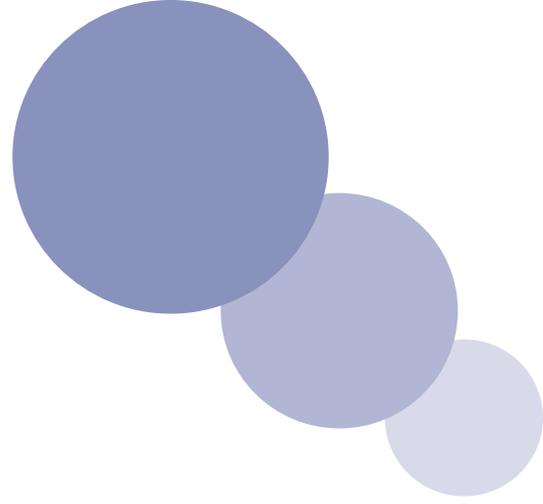


Summer Arts Colleges

Evaluation Report 2007-11

By Professor Roger Tarling, Professor of Social Research, University of Surrey and Maree Adams



Foreword

The innovative strategic national partnership between the Youth Justice Board and Arts Council England has funded and supported the development and rollout of the Summer Arts Colleges programme.

The outcomes reported here emphasise just how fruitful this partnership has been. This report not only provides remarkable findings about the impact of the Summer Arts College programme, but is an important testimony to the hard work, commitment and creativity of the many hundreds of YOT staff, artists and educationalists who have worked together over the last five years.

Their efforts have been doubly productive in that, in addition to their high-quality direct work with young people, they have also assiduously provided a wide range of information on the performance of their projects.

This report will be supplemented by a reconviction study, a return on investment analysis and a qualitative report on the views and experiences of the young people who participated.

This report could not have been produced without an enormous data gathering exercise by Unitas staff, which has resulted in unusually large amounts of information on each performance measure for the young people.

I would like to express particular thanks to Professor Roger Tarling for preparing the report and to Maree Adams, the researcher who worked tirelessly in collating and analysing the data.

Martin Stephenson
Executive Director
Unitas
October 2012

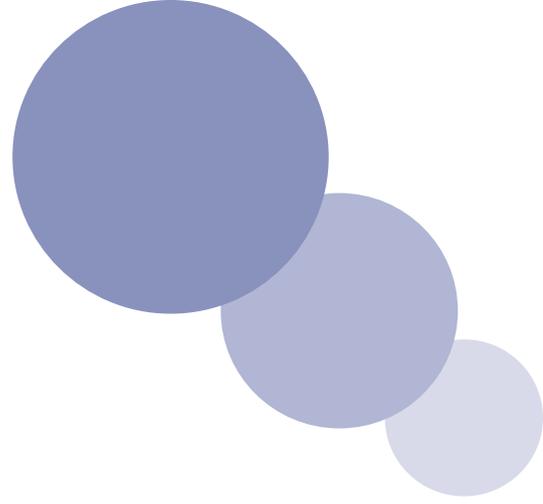
Authorship

Roger Tarling, Professor of Social Research, University of Surrey, wrote the text.

Maree Adams, Statistics Consultant, carried out the statistical analyses.

summer **arts** colleges





Contents

Executive Summary	5
1 Introduction	6
2 Number and background characteristics of young people	8
3 Participation in Summer Arts College	10
4 Education and offending outcomes	14
5 Conclusions	15
References	16
Glossary	16

summer **arts** colleges



Executive summary

Summer Arts Colleges are a major initiative of the strategic partnership between the Youth Justice Board (YJB) and Arts Council England (ACE).

The Summer Arts College (SAC) is an intensive, full-time programme offered over the summer holiday period, intended for high-risk young people. Summer Arts College is a partnership between youth offending teams (YOTs), arts organisations and literacy and numeracy tutors.

Specific objectives of the Summer Arts Colleges are to:

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

Summer Arts Colleges have run each year since 2007. In the subsequent five years, a total of 1535 young people participated across 76 YOTs in England and Wales (some YOTs ran colleges in more than one year).

The majority of young people were white (70%), and male (83%), with the average age being 16.4 years. Many came from disadvantaged backgrounds (31% were known to have spent time in care and 44% were living in single-parent households).

Many were not engaged in education, training or employment (almost half of those not in custody had no ETE arranged or were non-attending, which is a significant risk factor for offending) and a quarter had special educational needs.

They were involved in offending, and just under half (49%) were on an Intensive Supervision and Surveillance Programme (ISSP).

Of the 1535 young people who started, 1205 (79%) completed the programme.

Conclusion

The evaluation has shown that the programme consistently meets its objectives of reducing offending, increasing educational engagement, improving basic skills, achieving a qualification and raising progression through an arts-based programme directed at young people at risk of (re-)offending

Outcomes

Impact on literacy skill

- At the start of the Summer Arts College, only 21% were at Level 1 for literacy skill.
- At the post assessments, the proportion at Level 1 had almost doubled to 39%.
- 69% of the young people increased their literacy score, with around a third (35%) increasing enough to reach at least one level higher at the end of the programme.

Impact on numeracy skill

- At the start of the Summer Arts College, even fewer were at Level 1 for numeracy skill (18%) but again this almost doubled with 32% at Level 1 following the programme.
- 68% of the young people increased their numeracy score, with around a third (34%) increasing enough to reach at least one level higher at the end of the programme.

Achievement of the Arts Award national qualification

- Among those 1205 young people who completed the Summer Arts College, 1035 (86%) achieved the Bronze Arts Award and 86 (7%) achieved the higher Silver Arts Award.

- In addition to the success among the group of completers, a further 67 young people, while not completing the programme, did achieve the Arts Award qualification (66 at Bronze and 1 at Silver).

Education, training and employment (ETE) progression

- In the four weeks immediately following the programme, 71% of young people who had completed the Summer Arts College were attending ETE provision, and therefore had progressed to a positive ETE destination.
- This was significantly higher than the proportion attending ETE in the four weeks immediately before the programme (54%).

Reducing offending

- The average rate of offending in the 13 weeks before participating in the Summer Arts College was 8.9 (standardised to represent offences per 100 weeks at risk).
- This rate fell to 4.9 while the young people were attending Summer Arts College.
- The rate rose to 5.7 in the 13-week period following the Summer Arts College.

1 | Introduction

1.1 Objectives

Summer Arts Colleges are a major initiative of the strategic partnership between the Youth Justice Board (YJB) and Arts Council England (ACE). 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 Programmes (ISSPs) and recently released from custody.

Specific objectives of the Summer Arts Colleges are to:

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

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 several years behind their peers (Stephenson, 2007).

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.

1.2 The model of delivery

The programme design draws on evidence that suggests the arts and creative activities may have particular potential for engaging young people with these experiences (Hughes, 2005).

In addition, the programme design incorporated evidence-based practice of 'what works' with young people at risk of offending (Stephenson, 2007).

The Summer Arts College 'Operational Specification' outlines requirements for delivery of the programme, which promote engagement of young people in the programme and seek to address the risk factors of the young people who participate.

Unitas, a national charity, manages the Summer Arts Colleges programme on behalf of the Youth Justice Board. Unitas's role is to ensure faithful implementation of the programme through youth offending teams (YOTs), compliance with the Operational Specification, and to implement a robust quality assurance and evidence collection process.

Since 2006, all YOTs across England and Wales have been invited to participate in the Summer Arts College programme. Summer Arts Colleges were consequently delivered by a range of YOTs, operating in cities, urban and more rural areas.

Each YOT was responsible for the selection of the young people to attend their College, although guidance was provided that the young people should be those considered to be at 'high risk' of offending, and that YOTs should give priority to young people on Detention and Training Orders (DTOs) or undertaking an ISSP.

Each Summer Arts College is a partnership between YOTs, arts organisations and literacy and numeracy tutors. Each YOT appoints a project manager who brings together the team that will deliver the College.

Each YOT is responsible for procuring arts organisations and practitioners to deliver the Summer Arts College. Unitas assists in brokering relationships between YOTs and arts organisations through the Artists' Directory held on the Unitas website.

The 25-hour week has an arts-based curriculum in which literacy and numeracy skills are embedded. Unitas has developed a range of arts resources, specifically designed to support the curriculum.

All young people work towards the nationally recognised Arts Award. 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 College forms the basis of the conditions of grant for each of the participating YOTs.

The key requirements of the Summer Arts College specification are:

- A structured, arts programme delivered over the school summer holidays, running for five taught hours a day for five days a week. Since 2006, Summer Arts Colleges have been of three-, five- and six-weeks' duration.

- Delivered with ten young people aged 14-19.
- The College includes planning for positive progression into education, training or employment at the end of the College.
- Colleges are delivered by a project manager and suitably experienced staff, who have completed the required online training provided by Unitas, which supports team working. The online training ensures that team members are knowledgeable about the programme role model and desired outcomes, and understand their role and responsibilities within the team.
- Within the programme are arrangements for each young person to improve their literacy and numeracy skills and achieve the Bronze Arts Award (and more recently, the Silver Arts Award).
- Attendance and participation is promoted through effective arrangements for transport, coupled with practical and emotional support.
- Close links with parents and carers are developed, including parents/carers being invited to the celebration event at the end of the College.
- Arts enrichment resources are used in the delivery of the College to ensure that literacy and numeracy are embedded into all activities.
- High quality, mainstream community venues such as FE colleges are used as the location for delivery.
- Through visits and other activities, each young person is made aware of work opportunities in the arts and creative industries.

Within this framework, each YOT developed their own programme of delivery, so Colleges included a range of arts activities and trips and visits.

Data collection, and a process of quality audit visits, seek to ensure that all Colleges adhere to the Operational Specification.

1.3 Methodology

In order to evaluate the impact of the Summer Arts Colleges, data on the participating young people was provided directly by YOTs. The data collected included profile data (such as selected information from Asset), attendance at the Summer Arts College and details of the young people's education, training and employment provision, offending and sentencing, for 13 weeks before, 13 weeks after, and during the College.

In addition, the literacy and numeracy levels of young people were assessed (with pre-programme assessments taking place in the week before or on the first day of the College and the post-programme assessment taking place in the last week of, or the week after the end of, the College) using a standard assessment tool, the Basic Skills Agency initial assessment tool. The Arts Award achievements were also recorded and verified.

Each YOT was required to enter the specified data for each young person through a web-based data collection system. Missing data was monitored throughout and followed up promptly with the College sites.

Similarly, data quality and the validity of responses were assessed both by Unitas staff and by an independent researcher. Any obvious errors or anomalies were queried and referred back to the YOT for correction. As a result, complete and high quality datasets were achieved for almost all measures.

This methodology enabled the collection of relevant data on young people on which to evaluate the extent to which the programme met its objectives. The research design would ideally include the use of an appropriately matched comparison group.

There are, however, significant logistical and financial barriers to undertaking a random control trial, in the selection of YOTs to offer a College and in the possibility of randomly allocating young people to the College, as YOTs draw young people from a relatively small group of eligible young people.

It is expected that the rate and seriousness of offending would decrease in the post-tracking period due to regression to the mean, as referral to YOTs and hence eligibility to attend Summer Arts Colleges are a direct result of an intense period of offending.

A comparison group would allow assessment of any fall in offending to see if it is substantially greater than that which would occur in the absence of the programme.

Although it is challenging to achieve an appropriately matched comparison group, it is essential for improving the rigour of future evaluations of the Summer Arts College, and negotiations are progressing with the Ministry of Justice to obtain such a sample.

2 | Number and background characteristics of young people

2.1 Number and background characteristics of young people who started Summer Arts College

Since the launch of the Summer Arts Colleges, the number of participating colleges and the number of young people engaging in the programme have grown considerably. The number of colleges in the first year of operation, 2007, was 17, and by 2011, the number had increased substantially to 45.

A young person was defined as starting the programme if they were enrolled and attended for a minimum of 10 hours.

In 2007, a total of 156 young people started at the Summer Arts Colleges and by the fifth year, 2011, the number had almost trebled to 412.

Thus, between 2007 and 2011, a total of 1535 young people participated in the Summer Arts Colleges across 76 YOTs in England and Wales (some YOTs ran colleges in more than one year).

2.2 Age, gender and ethnicity

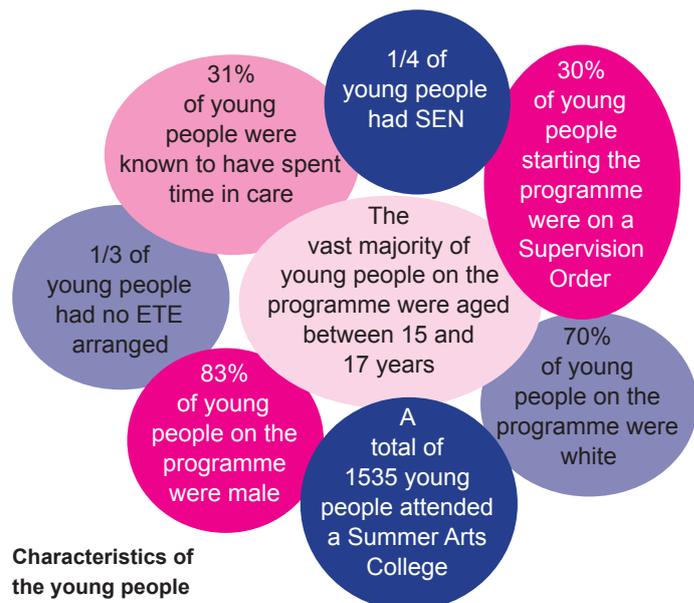
Most young people who started the programme were in their mid-teens, male and white. Ages ranged from 12 to 19 years, with the vast majority aged between 15 and 17 years. The average age was 16.4 years.

The overwhelming majority (83%) of the young people who began on the programme were male. More than two-thirds (70%) of the young people were of white ethnicity, 15% black, 10% of mixed ethnicity, 4% Asian and less than 1% 'Other'.

2.3 Care history and living arrangements while on the Summer Arts College

Data provided from Asset records reported that 31% of the young people were known to have spent some time in care during their past. At the start of the programme, for those where information was available, 44% of the participants were living in single-parent households.

Only 25% were living with both birth parents or a birth parent and step-parent. A further 9% were living in care and 7% were living on their own.



2.4 Current order, ISSP and Asset score

Of those starting the Summer Arts Colleges, 30% were on a Supervision Order at the time they began the programme and 25% were on a Youth Rehabilitation Order. A further 14% were on the community phase of a Detention and Training Order and 14% were on a Referral Order.

In addition to their order, almost half (49%) of the young people who started the Summer Arts Colleges were also on an Intensive Supervision and Surveillance Programme (ISSP).

Asset scores were collected as an indicator of predicted risk of re-offending. The mean Asset score among the participants was 18.6 which is in the medium-high risk banding.

Three out of five of the young people had Asset scores in the medium-high or high risk bandings (with more than a fifth having 'high risk' scores).

2.5 Young people's ETE status before the Summer Arts College

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

- Less than half (42%) of those who attended the Summer Arts College had been mostly in education, training and employment (ETE) and attending.
- More than one-third (37%) had not had any ETE arranged and a further 5% had ETE arranged but were not attending.
- A further 10% had been mostly without ETE provision in the four weeks immediately before the programme but had been in education and attending in the weeks before that.
- A small proportion (6%) had been mostly in custody during the four weeks leading into the programme.

2.6 SEN status

Data provided from Asset reported that a quarter (25%) of the young people were known to have had Special Educational Needs (SEN); 18% had had SEN identified and a statement issued.

2.7 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.

Less than one in five of the young people had previous educational qualifications recorded on Asset, despite the majority of participants being above school-leaving age.

Including vocational qualifications as well as educational, the proportion of young people starting the Summer Arts College with known prior qualifications was still only 26%.

Thus, between 2007 and 2011, a total of 1535 young people participated in the Summer Arts Colleges across 76 YOTs in England and Wales (some YOTs ran colleges in more than one year).

3 | Participation in Summer Arts College

Gauging participation is complicated because of the different lengths of Summer Arts Colleges programmes being run during the five-year period. In 2007 and 2008, colleges were six weeks; in 2009, they were five weeks; in 2010, colleges were three or six weeks long; and in 2011, they were all three weeks.

In 2009, in addition to the designated programme, college sites also ran an induction week immediately before the programme. The contact hours, programme content, activities and format of the induction week varied across the sites, and for that reason were not recorded as part of the programme.

Nevertheless, the induction hours were substantial at some Summer Arts Colleges as they had full-time contact hours (or near to) during the induction week, essentially delivering a six-week rather than a five-week programme.

Details of the levels of participation and completion across the four years are given in Table 3.1.

It can be seen from the first row of Table 3.1 that the number of hours offered declined over the five-year period in line with the change in the arrangements for Summer Arts Colleges: from six weeks in the first two years, to five weeks in 2009 and the introduction of three-week programmes in 2010 and 2011.

Attendance by those starting the programme did not change substantially in the first three years but declined in the fourth and fifth years – as a reflection of the fewer hours on offer.

However, not every young person who started successfully completed the programme; a completer being 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 permitted reasons).

Completion rates and attendance by completers are more informative measures of participation in the Summer Arts Colleges. Completion rates are shown in the final row of Table 3.1 and can be seen to have improved markedly in the last three years that Summer Arts Colleges have been running.

In 2007, 69% of young people completed the programme and a similar percent (66%) completed in 2008. Completions rose to 81% in 2009, 82% in 2010, and even higher to 85% in 2011.

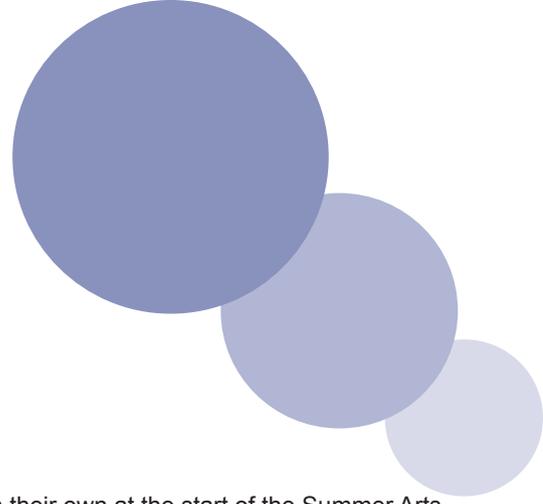
Completion rates were thus significantly higher in the years in which shorter programmes were run, although interestingly there was little change in completion rates when moving from a five-week programme in 2009 to a predominantly three-week programme in 2010.

Taking the five years together, of the 1535 young people who started the Summer Arts Colleges, 1205 (79%) completed the programme.

Inevitably, the number of hours attended and the percentage of hours attended of those offered was higher for completers than starters.

Table 3.1: Participation in Summer Arts Colleges by year

	2007	2008	2009	2010	2011	Total 2007-11
Average hours offered	144	143	128	93	74	109
Average hours attended – starters	90	82	90	67	55	73
Percent hours attended – starters	62	60	72	74	74	70
Average hours attended – completers	112	106	103	74	61	85
Percent hours attended – completers	77	77	83	83	82	81
Number of starters	156	277	313	377	412	1535
Number completers	108	182	255	311	349	1205
Percent completing	69	66	81	82	85	79



The percentage of hours attended did not change substantially over the period, but not much should be inferred from this; a young person had to remain on the programme in the final week to be counted as a completer.

An alternative to assessing completion rates by year is to consider completion rates by the duration of the programme.

Completion rates for those attending three-week, five-week and six-week programmes are given in Table 3.2.

Not unexpectedly, it can be seen from Table 3.2 that completion rates were inversely and significantly related to the duration of the programme.

Of those starting at the three-week Summer Arts Colleges, 85% completed the programme, whereas only 67% completed the six-week programme.

Further analysis revealed that personal characteristics, such as age, gender and ethnicity, did not influence whether or not young people completed the programme.

Young people living on their own at the start of the Summer Arts College were significantly less likely to complete, as were those who had ever been in care.

The participants who had Special Educational Needs (SEN) identified and those who had not been in education, training or employment (ETE) before the programme were also significantly less likely to complete.

Completion was significantly related to prior levels of literacy, with those young people at Level 1 literacy at the start of the Summer Arts College more likely to complete.

The extent and seriousness of the person's involvement in crime was highly significantly related to completion. It was found that the higher the rate of offending prior to being placed on Summer Arts College, the less the chance of completing.

Similarly, the higher the total Asset score or having previous custodial sentences, the less the chance of completing the programme. Only Asset score remained significantly related to completion across each of the programme lengths.

Table 3.2: Completion rates by length of programme

	3-week programme	5-week programme	6-week programme	Total
Number of starters	700	350	485	1535
Number of completers	596	284	325	1205
Percent completing	85	81	67	79

4 | Education and offending outcomes

4.1 Education and offending outcomes

The success or otherwise of the Summer Arts Colleges can be assessed against its three primary objectives, which were outlined in the introduction. Performance against each objective is considered in turn.

4.2 Objective 1: Improve literacy and numeracy skills through the arts and achieve an accreditation through the Arts Award

Impact on literacy skill

There were 1126 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 21% were at Level 1 or above. Nearly 80% of young people therefore had literacy levels below that of the average 11-year-old, despite the average age of those on the programme being 16.4 years.

At the post assessments, however, the proportion at Level 1 had almost doubled to 39%. The mean literacy score increased significantly from 53.8 pre-programme to 57.5 post-programme.

Overall, 69% of the young people increased their literacy score, with around a third (35%) increasing enough to reach at least one level higher at the end of the programme.

Further analysis of the data revealed no difference in success rates between different length programmes. Between 68% and 71% of young people increased their literacy score regardless of whether they attended a three-week, five-week or six-week programme.

There was also no significant change in the proportion increasing their literacy score over time, although the proportions were slightly higher from 2009 to 2011 (around 70%) compared to earlier years (around 65%).

Offending rates reduced substantially while the young people attended Summer Arts Colleges and rose again afterwards, but not to the rate documented in the before period.

Personal characteristics such as age, gender, ethnicity and living arrangements were not found to relate significantly to increased literacy score. Engagement in education, training or employment (ETE) in the weeks prior to the programme or having Special Educational Needs were also not related.

Increased literacy score was significantly more likely among young people with lower literacy scores at the start of the programme and significantly less likely among those with high total Asset scores.

Impact on numeracy skill

There were 1121 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, even fewer were at Level 1 or above for numeracy skill (18%), but again, this was almost doubled with 32% at Level 1 following the programme. While scores were lower for numeracy compared to those for literacy, the mean numeracy score increased significantly from 35.7 pre-programme to 38.4 post-programme.

Overall, 68% of the young people increased their numeracy score, with around a third (34%) increasing enough to reach at least one level higher at the end of the programme.

Success rates improved markedly over the first four years: from 59% in 2007 to 74% in 2010. However, in 2011, the proportion increasing their numeracy score fell to 67%.

Shorter programmes were run in the latter half of the five-year period, and comparing success by length of programme revealed that success rates were higher at sites running the shorter programme (70% on the three-week programme compared to 62% on the six-week programme) but this difference was not quite statistically significant ($p=.061$).

In addition to the length of the course, the only other factor to be related to an increased numeracy score was prior numeracy score. The lower the score at the start of Summer Arts College, the more likely an improvement was realised.

Achievement of the Arts Award national qualification

Among those 1205 young people who completed the Summer Arts College, 1035 (86%) achieved the Bronze Arts Award and a further 86 (7%) achieved the higher Silver Arts Award.

The proportions achieving an Arts Award in the three-week and six-week courses were 94%, and the proportion was only slightly lower (91%) in the five-week courses.

Young people designated white were more likely to achieve an award (95%) than BME groups, of whom 89% achieved an award. This difference was statistically significant.

In addition to the success among the group of completers, a further 67 young people achieved the Arts Award qualification (66 at Bronze and 1 at Silver) despite not completing the programme.

4.3 Objective 2: Increase educational engagement and facilitate transition into mainstream ETE after the Summer Arts College

ETE progression

In the four weeks immediately following the programme, 71% of those young people who had completed the Summer Arts College were in ETE provision and attending, and therefore had progressed to a positive ETE destination.

This was significantly higher than the proportion attending ETE in the four weeks immediately before the programme (54%). These outcomes were similar in all five years that Summer Arts Colleges have been running.

ETE outcomes for those previously not in any ETE (NEETs)

Among those who started the Summer Arts College and who were not mostly in custody during the four weeks immediately before the programme, 645 young people (45%) had had no ETE arranged (or were not regularly attending the ETE that had been arranged).

Despite being previously out of ETE provision, about three-quarters (76%) of these young people went on to complete the Summer Arts College. Almost all of the young people previously not in ETE who completed the Summer Arts College went on to achieve the Arts Award – with 84% achieving the Bronze and a further 8% achieving the Silver Arts Award.

Amongst this group of completers, 72% increased their literacy scores and a similar percentage increased their numeracy scores post-programme, with 37% increasing enough to reach a higher literacy level and 36% reaching a higher numeracy level.

In the four weeks immediately after the Summer Arts College, more than half (54%) of those previously not in any ETE had progressed on to further ETE provision.

4.4 Objective 3: Reduce levels of (re-)offending during the Summer Arts College and in the following months

In order to assess the impact of Summer Arts Colleges on offending, an agreement had to be reached on the time period to be considered, the types of offences to be included and the means of expressing offending in a comparable way.

The time periods chosen were the 13 weeks prior to attending Summer Arts College (the before period), the period while on Summer Arts College and the 13 weeks following completion of the Summer Arts College (the after period).

At any time in the before and after period, a young person could have been in custody and thereby not able to commit crimes in the community. Any time in custody was subtracted from the 13 weeks and the remainder was the time at liberty.

The number of offences committed was recorded by the youth offending teams (YOTs) from their database systems (YOIS or Careworks). All offences committed were initially recorded, including what are known as 'breach offences'.

A 'breach offence' is one where the young person has breached conditions of their existing sentence or order. Examples include breaking curfew, and not attending compulsory ETE placements or YOT appointments.

As these are not new crimes as such but technical violations (and if they did result in a new crime being committed, this would be recorded as well), a second measure of non-breach offences (which would be generally regarded as crimes) was constructed.

Each young person's rate of offending was firstly calculated for each period by dividing their total number of offences in the period by the number of weeks they were out of custody (and therefore at risk of offending) during the period.

Rates were multiplied by 100 and expressed as 'offences per 100 weeks at risk'. Rates of offending were calculated for all offences committed and for non-breach offences only.

However, calculating rates in this way can result in abnormally high rates of offending, mainly because the period at liberty (the denominator) is very small in some cases if the young person is in prison for most of the time period.

It is therefore the recommended practice in criminal careers results to truncate the rate of offending and 'rein in' the exceptional cases (Blumstein *et al.*, 1986). Here, the very few offenders with rates higher than 100 were capped at 100.

Rates of offending for those successfully completing Summer Arts Colleges for each of the three periods are shown in Table 4.1.

Many young people did not commit offences during one of the periods and the proportion committing offences in the period is an alternative measure of offending. This measure is also given in Table 4.1.

It can be seen from Table 4.1 that offending rates were highest in the before period (regardless of the measure taken), reduced substantially while the young people attended Summer Arts Colleges and rose again afterwards, but not to the rate documented in the before period.

A similar inference can be drawn from the second two rows of the table, when the measure is the percent of young people who committed an offence during the period regardless of the number of offences committed.

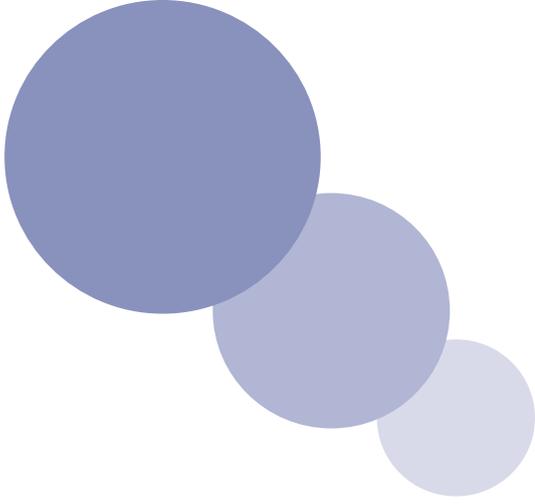
These findings are encouraging, especially the impact Summer Arts Colleges have on offending while young people are on the programme.

However, confirmation of the effect Summer Arts Colleges have on offending will not be available until further planned research is completed.

The entire criminal record has been obtained for each young person who participated in Summer Arts Colleges, from their first offence to the summer of 2011. This longitudinal research will, in due course, provide further evidence of the effect participation in the Summer Arts Colleges has on offending, in particular its impact over a longer period on the subsequent offending behaviour of young people.

Table 4.1: Rates of offending and percent offending during the three time periods

	13 weeks before SAC	While on SAC	13 weeks after SAC
Mean offending rate	8.9	4.9	5.7
Mean non-breach offending rate	7.0	3.3	3.8
Percent offending	44	12	26
Percent offending non-breach offences	39	9	19



Conclusion

The Summer Arts College was conceived as an arts-based education programme directed at young people who more persistently offend or commit more serious offences; a group that, by and large, have not succeeded in school, lack basic literacy and numeracy skills and have disengaged with mainstream education and training.

Working with youth offending teams (YOTs), the Summer Arts College initiative seeks to reverse this situation through an arts-based programme to improve literacy and numeracy among participants, achieve a recognised qualification, facilitate transition into education, training and employment (ETE) and, by providing an alternative, positive experience, reduce offending.

Summer Arts Colleges have been in operation for five years (2007-11) and this report evaluated their achievements by analysing the outcomes of more than 1500 young people who started the scheme in any of those years.

The results of the analysis indicate that the Summer Arts College initiative successfully engaged young people at considerable risk of (re-)offending.

Completion rates and attendance levels were high, as was the achievement of a nationally accredited qualification, the Arts Award. Significant improvements in basic skills, literacy and numeracy were obtained.

Progression on to further education, training and employment following the programme was achieved for the majority of young people completing the programme.

Significantly, the positive ETE outcomes seen among the group overall were also achieved for those who had not previously been in any ETE (NEET) coming into the programme.

This is evidence of the Summer Arts College's ability to effectively re-engage young people into education, training and employment and help them achieve.

The evaluation found that offending was reduced significantly while the young people were participating in the programme and that some of this impact was maintained (though to a lesser extent) in the weeks following the programme.

The further research described on page 14 will add to our understanding of the impact of Summer Arts Colleges on offending behaviour.

Completion rates and attendance levels were high, as was the achievement of a nationally accredited qualification, the Arts Award. Significant improvements in basic skills, literacy and numeracy were obtained.

References

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Glossary

Asset: Assessment profiling tool used within the youth justice system.

Breach Offence: A 'breach offence' is one where the young person has breached conditions of their existing sentence or order. Examples include breaking curfew, not attending compulsory ETE placements or YOT appointments, etc.

DTO: Detention and Training Order – The Detention and Training Order sentences a young person to custody. It can be given to 12- to 17-year-olds. The length of the sentence can be between four months and two years. The first half of the sentence is spent in custody, while the second half is spent in the community under the supervision of the youth offending team.

ETE: Education, Training and Employment.

ISSP: Intensive Supervision and Surveillance Programme – ISSP is the most rigorous non-custodial intervention available for young offenders. It combines community-based surveillance with a comprehensive and sustained focus on tackling the factors that contribute to the young person's offending behaviour.

NEET: Not in Education, Employment or Training.

YOT: Youth Offending Team – There is a YOT in every local authority in England and Wales. They are made up of representatives from the police, probation service, social services, health, education, drugs and alcohol misuse and housing officers.

summer **arts** colleges