



Department
for Culture
Media & Sport

Taking Part focus on: Diversity

Statistical Release

October 2016



Introduction

This report

This report is one in a series of three *Taking Part, focus on* reports, presenting findings from the Taking Part survey. Taking Part is a continuous face to face household survey of adults aged 16 years and over and children aged 5 to 15 years old in England.

The *Taking Part, focus on* reports look at specific topics in more detail, with each report covering one of the following areas:

- 1) Art forms
- 2) Museums and galleries
- 3) **Diversity**

This focus on report looks at who is participating in four of the sectors DCMS has responsibility for: Arts, Heritage, Museum and galleries and Libraries, including information by key demographics.

Forthcoming statistical releases

Adult releases of Taking Part are usually published twice a year in July and December. However, the next biannual release will be January 2017 (to allow time for additional data processing following a change in contractors) and will present data covering the period October 2015 – September 2016. The next Child release of Taking Part will be in July 2017.

The next series of Taking Part, short stories will be published in April 2017.

You can find out about upcoming releases in our [Official Statistics Release Calendar](#) or for further information on these releases or the Taking Part survey in general, please contact the Taking Part team on TakingPart@culture.gov.uk.

Developments to Taking Part survey

In March 2016 DCMS published a [strategy](#) outlining proposed developments to the Taking Part survey over the next five years, which will ensure the survey is fit for the future and supports the evidence needs of DCMS sectors.

To complement the statistical releases and to make Taking Part data more accessible, a suite of [online analysis tools was launched in July 2016](#). These tools are aimed at allowing more users to interrogate the Taking Part data themselves. These tools are still under development, we welcome your views and feedback via email to TakingPart@culture.gov.uk.

Summary

This report provides details of engagement rates in the arts, heritage, museums and galleries and libraries for different demographic groups. It looks at differences by gender, age, socio-economic classification, ethnicity, income and disability, over the period April 2015 to March 2016. Participation rates summarised in this report are based on the proportion of adults who have engaged at least once in the previous 12 months.

Engagement levels vary among these groups across most activities. However, it should be noted that these differences may be linked to factors other than the demographic group itself. A range of barriers are likely to be at the root of the differences between demographic sub-groups¹: external (influences that lie beyond the control of the individual); *intra*-personal (the attitudes, beliefs, knowledge, and skills that individuals build from their environment, culture, and past experiences); and *inter*-personal (an individual's social environment).

This report looks at each sector separately. Information on who is and is not participating across multiple sectors is available in the [Focus on: Cross Sector Participation](#) published in April 2016.

In the charts in this report, **statistically significant** differences between groups in 2015/16 are denoted by the symbol ★.

What does significant mean?

A significant increase or decrease at the 95% level means that there is less than a 5% chance (1 in 20) that the difference observed within the sampled respondents is not representative of the English population as a whole.

Key findings

- Patterns in engagement vary by sector, for example, the white ethnic group are more likely to have engaged with arts and heritage in the last 12 months while those describing themselves as being from one of the black and minority ethnic groups are more likely to have used a public library.
- With the exception of libraries, those with higher incomes are more likely to have engaged than those on lower incomes.

Online analysis tools

Taking Part data can be explored further using the [Taking Part online analysis tools](#). These allow breakdowns for key questions by a range of demographics.

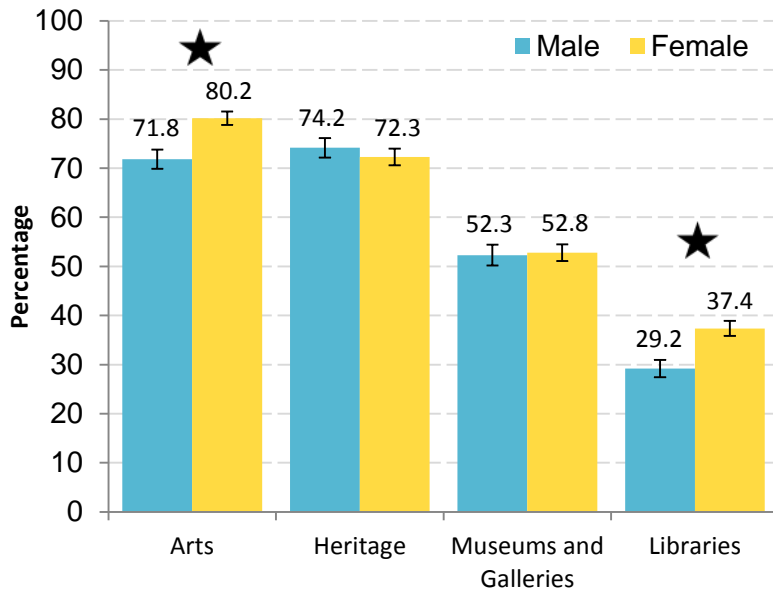
For more information on Sports participation use the Sport England – Active People Survey analysis tool: [Active People Interactive](#).

¹ See report published on barriers to participation available on the [DCMS website](#).



Engagement by gender

Figure 1: Percentage of adults (16+) attended or participated in the last year by gender, 2015/16



What is a confidence interval?

A confidence interval provides a range in which there is a specific probability that the true value will lie within. For this survey, 95% confidence intervals are used. This means, had the sampling been conducted 100 times, creating 100 confidence intervals, then 95 percent of these intervals would contain the true value.

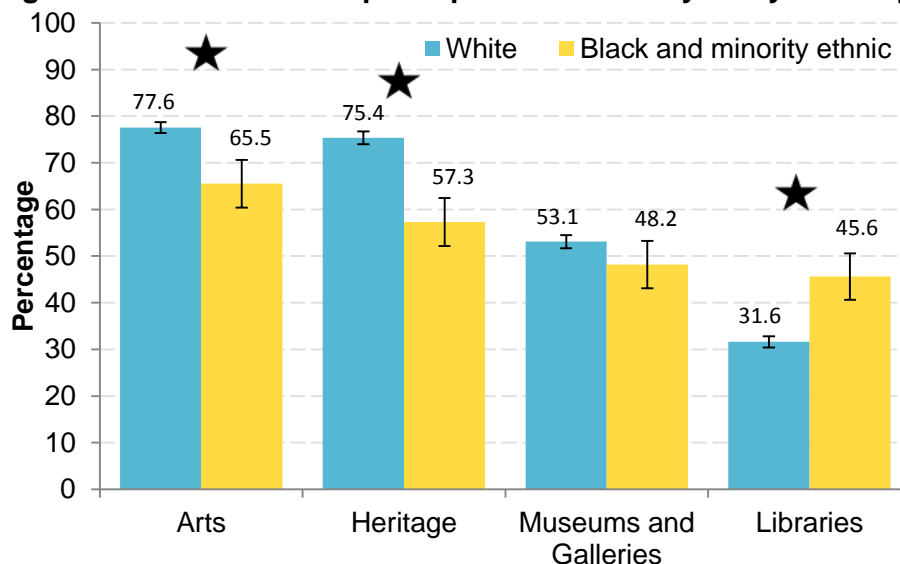
Notes:

- 1) Confidence intervals range between +/- 0.6 and +/- 2.1
- 2) ★ denotes a significant difference between demographic sub-groups

Figure 1 shows that there are statistically significant differences in engagement by gender for the arts and libraries, in both cases females were more likely to engage than males. There are no significant differences by gender for heritage or museums and galleries.

Engagement by ethnicity

Figure 2: Percentage of adults attended or participated in the last year by ethnicity, 2015/16

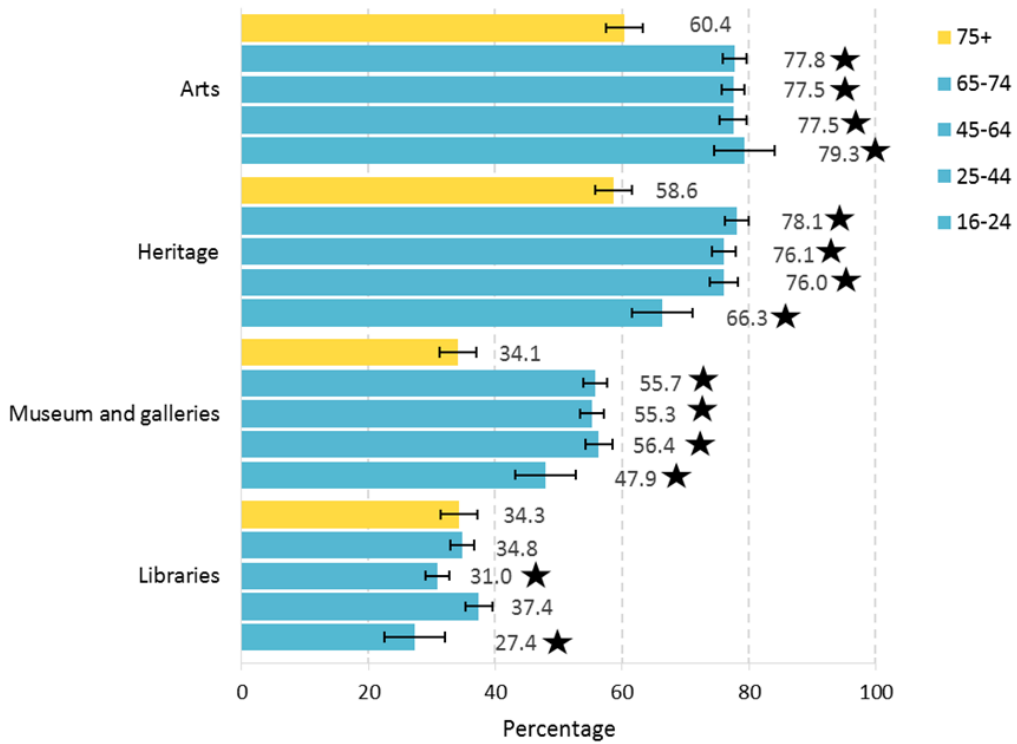


Notes:

- 1) Confidence intervals range between +/- 0.5 and +/- 5.1
- 2) ★ denotes a significant difference between demographic sub-groups

Engagement by age

Figure 3: Percentage of adults attended or participated in the last year by age group, 2015/16



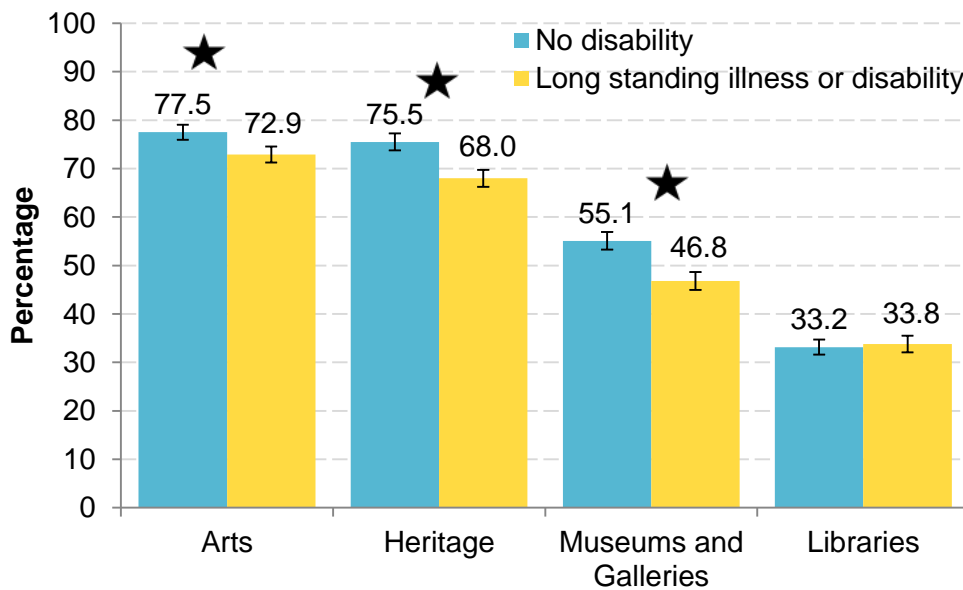
Notes:

- 1) Confidence intervals range between +/- 0.6 and +/- 2.1
- 2) ★ denotes a significant difference compared to the 75+ group

Figure 3 shows that with the exception of libraries adults aged 75 and over are less likely to engage than younger age groups, for example adults aged 16 to 24 and 45-64.

Engagement by disability status

Figure 4: Percentage of adults attended or participated in the last year by disability status, 2015/16



Notes:

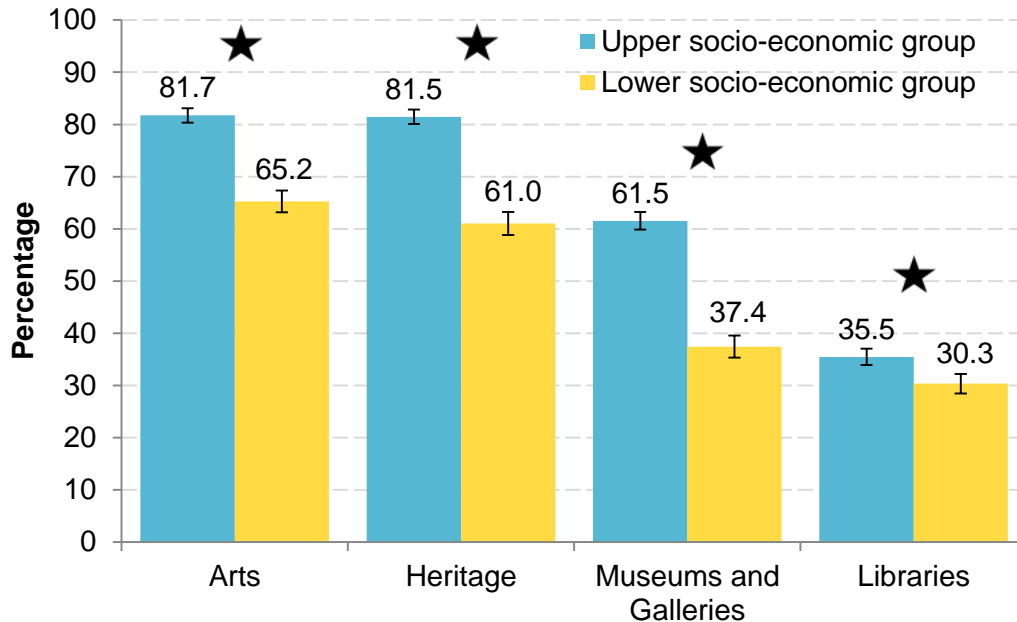
- 1) Confidence intervals range between +/- 0.6 and +/- 1.9
- 2) ★ denotes a significant difference between demographic sub-groups



Libraries is the only one of the sectors considered in this report where no significant difference in engagement between those with a long standing illness or disability and those with no disability was seen. For arts, heritage, and museums and galleries, those without a disability are more likely to have engaged in the last 12 months.

Engagement by socio-economic status

Figure 5: Percentage of adults attended or participated in the last year by socio-economic status, 2015/16



Notes:

- 1) Confidence intervals range between +/- 0.6 and +/- 2.2
- 2) ★ denotes a significant difference between demographic sub-groups

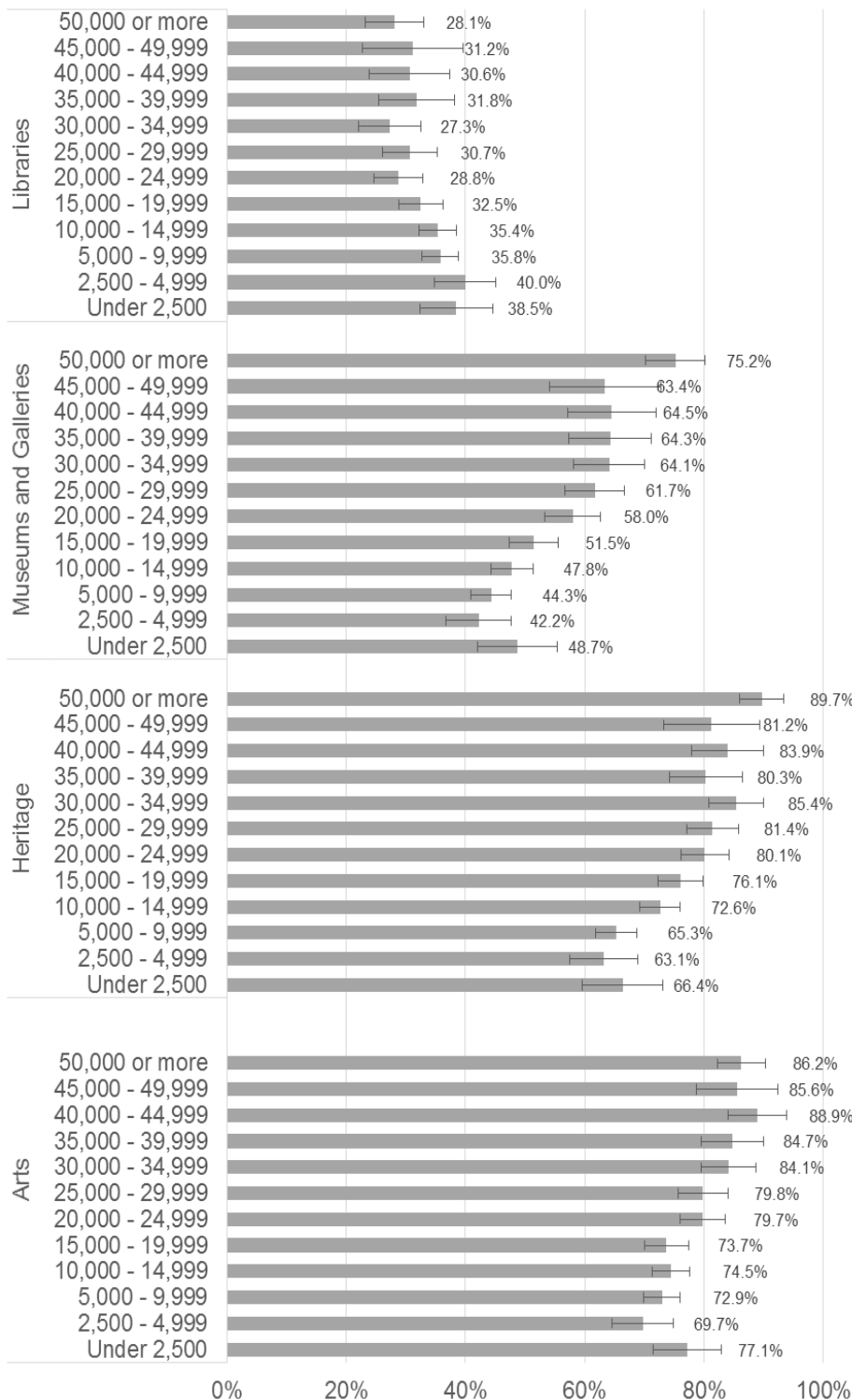
There is a significant difference in participation by socio-economic status for all four of the activities considered, with those in the lower socio-economic groups less likely to engage than those in higher socio-economic groups. The difference is smallest for libraries (35.5% compared with 30.3%) and greatest for museums and galleries (61.5% compared with 37.4%).

What is socio-economic status?

The National Statistics Socio-economic Classification (**NS-SEC**) provides an indication of socio-economic position based on occupation. Definitions of socio-economic groups and their classifications are available on the [ONS website](#).

Engagement by income band

Figure 6: Percentage of adults attended or participated in the last year by income band, 2015/16



Income band

Respondents to the Taking Part survey are asked to tell the interviewer which income band represents their **personal earnings in the last year before tax and other deductions**. It does not represent household income.

In some cases (particularly low and high income bands) the results are based on relatively small samples, leading to large confidence intervals around the estimates.

Notes:

- 1) Confidence intervals range between +/- 3.1 and +/- 9.3

With the exception of libraries (and those with income under £2,500 a year), there is a general trend that engagement rates are higher for those with higher incomes:

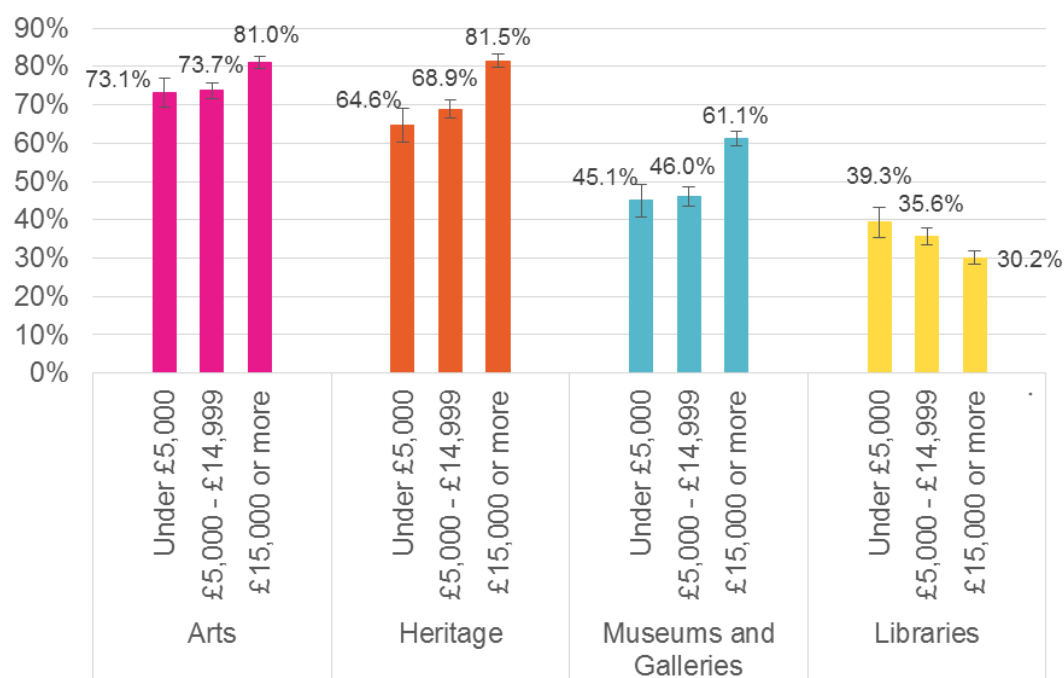
- **Arts:** those in the £5,000 - £9,999 and £10,000 - £14,999 groups are significantly less likely to engage in the arts than those in the £20,000 - £24,999 band and above.



- **Heritage:** Those in the £5,000 - £9,999 band are significantly less likely to have visited a heritage site than those in any higher income band.
- **Museums and galleries:** Those in the £5,000 - £9,999 income band are less likely to have visited a museum or gallery than those in the £15,000 – £19,999 income band and above. Those in the £10,000 - £14,999 band are significantly less likely to have visited a museum or gallery than those in the £20,000 – £24,999 income band or above.

To help understand the differences between those in different income groups, income has been banded further, into three categories. Those with a personal income below £5,000 (approximately 12% of the population), those with an income of at least £5,000 up to £14,999 (approximately 27% of the population) and those with an income of £15,000 or more (just under half of the population). Figure 7 shows how engagement rates vary for these groups.

Figure 7: Percentage of adults attended or participated in the last year by income band, 2015/16



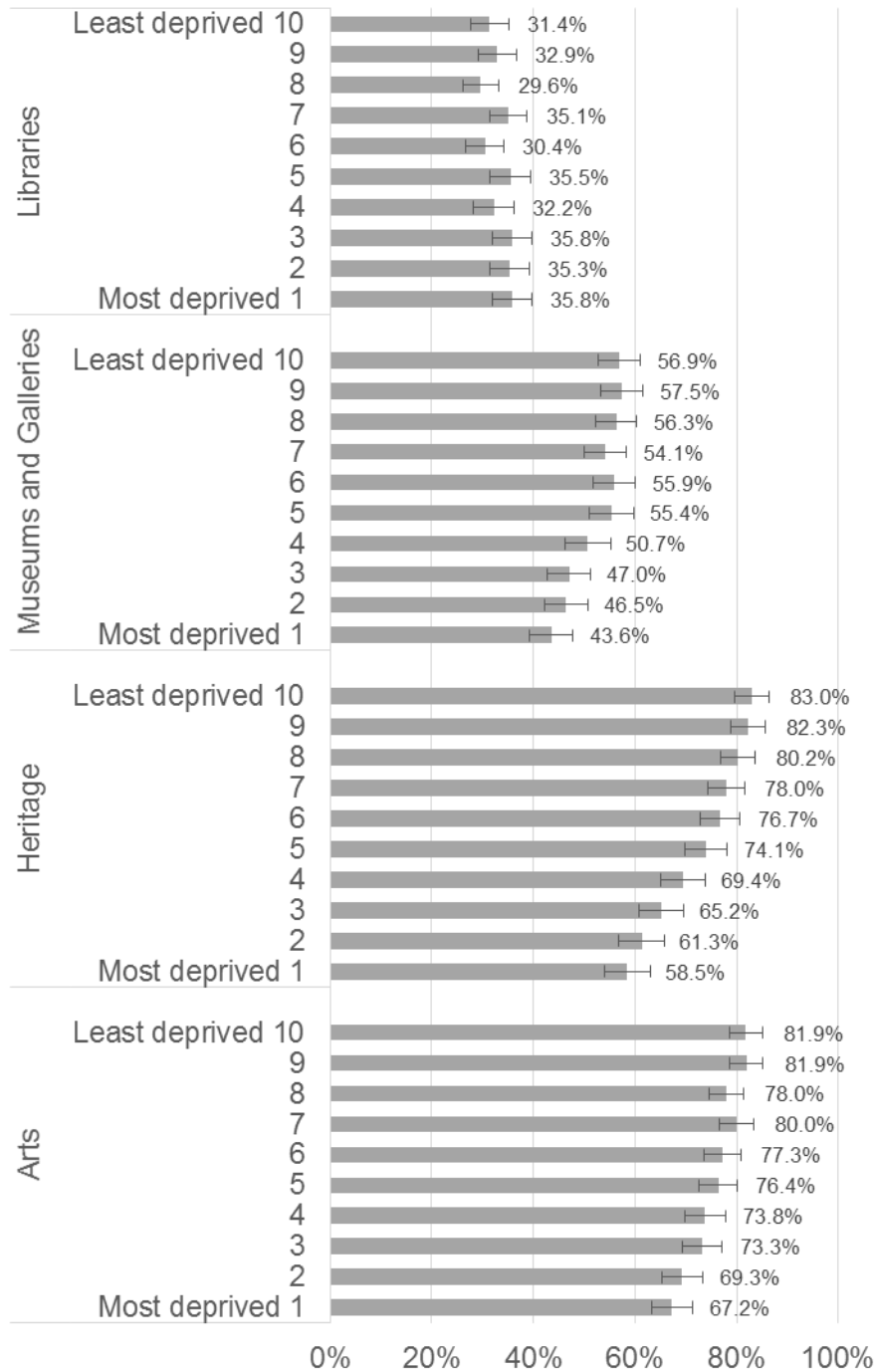
Notes:

1) Confidence intervals range between +/- 1.6 and +/- 4.4

- **Arts:** Respondents who said they have a personal income between £5,000 and £14,999 (inclusive) were less likely to engage in the arts than those with an income of £15,000 or more. There was no significant difference when this group was compared with those in the lower income group (under £5,000).
- **Heritage:** Again, respondents reporting a personal income between £5,000 and £14,999 (inclusive) were less likely to engage in heritage than those with an income of £15,000 or more. There was no significant difference between those with an income under £5,000 and those with a personal income between £5,000 and £14,999.
- **Museums and galleries:** As with arts and heritage, respondents reporting a personal income between £5,000 and £14,999 (inclusive) were less likely to have visited a museum or gallery than those with an income of £15,000 or more. There was no significant difference between those with an income under £5,000 and those with a personal income between £5,000 and £14,999.
- **Libraries:** Unlike all the other activities considered, respondents in the £5,000 to £14,999 income band were significantly more likely to have visit a library than those reporting an income of more than £15,000. There was no significant difference between the lower income groups.

Engagement by index of multiple deprivation

Figure 8: Percentage of adults attended or participated in the last year by IMD Decile², 2015/16



Notes:

1) Confidence intervals range between +/- 3.3 and +/- 4.5

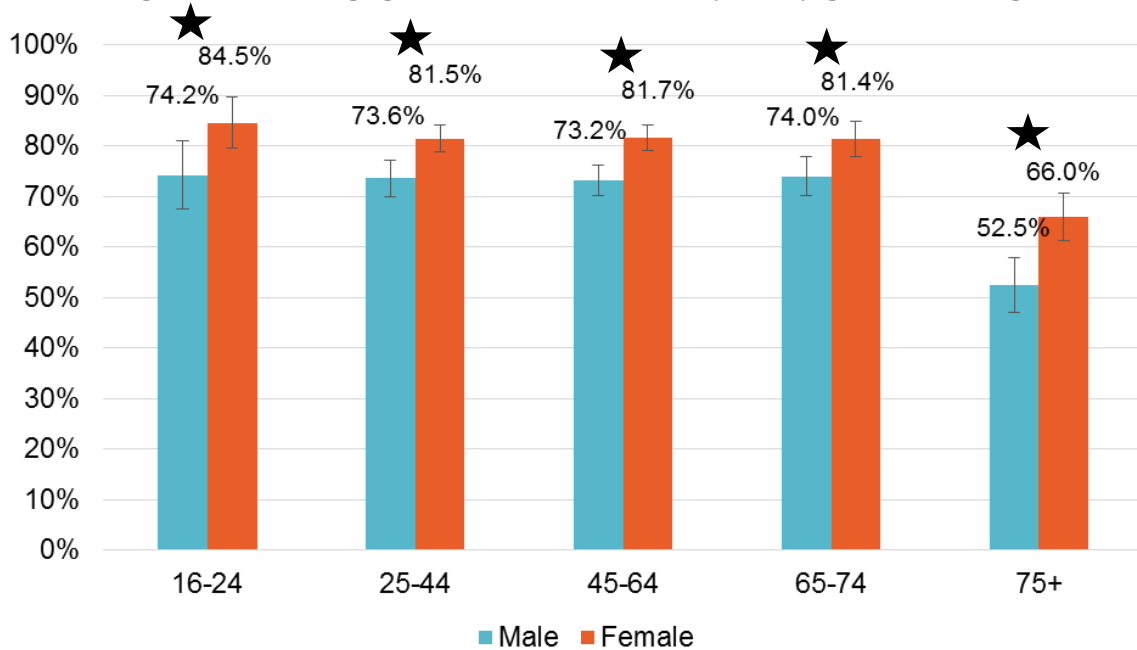
² The Index of Multiple Deprivation (IMD) is a composite index which measures neighbourhood deprivation across domains (for example housing and income deprivation). The IMD decile group splits neighbourhoods into ten groups according to the level of deprivation (e.g. 10% most deprived neighbourhoods).



Arts

This section provides further detail on engagement in the arts (including participation or attendance) for key demographic groups.

Figure 9: Percentage of adults engaged with arts in the last year by gender and age, 2015/16



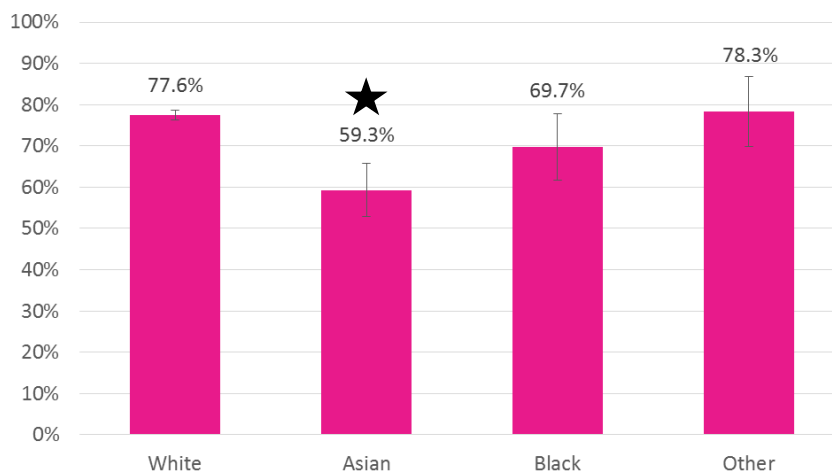
Notes:

- 3) Confidence intervals range between +/- 2.5 and +/- 6.8
- 4) ★ denotes a significant difference between demographic sub-groups

Figure 9 shows that for all age categories there are significantly greater proportions of females engaging with the arts than males. Among females the 75+ age group has a significantly lower rate of engagement (66.0%) than 16-24 age group (84.5%). The same is true for males (52.5% compared to 74.2%).

Figure 10 shows engagement by ethnicity. It shows that those of Asian ethnicity are significantly less likely to engage in the arts than those describing themselves as Black, White or Other.

Figure 10: Percentage of adults engaged with arts in the last year by ethnicity, 2015/16

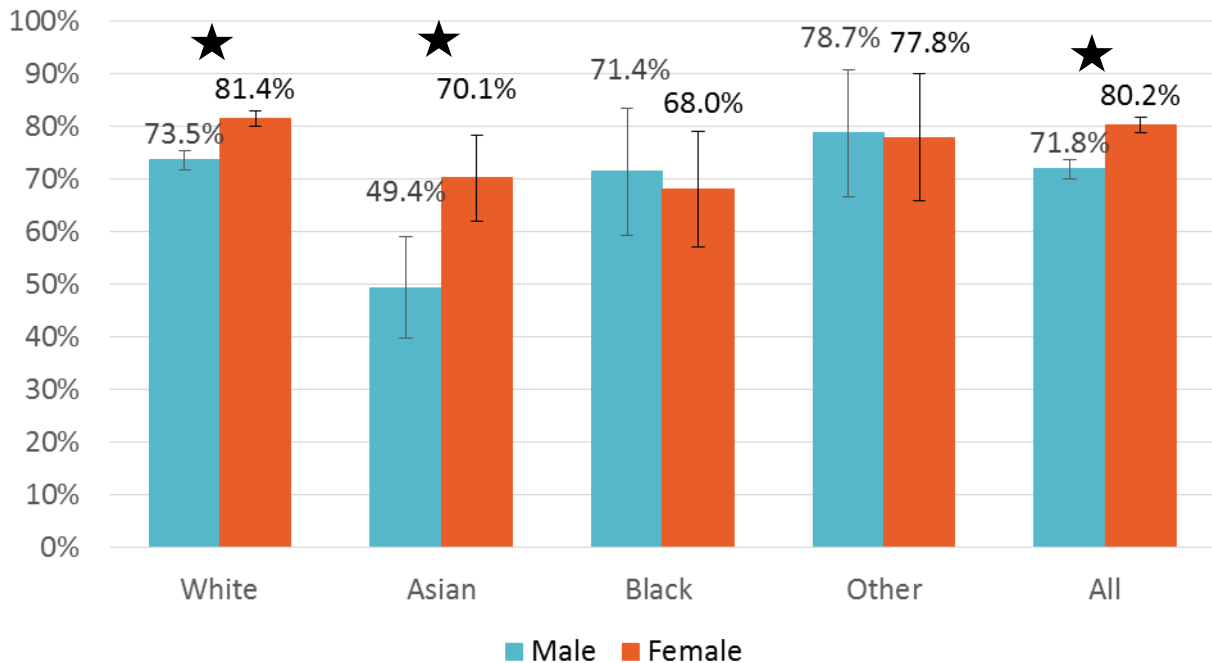


Notes:

- 5) Confidence intervals range between +/- 1.2 and +/- 8.5
- 6) ★ denotes a significant difference compared with White.

Within the White and Asian ethnic groups, females are more likely to engage with the arts. For black and “other” groups there is no significant difference by gender – this is in part due to small sample sizes meaning that no firm conclusion can be drawn.

Figure 11: Percentage of adults engaged with arts in the last year by ethnicity and gender, 2015/16

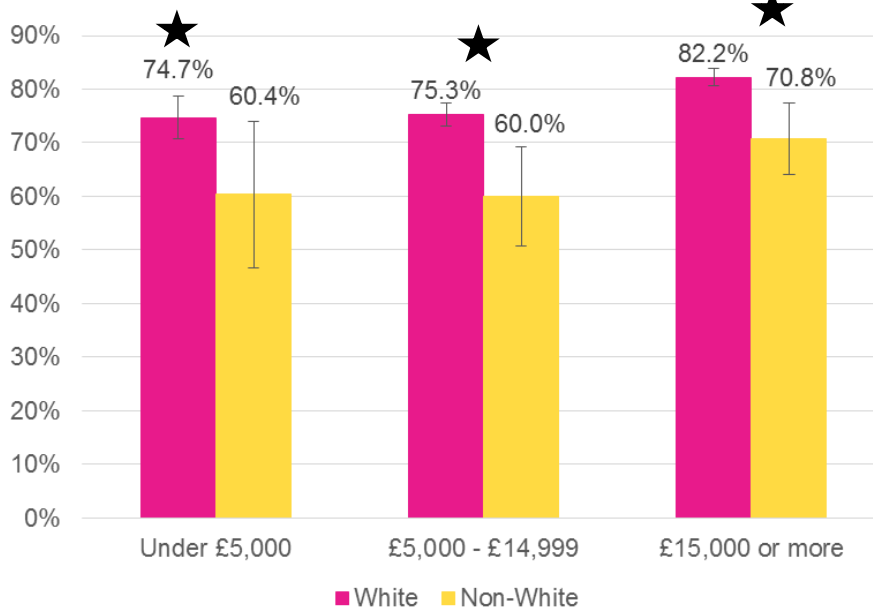


Notes:

- 2) Confidence intervals range between +/- 1.5 and +/- 12.1
- 3) ★ denotes a significant difference between sub-groups (i.e. male/female)

Finally, looking at engagement by income band and ethnicity shows the white group are more likely to engage than the non-white group across all income bands.

Figure 12: Percentage of adults engaged with arts in the last year by ethnicity and income band, 2015/16



Notes:

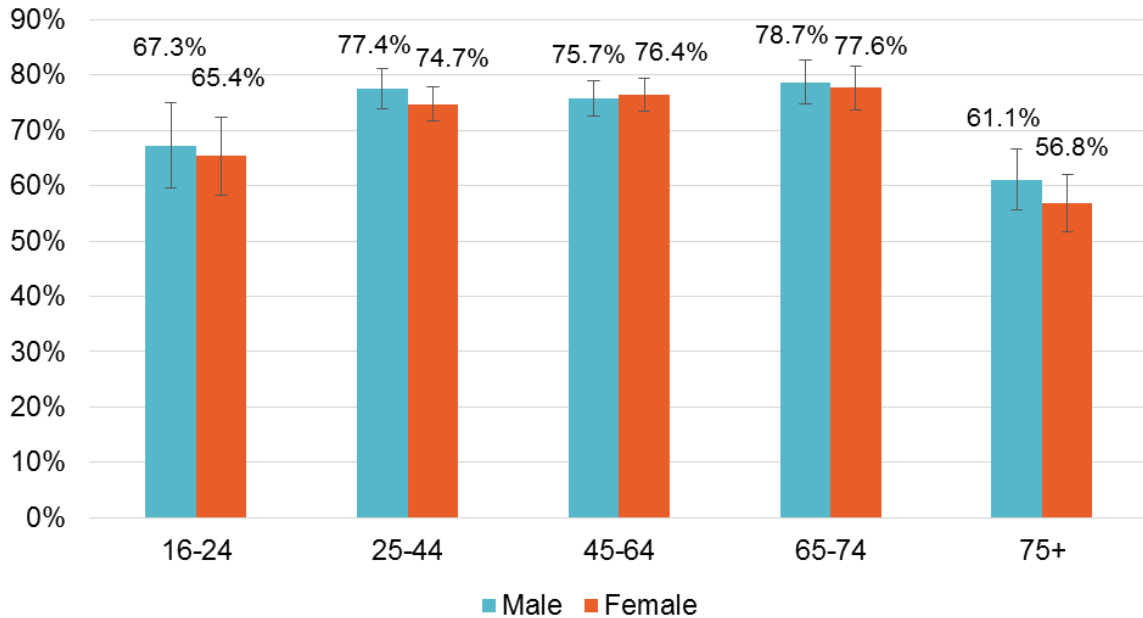
- 1) Confidence intervals range between +/- 1.6 and +/- 13.7
- 2) ★ denotes a significant difference between white and non-white groups



Heritage

This section provides further detail on engagement with heritage, providing information on those who have visited a heritage site in the last 12 months.

Figure 13: Percentage of adults visited a heritage site in the last year by gender and age, 2015/16



Notes:

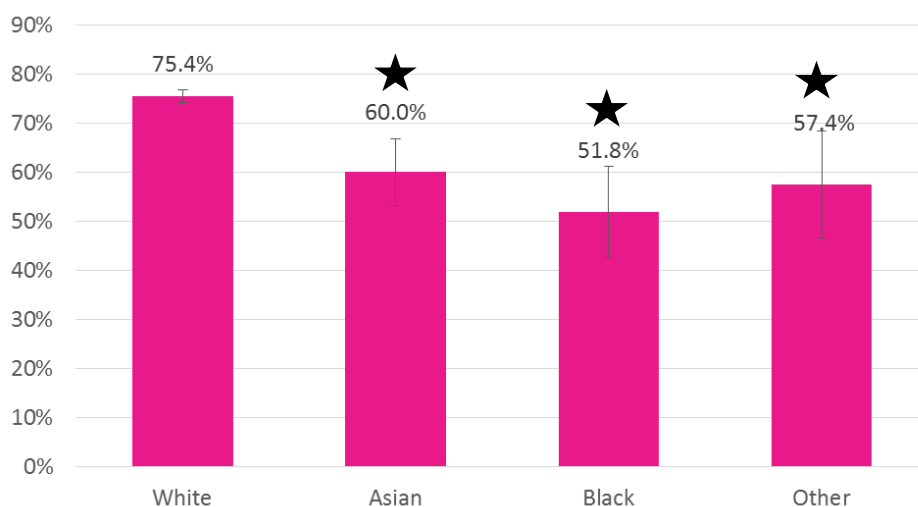
7) Confidence intervals range between +/- 2.9 and +/- 7.8

8) ★ denotes a significant difference between demographic sub-groups (i.e. male/female)

Figure 13 shows that for all age categories there are no significant differences between male and female participation in heritage. This is consistent with the findings for all age categories combined.

Figure 14 shows visits to heritage sites by ethnicity. It shows that those in each of the non-white ethnic groups are less likely to have visited a heritage site in the last 12 months than those describing themselves as White.

Figure 14: Percentage of adults visited a heritage site in the last year by ethnicity, 2015/16



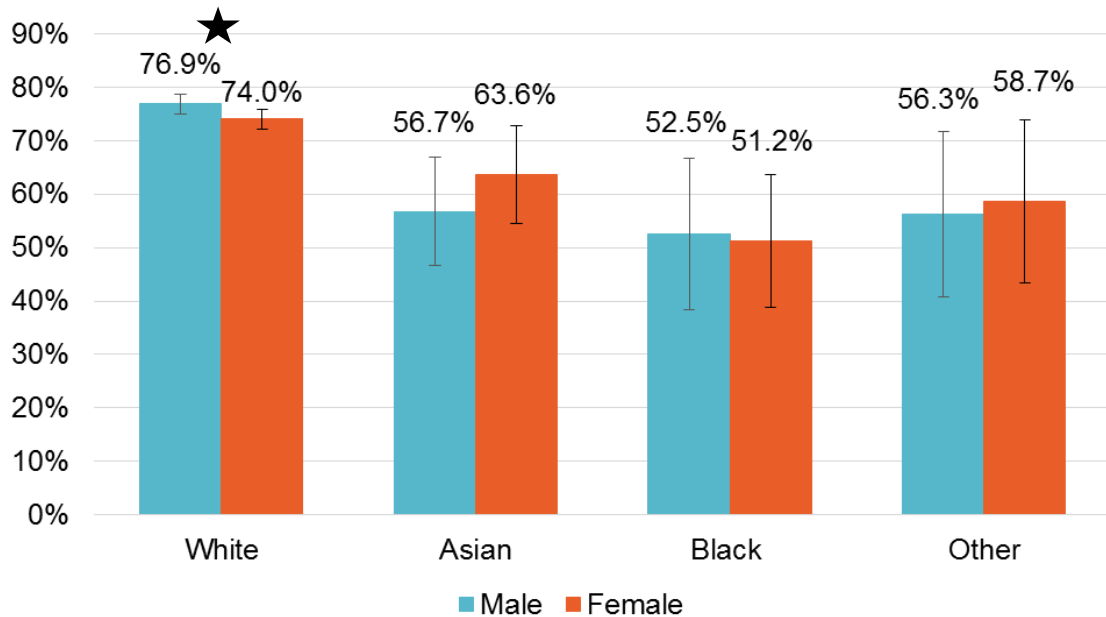
Notes:

9) Confidence intervals range between +/- 1.3 and +/- 10.9

10) ★ denotes a significant difference compared with White.

While there was no significant difference in participation by gender overall, Figure 15 shows that within the White group, males are more likely to have visited a heritage site than females. For all other groups, small sample sizes mean there is no significant difference by gender.

Figure 15: Percentage of adults visited a heritage site in the last year by ethnicity and gender, 2015/16

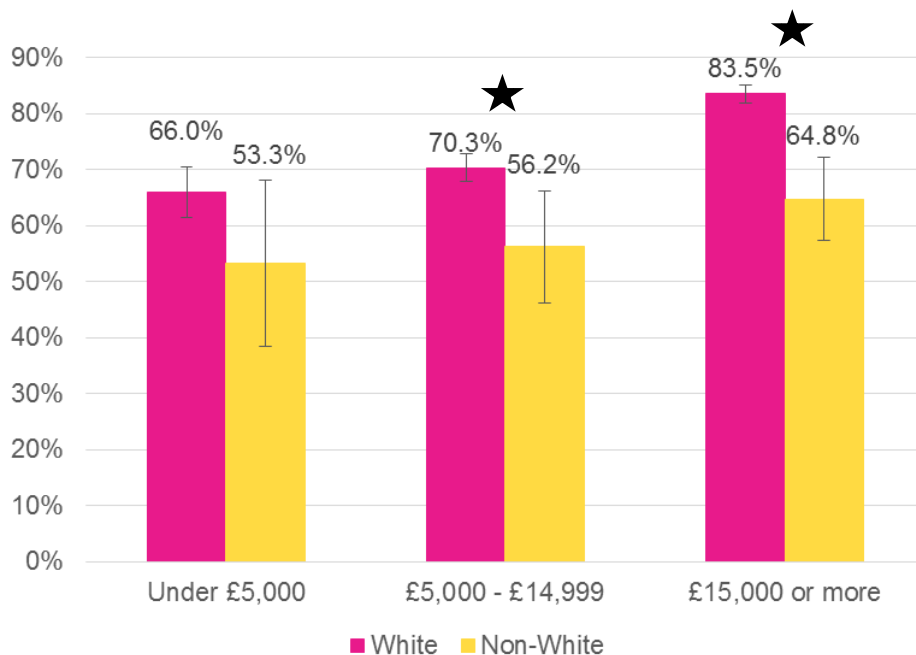


Notes:

- 4) Confidence intervals range between +/- 1.7 and +/- 15.5
- 5) ★ denotes a significant difference between demographic sub-groups (i.e. male/female).

Finally, looking at engagement by income band and ethnicity shows that for all except the lowest income group (those with a personal income under £5,000) the white group are more likely to engage than the non-white group.

Figure 16: Percentage of adults visited a heritage site in the last year by ethnicity and income band, 2015/16



Notes:

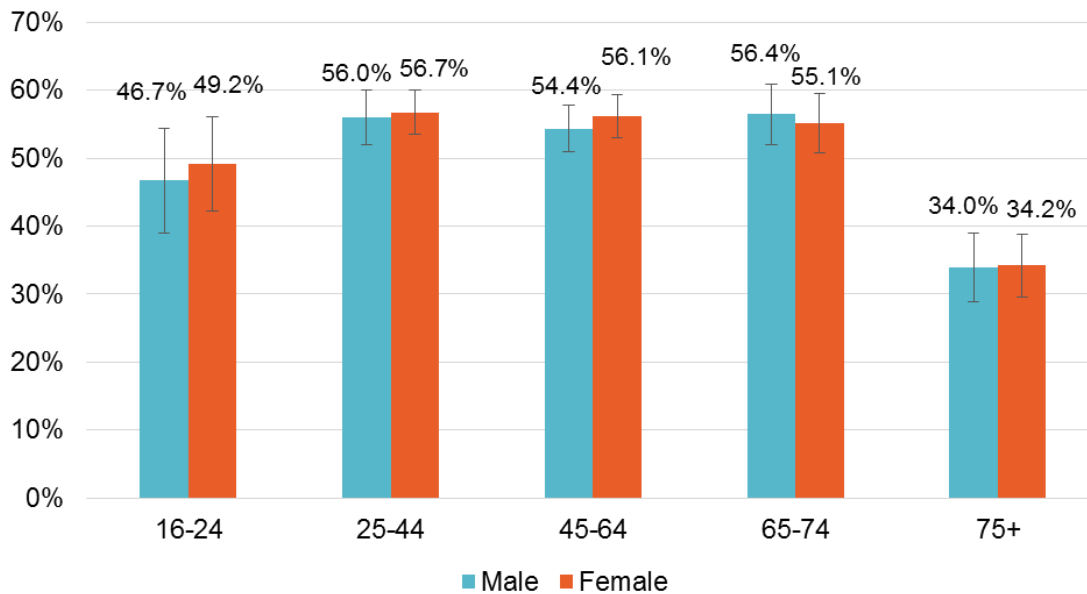
- 1) Confidence intervals range between +/- 1.7 and +/- 14.8
- 2) ★ denotes a significant difference between white and non-white groups.



Museums and galleries

This section provides further detail on those who have visited a museum or gallery at least once in the last 12 months.

Figure 17: Percentage of adults visited a museum or gallery in the last year by gender and age, 2015/16



Notes:

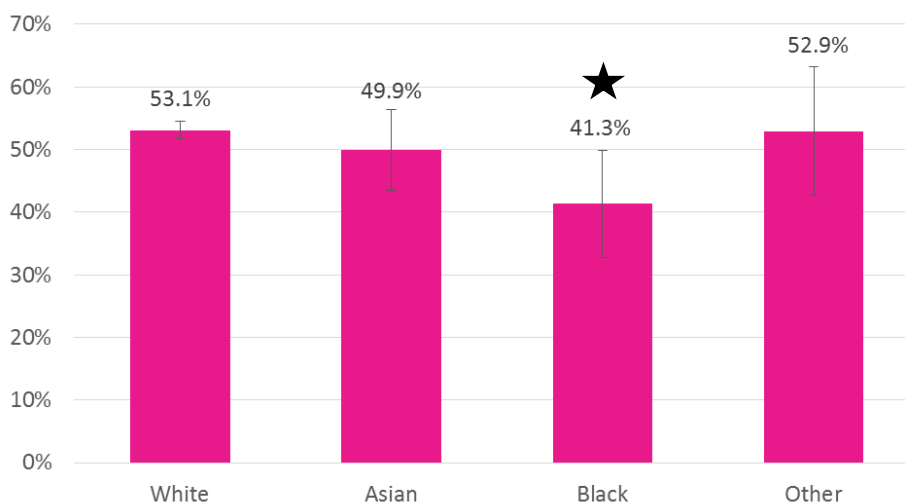
11) Confidence intervals range between +/- 3.2 and +/- 7.7

12) ★ denotes a significant difference between demographic sub-groups (i.e. male/female)

Figure 17 shows that for all age categories there are no significant differences between male and female participation visits to museums and libraries. This is consistent with the findings for all ages combined.

Figure 18 shows visits to museums and galleries by ethnicity. It shows that those describing themselves as black are less likely to have visited a museum or gallery in the last 12 months than those describing themselves as White. There are no significant differences between other ethnic groups.

Figure 18: Percentage of adults visited a museum or gallery in the last year by ethnicity, 2015/16



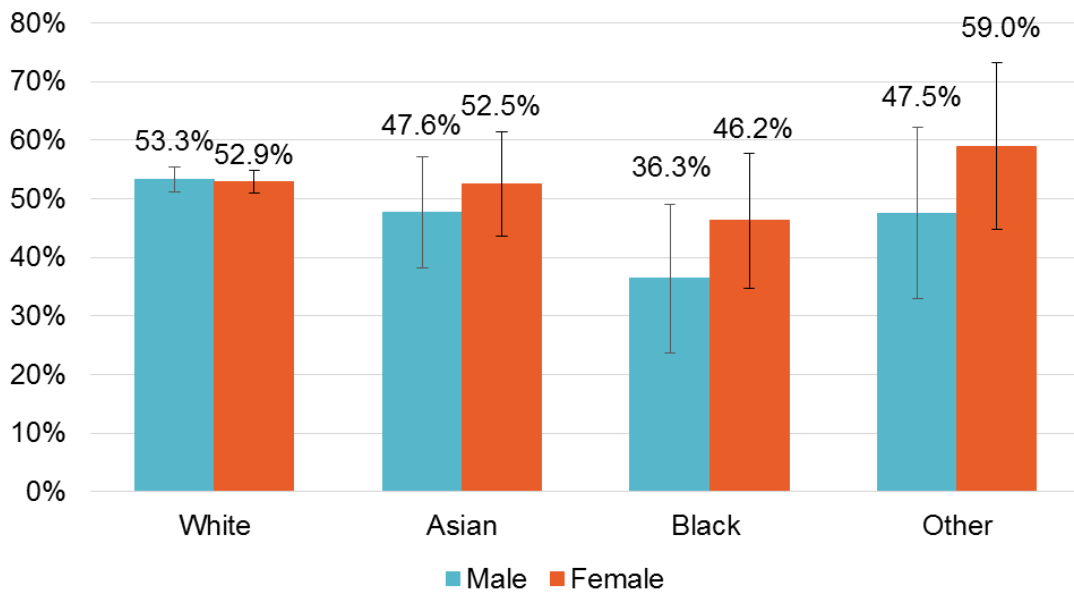
Notes:

13) Confidence intervals range between +/- 1.4 and +/- 10.3

14) ★ denotes a significant difference compared with White

There was no significant difference in participation by gender overall, and Figure 19 shows this is also the case within each ethnic group. Small sample sizes for the minority groups may be driving this.

Figure 19: Percentage of adults visited a museum or gallery in the last year by ethnicity and gender, 2015/16

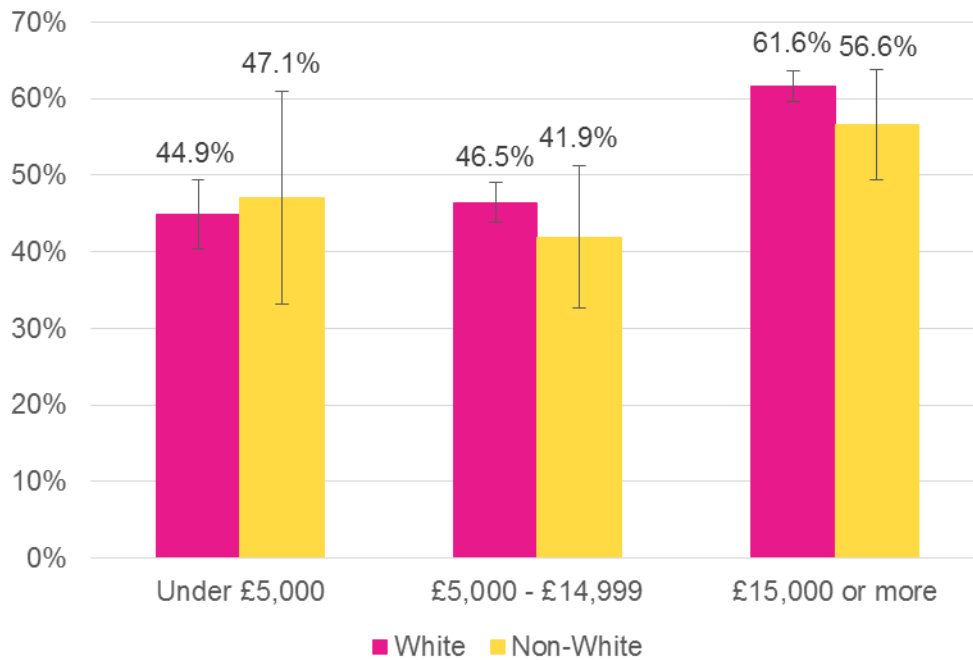


Notes:

- 6) Confidence intervals range between +/- 1.9 and +/- 14.6
- 7) ★ denotes a significant difference between demographic sub-groups (i.e. male/female)

Finally, looking at engagement by income band and ethnicity shows that there are no significant differences between the white and non-white ethnic groups in any of the income bands.

Figure 20: Percentage of adults visited a museum or gallery in the last year by ethnicity and income band, 2015/16



Notes:

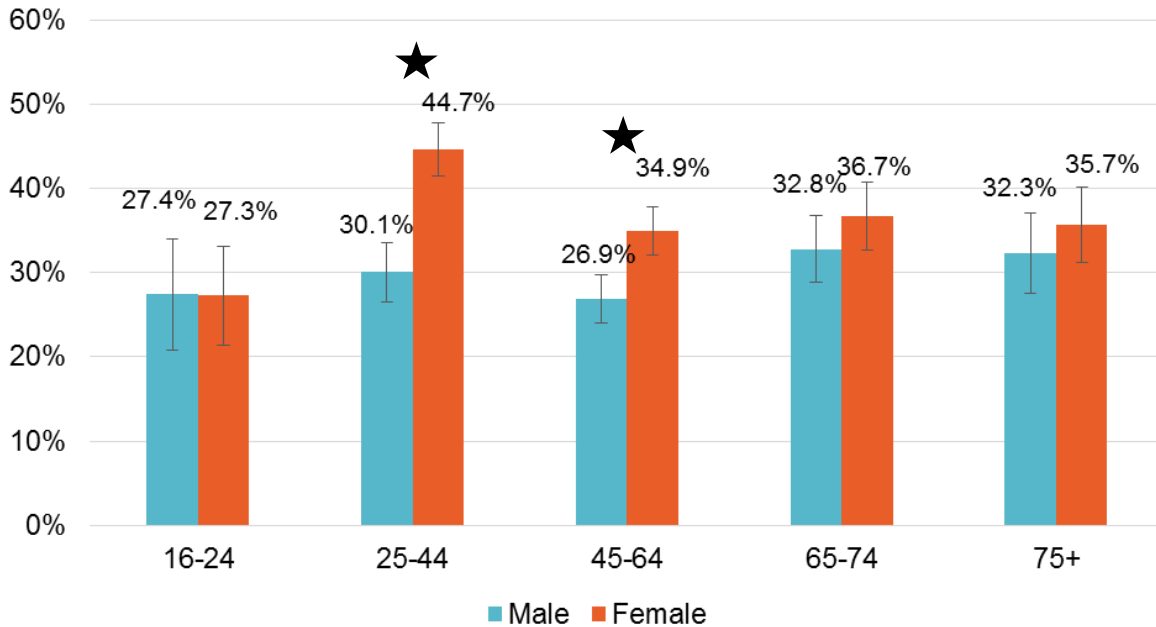
- 3) Confidence intervals range between +/- 2.0 and +/- 13.9
- 4) ★ denotes a significant difference between white and non-white groups



Libraries

This section provides further detail on those who have used a public library at least once in the last 12 months.

Figure 21: Percentage of adults used a public library in the last year by gender and age, 2015/16



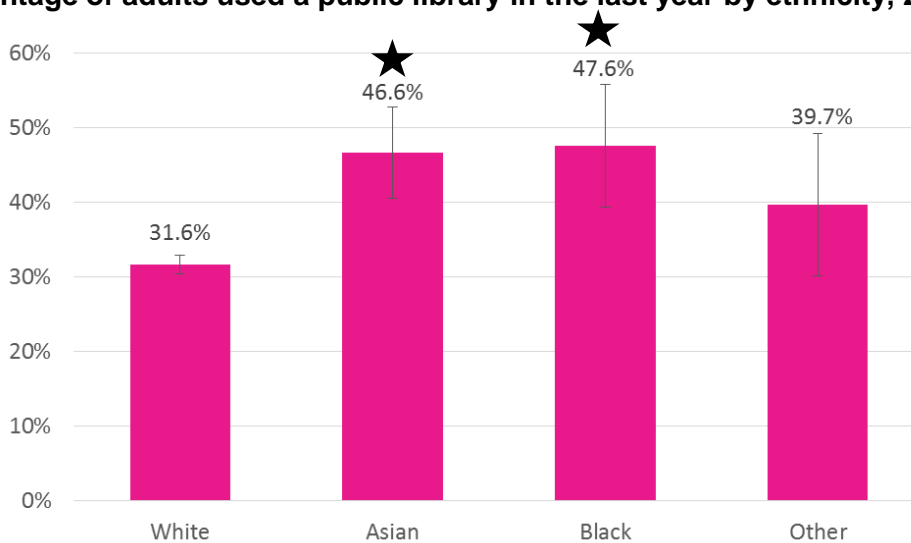
Notes:

- 15) Confidence intervals range between +/- 2.9 and +/- 6.6
- 16) ★ denotes a significant difference between demographic sub-groups (i.e. male/female)

Overall, females are more likely to have visited a library than males (see Figure 1). Figure 21 shows that this is driven by females in the 25-44 and 45-64 categories who are more likely to use a library than males in the same age groups. There is no significant difference by gender in any of the other age groups.

Figure 22 shows those describing themselves as Asian or Black are more likely to have used a public library in the last 12 months than those describing themselves as White.

Figure 22: Percentage of adults used a public library in the last year by ethnicity, 2015/16

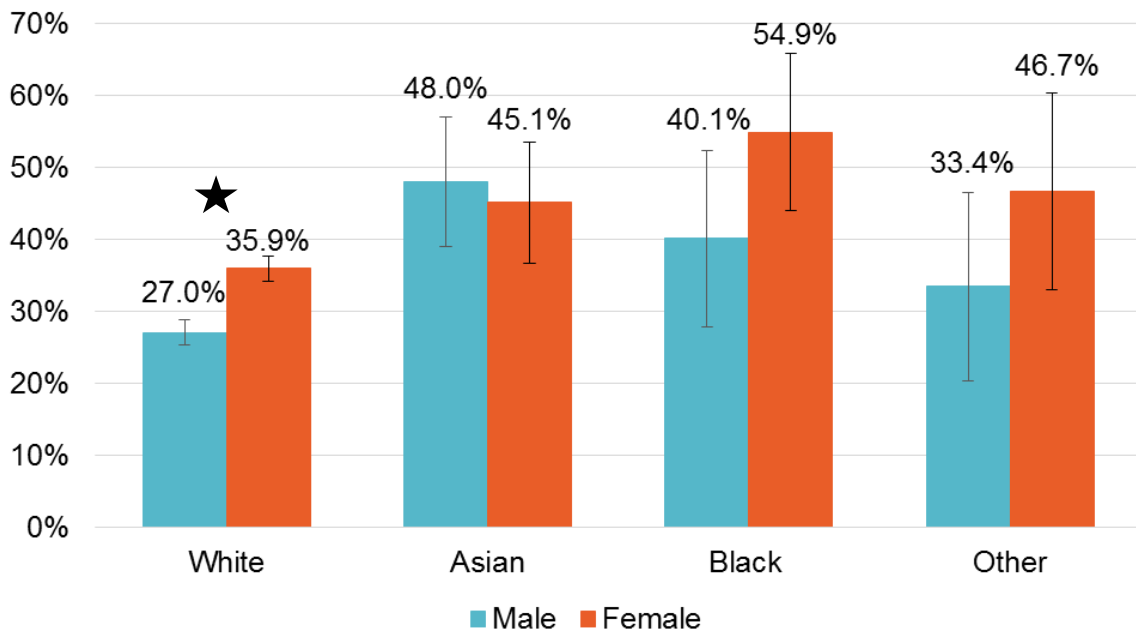


Notes:

- 17) Confidence intervals range between +/- 1.2 and +/- 9.6
- 18) ★ denotes a significant difference compared with White.

Figure 23 shows that within the White group, females are more likely to have used a library than females. For all other groups, small sample sizes mean there is no significant difference by gender.

Figure 23: Percentage of adults used a public library in the last year by ethnicity and gender, 2015/16

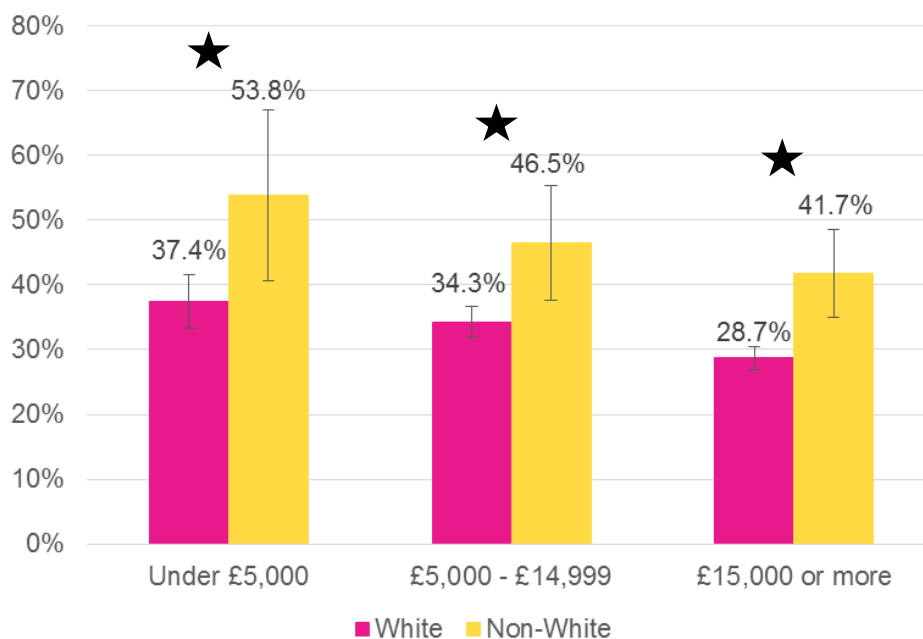


Notes:

- 8) Confidence intervals range between +/- 1.7 and +/- 13.7
- 9) ★ denotes a significant difference between demographic sub-groups (i.e. male/female).

Finally, looking at engagement by income band and ethnicity shows that for all income bands those in the non-White group are more likely to have used a library in the last 12 months than those describing themselves as White.

Figure 24: Percentage of adults used a public library in the last year by ethnicity and income band, 2015/16



Notes:

- 5) Confidence intervals range between +/- 1.8 and +/- 13.2
- 6) ★ denotes a significant difference between white and non-white groups.



Annex A: Further details

1. The Taking Part survey is commissioned by the Department for Culture, Media and Sport (DCMS) and its partner Arm's Length Bodies (ALBs). For 2011 to 2016 these are Arts Council England, Historic England and Sport England.
2. Taking Part is a National Statistics output and as such has been produced to the high professional standards set out in the Code of Practice for Official Statistics. National Statistics undergo regular quality assurance reviews to ensure they meet customer needs and are produced free from any political interference. See the [Statistics Authority code of practice](#) for more information.

The UK Statistics Authority has designated these statistics as National Statistics, in accordance with the Statistics and Registration Service Act 2007 and signifying compliance with the Code of Practice for Official Statistics.

Designation can be broadly interpreted to mean that the statistics:

- meet identified user needs;
- are well explained and readily accessible;
- are produced according to sound methods; and
- are managed impartially and objectively in the public interest.

Once statistics have been designated as National Statistics it is a statutory requirement that the Code of Practice shall continue to be observed. See the [UK Statistics Authority assessment](#) for more information.

3. The latest results presented here are based on interviews issued between April 2015 and March 2016. The total sample size for this period is 10,171.
4. Statistical significance tests have been run at the 95% level. A significant increase at the 95% level means that there is less than 5% (1 in 20) chance that the difference observed within the sampled respondents was not also observed in the English population as a whole.
5. For more information see the [Taking Part survey](#) webpages, including previous publications. Versions of the [questionnaires](#) from all years of the survey are also available.
6. The fieldwork for the survey has been conducted by TNS-BMRB. For more information, see <http://www.tns-bmr.co.uk>.
7. The responsible statistician for this release is Mary Gregory. For enquiries on this release, please contact Wilmah Deda on 0207 211 6376.
8. For general enquiries telephone: 0207 211 6200 or email enquiries@culture.gov.uk.
9. To be kept informed about Taking Part publications and user events, please sign up to the Taking Part online newsletter [here](#). You can follow us on Twitter [@DCMSInsight](#).

Annex B: Sector definition

The following annex presents the definitions for adult participation in the arts sector.

The respondent is asked if they have participated in a given list of arts activities, or attended a given list of arts events. Eligible activities and events are as follows.

Participation:

- Dance – ballet or other dance (not for fitness)
- Singing – live performance or rehearsal/practice (not karaoke)
- Musical instrument – live performance, rehearsal/practice or played for own pleasure
- Written music
- Theatre – live performance or rehearsal/practice (e.g. play or drama)
- Opera/musical theatre – live performance or rehearsal/practice
- Carnival (e.g. as a musician, dancer or costume maker)
- Street arts (art in everyday surroundings like parks, streets, shopping centre)
- Circus skills (not animals) – learnt or practised
- Visual art – (e.g. painting, drawing, printmaking or sculpture)
- Photography – (as an artistic activity, not family or holiday ‘snaps’)
- Film or video – making as an artistic activity (not family or holidays)
- Digital art – producing original digital artwork or animation with a computer
- Craft – any craft activity (e.g. textiles, wood, metal work, pottery, calligraphy etc.)
- Creative writing – original literature (e.g. stories, poems or plays)
- Book club – being a member of one

Attendance:

- Visual art exhibition (e.g. paintings, photography or sculpture)
- Craft exhibition (not crafts market)
- Event which included video or digital art
- Event connected with books or writing
- Street arts (art in everyday surroundings like parks, streets or shopping centre)
- Public art display or installation (an art work such as sculpture that is outdoors or in a public place)
- Circus (not animals)
- Carnival
- Culturally specific festival (e.g. Mela, Baisakhi, Navratri)
- Theatre (e.g. play, drama, pantomime)
- Opera/musical theatre
- Live music performance (e.g. classical, jazz or other live music event but not karaoke)
- Live dance event (e.g. ballet, African People’s dance, South Asian, Chinese, contemporary or other live dance)



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