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# Summer Arts Colleges 2011

## Final Outcomes Report

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# 1 Introduction

Summer Arts Colleges are a major initiative of the strategic partnership between the Youth Justice Board and Arts Council England, and in 2011 Youth Music<sup>1</sup> provided additional financial support for the delivery of Summer Arts Colleges.

The Summer Arts College is an intensive, full-time programme offered over the summer holiday period, intended for high-risk young people, particularly those on Intensive Supervision and Surveillance (ISS) programmes and recently released from custody.

The specific objectives of the Summer Arts Colleges are to:

- Reduce levels of (re-)offending during the Summer Arts College and in the following months.
- Increase educational engagement and facilitate transition into mainstream education, training and employment after the Summer Arts College.
- Improve literacy and numeracy skills through the arts and achieve an accreditation through the Arts Award.

Being disengaged from education, training and employment is one of the most significant risk factors for offending. This is particularly so for young people who are involved in serious/persistent offending. Their attainment levels, especially in literacy and numeracy, are usually several years behind their peers.

There is often a major gap in education and training provision during the summer months. The Summer Arts Colleges are designed not simply to 'fill the gap' but to re-attach these young people to formal learning by engaging them in a creative arts curriculum.

The programme design draws on available evidence that suggests that the arts and creative activities may have particular potential for engaging young people with these experiences.

Each Summer Arts College is a partnership between youth offending teams (YOTs), arts organisations and literacy and numeracy tutors. The 25-hour week has an arts-based curriculum in which literacy and numeracy skills are embedded. All young

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<sup>1</sup> Youth Music is the leading UK charity using music to transform the lives of disadvantaged children and young people. Youth Music supports and develops exemplary music provision at every stage of a young person's development. [www.youthmusic.org.uk](http://www.youthmusic.org.uk)

people work towards the nationally recognised Arts Award<sup>2</sup> and the Summer Arts College curriculum is underpinned by the Enrichment College<sup>3</sup>. The Summer Arts Colleges are also intended to provide young people with information about career opportunities in the creative sector.

A detailed specification for the delivery of the Summer Arts Colleges formed the basis of the conditions of grant for each of the participating YOTs.

In order to evaluate the impact of the Summer Arts Colleges, data on the young people was provided directly by YOTs in an anonymised format. The data collected included profile data (such as information from ASSET) and details of the young people's education, training and employment provision, offending and sentencing – for 13 weeks before, during and 13 weeks after the programme.

Missing data was monitored throughout and followed up promptly with the programme sites. As a result, complete datasets were achieved for almost all measures<sup>4</sup>.

Data quality and the validity of responses were assessed independently by the researcher, and the analysis and reporting were completed to a template agreed by the Youth Justice Board.

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<sup>2</sup> The Arts Award is a national qualification which develops and assesses both arts-related skills (arts knowledge and understanding) and transferable skills (creativity, communication, planning and review, teamwork and leadership). The award is a Qualifications and Curriculum Development Agency qualification and sits on the National Qualifications Framework at levels 1, 2 and 3.

<sup>3</sup> <http://enrichment.unitas.uk.net>

<sup>4</sup> Missing data is noted where applicable in the report.

## **2 Executive summary**

The 2011 Summer Arts College Outcomes evaluation has provided further evidence of the programme's positive impact on the young people who participate. Comparisons across the five years of the programme (from 2007 to 2011) have been possible and have shown consistent trends emerging in the data.

A total of 412 young people participated in the Summer Arts Colleges in 2011, across 45 programmes in England and Wales. This was the largest cohort since the programme began, and brought the total number of young people participating in the last five years to over 1500. In 2011 the completion rate reached 85 per cent, higher than in previous years. Young people who completed the programme attended 82 per cent of the programme hours offered to them.

### **Literacy and numeracy skills and Arts Award qualification**

Almost all of those young people who completed the programme in 2011 achieved the Arts Award national qualification, with 92 per cent achieving at the Bronze level and a further 4 per cent achieving both Bronze and Silver Arts Awards. Significant improvements in literacy and numeracy skills were again seen among those completing the Summer Arts College. The proportion of young people who increased their numeracy score was 67 per cent, with 37 per cent increasing their numeracy level. The proportion of young people who improved their literacy score was 69 per cent, with 35 per cent increasing their literacy level.

### **Educational engagement**

There was evidence of increased engagement in education, training and employment not only during the Summer Arts College, but also in the weeks following.

For those who completed the programme, the outcomes post-programme were particularly positive, with 72 per cent achieving and attending an education, training or employment destination during the first month following the Summer Arts College. This was significantly higher than the proportion in education, training or employment leading into the programme among this group.

Importantly, of the young people who completed the Summer Arts College and progressed to other education, training or employment, around 70 per cent had full-

time provision arranged in some form of mainstream education or training and were attending at least 75 per cent of the time.

The 2011 Summer Arts Colleges also achieved positive educational outcomes for those young people who were previously not in education, training or employment (NEET). Completion on the programme was high (83 per cent) and levels of achievement and attainment in literacy and numeracy were even slightly above those achieved by young people who had been already engaged in education and training before the Summer Arts College.

One of the key outcomes of the Summer Arts Colleges was to re-engage young people who had been previously NEET back into education, training or employment. In 2011, over half of those who completed the Summer Arts College and who had been previously NEET progressed on to other education, training or employment following the Summer Arts College. Further, the majority of these participants had progressed on to full-time mainstream education or training and were attending at least 75 per cent of the time.

## **Offending**

Among those young people who completed the Summer Arts College, one in ten had spent time in custody during the weeks before starting the programme.

Mean offending rates among young people who completed the Summer Arts College were highest in the weeks before the programme, falling while on the programme and then falling further in the weeks following. The mean offending rate for the weeks following the Summer Arts College was significantly lower than the mean offending rate measured before the programme.

Comparison of the mean offence gravity scores (measuring seriousness of offence) showed no significant change for the periods before, during and after the Summer Arts College.

## **Conclusion**

Overall, the 2011 Summer Arts College Outcomes evaluation has shown that the programme continued to meet its objectives of reducing offending, increasing educational engagement and improving basic skills through the arts for young people at risk of (re-)offending.

### **3 The background and characteristics of the young people who started the Summer Arts College**

In 2011, a total of 412 young people participated<sup>5</sup> in the Summer Arts Colleges across 45 programmes in England and Wales. This was the highest number of participants in a year since the Summer Arts College programme began. In 2011, all 45 sites ran a three-week full-time programme<sup>6</sup>.

#### **Age, gender and ethnicity**

The young people attending the programme were aged between 12 and 19 years, with the vast majority aged 15 to 17 years and an average age of 16.5 years<sup>7</sup>.

Over two-thirds (69 per cent) of the young people were above compulsory school age, with 28 per cent having only recently reached school-leaving age at the end of June 2011.

The majority of the participants were male (81 per cent) and of 'White' ethnicity (70 per cent). A further 17 per cent were 'Black', 8 per cent of 'Mixed' ethnicity, 5 per cent 'Asian' and less than 1 per cent had their ethnicity unknown.

#### **Care history and living arrangements while on the Summer Arts College**

Data provided from ASSET records reported that 31 per cent of the young people had spent time in care.

At the start of the programme, almost half (42 per cent) of the participants were living in single-parent households. Only 26 per cent were living with both birth-parents or a birth-parent and step-parent. A further 9 per cent were living in care and 7 per cent were living on their own.

#### **Current order, ISSP and ASSET score**

At the start of the Summer Arts College, over half of the young people (55 per cent) were on a Youth Rehabilitation Order. A further 21 per cent were on a Referral

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<sup>5</sup> A young person was counted as a participant on the programme if they had attended at least 10 hours.

<sup>6</sup> Programme delivery was 25 hours a week for three weeks.

<sup>7</sup> Standard Error of the Mean (SEM)  $\pm 0.06$

Order, 8 per cent on remand on bail and 8 per cent on the community phase of a Detention and Training Order.

In addition to their order, over one-third (36 per cent) of the young people who started the Summer Arts Colleges were also on an Intensive Supervision and Surveillance (ISS) programme.

ASSET scores were collected as an indicator of predicted risk of re-offending. The mean ASSET score among the participants was 17.9<sup>8</sup> which is in the medium–high risk banding. Almost three out of every five of the young people had ASSET scores in the medium–high or high risk bandings (with one-fifth having high risk scores).

### **Education, training and employment before the Summer Arts College**

In the weeks immediately before the start of the Summer Arts College:

- Just over one-third (36 per cent) of the young people who attended the Summer Arts College had been mostly attending some form of education, training or employment.
- However, more than two out of every five (43 per cent) had not had any education, training or employment arranged or were non-attending.
- A further 19 per cent had not had any education, training or employment arranged in the weeks immediately before the programme (a period coinciding with Year 11 exam leave and school holidays), but had been attending education or training in the weeks before that.
- A small proportion (2 per cent) had been mostly in custody during the weeks immediately before the programme.

### **SEN status**

Some of the young people were known to have some learning difficulties. Data provided from ASSET reported that just over a quarter (26 per cent) of the young people had Special Educational Needs (SEN) identified; 19 per cent had had SEN identified and a statement issued.

### **Educational qualifications before the Summer Arts College**

Very few of the young people had any prior educational qualifications when they began on the Summer Arts College. The proportion of young people starting the Summer Arts College with prior qualifications was only 31 per cent (as recorded on ASSET), despite the majority of participants being above school-leaving age.

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<sup>8</sup> SEM  $\pm$ 0.4

## **4 Educational engagement, achievement and progression**

### **4.1 Participation on the programme**

#### **Attendance levels and completion**

Of the 412 young people who started the Summer Arts College, 349 (85 per cent) completed the programme<sup>9</sup>. The participants attended up to 78 hours on the programme (excluding breaks), with the average attendance being 55 hours<sup>10</sup>. Those who completed the programme had an average attendance level of 82 per cent of the programme hours offered to them<sup>11</sup>.

#### **Young people who left the Summer Arts College early**

Among the 63 young people who left the Summer Arts College without completion:

- 27 were permanently excluded
- 16 chose not to participate any longer
- 7 went into custody
- 6 left due to personal or health problems
- 3 left as they were missing and had a warrant for their arrest
- 3 left to go on to other education, training or employment
- 1 had moved and was no longer with the YOT.

### **4.2 Achievement and attainment**

#### **Achievement of the Arts Award national qualification**

Among those who completed the Summer Arts College, 322 (92 per cent) achieved the Bronze Arts Award, 1 young person achieved the higher Silver Arts Award and 13 (4 per cent) achieved both awards on the programme.

There were an additional 7 young people who, while not completing the Summer Arts College, did achieve the Arts Award qualification at the Bronze Award level.

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<sup>9</sup> A completer was defined as any young person still officially on the programme in the final week (although they may not necessarily have attended in that week due to various reasons).

<sup>10</sup> SEM ±0.9

<sup>11</sup> Attendance levels were taken as the proportion of hours attended out of the total hours offered at the site. Although each site was required to offer a minimum base number of hours of provision, some sites offered more, either through slightly longer sessions daily or additional hours to attend arts visits and performances.

Among the 134 young people who achieved the Arts Award and who were already above school-leaving age (i.e. excluding those who left full-time education in the summer of 2011), almost half (46 per cent) were recorded as having no previous educational or vocational qualifications on ASSET.

### **Impact on literacy skill**

There were 324 young people who completed the Summer Arts College and who had pre- and post-programme literacy assessments.

At the start of the Summer Arts College, only 19 per cent were at Level 1 for literacy skill. At the post assessments, the proportion at Level 1 had almost doubled to 35 per cent.

The mean literacy score increased significantly from 53.6 pre-programme to 57.7 post-programme<sup>12</sup>.

Overall, 69 per cent of the young people increased their literacy score, with 35 per cent increasing enough to reach at least one level higher at the end of the programme.

### **Impact on numeracy skill**

There were 322 young people who completed the Summer Arts College and who had pre- and post-programme numeracy assessments.

At the start of the Summer Arts College, the proportion at Level 1 was also 19 per cent for numeracy skill and this increased to 29 per cent at Level 1 following the programme.

The mean numeracy score increased significantly from 35.0 pre-programme to 38.0 post-programme<sup>13</sup>.

Overall, 67 per cent of the young people increased their numeracy score, with more than a third (37 per cent) increasing enough to reach at least one level higher at the end of the programme.

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<sup>12</sup> SEM  $\pm 0.8$  for pre mean and  $\pm 0.7$  for post mean. A paired t-test showed the change in mean is statistically significant,  $p < .001$

<sup>13</sup> SEM  $\pm 0.6$  for pre mean and  $\pm 0.5$  for post mean. A paired t-test showed the change in mean is statistically significant,  $p < .001$

### **4.3 ETE progression**

While engagement during the Summer Arts College was high, the young people were also tracked for 13 weeks after the programme to measure their progression to other ETE (education, training and employment) provision and continued level of engagement.

Among those young people who completed the Summer Arts College<sup>14</sup>, 36 per cent had been in ETE provision and attending during the weeks immediately before the programme, with a further 20 per cent who were on summer holidays but had been attending education or training prior to this – giving a total of 56 per cent attending ETE before the programme. Allowing for the 2 per cent who were in custody immediately before the Summer Arts College, 42 per cent of young people who completed the Summer Arts College were not in education, training or employment before the College.

In the weeks immediately following the programme (or after the summer holiday period had finished), the proportion of young people who had completed the Summer Arts College who were attending ETE was significantly higher at 72 per cent, indicating that almost three-quarters of the young people had progressed to a positive ETE destination. The proportion with no ETE arranged or non-attending was also lower in the initial weeks after the Summer Arts College (26 per cent compared with 42 per cent coming into the programme).

For a large proportion of the young people, their ETE destination was in full-time mainstream education and training provision after leaving the Summer Arts College. Of the 250 young people who had completed the Summer Arts College and had ETE arranged in the weeks immediately following, around 70 per cent had full-time mainstream education or training arranged and were attending at least 75 per cent of the time.

### **4.4 ETE outcomes for those previously not in any ETE**

Among those who *started* the Summer Arts College and who were not mostly in custody during the weeks immediately before the programme, 178 young people (44 per cent) had had no ETE arranged (or were non-attending<sup>15</sup>). Despite being previously out of ETE provision, 147 (83 per cent) of these young people went on to complete the Summer Arts College and attended on average 70 per cent of hours offered on the programme.

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<sup>14</sup> This figure therefore includes those young people who were in custody in the weeks immediately before the Summer Arts College.

<sup>15</sup> If a young person's attendance level was rated 'hardly ever' on the tracking data for the majority of the weeks immediately before the programme, they were counted as 'non-attending' for that period.

Almost all (90 per cent) of the young people previously not in ETE who completed the Summer Arts College went on to achieve the Arts Award – 89 per cent achieving the Bronze and 5 young people achieving the Silver Arts Award.

Among this group of completers, three-quarters increased their literacy score – in comparison, 64 per cent of young people who had been in ETE prior to the Summer Arts College increased their literacy score. More than two-thirds (70 per cent) increased their numeracy score post-programme – a similar proportion to the 66 per cent of those young people who had been in ETE prior to the Summer Arts College and increased their numeracy score. Further, almost half of those young people who had not been in ETE prior to the Summer Arts College (45 per cent) increased their score enough to reach a higher literacy level and 38 per cent increased enough to reach a higher numeracy level.

In the weeks immediately after the Summer Arts College, more than half (56 per cent) of those completers who were previously not in any ETE had progressed on to further ETE provision. Three out of five of those in ETE were attending full-time or at least 75 per cent of the time and more than three-quarters were in mainstream education or training.

## 5 Offending outcomes

### Custodial sentences

Among those who completed the Summer Arts College, 35 young people (10 per cent) had spent time in custody during the weeks before starting the programme. The proportion of completers who spent time in custody in the weeks after leaving the programme was also 10 per cent.

Five young people were in custody for all the weeks of either the pre or post tracking period. As they were not at risk of offending during all three of the tracking periods, comparison of offending across time was not possible for these participants. As a result, they were excluded from the offending outcomes analysis<sup>16</sup>.

### Impact on rate of offending

To examine impact on offending, offence rates were calculated for each young person in each of the three tracking periods – before, while on and after the Summer Arts College.

The mean offending rate for completers before the programme was 8.1 offences per 100 weeks at risk. While on the programme, the mean offending rate fell to 6.1 and even further to 5.1 for the weeks after the Summer Arts College (see Figure 1).

Statistical analysis showed that there were significant differences in the mean offending rates across time<sup>17</sup>. Post hoc tests found that the mean offending rate after the Summer Arts College was significantly lower than the mean rate measured before the programme<sup>18</sup>, but that the mean offending rate while on the Summer Arts College was not significantly different from the periods before or after.

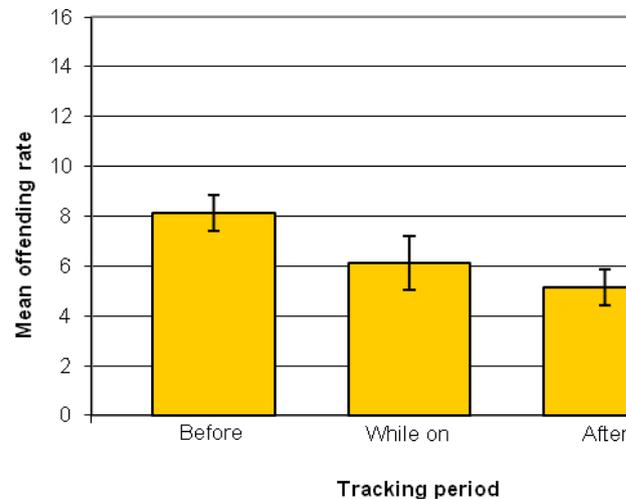
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<sup>16</sup> The exclusion of these five participants did not impact on the overall mean offending rates or variance and therefore no bias was introduced in the results by their exclusion.

<sup>17</sup> A repeated measures one-way analysis of variance showed significant change in the three mean offending rates, using the Greenhouse-Geisser correction:  $F(1.77, 606.3) = 4.36, p = .017$ .

<sup>18</sup> Bonferroni adjustment,  $p = .001$

Figure 1: Mean overall offending rates for those who completed the Summer Arts College



A similar and statistically significant trend was found for non-breach offending among completers in 2011. The mean non-breach offending rate for completers before the programme was 6.2 offences per 100 weeks at risk. While on the programme, the mean non-breach offending rate fell to 5.0, and further again to 3.4 in the weeks after the Summer Arts College. Analysis found the only statistically significant difference in non-breach offending rates across the periods was, again, a significant fall from before to after the programme<sup>19</sup>.

### Impact on gravity of offences

The mean offence gravity scores were compared for all offences and for non-breach offences committed before, while on and after the Summer Arts College.

Comparisons for all offences by those who completed the Summer Arts College showed no significant change in mean offence gravity score across the three tracking periods, with a mean score of 3.5 before, while on and after the programme<sup>20</sup>.

Comparisons for non-breach offences by those who completed the programme also showed no significant difference in mean offence gravity scores for the three periods, although there was greater variation with a mean of 3.6 before and after the programme and a slightly high mean gravity score of 3.8 while on the programme<sup>21</sup>.

<sup>19</sup> Repeated measures one-way analysis of variance showed significant change in the three mean non-breach offending rates, using the Greenhouse-Geisser correction:  $F(1.70, 581.3) = 3.81, p = .029$ . Post hoc tests using the Bonferroni adjustment found a significant difference in non-breach offending after the Summer Arts College compared to the rate before the programme ( $p = .001$ ).

<sup>20</sup> One-way between-groups ANOVA resulted in  $F(2, 579) = .063, p = .94$ .

<sup>21</sup> One-way between-groups ANOVA resulted in  $F(2, 428) = .442, p = .64$ .