

# The Arts and Youth Justice: Towards a strategy for Norfolk

Report commissioned by Norfolk Arts Partnership  
on behalf of  
Norfolk Youth Offending Team and Connexions Norfolk

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December 2006

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**Anne Peaker Centre** is the national organisation that promotes and supports the use of the arts in criminal justice settings. The organisation works primarily in the following areas:

- Advocacy – influencing policy, promoting and demonstrating the value of the arts
- Capacity building and professional development
- Consultancy
- Information - sourcing and disseminating clear information, advice and support for people within the arts and criminal justice sectors

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## Executive Summary

**In recent years, Norfolk Youth Offending Team (YOT) staff have been impressed by the apparent impact of arts-based interventions on some of the most challenging young offenders they deal with. Now the YOT seeks to develop a strategy for integrating the arts into the mainstream of youth justice work in Norfolk, with support from Connexions Norfolk and the Norfolk Arts Partnership.**

Arts interventions with young people at risk of offending and young offenders have been tried and tested over recent years in Norfolk, in creative one-to-one work by some YOT workers, as well as through the development of partnerships with community and arts organisations based around the county.

Although statistically significant data is only just beginning to be collected, the body of evidence supporting the case for the arts in youth justice work is growing. The positive role the arts can play in engaging excluded groups, including young offenders and young people at risk of offending, is recognised by leading agencies in the field, such as the Youth Justice Board, Arts Council England, government departments including the Department of Culture, Media and Sport, the Department for Education and Skills and the Home Office.

There is a clear commitment amongst management and staff within Norfolk YOT, Connexions and local and regional arts providers and funders active in the county to pursue this area of work, particularly as it appears to be a successful way of engaging challenging young people and raising their aspirations. Using the arts to facilitate this initial engagement can ultimately pave the way for further intervention work, as well as educational and personal development opportunities and worthwhile ways of undertaking issue based and reparation work.

In one worker's words: *"The arts can open doors to young people and can bring out skills they didn't know they had".*

This commitment is underlined by the recent recruitment of a Creative Arts Worker for Norwich, whose post is funded for one year by Arts Council England East, Norfolk YOT and Norfolk Learning & Skills Council. First indications are that this role will be pivotal to the further development and mainstreaming of arts interventions targeting young people at risk of offending and young offenders

within the county. Currently only funded until June 2007, this report advises that this role needs to be carefully evaluated and sustained to facilitate the embedding of targeted arts interventions within the youth offending service.

Figures provided by Norfolk YOT show that there have been a sustained number of arts interventions over the last few years, and that 71 young offenders took part in arts activity of some kind during their orders over the last three years. However, consultation with staff showed that workers who wanted to refer young people onto arts projects were often at the mercy of external project providers' timetables in order to tap into arts provision. There is no constant availability of arts activity available for YOT staff to refer young people onto. As one worker put it: *"It is usually a feast or famine scenario – either there are lots of external projects available, but not necessarily any young offenders that are ready to take part in group work, or we have young people that could really benefit from taking part in an arts project or placement, when there are none available."*

Staff consulted in Norwich, Great Yarmouth and King's Lynn all indicated that regular provision that they could have some control and input over is a priority – i.e. weekly arts sessions young people could be referred to at any time, for any period of time. The programmes would cover a variety of art forms, could be accredited and tailored to young people's changing needs, and if a young person showed a particular ability or interest for a particular art form, they could then be referred to a relevant community or arts project, during or after their order.

There also appears a lack of opportunity for participatory arts activity for young people in Norfolk, particularly after the downsizing of statutory youth services within the county. Regular after school creative programmes for young people at risk of (re) offending were seen as essential to keep young people engaged. Current progression routes are often a step too far for the high-risk client group the YOT caters for. Local arts organisations could play a role in this if longer term funding could be sourced.

This report concludes that there is a wealth of experience and expertise available in Norfolk to offer high quality arts interventions to young offenders and young people at risk. However many youth offending and crime prevention workers are not able to engage their clients in these opportunities. This may be due to pressures on the service, unsuitable timing of projects, or a lack of awareness of what the arts can offer. Many workers lack confidence to use creativity as a regular element of their work.

The indications are that mainstreaming arts interventions for young offenders and young people at risk in Norfolk will support crime prevention targets, and can support other areas of preventative work such as education attainment, personal development and additional intervention work. At a minimum, regularly running arts programmes should be made available in Norwich, King's Lynn and Great Yarmouth, and the post of Creative Arts Worker should be sustained in Norwich. The Creative Arts Worker's role includes the championing of the positive role the arts can play amongst youth offending staff so that an increased number of staff and young offenders can benefit from these interventions.

The coordination of regular arts programmes in King's Lynn and Great Yarmouth are budgeted for in the proposals presented, and could be undertaken by adapting the roles of existing YOT staff, or by recruiting another part-time or freelance Creative Arts Worker who could form the link between arts providers and agencies working with young offenders and young people at risk.

Finally, creative training looking at multi-agency partnership working and increasing awareness of the opportunities arts projects can create when working with challenging young people, for artists and staff working with young offenders and young people at risk, will pave the way for the mainstreaming of arts interventions within the youth offending and youth crime prevention services in Norfolk.

# 1. Introduction

In recent years, Norfolk Youth Offending Team (YOT) staff have been impressed by the apparent impact of arts-based interventions on some of the most challenging young offenders they deal with. Now the YOT seeks to develop a strategy for integrating the arts into the mainstream of youth justice work in Norfolk, with support from Connexions Norfolk and the Norfolk Arts Partnership.

To inform the development of such a strategy, Anne Peaker Centre has been commissioned to:

- a** identify the need for arts-based work with clients of Norfolk YOT, with reference to the organisation's strategic priorities
- b** estimate the broad cost of meeting the prioritised needs over three years
- c** present guidelines for best practice in commissioning successful youth arts projects and partnership working

This report should be read together with the *Initial Scoping Study* commissioned by the Norfolk Arts Partnership from York University's Centre for Criminal Justice Economics and Psychology. This is a technical assessment of data on young offenders referred by Norfolk YOT to arts projects in recent years, which

- concludes that the existing data in Norfolk YOT's Youth Offending Information System (YOIS) database is not yet extensive or robust enough to allow statistically-valid conclusions to be drawn about the impact of arts-based interventions on reoffending;
- makes recommendations to ensure that future data recording is compatible with a proposed three-year research programme

## 1.1 Norfolk Youth Offending Team (YOT)

Norfolk Youth Offending Team is the youth offending service for Norfolk, supporting young people going through the youth justice system. There is a YOT in every local authority in England and Wales. Norfolk YOT is made up of representatives from a wide range

of public services: the police, Probation Service, social services, health, education, drugs and alcohol misuse and housing officers. Specialists from these services aim to respond to the needs of young offenders in a comprehensive way. The needs of each young offender are assessed, and specific problems that make the young person offend, as well as the risk they pose to others, are measured. This enables the YOT to identify suitable programmes to address the needs of the young person with the intention of preventing further offending.<sup>1</sup>

Young offenders are likely to have a range of risk factors present in their lives that need to be addressed. These can include a range of issues, including mental health, low educational attainment, and lack of positive engagement with the community, which are all areas covered in the Norfolk Local Area Agreement (LAA) for 2006 – 2009, published in April of this year.<sup>2</sup> The LAA includes targets for increased provision and uptake of services to improve mental health well-being for 16-17 year olds children & young people, improving educational attainment, and getting young people engaged in active citizenship. Norfolk YOT is committed to delivering these targets, and integrating the arts into the mainstream of youth justice work aims to help Norfolk YOT to deliver these targets.

## **1.2 Connexions Norfolk**

Connexions Norfolk is an advice and guidance service for 13-19s, dealing with all aspects of a young person's life.<sup>3</sup> Connexions is a nationwide service, and in Norfolk it is delivered by the Connexions Norfolk partnership. Connexions provides personal advice for young people, and guidance on a range of issues that may affect a young person. Connexions also manages and delivers specialist projects and programmes to support young people, and Norfolk YOT hosts several Connexions workers amongst its team to support young offenders and young people at risk of offending.

## **1.3 Norfolk Arts Partnership**

Norfolk Arts Partnership is a collaboration between Norfolk's local authorities and Arts Council England, East (ACEE). The Partnership's vision is that *Norfolk will be a place where the transformational power*

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<sup>1</sup> [www.youth-justice-board.gov.uk](http://www.youth-justice-board.gov.uk)

<sup>2</sup> [www.eastspace.net/norfolkambition-laa/documents/240206\\_Final\\_LAA\(1\).doc](http://www.eastspace.net/norfolkambition-laa/documents/240206_Final_LAA(1).doc)

<sup>3</sup> [www.cnxsnfk.co.uk](http://www.cnxsnfk.co.uk)

*of the arts – in all art forms - inspires action to improve social and economic development across the county.*<sup>4</sup>

Amongst other things, the partnership plans to build long-term investment in the arts in Norfolk by showing how effective the arts can be at tackling community needs.

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<sup>4</sup> [www.norfolkartspartnership.org](http://www.norfolkartspartnership.org)

## 2. The arts and youth justice: the national context

### 2.1 The Youth Justice Board (YJB)

The Youth Justice Board adopts a 'risk and resiliency' framework, aiming to reduce the risk of offending by young people and to enhance resiliency (protective factors) by altering individual young people's responses to their environment (which lead them to commit an offence) and intervening in that environment (improving environmental factors which lead to offending). Risk factors for offending by young people have been identified as (YJB, 2001):

- low achievement in school
- family problem behaviour
- peer involvement in problem behaviour
- a range of personal/individual factors<sup>5</sup>

Strategies that have been identified as successful in reducing risk/enhancing resiliency include family-based strategies (for example, parenting support), school and community based strategies (for example, reading schemes and after school provision), reasoning and social skills education and specific intervention programmes.

Programmes that aim to improve personal and social skills, and which focus on changing behaviour and multi-agency programmes (combining a number of approaches and addressing a number of risk factors), have been shown to be most successful (YJB, 2001 quoting Lipsey, 1992). Restorative justice – involving young offenders in direct reparation to victims and/or the wider community - has also been applied successfully in youth justice settings.<sup>6</sup>

At national level, leading agencies and funders consider arts activities to have a range of benefits – from increased self-confidence to transferable skills – which can help divert people away from pathways to crime or break the cycle of re-offending.

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<sup>5</sup> [www.youth-justice-board.gov.uk](http://www.youth-justice-board.gov.uk)

<sup>6</sup> Doing the Arts Justice, Researched and written by Jenny Hughes

Although statistically significant data is only just beginning to be collected, the body of evidence supporting the case for the arts in youth justice work is growing.

As leading organisations, such as those cited below, commit to this area of work, it is becoming increasingly necessary to evaluate this work systematically to be able to present evidence to policy makers about how and why it works. As the University of York recommend with reference to Norfolk, funding opportunities and partnerships need to be developed to push this research agenda forward.

## **2.2 National Offender Management Service**

The need for further research is recognised in the recently published draft strategy for the arts in the National Offender Management Service, presented to representatives from the arts and youth justice sectors on 18<sup>th</sup> September 2006 at the Tate Modern:

“There is a wealth of anecdotal evidence showing how participation in the arts can offer a wide range of positive results and benefits to those caught in the cycle of offending, including:

- Increasing self-confidence and self-esteem
- Developing self-awareness, understanding and a sense of self-worth
- Enabling collaborative working and the need to respect the work of others
- Using time constructively
- Improving mental well-being
- Developing real skills in which pride can be taken
- Channelling energies in a positive way
- Improving communication skills
- Providing a route back into education for those with poor basic and work skills
- Finding a way to employment

We now need to support reliable, high quality research to underpin this and to help us to understand better the contribution that the arts can make to reducing re-offending”<sup>7</sup>

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<sup>7</sup> Draft strategy for the arts in the National Offender Management Service, published September 2006

## 2.3 Other justice sector organisations

As the prison population is growing and nearly reaching 80,000, and the re-offending rate is 58% (including 76% of young male offenders)<sup>8</sup>, it is of increased importance to find ways to stop people from re-offending, and/or offending in the first place. It is widely accepted that low levels of educational attainment and poor employment prospects are associated with the likelihood someone will re-offend. There are many complex social issues offenders generally face that the arts would be unable to directly affect. However, it appears the arts can offer interventions that could help encourage offenders to avoid re-offending, both in community and custodial settings, and in preventative work.

Through a range of statements of purpose over recent years, the Prison Service, the Youth Justice Board and the Offenders Learning And Skills Service (OLASS) have all recognised that:

- Arts organisations and individual arts practitioners can play an important part in engaging offenders and prisoners in learning, particularly where they have been failed by more conventional education practices
- Partner agencies are able to help crime prevention services to meet their objectives and targets
- Arts organisations entering this territory should be able to demonstrate a businesslike approach and contribute to meeting learning and skills targets and the reduction of re-offending
- Arts activities may not on their own make a direct and measurable impact on crime prevention, but they can complement other activities and provide a useful route to engaging offenders, raising their self-esteem and self-confidence and enabling them to feel able to tackle issues more successfully
- Arts activities at their best offer engagement which is empowering, stimulating and enjoyable.<sup>9</sup>

Artists can play an important role within crime prevention programmes by offering practices for young people that provoke reflection, creativity and dialogue around issues of personal choice. This can work particularly well if they work in alliance with youth justice professionals and youth service providers, to create a

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<sup>8</sup> Doing the Arts Justice, Researched and written by Jenny Hughes, available from Anne Peaker Centre

<sup>9</sup> Handbook for Artists, by Anne Peaker, first published in 1991, revised edition to be published in 2006

learning experience for young people that is provocative and productive. The provocation lies in the presentation of a challenge by the artist. The productivity lies in generating new behaviours and expressions of self that might be the building blocks of a new kind of life for the young person.<sup>10</sup>

## **2.4 Every Child Matters: Change for Children**

*Every Child Matters: Change for Children* is a new Government approach to the well-being of children and young people from birth to age 19. The Government's aim is for every child, whatever their background or their circumstances, to have the support they need to:

- Be healthy
- Stay safe
- Enjoy and achieve
- Make a positive contribution
- Achieve economic well-being<sup>11</sup>

Youth service providers are required to team up in new ways, to share information and work together to protect children and young people from harm and help them achieve what they want in life. The Government also expects children and young people to have a say about issues that affect them as individuals and collectively – particularly the most vulnerable children and young people in our communities.

Nationally, the arts are already playing a part in delivering all of the Every Child Matters aims, and can be a particularly useful tool to inform children and young people, and consult them. The Department of Culture, Media and Sport (DCMS) is committed to increasing access to cultural activity for all young people and through Arts Council England (ACE) takes a strategic approach to this area of work, as is outlined in the next section.

## **2.5 The arts and young people at risk of offending – Arts Council England strategy**

Arts Council England (ACE) works to get more art to more people in more places. ACE develops and promotes the arts across England, acting as an independent body at arm's length from government.

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<sup>10</sup> Handbook for Artists

<sup>11</sup> [www.everychildmatters.gov.uk](http://www.everychildmatters.gov.uk)

Between 2006 and 2008, ACE will invest £1.1 billion of public money from government and the National Lottery in supporting the arts. ACE believes that the arts have the power to change lives and communities, and to create opportunities for people throughout the country.<sup>12</sup>

The ACE strategy document *Children, Young People and the arts* states that ACE's aims in this area up to 2008 are to:

- Foster a world-leading arts infrastructure alongside other cultural organisations that supports and values the cultural expression of children and young people and increases their opportunities to engage in activities relevant to their needs and interests
- Ensure the arts and creativity have a place within wider Government and other policy agendas that have an impact on children and young people
- See the wide social recognition of the value and transformational power of the arts and creativity, particularly in relation to children and young people<sup>13</sup>

ACE also published *The arts and young people at risk of offending* in 2005. This document introduced ACE's national strategy for the arts and young people who are at risk of offending and re-offending. This area of work is a priority for ACE at least until 2008 and ACE's work with the Youth Justice Board has gained international recognition.<sup>14</sup>

The document confirms the Youth Justice Board's commitment to this work:

*"The arts are capable of liberating the potential of marginalised young people who, for various reasons, have lost out. Which is why the Youth Justice Board attaches enormous importance to this strategy"* Rod Morgan, Chair, Youth Justice Board<sup>15</sup>

And Arts Council England's commitment:

"We will support young people at risk of offending, particularly those aged 10–17, to:

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<sup>12</sup> [www.artscouncil.org.uk](http://www.artscouncil.org.uk) - Home page

<sup>13</sup> [www.artscouncil.org.uk](http://www.artscouncil.org.uk) - *Children, young people and the arts* strategy document

<sup>14</sup> [www.artscouncil.org.uk](http://www.artscouncil.org.uk) - *The arts and young people at risk of offending* strategy document, foreword from Sir Christopher Frayling

<sup>15</sup> [www.artscouncil.org.uk](http://www.artscouncil.org.uk) - *The arts and young people at risk of offending* strategy document

- Develop their interest and skills in the arts
- Challenge their views of themselves and raise their aspirations
- Engage with learning
- Connect with new education, training and employment
- Make a positive contribution to society

To realise our vision, we will:

- Ensure that we listen to the views of young people, engage them in decisions that affect them and broaden the range and appeal of what we offer so that it is relevant to them
- Continue our support for the arts sector, building and sustaining this resource to enable it to deliver wider and more effective arts programmes through:
  - investment from Grants for the Arts, our open access grant scheme
  - ensuring that our targeted schemes, such as Creative Partnerships and the young people's Arts Award, play a role in this work
  - working with our regularly funded organisations to realise their ambitions to work with young people at risk
  - cultivating the skills, capacity and knowledge within our sector
  - building an effective infrastructure for our programmes
- Develop our own specific programmes and initiatives in this area of work through partnerships with educational, criminal justice and other organisations in the field, both regionally and nationally
- Work collaboratively with the Department for Culture, Media and Sport and other Government departments, local authorities and a range of other agencies concerned with children and young people"<sup>16</sup>

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<sup>16</sup> [www.artscouncil.org.uk](http://www.artscouncil.org.uk) - *The arts and young people at risk of offending strategy document*

## **3. Needs identified by Norfolk YOT**

### **3.1 The need for arts-based work with clients of Norfolk YOT and Connexions**

#### **3.1.1 Current provision of arts interventions**

Norfolk YOT and Connexions are currently largely delivering arts-based interventions through partnerships with local arts and community organisations. These include:

Academy Trust, The Garage, Norwich  
Creative Arts East  
Creative Arts Faculty, City College, Norwich

King's Lynn Arts Centre  
Norfolk Dance, The Garage, Norwich  
Norfolk Museums and Archaeology Service  
SeaChange Arts, Great Yarmouth  
Upfront Arts, King's Lynn

Client groups they work with include:

- Young people living in socially and economically deprived areas
- Young people living in areas of rural isolation
- Homeless young people
- Young people at risk of exclusion from mainstream education
- Young people excluded from mainstream education
- Young people at risk of offending
- Young offenders

The arts organisations often deliver projects for young people at risk which rely on referrals from a multitude of agencies, including youth service providers, the YOT, youth inclusion projects, schools and Connexions. Much of the provision focuses on group project work (generally short term) and engaging young people in taster sessions, to get them to try new things. Issue-based work is often subtly built into projects.

Between 2001 and 2006, 71 young offenders were part of one or more arts interventions, with the total of arts interventions recorded being 341. The exact nature and duration of the interventions was

not recorded, but they include one-to-one interventions as well as group work. Over the last three years, the figures break down as follows (please note some young offenders took part in arts interventions over several years, if they re-offended, and some also took part in preventative programmes and final warnings programmes):

<b>Year</b>	<b>Nr of young offenders involved in arts</b>	<b>Nr of arts interventions</b>
2004	45	106
2005	44	135
2006 to date*	33	56

*\*) Figures supplied for 2006 are from 1 January to 9 March 2006*

The Norwich unit of Norfolk YOT currently works in close partnership with a specialised Creative Arts Worker based in Norwich, whose post is funded for one year by Arts Council England East, Norfolk YOT and Norfolk Learning & Skills Council. This is likely to increase the number of arts interventions for 2006. The Creative Arts Worker is employed by the Academy Trust at The Garage, a young people's performing arts training venue based in Norwich<sup>17</sup>, and took up the post in June 2006. The Creative Arts Worker is currently working mainly with young people on the Intensive Supervision and Surveillance Programme (ISSP), but is likely to develop small group work. The Creative Arts Worker is also able to signpost young people to other agencies, including Connexions, to ensure continuity of service to clients of Norfolk YOT. The post is funded until June 2007 at a cost of £30,000 for one year (including salary and on-costs), and in addition, the worker has a small project budget of £5,000 granted by Arts Council England to deliver arts-based interventions.

In previous years, Norfolk YOT have commissioned and supported short-term arts projects, such as a Summer College for the Arts for young people on the Intensive Supervision and Surveillance Programme (ISSP) in 2005, which was delivered in partnership with Escape Artists<sup>18</sup> and funded by Arts Council England and the Youth Justice Board. The aim was to work with young people on high tariff sentences, to engage them in a meaningful arts programme during the summer months. Staff involved in the summer college in 2005 reported the programme was extremely labour intensive and challenging, and it appears unlikely similar resources could be dedicated to a programme like this. Individualised arts interventions or small group work seem more manageable and appropriate for the high tariff client group.

<sup>17</sup> [www.thegarage.org.uk](http://www.thegarage.org.uk)

<sup>18</sup> [www.escapeartists.co.uk](http://www.escapeartists.co.uk)

Norfolk YOT currently works in partnership with venues such as The Garage in Norwich and King's Lynn Arts Centre<sup>19</sup>, who provide opportunities for young people on a variety of youth offending programmes and orders, including Detention and Training Order post custody programmes, referral orders, reparation orders, supervision programmes, parent/carer support programmes, final warning programmes, voluntary support programmes, action plan programmes, bail support programmes, community rehabilitation programmes and anti-social behaviour programmes. Many of Norfolk YOT's client group are unable to take part in group projects, and initially need an individually tailored approach, which is catered for by the Creative Arts Worker and individual placements with arts organisations and venues locally. YOT staff are currently providing training for all the staff at The Garage, including administrative staff and receptionists, to increase awareness of working with young offenders and challenging young people.

YOT and Connexions staff and staff at Norfolk's Youth Inclusion and Support Programmes (YISP), particularly reparation and prevention workers in the areas of Great Yarmouth and King's Lynn, regularly use arts interventions with young offenders and young people at risk of offending individually and as (small) groups. These interventions include projects provided by partners and individual placements. Projects are organised by external partners and YOT, Connexions and YISP staff who have an interest in this field, for young people who indicate they are interested in creative arts and/or crafts.

Arts interventions are not a set aspect of YOT or reparation work in Norfolk but some workers choose to champion arts work as a way of engaging young offenders in reparation activity. Young offenders are all assessed on their individual learning styles and it is recognised by YOT staff that the arts are a particularly effective way to tap into different learning styles and to provide different methods of teaching.

Staff often work on arts interventions or on developing partnerships with arts organisations individually, not supported by colleagues in these endeavours, and report they voluntarily work unpaid overtime to make these projects a reality. They have many examples of anecdotal evidence to show these arts interventions have a positive effect on young people. Other staff reported that although they would be interested in applying arts interventions, or referring young offenders onto arts projects to do their reparation, that they do not have the power or the resources to do so on a regular basis.

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<sup>19</sup> [www.kingslynnarts.co.uk](http://www.kingslynnarts.co.uk)

Often reparation orders are set by the court to have a specific element of reparation, which is not necessarily flexible or arts based.

At times a more therapeutic creative approach is used by YOT workers to encourage young people to talk about and reflect on their offending behaviour, for example using visual arts exercises, but this depends on the type of offence, staff expertise and resources available at the time. Further professional development for staff, and additional resources, would enable more staff to take a more creative approach.

Some YOT staff and external organisations, including the Creative Arts Worker, are trained to deliver the Arts Award programme with young people, and to use PLUS Arts Enrichment materials. The PLUS Arts Enrichment programme is a national programme, designed to provide engaging creative projects for young people with low literacy and numeracy levels. The programmes contain embedded literacy and numeracy activities. Feedback shows that artists are generally more confident to deliver the PLUS Arts Enrichment programme than YOT workers who had not previously used the arts, or had never trained in the arts.

The Arts Award is an Arts Council England accredited programme, which recognises the creative aspiration of individual young people and their growth as artists and leaders. The Garage in Norwich is the regional agency for Arts Awards in the area.

Generally, external arts organisations source funding to deliver project work, whilst Norfolk YOT refers young offenders onto the projects or programmes, and provides key workers who provide the criminal justice expertise and arrange for the young offenders to attend the activities or placements on offer. As the arts provision is largely dependent the goodwill of YOT staff, and partnerships and short-term project funding sourced through other organisations, a strategic and regular programme of arts interventions cannot currently be guaranteed. At times there are more arts interventions available than there are young offenders to take up the opportunities, at other times there is no provision available at all.

It is envisaged that the creation of the Creative Arts Worker post will help develop a more sustainable range of arts interventions, assuming funding for the post can be sourced in the long term.

Staff also identified a lack of ongoing arts activity for young offenders who have finished their orders. With a very limited youth service provision in Norfolk, when a young offender leaves a

programme or project, there is often no suitable place for them to continue their interest, as they are not ready or able to return to school, or to continue onto further education, or too young for a work placement or apprenticeship. Some arts organisations in the area have an interest in providing programmes for ex young offenders, to ensure the arts can remain a positive input in their lives and potentially reduce the likelihood of them re-offending.

### **3.1.2 What is needed for strategic and regular provision of arts intervention work?**

Consultation with Norfolk YOT and a range of local arts providers suggested the following aspects of arts interventions have been successful in working with young offenders:

- Arts practitioners who are experienced in working with this client group and who have an understanding of the issues many young offenders face, and the pressures on the youth offending service.
- Flexible programmes that can be adjusted to a young person's needs and creative ideas, to ensure increased engagement, often adopting a very individualised approach. Two models offering flexibility to adapt to the needs of young offenders referred by the YOT – often at short notice – are suggested by the work of SeaChange and Norfolk Dance. In this financial year, SeaChange has budgeted for 50-60 days of work with at-risk young people. Some of this time is allocated in blocks of up to a week (for a residential course), but there is also the flexibility to offer activities such as capoeira dance classes, at short notice, from a core group artists. Meanwhile Norfolk Dance, which also operates from The Garage in Norwich, reserves places for YOT referrals on its regular programme of dance classes, and is flexible about how and when the fees for such participants are paid. These dance classes are open-access, and part of the Creative Arts Worker's job is to help referred young offenders prepare to take part alongside members of the general public.
- Incorporating reparation and clear benefits to the wider community. For example, King's Lynn Arts Centre has been offering creative programmes for young offenders and young people at risk for five years, which focus on reparation and acquiring life skills. They have worked in partnership with the YOT, E2E (Entry to Employment) training providers and the Pupil Referral Unit.
- Where possible, enable young people to see the positive response to their reparation work (for example, young people

who creating learning resources for a school, were able to visit the school and see pupils using the resources. Another group of young offenders taught younger children craft skills they learnt as part of a reparation programme).

- Options for one to one work, or small group projects, where needed.
- Options for issue-based work and peer education/mentoring opportunities.
- For arts providers to have realistic expectations of working with this client group, and ensure young people are not set up to fail.

Staff identified a need for longer term, regular arts provision in Norwich, King's Lynn and Great Yarmouth. They would like to be able to refer young people onto arts intervention programmes as and when the need arises, in addition from referring young people onto external projects as and when they are available. Staff in Great Yarmouth is keen to have a weekly arts activity for young offenders, at a suitable venue where young people would feel comfortable, providing the opportunity for young people to try a range of arts activities. If they then show an interest in one particular art form, they could be referred to a more specialised or intensive project or course provided by local arts organisations or colleges.

The Creative Arts Worker based at the Garage is planning a similar programme, in addition to undertaking one-to-one work with young offenders on ISSP orders.

The provision in King's Lynn is a combination of individual placements and project activity, mainly provided by King's Lynn Arts Centre and freelance practitioners linked to the arts centre, and supported by reparation workers. YOT staff in King's Lynn are particularly interested in providing longer term, regular opportunities, and support for young people to continue arts activity after they finish their orders.

Continuing support for young people after they finish their orders is seen as a very important aspect of preventing them to re-offend. There are some systems in place to refer young people on to other agencies, such as Connexions, but the level of individual support is often not available to ensure a young person will be able to continue their interest in the arts or education. They are often not yet at the stage where they could progress onto a creative or vocational college course, or may be too young for a work placement, which might suit them more than returning back to mainstream education.

It is clear from conversations with staff that arts interventions are currently not necessarily part of core work with young offenders, but are arranged by staff who have a personal interest in using the arts as a positive intervention. There is much scope for developing the use of arts interventions internally, and making the case for the arts throughout Norfolk YOT with case managers and reparation workers. The Creative Arts Worker for Norwich could play a role in this development work and could possibly take on a supporting/mentoring role to promote the use of the arts more widely amongst staff, as well as to nurture and develop relationships with relevant arts providers. If this post is not continued after the first year, it will be a significant step backwards for Norfolk YOT in terms of strategic long-term arts provision within the service.

### **3.2 Cost analysis to meet the prioritised needs over 3 years**

Priorities as indicated by YOT staff are to enable them to integrate small group arts activities into their programmes of work on a regular basis. The post of Creative Arts Worker is seen as essential to develop the work further, in Norwich, but also to inform arts intervention work around the county and develop new partnerships.

A minimum commitment to start mainstreaming arts based work could be to sustain the post of Creative Arts Worker in Norwich beyond May 2007, to ensure this worker has a reasonable project budget, and to provide project budgets for weekly arts sessions in Great Yarmouth and King's Lynn as there are strong indications there is a need and an appetite for more regular arts input.

In Norwich, the Creative Arts Worker would coordinate the weekly sessions, but in King's Lynn and Great Yarmouth this would need to be costed to be done internally or externally, as there is no Creative Arts Worker for those areas and it cannot necessarily be fitted into an existing workload. Alternatively, there may be scope for a second part-time or full-time Creative Arts Worker for the King's Lynn and Great Yarmouth areas, particularly as this would provide another specialised person who could focus on one-to-one arts interventions.

The minimum cost of mainstreaming a regular programme of arts interventions in the three main areas of Norfolk, Norwich, Great Yarmouth and King's Lynn, is outlined below. This budget does not

include high intensity projects or one to one work, but does include professional development for YOT workers and artists, which will encourage best practice and will increase confidence amongst staff and partners to use arts interventions when working with young offenders.

For sample budgets for high intensity projects, see 3.3.

## Cost analysis to meet the prioritised needs

2007 – 2010

	2007-2008	2008-2009	2009-2010
<b>Norwich project budget</b>			
Creative Arts Worker salary and on-costs	£ 30,000.00	£ 32,000.00	£ 34,000.00
Creative Arts Worker project budget to deliver creative session a week at The Garage for small group	£ 15,000.00	£ 17,500.00	£ 20,000.00
<b>Great Yarmouth project budget</b>			
to deliver creative session a week at suitable venue for small group	£ 15,000.00	£ 17,500.00	£ 20,000.00
to cover project coordination	£ 3,500.00	£ 3,750.00	£ 4,000.00
<b>King's Lynn project budget</b>			
to deliver creative session a week at King's Lynn arts centre for small group	£ 15,000.00	£ 17,500.00	£ 20,000.00
to cover project coordination	£ 3,500.00	£ 3,750.00	£ 4,000.00
<b>Professional development budget for artists &amp; YOT workers</b>			
Three-day professional development event in year one looking at successful partnership working	£ 3,500.00		
Three-day professional development event in year two creative work with young people at risk		£ 3,750.00	
Specialised one day events in year 3 programmed according to needs			£ 4,500.00
<b>TOTALS</b>	<b>£ 85,500.00</b>	<b>£ 95,750.00</b>	<b>£ 106,500.00</b>

*For more detail on the project budgets, see appendix b*

### 3.3 Medium term budget examples for mainstreaming high intensity arts based group work within Norfolk's youth justice system

The first budget presented in this section is an example of a high intensity project (during school holiday time) to which young people could be referred from a range of agencies such as the YOT, Connexions, Pupil Referral Units and schools. The budget is based on four weeks work, but could be reworked for a shorter school holiday project. It is envisaged that the various agencies would supply staff support in kind for the project. It could be used as an example for a Positive Activities for Young People project if partnership funding could be sourced.

#### Four week intensive multi-agency project

4 days a week, multi art-form/visual arts project culminating in exhibition for up to 15 young people referred by different agencies. Key worker support excluded from costings

##### PROFESSIONAL FEES

**Lead artist/project coordinator** £ 6,000.00

Lead artist 24 days @ £250

including planning, consultation, preparation & exhibition

##### Supporting artists/specialist art forms

Graffiti 2 days, one tutor, incl equipment, excl materials £ 500.00

Mosaic 4 days at £200 per day, one tutor £ 800.00

Metal work 4 days, one tutor, incl equipment, excl materials £ 800.00

Wood work 4 days, one tutor, incl equipment, excl materials £ 800.00

Preparation day for each artist - 4 days @ £200 £ 800.00

**Artists travel** £ 700.00

**MATERIALS** £ 2,000.00

##### INDEPENDENT EVALUATION

Site observation visits x 2 days £ 500.00

Report writing x 3 days £ 750.00

Video artist at £100 per visit x 6 (2 hour) visits £ 600.00

Editing time 4 days x £200 per day £ 800.00

Report publication £ 200.00

DVD production £ 100.00

Minimum copies DVD £10 per DVD with box + cover £ 100.00

**TRAVEL FOR YOUNG PEOPLE** £ 2,000.00

**VENUE HIRE** £ 1,300.00

**EXHIBITION SPACE HIRE ONE WEEK** £ 250.00

**EXHIBITION PUBLICITY** £ 300.00

**CELEBRATORY EVENT** £ 200.00

**CONTINGENCY** £ 500.00

**TOTAL** **£ 20,000.00**

The next budget is an example of an out of school hours, long term project to which a range of agencies could refer young people at risk of offending. Key worker time is budgeted in – it may suit a part time youth worker or youth justice worker to extend their hours for a period of time in order to support a project like this.

## **Preventative arts project**

**2 hours a week, 40 weeks, after school multi-arts programme for up to 16 young people at risk of (re)offending referred by multiple agencies**

<b>Art form specialist 2 hour workshop</b> including joint planning, consultation, preparation	£	5,000.00
<b>Presence of two qualified criminal justice youth workers</b> including joint planning, consultation, preparation, documentation	£	10,000.00
<b>Project management</b> Project coordinator to attend and assist at each session and manage the project	£	6,000.00
Administration costs	£	1,000.00
<b>Staff travel</b>	£	3,200.00
<b>Materials/equipment hire</b> this will vary to each art form £80 per session is taken as an average	£	3,200.00
<b>Venue hire</b>	£	1,200.00
<b>Evaluation</b> By independent evaluator, 10 days in total	£	2,500.00
<b>Travel for young people</b>	£	3,200.00
<b>Contingency</b>	£	700.00
<b><u>TOTAL</u></b>	<b>£</b>	<b><u>36,000.00</u></b>

### **3.4 Other issues identified during consultation with Norfolk arts organisations**

#### **3.4.1 One-to-one placements and support**

Arts organisations are keen to offer one to one support to young people who need it, although it is time consuming and would need to be properly funded. One to one work could include volunteering

opportunities, work experience (which could be linked to reparation), peer mentoring and support for young people to achieve the Arts Award accreditation (see below).

### **3.4.2 Accreditation**

The Academy Trust, King's Lynn Arts Centre, SeaChange Arts and Norfolk Museums and Archaeology Service all offer Arts Council England's accreditation scheme, the Arts Award. It is labour intensive to guide young people through the accreditation process but both arts organisations are keen to offer this as part of their services to young people.

### **3.4.3 Transferable skills**

All providers who took part in the consultation effectively use the arts to provide participants with basic life skills, increased self-esteem, self confidence and aspiration, to increase their chances of succeeding in life, education and employment.

### **3.4.4 Pathways**

Arts organisations and youth workers are keen to improve pathways for young people to continue creative work, and "raise aspirations but manage expectations." There is anecdotal evidence that many of the young offenders targeted struggle to continue an interest in the arts at the end of their orders, for a wide variety of reasons. These include a lack of accessible regular provision (particularly a lack of community youth service provision), and a perceived lack of suitable pathways to mainstream further education provision or vocational courses, particularly for those who have struggled to stay within mainstream education.

Manageable pathways and signposting for young people are often not embedded in arts programmes and this needs to be addressed in the arts and youth justice strategy to ensure sustained commitment to the young person's development. It is likely that arts providers, youth justice and Connexions personnel, education providers and employers will need to work closely together to improve the opportunities available to young people when they finish their involvement with the YOT.

For example, the Creative Arts Faculty at Norwich's City College would like to offer improved stepping-stones to help excluded young

people back into mainstream education. Some college tutors worked on The Garage's summer school programme, and they encouraged young people who attended this to sign up for courses at the college. But support could be much better, and strategies to re-engage young people and help them to make the transition from project-based learning to further education need to be further developed.

### **3.4.5 Rural isolation**

Rural isolation is an issue Creative Arts East is keen to tackle by providing projects in rural areas, and/or transport for young people to attend projects, as there is a distinct lack of arts provision in the rural areas of Norfolk.

## 4. Guidelines for commissioning successful arts projects

### 4.1 Group work and delivery style

Arts organisations commissioned to work with young offenders should be aware that effective group work interventions with offenders incorporate the following features (Gornick, 2001):

- Delivery in the context of a multi-service approach that aims to tackle a range of risk factors
- Adherence to the risk principle - more intensive programmes aimed at high-risk offenders and vice versa
- Focus on 'criminogenic' needs - direct focus on risk factors that cause offending and protective factors that can prevent it

Group work with young offenders should also incorporate (Merrington, 1998):

- A delivery style that matches young people's learning styles (including a participatory approach and combination of active and reflective components)
- Structured, directive approaches (incorporating a 'teaching' element)
- A flexible approach that can respond to young people's changing needs<sup>20</sup>

### 4.2 Joint planning

Arts organisations should be briefed thoroughly on the aims of the commissioning body, for example if it is the YOT, does the project want to address specific risk factors? Key workers and artists should plan and set the agenda together, to ensure the project addresses the desired aims, that responsibilities and tasks are shared and that the project is documented in such way that project workers or external evaluators can assess to which extent these aims might be addressed.

The commissioning body should ensure that the arts organisation is clear about the restrictions a youth offending service is working under – i.e. that some young people may not be ready for group

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<sup>20</sup> Doing the Arts Justice, Researched and written by Jenny Hughes, available from Anne Peaker Centre

work, and that the number of young offenders suitable for a project may be very limited at any one time.

Careful consideration needs to be given to all aspects of delivery in the planning and design of projects, including timetabling of activities, location, availability of food and refreshments, as well as workshop design and delivery.

It is advisable to aim for the arts organisation to work within the existing pattern of the individual or group you want them to work with, to not disrupt existing timetables and commitments participants and supporting staff might have.

The individual or group should be involved in the planning of the direction of the project – only the first few sessions might be planned at the start, and will include consultation with the group so they can take ownership of the project. This is likely to increase their commitment, attendance and active engagement. Their active engagement is crucial to achieving change.

The location of the activities should be a place participants are able to travel to and one that they feel safe, comfortable and welcome in.

#### **4.3 Delivery staff**

Arts providers should be able to provide experienced and/or trained staff, and the commissioning body should be able to provide an appropriate level of key workers who know the young people who are taking part. Child Protection and Health & Safety guidelines should be adhered to, and the commissioning body should ensure the arts provider is aware of existing guidelines, and risk assessments. Support or supervision for staff working with very challenging young people may be necessary, for example in the form of regular debriefing sessions. Be aware of potential prejudice against participants – an artist should not be influenced by a young person's background in terms of how they are interacting with them.

Additional staff briefing may be required, to increase awareness of working with challenging young people amongst for example venue staff who are not directly involved in the project, but may come in contact with participants, for example front of house, catering or box office staff in a venue.

#### **4.4 Flexibility and monitoring**

The project should be flexible enough to respond to young people's changing needs, as and when they occur. Expectations of the young people should be realistic. Progress should be assessed regularly, and staff from partnership organisations should have regular feedback sessions to ensure the project can be adapted if necessary. Pastoral care and support for young people should be available.

#### **4.5 Reparation**

Reparation is a part of most young offenders programmes, and is therefore a very useful element to incorporate in any arts project targeting this client group. Any project elements that have a benefit to the wider community, or give opportunities for issue-based work, which can be used to educate peers, could be considered. It is important that the young people witness the results of their reparation work so that they can feel pride of their achievements and are aware they have done something positive which has been recognised by the wider community.

#### **4.6 Acknowledgement of young people's achievements and accreditation**

It is very useful if an element of accreditation or a celebration of a participants' achievement are incorporated in a project. Accreditation is available through the Arts Council England's Arts Award, other recognised accreditation programmes such as the Open College Network or ASDAN, which offers a wide range of curriculum programmes and qualifications for all abilities, mainly in the 11-25 age group and is already used by Norfolk YOT. In addition an exhibition or performance at the end of a project to which an audience can be invited, or a tangible result young people can take home and share with family and friends, such as a DVD record of a project, will ensure they have a sense of achievement.

#### **4.7 Progression routes**

Progression routes for participants should be identified as part of any arts intervention. Young offenders who have taken part in a one-to-one intervention may be referred onto group sessions or a high intensity project. Young offenders finishing their orders would ideally be sign posted to continuing arts activity, if the arts

intervention has sparked a significant interest and there are options for them to continue their education in this area.

Follow up sessions with a key worker or Connexions personal advisor would be very useful to support young people in continuing their interest beyond the duration of a YOT programme.

#### **4.8 Protocols for collaborative and partnership working**

The most successful arts interventions are the result of effective liaison and planning between partners, prior to the project, and throughout. Norfolk YOT and local arts organisations already have a track record of this – examples are the relationships with The Garage, King’s Lynn Arts Centre, Sea Change and UpFront Arts. These arts providers have taken a proactive approach to working with young people, and YOT staff have been actively involved in project delivery.

Examples of successful partnership working in this sector contain the following elements:

- A suitable run-up to the project – time to plan and apply for funding, and time to engage all the partners in identifying how and what the proposed arts activity can add to their existing services. Ensure there are realistic targets in terms of the probably small numbers of participants you will be working with, and that this is explained to potential funders
- A written partnership agreement all partners sign up to, outlining each partner’s aims and objectives and agreed contributions and responsibilities, including evaluation
- An advisory group with representatives from each partnership organisation, which can advocate and champion the work with their colleagues, prior to the project starting
- A dedicated project coordinator (for example a member of staff from one of the participating organisations, or a freelancer) who has an overview of the whole project and ensures deadlines are met and milestones are achieved, and is able to anticipate and/or address problems as they arise
- An understanding amongst delivery staff from each partnership organisation how they are going to work together and how they can collaboratively resolve any difficulties to meet multiple priorities and ensure effective delivery
- Built in opportunities for staff to meet each other and plan together before starting the project, and learn from each

other throughout the project by attending regular feedback meetings

- Adequate staffing, staff support and coping mechanisms for work with very challenging young people, including ensuring all staff and arts workers are aware of referral and advice channels if severe problems arise with participants, or if a young person discloses issues an arts worker is not qualified to deal with
- Partners' awareness of the practical realities of each organisation's working styles, rules, regulations and codes of practice as well as current government policy
- Partners' awareness of how arts-based processes relate to risk and protective factors such as social competence, social skills, empathy, problem-solving, coping mechanisms
- Delivery partners' awareness of the principles of group dynamics, emotional literacy and learning styles, to increase levels of motivation, commitment and engagement amongst participants
- Each partner fulfilling the agreement entered into to the best of their ability, and negotiate any significant changes to a project

## **Appendix a - Consultation participants to date**

### **Norfolk YOT**

Sue Massey, Head of Youth Justice Services  
Jeni Evans, Staff and Service Development Manager (Norfolk)  
Beth Alden, Preventative Manager Youth Inclusion & Support Programme (King's Lynn area)  
Karl Hodgins, Reparation Worker (Great Yarmouth)  
Sue Best, Education Worker (Norwich)  
Charlotte, Reparation Worker (Norwich)  
Tracey, Reparation Worker (Norwich)

### **Arts providers**

Nicky Adamson, Director, The Academy Trust/The Garage  
Sheena Carman, Upfront Arts  
Joel Coppard, Creative Arts Worker: Youth Justice, The Garage  
Liz Falconbridge, Exhibitions Manager, King's Lynn Arts Centre  
Jan Legge, Director, Norfolk Dance  
Joe Mackintosh, Director, SeaChange Arts  
Andy Salmon Creative Arts Faculty, City College  
Katrina Siliprandi, Head of Learning and Access, Norfolk Museums & Archaeology Service  
Nicky Stainton, Director, Creative Arts East

### **Funders and partners**

Tim Shuker-Yates, Arts Council England East  
Mary Muir, Arts Officer, Norfolk County Council  
Kevin Gosling, Norfolk Arts Partnership

## Appendix b – Detailed budget for prioritised costs

### Creative Arts Worker project budget

2 hours a week, 52 weeks, multi art-form programme for up to 6 young people referred by YOT. Key worker support excluded from costings

	Budget 1 week	Budget 1 year
<b>Art form specialist 2 hour workshop</b> including joint planning, consultation, preparation	£ 125.00	£ 6,500.00
<b>Artists travel</b>	£ 20.00	£ 1,040.00
<b>Materials/equipment</b> this will vary to each art form £40 is taken as an average	£ 40.00	£ 2,080.00
<b>Venue hire</b>	£ 30.00	£ 1,560.00
<b>Evaluation &amp; documentation</b> Included in Creative Arts Worker's time		
<b>Travel for young people</b>	£ 60.00	£ 3,120.00
<b>Contingency</b>		£ 500.00
<b>TOTAL</b>		<b><u>£ 14,800.00</u></b>
<b>If required:</b>		
<b>Additional project coordination fee</b> Including evaluation and documentation 2 days a month at £120 per day		£ 2,880.00
Travel and administrative expenses		£ 620.00
<b><u>TOTAL</u></b>		<b><u>£ 18,300.00</u></b>