Taking Part 2016/17:
COMBINED ARTS
This report provides an overview of the engagement in combined arts by adults living in England.

Data is taken from the Taking Part Survey 2016/17 and makes comparisons with earlier years.

All statistically significant differences are noted in the text and on the charts:
- a statistically significant difference is a difference which is probably true and not due to chance
- a non statistically significant difference is probably not a true difference and is likely to be due to chance

indicates a statistically significant difference between 2016/17 and the earliest survey year shown.

---- indicates the period in which statistical significance has been tested. In this report, significance testing has been applied between 2010/11 and 2016/17.

More information about the Taking Part Survey can be found in Appendix A. A Technical Note on the survey is in Appendix B.
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Key findings

- Overall, around three in ten (31.2 per cent) adults in England engaged in combined arts in 2016/17 – a statistically similar proportion as 2010/11 (fig 1).

- Around three in ten (30.2 per cent) adults in England had attended a combined arts event in 2016/17 – a statistically similar proportion as 2010/11 (fig 10).

- In 2016/17, 3.6 per cent of adults in England had participated in combined arts at least once in the past year – a statistically similar proportion as 2010/11 (fig 16).

- In 2016/17, significant factors affecting combined arts engagement included age, disability status, ethnic group, socio-economic group, and region. (fig 4, 5, 6, 7, and 9 respectively).

- Between 2010/11 and 2016/17 combined arts engagement by region (fig 9a):
  - **Increase** in engagement amongst adults living in the East Midlands – 28.6 per cent to 35.5 per cent
  - **Decrease** in engagement amongst adults living in the South East – 36.4 per cent 29.2 per cent

- In 2016/17, adults in the North West and North East were significantly less likely, and adults in the South West were significantly more likely to have engaged in combined arts than the average adult (fig 9b).

- **Participation in street arts** – an increase between 2010/11 (0.8 per cent) and 2016/17 (1.2 per cent) (fig 18).

- **Attendance of a carnival** – a decrease between 2010/11 (12.3 per cent) to 2016/17 (9.9 per cent) (fig 14).
Combined arts

The Taking Part survey asks adults in England about whether they have engaged in a range of combined arts events and activities in the past 12 months. For this profile, engagement in combined arts is defined as having participated in or attended at least one activity or event listed below in the past year.

**Combined arts events:**
- Street arts – art in everyday surroundings like parks, streets or shopping centres
- A 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 – such as Mela, Baisakhi or Navratri

**Combined arts activities:**
- Taken part in a carnival – for example as a musician, dancer or costume maker
- Taken part in street arts – an artistic performance that takes place in everyday surroundings
- Learned or practised circus skills
Engagement in combined arts

A statistically similar proportion of adults in England engaged in combined arts in 2010/11 and 2016/17 – 32.3 per cent and 31.2 per cent respectively.

Figure 1 – Engagement in combined arts in the past 12 months
Figure 2 outlines how adults in England engaged with combined arts; whether through attendance of combined arts events, participation in combined arts activities, both or neither.

Between 2010/11 and 2016/17 there were no statistically significant changes in how adults engaged with combined arts.

*Figure 2 – Engagement in combined arts*
**Engagement in combined arts by gender**

Between 2010/11 and 2016/17 there was no statistically significant difference in engagement in combined arts by gender.

In 2016/17, gender was not significant in an adult’s likelihood of engaging in combined arts.

*Figure 3 – Engagement in combined arts by gender*
Engagement in combined arts by age group

Between 2010/11 and 2016/17 there was no statistically significant difference in engagement in combined arts by age group.

In 2016/17, age was a significant factor in an adult’s likelihood to engage in combined arts.

Figure 4 – Engagement in combined arts by age group
Engagement in combined arts by disability

Between 2010/11 and 2016/17 there was no statistically significant difference in the proportion of adults had engaged in combined arts by disability status.

In 2016/17, disability status was a significant factor in an adult’s likelihood to engage in combined arts.

Figure 5 – Engagement in combined arts by disability
**Engagement in combined arts by ethnic group**

Between 2010/11 and 2016/17 there was no statistically significant difference in the proportion of adults had engaged in combined arts by ethnic group.

In 2016/17, **ethnic group was a significant factor** in an adult’s likelihood to engage in combined arts.

*Figure 6 – Engagement in combined arts by ethnic group*
Engagement in combined arts by socio-economic group

Between 2010/11 and 2016/17 there was no statistically significant difference in the proportion of adults had engaged in combined arts by socio-economic group.

In 2016/17, socio-economic group was a significant factor in an adult’s likelihood to engage in combined arts.

Figure 7 – Engagement in combined arts by socio-economic group
Engagement in combined arts by urban/rural

Between 2010/11 and 2016/17 there was no statistically significant difference in the proportion of adults had engaged in combined arts by urban or rural location.

In 2016/17, living in an urban or rural location was not a significant factor in an adult’s likelihood to engage in combined arts.

Figure 8 – Engagement in combined arts by urban or rural location
Engagement in combined arts by region

Figure 9 provides an overview of engagement in combined arts by region. Between 2010/11 and 2016/17 engagement in combined arts in the East Midlands increased from 28.6 per cent to 35.5 per cent however in the South East decreased in engagement from 36.4 per cent to 29.2 per cent.

In 2016/17, an adult’s region was a significant factor in their likelihood to engage in combined arts.

Figure 9a – Engagement in combined arts by region (2010/11 – 2016/17)
In 2016/17, 31.2 per cent of adults in England had engaged in combined arts.

Regions where engagement was **significantly higher** than the national average:

- The South West – 39.5 per cent

Regions where engagement was **significantly lower** than the national average:

- The North East – 22.4 per cent
- The North West – 26.6 per cent

All other regions were statistically similar to the national average.
Combined arts attendance

A similar proportion of adults in England had attended a combined arts event in 2010/11 and 2016/17 – 31.4 per cent and 30.2 per cent respectively.

Figure 10 – Attended a combined arts event at least once in the past 12 months
Street arts

Between 2010/11 and 2016/17 there was a statistically similar proportion of adults who had attended street arts in the past year – 9.2 per cent to 9.0 per cent respectively.

Figure 11 – Attended street arts in the past 12 months
Public art display or installation

In 2010/11 and 2016/17 a similar proportion of adults had attended a public art display or installation in the past year – 13.7 per cent and 13.4 per cent respectively.

*Figure 12 – Attended a public art display or installation at least once in the past 12 months*
**Attended a circus**

In 2010/11 and 2016/17 a similar proportion of adults had attended a circus in the past year – 4.4 per cent and 4.6 per cent respectively.

*Figure 13 – Attended a circus at least once in the past 12 months*
Attended a carnival

Between 2010/11 and 2016/17 there was a statistically **significant decrease** in the proportion of adults who had **attended a carnival** in the past year – from 12.3 per cent to 9.9 per cent.

*Figure 14 – Attended a carnival at least once in the past 12 months*
Attended a culturally specific festival

In 2010/11 and 2016/17 a similar proportion of adults had attended a culturally specific festival in the past year – 4.2 per cent and 4.0 per cent respectively.

*Figure 15 – Attended a culturally specific festival least once in the past 12 months*
Participation in combined arts

In 2010/11 and 2016/17 a similar proportion of adults had participated in combined arts in the past year – 3.5 per cent and 3.6 per cent respectively.

*Figure 16 – Participated in combined arts at least once in the past 12 months*
**Taken part in a carnival**

In 2010/11 and 2016/17 a similar proportion of adults had taken part in carnival in the past year – 1.7 per cent and 2.0 per cent respectively.

*Figure 17 – Taken part in a carnival in the past year*
**Taken part in street arts**

In 2010/11 and 2016/17 a **significant increase** of adults had **taken part in street arts** in the past year – 0.8 per cent and 1.2 per cent respectively.

*Figure 18 – Taken part in street arts in the past year*
Learned or practised circus skills

In 2010/11 and 2016/17 a similar proportion of adults had learned or practised circus skills in the past year – 1.4 per cent and 1.2 per cent respectively.

Figure 19 – Learned or practised circus skills in the past year
Appendix A - About the Taking Part survey

Taking Part is a major, continuous survey of cultural and sport participation in England, commissioned by the Department for Digital, Culture, Media and Sport in partnership with Arts Council England, Sport England and Historic England.

Every year it collects detailed information from adults (aged 16 and over) in England about their attendance at a wide variety of arts events, museums, galleries, libraries and heritage sites, and about their participation in creative activities and sport in the last 12 months. The survey has been conducted since July 2005 and since 2008 there has also been a child survey.

Findings from Taking Part, including national trends and some regional analysis, are released twice a year by the Department for Digital, Culture, Media and Sport. An annual report summarises trends over the financial year. All these reports can be found at: https://www.gov.uk/government/organisations/department-for-culture-media-sport/series/taking-part

In March 2016 DCMS published a strategy outlining proposed developments to the Taking Part survey over the next five years: https://www.gov.uk/government/publications/taking-part-a-strategy-for-the-next-five-years
### Appendix B - Technical note

#### Arts Engagement

‘Engagement’ in the arts is calculated by looking at attendance and/or participation in a range of arts events and activities. Adult ‘engagement’ is calculated by the proportion of adults who engage in the arts at least once in the past 12 months, whether it is through attending arts events, participating in arts activities, or through a mixture of both. This includes any of the following activities or events:

<table>
<thead>
<tr>
<th>Activities</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dancing – ballet or other Combined arts (not for fitness)</td>
<td>Visual arts exhibition (e.g. paintings, photography or sculpture)</td>
</tr>
<tr>
<td>Singing – live performance, rehearsal or practice (not karaoke)</td>
<td>Craft exhibition (not crafts market)</td>
</tr>
<tr>
<td>Playing a musical instrument – live performance, rehearsal, practice or</td>
<td>Event that includes video or digital art</td>
</tr>
<tr>
<td>playing for own pleasure</td>
<td></td>
</tr>
<tr>
<td>Writing music</td>
<td>Event connected with books or writing</td>
</tr>
<tr>
<td>Combined arts – live performance, rehearsal or practice</td>
<td>Street arts (art in everyday surroundings such as parks, streets or</td>
</tr>
<tr>
<td></td>
<td>shopping centre)</td>
</tr>
<tr>
<td>Opera or musical Combined arts - live performance, rehearsal or practice</td>
<td>Public arts display or installation (an artwork such as a sculpture</td>
</tr>
<tr>
<td></td>
<td>which is outdoors or in a public place</td>
</tr>
<tr>
<td>Carnival (e.g. as a musician, Combined arts or costume maker)</td>
<td>Circus (not animals)</td>
</tr>
<tr>
<td>Street arts (art in everyday surrounding such as parks, streets,</td>
<td>Carnival</td>
</tr>
<tr>
<td>shopping centre)</td>
<td></td>
</tr>
<tr>
<td>Circus skills (not animals) – performance, learning or practice</td>
<td>Culturally specific festival (e.g. Mela, Baisakhi, Navratri)</td>
</tr>
<tr>
<td>Visual arts (e.g. painting, drawing, printmaking or sculpture)</td>
<td>Combined arts (e.g. play, drama, pantomime)</td>
</tr>
<tr>
<td>Photography (as an artistic activity, not family or holiday snaps)</td>
<td>Opera or musical Combined arts</td>
</tr>
<tr>
<td>Film or video – making as an artistic activity (not family or holidays)</td>
<td>Live performances (e.g. classical, jazz or other live musical event but</td>
</tr>
<tr>
<td></td>
<td>not karaoke</td>
</tr>
<tr>
<td>Digital art – producing original digital artwork or animation with a computer</td>
<td>Live Combined arts event (e.g. ballet, African People’s Combined arts, South Asian, Chinese, Contemporary or other live Combined arts event).</td>
</tr>
<tr>
<td>Craft – any craft activity (e.g. textiles, wood, mental work, pottery, calligraphy)</td>
<td></td>
</tr>
<tr>
<td>Creative writing – original Combined arts (e.g. stories, poems or plays)</td>
<td></td>
</tr>
<tr>
<td>Book club – being a member of one</td>
<td></td>
</tr>
</tbody>
</table>

**Data conventions**

The figures in this report are rounded to the nearest decimal place – therefore the totals may not always add up to 100 per cent.

Statistically significant differences on the charts:

* indicates a statistically significant difference between 2016/17 and the earliest survey year shown.

---- indicates the period in which statistical significance has been tested. In this report, significance testing has been applied between 2010/11 and 2016/17.
**Statistical significance**

Significance testing has been used to identify where differences are statistically significant at the 95 per cent level and not due to chance. Only where the differences are significant are they noted in the text and on the charts. A significant increase or decrease at the 95 per cent level means that there is less than a 5 per cent (1 in 20) chance that the difference observed within the sampled respondents is not representative of the population as a whole.

**Weighting**

The data are weighted to ensure the representativeness of the Taking Part sample. Weighting is based on mid-2016 population estimates from the Office for National Statistics.