

Shepway Find Your Talent 2008 Cultural Audit

Headline Analysis

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1: Headline analysis

Introduction

- 1.1 This paper presents some headline analysis of the Cultural Audit that was carried out in 2008 as part of the Find Your Talent programme in Shepway. Every primary, secondary and special school in the district took part in the Cultural Audit with almost 12,000 children and young people providing details about their engagement in cultural activities. The purpose of the Cultural Audit was to establish a baseline at the outset of the Find Your Talent programme on the level of participation in cultural activities, as well as to identify areas where there is unmet demand or inadequate provision.
- 1.2 The research tools were designed by *Strange Cargo*, a local cultural delivery organisation, which also collected the information from the children and young people in their classrooms. The full version of the questionnaire included 33 different cultural forms, although primary age children were asked about a reduced number (14 in the case of Reception, Year 1 and Year 2 and 28 in the case of Years 3 to 6, see Annex B for details). Each child or young person was asked the following questions about each cultural form:
- Do or have you participated in the cultural form?
 - (For participants) Do or did you enjoy it?
 - (For non-participants) Would you like to try it?
 - (For participants) Where do or did you do it? (home, school or elsewhere)
 - (For participants) How often do you do it? (yearly, monthly, weekly or daily).
- 1.3 The analysis here is structured by the following five sections:
- The rate of participation in cultural activities
 - Participation in particular cultural activities
 - Participation in cultural activities by the place of participation
 - Participation in cultural activities by the frequency of participation
 - The demand for cultural activities.

Findings

- 1.4 In September 2009, the Creative Foundation commissioned SQW Consulting to perform some analysis of the Creative Audit data. This headline analysis was required as soon as possible in order to provide material for a press release. This will be followed by two other outputs: first, selected results for individual schools benchmarked against the results for the

whole of Shepway; and second, a more detailed analysis based on a fuller extraction of findings from the Audit data.

The rate of participation in cultural activities

- 1.5 The Cultural Audit revealed that virtually all children and young people in Shepway participated in at least one cultural form, with just two of the 11,812 respondents answering that they did not engage in any cultural form. Moreover, the majority (86%) participated in at least one cultural form on a weekly basis or more frequently. As the following details reveal, there was little variation in this finding between children and young people with different characteristics and from different areas:
- participation levels in areas with high deprivation were slightly higher than in low deprivation areas (85.4% and 82.6% respectively)
 - female participation levels were higher than male participation levels by just 2.1% (87.4% compared with 85.3%)
 - there was a small difference in participation levels between Shepway 1 respondents and rural Shepway respondents, with participation in urban areas 1.9% higher than in rural ones (87.0% compared with 85.1%)
- 1.6 The Cultural Audit showed that, on average, each child or young person participated in an average of 7.25 different cultural forms on a weekly or more frequent basis. When this is broken down by the characteristics of the children and young people, the Cultural Audit revealed that females tend to participate in more cultural forms on a weekly or more frequent basis than males (8.12 on average, compared with 6.41). This is a substantial discrepancy. The breakdown by deprivation levels revealed, perhaps surprisingly, that respondents from relatively high deprivation areas were likely to engage in more cultural forms (7.28) on a weekly or more frequent basis than those from relatively low deprivation areas (7.06), although the difference was small. It is worth noting that the variation between urban and rural areas was negligible (7.26 as compared with 7.23, respectively), which is perhaps surprising given that it might be supposed that reduced access to facilities would reduce participation in cultural activities.
- 1.7 Drawing on information collected nationally about the time spent on cultural activities, the evidence from the Cultural Audit suggests that, on average, each secondary-age child or young person in Shepway spent 5 hours and 55 minutes per week (in and out of school) engaging in cultural activities. The evidence for primary-age children is limited to Key Stage 2 (Years 3 to 6) and to activities undertaken outside of school hours. On this basis, the Cultural Audit suggests that, on average, each primary-age child in Shepway spent 2h 18m per week outside school hours engaging in cultural activities. For the purpose of comparison, each secondary-age child or young person in Shepway spent 4h 1m per week outside school hours engaging in cultural activities. This suggests that engagement in cultural activities increases when children get older, although it was children in Key Stage 3 who, it is estimated, spent the most time on cultural activities (on average 6h 11m per week in and out of school).

- 1.8 As well as age, the estimated time spent on cultural activities also varied considerably by the gender of the child or young person as well as where he or she lived. The gender split reveals that secondary-age boys spent an average of 31 minutes per week more on cultural activities than secondary-age girls. This is noteworthy given that the Cultural Audit also found that females engaged in a greater number of cultural forms, which taken together means that females tended to engage in a greater range of activities, but for less time. At primary age, by contrast, girls spent, on average, 17 minutes more per week outside of school engaged in cultural activities.
- 1.9 The analysis also revealed a discrepancy between the time spent on cultural activities by children and young people from the Shepway 1 area compared with those from rural Shepway. At secondary age, it was children and young people in the rural areas of Shepway who engaged in higher volumes of cultural activity than those in the urban areas (6h 21m compared with 5h 42m). At primary age, this was reversed with children in the urban areas spending more time engaged in cultural activity (2h 27m compared with 2h 6m outside school hours).
- 1.10 The analysis by deprivation level was the factor that generated the greatest variation in the amount of time spent on cultural activities each week. At secondary age, there was a one hour difference between high deprivation and low deprivation areas; more time was spent on cultural activities by children and young people resident in the least deprived parts of Shepway. This indicates that although high deprivation areas recorded participation in a greater number of cultural forms, there was still substantially less time devoted to cultural activities on average in these areas. At primary age, the pattern was again reversed, with children in the most deprived parts of Shepway spending longest (outside school hours) on cultural activities (2h 41m for the most deprived third, compared with 2h 7m for the least deprived third).

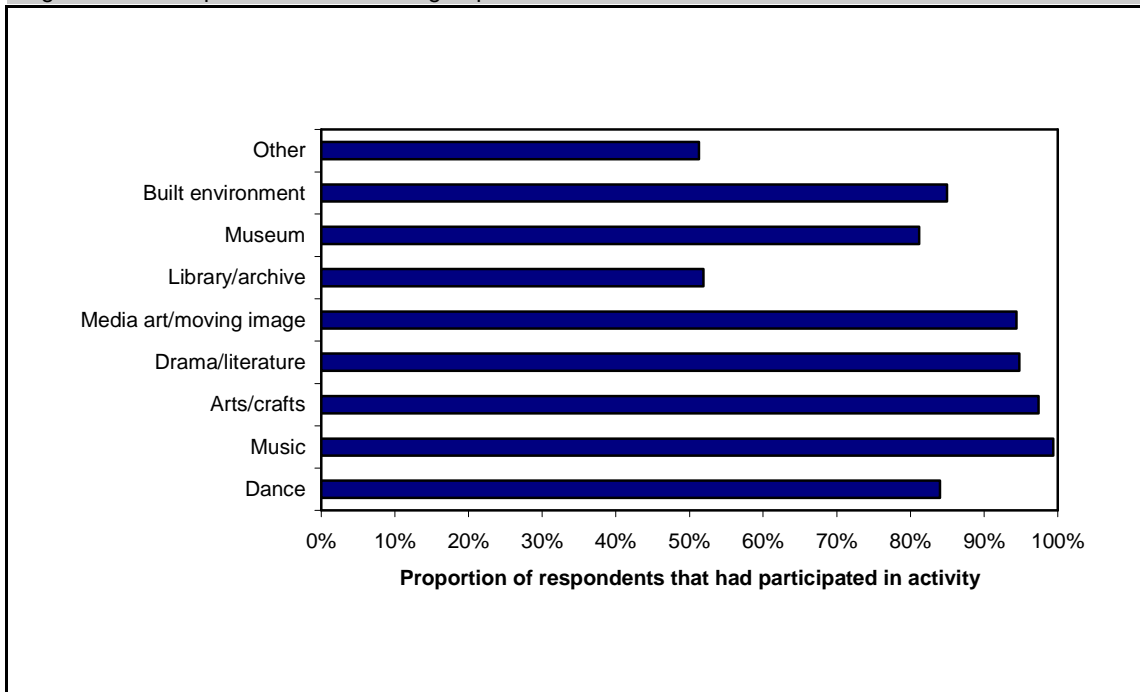
Participation in particular cultural activities

- 1.11 The cultural form with the most participants was 'listening to music', with 95% of respondents participating in this activity. Other popular cultural forms included 'going to the cinema' (92%), 'reading' (88%), 'painting and drawing' (88%) and 'taking photographs' (87%).
- 1.12 The cultural form with the fewest participants was 'playing music in a band or orchestra', with just 17% of respondents participating in this form. Similarly, only one-fifth (20%) of respondents participated in 'attending a film-making workshop'. Other cultural forms with relatively low participation rates included 'making or customising clothes' (30%), 'visiting an art gallery' (37%) and 'participating in a carnival or parade' (38%).
- 1.13 The 33 cultural forms can be combined into nine groups of cultural activity (see Annex A for details). The chart below displays the rates of participation of children and young people in Shepway according to these grouped cultural activities. The three most common grouped cultural activities were 'music' (99%), 'arts and craft' (97%) and 'drama and literature'¹

¹ Such as reading and writing stories, plays or poetry, acting or rehearsing for a play/drama or going to see a theatre performance.

(95%). By far the least common grouped cultural activities were ‘other arts’² (51%) and ‘using or going to an event in a library or archive’ (52%).

Figure 1-1 Participation levels in each grouped cultural form



Source: Shepway Cultural Audit (2008)

Note: The data presented here are not filtered by the frequency of participation. In other words, these participants may participate in these grouped cultural forms on a daily, weekly, monthly or yearly basis.

Participation in cultural activities by the place of participation

1.14 The Cultural Audit asked the children and young people in Shepway to identify where they participated in the various cultural forms – whether at school, at home or elsewhere. The respondents were able to select more than one of these three options for each cultural form. Certain cultural activities were strongly associated with one place of participation over others. For example, ‘performing in a play’ was strongly associated with school, whereas ‘playing a game that involves singing or playing a musical instrument’ took place predominantly in the home. The five cultural forms that took place most commonly in each of these environments are listed in the table below.

Table 1-1 The most common cultural forms at school, home and elsewhere

Environment	Most common cultural forms
School	<ul style="list-style-type: none"> • ‘performing in a play’ (84%) • ‘painting and drawing’(81%) • ‘creating artwork on a computer’ (74%) • ‘singing in a stage musical production’ (73%) • ‘writing a story, poetry, lyrics or a rap’ (73%).
Home	<ul style="list-style-type: none"> • ‘listening to music’ (92%) • ‘reading’ (87%)

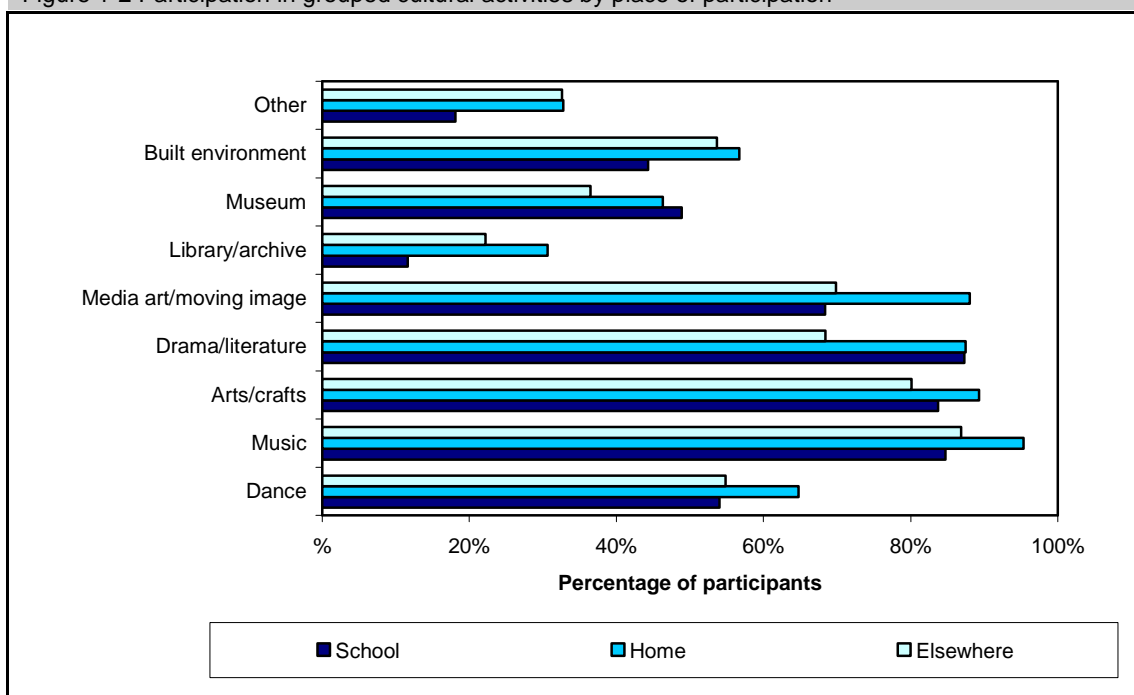
² Including going to or taking part in street arts, circus, carnival or festival.

Environment	Most common cultural forms
	<ul style="list-style-type: none"> • 'writing a diary or a blog' (87%) • 'playing an online tournament against people abroad' (85%) • 'playing a game that involves singing or playing a musical instrument' (83%)
Elsewhere	<ul style="list-style-type: none"> • 'taking photographs' (75%) • 'listening to music' (72%) • 'attending a live music event' (72%) • 'participating in a carnival or parade' (62%) • 'going to the cinema' (61%)

Source: Shepway Cultural Audit (2008)

1.15 The chart below illustrates how participation in the nine cultural groups varied according to where the activities took place. The grouped cultural activities with the highest at home participation rates were 'music' (95%), 'arts and craft' (89%) and 'media art and moving image'³ (88%). The cultural groups with the highest in-school participation rates were 'drama and literature' (87%), 'music' (85%) and 'arts and craft' (84%).

Figure 1-2 Participation in grouped cultural activities by place of participation



Source: Shepway Cultural Audit (2008)

Participation in cultural activities by the frequency of participation

1.16 The Cultural Audit explored the frequency with which respondents engaged in the various cultural forms – whether on a daily, weekly, monthly or yearly basis. Certain cultural forms were engaged in less frequently than others. For example, 67% of the children and young people who had visited a museum only did so on once a year, whereas 70% reported 'listening to music' daily. In general, the cultural forms which cost participants less, such as online activities and creative arts, were likely to be practised most frequently, whereas

³ Such as making films, going to the cinema, making your own computer game or website.

activities which cost more, such as attending performances and events, were likely to be engaged in less frequently. The table below lists the three cultural forms that were carried out most commonly on a daily, weekly, monthly or yearly basis.

Table 1-2 The most common cultural form on a daily, weekly, monthly and yearly basis

Frequency	Most common cultural forms
Daily	<ul style="list-style-type: none"> • 'listening to music' (70%) • 'keeping a web profile' (48%) • 'reading' (47%)
Weekly	<ul style="list-style-type: none"> • 'learning and regularly practising a musical instrument' (39%) • 'painting and drawing' (38%) • 'playing music in a band or orchestra' (36%)
Monthly	<ul style="list-style-type: none"> • 'going to the cinema' (57%) • 'making or customising clothes' (40%) • 'making a film' (39%)
Yearly	<ul style="list-style-type: none"> • 'visiting a museum' (67%) • 'performing in a carnival or parade' (66%) • 'performing in a play' (59%)

Source: Shepway Cultural Audit (2008)

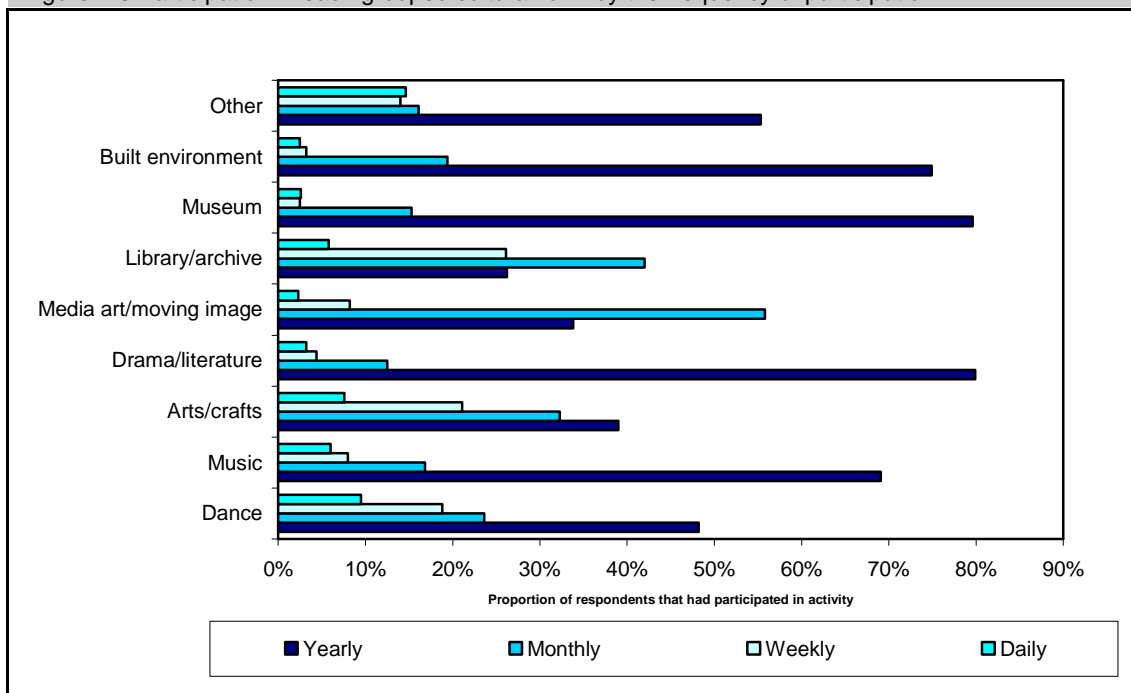
1.17 The variation in the frequency by which children and young people participate in cultural activities is also evident among the grouped cultural activities, as is displayed in the chart below. For example:

- 'drama and literature' and 'museum' activities were the most likely to be practised on a yearly basis
- 'media art and moving image' and 'using or going to an event in a library or archive' activities were the most likely to be practised on a monthly basis
- 'using or going to an event in a library or archive' and 'arts and craft' activities were the most likely to be practised on a weekly basis
- 'other arts'⁴ and 'dance' activities were the most likely to be practised on a daily basis.

1.18 This chart also shows that most children and young people in Shepway tended to participate in cultural activities on a fairly infrequent basis. In all but one of the nine grouped cultural activities (media art and moving image), it was most common for the respondents to indicate that they took part on a yearly basis.

⁴ Made up predominantly by children and young people 'playing an online tournament against people abroad'

Figure 1-3 Participation in each grouped cultural form by the frequency of participation



Source: Shepway Cultural Audit (2008)

1.19 The table below shows the number of participants in each grouped cultural form who did so on a weekly or more frequent basis. Again this demonstrates the considerable variation that exists between the grouped cultural forms in the degree of participation by children and young people in Shepway. The most common grouped cultural forms by this measure were ‘using or going to an event in a museum’ (32%), arts and craft (29%), other arts (29%) and dance (28%). On the other hand, the least common grouped cultural forms (with participants on a weekly or more frequent basis) were ‘visiting or going to an event in a museum’ (5%), ‘visiting a historic or important modern building’ (6%) and ‘drama and literature’ (8%).

Table 1-3 The number of participants in each grouped cultural form on a weekly or more frequent basis, all respondents (excluding reception, year one and year two)

Grouped cultural form	Number of participants	Percentage of all participants in each grouped cultural form
Dance	1866	28.2%
Music	1120	14.1%
Arts and craft	2228	28.7%
Drama and literature	586	7.5%
Media art and moving image	824	10.5%
Using or going to an event in a library or archive	1115	31.9%
Visiting or going to an event in a museum	346	5.1%
Visiting a historic or important modern building	403	5.7%
Other Arts	1315	28.6%

Source: Shepway Cultural Audit (2008)

The demand for cultural activities

- 1.20 The demand for cultural activities was measured by the Cultural Audit in two ways: the level of enjoyment among current participants and the desire to participate among non-participants. The Cultural Audit collected information on whether each child and young person enjoyed each cultural form. This revealed that the enjoyment levels of a particular cultural activity did not necessarily reflect the participation level. For instance, 'creating your own music' had the highest enjoyment level (89%), but participation was relatively low (56%). Other activities with high reported enjoyment levels included 'making a film' (87%), 'playing music in a band or orchestra' (86%), 'attending a theatre performance' (86%), and 'making up a dance' (86%). These might represent sensible areas to focus the attention of Shepway Find Your Talent in order to enthuse children and young people in cultural activities.
- 1.21 The cultural form with the lowest enjoyment levels was 'visiting a library' (55%), although it should be noted that it was nonetheless enjoyed by the majority of participants. Other cultural forms with relatively low enjoyment levels included 'singing in a stage musical production' (59%), 'visiting a museum' (62%), 'visiting a local historic site' (63%), and 'participating in a carnival or parade' (65%). These are all areas in which a large proportion of children and young people appear not to have enjoyed the cultural activities, which is a source of concern.
- 1.22 The Cultural Audit revealed latent demand for the various cultural forms by establishing the number of children and young people who are interested in participating in an activity, but are not currently doing so. The most sought-after cultural forms by non-participants were 'attending a film-making workshop' and 'attending a live music event' (both 30% of non-participants). This indicates that there may be unmet demand for these activities. Other sought-after cultural forms were 'attending a theatre performance' (25%), 'creating your own music' and 'learning and regularly practising a musical instrument' (both 24%). By contrast, there was very limited demand from non-participants for a number of cultural forms, most notably 'visiting an interesting architectural building or structure' for which there was no latent demand at all.

Summary

- 1.23 The following is a summary of the key points from the findings described above:
- Virtually all children and young people were participants in at least one cultural form
 - The majority (86%) participated in at least one cultural form on a weekly or more frequent basis. Judged by this measure, the degree of participation in cultural activity varied very little by gender, the urban/rural split or by the level of deprivation of areas of residence.
 - On average, each child or young person participated in 7.25 cultural forms on a weekly or more frequent basis. By this measure, there were greater levels of participation in cultural activity among girls and in relatively deprived areas.
 - On average, each secondary-age child or young person spent an estimated 5 hours and 55 minutes per week in and out of school engaged in cultural activity. Boys tended to spend more time per week than girls. Children and young people in rural

areas spent more time per week than their counterparts in the urban areas. Respondents from the least deprived areas of Shepway spent more time on cultural activity than those from the more deprived areas.

- Primary-age children, on average, were estimated to have spent 2 hours and 18 minutes per week out of school engaged in cultural activity. Estimates for the amount of time spent while in school were not available for this age group. The trends described above were reversed for the primary-age children. Primary-age girls tended to spend more time per week than boys. Primary-age children in the urban parts of Shepway spent more time on cultural activity than their counterparts in the rural areas. Primary-age respondents from the more deprived areas of Shepway spent more time on cultural activity than those from the less deprived areas.
- Almost all the children and young people participated in listening to music, going to the cinema, reading, painting and drawing, and taking photographs. By contrast, relatively few had attended a film-making workshop, made or customised clothes, visited an art gallery or participated in a carnival or parade.
- When grouped, the three most common cultural activities were music, arts and craft, and drama and literature. The least common were 'other arts' and using or going to an event in a library or archive.
- Certain cultural forms were strongly associated with one place of participation over others. Those associated most strongly with the school environment were performing in a play, painting and drawing, and creating an artwork on a computer. The cultural forms most associated with the home were listening to music, reading and writing a diary or blog. The cultural activities associated most commonly with other environments were taking photographs, listening to music and attending a live music event.
- Likewise, when grouped, music, arts and craft, and media art and moving image cultural activities had the highest participation rates at home. The cultural groups with the highest rates of participation at school were drama and literature, music and arts and craft.
- Certain cultural forms tended to be engaged in by the children and young people less frequently than others. In general, it was cultural forms which cost participants less that were practised most frequently. Those practised most frequently included listening to music, keeping a web profile, reading and learning and regularly practising a musical instrument, and painting and drawing. Those practised least frequently included performing in a play, performing in a carnival or parade and visiting a museum.
- When grouped, drama and literature as well as museum activities were the most likely to be practised on a yearly basis. At the other end of the scale, 'using or going to an event in a library or archive', arts and craft and dance activities were the most likely to be practised on a weekly or more frequent basis.

- Cultural activities that the children and young people enjoyed most were creating your own music, making a film, playing music in a band or orchestra, attending a theatre performance, and making up a dance. Importantly, some of these had relatively low rates of participation and so might be areas to focus the efforts of Shepway Find Your Talent. The cultural activities that were least commonly enjoyed by participants were visiting a library, singing in a stage musical production, visiting a museum, visiting a local historic site, and participating in a carnival or parade.
- The most sought-after cultural activities by non-participants were attending a film-making workshop, attending a live music event, attending a theatre performance, creating your own music and learning and regularly practising a musical instrument. These findings suggest there is latent demand for these activities, which might also be areas for Shepway Find Your Talent to focus on.

Annex A: Grouped cultural activities

Cultural group	Cultural form
Arts and craft	Taking photographs
	Painting and drawing
	Making a sculpture, model, puppet or jewellery
	Visiting an art gallery
	Making a film
Dance	Dancing
	Viewing a dance performance (in person)
	Making up a dance
Drama and literature	Reading
	Performing in a play
	Making up a play or performance
	Attending a theatre performance
	Writing a story, poetry, lyrics or a rap
	Making a book or magazine
Media art and moving image	Going to the cinema
	Writing a diary or a blog
	Creating artwork on a computer
	Making or customising clothes
	Attending a film making workshop
	Keeping a web profile
	Music
Singing in a stage musical production	
Learning and regularly practicing a musical instrument	
Attending a live music event	
Playing a computer game that involves singing or playing a musical instrument	
Playing music in a band or orchestra	
Creating your own music	
Using or going to an event in a library or archive	
Visiting a historic or important modern building	Visiting a library
	Visiting a local historic site
	Visiting an interesting architectural building or structure

Cultural group	Cultural form
Visiting or going to an event in a museum	Visiting a museum
Other Arts	Participating in a carnival or parade
	Playing an online tournament against people abroad

Annex B: Methodological issues

B.1 In this annex, we describe and explain three methodological issues pertaining to the Cultural Audit and this analysis of it. These are:

- Which questions were asked of which children and young people
- The deprivation classification
- The approach to estimating the time spent participating in cultural activities

Which questions were asked of which children and young people

B.2 In its full version, the Cultural Audit asked the children and young people of Shepway about their participation in 33 different cultural forms. In the case of primary age children, however, the scope of the Cultural Audit was reduced, so that children in Reception, Year 1 and Year 2 were asked about 14 cultural forms and children in Years 3 to 6 were asked about 28 cultural forms. The table below sets out the details of this.

Table B-1 The cultural forms that the children and young people were asked about in the Cultural Audit, by school years

Cultural forms	Reception to Year 2	Year 3 to Year 6	Year 7 to 13
Listening to music	Yes	Yes	Yes
Singing in a stage musical production	Yes	Yes	Yes
Visiting a museum	Yes	Yes	Yes
Going to the cinema	Yes	Yes	Yes
Dancing	Yes	Yes	Yes
Visiting a library	Yes	Yes	Yes
Participating in a carnival or parade	Yes	Yes	Yes
Reading	Yes	Yes	Yes
Taking photographs	Yes	Yes	Yes
Painting and drawing	Yes	Yes	Yes
Learning and regularly practicing a musical instrument	Yes	Yes	Yes
Attending a live music event	Yes	Yes	Yes
Playing a computer game that involves singing or playing a musical instrument	Yes	Yes	Yes
Visiting a local historic site	Yes	Yes	Yes
Viewing a dance performance (in person)	No	Yes	Yes
Visiting an interesting architectural building or structure	No	Yes	Yes

Cultural forms	Reception to Year 2	Year 3 to Year 6	Year 7 to 13
Performing in a play	No	Yes	Yes
Making up a play or performance	No	Yes	Yes
Attending a theatre performance	No	Yes	Yes
Writing a story, poetry, lyrics or a rap	No	Yes	Yes
Writing a diary or a blog	No	Yes	Yes
Creating artwork on a computer	No	Yes	Yes
Making a book or magazine	No	Yes	Yes
Making a sculpture, model, puppet or jewellery	No	Yes	Yes
Playing music in a band or orchestra	No	Yes	Yes
Creating your own music	No	Yes	Yes
Making up a dance	No	Yes	Yes
Visiting an art gallery	No	Yes	Yes
Playing an online tournament against people abroad	No	No	Yes
Making or customising clothes	No	No	Yes
Making a film	No	No	Yes
Attending a film making workshop	No	No	Yes
Keeping a web profile	No	No	Yes

B.3 In addition, in its full version, the Cultural Audit asked each child or young person the following questions about each cultural form:

- Do or have you participated in the cultural form?
- (For participants) Do or did you enjoy it?
- (For non-participants) Would you like to try it?
- (For participants) Where do or did you do it? (home, school or elsewhere)
- (For participants) How often do you do it? (yearly, monthly, weekly or daily).

B.4 For the youngest children, however, the list of questions was limited as follows:

- Children in reception and year 1 were not asked ‘where do or did you do it?’
- Children in reception, year 1 and year 2 were not asked ‘how often do you do it?’

The deprivation classification

- B.5 The relative level of deprivation is used in the analysis as an independent variable. The following describes the approach used to classify the Shepway children and young people by deprivation.
- B.6 A slightly different approach was used for primary and for secondary age children, but both are based on information taken from the Index of Multiple Deprivation (IMD) 2007⁵. This combines a number of indicators, chosen to cover a range of economic, social and housing issues, into a single deprivation score for each small area in England. It enables each area to be ranked relative to one another according to their level of deprivation.

Secondary age children and young people

- B.7 At their most fundamental, the IMD 2007 data are produced for geographical areas known as Lower Layer Super Output Areas (LSOA). Shepway District contains 65 LSOAs. To create the categories of deprivation for Shepway, these 65 LSOAs were ranked according to their IMD Score. The top third (22) of the LSOAs were labelled as ‘high’ deprivation, the middle third (22) as ‘medium’ deprivation and the bottom third (21) as ‘low’ deprivation.
- B.8 Secondary age children and young people who completed the Cultural Audit were asked to provide the postcode for their home address. Using these postcodes, each child was mapped to the LSOA in which they reside and thereby were assigned the appropriate deprivation classification for Shepway.
- B.9 The numbers of children and young people assigned to the three deprivation classifications are shown in the table below. It shows a relatively equal distribution of the secondary age respondents between the high, medium and low deprivation categories. It is noteworthy, however, that as many as 44% of secondary age children and young people were assigned to the ‘unknown’ category. This is because either the home postcode was not provided by the child or young person or the postcode supplied was incomplete or incorrect.

Table B-2 The classification of secondary age children and young people by deprivation

Deprivation classification	Number	Percentage
High	966	19%
Medium	1030	21%
Low	798	16%
Unknown	2163	44%

Source: derived from Shepway Cultural Audit (2008) and Index of Multiple Deprivation 2007

Primary age children and young people

- B.10 The approach used for primary age children and young people was different because they were not asked in the Cultural Audit to provide their home postcode. For this reason, the deprivation classification was determined instead by the location of their school. As an

⁵ See <http://www.communities.gov.uk/communities/neighbourhoodrenewal/deprivation/deprivation07/> for further details.

attempt to incorporate the catchment area of each primary school, which is larger than an individual LSOA, the categories of deprivation for Shepway used for primary age children were based on the Middle Layer Super Output Area (MSOA), of which there are 13 in Shepway. Each MSOA is made up precisely of a number of LSOAs. For each MSOA, a sum of the IMD Scores for each underlying LSOA was calculated. The MSOAs were then ranked by the summed IMD Score. As above, the top third (4) of the MSOAs were labelled as ‘high’ deprivation, the middle third (4) as ‘medium’ deprivation and the bottom third (5) as ‘low’ deprivation.

- B.11 The numbers of children and young people assigned to the three deprivation classifications are shown in the table below. It shows a relatively uneven distribution of the primary age respondents between the high, medium and low deprivation categories, with the ‘medium’ category accounting for almost two thirds. The small number of children and young people in the ‘unknown’ category were all enrolled at a special school. A deprivation classification was not assigned to this school because the children who attend might live anywhere in the district.

Deprivation classification	N	% of column
High	1849	37%
Medium	2929	59%
Low	2337	47%
Unknown	61	1%

Source: derived from Shepway Cultural Audit (2008) and Index of Multiple Deprivation 2007

Estimating the time spent participating in cultural activities

- B.12 The Cultural Audit collected information on the broad frequency (yearly, monthly, weekly or daily) by which respondents participated in cultural activity, but it did not collect the precise number of hours spent. Therefore, in order to estimate the time spent participating in cultural activities, information was needed to be drawn in from another source – namely, the surveys carried out for the national evaluation of the Find Your Talent programme. Two surveys were carried out: one with secondary age children and young people and the other with parents of primary age children. Secondary age children and young people were asked about all their cultural activity both in and out of school, but the information collected about primary age children was limited to their participation in cultural activity outside of school hours. The reason for this is that it was assumed that parents would not have the requisite knowledge about their child’s activities while at school. For secondary age children and young people, therefore, the national evaluation survey offers an average amount of time spent on each grouped cultural activity both in and out of school hours. For primary age children and young people, the national evaluation survey provides an average amount of time spent on each grouped cultural activity out of school, but not in school.
- B.13 The national evaluation surveys asked respondents to indicate the amount of time that had been spent on each grouped cultural form during the past seven days. This is different from the approach taken by the Cultural Audit which asked for the frequency of participation in

terms of yearly, monthly, weekly or daily, regardless of when was the most recent occasion that they had participated in it. This difference presents an obstacle to combining the two data sources. The solution is based on seeking to understand how each Cultural Audit respondent would have responded to the equivalent national evaluation survey question. First, it has been assumed that any child or young person who gave the answer 'weekly' or 'daily' in response to the Cultural Audit would have indicated in response to the national evaluation survey that they had participated in that cultural form during the past seven days.

- B.14 The more complex aspect of this issue is in relation to the children and young people giving the answer 'monthly' or 'yearly' in response to the Cultural Audit. Again we need to understand how these respondents would have responded to the national evaluation survey questions. In these cases, it has been assumed that most would not have participated in that cultural form during the past seven days, but a proportion would have done. For example, a child may play in an orchestra regularly, once a month and so would have given the answer 'monthly' to the Cultural Audit. But if, by chance, she had been asked to complete the national evaluation survey in the week immediately following her monthly orchestra practice her response would have been that she had participated in a musical activity during the previous seven days. The same principle exists for participants on a yearly basis, although the chances are considerably slimmer that the most recent occasion of participation would have been during the preceding seven days.
- B.15 To be precise, it was assumed that, on average, 1 in every 4.35 'monthly' participants would have participated in the cultural activity during the past seven days and 1 in every 52.14 'yearly' participants would have participated during the past seven days. Because there is no way of knowing which individual children or young people these were, instead all children and young people participating on a monthly or yearly basis were assigned an amount of time that was a fraction of the estimates derived from the national evaluation survey. For example, if, according to the national evaluation survey, participants in dance during the past seven days spent on average two hours doing so, a respondent to the Cultural Audit who participated in dance on a monthly basis would be assigned a value of 27.6 minutes (120 minutes divided by 4.35), while someone who participated on a yearly basis was assigned a value of 2.3 minutes (120 minutes divided by 52.14). While these values are meaningless for an individual, they provide a reasonable basis for estimating the time spent in aggregate.
- B.16 Using this approach, estimations of the time spent were calculated for each grouped cultural form (those used in the national evaluation survey) with a value for each level of frequency used in the Cultural Audit (daily, weekly, monthly or yearly). There were two important limitations however. First, because of the approach used for the national evaluation survey (for the reason described above), estimations for primary age children were only possible for activities out of school hours. Second, because of the approach used by the Cultural Audit – namely that the youngest children were not asked about the frequency or location of their participation in cultural activities, estimations for primary age children were only possible for those in Years 3 to 6. The values used to estimate the time spent on cultural activities are shown in the tables below.

Table B-4 Values for estimated mean time spent (in minutes) by secondary age children and young people participating in cultural activities during the past seven days

Cultural Audit grouped cultural forms	National Evaluation Survey grouped cultural forms	In school hours			Out of school hours		
		Daily or Weekly	Monthly	Yearly	Daily or Weekly	Monthly	Yearly
Dance	Dance	119	27	2.3	208	48	4.0
Music	Music	99	23	1.9	197	45	3.8
Arts/crafts	Arts and craft	109	25	2.1	124	29	2.4
Drama and literature	Drama and literature	127	29	2.4	191	44	3.7
Media art/moving image	Media art and moving image	119	27	2.3	169	39	3.2
Library/archive							
Museum	Cultural places	140	32	2.7	188	43	3.6
Built environment							
Other	Street art circus or festival	152	35	2.9	176	40	3.4

Table B-5 Values for estimated mean time spent (in minutes) by primary age children (Years 3 to 6 only) participating in cultural activities during the past seven days

Cultural Audit grouped cultural forms	National Evaluation Survey grouped cultural forms	In school hours			Out of school hours		
		Daily or Weekly	Monthly	Yearly	Daily or Weekly	Monthly	Yearly
Dance	Dance	-	-	-	140	32	2.7
Music	Music	-	-	-	122	28	2.3
Arts/crafts	Arts and craft	-	-	-	140	32	2.7
Drama and literature	Drama and literature	-	-	-	190	44	3.6
Media art/moving image	Media art and moving image	-	-	-	138	32	2.6
Library/archive							
Museum	Cultural places	-	-	-	188	43	3.6
Built environment							
Other	Street art circus or festival	-	-	-	167	38	3.2