent according to the sample criteria specified. The theoretical sample did not match the actual supply of households in the areas selected, particularly in the cases of 'extended' and 'same sex' households. We found that some of our selected sample had no address, or no telephone number. Also some had no name or surname for the survey respondent. We only included those with all these basic identification data.
2. contact by letter with explanation of the phase of the study and request for interview of respondent and whenever appropriate of the partner. (See Appendix A). We had one case in which the letter did not arrive and another in which a wrong name was given to the respondent who, although 'hurt' agreed to interview. We also had one case where the respondent, a student, had moved house since the survey, and another where the respondent was in the process of moving.
3. contact by telephone to seek agreement and make arrangements. Telephone numbers were 'out of order' in at least two cases and had changed in others. Some survey respondents gave their mobile telephone numbers, and these had been changed in some cases. It was possible on two occasions to use the post-code supplied to get a home telephone number through directory inquiries. Refusals at this stage amounted to 23 out of 49. 11 of these refusals were households from the ethnic sample from a total of 19 ethnic households approached. This over-representation is perhaps explained by the difficulties of interviewing across ethnicities. All the interviewers in our research team were white. At times the agreement by the partner was not entirely convincing but we went forward and most often this was granted. The decision was taken to go ahead with interviews in households where the respondent agreed but the partner refused to be interviewed. Partners refused in only 3 cases.

This selection and contacting process was followed by all households except for the ones in Northern Ireland. The survey in Northern Ireland was applied by a sub-contractor to the National Centre and due to an oversight the question about agreement to be contacted for a follow up study was omitted from the questionnaire. To select household in NI a different process had to be followed by which a letter was sent by the survey agency to households in the selected areas inquiring of their willingness to be contacted. Among those who agreed a selection was made according to the sampling criteria desired.

Interesting contact cases also emerged:

- a woman claimed she had just separated from her husband. It turned out that she wanted to do the interview but he didn't and she did not want to miss the opportunity.
- A household selected as 'extended ethnic' turned out to be 'white heterosexual no children' because the identifying data in the survey material had been entered wrong.
- A supposedly gay household turned out to be a heterosexual couple due to an inputting error.

We started with the intention of developing a 'shadow' sample to replace any refusal by an identical household type. This, however, turned out to be impossible. The combination of locating in the survey sample all of the variables in our theoretical sample frame together with the contact availability and access agreement made the replacement process quite complex. We pursued the theoretical principles of our original sample frame as close as possible within these reality constraints.

Achieved Sample compared to *Social Trends* demographics

1. **Household type** – We aimed for half of households to have children and for inclusion of the two major other groups: sole person and couples with no dependant children.

Household Type	Social Trends (24.1m)	Our sample (30)
Sole Person	29%	20% (6)
Couple with no dependant children	35%	23%(7)
Couple with dependant children	22%	40%(12)
Lone Parent	10%	17% (5)
Unrelated Adults	3%	0
Multi-family	1%	0

Source: *Social Trends* 35 2005 edition, p.20. figures relate to 2004.

2. **'Cultural Capital'** – We aimed for equal distribution between the three levels of cultural capital. We achieved an expanded proportion of those with high cultural capital. This is possibly because this group accepted to be re-contacted and agreed to be interviewed in greater proportion. We encountered in fieldwork more refusals among those with lower cultural capital.

Educational Qualification	Social Trends	Our sample (30)
High (degree or equivalent)	17%	40%(12)
Medium (i.e A-level/Higher education below degree level)	33%	36%(11)
Low (i.e GCSEs – no qualifications)	50%	23%(7)

Social Trends 35 2005, p.41: source Department for Education and Skills from the Labour Force Survey

3. Ethnicity – we aimed for a larger representation of the ‘ethnic minorities’.

Ethnicity	Social Trends	Our Sample (30)
White	92%	66%
‘Ethnic minority’	8%	33%
Indian	2%	7%(2)
Afro-Caribbean	1%	13%(4)
Pakistani	1%	10%(3)
Mixed	1%	3%(1)

Source: *Social Trends* 35, 2005, p.10: Figures referred to from 2001 census and relate to population as a whole, not households. The three categories of mixed race households are counted in relation to the ethnicity of the survey respondent. The SN for the person of mixed race household is 405170.

4. Age – Age was not included as a variable in the sample design. The younger distribution achieved reflects greater willingness of the younger to be re-contacted and interviewed.

Age	Social Trends	Our Sample
25-34	13.5%	30%(9)

35-44	15.5%	23%(7)
45-54	13%	20%(6)
55-64	11%	17%(5)
65-74	8.5%	7%(2)
75+	7.5%	3%(1)

Source *Social Trends* 35 2005 p.9, from ONS; Government Actuary's dept; General Register Office for Scotland; Northern Ireland Statistics and Research Agency

Interview schedule: development, piloting and final result

The interview schedule developed for the study turned out to be more structured than envisaged at first. This is because following the survey we realised that the importance of exploring particular forms of engagement with the cultural field which needed to refer to the survey questionnaire in a direct manner for a qualitative exploration of the issues. We explored 7 main themes: (1) housing, (2) kind of job/work, (3) cultural capital and leisure activities: television, films, books, music, eating out, sport or physical exercise, personal style of dress, and attitude statements, (4) involvement in household activities, (5) ideals of style and appearance and desire for social position, (6) visual exploration of taste, and (7) engagement with a potentially embarrassing situation.

Two interview schedule templates were employed.

- (1) Interviewing the respondents to the survey. We had information from the survey about the household like names, age and gender of the people living together and their relationship with the respondent, as well as income, occupation and educational qualification of the partner whenever relevant. We knew about some leisure and culture practices of the respondent as well as some of his/her attitudes and opinions. The interview template built on this data, which was taken out of the SPSS files to inform the interview conversation. (See Appendix B).
- (2) Interviewing the partner of the respondent. The SPSS data about the household was usefully employed also for these interviews, but since we had no information about this person's cultural and leisure practices, or her/his attitude or opinions, we built into the interview questions similar to those asked in the survey to enable us to compare similar sorts of data produced in the exchange with the respondent to the survey. This made the process of interviewing partners slightly longer. This same template was deployed when interviewing those people in the same sex households, who had participated in the focus group discussions for the first phase of data production in CCSE. (See Appendices C and D).

The pilot phase where 5 interviewers tried out the partner template (the more complex one) with acquaintances was very important for refining some issues and for defining the meaning of

particular questions. These pilot interviews were very extensively debriefed both verbally and in writing. The observation and participation notes (see section after next) were also tested in this pilot phase. This phase of the fieldwork process was most valuable not simply for the testing of the template but for building familiarity of the interviewers with the material prepared for this phase of fieldwork (interview template, cards, SPSS data, and notes).

Interviewers: briefing, style, account of relevant aspects

A group of 9 interviewers was involved in this phase of the work, the bulk of it being divided between 5 interviewers. These were Stephanie Adams in South Wales, Ruth Jackson in Northern Ireland, Chris Archer in Scotland, Pippa Stevens in West Yorkshire and London and David Wright in the Midlands. A full-day briefing was organized in September 2004 to go through the interview schedule, including familiarization with the SPSS data file, and fieldwork procedures. The discussion included an introduction to the CCSE project, the terms of work contract, the sampling criteria and approach to interviewing, presentation and discussion of the template for interviews and fieldwork instructions, distribution of materials and contact references. (See Appendix F).

Although a semi-structured interview template was adopted the intention was to approach the interviews in a conversational style. This required great familiarity of the interviewer with the issues covered. Most often this was successful and a relaxed conversational style ensued. However, in certain cases the interview took the format of a more rigid question and answer style. This depended both on the interviewer, and happened more in the first or second experience with the template, and on the interviewee, as some individuals generated less 'flowing' conversation.

All but one of the interviews were carried out in the interviewees' houses. The exception was an Indian man who insisted in being interviewed in his place of work. This turned out to have been an excellent venue revealing his central engagement with his work and a twin strong practice as a writer. In people's houses, the lounge was the most frequent place for conversation, followed by the kitchen. We wanted to interview people alone and succeeded in the great majority of cases. However, the presence of pets was relevant, particularly dogs who interfered with the flow of conversation and quality of the recording. Some positive rapport also emerged with dogs presence after the interviewee ingratiated herself / himself with the pet. Cats also figured in a number of occasions. Children had a significant presence in about 4 interviews. One woman refused to let the female interviewer be alone with her husband by ignoring the request, then the hint, then the explicit comment that it was his opinion that interested for the interview. A daughter assisted her old mother throughout the interview enabling it to happen. A husband and children translated some of the questions to a wife/mother who found it difficult to follow the questions in English.

Discrepancies between the SPSS data and that revealed through the interviews were significant in some cases. These referred to the profile of the household or the individual respondent, to the identification of the partner, and to cultural practices or attitude statements. In some cases these appeared to result from erroneous coding of the survey questionnaire, in others to change of circumstances or opinions of the respondents. For a good number of people a time lag of more than one year had passed between the survey questionnaire and the interview.

Recordings and notes

Apart from the interviews, **household observation and participation notes** (see Appendix E) were made by interviewers. These aimed to provide a record of characteristics of the location of the house, housing characteristics, garden, decoration details, collections, furniture, dress and comportment of the respondents, as well as rapport with the interviewer. This aspect of the investigation involved a sensitive ethical issue – the granting of permission of disclosure of observation – which was achieved from all participants in this part of the study. At the end of the interview both interviewer and interviewee signed a ‘consent form’ agreeing to the use of the material and providing a pseudonym for the interviewee. (See Appendix G). We opted for the use of pseudonyms in all cases to help prevent any personal identification. References to children and to partners were also anonymised.

The accounts of the rapport between interviewer and interviewee provide most relevant material for the analysis of the context of the data generated. As with the interviews themselves, the quality and depth of these notes varied but most often they provide a very rich first-hand analysis of some relevant aspect of the interview relationship and indicate salient interpretation of key themes.

Listening to tapes and debriefing: lay out and notes

All interviews were tape recorded. With a few exceptions the quality of the recording was very good. Once the interview was completed the interviewer made a copy of it and sent it to the coordinator of Phase 3, Elizabeth Silva, who listened to the tapes prior to debriefing interviewers about each one of the interviews. This was often done by telephone, and face to face in some cases. The aim was to check that all interviewers were sharing the understanding of the aims of the questions and issues to be discussed with the interviewees. This was most useful for the first 2 to 3 interviews carried out by one same person, particularly regarding the flow of the conversation, the prompting of answers or the pre-emptying of an issue. The latter was particularly relevant for the discussion of the visual material and the vignette situation.

Interviewers also made a lay out of the room where the interview took place noting the dimensions, decoration, possessions and style. This lay out was extensive to other rooms of the house whenever possible. The lay out was incorporated to the notes and commented about.

With tapes, lay out and notes, the debriefing was quite productive and ensured a more even quality of the fieldwork as this process was supervised by just one researcher.

Transcriptions, pseudonyms and interview codes

The transcription of the tapes aimed to prepare for analysis by using Nud*ist – Nvivo software, and some instructions were issued for this purpose. (See Appendix H).

Each interview transcript was checked by the interviewer and corrections were made.

A list of pseudonyms was created and cross references to partners' names were properly 'pseudonymised'.

During fieldwork we operated with the reference code (Serial Number, or SN) used for the survey questionnaire because this enable us to locate the sample, their respective data in the SPSS file, and a proper replacement whenever needed. But the SN is a 6 digit number which needed to be followed by the letter R for the respondent to the survey, or the letter P for partner of the respondent to the survey. Following fieldwork we created new codes to make for a more 'friendly' identification of interviewees. This follows a numerical order based on the categories given to each household following the sample criteria (see Appendix F), the number of interviews in that category and whether the interviewee was the respondent to the survey or the partner. Thus, the interview with the partner in the second family in the 'A1' category would be 'A102P.'

Organization of the material: tapes and transcriptions: for archival and for analysis

All interviews have been audio taped and copies were made of each interview. The transcriptions are to be copied into CDs for researchers to share the material, and for deposit at the ESRC Qualidata Centre Archive at the end of the project.

Paper copies of the transcriptions were also circulated among the core research team.

The agreed first steps in the **analysis** involved:

- Individual interviews data compared to SPSS data
- Partner interviews compared between individual partners
- Nudist analysis of:
 - Key categories for analysis: household type (general classification), partnerships, level of CC, presence of children.
 - Analysis of each of the 7 themes: general and per household type. Partnerships, level of CC and presence of children.

-----X-----X-----

Appendix A

Our ref:

Date

Dear Mr/Mrs

Leisure and Culture in Britain – Follow up

We want to thank you for taking part in this study by answering our ‘Leisure and Culture’ questionnaire, a few months ago. We write to you now to ask if you and your spouse/partner would be able to take part in the follow up phase of the study.

The study is carried out by the Open University and Manchester University, with funding from the Economic and Social Research Council. It is supported by the Department of Culture, Media and Sport, the Office for National Statistics, the British Film Institute, and the four Arts Councils of England, Northern Ireland, Scotland and Wales.

This follow up phase of study involves an interview of about one hour with yourself, and also an interview with your partner for an equivalent time. Like the previous phase, the interview covers a range of topics about daily leisure and cultural activities. No special knowledge is needed to answer any of the questions. What is different from the previous phase of the study is that instead of asking you to give a simple answer to a questionnaire, we want to talk with you about some key issues at some length. Most people who are interviewed find this ‘talking style’ of interview interesting, and I hope you will enjoy taking part, too. Similarly, we very much hope your spouse/partner will be willing to take part, as we would like to get a picture of the leisure and cultural interests of both adults in the home. Ideally we’d like to interview each one of you separately. This could be done following one another, or on a different day or time that suits any of you or both.

Your address was chosen among those who took part in the first phase and agreed to be contacted for a follow up study. We therefore very much hope that you are still prepared to do this.

The interviewer, [.....] , will phone you soon to confirm your availability.

If you have any queries, please contact me on.

Yours sincerely,

Dr Elizabeth B. Silva
Senior Lecturer in Sociology
The Open University
Appendix B

2004 – The Open University and Manchester University
CCSE-Study of Households

Template for Interviews with RESPONDENTS TO THE SURVEY

Ref (Serial Number):

Interviewer:

Date:

Time begin:

Time end:

Name of interviewee:

Pseudonym:

01 - Category (a) INTERVIEWEE: [Attention to gender for choice of Vignette]

WOMAN- responded to survey ____

MAN - responded to survey ____

(b) HOUSEHOLD (circle): A, B, C, D, E, F, G, H, I, J : see list attached to classify

02 - Household grid – Survey p.1-2 - [Q23 Househld to Q35 Relat etc + Q85 MArstat]

Name	Sex	Age	Relationship to survey respondent	Civil status of survey respondent – and other interviewee

THEME 1: Housing:

03 - *How did you come to live in this house?* (explore dates, relationships with people and possessions, movements in space, jobs, etc)

.....

.....

.....

.....

.....

THEME 2: Kind of Job/work (description - meaning):

04 - *I understand you are*..... ‘in paid
– unpaid work - maternity leave – etc[Q292 RecAct –
Survey p.38]... *Could you tell me how it is like to be **in this position** as a*
.....[fill in accordingly] *for you? – In particular, do*
*you feel **adequately recognised and rewarded** in relation to your own*
*potential/circumstances, and in relation to **others**?*

.....
.....
.....
.....
.....
.....
.....
.....
.....

05 - *Do you feel you have as much **control over your position** as you’d like?*

.....
.....
.....
.....
.....
.....

THEME 3: Cultural and Leisure Activities

Now, I want to refer to some of your answers to the survey questionnaire:

*You said in that questionnaire that your two favourite types of **television**
programmes [Q98-100 Survey p.4-5 TypProg, Typrogs] are:*

(1)....., (2).....

06 - *Could you tell me what is it about these programmes that you
particularly like? Why?*

.....
.....
.....
.....
.....

.....
.....
.....

07 - *Is there any type of TV programme you particularly dislike ? [check against reply to Q102 Typrogl] Why?*

.....
.....
.....

08 - *Again, in the questionnaire you said the type of **film** you like the least [Q115 Survey p.8 Film] are.....Why is that?*

.....
.....
.....

09 - *What's your very **favourite film**?(title/director/actor)*

.....
.....
Why?.....

10 - *You said the sorts of books you like **reading** [Q127-133 Survey p.10-12 Whodun, SciFi, Romance, Biog, Modlit, Relig, Selfhelp] the most are [Check answers to questionnaire as 'I like them very much indeed' and select up to 2 types]*

(1)and (2)
.....
.....
Why?

.....
.....

11 - You said the sorts of books you like **reading the least** are [Check answers to questionnaire as 'I don't like them at all' and select up to 2 types]

(1)and (2)

..... Why?
.....
.....
.....

12 - What's your very **favourite book** (title/author)

.....
.....
Why?.....
.....

13 - Similarly, You said the type of music [Q143-50 Survey p.14-15 Rock, Mjazz, World, Classical, CandW, Electron, HeavyM, Urban] you like the most is ['like it very much indeed']..... Why?

.....
.....
.....
.....

14 - You said the type of music you like the least is ['do not like it at all']

..... Why?
.....
.....
.....

15 - About *places to eat out*, you said you like best [Q170 Survey p.20 Eatm]
going to Why?

.....
.....
.....
.....

16 - And you said you least like [Q172 Eatl] *going out to eat in*
..... Why?

.....
.....
.....
.....



If respondent does any **sport or physical exercise** [Q174 Survey p.21-2 AnySport] [yes... – no...]
[IF ‘no’, GO TO Q.22]
IF ‘yes’: identify what it is he or she does [Q175 FavSport]....., and what they say in Q 176 [WhySport], to ask:

17 - You said that what you most enjoy about [this sport / physical exercise] isHow is it that [this sport / physical activity] **makes you feel/ achieve** [this sort of enjoyment]?
.....
.....
.....

18 - Why is it that [sport/ physical exercise listed in Q182 Survey p.23 Sport1] is what you **like the least**?
.....
.....
.....
.....

If respondent goes to the **gym / does exercise** [Q247 Survey p.31-2 Gym], **yoga** [Q248 Yoga], **jog** [Q249 Jogging] ‘every day or almost everyday’, or ‘less often but at least once a week’ [codes 1 or 2], ask:

19 - You said that you go to **the gym/do exercise** [code 1 or 2], and I’d like to know what doing this **mean** to you.
.....
.....
.....
.....

20 - Similarly, you said you do **yoga**... what does doing yoga **mean** to you?
.....
.....
.....
.....

21 - You also said you **jog**... what does jogging **mean** to you?

.....
.....
.....
.....

22 – *Is there any **activity you engage in which we did not ask** you about and you’d like to tell me about? [explore why respondent likes it]*

.....
.....
.....

23 - *You said your **personal style of dress** is [Q268 Survey p.32 Dress]
..... *Could you talk about what this style means to you.**

.....
.....
.....
.....

24 - *In the survey questionnaire you said you **agreed strongly** with the statement that [Q270-275 Survey p.33-4 GoodasNx, KnowArt, AnyArt, NoSnob, Gdmusic, GovtArts] ... [Select any one respondent agreed strongly]... Why is it so?*

.....
.....
.....
.....

25 - *Again, in the survey questionnaire you said you **disagreed strongly** with the statement [Q270-275 GoodasNx, KnowArt, AnyArt, NoSnob, Gdmusic, GovtArts] [Select any one respondent agreed strongly]... Why is it so?*

.....
.....
.....
.....

THEME 4: Involvement in household activities

Thinking about when you last entertained at home:

26 - **Who** did you entertain?

.....
.....

27 - **What style of entertainment** did you have? [set dinner, buffet, drinks, alfresco, garden party, lunch, brunch, barbecue, ...]

.....
.....

28 - **When** was it that you last entertained at home?

.....

Now, thinking about your last weekday main meal at home:

29 - **Who prepared** it?.....

30 - **What did the meal consist of?** [what dishes did you have/prepare – ingredients, names, descriptions...]

.....
.....
.....

31 - **How was the meal served?** [set table – how? TV dinner, microwave ...]

.....
.....

IF APPLICABLE [check in household grid]: *Thinking now about the **child/ren**:*
[Check in household grid names, gender and age of children for reference in talk]

.....
..

32 - *What's been your role in choosing the **school/university** she/he/they attend?*

.....
.....
.....

[Identify in survey questionnaire (p.51-2) what of the following applies: Q414
RChHm Wrk, Q416 RChMusic, Q418 RChRead]

33 - *In the survey questionnaire you said you are involved in your child/ren's **homework activities** [Q414 RChHm Wrk]. How important is it for you that she/he/they do well in school?*

.....
.....
.....

34 - *Again, in the survey questionnaire you said you are involved in your child/ren's **musical activities** [Q416 RChMusic]. How important is it for you that she/he/ they learn music?*

.....
.....
.....

35 - *Still from the survey questionnaire: you said you are involved in your child/ren's **reading activities** [Q418 RChRead]. How important is it for you that they engage in reading?*

.....
.....
.....

36 - *Are there any **other important activities** you are keen for your children to be involved in? What? Why?*

.....
.....
.....
.....
.....

THEME 5: Exploring ideals of style / appearance and desire for social position- how is this imagined?

How important is style /appearance for you? Why?

*37 - Think of **the home** (interior décor and design)*

.....
.....
.....
.....
.....

*38 - and of **the body** (yourself or others/whom)*

.....
.....
.....

*39 - If money were not a problem, what sort of **house** would you have? [location, size, décor, building style...] Why?*

.....
.....
.....

Theme 6 Visual exploration of taste – Exploring *LIKES* and *DISLIKES*, and *WHY*

40 - JMW Turner (1775-1851) – **The Fighting Temeraire tugged to her Last Berth to be broken up, 1838** (National Gallery, London – oil on canvas, 90.8 x 121.9 cm)

41 - David Hockney (b.1937) – **Paper Pools, 1980** (Original Prints, London dealer – lithograph ed.1000, 26.7 x 22.9 cm)

THEME 7: EMBARRASSING SITUATIONS – [circle:] Man or Woman

ATTENTION TO GENDER !!!!!!!

42 - Lesley was to join a group of friends for an informal reunion. The plan was to meet up at a pub in town and afterwards go to a restaurant. The group had not met for a number of years although they had been close in the past. Lesley dressed up for the occasion but when s/he got to the pub s/he realised s/he was quite out of line with the others' informal clothing. S/He felt very embarrassed but didn't know what to do.

Do you think s/he should (**three alternatives**):

- a. Say s/he felt suddenly unwell and go back home.
 - b. Say s/he realised s/he had overdressed, but s/he was feeling great in that outfit anyway.
 - c. Pretend s/he did not realise s/he was out of line with the others' style of dressing and carry on as normal.
- OR ... [DO NOT READ d.]
- d. Any other?... [NOT TO BE ASKED, BUT ANNOTATED IF IT IS OFFERED].

43 - Lesley decided to ignore that s/he saw s/he was out of line with the others' style of dress, and pretended all was very normal. Later on in the restaurant, Lesley ordered a chicken dish, the chicken was on the bone, and when trying to cut it the chicken flew out of **her/his** plate onto the floor.

What do you think Lesley should do (**three alternatives**):

- a. Call the waiter, tell what happened and ask for the chicken to be replaced.
 - b. Have a good laugh, pick up the chicken piece from the floor, and order another dish.
 - c. Pretend it was nothing to do with him/**her** and ignore the whole occurrence.
- OR ... [DO NOT READ d.]
- d. Any other?... [NOT TO BE ASKED, BUT ANNOTATED IF IT IS OFFERED].
-

After the VIGNETTE:

44 - *Do you remember any similar situation where someone you know – or yourself - felt embarrassed?*

THE END.

Appendix C

2004 – The Open University and Manchester University
CCSE-Study of Households

Template for Interviews with PARTNERS

Ref. (Serial number):

Interviewer:

Date:

Time begin:

Time end:

Name of interviewee:

Pseudonym:

01 - Category (a) INTERVIEWEE: [Attention to gender for choice of Vignette]

WOMAN- partner ____

MAN – partner ____

(b) HOUSEHOLD (circle): A, B, C, D, E, F, G, H, I, J : see list attached to classify

02 - Household grid – Survey p.1-2 – [Q23 Househld to Q35 Relat etc + Q85 MAstat]
[No need for this if partner interviewed following respondent]

Name	Sex	Age	Relationship to survey respondent	Civil status of survey respondent – and other interviewee

THEME 1: Housing:

03 - *How did you come to live in this house?* (explore dates, relationships with people and possessions, movements in space, jobs, etc)

.....
.....
.....
.....
.....

THEME 2: Kind of Job/work (description - meaning):

04 – *I'd like to ask you to look at this card and ask you which best describes your current situation?*

[Card D4]

.....
.....

*Could you tell me how it is like to be **in this position** as a [choice from card] for you? – In particular, do you **feel adequately recognised and rewarded** in relation to your own potential/circumstances, and in relation to **others**?*

.....
.....
.....
.....
.....
.....
.....

05 - *Do you feel you have as much **control over your position** as you'd like?*

.....
.....
.....
.....
.....
.....

THEME 3: Cultural and Leisure Activities

*Now, on this card is a list of types of **television** programmes [Card A5]. Could you tell me which ones are your two favourite types of **television***

programmes: (1).....,
(2).....

06 - Could you tell me what is it about these programmes that you particularly like? Why?

.....
.....
.....
.....
.....

07 - Is there any type of TV programme you particularly dislike ? Why?

.....
.....
.....
.....

09 – Now, looking at this list [Card A8], could you tell me which type of **films** you like the least?..... Why is that?

.....
.....
.....

09 - What's your very **favourite film**?(title/director/actor)

.....
.....
Why?.....
.....

12 – From this list of different sorts of books [Card P1] could you tell me which two you like **reading the most**?

(1)and (2)

..... Why?
.....
.....
.....

13 – From this same list [Card P1] please tell me the sorts of books you like **reading the least**.

(1)and (2)

..... Why?
.....
.....
.....
.....

12 - What's your very **favourite book** (title/author)

.....
.....
Why?.....
.....

17 – Now, from this list of different types of music [Card P2], please tell me which one you like the most.

..... Why?
.....
.....
.....

18 – Please, from the same list [Card P2], which type of music you like the least? Why?

.....
.....
.....
.....

19 –Turning now to ‘eating out’, from this list of different types of restaurants or other **places to eat** [Card C1], if you were to choose a place to eat out, which, if any, of these, would you like the best?

..... Why?

.....
.....
.....
.....

20 – *From the same list [Card C1], which would you least like going out to eat in?* Why?

.....
.....
.....
.....



Do you ever do any **sport or physical exercise**?

Yes ____ No ____ [go to 22]

What's your favourite sport or exercise?

If you had to choose **one** of the phrases on this card [Card C2], what do you **most** enjoy about playing your favourite sport or doing your favourite exercise?

.....

17 - You said that what you most enjoy about [this sport / physical exercise] isHow is it that [this sport / physical activity] **makes you feel/ achieve** [this sort of enjoyment]?

.....
.....
.....
.....

From this list of **sports** [Card C3], which one do you like the least?

.....

26 - Why is it that [sport chosen].....
is what you **like the least**?

.....
.....
.....
.....

27 – Do you go to **the gym/do exercise** at least once a week? No _____
Yes ____ : I'd like to know what doing this **means** to you.

.....
.....
.....

.....
.....

28 - Do you do **yoga** at least once a week? No _____
Yes ____ : I'd like to know what doing this **means** to you.

.....
.....
.....
.....

29 - Do you **jog** at least once a week? No _____
Yes ____ : I'd like to know what doing this **means** to you.

.....
.....
.....
.....

30 – *Is there any **activity you engage in which we did not talk** about and you'd like to tell me about? [explore why respondent likes it]*

.....
.....
.....
.....

31 – *Using this card [Card C13] how would you describe your **personal style of dress**?..... Could you talk about what this style means to you.*

.....
.....
.....
.....



ATTITUDES

Q270 *Taking your answers from this card [Card C14], please say how much you agree or disagree with the following statements: [Note only 1: agree strongly, OR 5 disagree strongly]*

One person's taste is as good as the next.

- 1 Agree strongly
- 2 Agree
- 3 Neither agree nor disagree
- 4 Disagree
- 5 Disagree strongly

Q271 **You need to know more about art and classical music than I do to enjoy them fully.**

Q272 **It seems that anything can count as art these days.**

Q273 **The old snobbery once associated with cultural taste has now all but disappeared.**

Q274 **There are definite standards for deciding whether music is good or bad.**

Q275 **The arts funded by the government aren't really designed for ordinary people.**

32 – *You said you **agreed strongly** with the statement that*

..... [Select any one respondent agreed strongly]... Why is it so?

.....
.....
.....
.....

33 - *Again, in the replies above, you said you **disagreed strongly** with the statement that*

[Select any one respondent agreed strongly]... Why is it so?

.....
.....
.....

THEME 4: Involvement in household activities

*Thinking about when you **last entertained** at home:*

26 - **Who** did you entertain?

.....
.....

27 - **What style of entertainment** did you have? [set dinner, buffet, drinks, alfresco, garden party, lunch, brunch...barbecue]

.....
.....

28 - **When** was it that you last entertained at home?

.....

*Now, thinking about your **last weekday main meal** at home:*

29 - **Who prepared** it?.....

30 - What did the meal consist of? [what dishes did you have/prepare – ingredients, names, descriptions...]

.....

.....
.....

31 - *How was the meal **served**? [set table – how? TV dinner, microwave ...]*

.....
.....
.....

IF APPLICABLE [check in household grid]: *Thinking now about the **child/ren**:*
[Check in household grid names, gender and age of children for reference in talk]

.....
..

32 - *What's been your role in choosing the **school/university** she/he/they attend?*

.....
.....
.....

33 – *Are you involved in your child/ren's **homework activities**?*

Yes _____ **No** _____

How important is it for you that she/he/they do well in school?

.....
.....

34 – *Are you involved in your child/ren's **musical activities**?*

Yes _____ **No** _____

How important is it for you that she/he/ they learn music?

.....
.....
.....

35 - *Are you involved in your child/ren's reading activities?*

Yes _____ **No** _____

How important is it for you that they engage in reading?

.....
.....

36 - *Are there any other important activities you are keen for your children to be involved in? What? Why?*

.....
.....
.....
.....

THEME 5: Exploring ideals of style / appearance and desire for social position- how is this imagined?

*How important is **style /appearance** for you? Why?*

37 - *Think of **the home** (interior décor and design)*

.....
.....
.....
.....

38 - *and of **the body** (yourself or others/whom)*

.....
.....

39 - *If money were not a problem, what sort of **house** would you have?*
[location, size, décor, building style...] Why?

.....
.....

THEME 6: Visual exploration of taste – Exploring *LIKES* and *DISLIKES*, and *WHY*

40 - JMW Turner (1775-1851) – **The Fighting Temeraire tugged to her Last Berth to be broken up, 1838** (National Gallery, London – oil on canvas, 90.8 x 121.9 cm)

41 - David Hockney (b.1937) – **Paper Pools, 1980** (Original Prints, London dealer – lithograph ed.1000, 26.7 x 22.9 cm)

THEME 7: EMBARRASSING SITUATIONS – [circle:] Man or Woman

ATTENTION TO GENDER !!!!!!!

42 - Lesley was to join a group of friends for an informal reunion. The plan was to meet up at a pub in town and afterwards go to a restaurant. The group had not met for a number of years although they had been close in the past. Lesley dressed up for the occasion but when s/he got to the pub s/he realised s/he was quite out of line with the others' informal clothing. S/He felt very embarrassed but didn't know what to do.

Do you think s/he should (**three alternatives**):

- e. Say s/he felt suddenly unwell and go back home.
 - f. Say s/he realised s/he had overdressed, but s/he was feeling great in that outfit anyway.
 - g. Pretend s/he did not realise s/he was out of line with the others' style of dressing and carry on as normal.
- OR ... [DO NOT READ d.]
- h. Any other?... [NOT TO BE ASKED, BUT ANNOTATED IF IT IS OFFERED].

43 - Lesley decided to ignore that s/he saw s/he was out of line with the others' style of dress, and pretended all was very normal. Later on in the restaurant, Lesley ordered a chicken dish, the chicken was on the bone, and when trying to cut it the chicken flew out of **her/his** plate onto the floor.

What do you think Lesley should do (**three alternatives**):

- e. Call the waiter, tell what happened and ask for the chicken to be replaced.
 - f. Have a good laugh, pick up the chicken piece from the floor, and order another dish.
 - g. Pretend it was nothing to do with him/**her** and ignore the whole occurrence.
- OR ... [DO NOT READ d.]
- h. Any other?... [NOT TO BE ASKED, BUT ANNOTATED IF IT IS OFFERED].
-

After the VIGNETTE:

44 - *Do you remember any similar situation where someone you know – or yourself - felt embarrassed?*

45 – *Could you please look at this card [Card G1] and tell me which of these groups you consider you belong to?*

.....

46 – *I'll give you this card now [Card F5]. If you had to choose one from this card, which social class would you say you belong to?*

.....

THE END.

Appendix D

Card D4

In paid work (full time, i.e. 30 hours or more each week)

In paid work (part time, i.e. less than 30 hours each week)

Unemployed

Retired from paid work altogether

On maternity leave

Looking after family or home

Full-time student/at school

Long term sick or disabled

On a government training scheme

Voluntary work

Doing something else (PLEASE SAY WHAT)

Card A5

News/Current affairs

Comedy/Sitcoms

Police/Detective

Quizzes/Game shows

Nature/History documentaries

Sport

Arts programmes

Films

Variety/Chat shows

Drama

Reality TV, for example Big Brother

Soap operas

Cookery/Home decorations/Gardening

Card A8

Action/Adventure/Thriller
Alternative/Art cinema
Bollywood
Cartoon
Comedy
Costume drama/Literary adaptations
Crime
Documentary
Fantasy
Film noir
Horror
Musical
Romance
Science fiction
War
Westerns

Card B1

Thrillers, who-dunnits and detective stories

Sci-fi, fantasy and horror

Romances

Biographies and autobiographies

Modern literature

Religious books

Self-help books, such as 'Mind, body, spirit' books

Card B2

Rock, including Indie

Modern Jazz

World Music, including Reggae and Bhangra

Classical music, including Opera

Country and Western

Electronic Dance Music, including Techno and House

Heavy Metal

Urban, including Hip Hop and R and B

Card C1

Cafe or teashop

A pizza house/Restaurant

A fast food restaurant/Burger bar (for example,
McDonalds, KFC)

A fish and chip eat-in restaurant

Pub/Wine bar/Hotel

Indian restaurant

Chinese/Thai restaurant

Italian restaurant

French restaurant

Traditional steakhouse

Vegetarian restaurant

None of these/Never eat out

Card C3

Snooker

Golf

Swimming

Football (soccer)

Skiing

Rugby League

Rugby Union

Tennis

Ice hockey

Cricket

Boxing

Basketball

Wrestling

Formula One car and motorcycle racing

Speedway, stock car and drag racing

Horse racing

Gymnastics

Athletics

Darts

Card C13

Fashionable

Comfortable

Designer

Casual

Smart

Traditional

Convenient

Inexpensive

Easy to maintain

Other (PLEASE SAY WHAT)

Card C14

Agree strongly

Agree

Neither agree nor disagree

Disagree

Disagree strongly

Card F5

Lower working class

Working class

Upper working class

Lower middle class

Middle class

Upper middle class

Upper class

Card G1

White - English
White - Welsh
White - Scottish
White - Irish
White - Other
Black - Caribbean
Black - African
Black - British
Black - Other
Indian
Pakistani
Bangladeshi
Chinese
Mixed - White and Black Caribbean
Mixed - White and Black African
Mixed - White and Black Other
Mixed - White and Asian
Other

Appendix E

**CCSE – September
Phase 3 – Household Study**

SCHEDULE FOR PARTICIPANT OBSERVATION:

Ref. (Serial number):

Name of observer:

Relevant features (re. the contact, the person, the conversation, the room where talking, the atmosphere of talk...):

Description of household location/style (surroundings of house, neighbourhood, shops, public transport...)

Description of impressions about housing and household
(décor, dimensions, lay out – in particular in room where talk took place)

[it's good to do a DRAWING OF THE LAY OUT of all dependencies you can get access to, marking dimensions and position of furniture, décor, etc... *Work on such a drawing discreetly, perhaps taking notes and drawing shapes on the interview schedule, and drawing it properly on a single A4 sheet afterwards. PUT REFERENCE NO. ON TOP OF SHEET*]

Where talk took place. Location and Context.

General impressions about relationship with interviewee/participant/s, how talk evolved.

Appendix F

2004 – The Open University and Manchester University

CCSE-Study of Households

Instructions for Interviewers

- Interviews will be tape recorded. Check batteries (tape and microphone) and quality of recording before each interview.
- Label tapes with reference: serial number (of sample) followed by **R** (if respondent to survey) or **P** (if partner).
- Make copies of tapes and send by post to:
 - **Elizabeth Silva**
- Send notes on interviews online to e.b.silva@open.ac.uk

Ref: serial number (of sample) followed by **R** (if respondent to survey) or **P** (if partner)

Interviewer: name

Date: ...

Time begin – and - end

Name of interviewee: previously known for respondent to survey – to be written down before interview. Ask for partners.

Pseudonym: AFTER END OF INTERVIEW and SIGNATURE OF CONSENT FORM: ask interviewee to choose pseudonym: name + surname (but advise that this may need to be changed if there are other choices of same name).

Category (a) INTERVIEWEE: tick pre-defined category

(b) HOUSEHOLD: A, B, C, D, E, F, G, H, I, J [tick type according to list – pre-defined]

- A1: Heterosexual ‘ethnic’ poor CC, with children
- A2: Heterosexual ‘ethnic’ poor CC, no children
- A3: Heterosexual ‘ethnic’ medium CC with children
- A4: Heterosexual ‘ethnic’ medium CC, no children
- A5: Heterosexual ‘ethnic’ rich CC, with children
- A6: Heterosexual ‘ethnic’ poor CC, no children

- B1. Heterosexual white poor CC, with children
- B2. Heterosexual white poor CC, no children
- B3. Heterosexual white medium CC, with children
- B4. Heterosexual white medium CC, no children
- B5. Heterosexual white rich CC, with children
- B6. Heterosexual white rich CC, no children

- C1. Lesbian & gay 'ethnic' poor CC, with children
- C2. Lesbian & gay 'ethnic' poor CC, no children
- C3. Lesbian & gay 'ethnic' medium CC, with children
- C4. Lesbian & gay 'ethnic' medium CC, no children
- C5. Lesbian & gay 'ethnic' rich CC, with children
- C6. Lesbian & gay 'ethnic' rich CC, no children

- D1. Lesbian & gay white poor CC, with children
- D2. Lesbian & gay white poor CC, no children
- D3. Lesbian & gay white medium CC, with children
- D4. Lesbian & gay white medium CC, no children
- D5. Lesbian & gay white rich CC, with children
- D6. Lesbian & gay white rich CC, no children

- E1. Lone parent 'ethnic', poor CC, with children
- E2. Lone parent 'ethnic' medium CC, with children
- E3. Lone parent 'ethnic' rich CC, with children

- F1 Lone parent white, poor CC, with children
- F2. Lone parent white medium CC, with children
- F3. Lone parent white rich CC, with children

- G1. Sole person 'ethnic', poor CC
- G2. Sole person 'ethnic' medium CC
- G3. Sole person 'ethnic' rich CC

- H1. Sole person white poor CC
- H2. Sole person white medium CC
- H3. Sole person white rich CC

- I1. Extended family 'ethnic' poor CC, with children
- I2. Extended family 'ethnic' poor CC, no children
- I3. Extended family 'ethnic' medium CC, with children
- I4. Extended family 'ethnic' medium CC, no children
- I5. Extended family 'ethnic' rich CC, with children
- I6. Extended family 'ethnic' rich CC, no children

- J1. Extended family white poor CC, with children
 - J2. Extended family white poor CC, no children
 - J3. Extended family white medium CC, with children
 - J4. Extended family white medium CC, no children
 - J5. Extended family white rich CC, with children
 - J6. Extended family white rich CC, no children
-

Household grid – TO BE COPIED by interviewer FROM SURVEY QUESTIONNAIRE of respondent – [Q23 to Q35etc + Q85] – (as reference for talk)- before interview.

For PARTNERS: [No need for this to be filled in if partner is interviewed following the respondent to the survey – but needed for reference in talk]

Aim: This is to provide a **Family/household profile**: [we want to map out relationships of partnering and parenting]

For RESPONDENTS to survey: fill in appropriate slots on template on the basis of her/his response to the survey questionnaire, as in the SPSS sheets.

For PARTNERS make yourself familiar with the cards.

THEME 1: Housing:

03 –

Aim of question is to allow for a 'licence' to look around and to talk about any relevant things you may observe, as well as to provide a low key warming up to the interview.

Dates, movements and so on may be useful to establish links with issues arising in other themes later on. These should not be much detailed but only provide a very broad frame of life in the house (or out of it, if relevant).

THEME 2: Kind of Job/work (description - meaning):

04 –

Issues of recognition, reward and control over position are to be explored in reference to perception / critique of social position (class).

THEME 3: Cultural and Leisure Activities

We want to explore reasons for likes and dislikes of some key cultural activities according to answers to the survey questionnaire, for RESPONDENT'S to the SURVEY - For PARTNERS to REPLICATE SURVEY QUESTIONS, followed by why questions.

Themes to explore (8 'leisure/culture' themes):

- *Television: favourite from list (which, what like, why), dislike (what, why)*
 - *Films: (like the least, why) – favourite (which one, why)*
 - *Books: favourite 2 from list (why), like the least 2 from list (why) – favourite (which one, why)*
 - *Music: favourite from list (why), like the least (why)*
 - *Eating out: favourite from list (why), like the least (why)*
 - *Sport or physical exercise: what (from list), what enjoy about favourite (from list), how activity relates to feeling; what likes the least (from list) and why.*
 - *Gym/exercise: meaning*
 - *Yoga: meaning*
 - *Jogging: meaning*
 - *Other activity: what, why*
 - *Personal style of dress: define from list, meaning*
 - *Attitude statements:*
 - Partners: CARD C14 – agreement ranking with 6 statements*
 - *Selection of a statement of 'agree strongly' – why*
 - *Selection of a statement of 'disagree strongly' – why*
-

THEME 4: Involvement in household activities

Entertainment, provision and children

Use interviewee's own words and definitions – only prompt with examples if necessary.

Interest in what meal consists of refers to knowledge of dishes, ingredients, shopping and cooking practices, as well as 'normality' or 'sophistication' of taste and perception of these.

THEME 5: Exploring ideals of style / appearance and desire for social position- how is this imagined?

[the question here is not about IF it is important but what's the meaning attached to home and the body (physical or adorned) appearing as they are... and in their connections with ideas of 'beauty' / 'pleasantness' ...]

[remember answer to question 23 on 'personal style of dress']

39 –

[this is an invitation to dream]

THEME 6: Visual exploration of taste – Exploring *LIKES* and *DISLIKES*, and *WHY*

40 - JMW Turner (1775-1851) – **The Fighting Temeraire tugged to her Last Berth to be broken up, 1838** (National Gallery, London – oil on canvas, 90.8 x 121.9 cm)

41 - David Hockney (b.1937) – **Paper Pools, 1980** (Original Prints, London dealer – lithograph ed.1000, 26.7 x 22.9 cm)

We are interested in what interviewees are prompted to say by the display of the pictures (not so much whether they like or dislike them) – excerpts of Bourdieu's work in *Distinction* (pp.44-7) might assist in how to approach this theme.

[Introduce one picture at a time – do not let interviewee see the second before finishing comments about the first, although comparisons are ok when seeing the second one. The visual allows for a quick display of a like/dislike impression, but time taken for expressing an appreciation is also relevant here, as well as the comments made.]

IF APPROPRIATE after discussing both pictures ask interviewee if they know **who the pictures were painted by?**

THEME 7: EMBARRASSING SITUATIONS – [circle:] Man or Woman

Do not refer to these as embarrassing situations, but simply as a story.

[it is important that the gender of the character in the story matches that of the respondent – Start by saying you are now going to tell them a ‘story’ and you’d like their opinion about this little story. Read the first part (42), including alternatives a., b., and c. Only offer any other if interviewee cannot pick any of the three offered.

- After choice in first part is made, carry on by saying either: ‘Well, actually Lesley decided to ignore...’. OR, Well, as you said s/he should do [option c.], Leslie decided to ignore...’ and follow on reading the second part (43), including alternatives a., b., and c. Again, only offer ‘any other’ if none of the three on offer is picked up.

After the VIGNETTE:

44 -

[explore the choices interviewee feels the person concerned could have had – and outcomes]

PARTNER:

[Q. 45 and 46 were asked of respondent to the survey and we want to compare with partner’s response]

45 – Ethnicity [Make sure Card G1 includes ‘white British’]

46 – social class.

THE END

Appendix G

Research Project: **Cultural Capital and Social Exclusion**
Funded by the **ESRC** (Economic and Social Research Council)

Applicants:
Prof Tony Bennett, Prof Mike Savage, Dr Elizabeth Silva, and Prof Alan Warde.

*The purpose of this agreement is to ensure that your contribution to the above project, also referred to as **Leisure and Culture in Britain**, is in strict accordance to your wishes.*

- I give permission for the interview which I am about to give/have given to the project, and related descriptive observation notes by the interviewer, to be used for research purposes only (including research publications and reports) **without** preservation of anonymity.
- I give permission for the interview which I am about to give/have given to the project, and related descriptive observation notes by the interviewer, to be used for research purposes only (including research publications and reports) **with** strict preservation of anonymity.

Signed:

Date:

Address:

.....

.....

Interviewer's signature:

Date:

Appendix H

CCSE-Phase3- Household Study – October 2004

INSTRUCTIONS FOR TRANSCRIPTIONS:

We need to mark **who's talking** for the Nud*ist software analysis.

When transcribing, please add the following to each chunk of talk:

- When **interviewers** speak: their speech should begin with an asterisk, followed by their **initials** (either: RJ, DW, TB, MS, PS, SA, AW, CA or ES) and then a space before their speech. E.g.:

*DW Blah blah blah blah
- When **interviewees** speak: their speech should have an asterisk, their name (not initials in this case), a space, then their speech. Please, use the **pseudonym**.

Text should be:

- Single spaced with a double space between different speakers.
- A 'header' of the Serial no. and 'R' or 'P' for respondent or partner should be added at the beginning.
- Page numbers should also be included on the bottom right.

Cultural Capital and Social Exclusion

Focus Groups: Role, Form, Distribution and Composition

1. Role

- 1.1 The focus group component of the inquiry has two main purposes.
- (i) The first is to assist in ensuring that the design of the survey questionnaire is fully alert to the diversity of cultural activities, tastes, knowledge and trainings it needs to take into account in order to inquire into the respects in which – as different forms of cultural capital – these are related to different social positions (in terms of gender, class, ethnicity, age, etc) and social trajectories.
 - (ii) The second is to provide data for the qualitative analysis of cultural taste and dispositions for use independently, and in conjunction with the household interviews to be conducted with a number of the sample respondents.

2. Form

- 2.1 A model of ‘psychodynamic group’ should be followed. (Focus group moderators will be briefed and trained about this in advance.) The role of the moderator will be to orchestrate an informal and lively discussion in which participants will talk about the cultural activities in which they engage, the cultural tastes and interests which lie behind these choices, and, just as important, exchange views on these subjects with one another. While the information that these discussions will provide about what people chose and do in their cultural lives is important, so also is the quality of ‘talk’ about these for what this will tell us about the meanings and values the participants invest in their cultural activities.
- 2.2 Each focus group will be about 2 hours long, aiming for 90 minutes or so of recorded conversation. They should begin with brief introductions and a brief outline, by the moderator, of the purpose of the focus groups within the project and then proceed to move through a range of cultural activities, asking what members do and don’t do, and about likes and dislikes (these being of equal importance), and related matters.
- 2.3 The following issues should be explored in all the focus groups:
- Major leisure activities in and about the home.

- Membership of clubs and associations connected to leisure interests: sports clubs, choral societies, amateur dramatic clubs, etc.
- The ownership of varied cultural resources should also be explored, if these emerge in the discussion – from domestic media technologies, through works of art, books, sport equipment, to computer games, and musical instruments.
- Perceived barriers to broader forms of cultural participation, as well as factors that enable participation.
- Views on the notion of taste – what is good taste? what is bad taste?
- The degree and kind of any specific artistic or cultural trainings (music, dance, drawing, painting lessons, film studies) should also be explored.
- Socio-economic data about participants should be collected either when forming the group, or following the discussion (complementing information gathered from discussion), or both. These should include: gender, age, occupation, income, educational level, ethnicity and other possibly relevant information like relationships or life changes. However, it may not be possible to gather all this data from participants as we advise against a formal questionnaire, or group style interview.

2.4 The following items will be allocated to different groups (one to two items per group) for more detailed exploration:

- (i) Uses of domestic media (radio, tv, pcs, cds, digital, cable) – including favourite radio and tv programmes and genres, frequency of use, etc. In the case of pcs – main leisure uses (games/internet surfing)
- (ii) Favourite kinds of music across all genres; ways of participating in musical activities – concerts, etc; participation in dance.
- (iii) Frequency of visits to the cinema; types of cinema visited (arts/mainstream); favourite types of film. Frequency of participation in the theatre; favourite kinds of theatre (serious/comedy/pantomime/musicals)
- (iv) Readings activities – which newspapers, which magazines, favourite kinds of books, use of libraries.
- (v) Uses of museums, art galleries, art festivals, art spaces
- (vi) Involvement in sports – as participant, spectator (live and television)
- (vii) Preferred styles of domestic entertainment; frequency of eating out, and the kinds of venues preferred

In moving through these items, the discussion should range over the values invested in these activities and the reasons for the varied likes and dislikes that are expressed.

If there is still discussion time left after the above items allocated to each specific group have been addressed, the moderators should move the discussion on to other items listed above. The choice of such items shall be at the moderator's discretion.

- 2.5 In the case of groups constituted specifically in terms of ethnicity, sexuality, age and gender, the discussion should include a consideration of the relevance of these factors for cultural preferences.
- 2.6 At the conclusion all participants should be asked to say a few words about their social backgrounds – age, occupation, education (also ethnicity and disability if relevant) – to facilitate later interpretation of the tapes.

3. Distribution and composition of groups

The focus groups will be held in different parts of the UK to encompass England, Wales, Scotland and Northern Ireland in order to identify the influence of what might be significant national factors, as well as the impact of regions with different social characteristics and cultural infrastructures. These will be selected to effect a mix of (i) urban, industrial and post-industrial areas characterised by the decline of manufacturing and the restructuring of urban regeneration; (ii) metropolitan networks characterised by both affluence and social exclusion and links with global networks; and (iii) rural areas based primarily on agricultural and tourist economies.

The composition of the groups will ensure that, across the full range of 25 focus groups, the views of members of different classes, age-cohorts, and ethnic groups are canvassed in ways that will effect an appropriate balance of women and men, take account of different sexual preferences, and of different educational backgrounds.

To achieve these two sets of objectives, the following focus groups will be arranged. Unless otherwise stated, groups will include men and women, in roughly equal numbers, and, unless otherwise stated, will be comprised of people in the 18-65 year old age range. (The text in brackets provides a closer identification of the class specified by drawing loosely on the occupational categories proposed by Goldthorpe).

The target size for the focus groups will be 6-8 members each.

London

Black Caribbean – working class (semi-skilled and unskilled manual workers) – (special items i and ii)

Black Caribbean – middle class (lower grade managers, administrators and officials: social workers, teachers, managers in small to medium size organisations) – (special items iii and iv)

Professionals (senior administrators, officials, managers, lawyers, academics, doctors) – (special items i and iii)

Women professionals (senior administrators, officials, managers, lawyers, academics, doctors) – (special items ii and v)

Lesbians – (special items ii and iv)

Self-employed (self employed artisans and small proprietors) – (special items vi and vii)

Business elites (board of director members of medium to large enterprises) – (special items ii and iv)

Managers (high level managers in large organisations) – (special items iii and vi)

Birmingham

Indian working class (routine non-manual employees – women) – (special items i and iii)

Indian middle class (self-employed and small proprietors; professionals) – (special items vi and vii)

Rural Scotland

Agricultural workers – (special items i and vi)

Landowners/farm managers – (special items iv and v)

Routine non-manual workers (sales and clerical workers) – (special items i and ii)

Belfast

Working class women (unskilled workers in, eg, assembly line production processes) – (special items i and iv)

Unemployed/people in receipt of benefit payments – (special items ii and vi)

Swansea

Skilled manual workers (special items iii and iv)

Supervisors of manual workers (special items ii and vii)

Unskilled and semi-skilled manual workers (special items v and vi)

Nottingham

Young (18-30) middle class (students, recent graduates in earlier stages of management, professional, administrative careers) – (special items ii and iii)

Elderly (65+) working class (retired unskilled and semi-skilled workers) – (special items i and iv)

Elderly (65+) middle class (retired professionals and senior managers) – (special items iii and v)

Pakistani working class (semi and unskilled manual and non-manual workers) – (special items iii and v)

Pakistani middle class (self-employed and small proprietors; professionals) – (special items iv and v)

Gay men – (special items vi and vii)

‘Culture industry workers’ (arts professionals / practitioners) – (special items i, iii, v)

4. A budget will be made available for inducement costs, hospitality, and room hire for each group. Moderators will have discretion about how to deploy these to fit the demands of circumstances.

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