

# CASHBACK

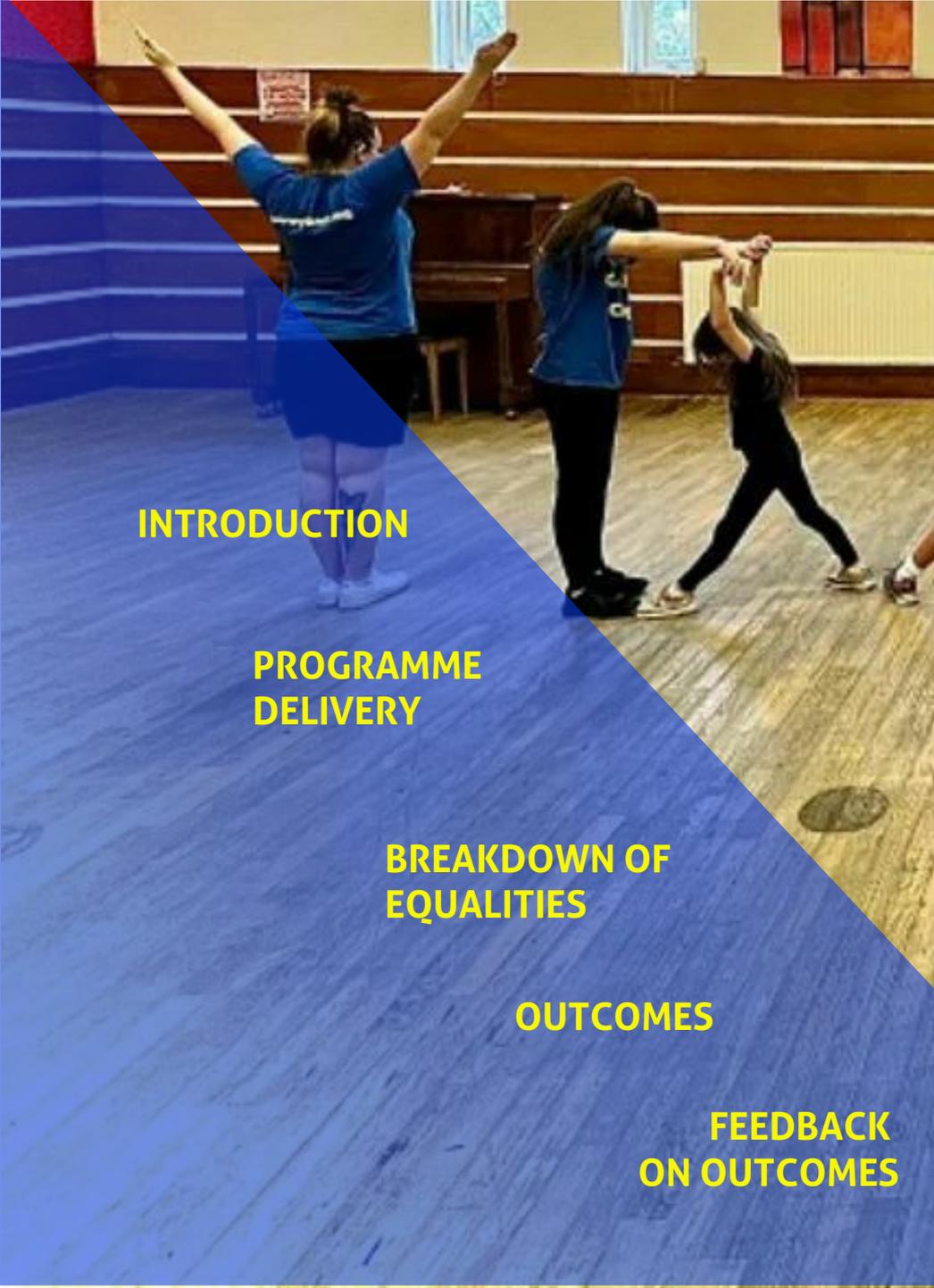


for change



## YEAR 2 EVALUATION REPORT 2021 - 2022

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*NB: All names and identities of participants are removed or changed throughout this report to protect their identity. All photographs are the copyright of YDance 2022 and may not be copied or used without their permission. Photos are used for illustrative purposes only and do not represent the individuals in case-studies or quotes.*

# Introduction

## About the Project

**CashBack for Change uses dance and drama to positively influence those 10 to 21 year olds that are most at risk of anti-social behaviours or entering the criminal justice system. The project is led by Y-Dance accompanied by Glass Performance Theatre Company as delivery partners in strand one.**

There are three strands to the programme, which are:

**Strand 1 - HMYOI Polmont:** Weekly dance and drama sessions in partnership with Barnardo's and the Scottish Prison Service. YDance has set up a new Youth Dance Company in HM PYOI, while Glass Performance continues an existing Youth Theatre Company there. Participants are released from confinement to learn theatre and dance techniques, improve their physical fitness, learn skills and gain accreditation as well as take part in an annual performance piece.

**Strand 2 - Alternative Education & Secure Unit:** The outreach programme targets young people in alternative schools or secure accommodation through weekly dance sessions that encourages young people to express themselves in a safe environment with some participants gaining an SQA Personal Achievement Award (SCQF Level 2).

**Strand 3 - Community Diversion:** Through community outreach sessions, workers deliver dance sessions in a range of communities in Scotland. The activities are designed to remove barriers to access by making dance sessions safe and accessible whilst building confidence, communication, coordination and commitment in participants. This strand also contains access to achieving awards and working on performance elements that engage with wider families and communities.

## Context

As we transition out of the Covid-19 pandemic, it is notable that this project has been delivered in the most exceptional circumstances. Secure settings used in strands one and two had to deny all face to face contact or allow it sporadically, with the constant stopping and starting impacting on plans, targets and outcomes.

Nevertheless, YDance and Glass adapted well, making every effort to protect the wellbeing of their workforce, participants and their partners throughout.

The results and case studies presented in this report describe the remarkable achievements of the 'CashBack for Change' delivery team. It is testament to the time, skills and energy invested in making sure that these outcomes were achieved.

There are both planned and unexpected successes to celebrate. For instance, those attending the taster sessions in Polmont YOI, commented that the virtual video tutorials that appeared on the in-house TV channel in year one gave them the confidence to come and try the face to face sessions this year, due to knowing who they would meet and what to expect.

Measuring and reporting the progress on targets requires taking cognisance of what it has taken to deliver a highly targeted programme in this context. Staff have alluded to things being and feeling different from before. Close human contact is now unusual and invokes different responses. Crucially, extreme isolation has caused young people's mental health to suffer. It is commendable that the CashBack projects continue to beat a vital path to recovery through in this example, the £155627 awarded in year two by the Scottish Government.



# Programme Delivery

	Group/Partner	No of sessions Yr 2	Length of sessions	No of hours	LA % of total delivery	Nos. engaged	LA % of Nos.
Renfrewshire	Kibble Safe Centre	24	1 hour	24	6.0%	10	4.0%
	Kibble Open School	24	1 hour	24		10	
North Ayrshire	North Ayrshire Extended Outreach	16	1.5 hour	24	14.0%	10	15.0%
	Spark of Genius Caledonian School	30	1.5 hour	45		21	
	North Ayrshire Community group	33	1 hour	33		40	
	Summer holiday provision	5	2 hours	10		5	
East Dun- bartonshire	Hillhead Primary School Afterschool group	20	1 hour	20	8.0%	40	20.0%
	Hillhead Community	20	1 hour	20		41	
	Summer holiday	10	2 hours	20		9	
	Kirkintilloch HS Wider Achievement	5	1 hour	5		9	
East Ayrshire	Barnardo's	23	1 hour	23	5.0%	31	8.0%
	Summer holiday	5	2 hours	10		9	
Perth & Kinross	YMCA Tayside	28	1 hour	28	5.0%	33	8.0%
	Crieff HS Wider Achievement group	10	1 hour	10		6	
Dundee	Barnardo's	16	1 hour	16	2.0%	22	4.5%
Angus	Rossie Young People's Trust	15	1 hour	15	2.0%	16	3.0%
Falkirk	HMYOI Polmont	148	3 hours	444	55.0%	163	33.0%
West Dunbarton- shire	Spark of Genius Skypoint School	24	1.5 hours	36	3.0%	22	4.5%
Totals		456		807		497	

431 sessions were delivered to 497 participants across all three strands.

## Strand 1: Polmont HM YOI

10 Women's  
Sessions  
6 Participants

27 Drama  
Groups  
31 Participants

27 Youth Dance  
Company  
Sessions  
31 Participants

30 Tasters  
Sessions  
39 Participants

27 Youth  
Theatre Sessions  
27 Participants



Alternative  
Curriculum  
& Safe Centres  
  
7 Groups  
159 Sessions  
  
95 Participants

4 x Qualification  
Courses  
  
23 Participants

Community  
Outreach  
  
6 Groups  
124 Sessions  
  
216 Participants



Strands 2 & 3:  
Alternative  
Curriculum &  
Community  
Outreach

# Breakdown of Equalities, Groups & Awards



78



3



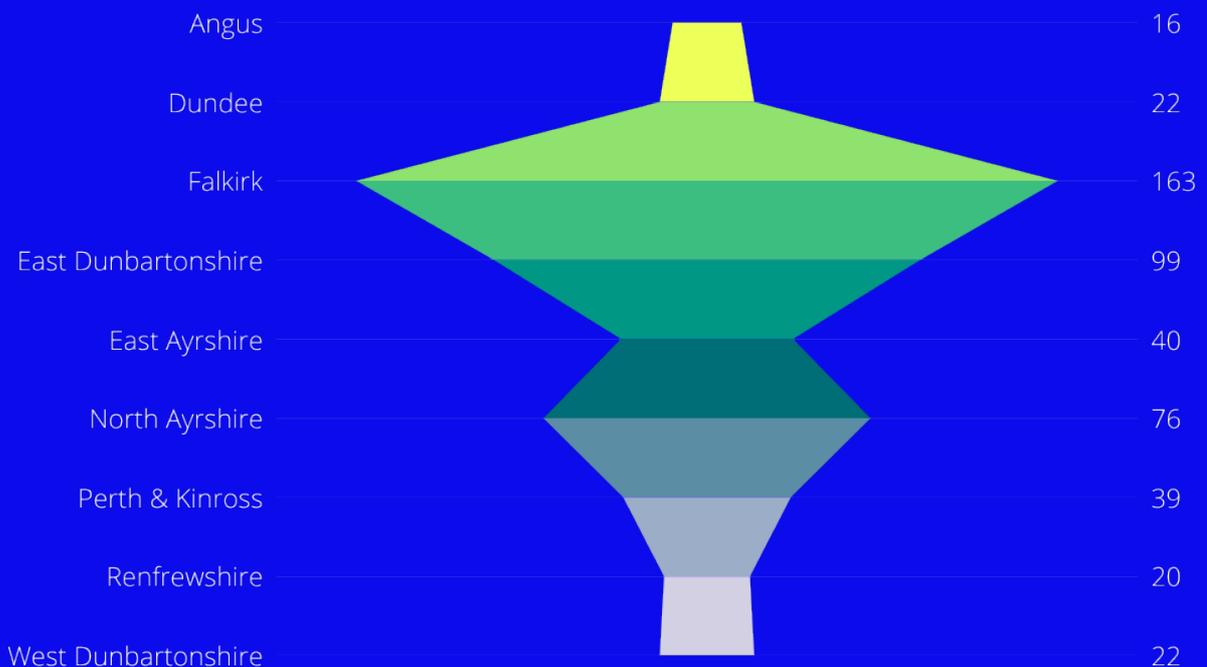
4



2

87 Awards Achieved

- Personal Achievement Award
- Saltire Award
- Dance Leadership Award
- Dynamic Youth Award



Distribution of Year 2 participants by Local Authority (n=497)

# Equalities (n=141)



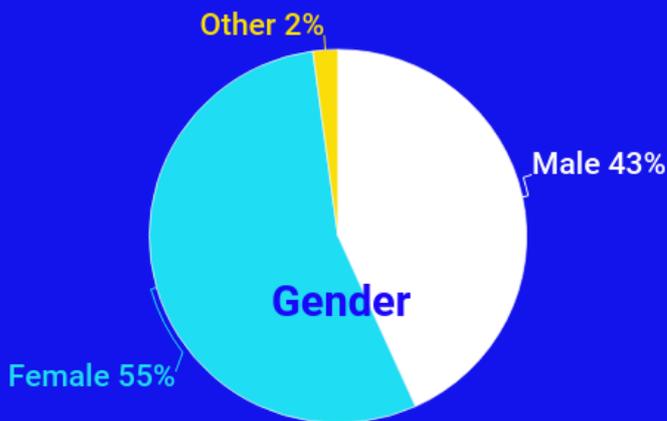
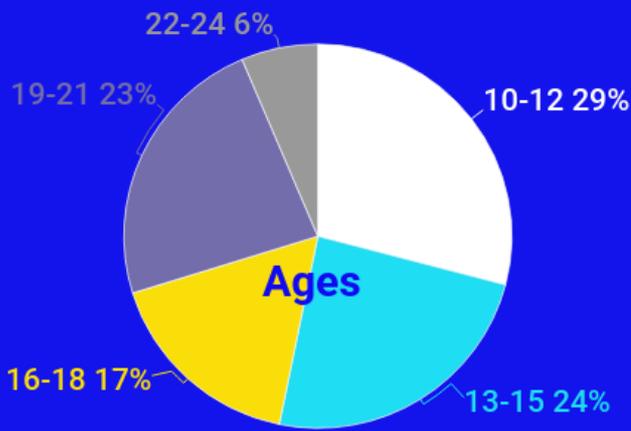
533

Numbers engaged so far.



497

New participants in year 2.



## Sexual Orientation

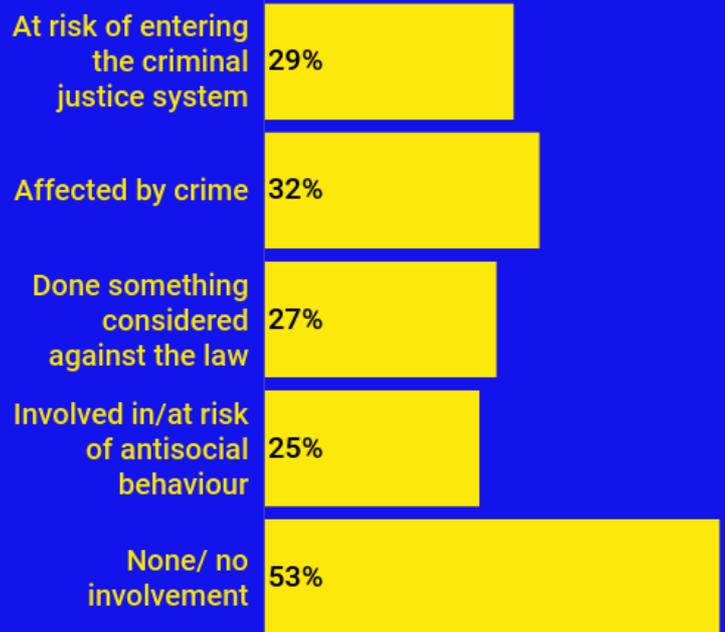
63% Hetrosexual/Straight  
 10% Bisexual  
 2% Gay/Lesbian  
 25% Don't know/PNTS

## Ethnicity

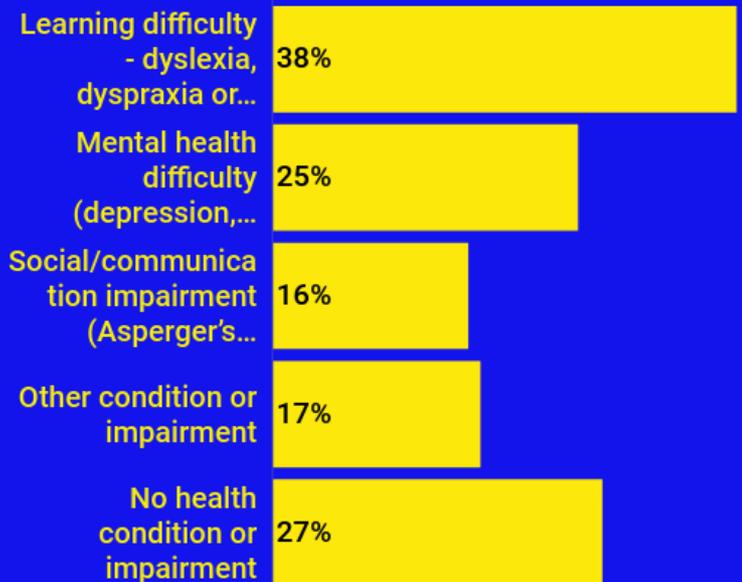
87% White Scottish  
 8.5% Other White British/White Other  
 1.5% Black & mixed race

Participants were asked about ways that they were involved or affected by antisocial behaviour or offending [see risk profile below]:

## Risk profile



## Health conditions or impairments



# OUTCOMES



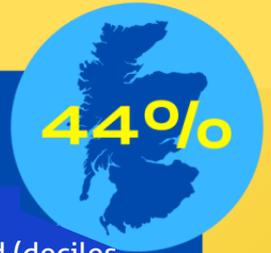
# YEAR 2 in numbers



497

Participants

553 x 10-24 year olds have taken part in CashBack for Change dance and drama project since it began in 2020.



Areas of deprivation

44%

44% of participants live in the most deprived 20% of datazones in Scotland (deciles 1&2). 18% are in decile 3 (20-30%); 6% are in decile 4 (30%-40% most deprived. [44% are in the least deprived datazones (deciles 5 to 8) due mainly to the locality of the prison and secure education centres.]

# FACTS

The infographic highlights key achievements in accordance with the 497 participants and the impact made against each of the six outcomes. These are determined in advance by the Scottish Government as a requirement of funding. The graphic indicates whether outcomes achieved are above or below agreed targets [+/- %].

All stakeholders (100%) have confirmed and verified that these outcomes were achieved by participants that took part.



1. Capacity & Confidence

Increased confidence

91%

+11% above target

97%

Feel more resilient

+17% above target

Able to do new things

83%

+13% above target

2. Develop Skills



91%

Increased skills

+21% above target

Achieved accreditation

40%

On target



### 3. Health & Well-being

**79%**

-1% below target

Reported improvements against the SHANARRI well-being indicators

### 4. Learning & employability



**38%**

Achieved a positive destination

-7% below target

Improved attendance\*

**47%**

+31% above target

**34%**

Too part in training

+20% above target

\*Attendance is within the context of prison or secure units in strands 1 and 2.



### 5. Community contribution

**45%**

+5% above target

Feel that their contribution, links with their community, or their their organisation; and their social interaction are improving

### 6. Diversion from crime

**44%**

Feel less inclined to participate in anti-social or criminal behaviour

-6% below target

**21%**

Report that their participation in ASB or criminal behaviour has reduced

-29% below target



See notes \*\*



# IMPACT

*\*\*In the risk profile (page 9) under a third (29%) stated that they had done something that could be considered against the law. These also tended to be the same young people that had been involved in antisocial behaviour (25%). Therefore it was not possible for YDance to achieve the 50% target for a reduction in ASB/offending for the whole population as the proportion of participants that fitted this criteria was below 50%. Nevertheless the fact that 44% feel less inclined to participate suggests that more young people were 'at risk' of engagement in ASB or offending and that the project has diverted them from the risks.*

# FEEDBACK ON OUTCOMES

## **Outcome 1: BUILD CONFIDENCE AND RESILITENCE**

*"LM is in residential care and also struggles in school. She has been suspended and therefore she is being home-schooled. Since she doesn't have the support system of family and friends in her day-to-day life, coming to the YDance sessions allows a safe place for her to contribute ideas without a fear of judgement; to be respected and included."* (Teacher)

## **Outcome 2: DEVELOP PERSONAL AND PHYSICAL SKILLS**

*"SM took part in class even when no other pupils were in attendance. Not only did she take part but she contributed in such a meaningful, creative way. We used contemporary dance to explore the meaning of bravery. SM learned that it doesn't mean "feel the fear and do it anyway". It means staying true to yourself and listening to your gut."* (Dance Worker)

*"Throughout the block, participants have experienced various creative tasks and are really exploring and challenging their own creativity and ways of moving. The choreography being created is more advanced now than ever and the participants are becoming more and more confident in expressing themselves and their ideas to the group."* (Dance Worker)

*"Some of the tasks/sequences are very physically challenging and some participants said that they wanted to give up. With encouragement from the tutors, the participants kept going and stayed motivated even when they found it challenging. When a*

*move has been performed incorrectly, the participants have worked with the tutors to identify the issue and practice until they have it."* (Secure Education Unit Worker)

## **Outcome 3: IMPROVED HEALTH & WELL-BEING (SHANARRI)**

*"One participant felt overwhelmed by the change in the group but has spoken with me about this and we have come to a place where she feels more resilient and comfortable with the changes in the group. She is still attending consistently."* (Dance Worker)

*"SM lives with mental health difficulties and has stated that the YDance sessions really help them to feel more positive and healthy."* (Teacher)

*"KD has anxiety and would previously shake in class/not join in with certain parts. This is something that settled the more she would come to dance."* (Dance Worker)

*"SG has spoken about her struggles with being bullied and how YDance is a safe place where she feels included, respected and confident."* (Teacher)

# The quotes below illustrate ways that participants and stakeholders recognised the progress made against each of the CashBack funding outcomes.

## **Outcome 4: IMPROVED LEARNING AND EMPLOYABILITY**

***"IM and LM are involved in a lot of volunteer work, including Duke of Edinburgh and the youth forum."*** (Support Worker)

## **Outcome 5: CONTRIBUTE POSITIVELY TO THEIR COMMUNITIES**

***"During one exercise the group had to choose 5 objects to feature in a collective story and then each take a turn to create one line of the story at a time.... The young people had to take on board each other's ideas, building on what was said before. They invented new characters, a science fiction narrative, and we able to successfully follow all of the rules of the exercise. In addition, the young people decided to soundtrack the story, listening to music, and adding suitable tracks to the various scenes in the story."*** (Dance Worker)

***"MW is taking on volunteering through teaching the younger pupils in the school what she is learning at YDance."*** (Teacher)

***"The group have decided to work on a piece about Climate Change and Animal Rights and have been using dance to convey their thoughts and feelings about these subjects."*** (Dance Worker)

## **Outcome 6: DIVERTED FROM CRIMINAL BEHAVIOUR AND THE CJS**

***"LR's behaviour is improving- she tends to get herself in a lot of arguments, but I can see she is trying to stop this when in the dance class so***

***that she can respect the YDance rules."*** (Teacher)

***"LH's behaviour has improved drastically. She used to disengage quickly and refuse to continue with the sessions, this is now a thing of the past. Her resilience has grown, and she now perseveres even when it seems difficult."*** (Dance Worker)

***"Pupils were able to bounce back after some heated arguments with each other during the session. They were able to set aside their differences and continue on with the class."*** (Dance Worker)





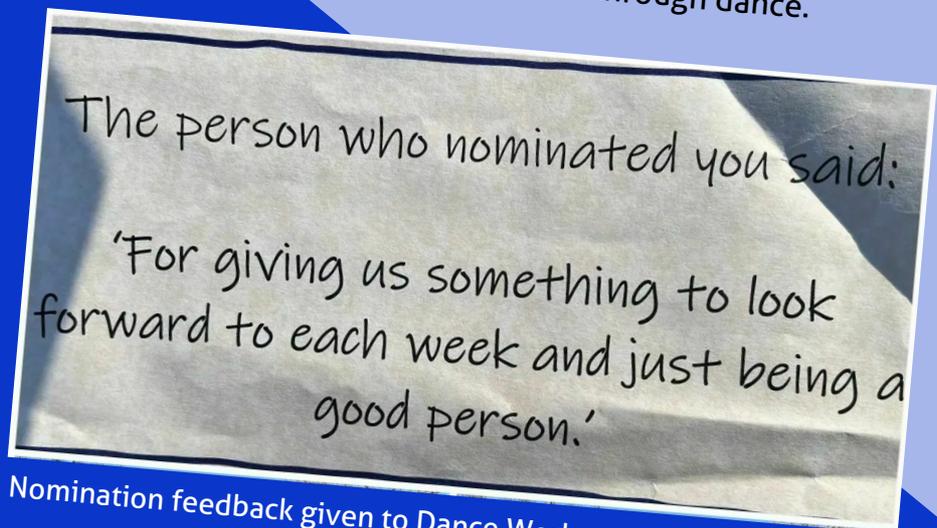
Certificate of appreciation award given to dance workers at Polmont HM YOI:

# Extend Project

Extend is a qualifications programme where young people are put through their paces to gain an Award in Dance Leadership (accredited by Sports Leaders). Due to the ongoing Covid-19 pandemic, the project got off to a reimagined beginning, where the Dance Artists utilised the "Email a Prisoner" scheme to connect with the young men. Emails were exchanged where the young people were able to get to

know

the Dance Artists before they would meet face-to-face, and the Dance Artists would create bespoke dance training/fitness plans for the young men in order to get them active through dance.



Nomination feedback given to Dance Workers:

"The young people at Polmont HMYOI come into the session with so much energy, enthusiasm, and ideas. We have met some big characters who we will never forget. We've built up such a strong relationship with them. Because of this, they now give anything a go and never say no to trying something new. Not only are we teaching dance, but we are also trying to change perceptions. We address the tacit assumptions that come with dance, such as masculine stereotypes. Months ago, at the start of the course, some of our participants refused to lift one another due to it being seen as too feminine. Months later they were performing duets with all forms of touch in front of an audience. They are now proud to be dancing in this way and they see the value in it. They have become much more resilient, confident, open-minded and trusting of others during this process. We are so very proud of them."

(Dance Workers)

YDance also created short dance tutorial videos that were played on Inside Radio (small TV screens in the young people's rooms). This allowed the young people to put a face and voice to the names of the artists they had been emailing, and turned Gillian Montgomery and Aimee Friel from YDance, into something of a celebrity within HMYOI Polmont. Once restrictions eased, and Aimee and Gillian were able to work in the institute in person, they were often met with cries of "I've seen you on my telly!" or "You're that mad dance wummin!" echoing through the halls.

Through weekly dance sessions, the young people developed core life skills in planning and organisation, communication, problem solving, teamworking, self-belief and self-management. They learned about positive behaviours and tools to become more patient, supportive, inclusive, and respectful towards others and also learned to assess their own skills and behaviours and put plans in place to improve them.

As part of the qualification assessment process, the young men designed and planned their own dance sessions that included a warm-up, a movement activity/game, a dance sequence, and a safe cool-down activity. These sessions were then delivered to their peers, displaying leadership skills and qualities such as confidence, motivation, and time-management.

In December 2021, at the end of the first 12-week block of sessions, the young men produced a sharing for a small audience at HMYOI Polmont. They shared the dance sequences and choreography that they had helped to create and also reflected on their experience on the project as part of a panel Q&A.

# Polmont HM YOI Case Study

**In June 2021, a full year after face-to-face delivery should have commenced, we were finally given the green light to go face to face in Polmont Young Offenders Institution (HM YOI). We decided the best approach was to deliver a programme of short taster sessions, so that individuals could come to the Performing Arts Space and experience what YDance, Glass and CashBack for Change was all about. During these taster sessions, the artists worked with the mainstream population, the protected population and also the young women housed in the prison.**

The tasters were well received and the feedback from the young people was that the video tutorials and emails from the artists in the previous year's lockdowns had made all the difference in them feeling comfortable in coming to the in-person sessions.

The approach for all groups was similar and was always participant led as much as possible. The artists, with their trauma-responsive practice, really got to know the young people as individuals, responded to their individual needs and gave them a safe space to grow. YDance are committed to working in a trauma-responsive way -our artists prioritise safety, trust, collaboration, choice, and empowerment in their sessions and are always committed to hearing and championing the voice of the young people.

One initial challenge was that the young people, specifically within HMYOI Polmont, often felt overwhelmed when they were given a choice or asked for their opinion.

During a creative planning session, looking at the question "Who Are You?" one of the boys without hesitation, answered with his prison I.D number. In response workers re-framed the inquiry to "Who do you want to be?"

Another challenge was that some of the participants were dealing with issues around substance abuse and would sometimes not make the sessions as they were under the influence. This increased as restrictions were eased, but the artists worked to build relationships with the participants and several have made claim that they partake less in substance abuse to ensure that they are permitted to attend the dance sessions.

Successes always shine through at the performance events to a small invited audience. The young people made known how excited they were to show off their new skills, they banded together to support each other and to keep each other focused and motivated. The young people seized this as an opportunity for others to see them in a positive light and were truly proud of what they achieved.

## **Ben's Story**

Twenty-year-old Ben\* has been attending weekly YDance sessions at Polmont HMYOI consistently since June 2021. Through these sessions, he has gained his SQA Personal Achievement qualification in addition to a Sports Leaders UK award in Dance Leadership. The Dance Leadership award qualifies him to assist in leading a dance class. The leadership skills he has learned through this are transferrable to other strands of employment and social settings that he will face when he leaves prison. In addition to this, he has also been able to use his hours at YDance as a contribution to his Duke of Edinburgh award. Ben is the pass-man at Performing Arts in

Polmont. This means that he works at Performing Arts as part of his work party within the Prison. He works closely with the Performing Arts officer to look after the space we use. This involves cleaning and rearranging furniture, the sound system, technology, props, and instruments. He also takes responsibility for recruiting new participants for YDance. He does this through not only talking about what happens in YDance, but he has also been known to physically demonstrate what he's been learning to promote the classes. When someone misses a YDance session, Ben uses his leadership skills to catch them up on what they have missed. He can also be relied on to remind the other participants of things they may need to bring to the session each week (e.g. YDance t-shirts, work booklets, etc). Ben attends everything there is to offer at performing arts; so, in addition to attending YDance, he also attends regular drama and music classes.

Prior to his time in Polmont, Ben had never been involved with performing arts. Whereas now, he can't imagine life without his new hobbies.

He has mentioned that he would like to return to dance when he is released. He often speaks of his course of study with great passion and joy. Therefore, it is clear to see how beneficial these discussions are for his mental health. Especially because he is being given a safe platform to discuss and express his strong views on this area of interest. Purposeful activity, like this has been considered as a huge contributor in rehabilitation and desistance from criminal activity. The Scottish Prison Service has regarded this as significant in achieving their outcomes, one of which is improved mental wellbeing.

Ben's enjoyment at YDance is clear to see, not only due to his commitment and effort within and out with the sessions, but also because of the social aspect. He has a few very close friends that come to YDance with him. In the sessions, they are always having a laugh with each other and enjoying one another's company. There is always a lovely atmosphere

in performing arts and a lot of that is down to the positive friendships that the participants have made.

Ben has built positive relationships with the staff and participants. In a recent email on the 'Email a Prisoner' website, Ben replied to one of the tutors and said "Anyways, genuinely nice to hear from you, been a meh week so was nice". This is something he has reiterated in person..

Ben revealed to the YDance team that he was been working hard on a music project- writing and recording his own songs. He explained how he valued the tutors' opinions and asked them to listen and let him know their thoughts. He explained "you guys are the closest thing I've got to anyone on the outside at the moment".

Ben bought a Christmas card for the YDance tutors and arranged for the other participants to sign it. In the card, he wrote "Merry Christmas and thank you for putting up with our unorthodox dance crew!". His gratitude to the YDance tutors is a strong indication of how much the project means to him. Ben currently has three months of his sentence left. He has spoken about getting in touch with YDance when his sentence is over as it's something that he will miss coming to every week.

***"I've dealt with depression and anxiety my whole life and I cope with it relatively well. But performing arts has played a major part in helping me with it since I've been in here. I don't know how I'd cope in here without it. I definitely want to continue with performing arts when I leave Polmont".***



# Skypoint Case Study

**"Many young people here get little to no physical exercise both in and out of school. Through these sessions participants get active in an enjoyable, engaging way that improves their learning and employment options." (Support Teacher)**

**Skypoint School is located in Clydebank with pupils aged 10-18 referred from different local authorities to access the care, support and guidance of an alternative education experience. Skypoint School seeks to re-engage young people that have become disengaged from mainstream education.**

YDance provides two dance sessions for ten young people. Participants are impacted by a variety of personal challenges linked to their social and cognitive development which causes attendance to fluctuate. Working with smaller groups has the benefit of delivering a more personalised programme which individuals respond to positively. It has also allowed for more one to one time with young people, which is necessary. Relationship development and building trust is important when working with young people with Additional Support Needs. Participants were identified from a number that expressed an interest in the programme.

The Dance Worker explained the established routine. The process instills a sense of pride and gives young people a way to be of value to others and taken seriously. Occasionally this stand at odds with other aspects of their lives where they have less power and control.

- *We have a quick chat*
- *We check in that everyone is comfortable*
- *I explain what is going to happen in the session and I let them know we intend to introduce one new as this less overwhelming and elevates any anxiety.*
- *We then do a warmup routine that is the same every week*
- *To get morale up and encourage the physicality of dance we will play a game*
- *During the game young people develop their vocabulary in terms of their movement. As a group whilst moving we will discuss what high or low movement might be or how they might demonstrate fast / slow, strong / weak movement, small / tight or big / expansive expression.*
- *We then have a period of reflection touching on what they have experienced. The young people are encouraged to repeat the movements to consolidate their learning so that it becomes choreographed as their own solo piece, work as a duet or be part of a larger group.*
- *Finally, we get to the new idea for that week, and progress to a stage where all the new material comes from the young people.*

## Impact on Outcomes

The Dance Worker described how young people physically and mentally open up to dance as their confidence grows.

***"For this targeted type of group you have to overcome so much bravado that is fuelled by fear of making mistakes, embarrassment, shyness and a lack of confidence. Once their hoods come down [that they are hiding in], their hands come out of their sleeves which is a massive thing for them."***

This can be attributed to the approach used by workers:

***"Through being genuine and consistently affirming their effort and achievements we are at a stage where the programme is having an impact. Young people build their confidence and resilience, benefit from strengthened support networks and reduce risk-taking behaviour. "***

Staff at Skypoint and the Dance Worker both described that some of the needs or conditions make contact with other problematic. Through dance there is scope to address that, as the Dance Worker highlighted:

***"We started off doing balance work then moved into lifts that meant young people had to evaluate the trust they had in each other, keep going if things didn't work out and have confidence in themselves and their peers to support them. Performing in front of peers is also a big step we have overcome."***

Societal and academic expectations can have a harsh affect on young people with additional needs. Building mutual respect and trust through fun dance routines and games allows the young people to improve levels of physical skills incrementally. The worker uses their knowledge and training in community dance to judge how and when to make routines more complex. As a result the worker and school staff observed changes in different aspects of individual capacity from following steps and keeping in time with music or in sync with others; to free movement and self expression.

Hence dance brings unique advantages to developing young people's physical, creative and cognitive skills::

***"The physicality of dance has a direct impact young people's health. It increases their heart rate, controls their breathing, improves their flexibility and enhances their suppleness. The sense of achievement they get from realising they can perform dance moves or create a piece of choreographed movement improves their mental health. "*** (Dance Worker)

When talking of a participant that refused to engage at first, the Dance Worker remarked ***"It was clear that she was gauging the safety of the group environment. She wouldn't make eye contact and was checking if she could trust me... In the third week she chose to take part. At the end of the session, she shared that she had never taken part in a group activity before. She now attends every week and our relationship has strengthened. She is animated, asks lots of questions makes eye contact. It makes her happy."***

Although the participants are too young to be actively making career choices, the staff at the school recognise the skills learned in the project are relevant, as one mentioned. ***" They have to work as part of a team, be creative, take responsibly and respect others' ideas for working out dance moves which all helps to build positive characteristics and ways to interact with others. Simply taking part is a major achievement."***

One participant who went on to join a local dance school, remarked: ***"I really enjoy dance because I learned more skills and got into hip hop more. I've also joined a dancing class outside of school."***

Another found a local group where he could develop his 'parkour' skills. One member has transitioned from the support of the 'nurture class' to the general education class with a larger number of pupils. Despite the employment related targets proving more difficult to evidence at this age, it is clear that these indicators will support a wider impact on young people's lives in future.

# Barnardo's East Ayrshire

Barnardo's helps children through the trauma of sexual abuse and exploitation. It provides support for young people in care and when they leave the care system. It gives children caring for a loved one, the help and support they deserve. Specialist workers support families through domestic abuse, mental health problems, prison sentences, asylum seeking and much more. It amplifies the voices of young people to influence Government on the issues that affect their lives, fighting their corner and making sure their voices are heard. They aim to provide the best outcome for every child, no matter who they are or what they have been through.

On explaining how the project was initiated the Youth Worker remarked:

***"When the idea was presented to us, we thought it was a great idea and put a call out to young people who we thought would benefit from the experience."***

YDance delivered a 10-week programme for 1 hour a week, with potential to extend this. One mark of success is that many have chosen to continue. It began with 15 participants. It settled to a group of 10 after some programme clashes. The majority are aged 10 to 18. The worker continued:

***"Many of the young people on the programme are dealing with personal challenges that impact on their life. We have young people who are carers, we have a young woman who is partially sighted, and a few who suffer from anxiety and poor mental health exacerbated by the misuse of alcohol or things going on in their family."***

## **Outcome 1: Confidence and Resilience**

The Support Worker plays an integral part in working alongside the Dance Leader to achieve the outcomes, as described in this example:

***"In each session we support their planning and***

***decision making by allowing them a say in what types of dancing they'll do. Some will choreograph a dance piece with the support of the dance leader and their peers, and this is done in an environment that promotes positive socialisation and inclusion. I have seen significant progress in terms of young people's confidence for example, we work with a young lad who is autistic and was reluctant to engage in any group work we offered. He struggled in the company of other young people. We encouraged and supported him to try the dance group and his confidence has come on leaps and bounds, he attends every week, and his mum has commented on how much improvement there's been in his attitude and behaviour and what a difference it has made"*** (Barnardo's Youth Worker)

## **Outcome 2: Young people develop their physical and personal skills**

Group members are supported to work in teams to ensure that they communicate with each other, negotiate and compromise on elements of what they wanted included in routines that they then performed and shared with the whole group."

***Regarding their physical health the staff and I see a week-on-week improvement in the young people's stamina. I get comments from young people such as***

***"I've not sweated like this before"***

***"I never thought I'd be able to do a press up"***

***Young people are given the opportunity to plan and organise dance routines. Through the group work approach, they learn to work as part of a team and because of the physical and social nature of dance they can strengthen and develop their communication skills."*** (Barnardo's Youth Worker)

## **Outcome 3: Young people's health and wellbeing improves**

It was acknowledged that young people benefit from others recognising their value and worth. The sharing events provide an opportunity to do a small scale performance, as the worker explained:

***"At the end of the programme, we held a sharing***

*event where young people invited their parents, guardians or whoever looked after them to see them perform work they had taken part. Following the performance, the audience were invited to give the group feedback. It was fantastic experience for the young people to hear positive affirmations of the effort and their achievements.*" (Barnardo's Youth Worker)

**Outcome 4: Young people participant in activity which improves their learning and employability options (positive destinations)**

The Dance Worker identified the reflective process as being key to building skills which can be transferred to future training and employment, as they explained:

*"Young people's learning through dance is very much a reflective process. When they perform a piece, I will ask them to look back at what they have done. I will then give them feedback that they take on board and where appropriate they use this advice to inform how they develop their routine. The nature of the sessions and the emphasis on teamwork dynamics helps young people explore the different roles that people take on when working together."*

**Outcome 5: Young people contribute positively to their communities**

Working in pairs and group coreography all aids the process of feeling able to contribute to your group. Moreover through working with community partners there are local assets and supporters that enhance the experience, as the Support Worker explained:

*"Something that I think worth mentioning is the importance of creating opportunities for young people to experience events or activities that take place in the community. For example, the*

*local theatre company gave the project tickets for a show, and this opened young people's minds to the creative arts in a local community setting.*

**Outcome 6: Young people are diverted from**

**criminal behaviour or involvement with the criminal justice system**

Although young people on the programme do not identify as being actively involved in criminal behaviour or involvement at the moment a key priority for staff is to keep participants on the right track and engaged in positive leisure pursuits as part of early intervention.

Overcoming stereotypes to attract more males is a priority for year three. Therefore future opportunities will be offered in break dance, street dance or parkour styles, as they carry a more positive attraction to young men. Another opportunity identified by workers is to use the dance programme as a means to reduce the chaotic nature of young people's lives as it gives a purpose, a routine and regular support, which is most useful to young people that are not engaged in mainstream school.



*"I see a huge improvement in the young people who take part in the dance programme. They feel better about themselves and we acknowledged their participation at the sharing event by giving them an award for taking part."*  
(Barnardo's Youth Worker)

# Spark of Genius

Spark of Genius are a leading provider of education and residential care throughout the UK offering individualised pathways to empower and enable children and young people.

**Venue for programme: Spark of Genius Caledonian School Glengarnock.**

**The school provides education to children and young people aged 5-18 with social, emotional, and behavioural difficulties, autistic spectrum disorder. Residential and day placements.**

The programme started at the end of April. It was delivered one day a week for 1 hour and ran for 9 weeks. 6 six young people took part, 3 boys and 3 girls aged between 13 and 15. The programme was impacted by the restrictions in place due to Covid-19 and this meant having to deliver the sessions outside instead of indoors. As a result there were additional challenges to overcome in terms of keeping the young people focussed and not being distracted by other activities going on. Nevertheless the programme was delivered successfully.

## **Confidence and Resilience**

Group participants have reported the following changes and improvements since taking part in the dance programme.

***"Achieving a personal achievement award. My confidence has improved."***

***"Feel included and feel part of the group. I now get to stay all day at school on a Monday."***

***"I'm better at listening. I'm following instructions and making up routines. I can't make up dances at home myself, cause I forget how to do it. It's only when I'm with Jessica that I know how to do it because she is showing me."***

Participants remarked that it is the combined support from school staff and the dance worker that has enabled them to enjoy the experience.

## **Improved Well-being**

The 'active' and 'included' factors were rated to have improved the most by all 5 participants. This is followed by 'healthy' and 'achieving'. For example,

***"L said that he enjoys street dance and is excited for the dance class. Jess has adapted routines so that L can be included, regardless of his coordination and mobility difficulties. His confidence has grown."*** Support Worker

The Dance worker focussed on building a relationship with the young people and whilst having a plan of what the programme would be, it was about ensuring there was enough flexibility to allow the group to make suggestions and contribute to the content of the sessions.

***"I picked up that the young people lacked confidence and there was a sense that they felt things were done to them. Therefore I felt it was important to give the group a sense of ownership and connection with the sessions, and not force them to take part. Here's examples of how adopting this approach worked."*** Dance Worker

## **Linda's Story**

At the start of the programme Linda came along and refused to take part she swore all the time, and her continual response was she didn't want to dance she wasn't going to do it. The dance worker let her know that her view was understood and explained that dance wasn't for everyone, stating: ***"I encouraged her to come along and just watch what was going on suggesting she may enjoy the music without having to take part. So she decided to come along. She spent the first half of the session not saying anything, just looking and taking in what was going on, then she got up and started taking part in the dance session that lasted for 50 minutes and became fully committed to the programme."***

## **Gavin's Story**

Gavin was a young boy who just refused to take part. The dance worker continued: ***"I decided not to address this directly and explained that I was happy for him to come along and wouldn't force him to do something he didn't want to do. I spoke to his support worker who explained Gavin's acute confidence issues due to a condition that effected his mobility. So I explained that I would try to get him to at least do the warm up exercises and if he did that it would be a positive outcome. Along with the others in the group I asked Gavin to pick a song he liked, and I said I would create a dance routine for one of the sessions."***

Giving choices in any aspect of the activity aided engagement. The following week Gavin took part in the warm up and because the dance session was based on his song he took part in the full session. This then continued.

### **Wider Impact**

The young people's sustained commitment and involvement in the programme meant they all received a Personal Achievement Award and for some it was the first time that their effort was recognised and validated.

The success of the dance programme included seeing young people grow in confidence, taking responsibility for their behaviour and adopting a teamwork approach to dealing with challenges they faced.

***"I think the greatest impact I witnessed was their engagement and commitment to the programme. It was great to witness the shift from their reluctance and in some cases refusal to take part to enthusiastically getting involved, asking questions, and taking ownership of some of the programme content."*** Dance Worker

The improvements were transferred to other aspects of young people's lives observed by the school. Examples included improved attendance and more active contributions overall. Changes may be subtle, however they make the group and school culture more positive for everyone.

**"When I take a PE class and the young people don't want to take part they'll just walk out. I have observed a marked difference in the young people's commitment and engagement in the dance programme. I recognise the positive impact this is having on their overall confidence. It shows in their ability to work together and their sense of wellbeing."  
(Teacher)**



# Year Two Lessons Learned

**Year two of the CashBack for Change Project has shown that the YDance CashBack for Change project is delivering on the funding outcomes to 497 participants.**

Its strengths lie in the way that the programme works in partnership both in the delivery model and where the programme gets delivered.

For instance, in Strand 1 the joint delivery with Glass ensures that young men and women in Polmont HM YOI have a choice or get the opportunity to try both dance and drama. This is especially poignant in a setting where restrictions and remoteness from civil life and families has been extreme. It is clear from the feedback that this was appreciated by those that took part.

Gender dynamics and stereotypes has an influence on who is attracted to dance. Although the project seeks to change these attitudes among those within the target group.

The use of the in-house media system in Polmont HM YOI in year one has contributed to the project's success in strand 1. Whether similar pre-course engagement can be promoted in strands two and three is worth of further exploration to remove barriers.

## **CAPACITY & CONFIDENCE & SKILLS DEVELOPMENT**

Improvements in confidence (+11%), resilience (+17%) and capacity (+13%) are all above target. For outcome 2: Skills development, progress is also above target (+21% for those reporting increased skills and the project is on target for those achieving accreditation. The feedback and case studies suggest that this success is owed to the skilled interventions and trauma-informed approaches adopted by workers and the support from partners in each strand.

## **HEALTH & WELL-BEING**

The well-being target is only one percentage point below the 80% target. It is possible that workers and young people do not yet comprehend that the physical, emotional and cognitive aspects achieved through dance. This is something that will be checked to examine if whether the gaps are actual or perceptual.

## **LEARNING & EMPLOYABILITY**

The project is well above targets on improving attendance (+31%) and taking part in training (+20%). Achieving a positive destination was below target (-7%). However, this is mainly due to the settings where the project takes place. Young people are required to be there and cannot progress until their sentence ends or their formal schooling is finished. Nevertheless, improvements in attendance and engagement in training are positive building blocks for future progress.

## **COMMUNITY CONTRIBUTION**

Community contributions are difficult to gauge in strands one and two. Therefore the evaluation inquired into contributions to the dance or drama group and ways that flowed out into the prison, school or wider community in strand three. YP feel their contribution, links with communities and social interaction are improving is 5% above the target of 40%. 45% of participants have increased motivation to positively influence their community (+25%) and 32% (-18%) have taken a volunteering or leadership role. In all cases there was evidence that apart from a few that dropped out, most participants increased their levels of commitment and active contribution. This was evidenced through taking a lead in activities or parts of routines and showing more self-confidence and where possible through gaining awards or performing to a small-scale audience.

## DIVERSION FROM CRIME

Targets are not being achieved in relation to diversion from crime. This is in no way a negative reflection on the project. It merely reflects two factors: The first is that in strands one and two young people are there in response to a decision within the criminal justice system or the protection of social work or education authority. Restrictions are enforced and infringement brings severe consequences. It is therefore 29% below target on the 50% target for those reporting their participation in crime and anti-social behaviour has reduced and 6% below the 50% target on participants reporting that they feel less inclined to participate in crime or anti-social behaviour.

In the community settings, although the partners work with young people that are at-risk or have experienced childhood trauma, they are not always at a point where they are part of the criminal justice system. Therefore the project becomes part of an early intervention approach that keeps young people supported and actively engaged in positive pursuits at a time when they could go in another direction.

As highlighted at the start of this report, the presence of the project has therefore proven invaluable in all three strands as part of the pandemic recovery.

## LESSONS LEARNED

In conclusion YDance and Glass are pleased to see a return to face to face activities and recognise the benefits that this brings in growing young people's confidence, keeping active and well and playing a positive part in your group, school and community as part of the post-pandemic recovery process. There are other benefits that have arisen from the pandemic which may be built on and translated into wider delivery such as pre-course social media contact and recruitment.

The trauma informed interactions by skilled workers is working to good effect in achieving outcomes. The areas where success is less evident such as positive destinations and diversion from crime requires an adjustment that takes proper cognisance of the settings where the project is delivered limitations on participants and workers.

Overall, YDance and Glass are building a strong model of delivery to continue to work with their local partners and build on their successes in year three.

***"Young people became confident with each other - positive socialisation. One Mum said previously her son did not like to take part in any activities as he has ASD but will now happily come to YDance and loves being part of such a positive environment."***

Community Partner





This report is  
compiled  
independently by  
Catch the Light

