


Arts work with socially excluded young people




The National Youth Agency
Getting it right for young people

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This case study set features five youth arts projects in England and primarily explores their role in working with young people who are not in education, employment or training (NEET).

The number of young people classed as NEET has made headlines recently. In April 2009, a written parliamentary answer¹ showed that in December 2008 there were an estimated 857,000 NEET young people aged 16 to 24. When figures were first collected in 2000 this figure was 629,000. Between 2007 and 2008, the *total* number of NEET young people was shown to have risen by 75,000, an increase of 10 per cent. Young men aged 16 to 18 are more likely than young women to be NEET. Among 19 to 24-year-olds the opposite applies.

Reducing the proportion of young people who are NEET is a key national priority for the government, although the current financial climate points to a likely increase in numbers. Its target, outlined in the NEET Strategy² is to reduce the proportion of 16 to 18-year-olds who are NEET by 2 per cent by 2010. Another reform included to raise participation and attainment and tackle levels of non-engagement is the Education and Skills Act 2008³. From 2013, all young people in England will be required to continue in education or training up to the age of 17 and up to 18 from 2015.

*Raising Expectations*⁴, the government report which paved the way for this legislation, highlights that young people who are NEET are drawn disproportionately from young people who are low attaining and/or experiencing social disadvantage. Being a NEET young person between the ages of 16 to 18 is a major predictor of later unemployment, low income, teenage motherhood, depression and poor physical health. Being NEET is a waste of young people's potential and their contribution to society.

This set of case studies examines five different projects that work with young people who are classed as NEET and explores the methods used by the projects to engage with them.

Sources

- 1 Hansard 20 Apr 2009 : Column 24W /25W (from www.parliament.the-stationery-office.com – accessed 5 May 2009)
- 2 *Reducing the number of young people not in education, employment or training (NEET): The strategy* (DCSF 2008)
- 3 Education and Skills Act 2008 (HMSO 2008)
- 4 *Raising expectations: supporting all young people to participate until 18* (DCSF 2006)

The case studies

Rant Studio 1

Rant Studio 1 is a fully equipped recording studio operated by Portsmouth City Council Youth Services and based close to the centre of Portsmouth. The project works with a variety of music styles and is open to young people aged 12 to 19 who live in Portsmouth.

RollingSound

RollingSound, based in London, is a multi-media training provider in the commercial sector that works with local authorities and youth organisations to provide training to young people on a range of different media. It was originally established as a music company providing mobile recording studio courses as 'outreach' projects across London that aimed to engage and inspire young people to be creative. In 2006 it developed the ENGAGE Programme to work specifically with young people classed as NEET.

Wessex Arts

Wessex Arts is part of Wessex Youth Offending Team (YOT), a multi-disciplinary organisation that works both within children's services and the criminal justice system to prevent offending and re-offending. It is one of the largest YOTs in the country. Wessex Arts works across Hampshire and the Isle of Wight, including the unitary local authorities of Portsmouth and Southampton, providing a variety of creative arts projects for young people.

Future Projects

Future Projects is a community based registered charity working with young people and adults in Norwich and Norfolk. Established in 2000 by two local volunteers as a response to young people congregating in the area and causing anti social behaviour, Future has now developed a range of community-based provision for young people and adults – with a high number being young people aged 12 to 25. New premises have resulted in a major expansion of the project's activities, including its alternative education provision.

Gallery 37 Plus

Gallery 37 Plus in the Newark and Sherwood area of Nottinghamshire is one of five regional projects across England involved in a national arts programme

funded by the Big Lottery Fund and managed nationally by Youth Music. The project works with young people aged 16 to 24. In 2007 and 2008 it offered four, high-quality full-time apprenticeship programmes to young people. Each of the four week long programmes enabled young people to work on creative arts projects alongside established artists.

Themes

A number of common themes have emerged from this set of case studies.

The five projects demonstrate that creative artwork offers excellent opportunities to engage with young people who are NEET. For some young people, especially those not attending school, the arts projects they attend may be the only service that they actively engage with. These projects can play an important role in moving young people on to re-engage with other young people's services – as a pathway to education, employment or training or to other services in health, housing etc. Staff note the importance of providing sustainable support routes to young people who have been inspired by a project.

Creative arts projects also offer opportunities for young people to develop other skills. The practical focus of projects meant that there is no requirement for young people to have high levels of literacy and numeracy but staff feel that these and other 'soft' skills can be embedded and developed over the duration of the activities offered. The projects share an emphasis on actively supporting young people's progression and especially so for those seeking routes into the creative industries.

Arts projects also provide a route to gain accredited outcomes through schemes such as The Arts Award and Duke of Edinburgh's Award programme and qualifications such as ASDAN and NVQ. The Arts Award is seen to provide a natural vehicle for accreditation. The Level One Bronze Award is considered especially suitable for NEET young people to undertake due to its flexibility. Young people can use a range of media to provide evidence of their achievements – an important factor when working with those with low levels of numeracy and literacy. For some young people gaining accreditation through the projects offered

the first opportunity to have their achievements recognised.

Some young people have been keen to move from engaging as participants with projects to undertaking roles as volunteers, or ultimately as workers/artists delivering activities. These positive role models and 'word of mouth' peer recommendations of projects by other users are powerful tools for engagement, adding authenticity to the work through shared experiences.

Quality is recognised as a critical factor in successful delivery of creative projects. Staff stressed the importance of using experienced and skilled facilitators, industry standard facilities and providing extra benefits such as information and advice. Activities themselves need to be immediately engaging. For example, bite-size/taster sessions, offer quick rewards, hold young people's attention and can build confidence. Working in small group environments is also successful. The need to engage young people at 'their level' is evident. Activities need to be focussed on areas young people are interested in and can take 'ownership' of.

A need for long term funding for creative projects working with NEET young people is evident. Developing relationships with young people, especially those engaging with services for the first time can take time, and activities need to be sustained.

Young people who are NEET may also need a range of practical support. For example, the case studies show projects helping with travel arrangements, providing one-to-one support, offering flexibility in opening times and free activities and addressing potential issues of territory through careful consideration of venues. The crucial role project staff can play in young people's development is also evident.

Among a wealth of support and benefits, creative arts offer an excellent environment to increase confidence, self expression and creativity in young people. For NEET young people participation in this area can provide a route to engage/re-engage with services, enabling them to widen their opportunities, realise their potential and career aspirations and broaden their use of and access to other services for young people.

RANT STUDIO 1 – PORTSMOUTH

Brief description

Rant Studio 1 is a fully equipped recording studio operated by Portsmouth City Council Youth Services and based at Buckland Youth Activities Centre (BYAC) close to the centre of Portsmouth.

BYAC is based in the city's Charles Dickens Sports & Arts Centre, a community-focused project which is the first phase of an 'extended schools' initiative and helps to serve the many needs of the local neighbourhood.

The Rant Studio 1 project works with a variety of music styles and is open to young people aged 12 to 19 who live in Portsmouth. Sessions are free of charge and are booked in advance.

The project also has a base at another studio in the Paulsgrove district of the city. This 'satellite' project has been funded through the Youth Opportunities Fund.

Funding

Portsmouth City Council Youth Services fund the project's operating costs of approximately £37,000 per year which covers staff salaries and a small operating budget.

Staffing

The project is managed by a full-time Youth Development Worker, working with two part-time Music Youth Workers.



Nature of provision

Which groups of young people does the project work with?

Rant Studio 1 (Rant) is open to young people living within Portsmouth postcodes P01 to P06 who are interested in music at any level. The project operates from Monday to Friday (including two evenings mid-week) and Saturday mornings offering open music studio sessions, sessions aimed at bands for recording and rehearsal and a youth work studio project. All sessions are booked in advance.

Rant has approximately 25 to 30 contacts per week. It offers an 'open door' policy to all young people but also works with young people referred from a number of agencies within the city.

The project also works with black and minority ethnic (BME) young people and those from emerging communities in the city. The 'satellite' studio based in a youth club in Paulsgrove, has recently started to work



'open-door' approach. However, if young people book a session and then do not show up, workers will talk to the young people the next time they attend to explore why. Some non-attendance is unavoidable but it is used as an opportunity to discuss the value of studio time – in the commercial world they would be expected to pay.

What are the main approaches used in terms of arts and culture?

When young people first engage, the project will consult them to find out what they want to achieve creatively through their involvement. All concerned will then aim to reach a set goal with young people leading creatively and workers supporting them. A key aim is for the young people to be self-sufficient which requires them to gain the skills and confidence to be creative and 'hands-on' with the equipment.

The project promotes self-expression through creativity and workers will ask young people to reflect on what they produce. This is especially evident with the lyrical content of the music which quite often references young people's life experiences and may reflect violence or be overtly negative. In these cases workers will unpick lyrics with young people, challenging them to reflect and be more constructive. Conversely 'clues' picked up by workers in lyrics have also raised concerns around young people's emotional wellbeing and have led to further interventions.

Currently accreditation is not offered directly by the project. However, a number of young people have used their time at Rant to fulfill sections of their Duke of Edinburgh's Award. There have also been cases where young people have used work and experience gained at the studio to enable them to gain places on college courses that without this involvement would not otherwise have been possible. A good working relationship has now been forged with South Downs College.

What activities are offered?

The studio offers music based activities around instrument tuition, DJ skills and various forms of music technology skills. In addition young people help with staging events.

with increasing numbers of BME young people.

The project has, however, traditionally found it difficult to attract young women to band and urban music projects. Though participation figures are not as high as those for young men, the numbers of young women participating has increased noticeably of late.

The project also works regularly with young people classed as NEET (not in Education Employment or Training).

How does the project recruit young people?

Though young people are often referred by other agencies, the project finds the most effective way of recruiting young people is through word of mouth. This is especially true of NEET young people who may not engage with other services for young people. 'Recruiting through word of mouth highlights the project's credibility, it comes with a recommendation ... an endorsement', explains Development Worker Paul Weston.

Referrals come through a range of agencies such as the city's Pupil Referral Units and social services. One interesting referral pathway is through the local NHS funded Mental Health Unit's 'Headspace' project. Rant staff work on a one-to-one basis with young people to build their resilience, confidence and to enable them to engage voluntarily.

Referrals are made via the youth justice sector. Paul highlighted the case of one young person who came to Rant through this route. 'The studio became the "carrot" as such. The young person was asked to demonstrate they were reducing offending before being allowed to use the studio. It took about a year but the outcome was ultimately successful.'

The studio also promotes itself through flyers distributed through the city. It uses social networking websites and is listed on the Portsmouth City Council website.

Does the project have an expectation regarding young people's commitment?

The studio operates a non-formal

Are young people involved in shaping the project / programme?

The project consults young people as soon as they engage with Rant. They are encouraged to set their own goals and to shape progress through their creativity. Workers are aware that this can depend on their needs and will support them through this process. Current music trends also dictate the work and the project will react accordingly. Responsibility for making bookings and negotiating time slots comes down to the young people.

Rant, with its satellite provision is unique to Portsmouth. There is a burgeoning music scene in the city and the project holds an event every couple of months in its staging area. Occasionally this involves a recognised music venue in the city and young people have been proactive in setting these events up.

How does the project respond to the learning needs of NEET young people?

For some NEET young people Rant may be the only service they engage with regularly. The project will work with them on a one-to-one basis around life skills such as writing CVs, looking at possible jobs or work areas and offering general information and careers advice. This aims to motivate them and make them aware of what choices are available to them. This work is then 'rewarded' with time in the studio. Staff at Rant specialise in working one to one with disaffected or challenging young people'.

Outcomes

How do young people benefit from their involvement?

The project enables young people to be creative and aims to increase their confidence, self esteem and sense of worth. Paul Weston has witnessed 'vast changes in young people that have engaged at the studio. This can manifest itself in increased confidence and through their realisation that they are actually able to achieve'.

A large amount of those attending are from disadvantaged backgrounds.



Some as young as 13 have experienced long term disengagement from school and/or other agencies. The project will not judge or pressure them into accreditation but as well as engaging with them, 'in the background' it acts as a bridge to signpost young people to other agencies such as Catch22 (formerly Rainer) that work with under-supported young people.

Are young people's progress and achievements measured and recorded?

Rather than offering accreditation the project has traditionally concentrated on creativity but is hoping to offer the Arts Award in the future. Paul Weston feels that 'accreditation or similar opportunities outside the project are right for some and not for others. Our job is to help the young people in making that judgment'.

Is there a route for progression?

As noted earlier some young people have been able to take the skills and confidence gained from involvement at the project to progress into either further or higher education. For some this route would not have been possible if they hadn't participated in the Rant project.

Measuring effectiveness

How is the project evaluated?

No formal evaluation of the project has been undertaken to date. Rant is part of Portsmouth Youth Service which was the

subject of a positive Ofsted Joint Area Review in 2008. The project produces an annual plan a year ahead of delivery.

The project undertakes informal surveys with young people and these have proved useful. For example, one survey highlighted that young people were interested in having more music events put on for them, to which the project responded by staging a series of events for young people.

Role of Arts/ Creative Media

Why do arts and creative media projects reach NEET young people effectively?

Paul Weston feels that NEET young people initially engage with RANT as music is an obvious draw. He says, 'music is a common language, it's also so broad – it perhaps isn't so obvious to young people that they are engaging with the arts at all'.

Paul feels engaging with the project offers young people a positive activity enabling them to experience creativity, ownership and self-expression.

The project also works hard to move NEET young people to positive destinations, ultimately back in to education, employment or training directly, or by referral to other agencies to facilitate this.

What works?

The project operates an 'open door'



policy which has been successful especially with those young people that do not engage with other agencies or young people's services. Paul Weston believes the project's non-judgmental approach is especially successful. 'Young people start with a solid base and set out what they want to get out of it further down the line. We put no expectation on them but will offer support all the way if and when they need it'.

What is difficult?

The project has experienced situations where other organisations have approached Rant to undertake outreach project work but it has become apparent that young people haven't been consulted. He says 'judgments have been made, perhaps with good intentions by adults and the sessions haven't been as successful as were intended. If projects do have resources specifically focussed on music they need to be established, consistent and of a reasonable duration to allow creativity'.

Local authority/ partnership/ multidisciplinary working

Is your project managed by your local authority?

Rant is run by Portsmouth City Council Youth Service, soon to become the Integrated Youth Support Services.

What other agencies/organisations do you work in partnership with?

Rant works with a range of partners such as: Connexions; pupil referral units, youth offending teams, Portsmouth Ethnic Minority Achievement Team, MOTIV8 project, Catch22, Rainer, Barnardo's, NHS Headspace, South Downs College and Express FM.

What is your organisation's distinctive contribution?

Paul Weston says 'Rant is a unique project which young people want it to be when they are there. It enables them to take ownership and to create their own environment'.

He adds 'for some NEET young people, if you took the studio out of the equation then there would be no other point of contact with services for young people'.

Strategic impact

Does the project fit into and/or influence broader strategies?

Paul Weston feels that Rant does fit within broader strategies. 'The city council provides this project as part of their commitment to young people. There are many more pluses than minuses – it offers high quality in terms of delivery and outcomes. Again we can be the only point of contact with services for some young people'.

Has the project influenced best practice for working with groups of NEET young people?

Rant does influence best practice working with NEET young people in Portsmouth. The project acts as a focus for young people with music as the draw. It is also a respected provision in the city – borne out by word of mouth and recommendations by young people to their peers. Additionally it has established excellent partnerships with other agencies and organisations in the city – this is evident in its work in terms of referrals to and from the project. Some relationships established between Rant and individuals who are or were NEET when they first engaged with the project have been long-term and the project has also gone on to provide employment for some of its ex-users.

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ROLLINGSOUND – LONDON & SOUTH EAST

Brief description

RollingSound is a multi-media training provider that works with local authorities and youth organisations to provide training to young people on a range of different media. It was originally established as a music company providing mobile recording studio courses as 'outreach' projects across London that aimed to engage and inspire young people to be creative, and to help them onto employment or education.

After six years the organisation has grown to offer a range of cutting edge media delivering courses across London and the South East.

Funding

RollingSound is a commercial company, contracted by a range of youth organisations such as local authority children and young people's services, schools, charities, community organisations and Connexions services. RollingSound has also delivered a range of high-profile youth projects for clients such as EA Games, Mediabox, Channel 4 and the David Beckham Academy.

Staffing

The company contracts with approximately 80 freelance tutors who are professionals in their media area and have previous experience of teaching or working with young people. They deliver sessions with assistant tutors who are normally young people that are either employed directly or on work experience. Most assistants have been participants on previous courses run by RollingSound and some have progressed to be full time tutors on RollingSound programmes.



Nature of provision

Which groups of young people does the project work with?

RollingSound normally works with at risk young people aged 16 to 19 and up to 25 for those with special needs. Approximately 95 per cent of young people it engages with are classed as, or at risk of becoming, NEET (not in education employment or training). The project also works with young offenders and wider youth projects.

Its ENGAGE Programme is a structured set of courses that incorporate personal, social and motivational development alongside creative multimedia skills and learning. Through this work RollingSound aims to enable young people to move towards employment education or training (EET).

How does the project recruit young people?

Most young people are recruited through clients, however RollingSound will often



produce flyers and marketing materials, arrange taster sessions and undertake mailings or calling young people.

Does the project have an expectation regarding young people's commitment?

Some clients, such as Connexions, have an activity agreement with young people where there is an expectation for them to attend to receive a financial reward. RollingSound will call young people regularly reminding them to attend and to chase up non-attendance. Some clients may offer the young people an incentive or reward to attend.

What are the main approaches used?

The main approach is to engage with young people at their level in an area they are interested in. This is currently undertaken through the following activities:

- Music production
- Film making
- Photography
- Video game design

- Animation
- Web design
- DJing

Podcasting and Graphic Design courses will be added in 2009.

Courses are designed to be immediately engaging and to also broaden experience. For example, as part of the Arts Award accreditation young people are asked to experience the arts as a participant and the course includes a visit to a gallery by young people.

RollingSound also delivers bespoke youth projects, and is currently developing a Jazz Hip Hop project which will pair NEET young people with jazz musicians from Trinity College of Music in London.

As well as having experience of working with young people, there is an expectation for tutors to have a good understanding of youth culture – especially important in ever changing and evolving music genres.

Are young people involved in shaping the project/programme?

RollingSound uses the experience gained from each course offered to help shape future delivery. Young people are consulted on their thoughts about content and asked to comment on what could be improved through continuous feedback. RollingSound also has its own youth board which consists of up to ten young people to advise and help improve the quality of its service.

How does the project respond to the learning needs of NEET young people?

Courses are tailored in response to young people detailing their learning needs. Though offering an intense programme, days are short, usually running from 11 am to 4 pm in small group sizes – normally a maximum of 12. Courses offer a high equipment-to-student ratio and the hands-on nature allows engagement with young people with low levels of literacy. RollingSound recognises the importance of literacy, however engagement with NEET young people is the initial priority. Written work is minimised but other media can be utilised, for Arts Award work for example.

Students on RollingSound's ENGAGE programme are evaluated on personal development areas such as motivation and attitude towards peers and on the creative course elements. RollingSound's NEET programmes aim to help to get young people into relevant media industries but also serve as an important re-engagement tool, to give young people the self belief to get back into education, training or new or alternative lines of employment.

Its 'flagship' NEET programme was developed with London East Connexions. After an in-depth consultation process, AMP (Activity Agreement Multimedia Programme) was created. This works with young people from ten East London boroughs throughout the year for five days a week, at two venues. It operates a two-tier system, the AMP Foundation course gives young people an insight into a particular discipline with opportunities to progress to the AMP Academy course and further skills and accreditation such as the Arts Award.

RollingSound aims to track young people three months after leaving its courses. Based on this information, the project reports a success rate of moving young



particularly successful, including:

- Small classes
- Hands-on and practical approach with no homework
- Friendly tutors with a good knowledge of youth culture

Role of Arts/ Creative Media

Why do arts and creative media projects reach NEET young people effectively?

Kris Turvey of RollingSound feels that the courses they deliver are ideal for work with NEET young people. 'They are tried and tested, accessible and enable young people to engage quickly'. He says, 'some young people may gain their first qualification with us, they get a quick win and it's fun and fast'. He adds 'some progress from doing nothing to teaching others and it can really open their eyes to their abilities'.

What works?

Kris feels that the approaches used at RollingSound are educative and engaging. 'It is based on their own level ... and it's fun'. He continues, 'another success has been having young people as assistant tutors as a bridge between participants and the tutors. It keeps the links to current "youth culture" really fresh'.

What is difficult?

Generally the project is successful in all areas. Overall, attendance is very good, but there can be some frustration with regard to some young people's

people to the EET cohort of approximately 60 per cent.

Outcomes

How do young people benefit from their involvement?

Young people attending RollingSound's programmes have the opportunity to engage creatively and gain accreditation such as the Arts Award. Courses are designed to offer personalised help with progression and young people score a range of indicators after each session to identify learning and their feelings around motivation and interaction with others.

RollingSound is currently trialling a handbook to accompany each course, which will allow young people to record their own thoughts on progression and distance travelled and will also measure the 'softer' outcomes of the courses.

On longer courses students have regular one to one meetings to explore progression routes.

The project enjoys good links with colleges and can arrange visits for young people or speakers to visit. RollingSound is also able to offer help with CVs, interview skills and applications. Work experience opportunities as assistant tutors or in the organisation's offices are also very popular with young people involved with RollingSound.

The project stresses to young people that its courses are not an immediate entry point into a creative career. Most students

are lacking in basic qualifications such as Maths and English GCSE, and the main emphasis is on getting them into college or on an appropriate course.

Are young people's progress and achievements measured and recorded?

Each young person receives a report at the end of the course (this is usually delivered to the client) outlining their progress, accredited outcomes and any progression from NEET to EET.

Measuring effectiveness

How is the project evaluated?

The RollingSound approach was evaluated by think tank DEMOS, as part of a consultation conducted in Lewisham exploring alternative education provision. Young people identified certain elements





attendance. The project recognises some young people lead chaotic lives and will work to get them to reengage.

According to Kris Turvey, recruitment can be difficult at certain times of the year. He says 'the majority of college courses begin in September and we often find it is easier to recruit in the months following this as many young people find their friends are now in college and they begin looking for something to do themselves'.

Local authority/ partnership/ multidisciplinary working

What other agencies/organisations do you work in partnership with?

The project works closely with local authorities, through children and young people's services, Connexions, youth offending teams and schools.

A good example of this is a return to the roots of RollingSound in 'The Lab', launched in November 2008. The Lab is a state of the art music, photography and design suite installed on a fully customised bus supported by Lewisham Council in London. It offers young people creative opportunities with professional

multimedia equipment, delivered free by industry professionals.

What is your organisation's distinctive contribution?

Kris Turvey feels that the 'mobile aspect' of the project is an important factor. 'We can go to them, we have no "centre" as such and this enables us to work around young people – where they go and hang out. This can even enable us to address possible territorial issues in some areas'.

RollingSound's most popular course is on video game design. The organisation pioneered the first youth orientated video games design course in 2006 and now considers itself leaders in this field. A sister company, Roll7, has been established which works with the public and private sectors to produce computer games that deliver socially responsible and educational messages to young people.

Strategic impact

Does the project fit into and/or influence broader strategies?

The project provides positive activities and fits broadly with the Every Child Matters outcomes 'learning and achievement' and 'making a positive contribution' through enabling NEET and at risk young people to re-engage in education, training and employment.

Has the project influenced best practice for working with groups of NEET young?

The project has developed an increasing focus on work with NEET and 'at risk' young people in the last few years. It has shared practice experience of working with these groups through involvement in surveys and consultative research such as the evaluation of the Mediabox arts funding initiative.

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WESSEX ARTS – HAMPSHIRE AND THE ISLE OF WIGHT

Brief description

Wessex Arts is part of Wessex Youth Offending Team (YOT) – a multi-disciplinary organisation that works both within children's services and the criminal justice system to prevent offending and re-offending. It is one of the largest YOTs in the country.

Wessex Arts works across Hampshire and The Isle of Wight, including the unitary local authorities of Portsmouth and Southampton. Its role is to provide a variety of creative arts projects across the region for young people to participate in.

Funding

Wessex Arts was established three years ago as one of five projects funded by Arts Council England and The Youth Justice Board to study the impact of arts in the youth justice system. Funding is currently received from Arts Council England and through partnerships with local organisations such as the Drug and Alcohol Action Team and the local Teenage Pregnancy Partnership. The funding covers the costs of the coordinator post and all the activity costs.

Staffing

Wessex Arts employs a Youth Arts Coordinator working in a strategic role to commission arts activities throughout the region. Projects are undertaken by a body of experienced artists in venues all over the project's 'catchment area'.



Nature of provision

Which groups of young people does the project work with?

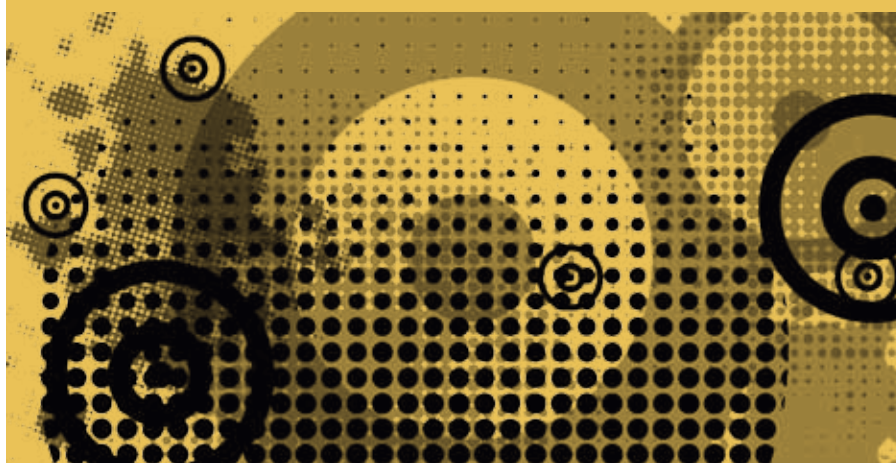
The project primarily works with young people aged 8 to 18 who have entered, or are at risk of entering the youth justice system. These groups include:

- Wessex Prevention Services (Youth Inclusion and Support Panel) – young people at risk aged between 8 and 13.
- Young people who are the subject of court orders and are under the supervision of the Youth Offending Service.
- Young people on ISSP (Intensive Supervision and Surveillance Programme) – an alternative to custody.

How does the project recruit young people?

Young people are recruited through:

- Voluntary engagement with Wessex Prevention Services (age 8 to 13)
- Referral by YOT supervising officers
- Referral from ISSP (a rolling programme as part of a 25 hours supervision requirement)





Does the project have an expectation regarding young people's commitment?

Aside from ISSP (which includes mandatory attendance and supervision as part of its programme), the project recognises that some young people lead chaotic lives and as such attendance is voluntary. It is also able to support and help young people with travel arrangements if required.

What are the main approaches used in terms of arts and culture?

The project works with a number of artists to provide a range of high-quality arts approaches that aim to broaden young people's expectations. These include: dance, sculpture, drama, writing, graphic design and animation. Activities that run in creative environments, gallery spaces and all sustained projects include the Bronze Level Arts Award which enables young people to achieve recognition for their work.

Are young people involved in shaping the project /programme?

Young people's involvement calls for a specific focus in this project. This is due to some groups engaging with it through the youth offending service or via intensive supervision orders. However,

in all cases the project aims to give young people a creative input.

For example, those engaged with 'Rock Challenge', a music pilot programme, suggested using dance routines in their work which they have choreographed themselves.

In all activities young people are given an opportunity to feed back.

How does the project respond to the learning needs of NEET young people?

There is a focus on learning needs when working with groups of young offenders and/or NEET young people. Wessex Arts has built a network of artists delivering high-quality activities who are trained to work with groups of challenging and hard to reach young people. In terms of specific targeted activities, the Summer Arts College project is run for young people on the ISSP. This is a national project funded by the Youth Justice Board and the Arts Council.

Outcomes

How do young people benefit from their involvement?

Young people benefit through gaining recognised accreditation such as the Arts Award, increased self-confidence and a sense of achievement. The project enables them to experience new activities in new environments. According to Lorna Digweed, these are 'things that some young people have said they would not have attempted otherwise'. Involvement can also provide opportunities for returning to employment, education and training through school, college or work.

Are young people's progress and achievements measured and recorded?

Young people involved in long-term structured projects, for example at local galleries, arts centres, or the Summer Arts College, can gain accredited outcomes such as the Arts Award. As





intense evaluation each year which measures outcomes such as any reduction in offending trends before and after the six week programme. Through the evaluation process the project has built up a bank of case studies of individuals. While effectiveness can be a difficult area to measure due to the nature of the client group, young people are tracked and the project aims to keep in touch where possible.

Role of Arts/ Creative Media

Why do arts and creative media projects reach NEET young people effectively?

Lorna Digweed feels that creative arts projects take a different approach. She says that 'though literacy and numeracy is embedded in what we do, it isn't expected by young people. Creative arts work is more about being hands-on and can be a best fit or those with literacy and numeracy issues'.

Lorna added that work with NEET young people, such as that provided by Wessex Arts, 'promotes creativity and improves social skills and provides almost everything that they would get from a structured curriculum'.

What works?

Wessex Arts works with a large number of projects offering a host of different approaches, art forms, media and staff running them. Lorna Digweed feels 'this has been successful in challenging young people's perception of the arts'. She feels it offers young people 'opportunities for new experiences that are innovative and fun and lead to qualifications and possible progression'. She adds, 'unfortunately some young people involved with youth offending services can experience the least effective end of services, whereas if they are engaged with this project we like to feel we invest in quality provision which young people enjoy and get something out of it.'

What is difficult?

Lorna Digweed feels that 'issues around funding and the related issues around the project's longer term sustainability are always the most difficult areas of managing the project'.

part of Wessex YOT, the project records all contacts and accreditation through the Youth Offending Information System (YOIS).

The project has offered the Arts Awards since July 2007. Youth Arts Coordinator at Wessex Arts, Lorna Digweed, describes it as an 'excellent framework' for work with young people in this area. She says, 'To date 30 young people have achieved Bronze Level, one has reached Silver and currently two are working towards Gold. For some this will be the first accreditation they have achieved'.

Is there a route for progression?

Some young people attending a course may possess an interest, or go on to develop one in a particular area and the project will aim to nurture this. For example, one young man interested in ceramics was referred to 'Making Space', an arts organisation in Havant through his involvement with Wessex

Arts.

Developing young people's interest has led to positive interactions and developed pathways for their re-engagement with education, employment or training. The national Visual Roots project offers voluntary placements in visual arts venues across the country. Wessex Arts is working with their partner the John Hansard Gallery in Southampton to offer a Visual Roots place to a young person providing work experience, access to the arts and an opportunity to work towards the Gold Arts Award.

Measuring effectiveness

How is the project evaluated?

Each project is evaluated and numbers of participants and outcomes are recorded. Young people are asked to comment on each course both before and after they attend. The Summer Arts College is the subject of an especially

Local authority/ partnership/ multidisciplinary working

Wessex Arts is part of Hampshire Children's Services but operates in a slightly detached manner through the Youth Offending Team due to the nature of the work.

What other agencies/organisations do you work in partnership with?

Wessex Arts works with:

- Hampshire County Council Arts Service – Youth Arts Officer
- Arts Council England
- Arts Award
- Drug and Alcohol Action Team
- Teenage Pregnancy Partnership
- Creative Partnerships
- Summer Arts College

Plus a range of arts projects and venues across the area.

What is your organisation's distinctive contribution?

Through its dedicated Youth Arts Coordinator role, Wessex Arts delivers a wide range of creative arts projects for NEET young people and those engaged with youth offending services. Projects offer positive activities and new opportunities for young people taking part.

Strategic impact

Does the project fit into and/or influence broader strategies?

Engaging with NEET young people is one of the Wessex Youth Offending Team's target areas and the creative arts route is an effective method of meeting this objective.

The project is also involved in other initiatives, such as project based work with local organisations. One example is a project around the issue of vandalism in partnership with the First Bus Company. Young people visited the company's premises and designed two bus posters aimed at other young people around damage on buses.



The project also delivers sexual health awareness and victim awareness to young people through its creative projects. Wessex Arts is also aiming to be involved in the 'Find Your Talent' cultural offer to young people in the Hampshire area.

Has the project influenced best practice for working with groups of NEET young people?

'I believe we have', says Lorna Digweed.

'We have a range of excellent case studies that highlight this work. Young people have also appeared at conferences to speak positively about their experience with the project.'

Wessex Arts demonstrates effective work with NEET young people in creative environments. 'We have three years of evidence that shows that the project has come a long way', adds Lorna 'The next step is to secure Wessex Arts' sustainability.'



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FUTURE PROJECTS – NORWICH

Brief description

Future is a community based registered charity working with young people and adults in Norwich and Norfolk. Previously known as The NR5 Project, it was established in 2000 by two local volunteers as a response to large numbers of young people congregating in the area and engaging in anti-social behaviour.

Future has now developed a range of community-based provision for young people. Its new premises were formally opened in May 2007 and are open seven days a week. This replaced its previous location in a semi-detached house and resulted in a major expansion of the project's activities, including its alternative education provision. Future now provides a community based, open access venue that delivers services and activities including:

Education

Leisure

Media training

Music studio facilities and training

ICT facilities

Community radio broadcasting and training

Citizenship and wider community engagement

It currently supports over 3,000 people – with a high number being young people aged 12 to 25, many of whom do not access other services.

Funding

The project has been funded by the NELM (North Earham, Larkman and Marlpit) Development Trust since 2001 which administers New Deal for Communities funding. Future received 45 per cent of its funding from NDC in 2007-08. It is now seeking to mainstream its services, building on existing partnerships. The project received capital funding of £750,000 from EEDA (East of England Development Agency) in 2007 to relocate to the heart of the NELM community. Other project funding is provided by Norfolk County Council's Children's Services, City College Norwich, Norwich City Council, Heritage Lottery Fund, Big Lottery Young People's Fund and Mediabox. Future also generates income through its training and projects with schools and youth groups.

Staffing

Future employs 13 full-time and 9 part-time staff and has over 500 registered volunteers. Of these 200 work regularly and a large proportion are young people.



Nature of provision

Which groups of young people does the project work with?

Future works with a variety of groups of young people including young people not in employment, education or training (NEET) and young people at risk of offending. The majority using the provision live within three local postcode areas which includes one of the most deprived estates in Norfolk. The area is categorised in the indices of deprivation as in the top ten per cent of deprived communities in the UK in terms of education and training. High numbers of Anti Social Behaviour Orders are also issued in the area. The project works with young people in custody, either in the city's Young Offenders Institution (YOI Norwich) or mainstream prison (HMP Norwich).

Due to the nature of its work the project enjoys a good relationship and support from both the local community and the Police Service in Norwich.

How does the project recruit young people?

The project recruits young people through a variety of sources –



particularly word of mouth. Recruitment takes place through websites and other targeted routes such as schools, Connexions PAs, drugs workers, health and community workers, school projects and youth offending teams.

Does the project have an expectation regarding young people's commitment?

Youth Arts Manager at Future, Elli Chapman, feels that the project does expect commitment from young people. She said 'from their participation in creating programmes, through to an expectation to achieve. We write an individual learning plan with all young people that engage, this might be more informal for some depending on the programme. We also expect a kind of 'holistic' commitment – the young people do have to buy into the peer mentor and voluntary programmes that they engage with'.

What are the main approaches used in terms of arts and culture?

Rather than being an 'arts' project, Future is a community provision using arts and culture approaches as a tool for engagement with young people that are NEET. The aim is for them to progress to long-term employment, education or

training through engagement in Future's programmes that offer progression and opportunities to gain accreditation along the way.

The facility includes:

- Professional recording facilities, rehearsal space for bands and a studio for DJing and MCing, supported by professional engineers and instructors.
- IT equipment, including two on-site IT suites, laptops for use in outreach work and a BBC RaW online learning centre for individuals seeking to improve their IT, literacy and numeracy skills.
- Two radio broadcasting studios and one broadcast training studio and large training room.
- The Sound Box, a purpose built mobile recording studio providing music and DJ workshops and events in and around Norwich, and a mobile radio station providing radio coverage to outside events.

What activities are offered?

Future Education offers a wide range of educational, media and arts based programmes through open access, drop-in provision and structured programmes. These include alternative curriculum programmes on and off-site, accredited training programmes, and a range of short courses, workshops and taster sessions around music and media:

KICK Key Stage 4 school inclusion programme – a two-year full-time off-school site GCSE and alternative curriculum programme for up to 28 young people at risk of exclusion or struggling in mainstream education

On and off-site curriculum provision in media and broadcasting

A wide range of project work including a range of young people-led film projects creating resources for other young people.

Future Radio, the project's community radio station for Norwich also offers volunteering opportunities and media training programmes. Awarded a five-year full-time licence in September 2005, it involves over 200 volunteers. Future received Mediabox funding to offer a series of radio training courses

open to any young people interested in broadcasting, improving technical skills and boosting confidence.

The Uprising FM radio project funded by the Young People's Fund targets young people who are excluded or on the verge of exclusion from school, who undertake a 17-week course with two-hour sessions each week. Uprising is coordinated by a young adult volunteer, and broadcasts live for 12 hours a week. Future works with other local agencies such as the YMCA or the Mancroft Advice Project to involve and support young people in the project.

Future also offers confidential information, advice and support services to young people including referrals to other professional services where appropriate. A Connexions Adviser is also based at the centre.

Are young people involved in shaping the project/programme?

Elli Chapman feels that 'Future's approach to involving young people tends to be constant and immediate, rather than formalised. Peer Mentors, for example, will feed back young people's comments from sessions to the project's managers. Individual projects, such as film and radio projects are young people led and developed in response to their needs and interests, and there are steering groups for some aspects of activity.

Young people are involved in all stages of Uprising FM and over 600 young people have taken part in consultation and project activity to help to plan, monitor and evaluate the project. Uprising participants are also involved in the overall running of wider Future Radio activity as part of its steering group.

Future also brings young people together to contribute their views and experiences to research projects. It has participated in research into young people, drugs and crime, neighbourhood management, and police stop and search of BME young people'.

How does the project respond to the learning needs of NEET young people?

Future addresses NEET young people's potential as creative young people and



which are set against individual learning plans. Work programme outcomes are monitored and the project also undertakes regular internal evaluation of its work.

Measuring effectiveness

How is the project evaluated?

An evaluation of Future Project's work with young people found that its Future Education programme exceeded targets for involving young people, benefiting 174 young people against a target of 84. Numbers of young people gaining Foundation Level NVQs similarly exceeded expectations – 26 students compared to six that were forecast. An additional 575 people, most of them young, had used the project's new and improved community facilities.

The evaluation concluded that the project has been able to deliver person-centred flexible programmes at times when clients want them, including evening and weekends – a working model advocated by Youth Matters: Next Steps.

The Uprising project can also provide evidence of improving outcomes for vulnerable young people. A recent project worked with nine year-9 young men on the point of exclusion. None were excluded by the end of the project and they gained a level one

as learners. Elli Chapman feels the project can help change the participants' sense of themselves by 'enabling them to identify and explore their own skills, improving their resilience and hopefully broadening their use of other existing services for young people'.

Future works with some extremely demanding young people with a range of needs. It sees itself as being able to respond more flexibly than some other organisations, and to accommodate behaviour that might not be tolerated elsewhere. It uses a framework of incentives and sanctions to encourage and recognise behavioural change and promote achievement.

experience to go on and make a positive contribution. For some, engaging with Future can interrupt the cycle of exclusion or anti-social-behaviour and offending and reduce their isolation'.

Are young people's progress and achievements measured and recorded?

Future embeds young people's progression as a core target outcome in the work it delivers. Through the courses and programmes offered, young people can gain a range of accredited outcomes

Outcomes

How do young people benefit from their involvement?

Elli Chapman believes young people's engagement with the project helps their personal and social development, and increases confidence and self-esteem. She says, 'being involved allows them to learn and develop belief systems that enable them to make positive decisions about their future – and to be in control of that. Our programme will be part of that journey – but they have ownership. Our projects use industry standard equipment and allow young people to access regular and supported learning opportunities. They can take this





qualification and their achievements were celebrated in school. An external evaluator of the project has been keen to share achievement and learning on best practice across a broad range of activities.

Role of Arts/ Creative Media

Why do arts and creative media projects reach NEET young people effectively?

Elli Chapman's opinion is that creative approaches allow NEET young people – who may not have engaged in the education system – 'a different perspective of learning'.

She says, 'the arts, particularly music, are core to the projected self-image and individuality of each and every young person currently coping with the transition to adulthood. It is often the young person's relationship with music and the arts that enables them to develop a framework of their own belief and value system, by which they will steer their way through the maze of conflicting learned systems and empower them to make healthier lifestyle choices as adults'.

What works?

Elli feels that the credibility of the project and its staff to local young people is an important factor in its success to date. 'We offer a commitment to young people but have high expectation for them to engage and achieve'. Elli cites Future's investment in professional development opportunities for the project staff as another success factor.

What is difficult?

Funding opportunities, especially those for work with NEET young people, can be difficult to find and may lead to issues around sustainability. This is especially important as the project feels that for programmes to be successful it requires long-term funding arrangements to enable relationships to be established with young people – especially those with chaotic lifestyles.

Local authority/ partnership/ multidisciplinary working

What other agencies/organisations do you work in partnership with?

Future works regularly with over 50 agencies, including Norfolk County Council, Norwich City Council, the youth service, youth offending team, voluntary youth organisations, local schools and City College Norwich. Its alternative education provision is delivered in partnership with local schools and the Norwich Excellence Centre. Arts and media partners include the BBC, Arts Council England, and Hub4 – a partnership between Artsworld, BBC Blast and the Prince's Trust.

Future has nurtured relationships with the police over the years, and the local community policing team visits the project regularly to keep lines of communication open. Future also provides community-based placements for student police officers.

What is your organisation's distinctive contribution?

The project is a grassroots community organisation that is front facing. 'The community will speak to us', says Elli Chapman 'locals describe us as a "community centre" and I suppose this helps to engender a sense of community in the NR5 area.'

Strategic impact

Does the project fit into and/or influence broader strategies?

The project contributes to a range of regional and local strategies including those related to improving life chances of young people, improving access to services, raising aspirations through increased cultural activity, and developing sustainable communities.

Has the project influenced best practice for working with groups of NEET young people?

The project has influenced best practice at national level. For example: Arts Award portfolios from young people at Future have been used as exemplars at a national moderators' conference. The project has been cited as an example of best practice by Youth Music. It features in an ENYAN (English National Youth Arts Network) toolkit as an example for consulting on how to engage with hard to reach young people.

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GALLERY 37 PLUS – NEWARK AND SHERWOOD, NOTTINGHAMSHIRE

Brief Description

Gallery 37 Plus in the Newark and Sherwood area of Nottinghamshire is one of five regional projects across England that are involved in a national arts programme, managed nationally by Youth Music. These projects represent the expansion of the original Gallery 37 programme established in Birmingham which itself was based on a US initiative originally created in its twin city Chicago. The ethos of Gallery 37 is to support young people's aspirations and to give them the opportunity to explore their creativity and learn about tangible career paths into the arts.

The Nottinghamshire project works with young people 16 to 24 across the Newark & Sherwood district focusing on those who are not in education, employment or training (NEET). In 2007 and 2008 it offered four, high-quality full-time apprenticeship programmes to young people. Each of the four week long programmes enabled young people to work on creative arts projects alongside established artists.

The project is delivered through the Arts Development Team at Newark & Sherwood District Council (NSDC) throughout the Newark & Sherwood district and also in Nottingham City Centre.

Funding

Annual funding by the Big Lottery Fund to cover the five regional Gallery 37 Plus projects in England totalled £250,000, with matched funding from the relevant local authorities. The Newark and Sherwood project operates on approximately £70,000 per annum.

Staffing

The project employs a full-time coordinator reporting to the Arts Development Manager at NSDC. The coordinator commissions and manages four streams of established 'Lead Artists' to work alongside paid 'Shadow Artists'. The shadow roles are taken by artists who may be newly qualified or young people who have taken part as participants in previous years. This 'grow their own' approach adds to the project's sustainability. Additionally the coordinator is also responsible for reporting to Youth Music on the project's work and the targets achieved. Youth Music collates this information nationally and produces a yearly publication that celebrates the apprentices' successes and achievements.



Nature of provision

Which groups of young people does the project work with?

The four-week summer apprenticeships project is open to young people aged 16 to 24. The main focus is to engage NEET young people and the average age of take up is 18. Apprentices are paid a weekly allowance in line with the Education Maintenance Allowances they would receive if attending a college course. On successful completion of the programme, participants are able to claim a creative bursary. Gallery 37 also offers regular taster and developer sessions in schools for children and young people aged 10 and over which enhances the likelihood of young participants engaging in the programme in the future.

How does the project recruit young people?

Gallery 37 Plus recruits NEET young people for the summer apprenticeship project by referral from a variety of sources such as:

- Connexions Nottinghamshire



- DJ skills
- Visual arts including sculpture, painting, photography, animation
- Film production
- Theatre production and performance

All sessions offer obvious opportunities to learn and develop creative skills plus additional learning around communication, team work, numeracy and literacy.

Are young people involved in shaping the project /programme?

Young people are involved through consultation and influence. The partnership with the youth service enables Gallery 37 Plus in this area to have access to young people. Three consultations took place over a four month period to find out what they were interested in undertaking creatively. This influenced the type of artists employed and the questions asked at their interviews. Consultation with young people has also enabled the project to reflect on past programming to see what worked and what didn't.

Young people have also designed posters and marketing materials for the project. After engagement with an apprenticeship, progression routes and opportunities for peer led projects can develop. Ex-apprentices have also become keen advocates of Gallery 37, influencing future programmes.

How does the project respond to the learning needs of NEET young people?

The project is suitable for all young people interested in the arts no matter what skill level they are at. It enables young people to experience a supportive working environment over the four weeks which demands commitment, discipline and success in working to deadlines in order to succeed.

As outlined earlier, specific creative activities can enable young people to utilise and develop further skills, such as numeracy and literacy. The project offers the opportunity to gain a Bronze level Arts Award accreditation which does not rely on numeracy and literacy skills. It is flexible and allows young people an alternative approach to recording their work, by using video, audio and photographic sources for example.

- Youth Offending Service
- Social Landlords
- EMMAUS (homeless charity)
- NACRO
- Social Services
- E2E
- Youth Service

Some 52 young people were referred in 2008, an increase from 45 the previous year.

Does the project have an expectation regarding young people's commitment?

The four week summer project is an intensive task-oriented programme. It is set up as though the young person is applying for a job including a formal application process and interview. If accepted, there is an expectation for young people to commit to 80 per cent attendance and payment of the bursary is reliant on this commitment. Absences will be challenged with a 'three-strikes and out' policy. The aim is to offer a model that is disciplined but fair and like a normal job with a working day from 10am to 4pm. Young people are expected to plan their travel – especially important for young people in rural parts

of Nottinghamshire who will need to be confident travelling to access further opportunities as they develop into working life. The project will offer support with travel costs where possible.

What are the main approaches used in terms of arts and culture?

One of the project's aims is that young people will at least have a better understanding of the arts by the end of the project. The apprenticeship approach enables participants to experience what it is like to work in a creative arts environment and explore the arts as a possible career. It helps them understand the roles available in community work as well as more obvious high profile arts roles. A further aim is to encourage young people on the programme to develop progression routes to explore available opportunities and the best path to take to achieve their goals.

What activities are offered?

High-quality arts activities are offered. The summer 2008 programme consisted of:

- Dance



would not have been possible without their involvement with the project.

The project also completed an internal evaluation and contributed to an advocacy publication published by Youth Music after the event in 2008.

Role of Arts/ Creative Media

Why do arts and creative media projects reach NEET young people effectively?

Becci Mason, Gallery 37 Plus Officer at NSDC, feels the arts approach works with NEET young people 'as it's a doing thing ... it's creative. It's not reliant as such on academic skills'. She adds, 'young people may not be accessing school and may not have academic skills, but they can have creative abilities and once engaged they can add on basic skills. Young people have to be interested in the arts to start with to engage but don't need a certain level of experience or skill'.

What works?

Becci Mason says that 'good practice and finding the right level of support and provision is a big factor in ensuring the success of programmes offered. Once young people have achieved – some for the first time – they have the confidence to progress and achieve further as long as they are supported. Many arts projects are funded as a specific project or subject to re-application year after year to continue their work. When working particularly with NEET young people short term projects are definitely not as appropriate for this particular group of young people. These short term provisions certainly raise confidence and self esteem in the short term, but giving the participant such a brilliant experience then disappearing and never seeing them again can leave them at a loss. Often these groups of young people really engage with the positive adult role models presented to them in a project'.

She adds 'best practice certainly needs to leave NEET young people with some sustainable support routes after they have been inspired by a project. If you can offer support or further opportunities within six months of a project finishing you are much more likely to engage a young person on a long term basis. Good

The youth service offers 'pastoral' care during the project. If young people raise specific needs youth workers are on hand to deal with issues. With this support young people can be signposted and referred to other agencies if required.

Outcomes

How do young people benefit from their involvement?

- The project offers a holistic approach aiming to improve young people's confidence, self-esteem, communication skills and social capital, through access to new opportunities by meeting new people and working as part of a group.
- Previous projects have developed participants' understanding of the arts enabling many to actively pursue careers in the sector, which the project will support with opportunities on the apprenticeship scheme and through taster sessions.
- The project offers positive diversionary activities – especially important in the development of young people that have not previously engaged with young people's services.
- The project also focuses on other basic skills useful in the workplace such as self-discipline, personal responsibility, punctuality and reliability.

Are young people's progress and achievements measured and recorded?

Some 92 per cent of participants to date have achieved level one Bronze Arts Awards. For some this may be the first qualification they have successfully completed. The Silver Award is offered where possible and supported after Bronze has been gained. The project considers the Arts Award accessible to all disadvantaged young people.

Is there a route for progression?

The programme offers young people an awareness of opportunities further afield – especially those that offer pathways to possible careers in the creative industries. It has also been successful at preparing NEET young people not engaged at school for level one college courses.

Measuring effectiveness

How is the project evaluated?

Each project is subject to a pre and post event evaluation process. The programme also holds a reunion event after four months for those completing their Arts Award creating a further opportunity to follow-up on participants' progress and offer further support.

Analysis has found that on average, 50 per cent of young people move on to positive destinations (education, training or employment) through their involvement with Gallery 37 Plus. Many have developed additional skills to progress further. Some said that this

partnership working and communication with other young people's agencies such as Connexions can help to provide ongoing provision for young people but this kind of partnership working needs to be ingrained in the first steps of the project to the end'.

Becci feels that, 'the beauty of the way Gallery 37 Plus was set up in Newark & Sherwood is that it has been rolled out by the local authority and allows a greater possibility for continued support and it can begin to embed good practice in achieving national government indicators. Gallery 37 Plus has been able to provide momentum offering further opportunities and support since the main summer programme ended in 2008 and will continue to develop further opportunities and summer programming after Big Lottery Funding ended in March 2009.'

What is difficult?

As well as the perennial funding and sustainability issues Becci feels that getting referrals right can also be difficult. 'We work with some young people who are especially disengaged and others who have engaged fully with services. We avoid labelling and seek to find the right balance in terms of group dynamics.'

She added 'All lead artists employed to deliver Gallery 37 Plus programmes have extensive experience in working with difficult to engage client groups. A training week is also provided to ensure all artists and organisations are working to NSDC policies and Gallery 37 best practice guidelines. They undertake a week long induction which covers guidelines and structure, quality assurance and their role. The training gives them an opportunity to discuss their expectations and those of the young people. All artists are evaluated by young people after each project. The lead artist/organisation is responsible, working alongside the G37 coordinator for developing and delivering the content of the programme and advising and moderating the young people for their Arts Award. They are responsible for managing all aspects of their programme and also are in charge of any other staff working on the programme. They report to the Gallery 37 coordinator who has final say in decision making aspects.'

Partnership/ multidisciplinary working

What other agencies/organisations do you work in partnership with?

Youth Service
Youth Offending Teams
Connexions
Schools and Colleges
Nottinghamshire County Council
Nottinghamshire Arts Partnership
Thoresby Gallery
Broadway Media Centre, Nottingham
Zest Creative Arts
Fickle Chicken Music Productions Ltd
Other creative venues in Nottinghamshire

The project also commissions four streams of lead artists and works with a number of shadow artists on each project.

What is your organisation's distinctive contribution?

Gallery 37 Plus's distinctive contribution is to develop a network of artists to work and develop best practice and opportunities for communities in Newark and Sherwood.

Strategic impact

Does the project fit into and/or influence broader strategies?

Becci Mason said, 'definitely, our work is part of the council's Local Area Agreement to meet a number of priority areas, national indicators and targets.' These include:

- Engagement in high quality arts
- Local people influencing local decisions

- Young people's participation in positive activities
- Best practice implementation
- Engagement of NEET young people
- Working with partners to achieve shared priorities
- Relevant service provision
- Developing and encouraging access to participation
- Delivering value for money.

Has the project influenced best practice for working with groups of NEET young people?

Becci feels it has influenced best practice, 'through a proven arts partnership developed in Nottinghamshire. The apprenticeship programme is aimed at NEET young people referred to us from a number of agencies. The project has enabled us to test out and take a lead in best practice in arts progression and peer leadership in the Newark & Sherwood area. It provides lots of scope for development'.

Summing up, Becci adds 'The beauty of Gallery 37 is that it's a national project. It has kudos and young people feel part of something massive.'



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Read more about Gallery 37 Plus nationally at:

www.gallery37.org.uk

www.youthmusic.org.uk

ENTRANCE



The National Youth Agency

Getting it right for young people

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The National Youth Agency works to promote the voice, influence and choices of young people across public services and in their communities; foster young people's active involvement and volunteering; support the renewal and development of cohesive, safe, youth-friendly neighbourhoods and develop the contribution which youth work makes to the learning and achievement of young people. To find out more visit our website at www.nya.org.uk