

European Crime Prevention Award (ECPA)

Annex I

Approved by the EUCPN Management Board in 2018

Please complete the template in English in compliance with the ECPA criteria contained in the Rules and procedures for awarding and presenting the European Crime Prevention Award (Par.2 §3).

General information

1. Please specify your country.

HUNGARY

2. Is this your country's ECPA entry or an additional project?

YES

3. What is the title of the project?

"ART FOR TAKEAWAY" (ART-RAVALÓ) SOCIO-ART PROJECT

4. Who is responsible for the project? Contact details.

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5. Start date of the project (dd/mm/yyyy)? Is the project still running (Yes/No)?
If not, please provide the end date of the project.

continuous from 1 September 2018

6. Where can we find more information about the project? Please provide links to the project's website or online reports or publications (preferably in English).

<https://artravallo.com/en/>

The promotion video of the project: <https://youtu.be/q1YNaBVOnTY>

7. Please give a **one page** description of the project (**Max. 600 words**)

"ART FOR TAKEAWAY" (ART-RAVALÓ) is the socio-art project of Subjective Values Foundation and Faktor Terminál Association for young adults (18-24 years) raised in state care, without parents or family.

The young people involved in the project (usually 12-15 people) participate in arts and career orientation training for 9 months. The training is registered in the Hungarian adult education system. Our goal is personality development through artistic activities, supporting the participants in forming a positive self-image and outlook on their future, in successful employment and social integration. The training program includes theatre arts training, broadening cultural horizons (theatre and museum visits with interpretation workshop of what is seen), individual career orientation counselling program, lifestyle counselling, development of basic economic skills, experiential pedagogy workshops and regular meetings with peer groups.

The goal of the arts training is for the participants to learn to work as teams, to build self-confidence in themselves and others, to act consciously in their lives, in their decisions and in their relationships, to develop their ability to concentrate, to speak for themselves and for the values they believe in. The programme also helps in what is the basis of any lifestyle related activity: self-knowledge and creating plans for the future. Every year, we set a theatre play, which is based on literary material, using the participants' improvisations. In order to overwrite their often undeveloped or negative value and norm systems, to develop their value orientation, to reduce their old dissocial-antisocial norm systems and to help grow a stronger self-image and a positive vision of the future; literature, poetry, drama, art education, especially the experience of creative creation are some of the most obvious tools. With these tools, as well as by creating new experiences and opportunities, self-healing processes are initiated within the participants, which have great power in their personality development. Along with the artistic tools, the individually tailored career orientation and lifestyle counselling are the components of the programme, as well as the development of basic economic skills and working experience. We offer participants hands-on knowledge and practice, motivation and another layer of self-knowledge, thanks to which they can enter their independent, adult lives with a renewed outlook on their future.

The programme takes place in Budapest for 9 months from September to May, during which time the participating young people are provided with accommodation, catering, as well as coverage for using public transportation in the city, free of charge.

I. The project shall focus on prevention and/or reduction of everyday crime and fear of crime within the theme.

8. Which **crime prevention/ reduction mechanisms** were used in this project to contribute to crime prevention and/or the reduction of crime or the fear of crime? Multiple answers are possible.

Establishing and maintaining normative barriers to committing criminal acts

e.g. 'Offenders, we are watching you' campaigns

Reducing recruitment to criminal social environments and activities by eliminating or reducing the social and individual causes and processes that lead to criminality

e.g. social and financial support for disadvantaged families

Deterring potential perpetrators from committing crimes through the threat of punishment

e.g. decreasing the time between arrest and punishment

Disrupting criminal acts by stopping them before they are carried out

e.g. increasing police patrols in vulnerable areas

Protecting vulnerable targets by reducing opportunities and make it more demanding to carry out criminal acts

e.g. placing locks and cameras

Reducing the harmful consequences of criminal acts

e.g. initiatives to recover stolen goods

Reducing the rewards from criminal acts

e.g. restorative justice programmes

Incapacitating (or neutralising) perpetrators by denying them the ability (capacity) to carry out new criminal acts

e.g. imprisonment of key gang members

Encouraging desistance from crime and rehabilitating former offenders so they are able to settle back into a normal life

e.g. prison rehabilitation programs

Explain how this/these crime prevention mechanisms were used (**Max. 300 words**)

The path to criminality is paved by poor choices individuals make. Lack of life skills, lack of a supportive environment, lack of education, limited information about opportunities, low self-confidence, unemployment can all lead young towards committing and being victims of crime. We respond to these factors with our project: we support the participants with practical knowledge, learning and work opportunities, individual attention, so that they enter their independent lives as adults who are confident, decisive, take responsibility for themselves and their actions, and act as owners of goals and the paths leading to their achievement.

II. The project shall have been evaluated and have achieved most or all of its objectives. For more information on evaluation, click [here](#)

9. What were the reasons for setting up the project? Was this context analysed before the project was initiated and in what way (How, and by whom? Which data were used?)? In what way did this analysis inform the set-up of the project? (**Max. 150 words**)

Today in Hungary, almost 25 000 children and young people are raised without families. The "ÁGOTA national state rationalization research", conducted between 2004 and 2009 points to many difficulties and shortcomings in the system. In the 5-year study, six types of test methods were used and a total of 1,732 children and young people were interviewed in the country's state care facilities.

Based on the research, the personality development and competencies of children and young people living in state care show difficulties in the following areas: low self-esteem, lack of self-confidence, identity, self-image, interpersonal relationship problems, low level of tolerance, integration difficulties, isolation, lack of social security. They show deficiencies and difficulties in areas that are absolutely necessary for making one's way in life.

During the research, they also looked for answers on whether and how independent children and young people living in state care are in terms of managing their lives' various matters. Almost half of the respondents (45.5%) have not managed any official matters outside their home yet. Due to the fact that the child protection system supports and cares for them, they do not develop competences that help a young adult in starting an independent life. When they leave the state care system as young adults, they are completely on their own, they have no friends or support system 'from the outside world', which is why they may suddenly 'fall', so much that they often go on the wrong path, which is why our target group is considered particularly vulnerable to crime and victimization.

10. What were the objective(s) of the project? Please, if applicable, distinguish between main and secondary objectives. (**Max. 150 words**)

The primary goal of our project is to give young people who grew up in state care, without parents or family better chances to reduce the risk of committing a crime and becoming a victim in their lives.

A secondary goal is to keep the participants in the safety of our programme for 9 months and to develop their various competencies through theatre work, as well as to strengthen their labour market opportunities, positions, self-knowledge and vision on their future.

11. Has there been a process evaluation?¹ Who conducted the evaluation (internally or externally?) and what were the main results? Which indicators were used to measure the process? Did you make changes accordingly? (max. 300 words)

Yes, there are several ways in which both our team and our professional supporter, the National Crime Prevention Council evaluate and monitor our processes, our goals and their implementation. The Institute of Education of the University of Szeged also carried out measurements on the project, which are explained in the next section.

We see individual achievements and results with our own eyes day after day, month after month and then year after year. A few numbers from last year: we finished the programme with 11 participants, 4 people from the group started their high school studies while following the programme and 9 of them were working full time already in the last months of the programme, 8 of them stayed in Budapest once the programme ended, 1 of which recently moved abroad, 5 of them moved into a sublet in the capital.

An example of changes made according to the process evaluations: during the programme, participants can complete various courses free of charge, which will advance their future plans. In the beginning, participants could choose from two options, driving license and ECDL courses. As participants considered other courses more valuable to their future plans, we have transformed this element of the program: since last year, participants are informed of the budget which we can spend on their additional studies and they come up with ideas themselves about the kinds of courses they would like to complete. Once they made a plan, looked into the details of the course, they present their findings to us, and then they can begin with the given training. Thus, over the years, there have already been people who have completed a course as insurance brokers, accountants or baristas.

Additionally, supervisors help our work as external experts in cooperation with UNICEF Hungary and the Association of Hungarian Supervisors and Supervisor Coaches. With the help of supervisors, we monitor the dynamics of our teamwork, where the focus is on how we can work and communicate smoothly, efficiently and in a balanced way, both individually and as a team.

¹ **Process evaluation:** Also called *implementation evaluation*, or *monitoring*, this process documents **how the activities were implemented** in order to determine any deviations from the original planning. It facilitates finding explanations for when the results of the intervention are not as expected.

12. Has there been an outcome² or impact³ evaluation? Who conducted the evaluation (internally or externally?), which data and evaluation method were used and what were the main results? Which indicators were used to measure the impact? (**Max. 300 words**)

Yes, within the framework of the project, a targeted pre- and post impact evaluation is carried out by the Institute of Education of the University of Szeged with questionnaires of excellent validity and reliability indicators, used in numerous domestic, foreign and international research. During the evaluation, personality characteristics and environmental factors are examined, which determine the attitude of the participating young people arising from their living conditions, their attitude towards themselves and others, and their opportunities (e.g. negative self-image, feeling of hopelessness and lack of social support), as well as the areas of their lives the programme can have a significant impact on (knowledge of the self and others, cooperation, independence, decision-making, vision, responsibility, coping with difficulties), thus playing an important role in the development of their personalities, helping their social integration.

The purpose of the evaluation is to map out the personal characteristics, strengths and areas of the improvement the programme develops, as well as to identify the individual changes that occurred during the programme. The indicators used in the evaluation are: life satisfaction, problem solving, coping with difficult situations, time perspective and resilience. Based on the pre-evaluation, the majority of the young people participating in the programme stated that they were not or less satisfied with their lives, and they achieved low values in other measured areas as well. Based on the post-evaluation and its comparison with the pre-evaluation, the programme presumably contributed to the positive development of several areas of participants' personalities and lives.

The continuous determination of individual and group-level goals, the planning and implementation of collective projects, the continuous communication, cooperation, as well as the responsibility taken for one's own work and that of the group certainly contributed to the increase in the feeling of satisfaction with life for almost all participants. Those who became more satisfied with their lives reported more frequent use of effective coping strategies, which is necessary for integration, considered

² **Outcome evaluation:** Measures the **direct effect** (i.e., extent of the changes) **of the intervention on the target group, population, or geographic area**. The information produced by the outcome evaluation determines at what level the **objectives were achieved**.

³ **Impact evaluation:** Measures **long-term effects** of the intervention on the target group, as well as **indirect effects** on the broader community. The information produced by the impact evaluation determines at what level the **ultimate goals** of the intervention were achieved.

appropriate and effective by the environment and the individual. This is also confirmed by the fact that there have been positive changes in their vision of the future (seeing it more positively) and in asking for help from others, which presupposes openness and trust.

III. The project shall, as far as possible, be innovative, involving new methods or new approaches.

13. How is the project innovative in its methods and/or approaches? (**Max. 150 words**)

A critical, defining element of our programme is the intensive art and theatre training, which takes place 4 days a week for the first 6 months of the programme. To help the birth of a stronger self-image and a positive vision of the future, literature, poetry, acting, art education, especially the experience of creative creation are some of the most obvious tools. This element of the programme, combined with career orientation, financial and lifestyle counselling, is also exceptional, since in addition to gaining self-knowledge and personality development, the practical knowledge and experience of the participants is also expanded.

During the 9 months of the programme are provided with accommodation, catering, as well as coverage for using public transportation in the city, free of charge. Meanwhile, they start practicing their independence and preparing for their self-sufficient adult life in countless areas: from forming a daily routine, making decisions about starting or continuing their studies, through imagining their future to earning money and learning to save and manage their finances responsibly and consciously. We support them in focusing their attention on these areas, as well as building up their motivation for realizing their ideas and plans. The participants learn to work in a team, to dedicate their attention towards each other and themselves, their vocabularies and communication tools expand, their confidence in themselves and others becomes stronger.

We also apply experiential pedagogy and a solution-focused approach during the programme.

IV. The project shall be based on cooperation between partners, where possible.

14. Which partners or stakeholders were involved in the project and what was their involvement? (**Max. 200 words**)

Since its beginning, the project has been supported by the Ministry of Interior and the National Crime Prevention Council.

During the recruitment period, we do a roadshow across the country, addressing hundreds of state care institutions and reaching dozens in person (children's homes, foster parent networks, aftercare homes, correctional institutions, family support institutions and youth support

organizations) in a few months. Our goal is to present our program in detail to at least 10 institutions in the countryside and at least 5 in Budapest every year. During these occasions, hundreds of interested young people take part in the presentations, getting to know our programme.

Another important element of our programme is the network of partnerships developed over the years with theatres, theatre and dance companies and artists.

As part of our complex programme, we collaborate with other civil society organizations and other organizations every year. For instance, first aid courses have taken place several times as part of the training, thanks to the Hungarian Red Cross, or legal advice has been provided to our participants, thanks to the students of Eötvös Loránd University.

Another dimension of our partnerships is sharing our knowledge and experience, and passing on our methodology to other practitioners in the fields of education, cultural or social work. Our first book was published in 2020, in which we tell our story and present our methodology in a practical manner, with personal insights of participants and staff members. The Knowledge Sharing Workshop was also an important element of the 2022 festival, a professional programme that we created for professionals who could integrate our methodology into their own working environment, according to their own parameters in the artistic, pedagogical and social spheres.

V. The project shall be capable of replication in other Member States.

15. How and by whom is the project funded? (**Max. 150 words**)

The financial supporter of the program is the Ministry of Interior and the National Crime Prevention Council. The project receives a unique grant that covers the costs of the care and the professional programme.

16. What were the costs of the project in terms of finances, material and human resources? (**Max. 150 words**)

The annual budget of our project, which varies from year to year, is usually between 100,000 and 150,000 EUR. 40-50% of the costs cover human resources, 20-30% to catering for the participants, another 10% to logistics, operations and the realization of the theatre production. Each year, the project is expanded by a new, unique activity - last year it was knowledge exchange, this year it will be the academy of former participants (in the form of a summer camp) - this also requires an amount of around 10%.

The programme is conducted by the professional leader, who also guides the artistic programme with another trainer, the project manager and the project coordinator. Additionally, a social worker and a career orientation

expert help the participants' progress, administration and finances are handled by yet another colleague, and a dance teacher-choreographer, musician, dramaturg, costume and visual designer, lighting designer and assistant director are also involved in the work.

17. Has a cost-benefit analysis⁴ been carried out? If so, describe the analysis, including how and by whom it was carried out and list the main findings of the analysis. **(Max. 150 words)**

Since the program has been running since 2018 only, a detailed cost-benefit analysis has not yet been prepared, however, the indicators of our participants are above the average of their social status in all respects. Thus, if we consider that per programme we can support six unemployed persons (instead of 18-36,000 EUR per year, as net contributors, the tax revenues will be increased by this amount) and one or two criminals (5,000 EUR annual benefits for a convicted person) in becoming active, employed people, it will practically pay for itself in just one year for the state as an investment (since some of the expenses already increase state revenues in the form of taxes and contributions).

18. Are there adjustments to be made to the project to ensure a successful replication in another Member State?

In essence, it is not necessary to modify the project simply so that it can be implemented in another country, but the institutional system and other cultural differences may require minor adaptations. Thanks to the ERASMUS+ and Creative Europe Programs, we had the opportunity to share our project-related experience and knowledge with colleagues from other European, including French, German, Italian, Romanian and Swedish organizations. In all cases, we have found that there is a need to take over and use the programme, even in parts.

19. How is the project relevant for other Member States? Please explain the European dimension of your project.

The difficulties and problems of individual European member states are very similar from the aspect of minorities or migration, there are countless young adults from particularly vulnerable groups who need support in finding their way everywhere. Additionally, the social integration of this age group is also one of the priorities of the EU's youth strategy (2019-2027). Working with art, particularly with a theatrical

⁴ **Cost-benefit analysis:** A type of economic evaluation that compares the direct and indirect cost of the resources employed in the intervention, with the equivalent economic value of the benefits.

approach, is an excellent tool for overcoming language barriers and connecting different cultures and social backgrounds.

Please provide a short general description of the project (abstract for inclusion in the conference booklet – **max. 150 words**).

“ART FOR TAKEAWAY” (ART-RAVALÓ) is a socio-art project for young adults (18-24 years) raised in state care, without parents or family, who are at increased risk of committing crimes and becoming victims.

The young people participating in the project (usually 12-15 people) participate in arts and career orientation training for 9 months. The training is registered in the Hungarian adult education system. Our goal is personality development through artistic activities, supporting the participants in forming a positive self-image and outlook on their future, in successful employment and social integration. Every year, we also realize a theatre play, which is based on literary material, using the participants’ improvisations.

While the participants become part of a professional theatre performance, they indirectly work on themselves. Thanks to the methodology, their general life management competences, as well as their prospects for the future, for example regarding their careers, improve significantly. When the curtains come down after the programme, they step out into their independent adult lives armed with self-confidence, plans, practical knowledge and skills.