



CashBack for Change
Annual Report, Year 1
CashBack for Communities,
2020-2021



TIMEPIECE

TimePiece an audio performance created by Polmont Youth Theatre, premiered in April 2021 as part of an episode of the JukeBox Radio Show.

The performance was created by Glass Performance artists and 6 young people through '**Email A Prisoner**' and recorded by the Barnardo's Youth Work team.

Time. Beautiful but wasted.
Yours to make memories with.
Time...(pause)...to create. To love. To care.
Time to share.
Time to be there.

Moments grasped. Moments wasted.
Take advantage...(pause)...of time.

Tick, tock.

Tick, tock.

24 hours in a day.

Time to play.

Time to pray.

Time to say...(pause)...what you want.

What you need.

What you desire.

Time. Just drips away. A year, a day.

3 years. Sitting here, wondering how.

Time goes forward, never back. Don't look back.

Time is now.

Time to come, plenty gone.

Time - it can heal, it can divide, it can grow.

Too much, too little.

I can't control time.

It's ok. Unpredictability is fine.

Project Partners



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Timepiece (inside cover) was created by Polmont Youth Theatre (2021).

INTRODUCTION



Project Overview

- **Project name: CashBack for Change**
- **Age range: 10 – 21 years**
- **Number of Young People Project expects to work with: 1,004**
- **Funding Awarded by CashBack for Communities Fund: £410,000**

The YDance and GLASS 'CashBack for Communities' funded project benefits young people aged 10-21 through providing a range of dance and drama activities which:

- **Support young people, families, and communities most affected by crime.**
- **Supports those most at risk of being involved in antisocial behaviour, offending, or reoffending into positive destinations.**
- **Supports young people most at risk of entering the criminal justice system.**

There are three delivery strands:

- 1. Strand 1: HMYOI Polmont**
- 2. Strand 2: Alternative Education/Secure units**
- 3. Strand 3: Community Diversions**

CashBack for Change uses dance and drama to engage and positively influence those most at risk of displaying anti-social behaviours and/or entering the criminal justice system. In partnership with theatre company Glass Performance, YDance set out to deliver a 3-strand programme to benefit young people aged 10-21, as follows:

- **Strand 1:** At HMYOI Polmont, YDance and Glass Performance will run weekly dance and drama sessions in partnership with Barnardo's and the Scottish Prison Service. YDance will deliver Award in Dance Leadership courses (SCQF Level 4) and establish a youth dance company alongside the existing Polmont Youth Theatre run by Glass Performance. Participants will learn theatre and dance techniques, improve their physical fitness, and learn to work together and can gain accreditation or awards as well as participate in an annual performance.
- **Strand 2:** The Alternative Education/outreach programme will work with young people who are not engaging in mainstream education. Dance and Drama Artists will deliver weekly sessions that will allow the young people to express themselves in a safe environment, and to work towards SQA Personal Achievement Awards (at SCQF Level 2).

- **Strand 3:** The Community programme weekly dance sessions will provide diversionary activity for young people in 9 communities in Scotland. Cashback for Change will engage young people in fun, inspiring dance sessions to increase their confidence and self-belief and develop communication, teamworking and commitment ability. Holiday time qualification programmes will support 30 participants to attain Award in Dance Leadership and SQA Personal Achievement Awards. Local performances and celebration events will engage families and the wider community.

Context

The last six months (September 2020 to March 2021) of year one in Round 5 of the **'CashBack for Communities'** fund was intended as a start-up phase for the 'CashBack for Change' project. Like all public provision it was severely impacted by the ongoing Government lockdown, which came in response to the Covid-19 pandemic. Implementation has been sporadic with many of the original plans on hold or having to adapt to the constantly changing restrictions and circumstances.

Staffing: YDance and Glass along with the beneficiary organisations in each strand were subject to staff being furloughed with fluctuations in the permitted numbers of young people that organisations could work with. This was in addition to Kelly Shearer (YDance Head of Participation) going on maternity leave from 29th June 2020. Emma Stewart-Jones was brought in on a temporary contract to cover the post from 3rd August. The manager from Glass also went on maternity leave, although the Lead Officer role for the project was unaffected [see appendix 1].

Despite the state of flux, YDance and Glass have found innovative ways to reach out to young people in the target group. Most notably, the two case studies attached. One was led by YDance in the Good Shepherd Centre that provides secure and supported living services for vulnerable young people 12 to 17 years of age. The other was led by GLASS in Polmont Young Offenders Institution – a national holding facility for young male offenders aged 16 to 21.

A feature of the first year is experimentation, caused by a need to diverge from the original programme. The case studies reveal the unique ways that creative projects can adapt, without losing sight of the intended outcomes.

In strand 1 for example, the Glass project in Polmont used the in-house media service to broadcast a 'Juke Box' radio programme to young people that were more severely cut-off during the pandemic. The Juke Box opened the project to a much wider range of participants than expected. For dance an adaptation was to provide [virtual dance inputs](#) that were broadcast on the TV screens of young people in their individual cells in Polmont HMYOI - 6 stylistic dance tutorial films, 5 filmed 'Fitness Challenges' and 3 filmed 'Rave Parties'.

In strand 2, as discussed in the case study, the Good Shepherd group moved from inside to outside, then into two separate groups. It was paused as YDance were not allowed onto the grounds. Unfortunately, the group were unable to go online as they could not come together in one space.

During January to March 2021, as restrictions lifted YDance gained access to Kibble Education and Care Centre which supports at risk children and young people that have experienced significant trauma in their lives. The young people live together in the same residential centre so can meet in the same space. Work has also commenced with 'Sparks of Genius' a provider of education and residential care in North Ayrshire, Dundee and Perth. Kibble and Spark of Genius therefore offer potential for case studies as young people continue their journey in year two.

For Strand 3 with communities, one attempt to engage participants with Y-Sort it in West Dunbartonshire was cancelled due to low uptake. Dance film distribution was also tried with community-based providers. Success came from a cross-borders project that was devised with North Ayrshire Council Community Learning and Development, East Adolescent Team at Dundee Council and YMCA Tayside. From this 15 young people were registered for the SQA Personal Achievement Award in Performing Arts. Bringing these young people together to build their friendship groups and support networks was a great achievement for the programme.

Throughout this phase efforts went into risk assessments that responded to the Covid restrictions, as well as plans to deliver flexible live-online sessions, pre-recorded tutorials, as well as face-to-face delivery outside in playgrounds and car parks. There were also press releases, leaflets, and website updates; as well as signing young people up for attainment opportunities. The experience of working through the pandemic has contributed to wider learning for YDance and Glass on new ways to achieve the outcomes.

A highlight of this period was having an online meeting with Humza Yousef MSP, the Justice Secretary who declared:

"CashBack is a unique and potentially life-transforming programme that helps expand young people's horizons and supports them to realise their ambitions and reach their full potential.

I am delighted to see the positive impact that Phase 4 has had on our young people and look forward to building on this good work as we move to the next phase of the programme which will see £19 million invested between 24 organisations.

Since the Scottish Government launched CashBack in 2008, we have delivered more than two and a half million activities and opportunities for young people and our latest round of funding takes total investment in the scheme to more than £100 million.”

Carolyn Lappin, Executive Director of YDance added:

“The award of support from CashBack for Communities recognises the work YDance does using dance participation to improve the lives of children and young people all over Scotland.

“CashBack for Change brings together two key youth arts organisations – YDance and Glass Performance – to deliver a wide-ranging programme which will benefit young people in the criminal justice system and provide pathways for young people to divert their lives away from involvement in criminal behaviour and towards positive destinations and brighter futures.”

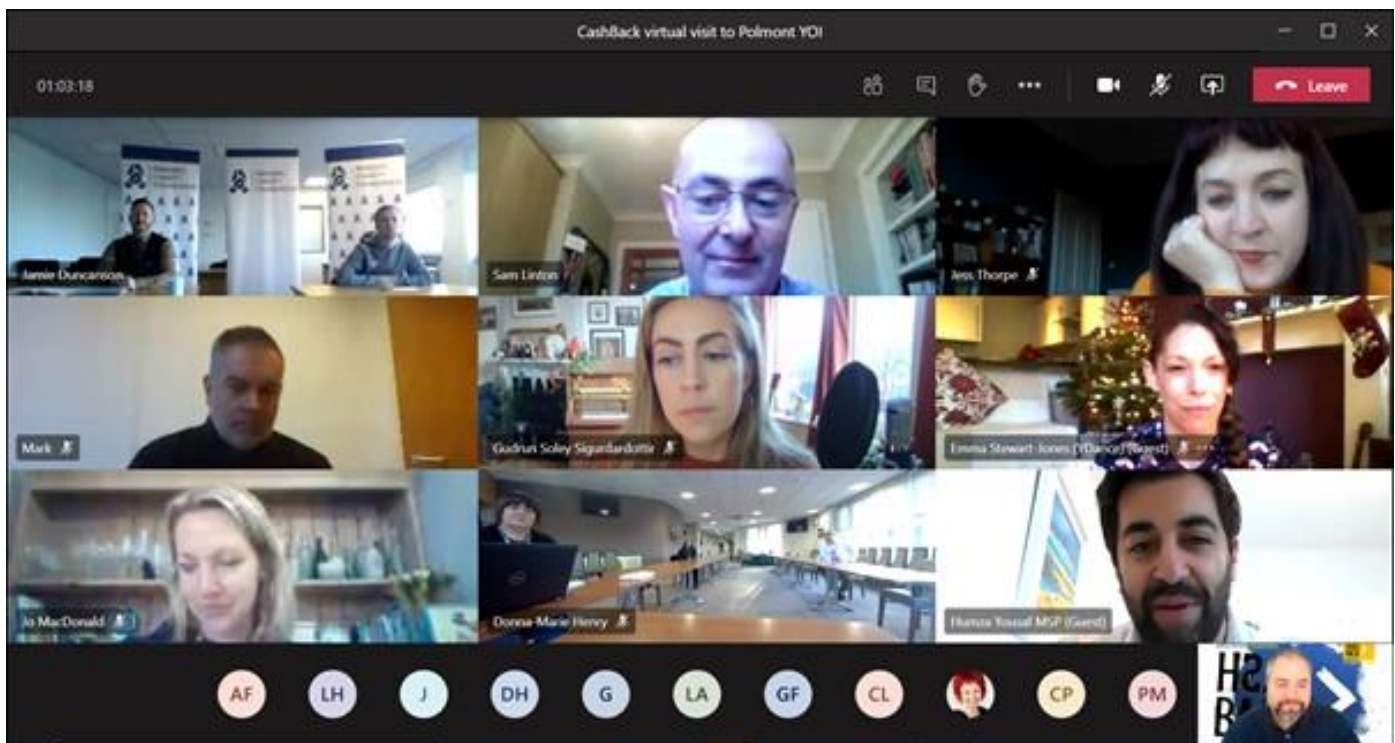


Figure 1: Meeting with Humza Yousef MSP

The following report demonstrates an overall commitment to trying new delivery modes and concepts that can be learned from and built upon in future. It is a reflection on the year, based on the information gathered on each outcome, with highlights from the two case studies.

Reach

At its widest level **the project has reached 313 young people** across all strands. This is 23% more than the projected 254 participants due mainly to the broadcasts going out to all young people in Polmont HMYOI.

In Strand 1: Polmont HMYOI saw 284 prisoners under 25 get the opportunity to tune in to the dance tutorial films and the Juke Box radio show. Of these, 17 young people took part in the Email a Prisoner scheme and 10 were actively involved in the Juke Box initiative.

Total actively engaged: 27 (passive reach was 257)

In strand 2: 6 young people engaged in dance at the Good Shepherd Centre in Greenock and 4 young people engaged in the Kibble Centre in Paisley.

Total actively engaged: 10

In strand 3: 19 young people took part in the community diversion programme: 15 in North Ayrshire, 1 in West Dunbartonshire, 1 in Perth & Kinross and 2 in Dundee.

Total actively engaged: 19

Combined total of those actively engaged is: 56 young people.

Without the Polmont HMYOI population, the total of 56 actively engaged young people is far fewer than was expected in year one, for reasons well stated throughout this report. It is hoped that the project will be able to catch up on this in future years.

To date we have successfully collated 30 responses to the recruitment baseline questionnaire. There were 21 equalities monitoring forms completed, 15 review forms were submitted, and 6 checklists were completed by workers and stakeholders. The figures cited herein are based on these results.

Equalities

Several participants opted out of completing the equalities forms. The pandemic also brought particular difficulties in gathering information in that staff were unable to enter Polmont HMYOI and had restricted access. In addition to this, young people are not allowed access to technology or phones, therefore they could not be contacted by any other means. Nevertheless, of the 21 [37.5% of

the total] equalities forms received, we can confirm that 57% were dance participants and 43% were drama participants. Of the 21 respondents 53% identify as male and 42% as female. We also asked Polmont HMYOI for a breakdown of prisoners and can report that there are 284 prisoners under 25 in total, of which 272 (96%) identify as male and 12 (4%) identify as female.

The largest age group is among those aged 19-21 (44%) another 22% are aged 13-15 and the remainder are evenly split between 10-12's and 16-18's (17% in each). The breakdown of participants is tabled in two ways, the first column shows a breakdown of deciles one and two, three and four, five to 10 for all respondents. The second column removes the location of Polmont HMYOI and the Good Shepherd Centre, because of skewing the results. The locations are low deprivation (deciles 5 to 10); however, the young residents are there because of their vulnerability or risk.

	All Respondents			Without Polmont/Good Shepherd		
	By decile	By quartile	%			%
Decile 1	1	4	17%	1	4	44%
Decile 2	3			3		
Decile 3	1	3	13%	1	3	33%
Decile 4	2			2		
Deciles 5-10	16	16	70%	0	2	22%

Therefore, the breakdown of the Scottish Index of Multiple Deprivation (SIMD) shows that when Polmont and Good Shepherd are included, 17% of participants are in the target group of the 20% most deprived datazones in Scotland. This rises to 44% when Polmont HMYOI and Good Shepherd Centre is removed.

This is back by the recruitment forms that were completed by strand one and two participants:

- 73% stated that they have been involved in antisocial behaviour.
- 73% have done something that could be considered as being against the law.
- 64% have been arrested or charged by the police.
- 59% say that they, their family or community is affected by crime.

It is worth adding that more than a quarter (26%) declared a mental health difficulty, such as depression, schizophrenia or anxiety disorder. More than two-fifths (40%) have a specific learning difficulty such as dyslexia, dyspraxia or ADHD. All are of White British ethnic origin, although 21% are White Other British. 23% identify as LGBTQ+.

Finances

The annual breakdown of income and expenditure is illustrated in the table below:

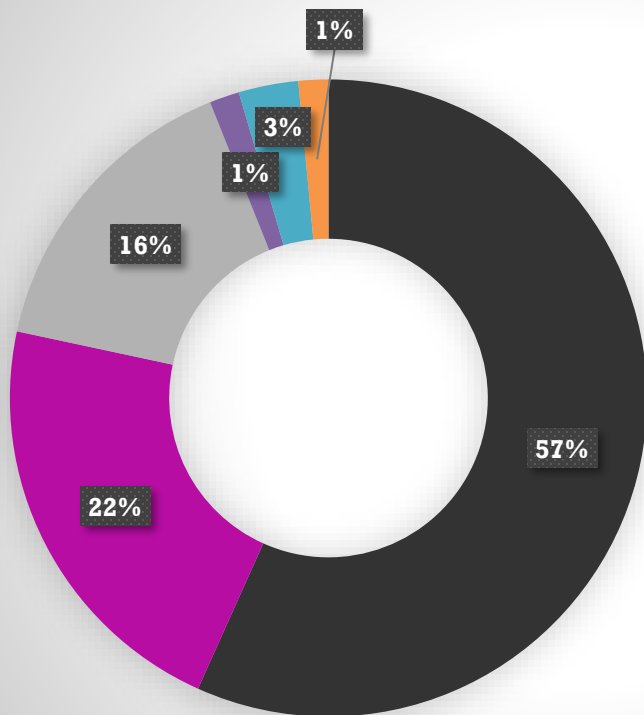
Project Staffing	£57,400.00
Travel costs	£213.00
Venue Hires	£0.00
Music / Workshop materials	£4,485.00
Awards Certification Costs	£100.00
Performance Design / Set and Costumes	£2,500.00
Video / online provision costs	£7,900.00
Management and Marketing	£10,000.00
Evaluation	£5,000.00
Total	£87,598.00

The expenditure was distributed by local authority, according to where activities occurred. More than half of the investment went to Polmont HMYOI, which is located in Falkirk, but caters for young people from all over Scotland. The remaining 43% of investment is weighted by the number of participants in each area, with North Ayrshire having the most (15) and West Dunbartonshire the least (1). See the table and chart [below]:

Polmont HMYOI (Drama & Dance) - 27 participants from Scotland wide, based in Falkirk - 57%	£49,680.00
North Ayrshire (15 participants) - 50%	£18,959.00
Renfrewshire (10 participants) - 36%	£13,650.48
Perh & Kinross (1 participants) - 3.5%	£1,327.13
Dundee (2) - 7%	£2,654.26
W. Dunbartonshire (1) -3%	£1,327.13

Chart of Distribution by Local Authority:

Distribution by Local Authority



- Polmont HM YOI (27 participants Drama & Dance) - 57% from Scotland wide
- North Ayrshire (15 participants) - 50%
- Renfrewshire (10 participants) - 36%
- Perh & Kinross (1 participants) - 3.5%
- Dundee (2) - 7%
- W. Dunbartonshire (1) -3%

Publicity



National titles:

[The Stage](#): “Scottish youth companies launch £410K programme to tackle anti-social behaviour”.

[Youth Link Scotland](#): “The CashBack for Change project aims to use dance and theatre as a tool to engage and positively influence young people aged 10 -21 who are most at risk of displaying anti-social behaviours and/or entering the criminal justice system.”

[Creative Scotland](#): “Youth programme to tackle anti-social behaviour.”

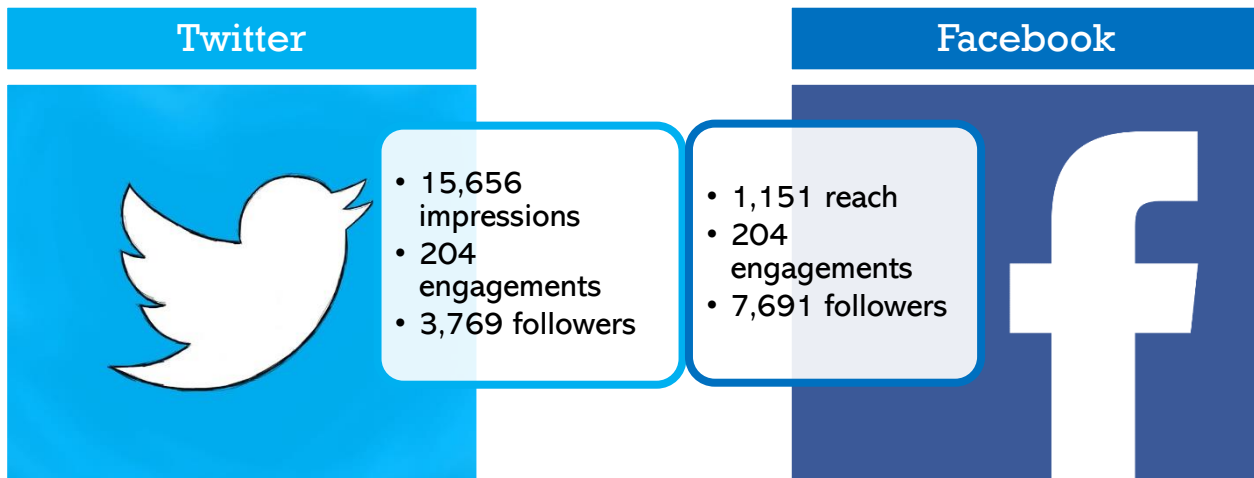
Local/Regional press titles:

- Dumbarton and Vale of Leven Reporter
- Ardrossan and Saltcoats Herald
- Irvine Times

[YDance](#) also published information on its website and social media copy.

Social Media

The following chart gives an overview of the Twitter and Facebook promotions. The followers refer to overall followers for YDance. There was a Twitter Thunderclap on 2nd December 2020.



PROGRESS ON OUTCOMES

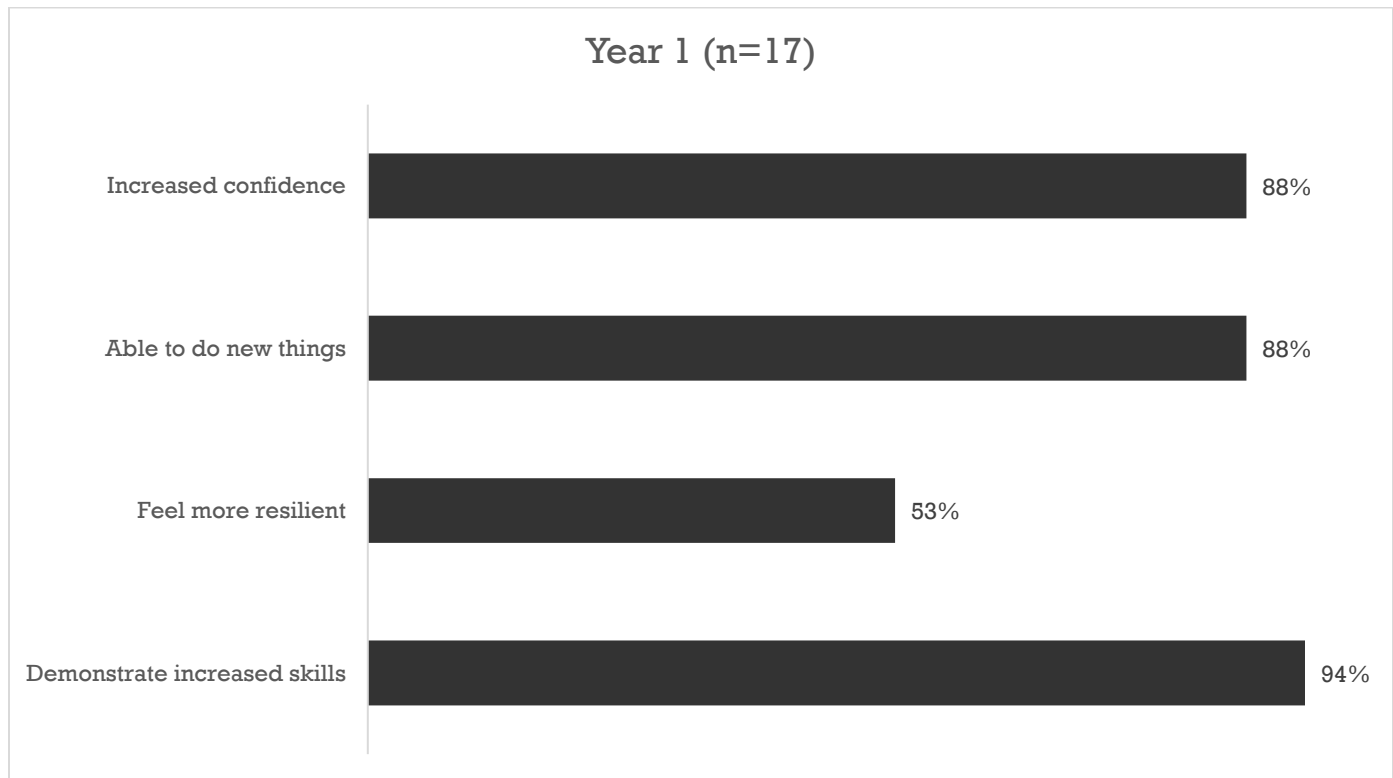


Outcome Overview

In response to the Pandemic, targets were removed for year one, with a view to reverting to a targeted whenever it is safe to do so. Results are a percentage of returns so far (n=17).

	Indicator
Outcome 1	803 (80%) demonstrate increased confidence
	803 (80%) report they are able to do new things
	702 (70%) report positive support networks
	60% report positive changes in behaviour
Outcome 2	40% gain accreditation for learning and skills development: 105 will achieve an Award in Dance Leadership SCQF4; 105 will achieve a Bronze Arts Award; 150 will achieve an SQA Personal Achievement Award; 45 will achieve a Discover Arts Award
	702 (70%) demonstrate increased skills
O. 3	803 (80%) report increases in wellbeing against SHANARRI indicators
Outcome 4	451 (45%) will achieve a positive destination: 110 Strand 1; 252 Strand 2; 90 Strand 3
	342 (34%) remain or return to school; 144 (14%) improve attendance; 502 (50%) improve attainment at school
	50 (5%) take FE/HE SDS training programme
	10 (1%) engage in an Activity Agreement
	138 (14%) participate in third sector/CLD training or volunteering experience
	Will improve attendance
	Attainment improves
Outcome 5	500 (50%) take on a leadership role
	6,000 hours of volunteering is contributed
	500 (50%) gain a Saltire Award
	40% feel their community contribution is improving and a heightened sense of community belonging
	20% have increased motivation to positively influence their community
Outcome 6	500 (50%) report reduced antisocial/criminal behaviour
	500 (50%) feel less inclined to participate in antisocial/criminal behaviour

Outcome 1 - Young people build their confidence and resilience, benefit from support networks and reduce risk taking behaviour



When asked to rate their levels of confidence at the start of the programme the average rating was 6 out of 10. Resilience was also rated at 6. The average rating was 7.3 for levels of openness to trying new things.

The review forms showed that confidence rose to 8.1 (up 2.1 points) whilst resilience levels rose to 7.7 out of 10 (up 1.7 points). Openness to trying new things rose to 8.5 (up 1.2 points).

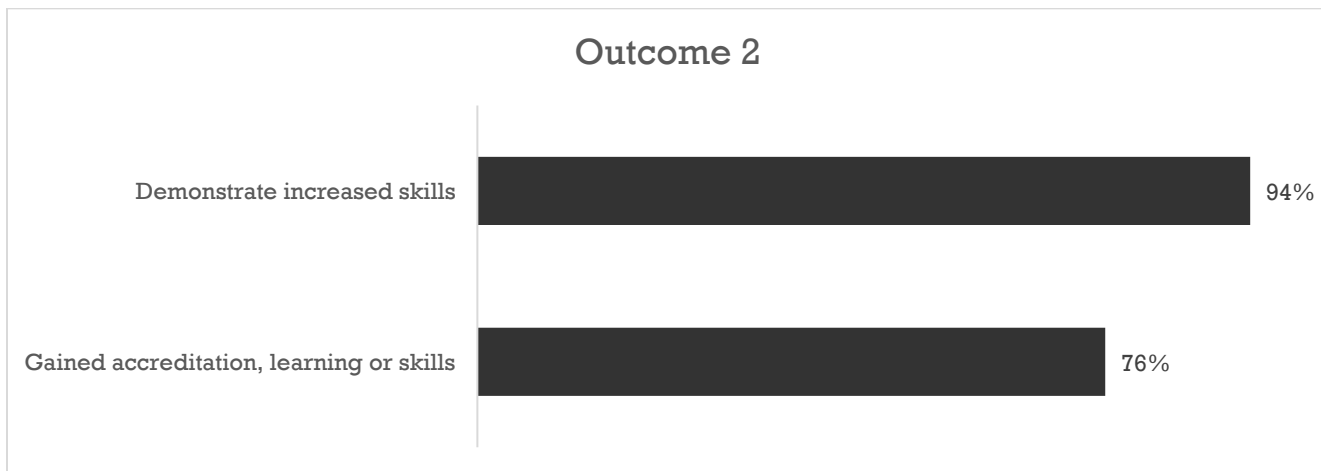
An example of gaining confidence and resilience arose in responding to the changes that occurred throughout lockdown, as the Dance Artist explained:

“They have had challenges either with the space, confidence, mood and anger about the zoom situation. But we came to solutions together and they have bounced back well...I planned movement to fit the space the girls were in and used their area to act as a stage. So, we started the dance on the couch. I also asked them for help with the

music to help encourage them. I planned creative tasks to give the girls ownership of parts which they responded really well too.”

Recognising the different start points of individuals is important, as one dance artist highlighted one participant can be energetic and encouraging to others, whilst others will be shy and self-conscious having to really push themselves just to take part and overcome their fears. Once momentum builds the same individuals are encouraged to join their peers, firstly to perform to each other and further into the project they will have the chance to perform to an audience.

Outcome 2 - Young people develop their personal and physical skills



To understand dance and drama as social interventions, we need to first appreciate the benefits of their form. Research shows that dance is effective in developing both personal and physical skills. Using the acronym BATSE, dance develops:

Body – using different parts of the body, initiation, body shapes, body systems and connecting with the inner self.

Action – non-locomotor (axial) and locomotor (travelling) movements.

Space – moving through space of varying size, level, place orientation, pathway, and relationship.

Time – moving in time which can be metered, free rhythm, clock time and in different timing relationships.

Energy – using energy with a varied level of attack, weight, flow, and quality.

[Trinity College](#) claims that the three main ways drama drives the development of 21st century skills are:

1. Leadership
2. Social and cultural awareness, and
3. Independence

Whether taking part in dance or drama, participants have an opportunity to develop personal and physical skills which are desirable in future learning, life, and employment. Furthermore, investment through CashBack for Communities assists with closing the gap between young people that experience multiple levels of deprivation and are often therefore excluded from taking part in dance and drama opportunities, and those in more affluent communities.

Target: 40% gain accreditation for learning and skills development
70% demonstrate increased skills

YDance ran a 12-week SQA Personal Achievement Award dance project with Good Shepherd Secure Centre, from September 2020. One young person managed to complete their SQA Personal Achievement Award, despite the sessions being postponed due to Coronavirus. YDance are returning to complete the course once restrictions lift.

A 10-week SQA Personal Achievement Award dance project ran online at Kibble between January to March 2021.

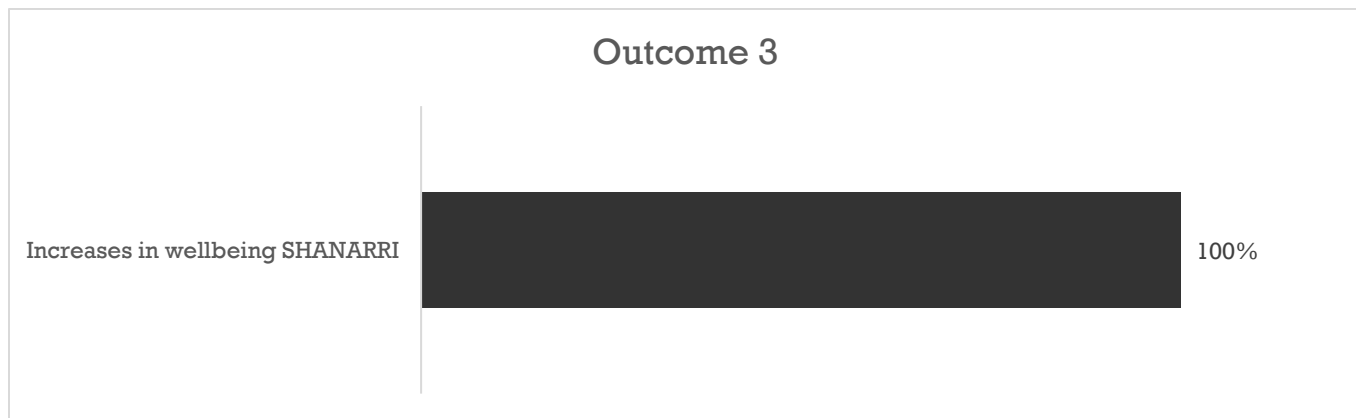
Overall, 6 pupils registered for the SQA Personal Achievement Award at Good Shepherd Secure Centre, 4 registered at Kibble and 10 young people registered for the Dynamic Youth Award. Four members of the Kibble group have achieved a Bronze Arts Award and Personal Achievement Award. Of the 19 Strand 3 community participants, 12 gained a 'Personal Achievement Award'.

The evaluation review forms give an insight into how all three strands have impacted on participants. At the start of the project young people rated their dance and drama skills at 5.5 out of 10. After completing a term of dance or drama, this rose to 7.5 out of 10 (up 2 points).

Wider skills were rated at 5.9 out of 10 at the start of the project, rising to 7.7 (up 1.8 points) after a term of activity by YDance and Glass.

When asked about engagement in physical activity, participants rated themselves on average at 5.3 out of 10 at the start of the project. This rose to 7.8 after completing at least one term of activity (up 2.5 points) reflecting the physical benefits of dance.

Outcome 3 - Young people's health and wellbeing improves



Young people rated how safe they felt at the beginning of the project at 7.8 out of 10. This rose slightly to an average of 8 after completing a term of activity. A young male in Polmont HMYOI observed how talking about mental wellbeing has improved his own happiness:

"I talk about mental health as part of the Juke Box. This has made me feel happy."

When asked which of the SHANARRI indicators they have improved since taking part, the majority (80%) say they have improved in 'Achieving' and 'Included' indicators. This is followed by 'Active', 'Nurtured' and 'Respected' which were cited as factors which have improved by almost three quarters (73%) of respondents.

Touching on several indicators, one dance respondent declared the following improvements:

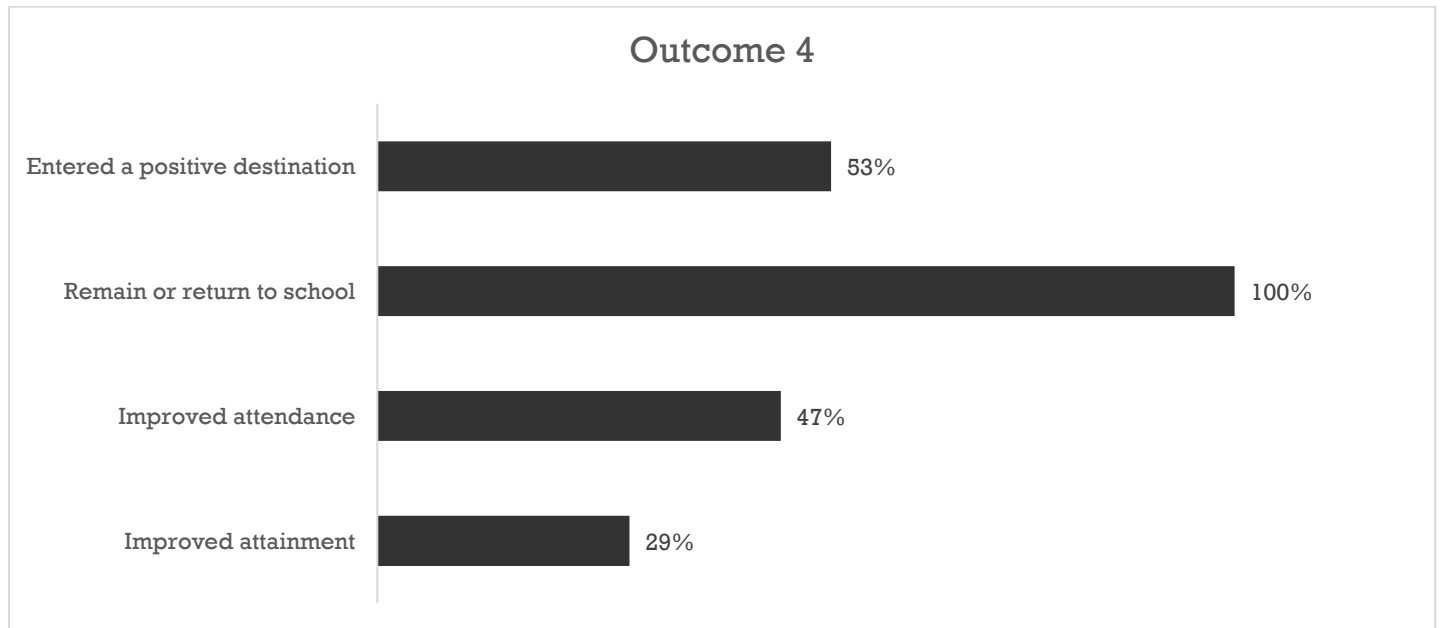
I have become more active from this dance class. I am achieving more for doing my best in class. I feel included when we get put in break out rooms and when we do warm-ups, and you get to take charge.

One Juke Box participant summed how their experience helped get them through the pandemic, when they wrote:

It has been brilliant to work with you and to create the segments and listen to the songs I have chosen. It has been one of the toughest years to get through but doing the JukeBox has been one of the best experiences to do. I would love to do more

segments in the future and listen to more talented people doing what they do best. I just want to say thank you for all the help through this period.

Outcome 4 - Young people participate in activity which improves their learning, employability and employment options (positive destinations)



At the start of the project, one person felt that she was afraid of joining a dance class, but a desire to do so, led to her watching Tik Tok videos to prepare herself:

“I wanted to join a dance class and was scared I couldn't do I started to watch you tube and Tik Tok during this whole lockdown and practice dances and exercise which I really enjoy I'm hoping to learn more about dancing and get the chance to get going to a class.”

Another participant highlighted the transferrable team-work skills she sought, stating:

“I hope to achieve teamwork with others and to dance with a big group that I may not talk to as much.”

Some participants mentioned that they are motivated by being able to gain accreditation, whilst others referred to the fun and social aspects. References were made to wanting to improve confidence or be proud of something they have achieved. With dance and drama being creative outlets, there were also references to enjoying the aesthetics of the music. These desires were satisfied with respondents noting that the key benefits were:

- they enjoyed different types of dances,
- learned a lot of dance moves in a short space of time, and
- had support from people that believed in them.

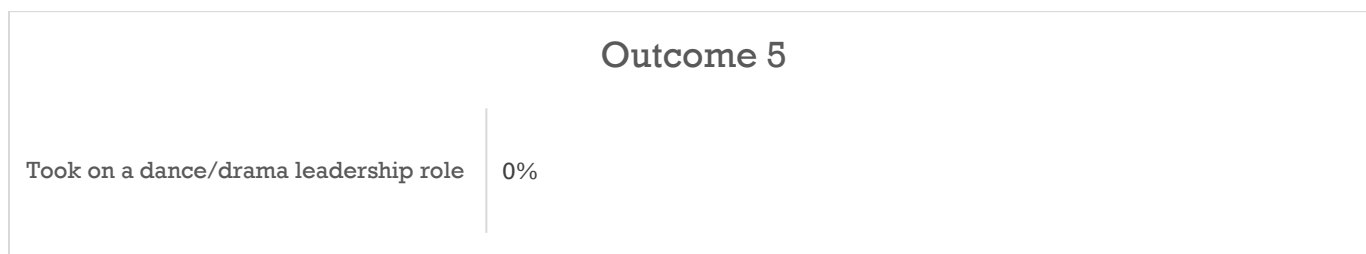
Juke Box participants are aware of improvements in people and communications skills. One mentioned that simply completing all the tasks made them feel good about themselves.

In all cases participants acknowledged that it is the workers and their peers that have helped them develop their skills and talents, as this feedback illustrates:

They took time with me. I wanted to try my best. I felt part of a team and was accepted when working with others.

One of the stakeholders acknowledge that participants have attended regularly, are excited to show off new skills and have gone on to attain awards. Another mentioned that parents have reported improvements in behaviour and schools have also commented on changes in individuals.

Outcome 5 - Young people contribute positively to their communities



Participants were asked to rate how much they volunteer or contribute to their community. For those in Polmont or secure accommodation this could include ways they contribute within their setting. At the start of the project participants achieved an average rating of 5.3 out of 10. This reduced to 4.8 after engagement in the project. It is possible that this reflects the nature of the lockdown and not

being able to connect others. Another possibility is that the restricted nature of secure settings limits community contact. This is something to investigate further as the project continues.

Yet, there were clear examples of participants making positive contributions to their communities. This was most acute over the winter months in Polmont HMYOI when young people were spending up to 23 hours per day in their rooms. Without the project interventions the young people would have struggled both personally. Yet the work done by delivery partners has combatted what must have been severely isolating circumstances. All the material was created in their rooms, in response to individual tasks set by workers. The culmination of the year was when six young men created an audio poem in response to the theme of Time [see excerpt on inside cover page]. They were sent copies of the script as the piece evolved. In the end they wrote 6,000 words on the theme. The final recording will be broadcast on the prison radio in April and entered into the 'Koestler Awards' in the spoken work category.

The response was incredibly positive, as these quotes convey:

OMG! That was brilliant! I didn't know what to expect and it was amazing. I like how it came together. Young person

My initial reaction was surprise as I genuinely didn't know what to expect but it's pretty philosophical. I'd describe it as a thought-provoking piece on the passage of time and the constraints we face because of it as well as our ability to feel nostalgia. Young person

I liked TimePiece and the first time I listened to it my thoughts were that it was touching and helpful and made me understand some things a bit more. I feel it was about family and friends and life. Young person

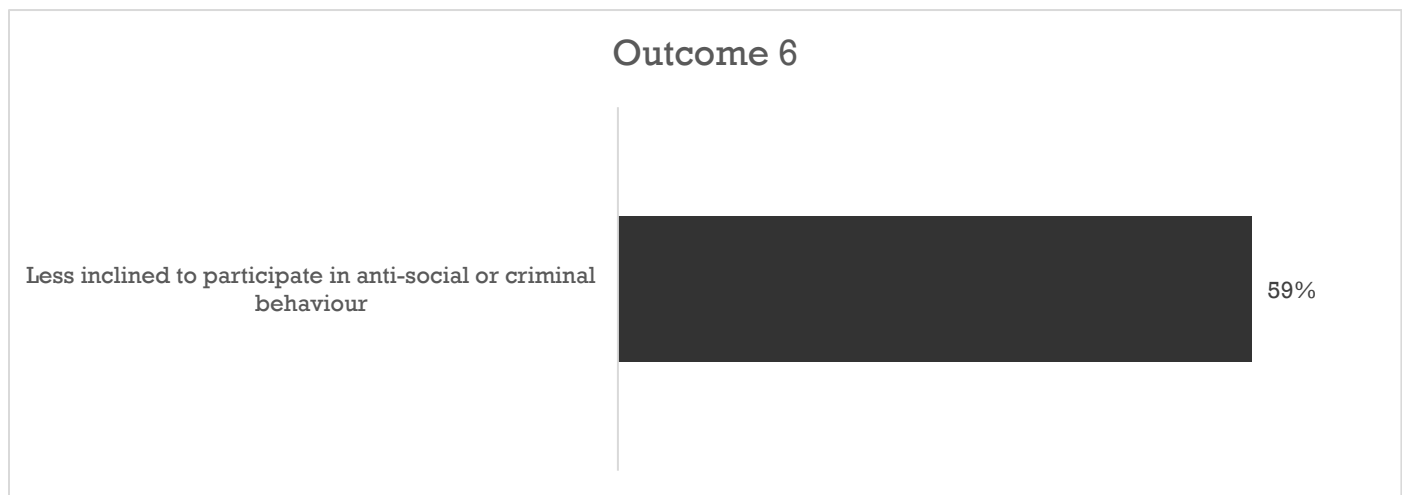
The benefits of taking part in the Juke Box radio show when he shared:

"I'm more self-confident and believe I have something to say that is worth listening to."

One of the Strand 3 community partners highlighted the Scotland-wide reach that was achieved through digital engagement, because of the pandemic:

This has been a great project especially involving young people in a younger age range and from across Scotland broadening social horizons which would not have been possible in a local authority youth work session. Covid-19 has brought young people together who would never meet each other through digital work.

Outcome 6 - Young people are diverted from criminal behaviour or involvement with the criminal justice system



Over half (56%) of participants that completed review forms acknowledged that they have done something that could be against the law and have been charged or arrested by the police. Over a third (36%) are not affected by offending, crime, or antisocial behaviour. Nevertheless, and possibly reflective of participants that are incarcerated or in secure accommodation, where it is not possible to engage in offending behaviour - young people rated their likelihood to engage in antisocial or offending behaviour at 3.9 out of 10 at the start of the project and reducing to 2.1 after engagement in the project (down 1.8 points).

Next Steps

The project remains under the strict Covid restrictions, with rules around no visits likely to be in place for some time. As we move into a tier system, things will remain relatively tight. Nevertheless, hopes are that a blended form of online and face to face delivery will continue throughout the year.

The revised targets for years two and three, reach the same total planned at the start, which will be a remarkable achievement. The revisions are detailed below.

Year 2 April 2021- March 2022

Organisation	Year 2	Yr 2 Total
Polmont Dance Company	Term 1: 7 Term 2: 3 additional Term 3: 3 additional	Total = 13
Polmont Youth Theatre	Term 1: 7 Term 2: 3 additional Term 3: 3 additional	Total = 13
Polmont Dance Qualification Groups	Term 1: 5 Term 2: 10 Term 3: 10	Total = 25
Polmont Drama Qualification Groups	Term 1: 5 Term 2: 10 Term 3: 10	Total = 25
Alternative Curriculum/Safe Centres	Term 1: 5 in each group X 3 groups = 15 Term 2: 5 in each group X 5 groups = 25 Term 3: 5 in each group x 6 groups = 30	<i>Total = 121</i>
Community Sessions	Term 1: 5 in each group x 5 groups = 25 Term 2: 6 in each group x 6 groups = 36 Term 3: 6 in each group x 10 groups = 60	Total = 70
Qualification Courses	Summer break: 15 in each course (4 courses)	Total = 60
	YEAR 2 TOTAL	= 327

Organisation	Year 3	Yr 3 Total
Polmont Dance Company	Term 1: 10 Term 2: 3 additional Term 3: 3 additional	Total = 16
Polmont Youth Theatre	Term 1: 10 Term 2: 3 additional Term 3: 3 additional	Total = 16

Polmont Dance Qualification Groups	Term 1: 10 Term 2: 10 Term 3: 10	Total = 30
Polmont Drama Qualification Groups	Term 1: 10 Term 2: 10 Term 3: 10	Total = 30
Alternative Curriculum/Safe Centres	Term 1: 5 in each group X 5 groups = 25 Term 2: 5 in each group X 5 groups = 25 Term 3: 5 in each group x 5 groups = 25	Total = 75
Community Sessions	Term 1: 7 in each group x 10 groups = 70 Term 2: 7 in each group x 10 groups = 70 Term 3: 7 in each group x 10 groups = 70	<i>Total = 210</i>
Qualification Courses	Easter break: 15 each course x 2 courses = 30 Summer break: 15 in each course (4 courses) = 60	Total = 90
	YEAR 3 TOTAL	=467

OVERALL TOTAL FOR THREE YEARS = 1, 123 ADJUSTED TOTAL IS 1,004

The adjustment allows for 119 young people that are estimated will take part in more than one group.

Lessons Learned

Reflecting on this year, YDance and Glass have achieved credible results within extraneous circumstances that were outwith their control. All strands were severely impacted.

Strand 1: The Juke Box experiment reached far wider than anticipated. This is significant because young people in Polmont HMYOI were at times cut off from all external contact. Given that the whole country was isolated from family and friends, we can empathise more readily with how difficult it must have been. The vitality of the outlet that the Juke Box provided was significant to the well-being of the whole prison community.

Accordingly with the Juke Box now having gained its own funding both Glass and YDance should continue to link with the Juke Box and in-house media centre as they re-establish their original programme. This is acknowledged in this reflection from Glass:

Communicating via EaP has allowed us to connect with individuals, give feedback on their work, develop ideas together and provide a meaningful creative learning experience. Broadcasting prison wide has allowed us to reach new participants and provide activities for everyone, not just those who have chosen to engage directly.

We will develop a programme that can be responsive to the changing situation and can be delivered using the channels available, such as the EaP service and the Media Centre. We will ensure our staff have the equipment required to deliver the project remotely and have received training where needed.

We will discuss plans with Barnardo's and the SPS to ensure support for the young people is in place and the staff working from within Polmont have the capacity to support the programme.

We will work with a dedicated member of staff from both the SPS and Barnardo's to ensure consistency. We will schedule regular team meetings to share progress and learning and discuss any changes we need to make.

For instance, YDance has found a reluctance to connect with the dance programme, among young males. It is possible that through the now trusted Juke Box project YDance can find ways to break

down barriers to taking part, through engaging people in all aspects of the project such as broadcasting and choosing music.

Strand 2: For secure schools it is evident that much groundwork has been done to promote the benefits of including the dance programme into the wider curriculum. So far, this has only reached the girls, hence some thought needs to be given to ways of engaging with boys. Although the girls taking part have benefited from having time away from the boys. This poses the question whether tailored options targeting males and females separately will be more advantageous. General tweaks were observed by the artists, to break down more barriers such as timings, providing clothing and other factors that aid participation and foster belonging.

Strand 3: In the community strand, as more groups recommence it should become easier to find willing partners to host the community dance programmes. With socioeconomic factors being a major determinant of participation in extra-curricular activities; there is evidence¹ that young people in the target groups are the least likely to access dance as a leisure activity. Although this programme is free, it is likely to be perceived as inaccessible. It may be possible to partner with other CashBack funded partners such as YouthLink Scotland and Youth Scotland, as part of the publicity drive for more uptake, as the workers and volunteers can act as good links for opening access to new activities.

Summing up their lessons learned, YDance commented that they have learned the following:

- **Working with partners** - Our ability to connect with people via zoom relies on the partner organisation and their view / experience of online work and this can act as a barrier. Different sectors like education, community and youth work and social services all work with different platforms and have a different outlook on what can be achieved in online classes.
- **Communication** - To keep lines of communication open with project partners, discussing the possibilities of adapting the model.
- **Developed platform knowledge** - The possibilities that pre-recorded and online classes have developed our knowledge of programme capabilities.
- **Staff development and training can continue** - YDance have delivered training to staff involved in delivery, this has focused on improving their health and fitness, technical ability and looking specifically at adapting dance work for online or socially distanced projects.
- **New risks assessment is needed** - We are currently working on a Covid risk assessment, which will be applied to all our work, including indoor, outdoor, and online work.

¹ For example [CPAG](#) reported in 2018 that 63% of the National Education Union members often (34%) or sometimes (29%) know of children and young people missing out on extra-curricular activities.

- **Capacity and staffing requirements** - YDance have delivered some dance classes via Zoom over the summer (not for the Cashback programme), and we have learned that we need to have two people. One person to lead the class and one person to work the Zoom functions. We had to adapt the warm-ups and creative tasks for those with little space.
- **Internet problems** - We understand that it can be challenging to teach via Zoom due to issues at times with hearing the tutor while music is playing, the screen freezing, low broadband speeds and following the same direction as the tutor.
- **Target groups** - We now know that Zoom classes are better suited to certain client groups that we have an established relationship with and have some experience with dance. The work we do relies on building rapport and relationships, so we are working on how our practice is reimagined for an online world and what is vital to get across.
- **Zoom overload** - YDance offered some Zoom dance classes in Aberdeen for another project but the schools responded saying that they have had incredibly low uptake for other work via Zoom as the young people are experiencing 'Zoom fatigue'.
- **Economic poverty** – some groups we work with do not have access to laptops or have good quality broadband.

To prepare for the possibility that Scotland re-enters lockdown, YDance stated:

- We are currently setting up weekly Zoom classes in different dance styles that will be available to 1 – 12 years +. If we re-entered lockdown this model can be reintroduced.
- We will have a completed Covid risk assessment for use in all contexts.
- We have learned which client groups/projects are more suited to working on Zoom and this learning would be directly applied.
- We have reflected pedagogy and what instrumental practice needs to be translated to ensure the YDance way of working is consistent.
- We are liaising with each partner in a bespoke manner and that would continue.
- We have set up excellent remote working communication channels for team members to ensure projects run smoothly.

Three main priorities are agreed for the year ahead (2021-22):



1. Strengthening partnerships

We will work proactively with our partner organisations to recover from the last year of change and uncertainty. By responding to the specific needs of each organisation and their young people, we will increase the momentum and impact of the programme. We will also explore new ways of collaborative working between partner organisations in different local authority areas.



2. Continued and expanded engagement with young people and their communities

With the loss of so many groups and activities for young people across the country in the last year, we have the responsibility to offer meaningful and accessible opportunities to young people in our priority areas. We will encourage young people to re-engage with their communities through our dance and drama sessions and by taking forward the learning from 2020-21, we will also aim to use more digital resources and blended delivery models to widen the reach of the programme.



3. Awards and Accreditation

Through our partnership with Barnardo's and the Scottish Prison Service, we will be looking at widening the offer of awards within Polmont HMYOI to ensure as many young people as possible can be accredited for their participation and progress in the programme.

CASE STUDIES



Polmont HMYOI Case Study

Background

At the outset, both dance and drama were due to be delivered to young people in Polmont HMYOI. However, with a pre-existing presence drama was easier to continue during the pandemic, although not in the way intended.

In February 2019, GLASS launched Polmont Youth Theatre (PYT) in HMYOI Polmont, the first ever Youth Theatre in a Scottish prison. It is delivered through ongoing partnership with Barnardo's and the Scottish Prison Service. GLASS deliver weekly sessions in the performing arts space at HMYOI Polmont. As a performing arts company the work focuses on using drama as a creative engagement experience that builds confidence, develops physical and personal skills contributing to improving the mental health and wellbeing of participants. This case study describes how the project was adapted to respond to the Covid-19 lockdown regulations. It highlights ways that creative interventions can adapt as well as an example of how positive partnerships (in this case between Glass and Barnardo's) leads to a stronger impact.

Programme Overview

The CashBack funding was allocated to Polmont Youth Theatre Awards Programme, but due to the restrictions imposed by Covid face-to-face work stopped. Delivery was realigned to adapt to the new circumstances. Prior to involvement in the CashBack funded programme a group became established through a summer drama programme. Using the 'Email a Prisoner' network, Glass began a letter writing initiative, whereby young prisoners were invited to respond to questions and set tasks. There were 10 young people who responded every week and became really involved in the process. This group formed into what is now known as the JukeBox programme. Through letter writing the core group shaped the content for a radio show that is broadcast across the prison every two weeks.

Barnardo's Youth Workers support work alongside Glass and as part of Barnardo's work, the young people started a Dynamic Youth Award (DYA) which gave a useful framework to the programme.

To support the achievement and meet the required criteria of the DYA it was agreed that the young people would create 3 Christmas Special radio shows. With the youth worker's support the first few months were spent developing the content for the shows. Thereafter, for two days a week over 3 weeks young people recorded themselves presenting their segments of the radio broadcasts.

The content included themed music sets, themed playlists, dedications to family members. Some of it reflected a positive sense of Christmas. They also came up with quizzes, a segment on mental health,

a segment on the climate change, creative tasks, and a Christmas joke segment. One young person designed a logo for the broadcasts and others came up with original songs.

Every week young people choose songs on a programme theme. This could be about family, where they live, their experiences, memories or hopes for the future. We explain a bit about the individual songs. Young people have an opportunity to add to the narrative if they want. The songs are then presented across the prison radio station.

What is fundamentally important to young people is they feel they have control of decisions making and choice in an environment where they have no control over many aspects of their lives.

Reach

Juke Box was broadcast to all 284 prisoners and Glass estimates to have engaged around 30 individuals more actively. A strength is that the Juke Box programme allowed Glass to connect with young people across the prison populations including mainstream and protected prisoners. Inherently collaborative and creative in nature, it reaches vulnerable young men, many of whom are dealing with trauma, literacy issues and anxiety, as detailed by the Creative Director:

Around 30 young people are involved in the project and that represents 10% of the prison population and we think that 90% of prisoners are listening to the programme every week.

Therefore, engagement through Juke Box has significantly increased the reach from the 10 projected in the original plan.

Confidence and resilience

Workers felt that the universality and creative impact of music connected people. This was supplemented by the skills and conscious humanising approach taken by workers, such as using their name and referring to them in a positive way when playing their song requests on the radio. This has a positive impact on their confidence. The programme allows the young people to assert their own thoughts feelings and sense of identity related to the songs they choose and present.

Because we connect with individual prisoners in their cells there is a sense that it eases the pressure on them in terms of how they behave in a prison environment. They can be true to themselves and express feelings that would be difficult to do in the open spaces of a prison environment or in the company of their peers.

Personal and Physical Skills

The Juke Box project sees the Polmont radio station as a way of engaging prisoners in a personal development process that enhances learning and skills development. For some, the Juke Box was an opportunity to build a wide range of skills from research to broadcasting, as this feedback from a worker to a young person demonstrates:

K has been a regular listener and contributor to the show showing a passion to be involved and a real knowledge of music. The process in creating the music quiz was a joy...his responses were quick and regular and he provided a full list of questions very soon into the process which was brilliant. The questions really offered listeners an opportunity to find out about different types of music and this was a very conscious decision by him to include something for everyone, which is a brilliant example of K's care and thought he had behind the segments he created.

Where young people faced difficulties, the workers would find ways to work to individual strengths, as the Project Coordinator explained:

We had one young man who could not read or write and failed to respond to any of our letters. Through working and pushing himself to achieve the Dynamic Youth Award, along with listening to the contributions people were making as part of Jukebox programme he started working on his literacy with the Barnardo's Youth Worker and is now at a stage where he is hand-writing letters to express his thoughts and opinions and directly responding to tasks we set for him.

Joint working with Barnardo's brought mutual benefits and support for all in providing the additional support required, as the youth worker added:

Many young people in Polmont have literacy issues so when the Juke Box project was created it was a great opportunity for young people to find their voice, express themselves, and share their ideas about how they could contribute to the shows. So, I would recruit young people and support them with correspondence so they could be part of the project.

Health and Wellbeing

Young people's health and wellbeing was under pressure during the Covid-19 pandemic. Restrictions add to an environment that is already designed to remove people's civil liberties. Therefore, efforts to look after young people's health and wellbeing is beneficial. K's story highlights how crucial this was:

It was [the youth worker] who let us know that K actually wanted to create two segments, and his second segment was powerful, important and so well researched and put together. His reasoning behind his segment shows exactly why it had the impact it did. He knew how hard it can be for the young men in Polmont over Christmas and wanted to provide them with some ideas and information on how to look after their own mental health, and seek support when they struggle with it.

Positive Destinations

The Juke Box initiative created an opportunity to train and upskill a group of young men in aspects of theatre and drama, that are useful outwith Polmont HMYOI and beyond.

Young men who were part of this group but have since left Polmont have asked how they can help develop and promote the Juke Box project. As a result of this we have been able to link them up with commercial radio stations. So, the project is having an impact beyond the walls of Polmont.

Contribution to Community

Workers noticed shifts in mindsets, such as one young man that took on the role of promoting the project, encouraging others to get involved. Young people could listen to these tracks and think of friends in a positive way that were recorded and presented by the young men all contributing positively to the prison community something they've never had the opportunity to do. The Juke Box it suggested to listeners that through music of their choice there is a space for everyone here. This shone through at the Christmas Specials which included for example one DJ set based on the impact of Covid and presented to put a smile on people's faces and another set on the theme of missing friends and family.

A good example of the contribution they are making is next week's programme will focus on mental health. This is a response to the conversations around the current situation where prisoners are locked up for 23 hours, there is a lot of tension about. People are writing to us to tell us about music that calms them down, giving and asking for suggestion about what people do to unwind and deal with stress. There is a growing understanding about the positive impact people can have on other prisoners.

Antisocial or criminal behaviour

With an underlying masculine culture of violence and aggression within the prison, the performing arts can perforate the edges and offer new space and dynamics. Here, the Barnardo's youth worker set the scene:

I find that working with young [male] offenders, they are really "ballsy".

At the same time a lot of the young people are vulnerable and find it difficult to answer questions about themselves due to the perceived judgements, they think people will make about them. Many of them are not in touch with who they really are so they do not want to admit they are not good at something or they're lacking in aspects of themselves or their lives.

However, by recognising their positive influence on the prison community, content for the Juke Box was designed to ease tensions, as K's feedback continued:

K received lots of research and poetry and used everything to write a great script, paired with some of his favourite songs and also a re-working of a poem which really added a beautiful moment to the segment. It was clear that he had handled the topic with care and consideration and importantly really focused on making sure all listeners were reminded to look out for each other, and to remind them that they are not alone.

Partnership

One of the added value outcomes of the project is how it strengthened the collaborative working between GLASS, Scottish Prison Service and Barnardo's and how they interacted with young people. In some ways the pandemic experience levelled out some of the imbalances in roles. As this feedback from Glass staff expanded:

We have been working with the youth workers and officers to devise a schedule and process for delivering and collecting DVDs and packs. This has been a complex process as only certain staff members are allowed access to the halls and a record needs to be kept of all materials received by young people. Rather than just being able to do this as a one off, we have worked out a process that will allow us to deliver new resources on a weekly basis allowing for progression and development of skills and ideas.

The same sentiment was expressed by Barnardo's youth worker:

The success was connected to the relationship they had with me as the youth worker and the GLASS staff. Because of these personal connections young people felt valued. The young people had a significant input to the content. They choose the discussion topic and put forward their ideas in terms of what would be presented and how this would be done.

Therefore, partners came together to overcome the challenges, including:

- Scaling up the delivery to reach the whole prison population
- Developing new digital skills
- Lack of face-to-face contact and informal conversations

- Devising new ways to communicate with the prisoners for example DVDs with staff profiles are now issued.
- Working remotely.

Next Steps

The longer-term aim for the Juke Box project is that it evolves into an empowering process and is owned by the people who get involved. To achieve this Glass plan to support, curate, and direct them. The voices of the shows will be theirs and using their content to facilitate them taking full control of the shows. We would work and train the prison staff, so the Polmont radio station is filled with content made by the prison population for the prison population. The young people would be doing the recording, the editing and presenting. In year two as face-to-face delivery returns, the project will return its focus to the Polmont Youth Theatre' awards programme. A major outcome from this, is that the Juke Box project now has funding to continue in parallel to the dance and drama provision in Polmont HMYOI.

Good Shepherd Case Study

Background

The Good Shepherd Centre is a Secure, Close Support & Semi-Independent Living Service for vulnerable young people 12 to 17 years of age. Our campus comprises an 18 bed Secure House, a 6 bed Close Support House and a 3 bed Semi-Independent Cottage. Young People are referred to us under the Criminal Justice System and through the Children's Hearing System. Each young person accommodated within the centre needs intensive and/or secure care. The following case study describes a programme implemented by YDance during the changing dynamics of the Covid-19 pandemic and the lockdown. Gillian Montgomery, Dance Artist at YDance was interviewed for the Case Study, along with a stakeholder who works as a classroom assistant (anonymous) at the centre.

Programme Overview

The programme in Good Shepherd began on the 14th of September. The programme runs for six or seven sessions to meet the hours required by SQA for an accredited award. All young people were given the opportunity to take part. However, boys were not keen as the Classroom Assistant conveyed:

I think the boys thought that dance was something only done by girls highlighted by one lad saying, "he wasn't going to prance about". I suppose the benefit of it being an all-girl group was there were no barriers to them taken part and judged by the boys.

Recognising the importance of building relationships with young people, the sessions are staged with a gentle introduction, rather than jumping straight in, as you might in a regular dance class. The Dance Artist reflected on the flexibility required when working in a secure unit setting:

We had three girls in one group and two girls in another group, however they had to be separated because they had just been admitted and Good Shepherd needed to see if they would get on with each other. Having such low numbers makes delivering a session difficult especially given you are quite exposed in dance and the girls felt insecure and vulnerable. Eventually they came together, however the delivery was impacted by several other factors going on in the school, which you must go with.

Another factor is that many young people stay for short periods meaning young people could start a programme but move on before it finishes. There are also rules and protocols that are strictly enforced, as the Classroom Assistant clarified:

When YDance come the young people are not allowed to be left alone, to chat or pass on information so I accompanied and stayed with the group who attended the sessions. I helped deal with any challenging behaviour and supported the YDance staff when required.

This can have a bearing on how the session runs, as the Dance Artist illustrated:

One girl was caught whispering so could not attend for two weeks, she then did not want to attend because she had missed so much. I had to work with her to encourage her to return and thankfully she did. In other programmes I have run if young people do not feel like joining in, they can sit at the side or I can keep them involved, doing other things like manage the music. Here, they are taken out and put back in their class.

Confidence and Resilience

Those that attended the dance sessions showed signs of low confidence and insecurity at first. This can make attendance difficult to sustain. But in this instance the group attended every week, which boosted their confidence:

I have seen their confidence grow and there is an eagerness to learn. Although, they can be a bit fussy when it comes to things like music choice. But even that is a positive thing because they are in an environment where they do not have many opportunities to make choices. The girls who attend have gone on to practice the routines in between the weekly sessions. They listened to advice in terms of what to wear for flexibility and comfort that shows a willingness and a commitment to the programme.

This was reiterated by the Classroom Assistant, who said:

I would definitely say the programme had a positive impact. For example, at the start of the programme the girls were all awkward and did not want to participate. However, the dance artists were great at encouraging the girls. They were proactive in demonstrating the moves and that really helped to motivate them. Because of the leader's approach, the girls developed confidence in their ability and spoke out more, they even began to help one another. The girls' resilience also grew as they began to deal with disappointment if they did not get things right the first time.

Personal and Physical Skills

The girls that are more relaxed about dancing helped with the music and encouraged those that felt less comfortable. The Dance Artist remarked:

It was great to see their kindness and willingness to help others.

The mutual support was also picked up by the classroom assistant:

The sessions also created personal development opportunities. For example, we had one young girl who was hard on herself, saying she looked stupid and constantly put herself down. The rest of the girls started supporting her, offering positive comments about how she looked and reassuring her by giving her positive feedback.

Health and Wellbeing

Sometimes young people are affected by mood swings and erratic behaviour that can disrupt sessions for the whole group if not handled properly. However, YDance demonstrated good leadership skills as the Classroom Assistant observed:

We had a couple of girls who would come in totally stressed out: raging, shouting, and swearing. They would refuse to take part saying the sessions were rubbish and a waste

of time. The YDance girls would relax them by sitting and talking to them, explain what they were going to cover and encourage them to take part. By the end of the session, they were in a better mood, in a much better place and saying they felt much better for taking part.

The combination of the leadership style and the way young people are invited to engage helped to improve mood and behaviour, which is likely to have impacted in other activities afterwards. Consequently, improvements in health and wellbeing shone through, as this comment observed:

The fact that dance is a fun energetic activity, the girls would comment on how quickly the session was and shared that they felt tired and happy with what they had achieved.

Positive Destinations

Positive destinations have not yet emerged, although associated skills such as teamwork, listening and acting on instruction, showing commitment and helping others were all evident in ways which other classroom contexts might not reveal, as the Classroom Assistant expanded:

Some of the young people recognise the positive impact of getting an accredited award, others were not bothered. The girls who completed the programme and gained the Personal Achievement Award were really chuffed with what they had achieved and recognised that their learning would add value to a CV. This is especially important given their experience of education may have been negative and the recognition of achievement limited.

Impact drivers

- Regular attendance
- Fostering a routine
- Developing confidence
- Eagerness and openness to learn dance routines.
- Concentration and discipline to practice.
- Following instruction and dressing appropriately

- Taking responsibility, thinking of others – encouraging others to participate
- Opportunity to gain accreditation.

Impact diverters

- Working with small groups
- Changing circumstances impacting on young people committing to the programme.
- The school environment: Rules and Protocols
- Overcoming feelings of exposure / vulnerability
- Competing with other subjects i.e., Home Economics
- Managing the demands in terms of music / dance choices (no phones allowed)

Lessons Learned

- Time the sessions so that young people have their breakfast before starting and do not run into breaks.
- Watch out for timetable clashes with other popular subjects.
- Run the session with breaks within the dance space so young people do not get distracted or diverted.
- Get t-shirts to give a sense of belonging.

As the Classroom Assistant summarised, having YDance as an external specialist was key to success:

I would say that if leaders had not thrown themselves in as they did, the programme would not have worked. They were key to this programme working. Another important aspect of the programme was the YDance staff did not have a personal relationship with the girls. I do not believe this would have worked in it was delivered by in-house staff.



Report prepared by
Catch the Light
on behalf of YDance

