

**Arts and Cultural Organisations: Organisational Perspectives on Youth
Outreach Work (pre-covid) in Disadvantaged Neighbourhoods – a Case
Study of Thanet**

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Abstract

Research has shown that engagement with arts and culture is beneficial to young people from disadvantaged backgrounds (Arts Council England, 2020). The sector is widely acknowledged for the role it plays in tackling wider social issues and Arts Council England claims that it will increase opportunities for young people to experience creativity (Arts Council England, 2020). Set against this background, this research study has been developed to explore the role of youth outreach activities/events, from an organisational perspective of arts and cultural organisations, using the case study area of Thanet. Thanet is a coastal area located in East Kent, with rates of unemployment, crime and deprivation that exceeds the national average (Thanet District Council, 2018).

To address the research aim, the methodology was designed to, firstly, provide a comprehensive audit of arts and cultural organisations in Thanet that engage with youth outreach activities/events with youths 11-18 years. This allowed the study to explore the nature of these organisations and the scope of outreach work carried out within Thanet. The audit conducted via web-based secondary analysis and an online survey also provided the basis for organisations to be sampled for a set of ten semi-structured interviews. These interviews carried out online due to the Covid-19 pandemic, allowed the study to explore the enabling environment, positive mental health, and challenges/barriers faced when planning/organising youth outreach that targets the target demographic.

The research demonstrates organisations perspectives on the role of youth outreach, while examining the challenges/barriers arts and cultural organisations in Thanet are experiencing due to funding cuts, increased competition, and low staffing. This research outlines successful ways of running youth outreach through key elements such as partnerships, funding, and technology. Further research would need to be conducted to ensure representativeness of this study's findings in similar areas of deprivation i.e. Dover, Blackpool, Hastings, and Ilfracombe.

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Chapter One: Introduction

1.1 Events Role within the Arts and Cultural Sector

The entity of arts and culture is associated with addressing wider social issues, i.e. social inclusion, health and wellbeing and the support of social policies (Crossick and Kaszynska, 2016; Parry, 2019; Arts Council England, No date; Arts Council England, 2020). The 2020 10-year strategy from Arts Council England expresses the importance of arts and culture, highlighting growing evidence that the sector contributes to supporting health and wellbeing, children and young people and local urban and rural communities (Arts Council England, 2020). It has been reported that access to creative and cultural events and activities is dependent on the area in which a person lives (Arts Council England 2020). Arts Council England wants to continue to strengthen cultural opportunities in rural areas. The Arts Council aims to do this by opening up access to diverse audiences, thus creating thriving places and communities for people to study, live, work, and visit. As a consequence, arts and cultural activities/events will be brought to specific areas, stimulating placemaking and rejuvenation (Arts Council England, 2020; CLOA, No Date).

Engagement in arts and culture is also reported to aid learning and strengthen skills; namely, confidence, motivation, problem solving and communication (Harland and Sharp, 2015; CLOA, 2016). Therefore, events that encourage involvement in arts and culture are societally important. Arts Council England has stressed the importance of the arts and cultural sector, identifying the role it has played in strengthening communities, health and wellbeing, whilst inspiring change over 10 years (Arts Council England, 2020). Over this period, communities have been encouraged to become more socially cohesive through investment in the sector; encouraging inclusion, increased physical and mental wellbeing and the creation of thriving communities (Arts Council England, 2020).

Events now play a large role in encouraging communities to get involved in culture and arts. Local and national governments are using events to help communities learn about local areas and enhance belonging, community spirit, health, decreasing social isolation and mental health issues (CLOA, 2016). This emerging role of events in the cultural and art sectors can be linked to the European Union's 2018 agenda for culture, in addition to other social policy programmes. Such an agenda creates a visible way for local communities to access cultural activities. When events are held locally in deprived neighbourhoods, many of the mobility barriers prohibiting people on a lower income from attending events are addressed. Events are also an effective way to raise awareness of, and generate interest in, culture and arts (European Commission, 2018; CLOA, 2016). In the new 2020 strategy Arts Council England states it will continue to support local communities by developing more

activities and events that are available for people to access and do more to highlight the ones that are already available (Arts Council England, 2020). Arts Council England will also focus on creative activities and opportunities available for children in direct response to public feedback.

Research has identified that events have played a huge factor in increasing participation amongst those residents usually disengaged or denied access to arts and cultural programmes and facilities (Garcia, Melville and Cox, 2008). The Liverpool European Capital of Culture report stated that 66% of residents took part in at least one European Capital of Culture Event (Garcia, Melville and Cox, 2008). The programmed events appear to have impacted residents from disadvantaged neighbourhoods. For example, Kirkdale held two community art workshops in a community college, one for youths and one for adults, both recording high levels of local participation (Garcia et al, 2010). Another example is the Creative People and Places Programme. Through this initiative, Arts Council England has increased engagement in parts of England where involvement in the arts was lower than the national average. 89% of people who have taken part have had little previous engagement with the arts. Indeed, 1.45 million people were in attendance over 3,099 arts events in 21 places across England (Creative People and Places, 2020). The aim is to increase engagement in culture and the arts in these areas, ensuring attendance and participation in publicly funded culture events and activities (Arts Council England, 2020).

Events help to provide a sense of belonging and community spirit, engendering beneficial effects on well-being and health in the local population (Milligan, Nieuwenhuijsen and Grawi, 2014; Guetzkow, 2002; Yola et al, 2016). By bringing the events into the local rural communities, barriers to access are reduced (Arts Council England, 2020). Arts and cultural events help residents to establish a cultural identity, boosting local morale (Garcia, Melville and Cox, 2008; Quinn, 2010). Events can also bring an economic benefit by generating increased revenue to businesses in the area, providing employment for local residents (Yolal et al, 2016). This enables residents to gain knowledge and learn new skills (Yolal et al, 2016; Garcia, Melville and Cox, 2008). The following section will outline the focus of this research.

1.2 Research Focus

This topic can be studied from a variety of perspectives, including, but not limited to; youths, organisations, low-income families, communities etc. This research will focus on the perspective of arts and cultural organisations in the District of Thanet, which contains several deprived coastal resorts (Agarwal et al 2018). Thanet is a seaside town that has currently seen rejuvenation through arts and culture, with reports concluding that the area's economy is growing 5 times faster than the UK average (Local Government Associations, 2017). In recent years, Thanet has seen an 84% growth in creative business and in Margate there has been a 71% increase in the opening of artist studios (Local Government Associations, 2017).

The research will focus on Thanet's arts and cultural organisations working with young people aged between 11-18, from disadvantaged neighbourhoods and low-income backgrounds. This particular age range has been selected because at 11 years old a child is usually entering puberty and has just reached secondary school age. Over the next six years, the child will be going through major physical and emotional changes, as well as making decisions that will ultimately influence future career opportunities. They will need skills, qualifications, and support (Social, Mobility & Child Poverty Commission, 2014; Brown and Jeanneret, 2015). Arts and cultural activities can help to increase confidence and self-esteem, whilst improving emotional and mental health and preventing suicide (Ennis and Tonkin, 2018). Mental health problems can start as early as the age of five, with one in ten children having a mental health issue (Bungay and Vella Burrows, 2013; Harker, no date; Cultural Learning Alliance, 2018). It has been reported that engagement with the arts within this demographic is low, and youth in local deprived areas are not getting access to arts and cultural activities/events. Youth from disadvantaged neighbourhoods and low-income families have a limited understanding of, and opportunities to engage with, culture and the arts (Arts31, No Date).

This research study aims:

To explore the role of youth outreach activities/events for arts and cultural organisations, seeking to increase engagement, job prospects, and aid mental health in young people aged 11-18 from disadvantaged neighbourhoods, and the conditions through which this outreach work can effectively support these goals; using the case study of Thanet.

The information gathered will be from an organisational perspective and seeks to examine how arts and cultural organisations in the area of Thanet help benefit young people from deprived neighbourhoods. It should demonstrate whether outreach taking place in disadvantaged neighbourhoods directly addresses barriers to engagement (Arts31, no date). It should also explore what current challenges are affecting arts and cultural organisations, how the organisations have adapted and formed strategies to overcome these challenges, and how overall, this has impacted or improved the enabling environment for arts and cultural organisations (Arts Council England, 2020; Thomas, Brebeanu and Berkeley-Conner, 2017).

Throughout this research, further details will be presented as to how and why arts and cultural organisations in Thanet form partnerships with each other, with local councils, and with other services in order to share knowledge and best practice (Arts Council England, 2016; Garcia Melville and Cox, 2008). It will investigate whether organisations in Thanet have created projects and partnerships within the technology sector, creative industries, health and wellbeing and education (Arts Council England, 2020) The study will delve more specifically into the subject of partnerships with schools and other educational institutions, investigating how these are achieved, maintained. Further, it will examine how the above affects accessibility and engagement in relation to the young people the organisations targeted (Arts Council England, 2020). This will identify if forming partnerships as a whole assists arts and cultural organisations to evolve and overcome wider challenges (Arts Council England, 2020). It will also look at the difficulties arising when forming and maintaining partnerships (Harland and Sharp, 2015). The intention, therefore, is to identify the main barriers to arts and cultural organisations, displaying how these can affect the organisation of youth outreach in Thanet (Arts Council England, 2020).

Furthermore, it should take an in-depth look at how arts and cultural organisations use technology and social media to increase engagement (Arts Council England, 2020; Bakhsi and Throsby, 2009; Wild and Mora-Avila, 2017). This is in response to reports that the way in which people engage with events is changing in line with technology and social media (Wiid and Mora-Avila, 2017; Franklin, No Date).

Following on from this the role of youth outreach and how organisations use arts and culture to aid positive mental health and wellbeing in disadvantaged youths will be examined.

Another area that this research will illuminate is how involvement with arts and cultural organisations can impact the future prospects of disadvantaged youth; specifically investigating how it can help them along the path to further education and gainful employment.

After outlining the focus of this research, it is important to understand its value in terms of its expansion of existing literature. The next section will address the theoretical and applied significance of this notion.

1.3 Theoretical and applied significance

The literature reviewed currently identifies that events have the ability to increase engagement in arts and culture in disadvantaged neighbourhoods. These are areas wherein residents have limited, everyday access to the arts (Garcia, Melville and Cox, 2008; Arts Council England, No Date). The data gathered has the potential to explore this contention in more depth, using the case study of Thanet to learn from experiences of arts and cultural organisations in the area focusing on the age group of 11-18.

The aim is to identify what plans and strategies the arts and cultural organisations in Thanet have in place to increase engagement in 11–18year olds. It will concentrate upon the increased accessibility of youth outreach activities/events held in disadvantaged neighbourhoods, looking at events contributing to the gaining and improvement of skills /qualifications, leading to future employment. Improvements in mental health and wellbeing will also be highlighted. As stated previously, this study will be approached from an organisational perspective; offering insights into best practice, funding information, and the impact of youth outreach on both the local community and its young participants (Gulick, 2018; Hopper, 2017).

An additional aim is to further identify arts and cultural organisational partnerships, assessing how these organisations are engaged in the use of social prescribing, and how these organisations improve trust with deprived youths (Kent and Medway CCG, 2016). The intent is to establish the benefits and support given to deprived youths, identifying events that are effective and popular with youths from deprived areas. There will be information regarding what funding arts and cultural organisations receive, thus giving information to other organisations who wish to host an event for deprived youths in Thanet.

In conjunction with the above, the research will provide more support to the evidence base linked to the importance of arts and culture in socially deprived neighbourhoods. This will enable other arts and cultural organisations, local educational institutions and government organisations, to gain insight into the impact of arts and culture events on the development of young lives.

Chapter Two

2.1 Introduction

This chapter will now move on to offer greater depth regarding arts and cultural organisations and how they utilise youth outreach to increase engagement. The beginning of the chapter will start by looking at the level of deprivation within the UK and how this has impacted young people who live in deprived areas. Following on from this, it will introduce how being engaged in arts and culture can positively impact young people from deprived neighbourhoods and low-income backgrounds, identifying its importance.

This chapter continues by focusing on the impact youth-led social change can have on how arts and cultural organisations operate, communicate, engage, and build trust with young people from vulnerable backgrounds. This will then lead on to identify two successful programmes that have given youths access to positive change and enabled them to progress and run their own community programmes and events (Arts Council England, 2018). These programmes have given supporting evidence that events run by arts and cultural organisations can help to improve engagement, mental health and wellbeing in youths. Additionally, programmes are able to leave a positive impact and engender a sense of pride and appreciation for the local area through driving placemaking.

This research focuses on the area of Thanet, one of the most deprived areas in the UK (Argwal et al, 2018). The research aims to establish how organisations within this area could help to improve and benefit young people's lives from disadvantaged neighbourhoods and low-income backgrounds through the use of events. The chapter will conclude with the challenges these organisations currently face due to government cuts, lack of funding and the implications of Brexit (Arts Council England, 2019). The conclusion will also consider factors that facilitate and restrict the enabling environment assessing how cultural and arts organisations plan to overcome any barriers that they are currently facing. A final identification will be made concerning the conditions required to successfully support and enable youth outreach that helps to achieve Arts Council England's 2030 vision (Arts Council England, 2020). Arts Council England (2020) 'We want England to be a country in which the creativity of each of us is valued and given the chance to flourish, and where every one of us has access to a remarkable range of high-quality cultural experiences (pg. 14).' The next subject area will focus on deprivation in the UK; this will facilitate a greater understanding of the levels of deprivation in the UK and enable an exploration of its centrality to the study.

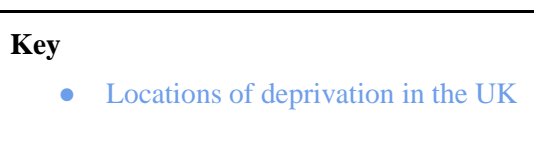
2.2 Deprivation in the UK

The government of the United Kingdom define a deprived neighbourhood in the English Indices of Deprivation as one that fits the criteria of 37 indicators grouped into the following 7 domains; income deprivation, employment deprivation, health and disability deprivation, education skills and training, barriers to housing and services, living environment deprivation and crime (Department for local communities and Local Government, 2015). According to the Department for Communities and Local Government, (2015) 3,284 neighbourhoods are classified as the most deprived neighbourhoods in England. Of the 3,284 there are 162 that rank as highly deprived neighbourhoods, due to covering all six or seven domains. Over 5 years there has been an increase in the number of deprived neighbourhoods in the UK (Department for local communities and Local Government, 2015; Department for local communities and Local Government, 2010). In line with the 7 domains identified by the UK government, 39 seaside resorts in the UK were identified by Agarwal et al (2018) as partially deprived (pg. 445) (See Figure 1). According to Agarwal et al 2018, Margate (located in the Thanet District) is the fifteenth deprived seaside resort. Although it is recognised that Margate as a seaside town, is not the main part of this study, nevertheless it is recognised as an area of deprivation.

Figure 1 - Deprived Neighbourhoods in the UK



(Adapted from Agarwal et al 2018)



UK seaside resorts rely heavily on domestic tourism and cannot compete with international markets due to factors such as climate (Walton and Browne, 2010). Since the 1960's number of seaside destinations in the UK has seen a sustained decline (Agarwal et al 2018; Walton and Browne, 2010; Zamboky et al, 2011). UK seaside resorts have suffered a decline in tourism, causing instances of

seasonal, unskilled, low paid jobs to occur, combined with associated social challenges. Further, poor education, ill health, and high numbers of people benefit dependency have emerged as factors indicating multiple deprivation (Agarwal et al 2018; Zamboky et al, 2011).

Another common symptom of deprivation is increased mental health issues among a community's residents (Bond et al, 2012). Mental health issues usually occur before a person is 18 years old, and a child with a mental health disorder is two times more likely to leave school with no education (Harker, No date; Cultural Learning Alliance, 2018). Children in deprived neighbourhoods are also more at risk of emotional and behavioural problems (Caspi et al, 2000). The literature states that participation in cultural activities has been proven to reduce anxiety, depression and stress (We ziak-Białowska et al, 2019). This can be something as seemingly insignificant as listening to music. This leads to better mental well-being and improved social engagement (pg. 162). Wheatley and Bickerton, 2016 state that 'arts events, museums, historical sites and certain sporting activities generate positive leisure experiences, providing significant benefits to health and well-being (pg.28).' The following section will offer more in-depth information regarding deprivation and poverty in the demographic focus of this study i.e. young people.

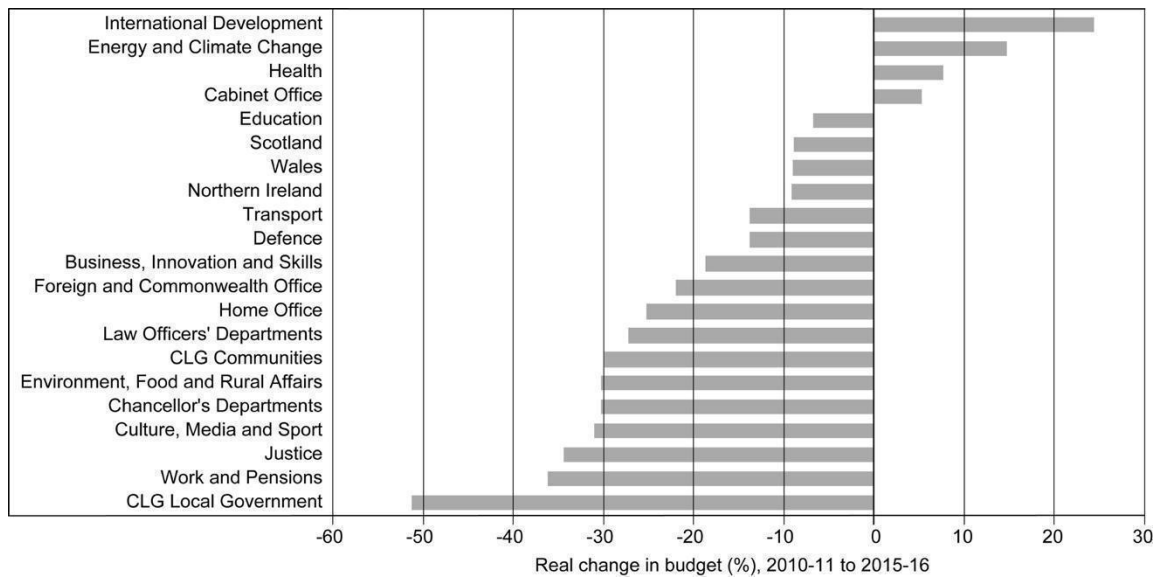
2.3 Young People - Deprivation and Poverty

Young people are increasingly at risk of homelessness, poverty and mental health issues, making them feel excluded from society (Hopper, 2017; Brown and Jeanneret, 2015; Bungay and Vella-Burrows, 2013; Harker, no date). Literature suggests that children who grow up in deprived neighbourhoods, from low-income families, are more at risk of being involved in crime and antisocial behaviour, than children from a family with a higher income (Killmury, 2017; Odger et al, 2015; Piotrowska et al, 2015; Budziewicz-Gruźlecka, 2018). A youth can be classed as deprived due to many different factors, though these are generally related to socio-economic status, living conditions and economic background (Agarwal et al 2018). Having a disadvantaged status can take many forms; living out of food banks, receiving benefits from the government, having a minimum wage low paid job or working on a zero-hours contract. Similarly, living in poor housing conditions, receiving a poor level of education, below average overall household income etc., all relate to poverty (Agarwal et al 2018; Rose & McAuley; Francis Devine, Booth and McGuinness 2019). The Child Poverty Action group reports that in 2017-18 there were 4.1 million children in the UK living in poverty and by 2020 there are expected to be 5.2 million (Child Poverty Action Group, 2019). It has been argued that the increase in poverty is due to the policy of austerity, implemented by the Coalition Government of 2010 and maintained by successive Tory administrations to the present day.

The Welfare Reform Act 2016 created changes to the welfare system, including the abolishment of Employment Support Allowance and Job Seekers Allowance and the introduction of Universal Credit (Child Poverty Action Group, 2019; Francis Devine, Booth and McGuinness 2019). The Welfare Reform Act 2016 created changes to the welfare system, including the abolishment of Employment Support Allowance and Job Seekers Allowance and the introduction of Universal Credit (Child Poverty Action Group, 2019; Francis Devine, Booth and McGuinness 2019). According to the literature, this benefit aims to increase financial help for families on low incomes with working-age families looking to see a 9.1% increase in disposable income (Brewer, Browne and Jin, 2013). However, the Trussell Trust - a nationwide anti-poverty charity responsible for the operation of over 425 foodbanks - found that in areas where the changeover to universal credit had been fully implemented, there had been a 16.85% average increase in referrals to food banks. This is over twice the national average which stood at 6.64% at the time of the study (The Trussell Trust, 2017). It also noted that the ramifications of a waiting period of at least six weeks for a first payment can be severe, leading to inability to afford food, rising debt, problems with mental health, rent arrears and in some cases, eviction (The Trussell Trust, 2017). The effects of this can be long lasting, remaining even after claimants begin to receive Universal Credit payments, as bills and debts have mounted and still need to be rectified (The Trussell Trust, 2017). These things combined make it extremely difficult for people from disadvantaged backgrounds to escape poverty and afford the basic needs, much less pay for children to attend extra-curricular activities that involve the arts (IFRS, 2019). Working-age benefits have been frozen, and this is likely to increase poverty more than any other policy. There are in fact, further plans for substantial benefit cuts in the next few years (IFRSr,2019; Parliament UK, 2019).

Between 2011–2016 the government made cuts in many areas, including education, environment, food and rural affairs, and work and pensions (See Figure 2). Between 2010 and 2016 there was a 30% cut to the government’s budget which has decreased services offered. Arts Council England states that austerity is the biggest challenge facing arts and culture (Arts Council England 2016, Gray and Barford, 2016). This has had a huge impact on people from disadvantaged backgrounds, decreasing opportunities and access to services (Gray and Barford, 2018). People from disadvantaged backgrounds will find it increasingly difficult to access the arts with benefit cuts and cuts to arts and culture services (Arts Council England, 2016).

Figure 2 - Cuts in government departments 2010 - 2011 to 2015 - 2016



(Gray and Barford, 2016)

Following on from deprivation and youths in the UK, it is key to move on to how deprivation is linked to engagement with arts and culture. The next section seeks to give background on how disadvantaged youths engage with arts and culture.

2.4 Disadvantaged youths' education and engagement with the arts

Youths from low-income backgrounds leave school with fewer GCSEs than children from higher-income families. The Social Mobility & Child Poverty Commission (2014) stated at that period of time, children from low-income backgrounds were 'twice as likely to not be in education, employment or training at age 16, only a third as likely to achieve the English Baccalaureate, and only 38% will leave school with 5 good GCSEs, including English and Maths (pg.64).' Within the context of this study, the Warwick Commission (2015) went further, stating that children from low-income families with low qualifications are less likely to be employed or succeed in the cultural and art industries (pg. 15). Therefore, these children are at risk of isolation and disconnection from education and employment, with an inevitable impact on mental health (Brown and Jeanneret, 2015; Social, Mobility & Child Poverty Commission, 2014). Young people from low-income families are less likely to be involved in extracurricular activities, including culture and the arts. The literature suggests

this demographic has a lack of understanding and interest in the subjects (Arts31, no date; Warwick Commission, 2015; Arts Council, no date).

According to The Warwick Commission (2015), children from low-income families will have less appreciation for arts, culture and heritage. Arts31, meanwhile, (no date) conducted a workshop with ten children aged 7-19 for whom access to the arts was limited and found that students quickly became passionate about the project (pg.28). Other organisations, including Kent County Council, have recognised that arts and cultural organisations are important. They have established a four million-pound, community-based mental health service, encompassing organisations such as local museums, dance classes, reading groups and more (NEF, 2016). It has been identified that young people from disadvantaged backgrounds have difficulty accessing these facilities due to lack of money, inability to use transport and a lack of trust in organisations. Unfamiliarity with the event location has also been identified as significant (Budziewicz-Gruźlecka, 2018; Hopper, 2017; Ho et al, 2015).

In conclusion, young people experiencing deprivation have less access to arts and culture and are more likely to have a poor education. This creates further risks of isolation and poor mental health which in turn leads to poor quality of life. It has been recognised that arts and culture have a positive impact on young people when as participants, they are actively engaged. The impact of young people on issues of social change as a result of engagement in arts and culture is another subject area that will now be explored.

2.5 Youth-Led Social Change in the Arts

As this study relates to young people it is important to look at how youths can influence social change through being involved in arts and culture youth outreach. This will enable the research to identify if art and cultural organisations understand and encourage youth-led social change which will help to shape the future of youth outreach. A review of the literature has revealed that organisations are categorising 'young people' as a complete entity, and not identifying the subgroups within. This reflects a lack of understanding of distinct areas of need (Budziewicz-Gruźlecka, 2018; Boland, Mullan and Murtagh, 2018). This also outlines a misunderstanding between organisations and the young people that organisations are trying to engage. According to Budziewicz-Gruźlecka (2018), this results in young people having little or no trust in the organisations that are trying to help them (pg. 234). It has been identified that commonly the youth are excluded from the decision-making process and tend not to have a voice (Ho, Clarke and Dougherty, 2015; Kilmurry, 2017). Organisations need to consider an increase in youth-led projects to enable the youth to organise cultural and arts events/projects for the youth which will help to combat the issues of no trust between organisations

and young people increasing engagement (Ho, Clarke and Dougherty, 2015; Hopper, 2017; Killmurry, 2017).

An example of positive youth-led social change in the arts and cultural sector is the ‘Complete Freedom of Truth’ project (The Complete Freedom of Truth, No date). Arts Council England, 2016 states ‘It is a project for young people across Europe that uses arts and cultural activities to provide essential skills and training and to broaden cultural awareness by developing the participants’ own creativity.’ The project started with the aim to develop young people's lives, skills, and experiences through school exchanges and arts and cultural programmes. The participants were people who had similar backgrounds and challenges, for example, coming from an area where there is high unemployment, low wages, a lack of housing, and suffering from isolation etc (Arts Council England, 2016). Arts Council England has developed two programmes, Future Fires and The Agency. Both programmes support youths from disadvantaged neighbourhoods to create and deliver their own community programmes, whilst developing ideas for social change that will impact communities (Arts Council England, 2018). These programmes have shown an increase in recruitment. By speaking to young people face to face, increased engagement and positive relationships occur (Arts Council England, 2018). This allows youths to make changes in the community, creating social change projects that will affect the issues identified (The Agency, 2019). This driving of social change from the ground up gives youth skills and knowledge to build a better future as well as helping the community (The Agency, 2019). These youth-led programmes help to influence social change and aim to impact government policy (The Agency, 2019; Ho, Clarke, Dougherty, 2015).

The Agency, 2019 stated ‘73% of young people said their generation is less certain about future employment than their parents’ (pg.18). To combat this, the youth-led programmes are giving the youths helpful skills to gain employment, including presenting, project management, communication, networking, problem solving, entrepreneurship etc. The agency programme itself created 127 jobs in 2013-2019 (The Agency, 2019).

If young people are engaged in culture and creative activities this can lead to future employment (Ewing, 2010). However, in the creative industry, there are a number of internships, apprenticeships and low paid roles that would not be beneficial to a young person from a low-income family (Warwick Commission, 2015; Boland, Mullan and Murtagh, 2018; Bankhshi and Windsor, 2015) Many high paid roles would need specialist training or a degree level of education. Social mobility & Child Poverty Commission (2014) identified that people from advantaged backgrounds will still be two times more likely to attend university than those from disadvantaged backgrounds in 2020 (pg.64). However, students that partake in art activities at school are more likely to get a degree (Culture Republic, no date; Cultural Learning Alliance, 2017). Organisations would need to focus on

aiding the disadvantaged youth by helping them to gain skills and qualifications to increase chances of getting into university and furthering careers.

After discussing the positive changes young people can have through youth-led arts and cultural programmes, it remains important to observe the overall impact that arts and cultural events have on people in deprivation. To this end, this research is focused on how different types of events, activities and workshops can help to increase engagement with those from deprived neighbourhoods from an organisational perspective.

2.6 Impact of Arts and Cultural Events - Organisational Perspectives

This study will focus on the arts and cultural organisation's perspective to discover how events are organised, to increase youth engagement, job prospects and wellbeing. It has been identified that creating social value from events has been adapted from mega sporting events as research suggests that these events create a sense of belonging and bring people together from different communities and social groups (Ziakas, 2013). This research states that events held in deprived, low-income areas had increased local pride and placemaking in the areas in which the event took place. As a result, there was a decrease in mental health issues such as stress and depression in the young children involved. This would inevitably lead to improving the career and education opportunities for young people from these disadvantaged groups.

(CLOA, 2016; Garcia et al, 2010). Impacts of events are measured in many different ways however mainly from the economic perspective rather than the social impacts and value it offers (Ziakas, 2013).

Walters, Chandler and Clark, (2019) developed a framework to measure the outputs, outcomes and impacts of local governments investment in arts and cultural programmes (See figure 3).

Table 1 - Element definitions

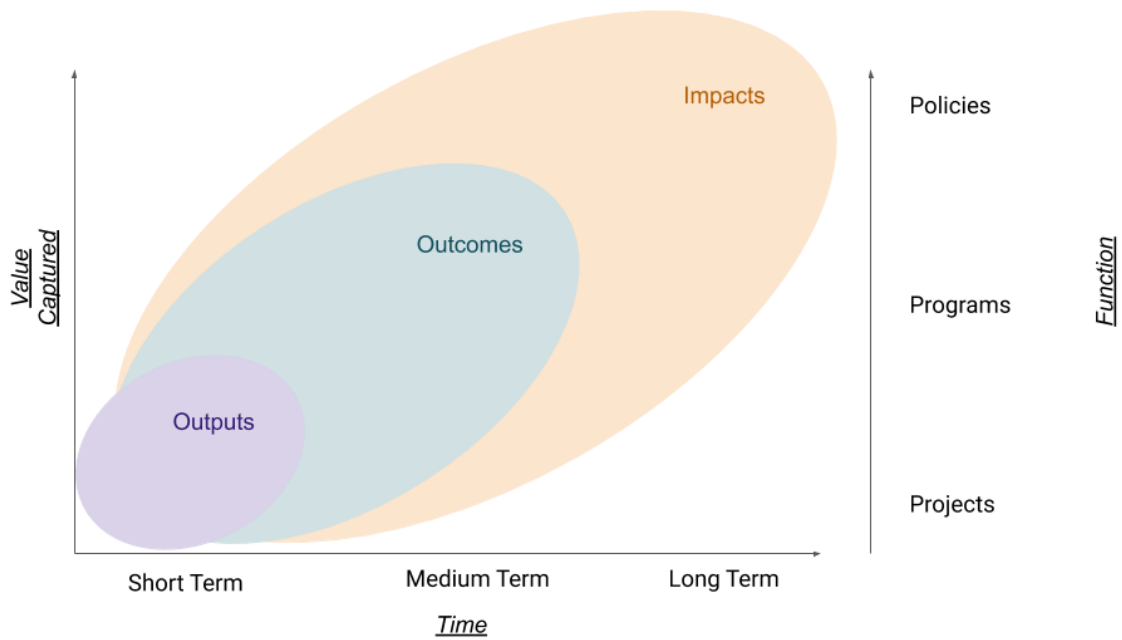
Elements	
Outputs	Measure how well the programme has performed i.e. number of attendees
Outcomes	The effects on the community and how the community has developed due to the events, activities and programmes and how they are linked to the goals of the organisation.
Impacts	These measure the changes over time and have a longer impact on the community.

(Walters, Chandler and Clark 2019)

Walters, Chandler and Clark 2019 state ‘the measurement of value should reflect the wider public interest over the longer term by considering outcomes and impacts and not just outputs (pg.271).’

When looking at event programmes in the UK using this framework it identifies a range of short term and long-term social, outputs, outcomes and impacts (see table 2). When looking at figure 3 it identifies that the longer-term impacts have a higher value on the return investment for the organisation and the community (Walters, Chandler and Clark 2019). This framework enables an organisation to link the outputs, outcomes and impacts made with organisational goals and visions while identifying the value and relationships over a period of time e.g. Creative People and Places programme was created and funded by Arts Council England (2020) whose current vision is: ‘By 2030, we want England to be a country in which the creativity of each of us is valued and given the chance to flourish, and where every one of us has access to a remarkable range of high-quality cultural experiences (pg.14)’. Since the introduction of the Creative People and Places programme over 30 million people have attended arts and cultural events with 91% being people who are low or medium engagers with the arts, showing the investment as sustainable and creates value in the community so the Arts Council England will continue to develop this programme (Creative People and Places, 2020).

Figure 3 - Evaluation Framework



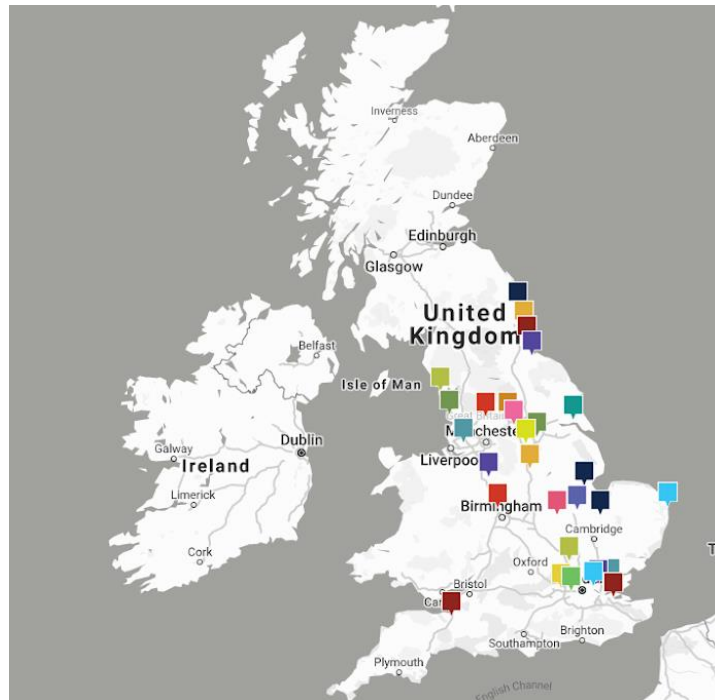
(Walters, Chandler and Clark 2019)

As previously mentioned, much of the research has focused on economic impact, however, this framework focuses on the social and cultural impacts within the communities (Walters, Chandler and Clark, 2019). Events can increase awareness and participation which contribute to wider social and cultural goals which have been adopted by many European Capital of Culture Cities and other event led programmes (see table 2) (Wheatley and Bickerton, 2016; Garcia, Melville and Cox, 2008, University of Hull, 2018; Jancovich, 2011; Liu, 2014). The UK government stated in the 2010 - 2015 government policy, that it aims to provide access to good quality cultural activities for all young people which links in directly with Arts Councils 2020-2030 strategy 'case for change' (Department for Culture Media and Sport, 2013; Arts Council England 2020). Events have the ability to achieve this which has been demonstrated in the past for example; Liverpool European Capital Culture held many events which helped to increase engagement with young people and lower socio-economic groups (Garcia, No Date). Hull 2017 - UK City of Culture increased participation with young people and the arts by 56,000 taking part in events and activities (University of Hull, 2017). Furthermore, 28% of the overall audience was children attending the Creative people and Places events (Creative People and Places, No Date). Thereby, a link was made between these arts and cultural programmes with UK and social policy goals which helps to contribute to driving social change within host communities (Ziakas, 2013).

Events have social impacts that contribute to the development of local pride, social inclusion or exclusion, changes in attitudes and perceptions, and community spirit (Richards, Brito and Wilks, 2013; Wheatley and Bickerton, 2016; Department for Digital Culture Media and Sport, No Date). These social impacts encourage placemaking through shaping places using arts and culture to establish a place's unique identity (CLOA, No Date). This was demonstrated in all three events led programmes; Liverpool European Capital of Culture, Hull 2017 UK City of Culture and Creative People and Places, as a long-term impact on the communities (See Table 2). This was also linked with both Liverpool and Hull's 2017 UK City of Culture aims (See Table 2).

NPC (2019) states that putting on events in a local community is an effective way to get people interested and motivated to get involved. By using events locally, parents found that it was much easier to get children to attend arts and cultural activities (NPC,2019). This removes issues of accessibility by bringing events to deprived communities. The Creative People and Places have set up 30 projects in England (see Figure 4) 21 of these projects are based in areas where there are fewer opportunities in the arts (Creative People and Places, No date). 83% of events were also held in non-arts venues e.g. pubs making them more accessible and less intimidating and removing barriers for people who do not regularly engage in arts and culture (Ecorys, No Date; Creative People and Places, No Date). If the event is accessible and helps to attract young people that would not necessarily attend arts and cultural events. These events create the first step to helping young people to attain a better education and future, giving them access to further services and facilities, which has been identified to have further valuable long-term impacts and removed barriers for communities (Harland and Sharp, 2015; CLOA, 2016).

Figure 4 - Creative People and Places Projects Map



(Creative People and Places, 2020)

The role of events organised by arts and cultural organisations is also to increase inclusion in local communities, helping to reduce anxiety and depression through engagement with the arts (Harland and Sharp, 2015; CLOA, 2016; APPG, 2017). Through people being engaged in arts and cultural related activities, it shows a positive impact on wellbeing and mental health. Indeed, this has been validated with the Psychological General Well Being PGWBI tool (Alessandro, Agovino, Sacco, 2013; Wheatley and Bickerton, 2016; Chung et al, 2011). This was identified in aim 7 of the Hull 2017 City of Culture which reported 34% of young people with increased self-esteem as a long-term impact (see table 2) (University of Hull, 2017). These skills are also key to young people gaining employment.

Historically, data gathered from mega-events has and will be used to inform future event-led regeneration strategies. The Liverpool European Capital of Culture report influenced the Hull 2017 UK City of Culture strategic planning (Cambell, Cox, O'Brien, 2017). These events have encouraged urban regeneration in deprived areas (Liu, 2017; Cambell, Cox, O'Brien, 2017; Garcia, Melville and Cox, 2008). However, Ziakas, 2013 states that for an event to be effective within the host community the organiser has to consider the community's social fabric to have a long-lasting effect within the community (pg.1143).

This research study will identify events held by arts and cultural organisations in Thanet that help youths engage in events and other activities. Identifying how these events and activities help to increase concentration, communication, self-esteem and reduce depression and anxiety as seen in the Hull and Liverpool European Capital of Culture and Creative People and Places event led arts and culture programmes (see table 2). Arts Council England has identified that events offer participants and audiences the chance to experience a wide range of cultural and individual creativity, both nationally and locally (Arts Council England, 2018). If these events have an impact, it would not only help the disadvantaged youth, it would also impact the location and community by discouraging anti-social behaviour through instilling a greater sense of local pride. As a result of this local businesses and councils might be encouraged to invest in the area, generating rejuvenation (Lazarevic, Koruzjak and Devetakovic, 2016).

Events, activities and workshops are an effective way for arts and cultural organisations to encourage people from deprived areas to engage. The information gathered was from a variety of events across the world. However, this research is based in the area of Thanet so the next section will give an overview of the case study location.

Table 2 - Impacts of Event Led Programmes in the UK

Outputs

Liverpool European Capital of Culture

Liverpool European Capital of Culture held many events which helped to increase engagement through; Culture company delivered, procured and large grant funded events and small grant programme funded events. These events attracted an audience of over 18 million people, where over 80% of attendees recorded a rating of 'good' or 'very good' (Garcia, Melville and Cox, 2008).

Outcomes

It was reported that residents had attended or taken part in at least one event, 14% of people reported that they had a new experience, visited a new cultural venue, or attended a different type of event than any they had ever previously attended (Garcia, Melville and Cox, 2008). The visits to Museums and galleries increased because of the European Capital of Cultures events programme, with the venues holding 41,000 activities and events, raising the city's profile to engage the local population and other UK visitors (Garcia, Melville and Cox, 2008; Lui, 2017). A dedicated organisation, The Liverpool Culture Company executed the program aimed to encourage residents to participate in cultural activities and events (Lui, 2017). Over this period of time, the highest number of visits to museums, galleries and arts exhibitions was recorded, with a 73.9% rise in attendance (Garcia, Melville and Cox, 2008). Creative Sector businesses had a growth of 8% (Garcia, Melville and Cox, 2008).

Goals & Visions

- To create and present the best of local, national and international art and events in all genres
- To build community enthusiasm, creativity and participation
- To maintain, enhance and grow the cultural infrastructure of Liverpool
- To increase the levels of visitors and inward investment in Liverpool
- To reposition Liverpool as a world class city by 2008 (Garcia, No Date)

Impacts

The events encouraged the decision to improve infrastructure with £4 Billion of investment in the city, as well as improving negative perceptions of the city and its culture, showing that events have the ability to increase local pride and engagement (Garcia, Melville and Cox, 2008). The use of culture and arts helped to change perceptions of the local area. Liverpool was known to have a poor image throughout the rest of the country and had suffered negative coverage in the national UK media prior to the European Capital of Culture (Garcia, Melville, and Cox 2008). The Liverpool European Capital of Culture stimulated participation and interest in culture from the local communities (Lui, 2016; Garcia, Melville and Cox, 2008). The city was able to sustain the increase in demand through strong partnerships and sponsorships (Lui, 2016)

Outputs

Hull2017 UK City of Culture

2800+ Events Held The project implemented was £32.8million of events and activities in Hull (University of Hull, 2018). Total spending arts and culture in the city increased by 4 times and 640,000 tickets were sold generating a total income of £8.37m (University of Hull, 2017)

Outcomes

The Hull European capital of culture aimed to use the event to ensure that culture and arts is embedded into the lives of the young people (University of Hull, 2018). Hull European Capital of Culture reported that through increased participation in arts and cultural activities 34% children and young people involved had improved self-esteem (University of Hull, 2017). This shows that events organised by arts and cultural organisations can increase wellbeing, cultural access, and engagement with the arts (Garcia, Melville and Cox, 2008).

Goals & Visions

AIM 1: To produce a high quality programme of arts, culture and heritage, helping to position the UK City of Culture as the quadrennial UK cultural festival

AIM 2: To develop (new and existing) audiences for Hull and East Yorkshire's cultural offer locally, regionally, nationally and internationally

AIM 3: To develop the capacity and capabilities of the cultural sector

AIM 4: To improve perceptions of Hull as a place to live, work, study and visit

AIM 5: To strengthen Hull and East Yorkshire's economy, particularly the cultural and visitor economy sectors

AIM 6: To increase public and private investment and regeneration in Hull (both cultural and other investment)

AIM 7: To improve wellbeing of residents through engagement and participation

AIM 8: To raise the aspirations, abilities and knowledge of residents through increased participation and learning

AIM 9: To demonstrate exemplary programme delivery and partnerships, establishing Hull 2017 as a blueprint for successful delivery (University of Hull, 2018)

Impacts

The event helped to transform people's perceptions and attitudes towards hull locally, nationally and internationally. 3 in 4 residents reported they are proud to live in Hull. Increase in local pride. 800 new jobs and over 2,400 volunteers from the local community and increase in tourism. Increase confidence was seen in local communities over 3 years. 34% of young people reported improvements to self esteem with 56,000 young people taking part (University of Hull, 2017).

Outputs

Creative people and Places

21 independent projects in the UK. 1.45 Million people in attendance at events
1% Metrocultural. 91% of attendees having low or medium engagement with the arts (Creative People and Places, No Date).

Outcomes

The creative people and place program offer small, frequent locally relevant events and activities to understand and engage with local people's interests. Focused on changing people's perceptions towards arts and culture. events create a greater sense of belonging, within the community. Attendees reported increased confidence to engage in art and culture and improved relationships with the area and community in which they live. A high proportion of people engaging with the program are from low engagement groups with arts and culture(Ecorys, No Date).

Goals & Visions

By 2030, we want England to be a country in which the creativity of each of us is valued and given the chance to flourish, and where every one of us has access to a remarkable range of high-quality cultural experiences (Arts Council England, 2020).

2.7 Thanet District

In Thanet, the unemployment rate, crime, and deprivation are all higher than the average in England (Thanet District Council, 2018). Mental Health Services are of a poor standard and the area has some of the highest rates of self-harm admissions for young people (Thanet Leadership Group, 2018; Thanet CCG, 2014; Kent Public Health Observatory, 2016). The youth of the area will exit education into low paid, low skilled, seasonal jobs (Argwal et al, 2018). The rate of unemployment for 18-24-year olds is 8.3%, the highest in Kent (KCC, 2019).

Figure 5 - Proportion of Children in Kent in low-income families

	Children in families in receipt of CTC (<60% median income) or IS/JSA		% of Children who are in "Poverty"	
	Under 16	All Children	Under 16	All Children
Ashford	3,755	4,235	15.5%	15.0%
Canterbury	3,820	4,400	16.5%	16.2%
Dartford	2,945	3,270	14.0%	13.7%
Dover	3,715	4,255	19.4%	19.0%
Folkestone & Hythe	3,675	4,260	20.2%	19.9%
Gravesham	3,680	4,165	17.4%	17.1%
Maidstone	4,255	4,720	14.2%	13.7%
Sevenoaks	2,500	2,835	12.0%	11.8%
Swale	5,850	6,605	21.2%	20.7%
Thanet	6,155	7,080	24.0%	23.6%
Tonbridge and Malling	2,765	3,140	11.9%	11.7%
Tunbridge Wells	2,085	2,395	10.2%	10.1%
Kent	45,200	51,365	16.5%	16.1%
Medway	10,220	11,605	18.6%	18.3%
South East	204,640	233,485	12.9%	12.7%
England	1,707,835	1,974,035	17.0%	17.0%

(KCC, 2019)

KCC reported in 2016 there were 7,080 children who are in low-income families in Thanet, the highest in Kent (See Figure 4) (KCC, 2019). Thanet has more residents less qualified than NVQ levels and without qualifications than the average in the rest of Kent and the South East (KELSI, 2017). According to the Office of National Statistics, the current population as of 2019 in Thanet is 141,819 (Ons.gov.uk, No date). A 2017 economic report conducted by KESLI, stated that 16.4% of residents in Thanet had 0 qualifications, 23,179 residents aged between 16 – 64 (KELSI, 2017; Ons.gov.uk, No date). Fifteen of the twenty most deprived areas in Kent based on education skills and training are in coastal areas of the UK with the top 2 being areas in Thanet (see Figure 5) (KCC, 2019).

Figure 6 - Most Deprived areas in Kent based on Education Employment and Training

Lower Super Output area	Electoral Ward	Local Authority	Children & young people sub domain score	National Rank out of 32,844 LSOAs	Within top 10% most deprived in England	Kent rank out of 902 LSOAs
Thanet 001A	Cliftonville West	Thanet	2.77	2	yes	1
Thanet 001E	Margate Central	Thanet	2.28	36	yes	2
Ashford 008C	Stanhope	Ashford	2.18	55	yes	3
Swale 006A	Leysdown and Warden	Swale	2.15	67	yes	4
Shepway 014C	Folkestone Harvey Central	Shepway	2.15	72	yes	5
Dover 013B	Maxton, Elms Vale and Priory	Dover	2.05	113	yes	6
Swale 001A	Sheerness East	Swale	2.02	133	yes	7
Thanet 001D	Cliftonville West	Thanet	1.94	180	yes	8
Swale 002C	Sheerness West	Swale	1.93	188	yes	9
Dover 011F	St Radigunds	Dover	1.92	195	yes	10
Swale 006B	Leysdown and Warden	Swale	1.92	197	yes	11
Swale 002B	Sheerness West	Swale	1.85	292	yes	12
Tunbridge Wells 005A	Sherwood	Tunbridge Wells	1.83	317	yes	13
Swale 005C	Queenborough and Halfway	Swale	1.83	318	yes	14
Swale 015D	Davington Priory	Swale	1.80	359	yes	15
Maidstone 009C	High Street	Maidstone	1.75	436	yes	16
Dover 013E	Town and Pier	Dover	1.75	442	yes	17
Maidstone 013B	Park Wood	Maidstone	1.73	463	yes	18
Maidstone 013C	Shepway North	Maidstone	1.71	508	yes	19
Swale 002A	Sheerness West	Swale	1.70	520	yes	20

(KCC, 2019)

In recent years there has been a lot of focus on art and cultural led regeneration in Margate and the east coast, through arts-led urban policy and placemaking (Ward, 2015; Ward, 2018; Kennell, 2010). One of the major impacts for Margate has been the opening of the Turner Contemporary Art Gallery. As a result of this opening, there have been over 2 million visits to Margate with visitor expenditure estimated at £7.8million (Jackson et al, 2016). However, when Turner Contemporary was built, there were negative reactions from local residents and media around the amount of investment used for the gallery. Many people believed that the finance used could have been invested in local communities, and criticism occurred around the lack of community involvement (Kennell, 2010). Research suggests that outcomes are improved when the community engages and participates in projects (Kennell, 2010).

Within the South East, Arts Council England funds 103 organisations (Arts Council England, No date). In 2016 Kent County Council introduced the Cultural Commissioning Programme to collaborate with the arts and cultural sector and public services and demonstrate how current public and health services can be improved using arts and cultural activities (NEF, 2016). The Thanet Economic Growth Strategy states that urban areas need to focus on the culture and creative industries to support the growth of Thanet District (Economic Growth Strategy, 2016). The arts, entertainment,

recreation and other services represent 4% of employment in Thanet (Economic Growth Strategy, 2016). There are many arts and cultural organisations in Thanet that help to encourage development for youths through different programmes and events. The study will focus on the following organisations; private sector, public sector, charities and other organisations in Thanet.

2.8 The conditions through which events support Arts and Cultural organisations

The next area to be discussed is the conditions in which events support arts and cultural organisations. This section aims to give a deeper analysis of the positive conditions, whilst also identifying the challenges and barriers that organisations face. A positive way in which events support arts and cultural organisations is by enabling them to respond to future challenges e.g. new income streams which will be further discussed in this section (Arts Council England, 2020). Positive conditions such as the ones identified below, give arts and culture organisations the means to be flexible in the face of adversity (Arts Council England, 2020). However, the negative conditions below have been outlined in the Arts Council 2020 -2030 strategy 'case for change' (Arts Council England, 2020).

Events have supported arts and cultural organisations through influencing the creation of partnerships to put together programmes of events that strengthen funding bids in an era of austerity (Arts Council England, 2020; Garcia, Melville and Cox, 2008; Brito and Richards, 2017; Pappalepore and Duignan, 2016). This has been demonstrated before with mega-events such as the Liverpool European Capital of Culture and Hull UK City of Culture events where partnerships were created across the public, private and third sectors which repositioned culture and were a key element to the successful delivery of the events (Garcia, Melville and Cox 2008; University of Hull, 2017). Grants and other funding opportunities were created as a direct result of the events (Pappalepore and Duignan, 2016; Garcia, Melville and Cox, 2008; University of Hull, 2017). Hull UK City of Culture reported that partnerships and fundraising contributed substantially to the growth of the budget for the event (University of Hull, 2017). However, it has been argued that funding is diverted from small arts and culture organisations and most funding is allocated to fund the building of infrastructure (Kenyon and Palmer, 2008; Pappalepore and Duignan, 2016). It has been suggested that in the future different strategies would need to be developed to ensure that funding was distributed from the bottom up (Ziakas, 2014).

The literature discusses how arts and cultural mega-events increase engagement. The literature suggests that a reason for this lies in increased footfall into the premises, visibility and promotion of the organisation through promotional material and programmes (Pappalepore and Duignan, 2016; Garcia, Melville and Cox, 2008). Higher attendance at these events also increases revenue for the

hosting organisations. This will then in turn contribute to better facilities and have positive long-term impacts on the community (Pappalepore and Duignan, 2016). The increased publicity gives arts and culture more attention in the media showing the positive effects of arts and cultural events which then influences participation (Clements, 2016). When people who are passing by the organisation enter and engage in arts and culture it can cause a change in perception, altering how arts and culture are defined by that individual (Arts Council England, 2020). These events also contribute to organisational goals, creating stronger communities and inspiring change contributing to placemaking in deprived areas (Creative People and Places, 2020; Brito and Richards, 2017). The Creative People and Places programme is a prime example of how events support arts and cultural organisations through addressing current issues; lack of opportunities for young people in deprived areas and engagement with people from lower socioeconomic backgrounds (Arts Council England, 2020). There are 30 projects based in deprived areas in the UK that aim to increase engagement and access for deprived communities (Creative People and Places, No Date).

Arts Council England still reports a lack of diversity in the creative industry and how policy needs to change to ensure that everyone is entitled to be creative and pursue a career in arts (Arts Council England, 2020; Creative Industries Federation, 2017). Advantaged socio-economic groups take up 91.9% of the occupations in the creative industry (Creative Industries, 2017). Due to many of the apprenticeships and entry-level jobs being unpaid this requires family support which people from lower socioeconomic are unable to provide (Creative Industries Federation, 2017). However, it has been identified that event programmes, including Future Fires and The Agency help to support young people, offering an opportunity to gain skills and knowledge relevant to any future career, most specifically within the creative industry (Arts Council England, 2018). The research has also identified that arts and culture events help to increase self-esteem and confidence and reduce anxiety and depression which will assist in the process of finding a job (Ennis and Tonkin, 2018; University of Hull, 2017). The larger events such as those of the European Capital of Culture, create job and volunteering opportunities which will also contribute to the increased likelihood of the person getting a job and furthering a career due to the skills gained (Ennis and Tonkin, 2018; University of Hull, 2017; Garcia, Melville and Cox, 2008; Yolal et al, 2016).

In conclusion, it has been identified that there are positive and negative conditions through which events are seen as influencing the arts. Through further research, key areas will be identified, specifically those helping to create an enabling environment; addressing the challenges posed to arts and cultural organisations. This will give a full understanding of how art and cultural organisations operate and are planning to respond to challenges in the future.

2.8.1 Enabling Environment

National Endowment for Science Technology and the Arts (NESTA), an innovation agency, identified key areas that help to create an enabling environment for creative hubs, skills, networks, access to funding, and a strong enabling environment which is a combination of other areas. In this study, a strong enabling environment will be replaced by policy (Mehn, 2019). Arts Council England (2020) strategy states ‘we will need to grow the skills, knowledge and networks of our local and national teams, so we can build new partnerships and help establish the conditions in which creativity and culture can flourish across the country (pg. 18).’ When these areas are applied to the arts and cultural sector, it identifies how organisations have adapted and are still evolving, continuing to create an enabling environment.

The way in which arts and cultural organisations operate has changed due to funding cuts, a rising need for arts and culture, and the digital age (ICM, 2017; CCP, 2014; Schatteman and Bingle, 2017). Despite these challenging circumstances, many local authorities are changing the way they work, using culture and arts in developing commercial activities and working in partnership with organisations to develop new income streams and developing new technological approaches (Arts Council England 2016). The Cultural Commissioning Programme (2014) stated that ‘80% of organisations thought their organisation had become more resilient in response to cuts or would be so in the future (pg.10).’ Bodies such as Arts Council England have adapted their way of working to support both arts and cultural organisations and local government by sharing best practices to ensure that each organisation is building capacity and working together effectively, further adding to organisations skills and knowledge (Arts Council England, 2016). The Hull City of Culture reported that through partnerships organisations benefited from the opportunity to work with ‘expert and experienced staff’ (University of Hull, 2017). The use of events has become increasingly popular in the arts and cultural sector (Tom Fleming Creative Consultancy, 2015).

The enabling environment is greatly impacted by government policies that affect funding, networks, partnerships, changing how organisations operate (Mehn, 2019). Arts and cultural organisations have demonstrated that increased engagement has been developed through the use of events and has impacted wider social policy objectives. These include social inclusion, identifying that current barriers need to be removed so that everyone has equal opportunities with the arts and events that can contribute to this (EACEA, 2019). Organisations have identified that events offer the opportunity to encourage participation, bringing the community together through providing local identity and local pride (CCP, 2014; BOP Consulting, 2014). The events have become a core way for arts and cultural organisations to engage with those who would not usually engage with the arts (Garcia, Melville and

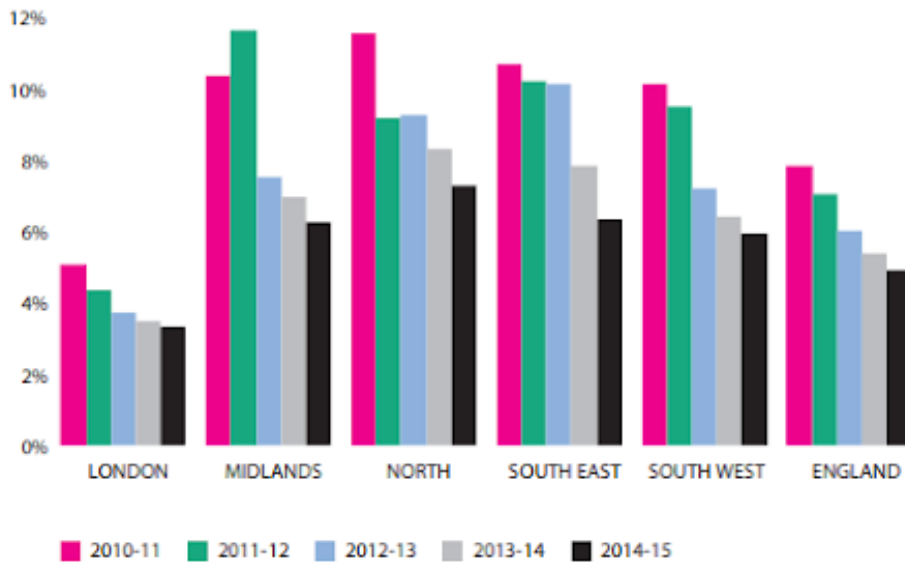
Cox, 2008; Arts Council England, no date; Create People and Places, 2020). Arts Council England has stated that organisations have responded well to the current changes and are continuing to adapt and are now looking at how organisations can use technology to improve services and increase engagement (Arts Council England, 2020).

2.8.2 Challenges for Arts and Cultural Organisations

Arts Council England reported in their 2019/2020 strategy that the current challenges for arts and cultural organisations are as follows: continued pressure on public funding, uncertainty around the impact of Brexit, the fact that new partnerships need to be made with the technology sector, Health and Social Care sector, and creative industries (Arts Council England, 2019.) These factors continued to be raised in the 2020 strategy, reflecting how they continue to impact the enabling environment for the arts and culture sector (Arts Council England, 2020).

Arts and cultural organisations are continuing to fight against many challenges due to policy change and funding opportunities. The funding for arts and cultural organisations have been affected due to austerity and Arts Council England have stated that this is one of the biggest challenges facing the arts and cultural sector (Arts Council England 2016; Gray and Barford, 2016). Since 2010 funding from local authorities in the southeast has declined 5% (See Figure 4) (Harvey, 2016). Thanet District Council now has no funding available for events with £64,000 being cut from the 2018/19 budget (Bailes, 2018). In addition, there is now the threat of a ‘no deal’ Brexit which would mean that EU funding would cease from projects, including Creative Europe, Horizon 2020 and Erasmus+ (Arts Council England No Date). Cuts to the arts sector will have an impact on; the types of events, the facilities and services that are available, and could also affect the locations events are held in due to the prices of venues. However, over the last 10 years, arts and cultural organisations have continued to persevere in times of austerity and have established new income streams, increased earning and diversifying and expanding teams (Arts Council England, 2019). Since becoming the European Capital of Culture in 2008, Liverpool has used culture to drive regeneration within the city and has generated £6million in revenue (Local Government Association, 2017; Arts Council England, 2016). There are many different frameworks now available to overcome the current challenges to the arts and cultural sector (NLGN, 2014).

Figure 7 - Arts and Cultural Organisation Funding from local authorities



(Harvey, 2016)

The 2019/20 strategy from Arts Council England looks at the partnerships in which arts organisations are lacking. In particular, it focuses on; creative industries, higher education, health services and technology to improve development (Arts Council England, 2019). Organisations have formed new partnerships to work together to overcome the challenges of current cuts. Birmingham Culture Central is a membership that represents the arts, culture and heritage organisations, practitioners and agencies in the city to promote and build on reputation, raise the city’s profile, retain investment, and attract resources, through working collaboratively (Culture Central, no date; Arts Council England, 2016). KCC now offer a commissioning framework for arts and culture through identifying people’s needs and deciding on the best way to use the resources available to offer this to those who need it with the hope of encouraging partnerships and supporting organisations (NLGN, 2014; Art Commission, 2015; KCC, no date).

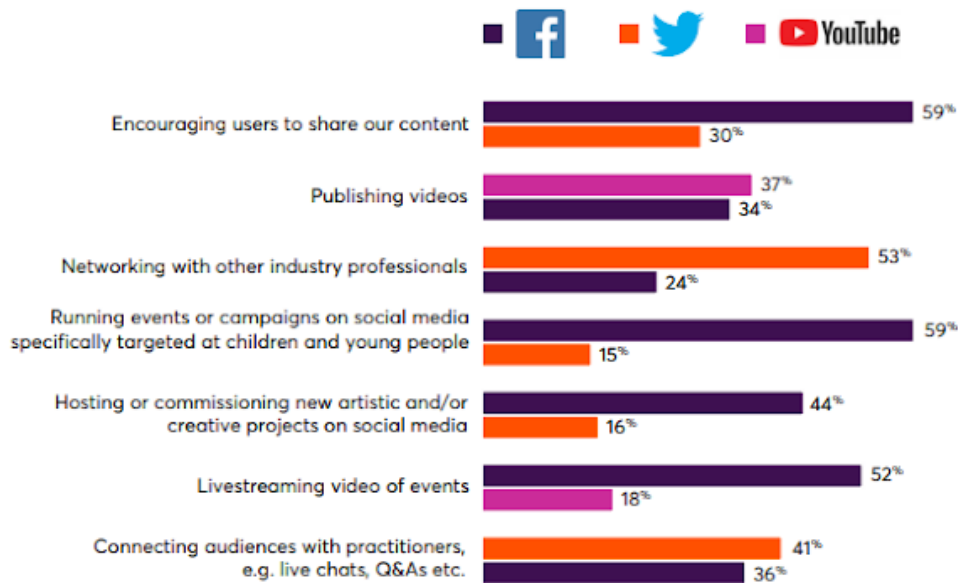
The Arts Council aims to use resources over the next 10 years to create opportunities offering access to higher education, stimulating a better understanding of what a career in arts and culture would look like. This action will be in conjunction with offering support to people of all backgrounds (Arts Council England, 2019). There is a desire to work alongside these services to discover best practices and to look into more opportunities for young people. This will help youths from disadvantaged and low-income backgrounds by offering a chance to attend higher education and gain better job opportunities in arts and culture through these partnerships (Arts Council England, 2019). However, there remains the issue as to how successful this would be in deprived locations such as Thanet. That is, there would be the need for job creation in the district due to a lack of employment opportunities,

low skilled jobs, and seasonal jobs in the area (Argwal et al, 2018). If these organisations were to create jobs in Thanet, there would also need to be increased engagement and need for the events and additional funding for the new job roles.

The Arts Council is aiming to encourage and introduce new partnerships with the NHS and Department of Health and Social Care. This will reinforce social prescribing which has been on UK public health agendas for two decades (Chatterjee et al, 2018). Social prescribing and arts and culture are now being recognised and supported by research that contributes to better mental health and wellbeing, reducing anxiety, and depression, and helping people to gain self-esteem and confidence (Chatterjee et al,2018; Arts Council England, 2019). This is proving a challenge due to there still being a lack of knowledge on best practices and how the organisations will work together effectively (Arts Council England, 2019).

Arts organisations are also looking to bridge the gap by creating partnerships with technology organisations. Technology is an important part of everyday life and would be a key element to engaging young people in arts and culture. The use of technology in arts and cultural organisations and services decreased throughout 2013 -2015 (MTM London, 2015). It has been reported that since then 53% (up 34% since 2013) of organisations declared that digital technology is important. Organisations reported that through the use of online services, public profile and ticket sales had increased and technology has had a positive impact (NESTA, 2017).

Figure 8 - Effective Social Media Platforms for Arts and Cultural Organisations



(Nesta, 2017)

Despite this push to increase the use of technology, arts and cultural organisations are still finding it hard to reach younger people via social media. Research shows generation z use different variants of social media platforms such as Snapchat, Instagram and WhatsApp (Nesta, 2017). These platforms are not necessarily as familiar to arts and cultural organisations as more established mediums. This then reinforces the issue of lack of resources and funding for the smaller organisations to consider investing in live streaming services and AI technology (Nesta, 2017).

In conjunction, Harland and Sharp, (2015) outlined in a case study that partnerships also face challenges brought about by lack of structure within the partnership. An insufficient level of communication between an organisation and the institution that it has partnered with is common, leading to confusion over what the main aim of the partnership is, and which party is responsible for what role within the partnership (pg.18). A common difficulty, established within the literature, facing these organisations is a chronic lack of funding, meaning that while partnerships do pose challenges, organisations can benefit from them in that a partnership increases the chances of securing grants and other funding (CLOA, 2016; Arts Council England, 2018).

2.9 Research Objectives

After reviewing the literature, the research objectives needed to aid the research aim are now clear. By outlining the 4 objectives it identifies how this research will give greater depth from an organisational perspective. Each objective has evolved from the literature review to ensure that relevant information is gathered to further the research. The literature review has identified how arts and cultural organisations are working towards increasing engagement with young people from disadvantaged neighbourhoods. Also highlighted is how this has been successful with the use of mega-events, youth-led youth outreach, and other enabling factors. The following objectives have been created to ensure the research meets its aim:

1. To identify the size and scope of different art and cultural organisations and dimensions of the different types of youth outreach in Thanet.
2. To identify how arts and cultural organisations are using youth outreach activities/events to aid job prospects and positive social and emotional wellbeing for deprived youths.
3. To identify key components of an effective enabling environment for youth outreach activities/events to be carried out by arts and cultural organisations
4. To identify challenges/barriers that cultural and arts organisations face in the planning and delivery of youth outreach activities/events in disadvantaged neighbourhoods

Chapter Three: Methodology

3.1 Introduction

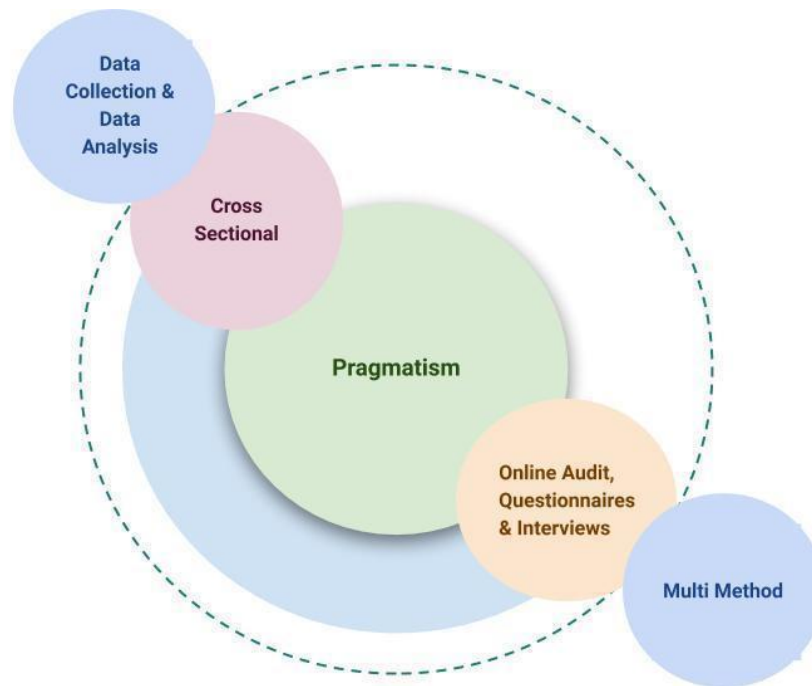
The methodology aims to justify the design and implementation of the research approach and techniques to be adopted by the study. The study will be implemented via a sequential multi-method approach. First, an audit of websites will be conducted to address research objective one. Secondly, semi-structured interviews will be conducted to address research objectives two, and three. Finally, objective four will be addressed through the use of three research techniques; Audit, questionnaire and semi-structured interviews.’ The methodology will justify the methods selected and examine why they are the most appropriate for the research, the research design, and the methods of data analysis. It will outline the strengths and limitations of the research techniques in relation to the research being conducted (Mackey and Gass, 2016). These tools will be used to identify the role of youth outreach activities/events for arts and cultural organisations seeking to increase engagement, job prospects, and aid mental health in young people aged 11-18 from disadvantaged neighbourhoods. It will also focus on the conditions through which this outreach work can effectively support these goals; using the case study of Thanet. The validity and reliability of the methods used, and ethical considerations will also be discussed, along with the research limitations.

3.2 Research Approach

The research philosophy for this study will be Pragmatism. This is relevant to the study as it develops ‘true’ theories based on information from organisations identifying; current practices, processes and future ideas (Saunders, Lewis and Thornhill, 2019). This philosophy will help to focus the research and define what events currently exist in the area of Thanet, the role of these events, and the condition through which events support arts and cultural organisations, whilst also identifying key barriers (Semantic Scholar, No Date; Saunders, Lewis and Thornhill, 2019). The approach will evaluate the organisation's current and future strategies, and success with the application of the events that are planned for youths from deprived neighbourhoods. The study will focus on not only the actions made by arts and cultural organisations to increase engagement, job prospects aid mental health in children aged 11-18 (through the use of; practical plans, events, activities, and programmes), but also the implications of the government through funding cuts and how this has; directly affected arts and cultural organisations, future plans, created partnerships, shared working and knowledge and strategies to overcome constraints and promote successful working. The research philosophy

pragmatism is popular in research when using a multi-method approach (Saunders, Lewis and Thornhill, 2019).

Figure 9 - Research Philosophy



(Adapted from Semantic Scholar, No Date; Saunders, Lewis and Thornhill 2019)

The research focuses on the topic area from an organisational perspective. The chosen methodologies will help to gather data from arts and cultural organisations that have been selected from the district of Thanet, located in east Kent. This will be an inductive study to develop an understanding of the role of events for arts and cultural organisations and the positive impact on disadvantaged youths and the challenges faced (Semantic Scholar, No Date; Menikovas, 2018). This will enable organisations to identify activities that work well; the organisation's current strategies, organisational planning, and other methods which are being used by other organisations in the area. This will give further information regarding the gaps in event programmes, strategies, event types and locations. While identifying opportunities for other types of arts and cultural events in the area (Saunders, Lewis and Thornhill, 2019).

First in the sequence of data collection, is the audit through which evidence will be gathered from each organisation's website with the remaining data being collected via a questionnaire. Following this, in-depth interviews were conducted with a smaller sample of organisations to gain more in-depth insights. It is argued that by using a multi-method approach it is possible to get a more complex understanding and more detailed data (Seawright, 2016; Sage Pub, No Date; Azorin and Cameron, 2010). However, it must be noted that when using a multi-method approach it is not inferior to using a

single method approach (Bell, Bryman and Harley, 2019). The multi-method approach has become increasingly popular for research in management and organisational research making it appropriate for this particular study (Azorin and Cameron, 2010; Bell, Bryman and Harley, 2019; Mcniff and Whitehead, 2011). A multi-method approach can provide greater details and understanding of the research question, by enabling one method to combat the weaknesses of the other method, strengthening the reliability and validity of the data (Azorin and Cameron, 2010; Abro, Khurshid and Aamir, 2015). This is to establish whether the themes and trends identified by the questionnaire, will arise again later in the interviews giving repeatability (Willson, 2010; Abro, Khurshid and Aamir, 2015; Bell, Bryman and Harley, 2019)

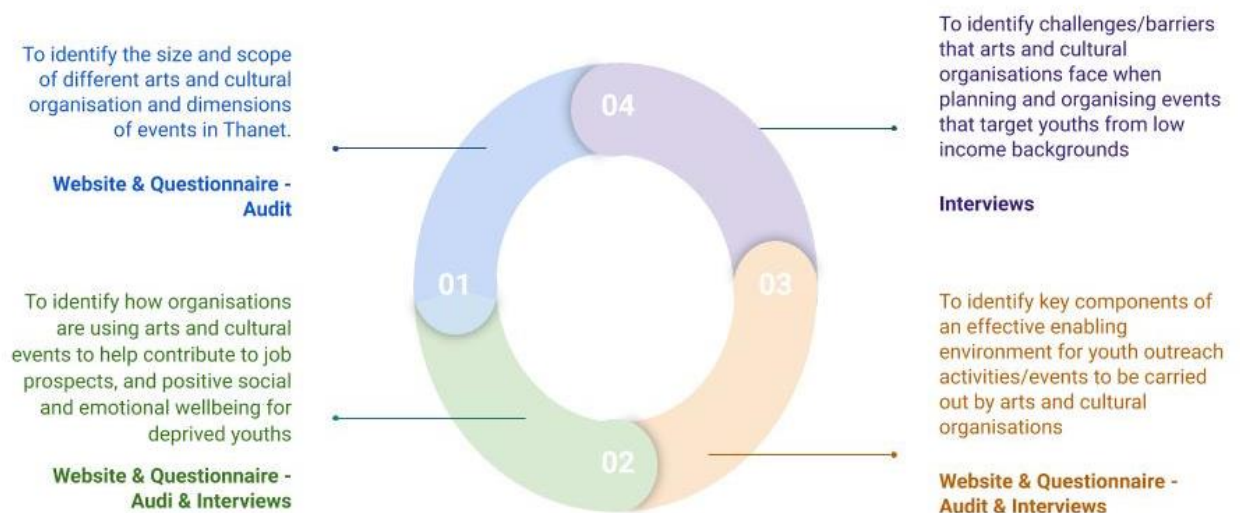


Figure 10 - Methods and Objectives

3.3 Sampling Strategy

To address the central aim of the study, a sampling frame needed to be developed to include as comprehensive a list as possible of the range of arts and cultural organisations in Thanet who engage in youth outreach work. As there is no official database/list which identifies the art and cultural organisations in Thanet, a sampling frame needed to be compiled to identify organisations that match the following criteria:

- Geographic criteria - based in Thanet
- Sectoral criteria - Arts and Cultural Organisation
- Outreach criteria - Hosts programmes, workshops, activities and events

- Organisational type - Any Organisational type or Structure
- Organisational size - Any size

The sampling frame was developed from the community team at Thanet District Council and via work connections within the arts and cultural sector from the researcher’s role as Events Officer at Thanet District Council, using a method of snowball sampling. Several online searches (using the keywords cited in table 3 below) were also completed to ensure that the Sampling frame was as comprehensive as possible, and all arts and cultural organisations were included.

Table 3 - Key Words

Key Words
‘Arts and Cultural Organisations Thanet’
Art Organisations in Thanet’
‘Arts events in...Margate, Ramsgate, Broadstairs, Westgate, Birchington’
‘Cultural organisations in Thanet’
‘Arts programs in... Margate, Ramsgate, Broadstairs, Westgate, Birchington’
‘Youth arts and culture in Thanet’
‘Theatres in Thanet’
‘Cultural events Thanet’
‘Art events in Thanet’
‘Young people Arts Ramsgate’
‘Youth film projects Thanet’
‘Creative Arts in...Thanet, Margate, Ramsgate, Broadstairs, Westgate, Birchington’ ‘Performing arts in... Thanet, Margate, Ramsgate, Broadstairs, Westgate, Birchington’
‘Youth performing arts classes Thanet’
‘Youth Clubs in Thanet’

This approach ensured that the sampling frame included arts and cultural organisations which differed in terms of size, type, structure and were involved in youth outreach work in the case study area of Thanet.

Following on from this, the audit was then conducted on all of the organisations within the sampling frame, via a secondary data search and online questionnaire. The questionnaire survey was also used to identify a sample of self-selecting organisations who were willing to take part in the semi-structured interviews (Etikan, 2016) to address research objectives and research aim. The following sections will address the design and implementation of the audit and semi-structured interviews.

3.3.2 Audit

The audit was created to gather a large portion of the data to address the first three objectives. The audit took place in two parts. The first part was an online search which was designed to collect the data outlined in table 4 (see table 4). The online search consisted of a google search of the organisations from the sampling frame seeking to gather information from organisations websites and social media pages. The online search was developed to address the need to examine the characteristics of arts and cultural organisations in Thanet, to give a better understanding of the types of organisations that offer youth outreach in the area. The online search also enabled the researcher to pinpoint where arts and cultural organisations were located. Through combining this data, a picture of the arts and cultural landscape of Thanet is built.

Table 4 - Audit of organisations - Questionnaire/Online Search - Definitions

Size of Organisation	Online search
<p>Type of Organisation</p> <p>CIC - A CIC is a limited company that solely exist to benefit the community and not to benefit private shareholders (GOV.UK, No Date)</p> <p>Public sector organisations manage policy, operating requirements and services to communities to achieve public governance goals that are controlled by central or local government (Stimpson and Smith, 2015).</p> <p>Private Sector Organisations are organisations that are owned by individuals or a group of individuals. There are non-profit and profit private sector organisations. There are 6 main types of profitable organisations; sole trader, partnerships, Limited Companies (Private and</p>	<p>Online search</p>

Public), Cooperatives (Stimpson and Smith, 2015). Charity - By UK law a charity must be an institution that is in line with the charities Act which is stated by GOV.UK (No Date): is established for charitable purposes only (see part 2 of the charities act) and is subject to the control of the High Court's charity law jurisdiction (see part 5 of the charities act'	
Age Range Targeted	Questionnaire
What is the role of programmes, workshops, activities and events?	Questionnaire
Genre	Online Search
Types of programmes, workshops, activities and events	Questionnaire
Partnerships are business relationships between private business organisations, government, and non-profit organisations formed to benefit each organisation and address common interests and/or social or community issues (Lee, 2011). Collaborative networks are made up of many different structured organisations and groups formed to help organisations to cope with competitiveness and performance (Camarinha-Matos and Afsarmanesh 2005; Benaben and Vernadat, 2017)	Questionnaire
Funders - An organisation that supports arts and cultural organisations through investment to ensure that they can provide services to communities and become sustainable (NESTA, No Date)	Questionnaire
Location of organisation	Online search
Size of programmes, workshops, activities and events	Questionnaire
Location programmes, workshops, activities and events	Questionnaire
Number of outreach activities held per year.? Are these a one-off, a series, monthly or annually?	Questionnaire
Cost to attend programmes, workshops, activities and events	Questionnaire
Mental Health and Wellbeing	Questionnaire
Size of Organisation	Questionnaire

The second part of the audit was the questionnaire (see appendix 1). The questionnaire was designed to be delivered online using the survey tool Qualtrics. Each organisation within the sampling frame was contacted via email to encourage engagement, by firstly, outlining the rationale for the study and secondly, assuring confidentiality and compliance with ethical procedures (see appendix 2 & 3).

The questionnaire (appendix 1), which was piloted with TDC employees and Canterbury Christchurch University lecturers, was designed in line with key questionnaire design principles to encourage response and to enhance the validity of the findings. The time required to complete the questionnaire is 15 minutes or less. Organisations are known to be busy so the less time consuming the better the response rate (Kolb, 2018; Veal and Burton 2014; Bell, Bryman and Harley, 2019). The questionnaire uses simple and direct language that the organisations can relate to.

The questionnaire collects the final variables and elaborates on some of the data that was collected from the online search (See Table 4). Table 5 outlines how each question links with the audit variables and demonstrates concurrent validity. To gather data that would further the analysis, the questionnaire was in three sections, youth engagement, youth outreach and more about your organisation. The first section looked at how the organisations engage with youths using arts and culture. This section gathered data on how and why the organisations use youth outreach. Also identified were the positive effects arts and cultural youth outreach brought young people’s mental health and wellbeing (See Table 4). The second section of the questionnaire identified further information about the types of youth outreach available. The questionnaire did this by gathering data on the youth outreach that the arts and cultural organisations hold e.g types of events, cost to attend, number of events held per year, age range targeted (see table 5). To get a clearer understanding of what types of youth outreach were offered by these organisations, the questionnaire was designed to gather specific examples of youth outreach. This was to ensure that the most relevant data was collected, and the questions were linked to mental health, wellbeing, education, and career/jobs. The final part of the questionnaire focused on the enabling environment. Which enabled the researcher to generate data associated with partnerships and funding helping to meet the research aim by giving a greater understanding of the conditions through which outreach work can effectively support.

Table 5 - Questionnaire Variables

Variable	Question asked
Age Range Targeted	Q1 Do you engage with youths aged (11-18) via any form of outreach activity/event?

<p>What is the role of your organisation's programmes, workshops, activities and events?</p>	<p>Q2 How central is youth engagement to your organisation?</p> <p>Q3 Why does your organisation engage with youths in terms of outreach?</p> <p>Q4 What is the role of youth outreach in your organisation?</p>
<p>Types of programmes, workshops, activities and events?</p>	<p>Q6 What type of programmes, workshops, activities and events do you hold for young people (11-18)?</p> <p>Q14 Can you give an example of a youth outreach activity that has targeted one of the following: Mental Health, Wellbeing, Education and Career/jobs?</p>
<p>Partnerships/Collaborators</p>	<p>Q16 Does your organisation work in partnership/collaborate with the following organisations?</p> <p>Q18 Are you in partnership with any of the following types of educational organisations?</p>
<p>Funders</p>	<p>Q17 Do you receive funding from any of the following organisations?</p>
<p>Size of organisations programmes, workshops, activities and events</p>	<p>Q7 What type of programmes, workshops, activities and events does your organisation normally hold for young people (11-18)?</p> <p>Q8 How many youths do your organisation normally engage with over a year?</p>
<p>Location of organisations programmes, workshops, activities and events</p>	<p>Q12 What locations in Thanet does your organisation normally hold youth outreach programmes, workshops, activities or events?</p> <p>Q13 Does your organisation hold youth outreach programmes, workshops, activities and events in any of the following deprived neighbourhoods in Thanet?</p>
<p>Number of outreach activities held per year? Are these a one-off, a series, monthly or annually?</p>	<p>Q9 At an average event/activity how many youths would your organisation normally engage with?</p> <p>Q10 How often does your organisation normally hold programmes, workshops, activities and events for youths in Thanet?</p>
<p>Cost to attend events</p>	<p>Q11 What is the average cost to attend your organisation's youth outreach programmes, workshops, activities and events?</p>

Mental Health and Wellbeing	Q5 Is any of your organisation's outreach work linked to mental health/wellbeing? Q6 How is your organisation's outreach work linked to mental health/wellbeing?
Size of Organisation	Q15 What is the size of your organisation?

3.3.3 Semi-Structured Interviews

The purpose of the in-depth interviews was to identify how organisations are using youth outreach to help contribute to job prospects and positive social and emotional wellbeing for deprived youths. The interviews also aimed to identify the enabling environment where events are effectively organised by arts and cultural organisations and the challenges/barriers that cultural and arts organisations face when planning and organising events that target youths from low-income backgrounds.

Interviews are very popular as they gather in-depth information into; engagement, organisations strategies, funding, partnerships, youth employment and events/programmes that have led to positive social and emotional wellbeing and qualification and skills being gained. Interviews are used frequently in event journal research (Thomas and Fenich, 2017). Through using this data collection method an interviewer can probe for further details and gather more information as to why one event/programme was more or less successful than another event or programme (Alshenqeti, 2014).

Using interviews is appropriate for this study in that interviews enable an analysis of themes that have been identified, and an interviewer can steer the conversation if an area needs more detail (Veal, 2011). The topic guide was designed to ensure that the interviews could be completed in around 30 minutes via, face to face or skype. Telephone interviews can reduce bias, giving respondents the chance to be in a more relaxed atmosphere and more comfortable to answer questions than in a face-to-face environment (Veal and Burton, 2014). Skype/online interviews are more convenient for both the researcher and the representative of the organisation. Relevant factors here include the availability of meeting rooms, convenient locations, and/or busy schedules that restrict the representative from being able to attend a face-to-face meeting.

Ten in-depth interviews were considered to be appropriate for a study of this scale and to address the research objectives. The topic guide developed to undertake the interviews (see appendix 4) has been designed to address the four research objectives see Table 6. The sample for the interviewees was generated in a self-selecting manner via the questionnaire. The interviews will be semi-structured to guide organisations and ensure the answers are from an organisational perspective. The information

gathered will be based around the enabling environment through which events effectively impact, and how the organisation helps to improve disadvantaged youths' lives through, engagement, job prospects, and aids mental health and well-being.

Table 6 - Topic guide linked to research objectives

Research Objectives	Topic Guide Questions
<p>To identify the size and scope of different art and cultural organisations and dimensions of the different types of youth outreach in Thanet.</p>	<p>Q1. So that I can get a better understanding of your organisation, could you describe what is at the basis/heart of your mission?</p> <ul style="list-style-type: none"> a) How does youth outreach fit into the work of your organisation? b) I realise in your questionnaire you will have given details of types of youth outreach- but could you just give a few examples of the types of outreach work your organisation does?
<p>To identify how arts and cultural organisations are using youth outreach activities/events to aid job prospects, and positive social and emotional wellbeing for deprived youths.</p>	<p>Q2. How does your organisation's youth outreach help contribute to the development of youths in Thanet?</p> <ul style="list-style-type: none"> a) What are your organisation's strategies for mental health and wellbeing for youths? b) How do these strategies contribute to positive social and emotional wellbeing in youths in Thanet? c) What is your organisation doing to ensure youths from disadvantaged neighbourhoods have the skills to acquire a job in the future? d) Do you offer employment opportunities within your organisation to youths from disadvantaged neighbourhoods? <p>Q3. How does your organisation plan and organise your youth outreach work?</p> <ul style="list-style-type: none"> a) Are these effective to increase engagement and build trust? b) What is your organisation's view on youth-led, youth outreach? c) Is this something your organisation offers? <ul style="list-style-type: none"> i) If yes, how do you think this is beneficial for the youths?
<p>To identify key components of an effective enabling environment for youth outreach activities/events to be carried out by arts and cultural organisations</p>	<p>Q4. What are the most important factors that enable your organisation to deliver effective youth outreach activities?</p> <ul style="list-style-type: none"> a) Which of these factors has been most significant in facilitating your youth engagement work? b) Thinking more broadly about partnerships or collaborative working – how

	<p>does this help you to achieve some of your goals?</p> <p>c) Is there a local network for Arts and Cultural Organisations in Thanet linked to youth engagement?</p> <p>i) If yes, is this valuable?</p> <p>ii) If no, do you think this is something arts and cultural organisations would benefit from and why?</p> <p>iii) How does your organisation ensure that it is communicating effectively with its partners?</p> <p>Q5. Has there been any changes in the way your organisation bids for funding?</p> <p>Q6. Have you ever been involved in a funding bid with a partner or another organisation?</p> <p>Q7. Has government policy impacted the way in which your organisation operates?</p> <p>a) National or regional policy?</p>
<p>To identify challenges/barriers that cultural and arts organisations face in the planning and delivery of youth outreach activities/events in disadvantaged neighbourhoods</p>	<p>Q8. What are the key challenges that your organisation faces when planning and holding youth outreach activities for disadvantaged youths in Thanet?</p> <p>a) How do you plan to overcome these challenges in the future?</p> <p>Q9. One of the challenges stated by Arts Council England for Arts and cultural organisations is the limited use of technology, how effective is the use of technology in attracting youths to outreach events/activities in your organisation?</p> <p>a) How important is technology to the operation of your youth outreach?</p> <p>b) Does your organisation have any difficulties around the use of technology?</p> <p>Q10. What are the main challenges for your organisation when forming and maintaining partnerships?</p> <p>a) Which of these challenges have had the most significant impact on your organisation?</p> <p>b) Could you explain how these challenges have impacted your organisation</p>

The use of interviews enabled a deeper exploration and understanding of the organisation's missions and strategies. Through having more details on how the organisation operates, a more detailed explanation is given in terms of how the programmed youth outreach activities have been organised. This also illuminates the inclusion of youths from disadvantaged neighbourhoods and low-income backgrounds in arts and culture, showing how the youth outreach plans to improve skills and gain

qualifications; assisting youths with future employment and further education opportunities (Veal and Burton, 2014).

To build on the foundations of knowledge developed via the audit, in-depth interviews focus on gathering a clearer understanding of what is available in terms of partnerships i.e.; funding opportunities, knowledge sharing, increase in sustainability etc (see appendix 4). Recent reports have stated that Thanet has very poor mental health services (KCC, 2017). As such the interviews set out to identify how these organisations partner with health organisations to ensure the best services are being offered to young people in need of help (see appendix 4) (KCC, 2017). The interviews will be able to delve deeper into how the events help to increase participation, engagement and trust between the organisation and the target demographic. Collecting further data on current strategies and aims, if there are specific age ranges that are hard to engage in local arts and cultural events, and if any particular event has shown a greater positive impact on improving mental health and wellbeing (see appendix 4).

Current government policies are the main challenges identified via the literature review, that are currently directly affecting the arts and culture sector. These factors can cause a huge reduction in funding that is available to organisations (CLOA, 2016; Arts Council England, 2016). If organisations are struggling to obtain funding, this has an impact on the services provided and events held, which could impact future existence (Arts Council England, 2016). The interviews will delve deeper into the type of funding that has been available and if there have been any issues in relation to getting funding for events or if any services have been cancelled, adapted due to budget constraints or affected in any way due to the lack of funding. It will not only focus on funding; the interview will also identify other challenges arts and cultural organisations are facing when planning events. These include attendance of youths to events, failing to hit targets, failed or struggling partnerships, not sharing best practices with other organisations and working together to produce the best services, and duplication of events in nearby areas. Identifying themes that are causing these challenges and how the organisation plans to address them in the future, for example; lack of attendance could relate to the event not being accessible (see appendix 4).

The qualitative data that is collected from the interviews is to be analysed through the data analysis method thematic analysis (Flick, Kardoff and Stinke, 2004). Through using thematic analysis, it will identify patterns and themes in the responses given by the arts and cultural organisations in Thanet. An analytical approach is the most appropriate for the research as it allows the analysis of both inductive and deductive e.g. themes that have already been identified in the literature review and via the interviews creating and determining new themes. The analysis will break down the text to enable the generation of the themes and relationships within the data collected.

3.4 Ethical Considerations

A requirement of the study is that consent is given by all respondents to disclose relevant data. All participants will be given a clear explanation of the purpose of the study, the methods that will be used, why the project is being undertaken, and the benefits of taking part. All participants' rights and dignity will be respected at all times. Participants from each organisation will take part voluntarily so there is no influence or bias, to maximise the transparency of the research. No harm will come to any participants and there are minimal risks as the questions being asked are not sensitive (ESRC, 2015). All risks will be assessed and minimised (ESRC, 2015). All research will be done independently from a neutral perspective. No personal information will be gathered in this study. The research is based on an organisational perspective so it will only identify what organisations have in place in terms of events that are held for disadvantaged youths in Thanet, and organisational strategies. All aspects of the study will be in line with the standards set by Canterbury Christ Church University and the six key principles set out by the Economic and Research Council (See Table 7). All research will be conducted legally and ethically (Yip, Han, and Sng, 2016; ESRC, 2015).

To ensure confidentiality, all data from the Audit and Semi-structured interviews were anonymised. However, following a recognised practice (Culture Kent, 2017) to aid reporting and contextualisation each organisation was allocated an identifying code for reference in the analysis of the findings (Table 6).

Table 7 - Organisation Codes

Organisation category/characteristics	Code
Youth arts venue - A charity that offers outreach activities that are focused on performing arts	Y-1
Youth arts venue - A public organisation that engages in youth outreach activities	Y-2
Youth arts venue - A private organisation that is focused on performing arts with strong links to the community by offering accessibility to the arts	Y-3
Youth arts venue - A community youth organisation that offers youth outreach within the heart of the community with arts being the sole focus.	Y-4
Gallery - An art gallery that supports youth outreach organising events and contributing to youth development	G-1
Museum - A museum with links to arts and culture that uses creativity to influence and encourage engagement	M-1

Project - A charitable organisation that offers youth engagement activities to engage young people in local culture	P-1
Project - A charitable organisation within the arts and culture sector that offers workshops and local events to engage people	P-2
Project - A non-profit organisation that encourages engagement in arts and culture through the use of visual arts	P-3
Project - A charitable organisation that encourages young people to engage in arts and culture while making connections with future career opportunities	P-4

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

Table 8 - Six Key Principles

Six key principles set out by ERSC
Research participants should take part voluntarily, free from any coercion or undue influence, and their rights, dignity and (when possible) autonomy should be respected and appropriately protected.
Research should be worthwhile and provide value that outweighs any risk or harm. Researchers should aim to maximise the benefit of the research and minimise the potential risk of harm to participants and researchers. All potential risks and harm should be mitigated by robust precautions.
Research staff and participants should be given appropriate information about the purpose, methods and intended uses of the research, what their participation in the research entails and what risks and benefits, if any, are involved.
Individual research participant and group preferences regarding anonymity should be respected and participant requirements concerning the confidential nature of information and personal data should be respected.
Research should be designed, reviewed and undertaken to ensure recognised standards of integrity are met, and quality and transparency are assured.
The independence of research should be clear, and any conflicts of interest or partiality should be explicit

(ESRC, 2015)

3.5 Limitations

This section will now focus on the limitations of this study. These are divided into four categories which are as follows; sample, the recent pandemic, data collection methods and geographical location.

The first area will focus on the limitations to the sampling frame as it is not possible to state whether the list includes all arts and cultural organisations based in Thanet. However, as previously stated the sample was created via an online search, the community team at Thanet Council and work connections within the arts and cultural sector from the researcher's role as Events Officer at Thanet District Council (3.3). The list provided is the most comprehensive list possible for this study.

The second limitation was coronavirus pandemic as this may have impacted the results due to some organisations not being open at the time of data collection. This meant that some organisations were unable to be included in the study as they were non-operational which would affect the data findings. These organisations may have distinct characteristics and therefore will not be represented in the current findings.

The third area that contained limitations was the data collection methods. The research uses the popular data collection method the questionnaire. This tool is known for low response rates, as there is no way of motivating the respondent to complete as they are under no obligation to (Kolb, 2018; Veal and Burton 2014). To combat this issue the aim is to have prior communication with at least one individual within the organisation, creating the main contact for each organisation via; a previous meeting, phone, or email to influence participants to complete the questionnaire.

Response rates can be influenced by poor internet connection, loading times, problems accessing the survey database etc. These factors can impact the respondent's motivation to complete as the organisation will not be supervised and will be under no obligation to complete the questionnaire if it becomes time-consuming (Kolb, 2018; Veal and Burton 2014; Bell, Bryman and Harley, 2019). Access to the internet is increasing but smaller, underdeveloped organisations may not be able to access the questionnaire if it is online (Bell, Bryman and Harley, 2019). These are all external potential problems that will impact the study as it relies on the questionnaires being completed by arts and cultural organisations in Thanet.

Some research suggests that interviews can be biased, and that the interviewer can influence how the participant responds (Brunt, Horner and Semley, 2017). To reduce bias, the questionnaire will have already been completed online before the interview. The questionnaire is directly emailed to the

participant. At the end of the questionnaire, the participant can agree to take part in the interviews which are to expand and gather more complex details on some of the responses that have already been given. As previously mentioned, the interviews will help to collect more in-depth information which suits this study as this gives further opportunity for themes to be analysed and the ability to probe for more information (Veal, 2011). Interviews are time-consuming for the organisation and interviewer. After each interview has been conducted they will need to be transcribed and proofread. Transcribing interviews is a long process that allows errors to be made (Alshenqeeti, 2014).

The final limitation is that the study is focused on a small geographical area. The study has been focused on the area of Thanet meaning the findings cannot be generalised to reflect other areas of deprivation (without conducting additional research.) However, this study can be used as the foundation for future research in other geographical areas.

3.6 Coronavirus

Data collection was due to take place around the time in which the lockdown in the UK commenced due to COVID-19. The study was updated so it is now in line with the conditions and current situation surrounding coronavirus. The interview protocol was adapted to ensure that the interviews took place online to put in place measures for social distancing.

Whilst the study of enabling barriers and factors remain relevant a few adaptations were made to the data collection tools. As moving forward, it was appropriate to add in additional questions linked to the resilience and the ability of organisations to look forward and manage youth outreach post lockdown (see appendix 1 & 4). The current situation will create a new arts and culture landscape wherein health and wellbeing will be more important for the recovery of the UK population. Due to the lockdown, people will be experiencing increased anxiety, depression, and other impacts brought on by the effects of social distancing.

There have been reports of communities coming together in these hard times, to look after their elderly neighbours, donate food and supplies to those in need. Subsequently, there has been a huge increase in community spirit. This gives arts and cultural organisations a great opportunity to build on the positive responses from coronavirus linked to a community's creativity and the place of arts and culture in society.

Chapter 4: Findings

4.1 Introduction

Data analysis has been undertaken in two parts for this study, the first data collection method being an audit and the second being semi-structured interviews. This chapter will present the data collected and analyse the findings in relation to the research aim and four objectives. The data collected will be analysed against the themes identified in the literature review. Due to the COVID-19 pandemic and consequent UK lockdown, all interviews were conducted via telephone or online. Many of the organisations had been temporarily closed in line with government guidance, which affected response rates of the questionnaire (Gov.uk, 2020). The interview data was adapted to include three questions regarding the pandemic to ensure relevance to the changing arts/cultural landscape as a result of COVID-19.

4.2 Analytical approach

The number of organisations that satisfied the sampling criteria was 36 arts and cultural organisations. Out of the 36 organisations, there were a total of 23 organisations that took part in the audit however only 20 engaged with young people in the designated target group. The questionnaire allowed respondents to self-select whether they wanted to take part in the interviews. 10 respondents went on to take part in the interviews for this research. This is a high percentage of responses which gives a strong representation of the arts and cultural organisations who take part in youth outreach in Thanet. Due to the coronavirus, some organisations did not participate in the study as they did not immediately reopen after the UK lockdown restrictions were lifted. This meant that those organisations that remained closed are not represented in the data with some of those being different types of organisations i.e. educational organisations and theatres. This study is focused on the area of Thanet. However, the findings could be applied to similar coastal towns/areas of deprivation; this would need to be explored further to assess how representative these findings are.

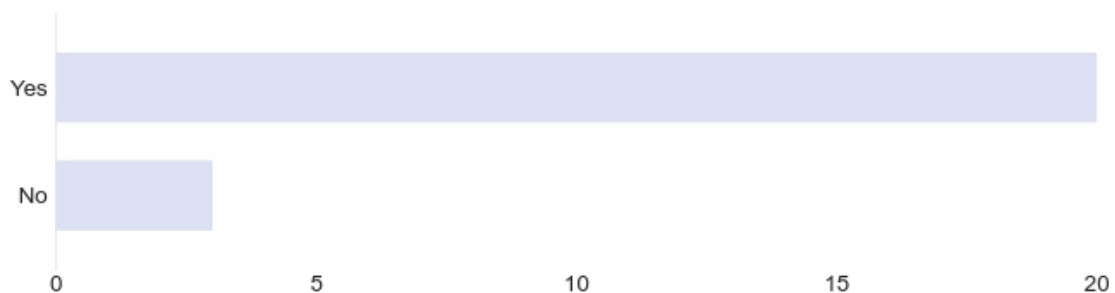
The interview data was analysed and linked to one of the three objectives to which it related (See figure 10). To ensure that a thorough analysis of the data was being conducted, it was further examined to identify the inductive and deductive codes (Long, 2007). Each interview was coded using the inductive and deductive approach, identifying the themes which were then analysed and compared against the literature.

4.3 Findings

4.3.1 To identify the size and scope of different art and cultural organisations and dimensions of the different types of youth outreach in Thanet.

The questionnaire and online audit were conducted on 36 arts and cultural organisations located in Thanet to develop the sample for the semi-structured interviews. Out of the 36 organisations 23 of those responded to the questionnaire, with 20 confirming engagement with the target audience (See graph 1).

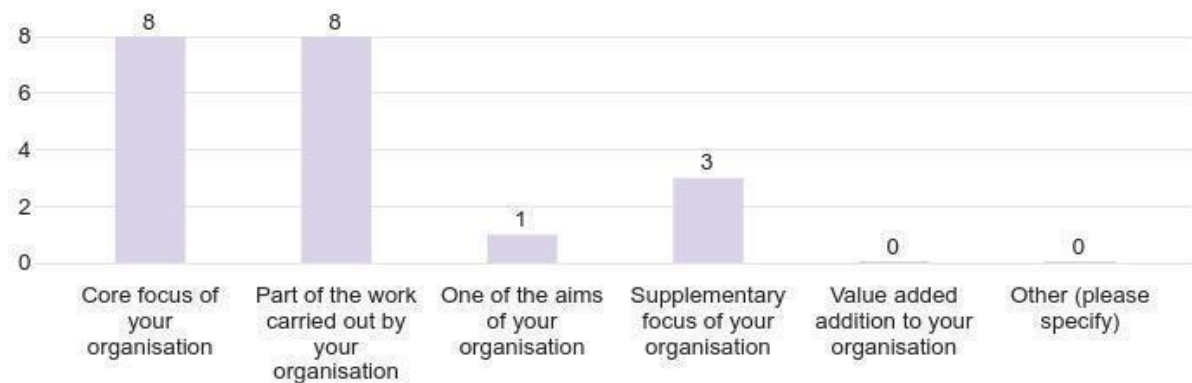
Graph 1 - Q1 Does your organisation engage with youths aged (11-18) via any form of outreach activity/event? (pre COVID-19)



N=23

The first aim of the audit was to understand why the organisations conduct youth outreach, as identified in graph 2. The organisations in Thanet identified youth outreach to be the core focus or part of the work carried out by the organisation, recognising that there is a divided response in terms of how central youth outreach is to each organisation.

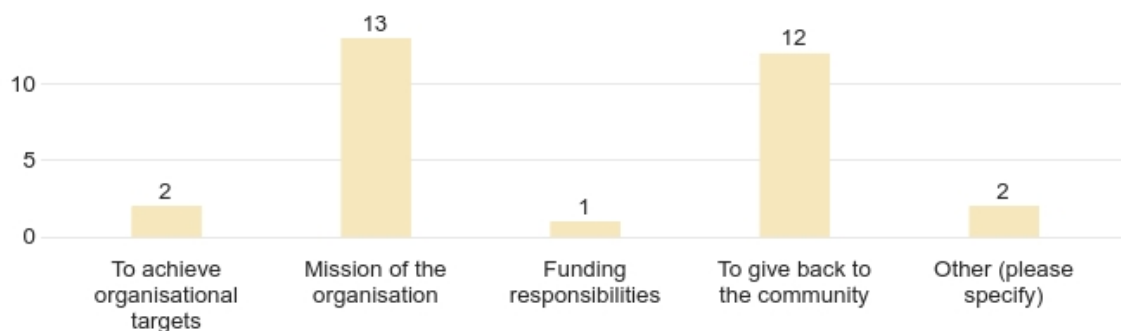
Graph 2 - Q2 How central is youth engagement to your organisation? (please select one of the following)



N = 20

The questionnaire identified that one of the main motives to conduct youth outreach for 13 of the participating organisations is because it is part of the organisation mission (see graph 3). This was identified with another 4 organisations via the online search. The second highest response selected by 12 organisations was giving back to the community, which relates back to the ACE 2020 strategy reviewed in section 1.1 (Arts Council England, 2020) (see section 1.1) (see graph 3).

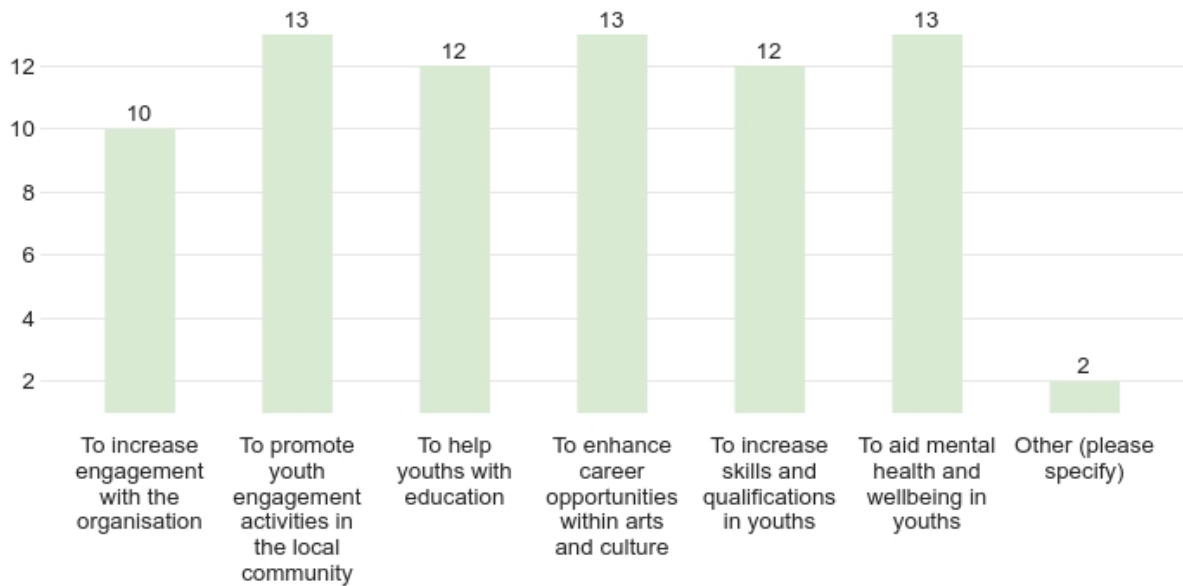
Graph 3 - Q3 Why does your organisation engage with youths in terms of outreach? (multiple responses permitted per organisation)



N=20

The responses to question 4 support the findings within the literature review, linking the youth outreach with key areas in which to help support young people (Arts Council England, 2020) (see section 1.1) (see graph 4). The specified answers provided by the 2 organisations who chose the option of ‘other’ are as follows; ‘to encourage creativity and grow cultural capital’ and ‘to introduce youths to creativity with computers’; these also link with the Arts Council England 2020 Strategy (Arts Council England, 2020).

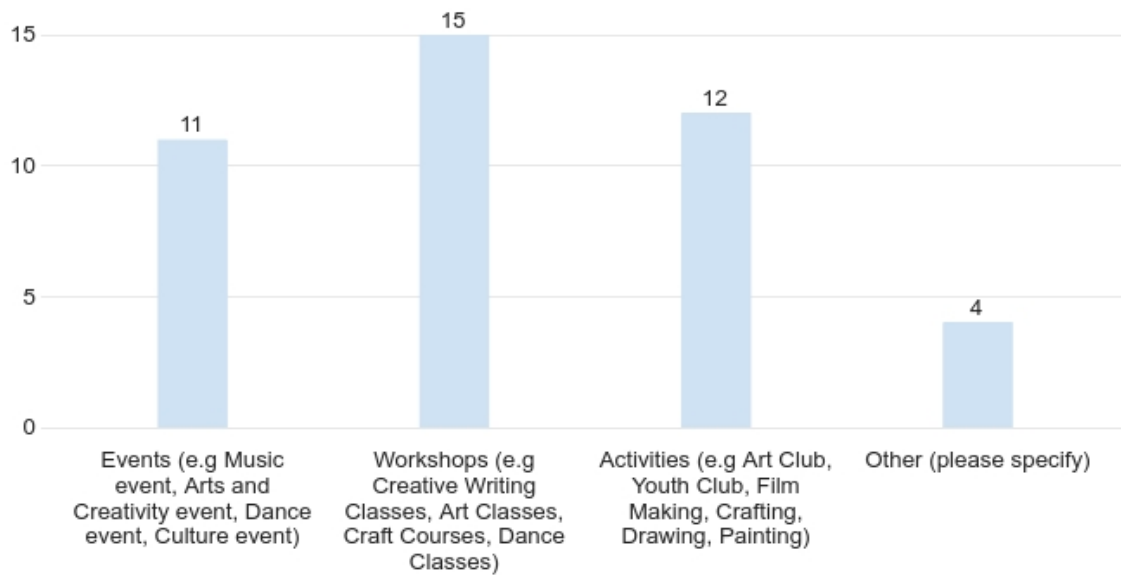
Graph 4 - Q4 What is the role of youth outreach in your organisation? (multiple responses permitted per organisation)



N=20

The audit gathered information on the types of outreach that is available from arts and cultural organisations in Thanet for 11-18year olds. The most popular type of outreach conducted in Thanet is workshops, which have also proven popular in other areas such as Kirkdale, as part of the Liverpool with youths and adults as demonstrated in Kirkdale as part of the Liverpool European Capital of Culture (Garcia et al, 2010)(see section 1.1)(see graph 5). The 4 non-categorised answers given included; work experience and volunteering, mentoring and creative commissions. These link with helping young people gain skills to attain jobs and experience of working within the creative industry, which opens up different career opportunities in an area where the rate of unemployment for 18-24 year olds is the highest in Kent (KCC, 2019; Arts Council England, 2018).

Graph 5 - Q7 What type of programmes, workshops, activities and events does your organisation normally hold for young people (11-18)? (Pre-covid) (multiple responses permitted per organisation)

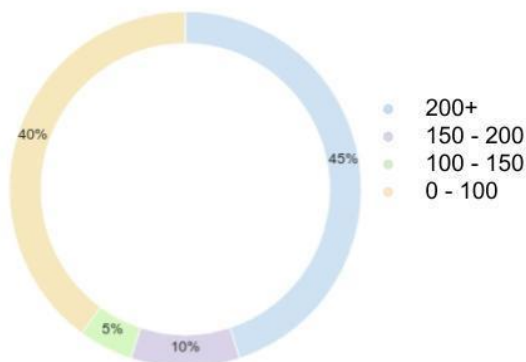


N=20

45% of the organisations that participated in the questionnaire engage individually with over 200 youths annually. It is interesting to note that the second highest percentage is the category engaging with up to 100 youths annually, which accounts for 40% of the organisations (see Graph 6). The data demonstrates a significant scope for impact across the local community, as 55% of the organisations stated that on average at each event/activity they engage with 20-24 youths (see Graph 7).

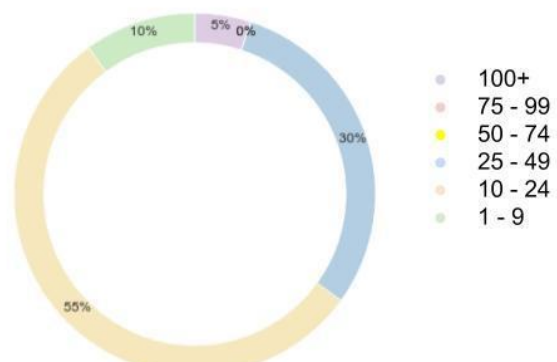
Graph 6 & 7

Graph 6 - Q8 How many youths does your organisation normally engage with over a year? (Please select one of the following) *please give estimate based on 2019



N=20

Graph 7 - Q9 At an average event/activity how many youths would your organisation normally engage with?

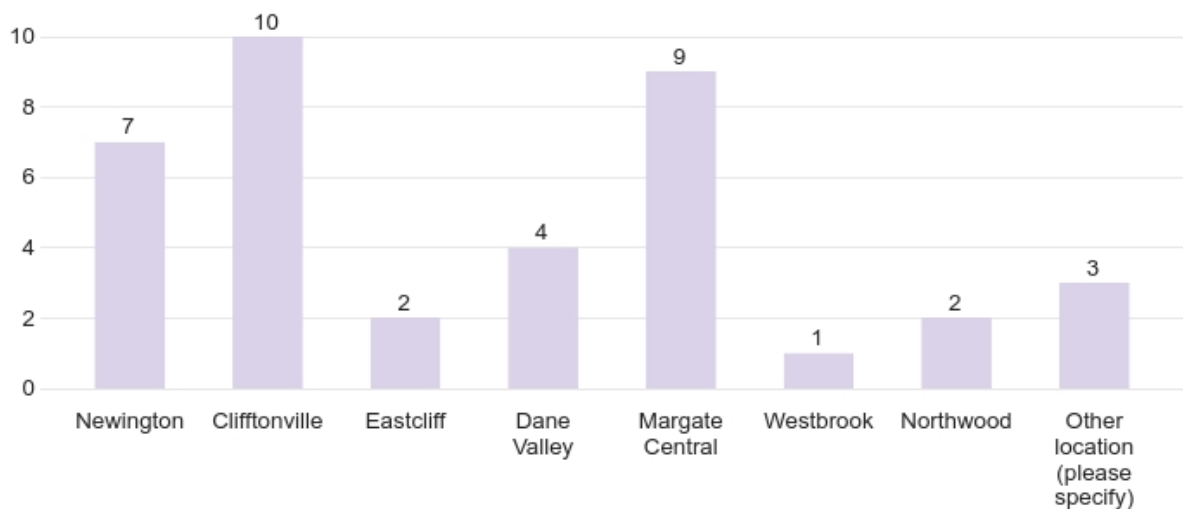


N=20

There are 7 organisations that hold weekly youth outreach (see appendix 5). The high frequency of the youth outreach in these cases affords youths greater opportunities to engage in arts and culture. 90% of all organisations activities and events are free with the remaining 10% charging a small fee under £10. This makes youth outreach more accessible and affordable to youths from disadvantaged neighbourhoods. This is of particular importance in Thanet, a coastal area that suffered economic decline, where residents are more likely to be struggling with social challenges, for example, poor education, and high numbers of people receiving benefits (Agarwal et al 2018; Zamboky et al, 2011)(see section 2.2).

There are three deprived neighbourhoods in Margate; Cliftonville, Dane Valley and Margate Central and 3 in Ramsgate; Newington, Eastcliff and Northwood, so this is where the majority of outreach is targeted, with 65% percent of the outreach in the area taking place in these two towns. The data identifies that Cliftonville and Margate Central are the main areas for the organisations to conduct youth outreach (see graph 8). A reason for this could be due to Margate focusing on art and cultural led regeneration (Ward, 2015; Ward, 2018; Kennell, 2010) (see section 2.7). Figure 11 identifies where the areas listed in Graph 8 are located in the District of Thanet.

Graph 8 - Q13 Does your organisation hold youth outreach programmes, workshops, activities and events in any of the following deprived neighbourhoods in Thanet? (multiple responses permitted per organisation)

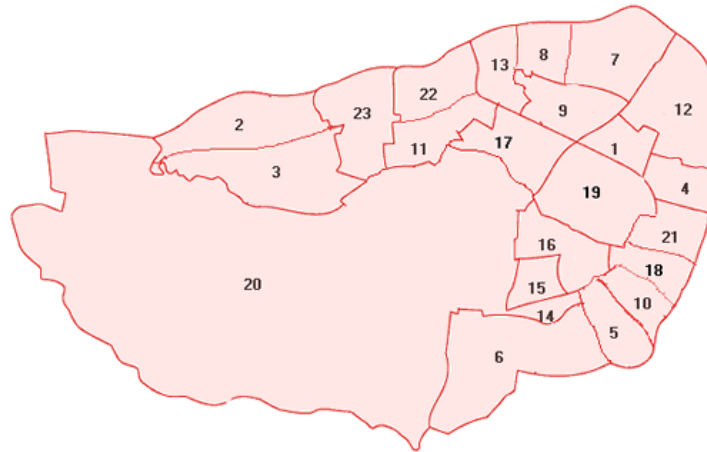


N=20

Figure 11 - Ward Map of Thanet

Ward Map

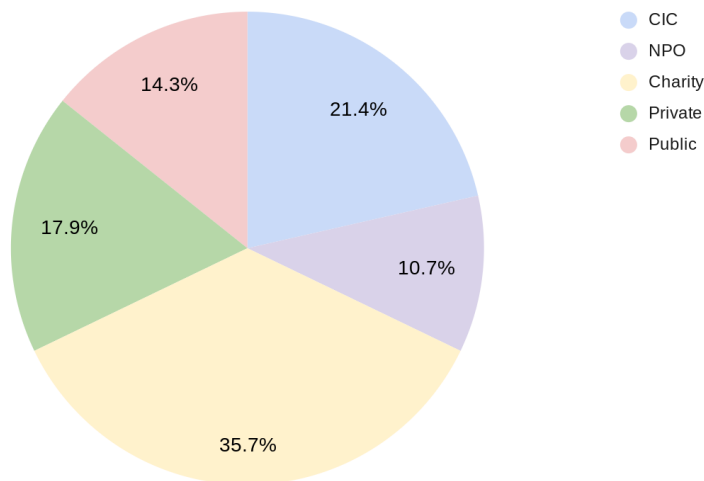
1. Beacon Road | 2. Birchington North | 3. Birchington South | 4. Bradstowe | 5. Central Harbour | 6. Cliffsend & Pegwell | 7. Cliftonville East | 8. Cliftonville West | 9. Dane Valley | 10. Eastcliff | 11. Garlinge | 12. Kingsgate | 13. Margate Central | 14. Nethercourt | 15. Newington | 16. Northwood | 17. Salmestone | 18. Sir Moses Montefiore | 19. St Peters | 20. Thanet Villages | 21. Viking | 22. Westbrook | 23. Westgate-on-Sea |



(Thanet District Council, No Date)

To identify the characteristics of the arts and cultural organisations in Thanet, the audit identified a mix of; NPO's, Charities, Private Organisations, Public Organisations and Community Interest Companies (see graph 9). With the majority of organisations being of charitable status, 35.7% (see graph 9). The audit also revealed that 63% of the arts and cultural organisations in Thanet are micro-organisations employing between 0 and 9 employees (this data is displayed in appendix 6), reflecting a defining characteristic across arts and culture which includes a number of micro-organisations and SMEs (see section 2.7).

Graph 9 - Type of organisations



N=36

The key findings from the research identified the characteristics of the arts and cultural organisations in Thanet. This information is linked to the first objective as it gives a clearer overview of the types and sizes of the arts and cultural organisations based in the area. As previously mentioned, there are 36 arts and cultural organisations out of those 23 participated in the research, with a large majority facilitating youth outreach. However, the response was divided in relation to how core youth outreach is to each of these organisations. 20 out of 23 of the organisations that participated focused on areas that assist in some form of youth development. The data then moved on to identify the dimensions of the youth outreach held in Thanet, with most organisations engaging with over 200 youths annually; the most popular method being engagement with workshops. Following on from this, it was analysed how accessible youth outreach activities are to those from deprived neighbourhoods in terms of cost and location. 90% of youth outreach is free with 10% changing a small fee, and with 65% of youth outreach taking place in deprived areas. It is important to now move on to discuss the second objective to build on how the outreach activities that have been analysed in objective one helps to aid and encourage positive development in youths.

4.3.2 To identify how arts and cultural organisations are using youth outreach activities/events to aid job prospects and positive social and emotional wellbeing for deprived youths.

This section will now analyse the data collected via the interviews linked with the data collected via the audit as the second objective relates to both data collection methods. The key themes were

identified through the analysis of the qualitative data which produced inductive and deductive themes. These key themes were then linked to youth outreach activities/events and the impact on, aiding job prospects, and positive social and emotional wellbeing for deprived youths.

4.3.2.1 Engagement and participation in arts and culture

According to research, engagement in arts and culture strengthens skills (NFER, 2015; CLOA, 2016). This benefit of engagement was supported via the interviews, for example with two of the youth arts venues highlighting that by getting young people to engage in arts and culture youth outreach, organisations are ‘...*helping young people recognise the skills they are learning...*’ [Y-1] and that the skills ‘...*are transferable to jobs...*’ [Y-1]. Table 9 identifies six interviewees that have stated that the youth outreach programmes help to develop transferable skills.

Table 9 - Transferable Skills

Code	Quote
P-1	‘We always wanted to do this as a way of benefitting young people and their employability.’
Y-1	‘If you have been doing a lot of creative activities you are naturally a good problem solver. It is them recognising their skills.’
Y-4	‘We try to get them to understand where they fit in the world and that they can do anything they want to do and I will try and help and support them so that they can develop the skills to get there.’
G-1	‘The arts are a way out of that. I feel that the work I do is holding the door open for those young people and offering that opportunity to link them with the arts and demonstrate that this is something you can make a living from.’
P-2	‘Giving them happiness and joy and skills that we thought were transferable.’
Y-3	‘Learning how to speak in public can be a transferable skill that helps in job interviews or university interviews.’

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

KCC (2019) stated that fifteen of the twenty most deprived areas in Kent based on education, skills and training are in coastal areas, Thanet being the top two. As section 2.7 outlined fifteen out of the twenty most deprived areas in Kent (KCC, 2019) based on education, skills and training are in coastal areas, with the top two being in Thanet. Six of the interviewees highlighted that these skills can be transferable to a working environment. According to Ennis and Tonkin (2018) participating in arts

and cultural activities is likely to increase; confidence and self-esteem, improve emotional and mental health and prevent suicide (see section 1.2). Table 10 supports this theory with five organisations identifying that the activities aid personal development.

Table 10 - Personal Development

Code	Quote
P-1	‘When your efforts have rewards, you produce confidence and motivation.’
P-2	‘If I make an impact by getting 3 people from isolation to confidence and happiness that is a huge impact.’
Y-1	‘We see a lot of social skills develop. Things like, confidence’
Y-4	‘A lot of the work we do is to do with confidence building, self-esteem, and positive empowerment.’
Y-3	‘It teaches work ethic, and even just building your confidence.’

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

As previously recognised in the literature (see section 2.5), Arts Council England has been developing programmes that strengthen the skills of disadvantaged youths giving them stronger links to the creative sector (Arts Council England, 2018). It is interesting to note that the five organisations highlighted in blue below in Table 11 are funded or have received funding from Arts Council England at one time, therefore, could be influenced by ACE aims and objectives for funding opportunities.

Table 11 - Skills linked to the creative sector

Code	Quote
P-1	‘They have a chance to think about different sorts of professions that are associated with preserving those different skills.’
Y-4	‘I want professionals to come in, so they understand this is what this person does for a living, this is how they make their money’
G-1	‘Did you know you could do this as a job? You could be a games designer? A story writer for games?’
P-2	‘They learn about what it's like to work in a team, how to organise and create a budget, what it's like to deal with production problems.’

P-4	‘There are people working at ITV, BBC, Netflix, and The Globe. So actually, those kids do get amazing opportunities.’
P-3	‘It may well be something that is very much aimed at careers in the sector.’
Y-3	‘We do branch out into other sides of the arts as well, so we may get a local painter in or somebody who works with wood or metal, and that not only gives that local artist a bit of freelance work but it can also spark interest in children in exploring different avenues they might not previously have considered.’

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

However, expanding on the theory surrounding skills gained through participation, only Y-1 and Y-2 offer extra support with CV writing, interview skills and references for the young people. Notably, both of these organisations have strong links with the County Council.

Table 12 - CV writing and interview skills

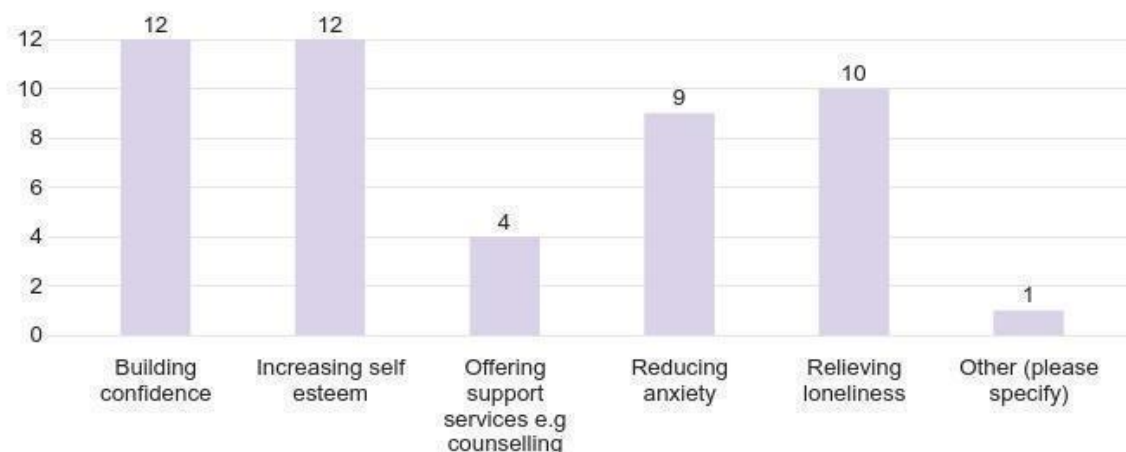
Code	Quote
Y-2	‘We help with CV writing and signpost them. I have just supported a young person with some interviewing skills for an interview for college. We are constantly supporting NEET. It’s a big part of our job role.’
Y-1	‘We do give support with writing CV’s; we also do practice interviews.’

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

4.3.2.2 Mental Health and Wellbeing

Thanet has poor services and the highest rate of self-harm admissions for young people in Kent (Thanet Leadership Group, 2018; Thanet CCG, 2014; Kent Public Health Observatory, 2016) (see section 2.7). The arts and cultural organisations interviewed have a variety of policies in place so that ‘...young people track their own wellbeing and help them understand that engaging in the provision can help...’ [Y-1]. Each organisation uses different frameworks such as; Warwick-Edinburgh Mental Well-being (WEBWMS), Headstart, child protection policies, and safeguarding policies. This supports Chatterjee’s (2018) discussion that social prescribing and arts and culture contributes to positive wellbeing through ‘...support to boost their self-esteem and confidence...’ [Y-4]. Arts and cultural organisations in Thanet identified the positive effects engaging in youth outreach has on young people who take part (see graph 10). One organisation stated that developing play has a positive impact on young people’s mental health which was identified via the audit previously in graph 9.

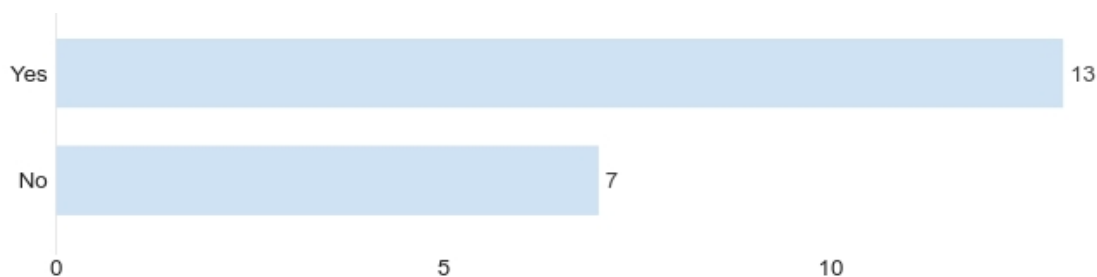
Graph 10 - Q6 How is your organisation's outreach work linked to mental health/wellbeing?
(multiple responses permitted per organisation)



N=20

Organisations aim to outline the importance of giving young people the knowledge that arts and culture can have a positive effect on their mental health. NEF (2016) reports that organisations such as KCC have recognised the increased need for community-based mental health services in Thanet ‘...20-30% have a medium level of need so they don't meet the threshold of early help from CAMMS but they still need a bit of help...’ [Y-1](2.7). As a result, the youths ‘... need a bit of extra support from those young people we buddy them up with people that have been on that journey...’ [Y-1]. This identifies how arts and culture plays a role in early intervention for mental health. However, due to a lack of resources, these organisations do not have the capacity to deal with those who need more support. This limits what organisations can provide, so ‘...are there to report and refer...’ [P-1], to organisations that are able to assist further such as; ‘...Kent School Health Team...’ [P-1], ‘...CAMMS...’ [Y-1], ‘...youth workers...’ [G-1], and ‘...GP’s...’ [Y-1]. This supports the audit findings where only 13 of the 20 organisations who participated in the audit provide mental health support within youth outreach (see graph 11).

Graph 11 - Q5 Is any of your organisation's outreach work linked to mental health/wellbeing?



N=20

4.3.2.3 Sense of belonging within the community

Arts and Culture can also encourage participation, bringing the community together through providing local identity and local pride (CCP, 2014; BOP Consulting, 2014) (2.8.1). Youth programmes in Thanet have received praise where ‘...*The mayor and the leader of the town team have written to them to thank them for their work. This shows them that they can be valued in the community...*’ [P-1], have a sense of importance, responsibility and ownership of the area they live.

Arts and cultural organisations in Thanet encourage ‘...*community cohesion...*’ [Y-1] which brings together young people from ‘...*different backgrounds, with different interests...*’ [Y-3] and treats them equally, giving them all the same experiences no matter where they come from. Arts and cultural organisations ‘...*break down the barriers we have in society...*’ [Y-1], with organisations noticing that ‘...*there is a really transformative power through artwork, through music specifically.*’ [Y-1]. This increases community and personal value by giving the young people the power to overcome their differences and come together. Supporting Kennell’s (2010) theory that outcomes are improved when the community is engaged.

4.3.2.4 Access to Arts and Culture

Those who grow up in poor communities have less access to arts and culture due to; deprivation, location, limited understanding, cost etc (Arts Council England 2020; Arts 31, No date; Budziewicz-Gruźlecka, 2018; Hopper, 2017; Ho et al, 2015; Gray and Barford, 2018) (see section 1.2). Arts and cultural organisations are trying to increase exposure to the arts by creating accessible programmes that anyone can join. ‘...*The idea is to support kids who would not have those opportunities otherwise...*’ [P-4]. These types of programmes give young people the chance to pursue a career in

arts by linking them with ‘...opportunities that potentially can assist the child...’ [P-4]. The new 2020 Arts Council England strategy states ‘we are committed to ensuring that a broad and vital arts curriculum is taught in all schools (pg. 34).’

Table 13 - Engagement with schools

Code	Quote
P-4	‘We go into schools where the kids are on school dinners, parents haven't gone to university, low household income, foster care, minority.’
P-3	‘Our links into education syllabuses and what can we do to develop educational materials that can be used a bit better in a school setting.’
Y-3	‘We have workshops where we will go into schools.’
P-1	‘The kids from the grammar were quick to reply, and the kids from the [school name removed].’

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

It is interesting to note that P-1, P-3, and P-4 do not have a venue from which they operate. Partnering with schools provides this, thus increasing the likelihood of engagement. Y-3 already has an educational influence and background.

The Thanet Leadership Group, 2018 report explains ‘Deprivation, crime and unemployment are all statistically higher than the England average in Thanet (pg.3). Arts31 (No Date) states ‘Travel is also a significant barrier, and this relates to the fact that most of the respondents live in Kent, a large county with rural communities’ (pg. 22). Many of these children come from extremely deprived backgrounds and struggle to acquire basic things, including colouring pens, paper etc, ‘...fares and food...’ [P1]. So in organisations where technology or more expensive equipment such as; ‘...headset...’ [P-4], ‘...SLR cameras...’ [P-1] is needed to participate, it is necessary that the organisation provides this to enable the young people to engage. By supplying these things, these organisations can give these young people experience and skills that may prove to be valuable in the future. By giving ‘...access to stuff they don't already have at home it's empowering them and giving them opportunities that they don't already have...’ [Y-1].

4.3.2.5 Youth-led youth outreach, social change, social policies and social inclusion

This theme directly links back to objective two by identifying the importance of youth-led youth outreach, as this is just as important as youth outreach organised by the organisations. Youth-led youth outreach is another initiative in which arts and cultural organisations in Thanet aid job prospects, and positive social and emotional wellbeing for deprived youths.

Youth-led youth outreach, social change, social policies and social inclusion are important to create trust and enable the youths to have a voice and increase engagement with the arts. The literature suggests that youths are likely to be excluded from the decision-making process and do not have a voice (Ho, Clarke and Dougherty, 2015; Kilmurry, 2017). Seven organisations mentioned the importance of the young person's voice and that young people need to be listened to (see table 14).

Table 14 - Young person's voice

Code	Quote
Y-1	'To make sure that the voice of the young people that we are hearing is being heard.'
G-1	'Listening to their voice and creating and working with them.'
Y-4	'We have session plans where we take notes. They might say change something because a particular young person has said they want to do it. '
Y-2	'Young people that have put themselves forward to be elected.'
P-1	'We talk to them about what they felt worked, what didn't, and what suggestions they have. '
P-2	'The idea of the outreach is that they tell us what they want and what they want to get involved in.'
P-4	'A lot of the kids who are around their mid-teens help out with teaching.'

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

Where young people have a bigger influence on what goes on with the programmes and activities. *'...young people feel much more engaged... [Y-4].* As demonstrated by Arts Council England with; 'Complete Freedom of Truth' project and The Agency (Arts Council England, 2018; The Agency, 2019). Organisations Y-1 and Y-2 are furthering the youth-led impact *'...advocating... [Y-1]* and supporting youths to ensure the young person's voice is being heard *'...at the highest level that it*

possibly can... [Y-1]. Helping youths to impact social change and government policy (The Agency, 2019; Ho, Clarke, Dougherty, 2015). Young people influencing social policies and social change helps to inform services of what youths want to see in the future and what they are interested in being involved with.

Youth-led programmes offer the chance for young people to gain leadership skills (The Agency, 2019). Table 15 identifies 7 organisations that offer ‘...*progression routes...* [Y-1]’ or a type of ‘...*leadership scheme...* [Y-4]’. Where young people can gain leadership skills or talk about making changes within activities or the organisation giving the young person control and authority making them feel part of the organisation while learning a vital skill for the future.

Table 15 - Youth leadership

Code	Quote
Y-2	‘We have senior members so they would do our senior membership course.’
P-1	‘So, what we do with the youth mentors they assist the skills tutors.’
Y-1	‘Progression routes so young people can go from attendees to senior members.’
Y-4	‘Youth leadership scheme.’
G-1	‘A young ambassador programme.’
P-2	‘The youth forum.’
Y-3	‘Kids who are around their mid-teens help out with teaching.’

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

In support of the literature many of the mentoring programmes listed in Table 14 can lead to progression opportunities within the organisation where the young people ‘...*become staff...*’ [Y-1]. Y-1 explained ‘...*30% of our workforce are previous attendees including myself...*’ [Y-1]. This gives young people a direct route to a job in the arts and culture industry, in an organisation in which they have grown up being involved in the process and knowing the workforce, which helps to create trust and influences the other members to want to progress in the same way (Ho, Clarke and Dougherty, 2015; Hopper, 2017; Killmurry, 2017). It is important to note that the organisations that have a physical premise seem to be more likely to be able to offer progression opportunities Y-1, Y-2, Y-3, Y-4, and G-1. However, P-1 does not have a physical premise and it still offers a mentoring scheme.

The key themes that have arisen from the data analysis have a clear link to objective two, highlighting how arts and culture aids job prospects and positive social and emotional wellbeing for deprived youths. This section started by analysing how engagement in arts and culture provided young people with transferable skills that will aid them in getting future employment. Six interviewees gave supporting evidence showing that young people being engaged in arts and culture helps to assist with personal development and increases self-esteem, motivation and confidence. Personal development has been a key focus of the Arts Council England agenda (Arts Council England, 2018).

The data then discussed the types of frameworks that arts and cultural organisations in Thanet use to enable youths to track and monitor their mental health. These frameworks also enable the successful referral of young people with mental health issues to outside organisations. However, it has been acknowledged that the mental health services in the area are of poor quality (Thanet Leadership Group, 2018). In more recent times Kent County Council has recognised the importance of community based mental health services and the positive impact these are having (KCC, 2019). This has opened up the discussion around the sense of belonging within the community for young people, investigating how arts and culture is creating community cohesion. A cohesion that lies alongside a sense of pride and community unity. This section highlighted that due to living in deprivation many young people have fewer opportunities to experience arts and culture so by these organisations working in areas of deprivation and with local schools, it gives opportunities for young people to access materials including stationery and technology.

Finally, this section focused on youth-led youth outreach, social change and social policies and how this gives young people a voice to speak up and understand that their voice matters. This offers young people empowerment and leadership skills which are of high value for future employment outlining the importance of these organisations. The next section to be discussed is the third objective which looks at the environment that enables arts and cultural organisations to organise youth outreach in Thanet.

4.3.3 To identify key components of an effective enabling environment for youth outreach activities/events to be carried out by arts and cultural organisations

Objective three focuses on the enabling environment and how this helps arts and cultural organisations in Thanet to carry out youth outreach activities. The following four key themes were identified from the interviews via inductive and deductive codes. The first theme relates to the earlier

discussion of how technology can improve services and increase engagement (Arts Council England, 2020) (2.8.1). The second theme looks at working in partnership with other organisations and whether this can assist organisations through sharing best practices and cross-sectoral working. The third theme identifies how organisations in Thanet are creating new income streams due to austerity and cuts to the arts (as previously discussed in section 2.8.2). The fourth theme highlights the importance of community buy-in and how this helps to increase engagement through intergenerational outreach, building trust, and feedback from the local community (Richards, Brito and Wilks, 2013; Wheatley and Bickerton, 2016; Department for Digital Culture Media and Sport, No Date)(as discussed in 2.6). Finally concluding with theme five, the environment in which youth outreach is held, to ensure that all key areas are covered giving a full in-depth analysis of the enabling environment.

4.3.3.1 The use of Technology

Technology is becoming increasingly important in everyday life. Arts Council England stated that arts and cultural organisations have limited use of technology (Arts Council England, 2020). All ten organisations interviewed expressed the importance of using technology to engage young people with a presence on either; Facebook, Instagram or Twitter. It is positive that these organisations are using social media to engage with youths however, this supports the findings of the Nesta (2017) report which cautions that arts and cultural organisations may struggle to engage with generation z due to the increasing use of different platforms such as; Snapchat and WhatsApp (see section 2.8.2).

Social media campaigns ‘...*help to build trust and familiarity before...*’ [M-1] attending youth outreach programs. This supports Arts Council England’s theory about how arts organisations are changing the way they work through new technological approaches (Arts Council England, 2016) (2.8.1). G-1 explained its versatility by using platforms such as YouTube to attract and engage young people ‘...*In Margate, we had panels of YouTubers and signings from YouTubers...*’ [G1]. G1 also identified that using popular YouTube influencers would ‘...*engage a much bigger audience than we ever could...*’ This displays how arts and cultural organisations are adapting and partnering with those who have a larger influence to engage with people that might not usually attend these types of events, which supports recent reports (NESTA, 2017) (section 2.8.2).

Technology has also increased access and enabled clubs and classes to be advertised and take place online, identifying that technology has a positive impact (NESTA, 2017) (section 2.8.1). This is important because young people use social media ‘...*constantly 24-hours a day.*’ [Y-2]. However, Y-4 reported a dip in online attendance ‘...*It is not as well attended as the physical youth club...*’ [Y-4].

This provides an opposing view from Arts Council England’s 2020 strategy where it states the use of technology will increase engagement (Arts Council England, 2020).

Technology is not only used to engage young people it is also used in the everyday operations of organisations. It was reported by Arts Council England that arts and cultural organisations struggle to use technology. However, organisations in Thanet are using ‘...*digital platforms for our planning, so using platforms like slack and project management tools...*’[Y-1]. Although the organisations in Thanet understand the importance of technology it is apparent that other countries are ‘...*ahead of us...*’[Y-2].

4.3.3.2 The importance of working in partnership, building networks, and sharing best practices

Arts and cultural organisations use partnerships to share best practices which creates an enabling environment for youth outreach activities (Arts Council England, 2020) (see section 2.8.1). All ten organisations interviewed have collaborated, and/or shared information to execute a project for young people in Thanet (see table 16).

Table 16 - Collaboration

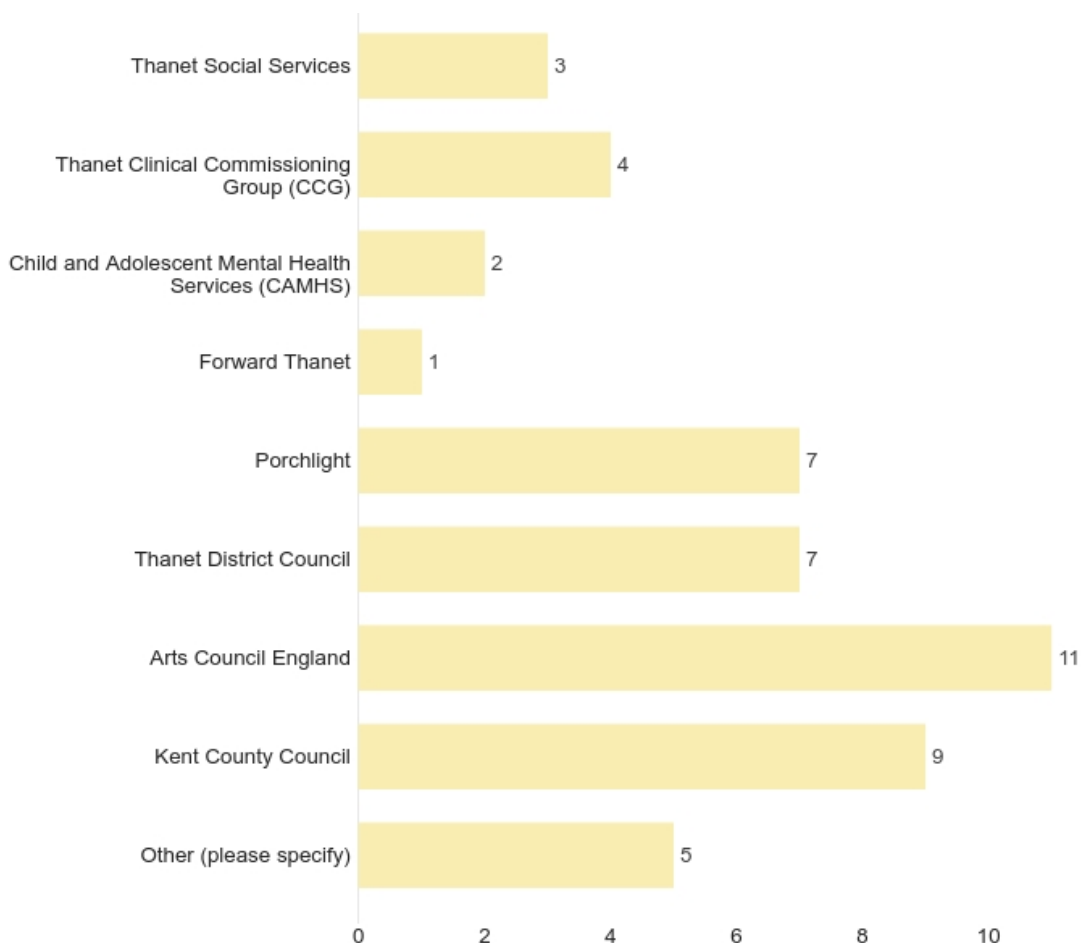
Code	Quote
Y-2	‘We also work with the [or name removed] and 2 artists come in every year’
P-1	‘We have a very good relationship with the academic mentor.’
M-1	‘We have had meetings with [org name removed] and the key person and this has led to building up a relationship.’
Y-1	‘We have always been quite keen to partner with agencies, especially cross-sector including police, District Council and Kent County Council.’
Y-4	‘Support in Newington from [org name removed], they are really supportive to make sure that the project happens.’
G-1	‘[Org name removed] is really good at getting us into work with the young people and identifying those who are having issues.’
P-2	‘There is a guy at [org name removed]? He did a newsletter that was really good.’
P-4	‘We are working with a partner on a particular project and we are expected to regularly

	update them with projects and schemes.’
P-3	‘We will work with local specialists who deliver that expertise and we would want to work with them to deliver a package of support.’
Y-3	‘We also liaise with other local organisations, like charities, or schools and find out ways we work with them.’

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

Arts and cultural organisations in Thanet engage in cross-sectoral partnerships identified by the interviews and the audit with the following organisations; Thanet District Council, Margate Task Force, Local Police, Kent County Council, social services, CCG, Child and Adolescent Mental Health Services, Forward Thanet and Porchlight (see graph 12).

Graph 12 - Q16 Does your organisation work in partnership/collaborate with the following organisations? (multiple responses permitted per organisation)



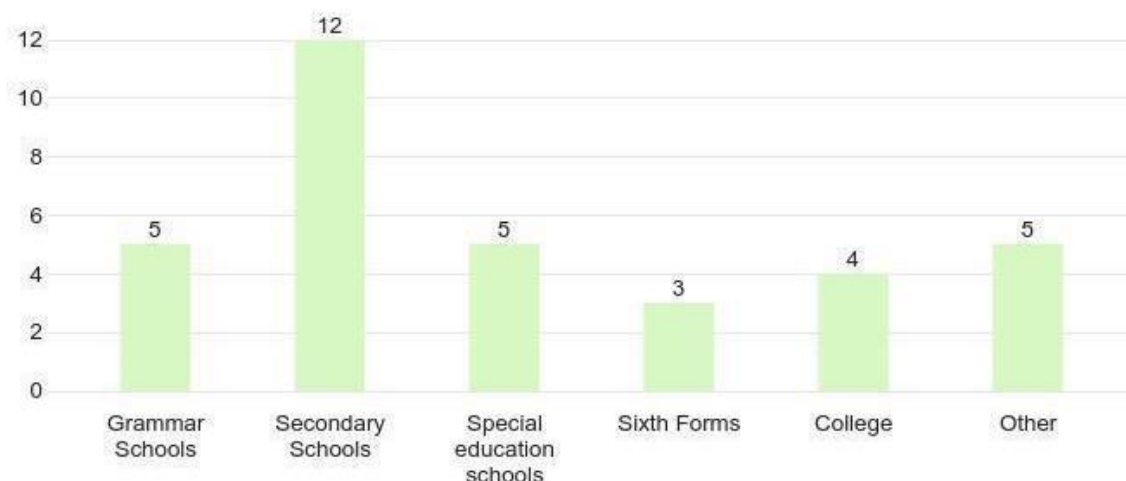
N=20

The arts and cultural organisations recognise the importance of cross-sectoral partnerships as beyond the outreach there is a local community in need of support. The organisations made it clear that it is important to be ‘... *looking at a community profile...*’ and [Y-2], ‘...*breaking down those barriers...*’ [Y-1] alongside local authoritative organisations e.g. police, social services and having opportunities to ‘...*share intelligence...*’ [Y-1]. So, by working together and having regular communication it helps to bridge the gap and assist other services, who people in deprivation find it hard to talk to. As identified by Y-1 who stated ‘...*statutory services struggle to engage with some families, where people are a bit wary of social services...*’ [Y-1]. Arts and cultural organisations can build trust due to being present in the community and residents feel able to reach out due to arts and cultural organisations not being an official authoritative organisation. This gives arts and cultural organisations the ability to help people ‘... *get the support they need...*’ [Y-1] while ‘...*understanding that it comes out of a relationship...*’ [Y-1]. Youth outreach can improve the area in which these young people live. In line with the 19/20 Arts Council England Strategy (Arts Council England, 2020) (section 1.1).

The arts and cultural organisations in Thanet recognise that partnerships enable the protection of the young people through referrals ‘...*working together, sharing information and sharing the right information at the right time with the right people...*’ [Y-2]. Taking into consideration ‘...*GDPR...*’ [Y-2]. These organisations are working with young people from disadvantaged backgrounds, who are more likely to be at risk of mental health issues, and emotional and behavioural problems (Caspi et al, 2000) (see section 2.2). ‘...*It's important to share information to ensure there are no serious case reviews, to ensure that all of our work is documented, evaluated and shared at staff meetings...*’ [Y-2]. In line with Arts Council England’s 2020 strategy that identifies the need for strong partnerships within the health and social sectors (Arts Council England, 2020) (2.8.1).

All 20 organisations have relationships/partnerships with one or more of the local schools in Thanet (see graph 12). P-1 stated ‘... *it is important to work collaboratively with the schools. It is about talking and listening to the schools...*’ [P-1]. When working with the schools, it gives young people direct engagement as in the 2020 Arts Council England strategy, so by ‘...*getting people into schools and doing one-day workshops and exposing what is available out there...*’ [P-4]. Those organisations without physical premises ‘... *go out to schools, drive onto estates...*’ [Y-1]. Schools are great to engage with young people as ‘...*some kids will not have had experience with this...*’ [P-4]. This links in with the research as Arts Council England (2016) stated ‘For arts organisations, schools are important as a route to children and young people – acting as enablers, or gatekeepers in some circumstances. Some organisations appear to use schools to focus their efforts to reach disadvantaged children and young people (pg.38).’ (2.1)

Graph 13 - Q18 Are you in partnership with any of the following types of educational organisations? (multiple responses permitted per organisation)



N=20

Arts and cultural organisations in Thanet also partner with each other as well as artists, freelancers, art galleries and other organisations in the creative sector reflecting the diverse and interconnected cultural/arts ecosystem. These collaborations are formed to; design projects, bid for funding, and share resources e.g. venues, equipment, and information. This has been demonstrated with large-scale events such as; Liverpool European Capital of Culture and Hull- UK City of Culture (Arts Council England, 2020; Garcia, Melville and Cox, 2008; Brito and Richards, 2017; Pappalepore and Duignan, 2016) (2.8). The interviews identified the importance of information sharing because ‘...*If you are doing any type of outreach you have to be out there reaching out to people...*’ [P-4]. This is to ensure that each organisation is not duplicating services and ideas and ‘...*not treading on each other's toes...*’ [P-4].

Due to the expansions of the creative industry ‘...*in the last 10 years...*’ [P-2] in Thanet, there are now many organisations trying to do similar types of outreach so communication is key making sure partners are clear on what the ‘...*areas of responsibility are, who does what at what particular time...*’ [P-3]. This evidence shows that arts and cultural organisations are trying to eradicate the problems within partnerships e.g. communication, responsibility and/or role within the partnership for what role within the partnership (NFER,2015) (as discussed in section 2.8.1).

However, more artists are choosing to come to Thanet which organisations are benefiting as they ‘...*have different local artists come in...*’ [Y-2]. Thanet’s creativity is something the local arts and cultural

organisations greatly benefit from. Through engaging with professionals within the industry it enables arts and cultural organisations to hold skilful, informative, and relevant youth outreach activities (see Table 17).

Table 17 - Creative partnerships

Code	Quote
Y-2	‘We also work with the ACE and 2 artists come in every year to do the carnival and there is funding to do that.’
Y-4	‘I have an artist that comes in.’
P-4	‘The stuff we did at [org name removed]! We went along explaining we have mentors.’

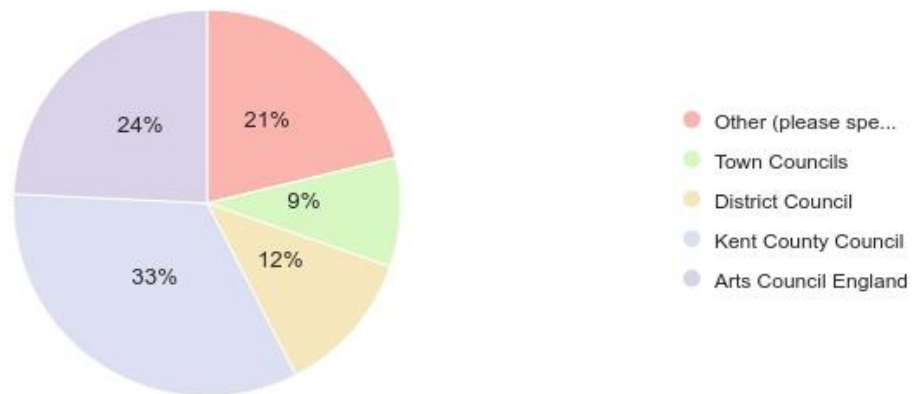
Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

The interviews discovered that there are many different arts and cultural networks in Thanet. The networks mentioned were; Hear Me Now, Children's Partnership Board, Margate Task Force Meetings, Kent Youth Arts Network, East Kent Cultural and Education Partnership, NPO network, and Kent Cultural Board. These networks help to support the art and cultural organisations to grow and develop (Art Council England, 2020) (2.8.1). However, it was established that there is not one central network for organisations this will be discussed further in the challenges/barriers section (4.3.4)

4.3.3.3 New Income Streams

The audit identified the types of funding arts and cultural organisations receive with 33% receiving funding from KCC (see Graph 14). The audit identified the Kent Community Foundation that provides funding to arts and cultural organisations.

Graph 14 - Q17 Do you receive funding from any of the following organisations? (multiple responses permitted per organisation)



N=20

Due to the cuts that the arts and cultural sector have faced over the last 10 years organisations have taken to finding new forms of income (Arts Council England 2019) (see section 2.8.1). All ten organisations have been involved in a joint bid, have bid for funding or are looking to bid for funding in the future, see Table 18.

Table 18 - Funding

Code	Quote
Y-2	‘Two artists come in every year to do the [activity name removed] and there is funding to do that.’
P-1	‘Our organisation will drive the funding bid. We are about to do a project with [org name removed]’
Y-1	‘When we have collaborated on joint funding bids and been able to play to the strengths of local partners.’
M-1	‘We would be open to looking at all avenues when it comes to funding.’
Y-4	‘I go for funding that is about helping the community. I am far more successful.’
G-1	‘For one project we host you are looking at £15,000 to put on a couple of weeks of workshops.’
P-4	‘They bid for small pots of funding.’

P-3	‘What’s in our operational and business plan for that year and what funding we have available.’
Y-3	‘If we get funding in the future.’
P-2	‘A lot of time is taken up doing funding bids.’

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

As the interview progressed it became apparent that the way each organisation operates is different. Y-1 has moved away from funding bids and now is ‘... a commissioned provider...’[Y-1]. P-4 is funded mainly by donations. P-3 has a membership scheme, runs tours and shows to help fund programmes to enable them to be more flexible in the future. Organisations like Y-4 are looking at funding outside the arts in different areas including; grants that focus on deprived communities, and youth-based grants such as; BBC children in need, Tesco’s ask for help, KCC early help, and the Jerwood Fund etc. This gives the arts and cultural organisations some stability in a time of austerity (Arts Council England, 2019) (2.8.2). Due to how Y-2 operates it is no longer able to bid for funding which creates barriers, although, through working in partnership with organisations and artists that already have funding the organisation can host outreach activities. This shows a degree of flexibility and resilience within arts and cultural organisations in Thanet, which could reflect qualities which the Arts Council England’s 2020 report Arts Council England 2020 report (Arts Council England, 2020) (2.8).

4.3.3.4 Community Buy-in

When organising youth outreach programmes, events, and activities it is important to have support from the community as this can encourage participation and engagement (NCP, 2014; BOP Consulting, 2014) (as discussed by section 2.8.1). When interviewing ten arts and cultural organisations based in Thanet it was clear that community buy-in is essential, see Table 19.

Table 19 - Community buy-in

Code	Quote
Y-1	‘We would go to the same place in Newington every week.’
P-4	‘In a sense part of it is being out and about in the community.’
Y-2	‘We need to be looking at a community profile.’

M-1	‘We have gone out to the local community for us to find out what their needs are and what we can do to meet those.’
Y-4	‘But community is essential.’
P-3	‘We are aware that we need to be reaching out to other community groups.’

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

From these organisations going out into the community, the community gets to know who they are and more about the organisation. Y-1 continued this type of outreach for ‘...*a number of weeks, months and years...*’ [Y-1]. This builds trust within the community and research suggests that outcomes are improved when the community supports and engages in projects and, as such, long term projects are more effective in disadvantaged neighbourhoods (Kennell, 2010) (see section 2.7).

Another valuable outcome of community involvement is that organisations receive feedback that contributes to the creation of other programmes, events, workshops, and activities. M-1 and Y-4 both expressed that collaboration with the community is key. Y-4 developed trust through intergenerational outreach. Research suggests that co-production can produce long term gains in relation to the shared value of the arts (Arts Council England, 2016) (2.7). However, one organisation identified that it is much easier to engage with the younger generations compared with the adults. *Y4 identified ‘...over the years I started to develop a good relationship particularly with the children and young people, they were much easier to engage with over the adults...’* [Y-4]. Arts Council England stated that adults who engage with the arts are likely to have engaged as children (Arts Council England, 2016).

It is not only the community's support and opinion that is valuable, organisations need to look at what is going on in the *community e.g. ‘...the drugs and the alcohol...’* [Y-2]. By communicating and being present in the community it gives the arts and cultural organisations in Thanet a clear view of what support these young people need. This ensures that young people are at the ‘...*core of our development programmes, helping to ‘...shape what we deliver...’*’ [P-3]. As research suggests for something to be effective in a community, the organisation needs to consider the community's social fabric (Ziakas, 2013) (see section 2.6).

4.3.3.5 The environment youth outreach is held in

There are direct influences that ensure arts and cultural organisations have the ability to hold youth outreach for youths from disadvantaged neighbourhoods. The information gathered suggests that by

having accessible venues youths are more likely to attend events, activities and programmes (NFER, 2015; CLOA, 2016) (2.6). Y-1, Y-2, Y-3, Y-4, G-1 and M-1 all have physical premises where youths can attend youth outreach activities. One of which is positioned in the middle of three of the most disadvantaged wards in Thanet. The remaining organisation's use venues provided by their partners or are hired. Arts and cultural organisations recognise the importance of a venue and how this influences a young person's decision to engage. Y-1 spoke of how the size and decor of a venue can have an impact *'We have done sessions when we have just rocked up in a village hall that is grubby and has an impact...'* [Y-1]. By providing youth outreach and displaying projects and artwork within these venues it also helps to connect the community as P-2 demonstrated when a lady *'...came in looking for her grandson's artwork and she burst into tears and said my grandson is on the wall of [org name removed]. That was the first time she had ever been into the Turner Contemporary...'* [P-2]. The significance of venues was identified by the Creative People and Places programme where 83% of events were held in non-arts venues removing barriers of intimidation (Ecorys, No Date; Creative People and Places, No Date) (2.6). However, organisations that do not have a physical premise have to consider budget constraints, while taking into consideration the cuts that the arts sector is facing. Y-1 explained that it depends on what budget is available as this *'... can make or break a project...'* [Y-1].

In summary, the five key themes that were highlighted in this section give an in-depth analysis of an effective enabling environment for youth outreach to be carried out by arts and cultural organisations. This section looked at a variety of factors, starting with the use of technology and how using social media can assist in increasing engagement to youth outreach activities, which contributes to the overall aim of the research. The next theme discussed was partnerships which identified that all ten interviewees had shared best practices with other arts and cultural organisations to organise a project. An interesting point to note was that when arts and cultural organisations work together with local authoritative organisations it helps to ensure that young people are protected, intelligence is shared, and removes barriers for those who are worried to reach out to organisations linked to authority. It was outlined that one of the main partners to arts and cultural organisations are schools. The third theme highlighted new income streams and how arts and cultural organisations are persevering in times of austerity. It was established that organisations have moved to create new forms of income via a variety of methods. These include joint bids, donations, commissioning, memberships, and looking at grants that weren't specifically targeted at the arts, which all contribute to the successful operation of youth outreach. Another theme uncovered via the interviews was community, reflecting how being present in the community builds trust, increases participation and engagement whilst enabling organisations to gain feedback and produce programmes with direct local links. Lastly, the final theme that was discussed was the environment that youth outreach is held in, identifying the

importance of accessibility to venues and having a physical venue that young people can attend. After identifying what enables arts and cultural organisations to organise effective youth outreach it is also important to look at the challenges that are faced which are covered by the fourth and final objective.

4.3.4 To identify challenges/barriers that cultural and arts organisations face in the planning and delivery of youth outreach activities/events in disadvantaged neighbourhoods - Interviews and Audit

The final objective focuses on the barriers and challenges to arts and cultural organisation while planning and delivering youth outreach in Thanet. Through the qualitative data, inductive and deductive codes emerged which uncovered five main challenges/barriers affecting arts and cultural organisations in Thanet. The first theme analyses government policy and how this impacts the operation of arts and cultural organisations. The second theme is deprivation, which links to the main aim of the study due to it focusing on deprived youths. The third theme is barriers to technology which touches on the points discussed previously on how the use of technology has decreased within arts and cultural services (MTM London, 2015) (2.8.2). The fourth theme is barriers to partnerships and how this affects engagement with youths and can potentially affect services delivered (Harland and Sharp, 2015). Finally, this section concludes with the fifth theme, barriers to engagement relating back to the main aim which is to establish how arts and cultural organisations seek to increase engagement with young people.

4.3.4.1 Government policy, and barriers to funding

Funding for arts and culture has been greatly impacted by austerity. Arts Council England has stated that this is one of the biggest challenges that the sector is currently facing (Arts Council England, 2016) (2.8.2). It was identified by the organisations interviewed that government policy directly impacts; ‘...National funding...’[Y-2], ‘...safeguarding...’ [P-4] and ‘...communities ...’[Y-4].

One of the most recent changes to the national state of affairs was the concerns over the potential of a no-deal Brexit. ICM (2017) reported ‘there is a widely held view that the overall uncertainty created by Brexit could negatively affect the UK economy and therefore the economic environment for the arts and culture sector (pg.14).’ Particularly applicable to organisations such as one of those in Thanet used for the study, who have built new funding streams ‘...through the international market...’[P-3]. Things are predicted to become increasingly difficult for the UK arts, the ICM (2017) report states

that a lack of EU funding as a result of Brexit would have a detrimental effect on the arts and culture sector in the UK (pg.14)(see section 2.8.2).’

Funding cuts affect the way in which arts and cultural organisations operate (ICM, 2017; CCP, 2014; Schatteman and Bingle, 2017) (2.8.2). [Y-2] stated that ‘...*Funding is difficult because every year KCC cuts youth funding and shuts youth centres...*’[Y-2]. This directly impacts the young people in the community, giving them less access to the arts and fewer places to go to be safe and socialise with others. YMCA (2020) reported a 70% cut in youth services between 2010 - 2011 and 2018 - 2019.

All of the organisations interviewed have experienced pressures due to the cuts to the arts and culture sector. This supports the Arts Council England’s (2016) report ‘Between 2010 and 2015, Department for Communities and Local Government (DCLG) figures show that total spending by councils in England on arts and culture development and support, theatres and public entertainment, on museums and galleries, and on the library, service has declined from £1.42 billion to £1.2 billion (Pg.11).’ Table 20 identifies that arts and cultural organisations in Thanet are aware of the cuts. These cuts have impacted services, for example [Y-2] stated ‘...*We used to have street-based and outreach workers and they would take the minibus out. In that bus, we would have all of the art, sports, information, education and advice boards. Now we don't have those anymore...*’[Y-2]. P4 explained ‘... *in the last 5 years I would say it has gotten worse and worse and looks like it is not going to improve...*’[P-4]. This was echoed in the Arts Council England report where it was stated in the 2010 spending review that government funding will be halved by 2020 (Arts Council England, 2016).

Table 20 - Funding Cuts

Code	Quote
P-4	‘When there are changes to the government and funds are cut, we have less opportunities for the kids.’
Y-2	‘Funding is difficult because every year [org name removed] cuts youth funding.’
P-1	‘That was a heritage lottery fund young roots programme. This is no longer available.’
M-1	‘Government policy is changing and affecting the arts and cultural sector massively with cuts to the arts.’
Y-1	‘We have definitely been aware of austerity and cuts increasing, we have definitely seen significant impacts.’

G-1	‘It is effectively the lack of funding.’
P-2	‘At county level [org name removed] have put a lot of work in regarding the 10-year plan and we tried to map our objectives there, but we never got money.’

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

An interesting point expanding on the barriers to funding acknowledged within the research is that funding applications can be difficult to complete and understand without the correct experience or knowledge. This is one of the reasons that organisations use multiple members of staff to complete a funding proposal.

Table 21 - Funding bids

Code	Quote
P-2	‘Often there is not the right help with funding or the right person available to help with funding in Thanet. I have to look outside Thanet.’
Y-3	‘I would say access to funding and knowing where to access funding. I think what would help is guidance on how to bid for it.’
Y-4	‘Funding applications take a lot of time and effort and it's quite a skill to do yourself.’
P-3	‘Everyone else is working behind the scenes managing the funding.’

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

Another finding is that the expanding creative sector in Margate has led to increased competition for arts and cultural organisations G-1 described bidding for funding as ‘... *shouting in a very crowded place...*’ [G-1]. This puts pressure on the smaller organisation due to austerity and government cuts, and the reduction in the amount of funding available to organisations (Arts Council England 2016, Gray and Barford, 2016) (Section 2.3).

4.3.4.2 Deprivation

Young people who grow up in deprivation are more likely to be involved in crime and antisocial behaviour than children from a higher socioeconomic background (Killmury, 2017; Odger et al, 2015; Piotrowska et al, 2015; Budziewicz-Gruźlecka, 2018) (2.3). Deprivation and drug and alcohol intake are connected. A KCC (2017) report stated, ‘In Kent, there were 39% of children in years 7 to 11 who reported drinking alcohol at least once (pg.10).’ In support of the literature, an organisation explained that while doing youth outreach it experienced a ‘...*lot of young people intoxicated using drugs and*

alcohol... [Y-2]. This prevents the organisation from being able to conduct youth outreach as the young people need a different kind of support.

Other factors that prevent Thanet youth outreach due to deprivation that were identified by the interviewees are; *'kids do not have smartphones... [P-1]*, young people *'...don't have computers and broadband at home... [P-1]*, *'...don't have the correct clothing... [P-1]*, and *'... young people living below the poverty line... [Y-1]*. This creates further barriers, stopping young people from being able to participate in youth outreach, and makes it more difficult for arts and cultural organisations to gain access to these isolated youths. Identifying that deprivation has an impact on how these young people develop and the lack of engagement with the arts and culture, backs up the case that due to socio-economic status these types of activities are not available and *'...creative institutions are very intimidating... [P-4]*. This supports Ewing's (2010) research that being involved in arts and culture creates more job opportunities, whereas not being involved in arts *'...impacts the children's experiences are narrower it makes them less appealing to employers... [P-1] (2.3)*.

The organisations in Thanet are dealing with many young people from deprived backgrounds and have to be *'... sensitive to the barriers of participation... [P-1]*. Many of the children will have Adverse Childhood Experiences (ACES), which are defined by the Centres for Disease Control and Prevention (2019) as *'experiencing violence, abuse, or neglect; witnessing violence in the home, and having a family member attempt or die by suicide (pg. 7).'* As such these organisations are battling with these barriers along with service cuts and an increased threshold *'...for getting a referral to social services... [Y-1]*. This further demonstrates that deprivation in Thanet does not just lie with the family's socio-economic background, it also is impacted by the availability of support services in the area.

4.3.4.3 Barriers to Technology

One of the barriers to arts and cultural organisations identified by Arts Council England from an organisational level is the use of technology (Arts Council England, 2018). Most of the organisations interviewed stated there were no issues with the use of technology and services had been adapted and promoted online. However, there were issues identified, two organisations identified the issues with technology being that it was too *'...expensive... [P-1], [P-3]*. Another was the age of the staff identified in Table 22. This links with resources and funding available which is identified in Arts Council England's 2020 report that support is needed to adopt new technologies (pg.41) (see section 2.8.1). Therefore, training and courses are essential.

Table 22 - Technology

Code	Quote
P-1	'We do have issues around technology.'
Y-1	'We have a couple members of staff that are a little bit older who struggle with using some types of technology.'

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

4.3.4.4 Barriers to Partnerships

Bagwell et al (2014) states 'partnership inevitably brings challenges as organisations with different leadership styles, beliefs, and approaches to conflict need to negotiate new modes of working (pg.90).' More depth was established via the interviews where organisations explained that, '*...Staff turnover... [P-1]* is a huge issue because organisations use a lot of '*...time and resource... [Y-1]* into finding out who organisations are, the organisations aims and missions, and what projects are suitable to collaborate on. This relationship is lost once that member of staff leaves the organisation. Other factors support Bagwell's theory, the organisations reported having difficulties getting partners to attend meetings due to different working hours or each organisation having different ways of working e.g. '*...people are always late... [P-2]* (see table 23).

As previously discussed, there are many different networks in Thanet (see section 4.3.3.2). One main difficulty is that there is not one central network for all of the organisations that is specifically geared towards young people and the arts. Y-1 identified a cross-sectoral youth network but due to a high turnover in staff in different roles, the network ceased to exist. But this is something that would be beneficial to organisations in the future. G-1 stated '*...A youth arts network would be amazing, you could build bridges between different organisations... [G-1]*, identifying that this is something missing in Thanet.

Table 23 - Partnership Barriers

Code	Quote
Y-2	'Many people say they won't attend because the meetings are held after 5pm.'
Y-1	'Not necessarily be the right time or the right fit.'
P-2	'The method of working was different and difficult.'

G-1	'2 hours is 2 hours of work we haven't done. Whereas the organisations whose roles are funded they are being paid to sit in that meeting'
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Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

Y-3, P-4 and M-1 reported that there are issues when partnering with local schools. Y-3 stated that there are multiple people to deal with when organising projects, explaining that there is not one person *'...in charge of liaising...'* [P-3], which causes communication and planning problems. It has been identified via the interviews that the arts and cultural organisation are not a priority and the schools are restricted due to timetabling issues (see table 24). This supports the Arts Council England 2020 strategy that stronger links need to be made in schools so that arts and culture is more accessible for everyone (Arts Council England, 2020) (see section 2.8.1).

Table 24 - Educational Partnerships

Code	Quote
P-4	'We are not at the top of the teachers list.'
Y-3	'You come in to do a workshop, you are not their priority.'
M-1	'Timetabling issues.'

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

Forming and maintaining partnerships is a time-consuming exercise for arts and cultural organisations. Ostower's (No Date) research found that organisations feel that 'The logistics of maintaining the partnership were seen as too great relative to the returns (pg. 32). G-1 identified that sometimes it can take *'...a year's worth of meetings to get something in the diary...'* [G-1]. For small organisations, this is not viable due to lacking capacity. Many arts and cultural organisations are over-worked with Y-1 and Y-2 stating their jobs have various elements. It is important to note that these organisations are both funded and/or commissioned by the county authority. This makes it more difficult to focus on maintaining *'... momentum...'* [P-3] when it comes to partnerships.

Table 25 - Capacity

Code	Quote
M-1	'We are a small team and a fairly new team as well, so it is trying to establish how we want to move forward.'
Y-2	'There are so many parts of our jobs now.'

Y-1	'Our capacity as a team in busy seasons when we are juggling quite a lot forming new partnerships isn't high on our priority list.'
P-3	'It is about capacity and how we develop our partnership arrangements.'
Y-3	'It just means a lot more work on our end. We have to chase.'

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

4.3.4.5 Barriers to engagement

The literature focuses on the resources that are available to arts and cultural organisations via funding and partnerships (Culture Central, no date; Arts Council England, 2016) (see section 2.8.2). However, the organisations interviewed explained the importance of the resources within the organisation. Y-2 and G-2 referred to staffing and how the lack of staff members means a reduction in the number of youth outreach organisations can plan and deliver. The reasons identified by [M-1] and [Y-2] were; not having enough staff, due to the hiring process being '...so long...' [Y-2] and staff illness (see table 26). The literature suggests that many do not seek a career in the arts as these jobs are low paid or apprenticeships (Warwick Commission, 2015; Boland, Mullan and Murtagh, 2018; Bankhshi and Windsor, 2015) (2.5).

Table 26 - Staff

Code	Quote
Y-2	'Due to staffing levels and sickness we have had 2 members of staff off sick for nearly a year out street-based work is very low.'
G-1	'We don't have casual staff delivering workshops.'

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

A challenge that affects the planning and delivery of youth outreach is the lack of interest in the activities. The Art 31 (No Date) report suggests that young people 'either have a lack of interest in the arts altogether or they genuinely do not know what can be done that would increase their participation within the arts (pg.27)(2.4).' Both organisations [P-1] and [P-2] identified that the activities delivered may not be of interest to the target audience (see table 27). Both [P-1] and [P-2] offer youth outreach that is dedicated to a particular subject area.

Table 27 - Interest

Code	Quote
P-1	'They enjoy it but it's not what they want to do long term.'
P-2	'There is nothing we have been able to do so far to get more men involved.'

Y- Youth Arts Venue, G - Gallery, M - Museum, P - Project

The five themes that were identified as challenges/barriers have given a greater understanding of what struggles these organisations face. The first point of discussion was austerity, which has been named as one of the main challenges throughout this study (Arts Council England, 2019) (2.8.2). Arts and cultural organisations mentioned the closure of youth centres and a decline in services due to a lack of funding. The organisations also mentioned Brexit, and the consequent feeling of uncertainty within the arts and cultural sector, as organisations wait to discover how it might influence government policy (ICM, 2017). A further issue mentioned was that with Margate gaining a reputation as a cultural hub for the arts, finding funding was becoming increasingly difficult due to the high number of organisations competing for the same money.

The second point was the challenge of deprivation. Organisations reported a link between deprivation and drug and alcohol abuse, and youths being intoxicated has been an issue when trying to conduct youth outreach. Another barrier to engagement resulting from deprivation was lack of access to technology, such as WIFI and computers, or even not having the right clothing or enough food.

The third point looked at the challenges/barriers of technology where the arts and cultural organisations explained that they did not have any direct issues with the use of technology. Although there were challenges that relate to technology, these are due to the cost. The data also touched on how older staff members may require additional training as technology is rapidly changing, which would be another expense to the organisations.

The fourth point discussed issues surrounding partnerships and how staff turnover has a huge impact on the effectiveness of a partnership. Organisations found that a lot of time and effort goes into a partnership, and many stated that the result was not worth the time spent. As mentioned previously, interviewees responses corresponded with the literature, which says that differences in how businesses operate create barriers to partnerships (Bagwell et al, 2014).

The fifth point identified the importance of staff and the negative effect that low staffing levels can have on an organisation. Another issue spoken about was lack of interest from young people as some arts and cultural organisations focus on particular subject areas which impact levels of engagement. After discussing the challenges/barriers that have an effect on the planning and delivery of youth outreach activities/events the discussion will now move on to the coronavirus and how this impacted the study.

4.4.3 Coronavirus

Unfortunately, the coronavirus pandemic had an impact on this study as when the primary research was due to take place the UK went into lockdown on 23rd March 2020. This meant that only essential shops were allowed to be open. To ensure the study was relevant questions were added to both the audit and the interviews to provide an additional layer to understanding the experience of organisations.

The organisations were asked how youth outreach has been impacted by the recent pandemic and the ensuing lockdown. With Arts Council England (2020) stating that one of the biggest questions being posed is ‘how do you continue to use the creative arts to empower the most vulnerable in society during lockdown?’ Youth outreach services ceased or moved online as of the 23rd March 2020 when the UK went into lockdown. Y-1, Y-2, Y-3 and Y-4 had to close venues in line with Gov.uk (2020) guidance which stated ‘all shops selling non-essential goods, including clothing and electronic stores and other premises including libraries, playgrounds and outdoor gyms, and places of worship,’ were to close. All organisations were impacted by the Pandemic and eight were able to get their services up and running online via; Zoom or social media (see table 28).

Table 28 - Online Youth outreach

Code	Quote
Y-2	‘We deliver 4 virtual sessions a week all 1-1 and referral work is done by telephone or Microsoft Teams.’
M-1	‘What we have been delivering is on social media every week.’
Y-1	‘We’ve moved as many of our sessions online. Thankfully we are quite an agile organisation in terms of we already were heavily using social media platforms and young people knew how to get hold of us online, so it was easier for us than it has

	been for a lot of organisations.’
Y-4	‘I got them all craft kits because most of them will not have basic art materials at home. We explained that we would go online but I need to contact all your parents to make sure that they all have permission.’
P-2	‘The online got less people than a live meeting would. We would usually have 10-12 people meeting but online we had 3 or 4. We have done things online before and they were fine, but this felt really flat.’
P-4	‘We offered subscriptions to various sites that may have helped them during COVID.’
P-3	‘We set up a competition at the start of lockdown that went out on our email list and twitter.’
Y-3	‘We have done all the Zoom online stuff.’

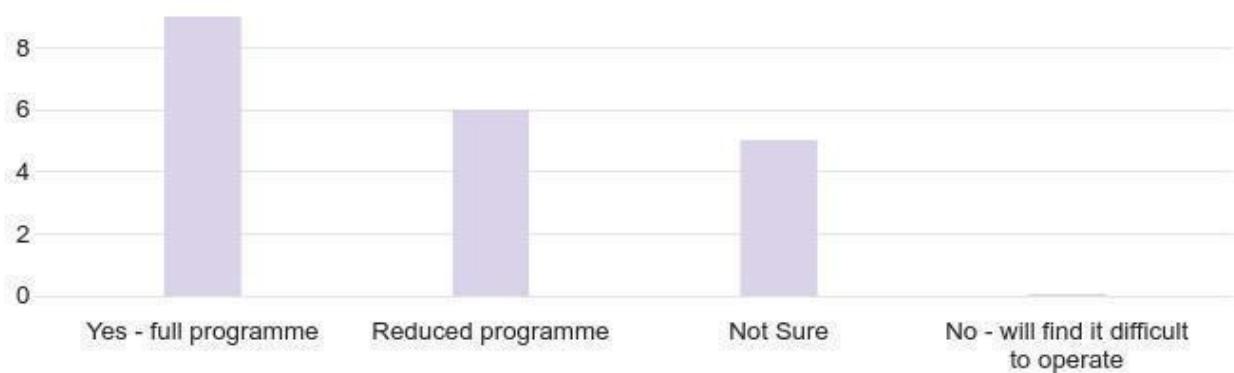
One of the recurring themes identified within the qualitative data was that organisations are uncertain of when to operate again and what this will look like moving forward. Table 29 and Graph 15 display the arts and cultural organisations concerns.

Table 29 - Uncertainty

Code	Quote
Y-2	‘Our session won't go back to the way they were because one evening we could have up to 80 young people in that's not going to happen.’
P-1	‘We will be able to use visors and/or face masks. However, if it is raining you can't use visors if you are outdoors. We will need to find venues because you will need larger venues.’
Y-4	‘How can you be inclusive if we are only allowed a certain number of young people to meet as a group. It is a major problem.’
G-1	‘Reengage and reconnect with the organisations we have worked with previously. We do not have any direct plans coming out of it due to uncertainty.’
P-2	‘I think the main challenge is that we don't know when we can operate properly

	again. ‘
P-4	‘We need to get everything back on track.’
P-3	‘It’s really difficult as no one really knows what the best thing to do is. We are all finding our feet just trying to stay safe and not contribute to the spread.’
Y-3	‘It is really difficult because different countries have dealt with it differently and currently in Spain, they are back in their dance classes and are able to run any workshops they want to run.’

Graph 15 - Q19 Are you considering allowing your youth outreach activities to continue after the current lockdown has been lifted?



N=20

Y-3 Identified that ‘...*Many organisations are struggling, Cirque du Soleil has gone bust because the performance arts industry as a whole is really not being supported at all...*’ [Y-3]. Arts Council England (2020) has provided an emergency grant stating ‘We’ve distributed £160 million of emergency response funds, largely from our National Lottery income.’ The UK government has also created the Culture Recovery Fund of £1.57 million to support arts and cultural organisations (Gov.uk, 2020). This funding has now been introduced after the government was under scrutiny as many theatres and other arts venues were due to collapse (Gompertz, 2020).

Organisations spoke of rebuilding relationships with partners but focused mainly on young people, as according to Rossi et al (2020) lockdown is detrimental to an individual’s mental health. Y-1 is raising funds for ‘... *pastoral support...*’ [Y-1], as mental health services in Thanet are at a poor standard with long waitlists (Thanet Leadership Group, 2018; Thanet CCG, 2014; Kent Public Health Observatory, 2016) (2.7). The need to rebuild relationships is due to not being able to have face to

face interactions but more importantly for those who have not been able to access online arts and cultural youth outreach services due to living in deprivation (see table 30).

Table 30 - Building relationships

Code	Quote
M-1	‘Establishing relationships. Families that have visited are probably at high risk from covid so coming back to the museum will take some time and we will need to rebuild trust as well.’
Y-1	‘Increasing amount of young people feeling an effect on their mental health.’
Y-2	‘The work can still be done but I think what young people are missing is the face to face interaction.’
P-1	‘That 1-1 more personal element is really important.’
Y-4	‘It has taken so long to build up these relationships with young people now we don't know how many of those young people are going to return.’
P-4	‘But we are finding a lot of kids have dropped behind a bit, but we will reconnect with those kids when they go back to school in September.’
Y-3	‘We have moved to Zoom, and fingers crossed that those who are not joining in and can't join in are still going to be there once we return to the studio.’

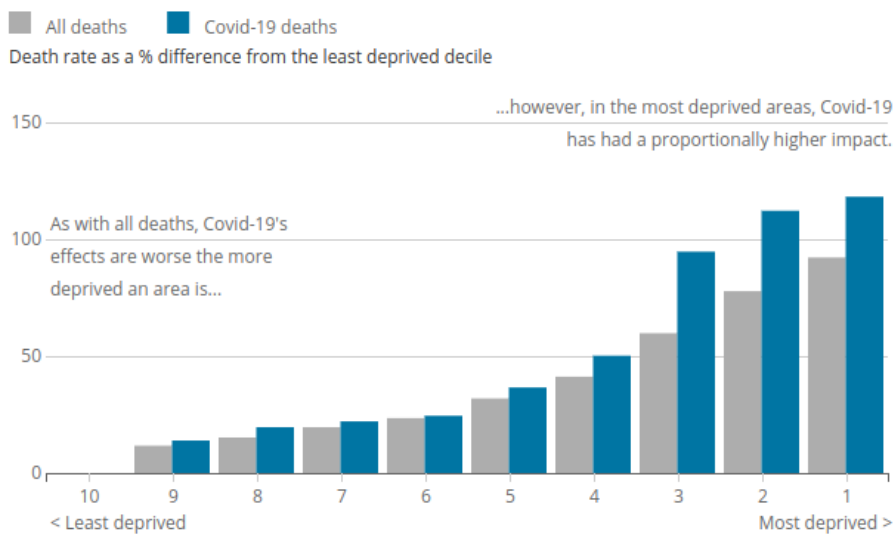
Due to social distancing arts and cultural organisations will need to reduce attendance at youth outreach activities (Gov.uk, 2020). P-1 identified that ‘...numbers will drop significantly, and our cost will escalate to reach the same number of young people...’[P-1]. The organisations are going to ‘... need more space...’[P-1] (see table 31).

Table 31 - Capacity

Code	Quote
Y-2	'If this needs to continue for the next year our sessions will need to be targeted with just 8-10 young people each night of the week rather than. We average around 50 young people.'
P-1	'Our numbers will drop significantly, and our cost will escalate to reach the same number of young people as we will need to double our workshops.'
Y-4	'Until we can have 30 people meet up whether that be indoor or outdoor, we can't continue.'
P-4	'Reduced numbers for next year hoping this will increase by august things will change.'

COVID 19 has brought its own set of challenges to the world, including impacting the economy with the UK currently entering '*...high unemployment and higher levels of poverty...*' [Y-1]. KCC (2019) recorded that Thanet is one of the most deprived areas in Kent and in 2016 there were 7,080 children living in poverty (see section 2.7). Not only are the young people's families going to struggle moving forward financially, but it is also likely that a family member may have died due to COVID 19 as those who live in deprivation are more likely to die from the virus (see Figure 12) (ONS, 2020). The impact on deprivation in Thanet was witnessed by Y-1 where the number of food parcels increased from 1-2 per week, whereas over lockdown the organisation delivered '*...over 200...*' [Y-1].

Figure 12 - Deprivation and COVID 19



(ONS,2020)

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In conclusion, arts and cultural organisations are now battling with an additional challenge that will have a huge impact on engagement. Since the UK lockdown organisations used online services to stay in touch with young people and continue youth outreach differently. The interviewees discussed a lot of uncertainty with how they will now operate looking at different aspects such as emergency grants when the organisations can reopen, and the reduction in the number of young people that can now attend youth outreach activities due to social distancing. The organisations are focused on rebuilding relationships with partners but mainly focusing on young people that have had no access to online services due to living in deprivation. A key take-away from this is that many people have lost jobs, some young people will have experienced deaths in the family, and the UK lockdown will have impacted mental health and education. These factors directly relate to the study which is why it was important to include the current pandemic. Arts and cultural organisations now need to plan how to respond and rebuild which may demonstrate the importance of arts and culture to young people in deprived areas.

Chapter 5: Conclusion

5.1 Introduction

This chapter will now reflect on its findings and discuss if it has achieved the research aim:

‘To explore the role of youth outreach activities/events for arts and cultural organisations, seeking to increase engagement, job prospects, and aid mental health in young people aged 11-18 from disadvantaged neighbourhoods, and the conditions through which this outreach work can effectively support these goals; using the case study of Thanet.’

This research was focused on an organisational perspective, so the first objective was to identify the size and scope of the arts and cultural organisations to give a clearer picture of the arts/cultural landscape of Thanet. The audit identified 36 arts and cultural organisations in Thanet, uncovering detailed characteristics about the youth outreach held in Thanet, including attendance costs, the number of youths engaged annually, types of youth outreach etc.

The issue as to whether or not youth outreach can increase engagement was then explored (Arts31, no date). The audit and interviews demonstrated that arts and culture is a key driver in creating a positive change for young people from deprived neighbourhoods. Some of the primary ways of achieving this positive change are through increasing local pride, place-making and aiding positive mental health (CLOA, 2016; Garcia et al, 2010). The interviews have demonstrated that arts and cultural organisations in Thanet understand that youth outreach is an important contributor to achieving these broader goals. Furthermore, a high proportion of the organisations sampled for this study have youth, community engagement and place-making at the heart of their mission statements. The most popular form of youth outreach is workshops, which proved very successful in engaging youths during the Liverpool European Capital of Culture (Walters, Chandler and Clark, 2019; Garcia et al, 2010).

In line with the second objective, the data collected from the interviews supported the wider literature that youth-led social change is very significant in increasing engagement and trust between organisations and young people. This literature identified the effectiveness of programmes such as Future Fires and The Agency, and how these have impacted social change in communities, which is mirrored in the work organisations are doing in Thanet (Arts Council England, 2018). An important contributor identified by the audit, interviews and supporting literature, is that young people must have a voice in the local community, helping to improve the area they live in by taking part in youth

outreach programmes (The Agency, 2019; Ho, Clarke, Dougherty, 2015). In addition, this helps the organisations to strengthen bonds with the young people by giving them a voice to impact social change and government policy. This study has demonstrated that arts and cultural organisations engaged in youth outreach work in Thanet recognise this and employ a variety of mechanisms to show young people that they are important and have a say in the work of the organisation; for example, mentor schemes, ambassador programmes, youth leadership schemes and Kent Youth County Elections.

It was further discussed how and why arts and cultural organisations choose to form partnerships with one another as well as cross-sectoral partnerships with local authoritative organisations, identifying this as a key area of the enabling environment. The study also aimed to address whether arts and cultural organisations in Thanet have created partnerships with the technology sector, creative industries, health and wellbeing and education in line with the Arts Council England 2020 strategy (Arts Council England, 2020). Arts and cultural organisations in Thanet engage with cross-sector partnerships and partnerships with local artists and freelancers which was discovered via the interviews. The audit and the interviews gave sufficient details that these partnerships increased sharing knowledge and best practices. Another key area this research explored was partnerships with educational institutions, how these partnerships are maintained and how they contribute to increased engagement for arts and cultural organisations that are specifically targeting young people. These relationships help to increase engagement as the schools' act as gatekeepers to young people.

It was then further discussed as to whether these partnerships can help to address the challenges/barriers these organisations are facing, whilst also looking at the arising challenges when forming and maintaining partnerships. An important key theme identified by this study was the importance of partnerships and how this enables vital information to be shared, the ability for joint projects, and funding bids creating an enabling environment for arts and cultural organisations. It also identified that a key partner to have is a local school.

Another part of the research focus was to discover how art and cultural organisations use technology to operate and increase engagement. As how people use technology is changing due to social media for example; people book tickets and find activities and events online or via social media (Wiid and Mora-Avila, 2017; Franklin, No Date). The literature stated that arts and cultural organisations were behind in the use of technology (Arts Council England, 2018). The primary data collected via this research concluded that arts and cultural organisations in Thanet did not have issues with the use of technology and youth outreach had been adapted to attract the target audience. However, the issues

that were raised around the use of technology were the cost, and older staff members being less competent with current technology. The restrictions that were put in place under lockdown in response to the Coronavirus pandemic served to highlight how important technology had become for arts and cultural organisations in 2020, as they were the only means for organisations to maintain contact with the youths they were working with.

When addressing the central aim this study would look to shed light on the role of youth outreach and how arts and cultural organisations can use activities and workshops to aid job prospects, positive mental health and wellbeing. While also looking at how arts and culture can improve future prospects for young people in deprivation. Focusing on how it can help them to gain employment or enter further education. Thanet is an area with high levels of unemployment, and a large number of the working population are employed in 'low skilled' positions (KELSI, 2017). A key theme to emerge from this research is the importance of youths from areas like these being given opportunities to gain the skills needed to enter into higher education and higher paying roles. The data from the audit, interviews and wider literature concludes that an effective way to achieve this is by increasing engagement with arts and culture through youth outreach programmes (Social mobility & Child Poverty Commission, 2014). Arts and cultural organisations in Thanet recognise the importance of not only teaching youths new skills, but also conveying to them that these skills can help them progress in their futures, and ultimately aid them in attaining employment. The audit and interviews raised the issue that organisations in Thanet who have direct access to deprived youth, believe that many need to be provided with more information regarding careers in the arts and culture sector.

According to reports the mental health services in Thanet have been identified as poor (Thanet Leadership Group, 2018). Arts and cultural organisations that deal with young people from disadvantaged backgrounds are more than likely to come across people who are struggling with mental health issues (Thanet Leadership Group, 2018; Thanet CCG, 2014; Kent Public Health Observatory, 2016). This research identified that arts and cultural organisations in Thanet are aware of the lack of services available and are responding to this challenge by providing mental health tracking and offering counselling services. However, not all organisations can offer this due to; size, not having the staff or lack of funds. Nevertheless, many organisations who took part in the study believed that a young person taking part in youth outreach can help them to improve; self-esteem, confidence, communication skills and reduce anxiety and depression.

It was discussed how organisations have formed strategies to overcome challenges and how this has impacted the enabling environment for arts and cultural organisations. The literature review explored

the impact of austerity on the arts and cultural sectors which have suffered from large cuts over the last 10 years (Arts Council England, 2019). Within the context of Thanet, the primary research demonstrated how organisations have had to adapt and innovate to find new ways to keep afloat despite these financial hurdles. The interviews and questionnaires gave a greater insight into how the organisations are creating new funding streams, citing commissioning, joint funding bids, membership schemes, and bidding for funding that is not targeted at the arts but at disadvantaged children. The primary data collected supported the contention made by the wider literature that the main challenge continues to impact arts and cultural organisations and youth outreach services.

The interviews uncovered that barriers to achieving engagement in Thanet do still exist, however, with some organisations citing low staffing levels, and suggesting that this may be due to long hiring processes, or simply not enough people being interested in finding a career in the arts (Warwick Commission, 2015; Boland, Mullan and Murtagh, 2018; Bankhshi and Windsor, 2015).

In conclusion, youth outreach plays an extremely important role to those who are living in deprivation, who do not have regular contact with the arts. Youth outreach in Thanet has given hundreds of young people opportunities, mental health support and jobs that they would not have had otherwise. The enabling environment to ensure a successful youth outreach programme has been outlined in this research, including links to gatekeeper organisations, funding, technology and a good staff team.

5.1 Applied and academic importance

Support the significance of youth outreach work amongst arts and cultural organisations in areas such as Thanet with high levels of deprivation. It has provided insights into why those organisations choose to conduct youth outreach, with the main motives being the core aim of the organisation and to strengthen links within the community (Arts Council England, 2020). The data presented the projects and activities available in Thanet, and the locations in which these are available, further identifying those activities being held in disadvantaged areas helps to increase engagement supporting existing literature. Through the data audit and interviews, it established that arts and cultural organisations in Thanet believe through their experiences of working on youth outreach programmes that youth outreach contributes to aiding young people to gain skills and qualifications that can help towards future self-development and assists with skills for jobs.

This research offers insights for other organisations on best practices and recommendations for popular youth outreach methods and how to increase engagement and aid positive mental health of young people from low-income families that live in deprived areas. It also establishes the severity of the conditions in which young people from low-income households are living and the lack of basic resources that are available to them and identifies how arts and cultural organisations help to support these young people. This study provides in-depth insights into the organisational perspectives on the type of youth outreach available in Thanet, how arts and culture help to develop young people, the importance of this to those who do not have access and the type of work currently available in Thanet.

This research identifies the importance of partnering with schools and how this helps to build trust with deprived youths. Given the significant funding challenges faced by arts and cultural organisations, this study also provides an insight into how organisations in Thanet are battling with funding cuts and how they have found new income streams. It shows other organisations that they are not just limited to grants specifically geared towards arts and culture for example organisations mentioned the following funding opportunities; Tesco's ask for help, KCC early help, and the Jerwood Fund etc.

As previously discussed, there was no central database of arts and cultural organisations in Thanet that were linked with youth outreach. Through the development of the sampling frame, the research has been able to capture the range of organisations that work in this area such as; galleries, museums, performing arts organisations, youth clubs etc. The audit provides a detailed view of the size and scope of these organisations and the different types of youth outreach available in Thanet. The semi-structured interview allowed the study to delve deeper into how arts and cultural organisations are using youth outreach activities/events to aid job prospects, and positive social and emotional wellbeing for deprived youths, key components of an effective enabling environment for youth outreach activities/events to be carried out by arts and cultural organisations and identify the challenges/barriers that these organisations are facing when planning and delivering youth outreach activities in deprived neighbourhoods. This study has provided a voice for the arts and cultural organisations in Thanet working in this vital role.

In future, the research could focus on the benefits of engaging the deprived youth and the effects this has on decreasing anti-social behaviour and increasing numbers of young adults that attend university and decreasing the number of unemployed young people (Social, Mobility & Child Poverty Commission, 2014).

5.2 Coronavirus

Since March 2020 arts and cultural organisations were posed with another set of challenges due to the Covid19 pandemic, brought on by the lockdown which began on the 23rd March and lasted 7 weeks before restrictions started to ease. Some organisations were not prepared for a lockdown and lacked facilities to go online and stay in contact with the young people that attended their youth outreach programmes. There were also challenges for those organisations that had actual facilities to move outreach online, in that many were unable to reach all the young people due to them not having access to the internet at home. In recent reports, it has been stated that the lockdown would cause a negative impact on young people's mental health, especially those from low-income backgrounds and young carers (Mental Health Foundation, 2020). The lockdown has shone a greater light on mental health and wellbeing and the insights, evidence and insights highlighted in this research show the significance of arts and cultural organisations in this area and highlight ways new challenges can be tackled in the post Covid19 era. Arts and cultural organisations need to be proactive, show resilience, and provide additional support to those in need when resuming 'normal' activities. Arts and cultural organisations already struggle to engage with young people, especially those from disadvantaged backgrounds; the recent pandemic could result in young people not returning to outreach activities, and the organisations losing the relationships and trust that was built. Arts and cultural organisations need to plan for the future to ensure that the challenges brought by the pandemic are met with an appropriate level of response. One of the main challenges that arts and cultural organisations will now face is to establish funding to remain operational.

5.3 Limitations

Due to how the sampling frame was developed, the questionnaire was sent out to a full sample which meant that the main limitations were due to the Coronavirus pandemic. The pandemic affected responses to the questionnaire as some of the organisations were uncontactable due to lockdown measures. It is not clear as to whether the number of responses was down to lack of willingness to participate or because the organisation was non-operational as some organisations were unable to reopen as quickly as others. Not only did this create time constraints for data collection it affected the representativeness of the study and may not have captured the experiences and views of these types of organisations.

Another key issue in relation to representativeness is that it is unclear how representative the findings are beyond the case study of Thanet. The findings from this study would need further testing in other

coastal areas of deprivation that suffer from similar types of structural challenges to Thanet, and even more so in areas of deprivation in cities.

5.4 Further research

This study is an exploratory case-study based research that has provided in-depth insights into arts and cultural organisations in a clearly defined area of deprivation, namely Thanet. As previously mentioned, a limitation to this study is the extent to which it may reflect other areas of deprivation, for example, Dover, Blackpool, Hastings, and Ilfracombe.

There were key areas identified from the research that could be the basis for some more in other thematic research e.g. access to gatekeepers and how this helps to increase engagement and build trust. Another key area is to explore innovation and resilience linked to funding challenges. Other interesting areas to explore further are related to the coronavirus pandemic and how arts and cultural organisations respond to the upcoming challenges such as; increased isolation, loss of jobs, the issues that the lockdown has brought to people's mental health and the impact the closure of schools has had on young people's education.

Furthermore, there are other areas of future study that were beyond the remit/parameters of this study. It is important to develop evidence-based research that is linked to the impact of youth outreach work. An example of this is measuring how engaging with deprived young people can instil a sense of belonging and local pride, investigating how this can benefit Thanet by decreasing anti-social behaviour and crime. Other areas include; a reduction in anxiety and depression, and an increase in well-being, young adults from deprived neighbourhoods attending university, and those that are in employment education or training (Social, Mobility and Child Poverty Commission, 2014).

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Appendices

Appendix 1 - Arts and Culture Organisation Research – Questionnaire

This questionnaire has been developed as part of a Masters by Research study at Canterbury Christ Church University. Data is being gathered to develop an understanding of how youth outreach in the form of; arts and cultural programmes, workshops, activities and events, can be used to increase participation of youths in arts and culture in deprived neighbourhoods.

Your organisation has been selected because you are a key arts and cultural organisation that hosts activities, workshops, events or programmes that engage youths with arts and culture and help to influence positive health and wellbeing.

It is understood that face to face workshops, events, activities and programmes have been suspended following current Government guidance and social distancing. It would be appreciated if the following questions are answered with respect to the work which your organisation has been involved in pre-UK lockdown.

I would like to assure you that any information given will be treated confidentially and used only for the purpose of my postgraduate study. No individuals or organisations will be named in the analysis or reporting of the findings.

The study focuses on youth outreach for young people aged 11-18

Youth outreach is any programme, event, workshop, or activity that engages with youths helping to create positive impacts and development (this does not need to be the sole focus of the organisation)

Q1 Does your organisation engage with youths aged (11-18) via any form of outreach activity/event?(please remember this refers to activities pre covid)

- Yes (1)
- No (2)

SECTION ONE: YOUTH ENGAGEMENT - To find out about how your organisation engages with youths through arts and culture

Q2 How central is youth engagement to your organisation? (please select one of the following)

- Core focus of your organisation (1)
- Part of the work carried out by your organisation (2)
- One of the aims of your organisation (3)
- Supplementary focus of your organisation (4)
- Value added addition to your organisation (5)
- Other (please specify) (6) _____

Q3 Why does your organisation engage with youths in terms of outreach? (please tick all that apply)

- Mission of the organisation (2)
- To achieve organisational targets (1)
- Funding responsibilities (3)
- To give back to the community (4)
- Other (please specify) (5) _____

Q4 What is the role of youth outreach in your organisation? (please tick all that apply)

- To increase engagement with the organisation (1)
- To promote youth engagement activities in the local community (2)
- To help youths with education (3)
- To enhance career opportunities within arts and culture (4)
- To increase skills and qualifications in youths (5)
- To aid mental health and wellbeing in youths (6)
- Other (please specify) (7) _____

Q5 Is any of your organisation's outreach work linked to mental health/wellbeing?

- Yes (1)
- No (2)

Q6 How is your organisation's outreach work linked to mental health/wellbeing? (please tick all that apply)

- Building confidence (1)
- Increasing self-esteem (2)

- Offering support services e.g counselling (3)
- Reducing anxiety (4)
- Relieving loneliness (5)
- Other (please specify) (6) _____

SECTION TWO: Youth outreach - Further information around the different types of programmes, workshops, activities, and events that your organisation offers

Q7 What type of programmes, workshops, activities and events does your organisation normally hold for young people (11-18)? (Please tick all that apply) *please answer the questions about planned youth outreach activities prior to uk lockdown

- Events (e.g Music event, Arts and Creativity event, Dance event, Culture event) (1)
- Workshops (e.g Creative Writing Classes, Art Classes, Craft Courses, Dance Classes) (2)
- Activities (e.g Art Club, Youth Club, Film Making, Crafting, Drawing, Painting) (3)
- Other (please specify) (4) _____

Q8 How many youths do your organisation normally engage with over a year? (Please select one of the following) *please give estimate based on 2019

- 0-100 (1)
- 100-150 (2)
- 150-200 (3)
- 200+ (4)

Q9 At an average event/activity how many youths would your organisation normally engage with?

- 1 - 9 (1)
- 10 - 24 (2)
- 25 - 49 (3)
- 50 - 74 (4)
- 75 - 99 (6)
- 100+ (5)

Q10 How often does your organisation normally hold programmes, workshops, activities and events for youths in Thanet?(Please select one of the following) *please answer the questions with the work which your organisation has been involved in pre UK lockdown.

- Weekly (1)
- Monthly (2)
- Quarterly (3)
- Twice Annually (4)
- Annually (5)

Q11 What is the average cost to attend your organisations youth outreach programmes, workshops, activities and events? (please select one of the following) *please answer the questions with the work which your organisation has been involved in pre UK lockdown.

- Free (1)
- Donation (2)
- Small fee (under £10) (3)
- Full unsubsidised fee (4)

Q12 What locations in Thanet does your organisation normally hold youth outreach programmes, workshops, activities or events? (please tick all that apply)

- Margate (1)
- Ramsgate (2)
- Broadstairs (3)
- Westgate (4)
- Birchington (5)
- Other location (please specify) (6) _____

Q13 Does your organisation hold youth outreach programmes, workshops, activities and events in any of the following deprived neighbourhoods in Thanet? (please tick all that apply)

- Newington (1)
- Cliftonville (2)
- Eastcliff (3)
- Dane Valley (4)

- Margate Central (5)
- Westbrook (6)
- Northwood (7)
- Other location (please specify) (8) _____

Q14 Can you give an example of a youth outreach activity that has targeted one of the following: Mental Health, Wellbeing, Education and Career/jobs?

(please state name of the event and what category it targets) _____

SECTION THREE: More about your Organisation - To find out whether different organisations are working in different ways

Q15 What is the size of your organisation? (please select one of the following)

- 0 - 9 employees (1)
- 10 - 24 employees (2)
- 25 - 49 employees (3)
- 50 - 99 employees (4)
- 100+ employees (5)

Q16 Does your organisation work in partnership/collaborate with the following organisations?

(please tick all that apply)

- Thanet Social Services (1)
- Thanet Clinical Commissioning Group (CCG) (2)
- Child and Adolescent Mental Health Services (CAMHS) (3)
- Forward Thanet (4)
- Porchlight (5)
- Thanet District Council (6)
- Arts Council England (7)
- Kent County Council (8)
- Other (please specify) (9) _____

Q17 Do you receive funding from any of the following organisations? (please tick all that apply)

- Arts Council England (1)

- Kent County Council (2)
- District Council (3)
- Town Councils (4)
- Other (please specify) (5) _____

Q18 Are you in partnership with any of the following types of educational organisations? (please tick all that apply)

- Grammar Schools (1)
- Secondary Schools (2)
- Special education schools (3)
- Sixth Forms (4)
- College (5)
- Other (6) _____

SECTION FOUR: Covid 19 - This is to ensure that all the information gathered for the study is a realistic representation of the current environment in the UK

Q19 Are you considering allowing your youth outreach activities to continue after the current lockdown has been lifted?

- Yes - full programme (1)
- Reduced programme (2)
- Not Sure (3)
- No - will find it difficult to operate (4)

Q20 What strategy are you considering to implement to help adjust after lockdown has ceased?(please select one of the following)

- Reduction in capacity to allow for social distancing (1)
- Working more closely with local schools (2)
- Organisational restructure (3)
- Finding more funding opportunities (4)
- Create stronger partnerships (5)
- Other (please specify) (6) _____

Thank you - I would be really grateful to talk to a number of organisations in order to understand these issues further. Would you be willing to participate in a longer discussion (approx. 30 minutes) online (or by telephone) at a time that is convenient for yourself.

Q22 Would you be willing to receive further information about these interviews?

- Yes (1)
- No (2)

Q23 Please provide your email address

(If you provide your email please remember be assured that no individual or organisation will be identified in the reporting of these results.)_____

Appendix 2 - Email 1 Contact to Organisations

Dear (Name),

RE: Arts & cultural organisations: organisational perspectives on youth outreach work (pre-covid) in disadvantaged neighbourhoods - a case study of Thanet

I have been passed on your contact details by my colleague (blank), our Community Development Officer at Thanet District Council. I am currently gathering data for my Masters dissertation at Canterbury Christ Church University and hope that you will be able to offer 10-15 minutes of your time to complete this survey. Please be assured that this study is being conducted as part of an independent postgraduate study at Canterbury Christ Church University and is not part of my role as Events Officer at Thanet District Council. Your organisation has been selected as a key arts and cultural organisation in Thanet which engages with young people.

My research is being undertaken from an organisational perspective and aims to explore the role of youth outreach activities/events for arts and cultural organisations, seeking to increase engagement, job prospects, and aid mental health in young people aged 11-18 from disadvantaged neighbourhoods, using the case study of Thanet.

I would greatly appreciate it if you could kindly participate in my study by completing this online questionnaire. Whilst I realise that at this time, due to Covid-19, outreach activities will have been suspended following Government guidance and social distancing, please answer the questions with respect to the work your organisation has been involved in pre-Covid. If you feel that you are not the appropriate person within your organisation to complete this survey, please forward the email on to the most appropriate person.

If you have any questions about participating in the survey, please contact my dissertation supervisor or myself using the contact details at the bottom of this email. Should you decide to participate, you will be free to withdraw at any time without having to give a reason. All data will be treated confidentially, and no individual or organisation will be named in the analysis or reporting of the findings. After completion of the study, all data will be made anonymous (i.e. all personal information and names of organisations associated with the data will be removed).

Please click [here](#) to start the survey.

Appendix 3 - Email 2 Contact to organisations

Dear (Name),

Re: Arts & cultural organisations: organisational perspectives on youth outreach work (pre-covid) in disadvantaged neighbourhoods - a case study of Thanet

I am the Events Officer at Thanet District Council, studying part-time for my Masters by Research at Canterbury Christ Church University. I hope that you will be able to offer 10-15 minutes of your time to complete this survey. Please be assured that this study is being conducted as part of an independent postgraduate study at Canterbury Christ Church University and is not part of my role at Thanet District Council. Your organisation has been selected as a key arts and cultural organisation in Thanet which engages with young people.

My research is being undertaken from an organisational perspective and aims to explore the role of youth outreach activities/events for arts and cultural organisations, seeking to increase engagement, job prospects, and aid mental health in young people aged 11-18 from disadvantaged neighbourhoods, using the case study of Thanet.

I would greatly appreciate it if you could kindly participate in my study by completing this online questionnaire. Whilst I realise that at this time, due to Covid-19, outreach activities will have been suspended following Government guidance and social distancing, please answer the questions with respect to the work your organisation has been involved in pre-Covid. If you feel that you are not the appropriate person within your organisation to complete this survey, please forward the email on to the most appropriate person.

If you have any questions about participating in the survey, please contact my dissertation supervisor or myself using the contact details at the bottom of this email. Should you decide to participate, you will be free to withdraw at any time without having to give a reason. All data will be treated confidentially, and no individual or organisation will be named in the analysis or reporting of the findings. After completion of the study, all data will be made anonymous (i.e. all personal information and names of organisations associated with the data will be removed).

Please click [here](#) to start the survey.

Appendix 4 - Topic Guide

Topic Guide

Introduction:

Hi,

Thank you for agreeing to take part in the second stage of my research.

I am talking to a range of arts and cultural organisations in Thanet who engage in youth outreach, linked to arts and cultural programmes, workshops, activities and events for youths aged 11-18.

The interviews will focus on the role of your youth outreach work, the factors that help you to deliver these types of activities and events, the challenges faced and will also touch upon the effects on your organisation of the recent COVID 19 Pandemic.

It would be appreciated if the following questions - unless stated otherwise - are answered with respect to the youth engagement work and activities which your organisation has been involved in ***pre-UK lockdown.***

I would like to reassure you once again that any information given will be treated confidentially and used only for the purpose of my postgraduate study. No individuals or organisations will be named in the analysis or reporting of the findings.

NOTE - I HOPE YOU CAN APPRECIATE THAT I AM KEEPING ALL PARTICIPANTS CONFIDENTIAL SO THAT I CAN ANONYMISE MY FINDINGS.

Are you Ok that I audio record the interview to help me with my analysis and so I can concentrate on what you are saying rather than typing lots of notes? – I will be the only one to have access to the recording. If at any time you would like me to turn off the recording, I will be happy to do so.

OPENING SECTION - 2 mins

1. So that I can get a better understanding of your organisation, could you describe what is at the basis/heart of your mission?
 - a. How does youth outreach fit into the work of your organisation?
 - b. I realise in your questionnaire you will have given details of types of youth outreach- but could you just give a few examples of the types of outreach work your organisation does?

SECTION ONE – The first area I would like to explore will help me to understand how arts and cultural organisations contribute to youth development - 8 mins

2. How does your organisation's youth outreach help contribute to the development of youths in Thanet?

NOTE: Organisations may state they do it for the sake of arts engagement – if they say this you could also prompt with a question about what this gives to the youths – i.e. linked more to the intrinsic value of art and culture

- a. What are your organisation's strategies for **mental health and wellbeing** for youths?
 - b. How do these strategies contribute to **positive social and emotional wellbeing** in youths in Thanet?
 - c. What is your organisation doing to ensure youths from disadvantaged neighbourhoods have the **skills** to acquire a job in the future?
 - d. Do you offer **employment opportunities** within your organisation to youths from disadvantaged neighbourhoods?
3. How does your organisation plan and organise your youth outreach work?
- a. Are these effective to increase engagement and build trust?
 - b. What is your organisation's view on youth-led, youth outreach?
 - i. Is this something your organisation offers?
 - If yes, how do you think this is beneficial for the youths?

SECTION TWO – I would now like to explore the factors that help your organisation deliver this youth outreach work - 10 mins

4. What are the most important factors that enable your organisation to deliver effective youth outreach activities?
- a. Which of these factors has been most significant in facilitating your youth engagement work?
5. Thinking more broadly about partnerships or collaborative working – how does this help you to achieve some of your goals?
- a. Is there a local network for Arts and Cultural Organisations in Thanet linked to youth engagement?
 - b. If yes, is this valuable?
 - c. If no, do you think this is something arts and cultural organisations would benefit from and why?

- d. How does your organisation ensure that it is communicating effectively with its partners?
6. Has there been any changes in the way your organisation bids for funding?
- a. Have you ever been involved in a funding bid with a partner or another organisation?
7. Has government policy impacted the way in which your organisation operates?
- a. National or regional policy?

SECTION THREE - Challenges – I would now like to move on to explore the challenges facing arts and cultural organisations in Thanet linked to youth outreach. I realise COVID-19 has brought with it an additional set of challenges, but if we could first of all discuss the challenges pre-COVID-19. - 10 mins

8. What are the key challenges that your organisation faces when planning and holding youth outreach activities for disadvantaged youths in Thanet?
- a. How do you plan to overcome these challenges in the future?
9. One of the challenges stated by Arts Council England for Arts and cultural organisations is the limited use of technology, how effective is the use of technology in attracting youths to outreach events/activities in your organisation?
- a. How important is technology to the operation of your youth outreach?
 - b. Does your organisation have any difficulties around the use of technology?
10. What are the main challenges for your organisation when forming and maintaining partnerships?
- a. Which of these challenges have had the most significant impact on your organisation?
 - b. Could you explain how these challenges have impacted your organisation?

COVID 19

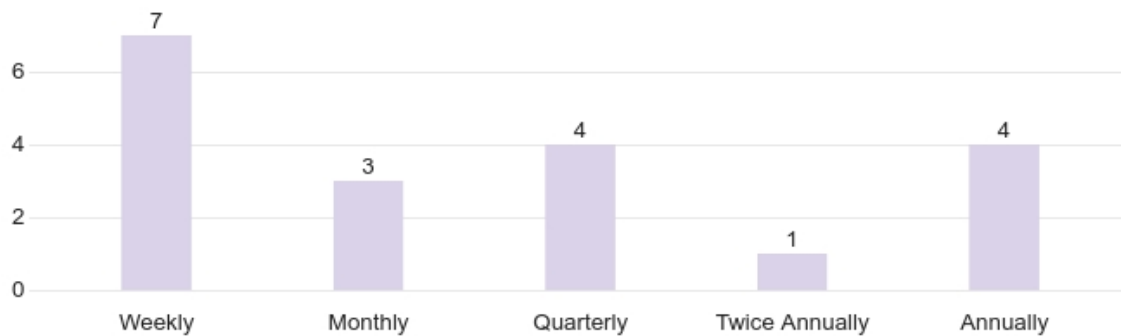
11. How has COVID 19 impacted your organisation's youth outreach activities?
- a. What support does your organisation now need to continue your outreach work because of COVID-19 19?

b. What will be the most challenging aspect moving forward?

If you have not done so already please can you send back your completed consent form. I would also like to reassure you that no individuals or organisations will be named in the analysis or reporting of the findings.

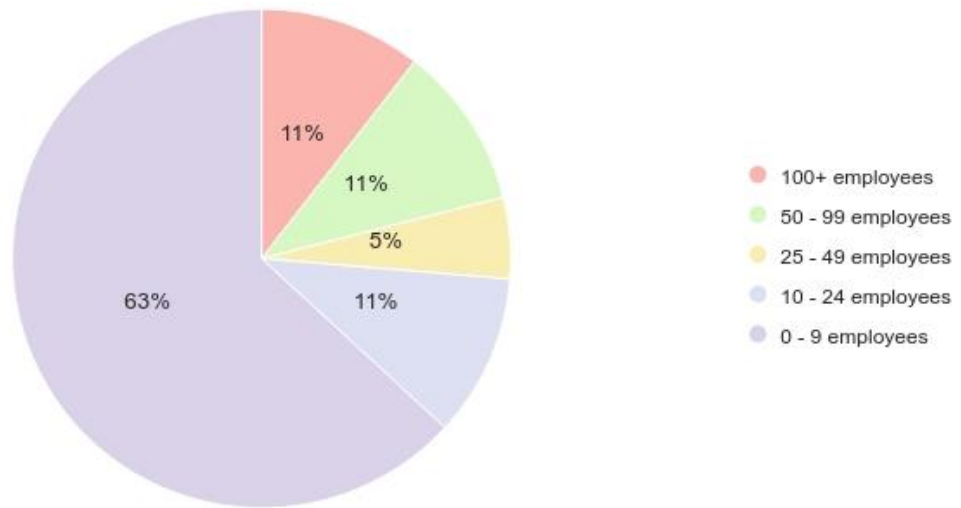
Thank you for taking the time to participate in my research, it is greatly appreciated, especially in such hard times.

Appendix 5 - Q10 How often does your organisation normally hold programmes, workshops, activities and events for youths in Thanet? (Please select one of the following) (pre-UK lockdown.)



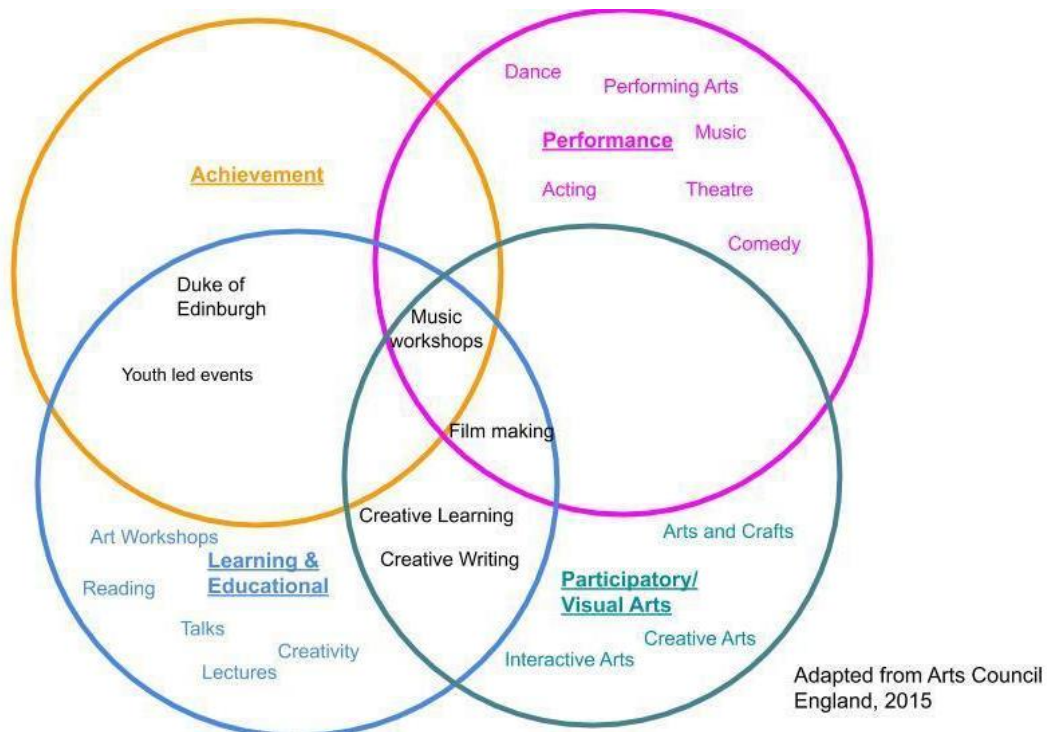
N=19

Appendix 6 - Q15 What is the size of your organisation?(please select one of the following)



N=20

Appendix 7 - Types of youth outreach in Thanet



Appendix 8 - Funding Hierarchy



Appendix 9 - Organisation Hierarchy

