



Arts Alliance  
Evidence Library



Angus McLewin Associates  
for the Arts Alliance, March 2011



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Angus McLewin Associates

March 2011

# Foreword

The amount of research and evaluation that has been undertaken into the arts in criminal justice is testament to the professional approach many arts charities and social enterprises are taking towards measuring their effectiveness. This evidence library marks the start of a process whereby the Arts Alliance will track and promote the evidence behind the arts and highlight why and how the arts really work.

The Arts Alliance is focused on what arts organisations see as their core outcomes. A large proportion of these evaluations look at what has often been termed 'life skills' or 'soft outcomes'. The unique contribution that the arts can make to people's lives by increasing their motivation, self confidence, coping strategies, self awareness, team working, commitment and reflection should not be underestimated. These are exactly the sort of skills that people need to achieve what others call reducing re-offending, contributing to improved mental health, gaining employment, restoring family ties, or supporting a restorative approach to justice.

Although there is plenty to celebrate as research into the arts in criminal justice improves we have also taken the opportunity to raise some of the gaps in current research. We have found a need to keep on promoting evaluation of the sector's work both in terms of volume, so that we can build a critical mass of evidence, and in terms of consistent quality so that we build a credible evidence base. Additionally there is a role for greater communication within the sector about what measurements could be used and what the core outcomes of different arts projects are – is it worthwhile for the sector to unpick this or are outcomes too diverse? How we share good practice, and whether the sector can formalise its relationship with academic institutions are other opportunities for development.

The Arts Alliance will continue to provide support for members and the wider sector in making the case for the arts in criminal justice so that we can maintain healthy debate informed by the evidence of what role the arts plays in criminal justice and the difference it makes to peoples lives.

Nathan Dick  
Arts Alliance Manager  
Clinks

# Introduction

This evidence library is part of the work of the Arts Alliance to build the case for the arts in criminal justice. The Arts Alliance workplan for 2010-11 included a core strand entitled the 'Making the Case for the Arts', with three pieces of work identified. 1) *The 'Evidence Library'*, produced by Angus McLewin Associates<sup>1</sup>, to research evidence on the effectiveness of arts organisations in the Criminal Justice Sector and to assess the viability of providing an online catalogue of research. 2) *A guide for Arts Organisations in demonstrating their effectiveness*, produced by Charities Evaluation Services<sup>2</sup>, to support quality monitoring and evaluation practice throughout the sector, and 3) *Building the economic case for the Arts*, undertaken by New Philanthropy Capital<sup>3</sup> to research the cost effectiveness of the arts in Criminal Justice. These projects have been undertaken in order to further develop the case for arts in criminal justice and will remain a core role for the Arts Alliance as it continues to support member organisations working with offenders.

To place this work in a context it is important to know that the evidence library is intended to build on a previous literature review, commissioned by Arts Council England, the Department for Culture, Media and Sport and the Offenders' Learning and Skills Unit at the Department for Education and Skills. In 2004 *Doing the Arts Justice*<sup>4</sup> was published which provided a significant literature review with a clear account of the current evidence and theory base for the arts in the criminal justice sector to inform both practitioners and policy makers. This was the first stage of a larger action research programme initiated by the *Research into Arts and Criminal Justice (REACTT)*, a think tank established in 2002, which brought together representatives from the key government departments and agencies, with the major players in the arts and criminal justice sector.

Previous research and literature had concluded that although arts practitioners in criminal justice employ diverse practices and theories of change it is possible to identify a number of thematic strands in practice including: arts to enrich and broaden the education curriculum; arts education; arts as therapeutic interventions; arts as adjunctive therapy; arts for participation and citizenship; arts as a cultural right. Furthermore REACTT identified four outcomes that arts organisations typically found as a result of their services:

- changing individuals' personal, internal responses to drivers or triggers that lead to offending
- changing the social circumstances of individuals' lives by equipping them with personal and social

- skills that can help them build different relationships and access opportunities in work and education
- changing and enriching institutional culture and working practices
- changing wider communities' views of offenders and the Criminal Justice System (CJS).

This report aims to continue and develop the work that was originally undertaken by REACTT in providing an ongoing commentary on the impact and outcomes of arts in Criminal Justice. The Arts Alliance hopes to develop this evidence library into an online searchable library where the case for the arts in criminal justice can be easily sourced by practitioners, academics and Government alike.

## Evidence Library Report Structure

The report is divided into two sections to enable a clear distinction between the evidence collated, in part one, and the recommendations that we have made for the Arts Alliance, in part two.

**Part One** provides a compilation of just over 60 research and evaluation documents that arts-based organisations and agencies have undertaken to support their programmes of work across the key sectors of the CJS. It lists them with their title, date, authors, availability and accompanying brief descriptions of objectives and focus. This is complemented by brief information on the University and research links, cross-referencing key arts-based evaluations, other relevant research and publications and some contact details.

**Part Two** looks at the evidence collected in more detail and makes recommendations as to how the Arts Alliance can develop the evidence library in the future. The report looks at the collation and classification of the existing evidence; the key findings and themes; the stakeholder perspectives; and finally a review of the existing evidence which outlines key gaps in research, opportunities for future research and data collection and the development potential of the Evidence Library as an online resource.

1 Angus McLewin Associates (AMA) specialises in consultancy, research and training information on the role of the arts across key areas of social policy: arts and education, arts and criminal justice, arts and health, arts and community regeneration. <http://www.ama.me.uk/>

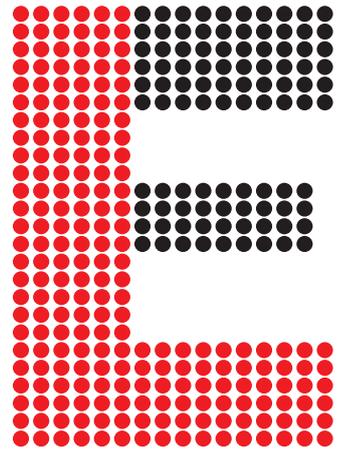
2 Charities Evaluation Services (CES) is the UK's leading provider of support and advice on quality and evaluation systems for the voluntary sector: <http://www.ces-vol.org.uk/>

3 New Philanthropy Capital (NPC) is a consultancy and think tank dedicated to helping funders and charities achieve a greater impact. <http://www.philanthropycapital.org/>

4 *Doing the Arts Justice: a review of research literature, practice and theory* Jenny Hughes, Ed A Miles, A McLewin, Arts Council England (2005)

# Part one of the Evidence Library:

- Evaluation biographies and summaries
- University and research links



## Introduction

This provides a compilation of just over 60 research and evaluation documents that arts-based organisations and agencies have undertaken to support their programmes of work across the key sectors of the CJS namely:

- prevention and early intervention
- community sentences
- custodial sentences
- through-the-gate and community services for ex-offenders.

At this stage of the development of the Evidence Library, these evaluations and research documents are summarised according to:

- context
- type of organisation
- artform
- participant groups
- evaluation focus.

## Summaries and descriptions

All evaluations identified and received have their title, date, authors, publishers and accompanying brief descriptions of objectives and focus. We have not created abstracts at this stage as it is envisaged that in the searchable online Library, people will be able to access the Executive Summaries as well as the full documents.

## Research and University links

This is complemented by brief information on the university and research links, cross-referencing key arts-based evaluations, other relevant research and publications and some contact details.

### Evaluation documents collated and summarised

Arts Alliance Member Organisations	40
Other Agency Evaluations	9
Trusts & Foundations	3
Additional Evaluations	9
(Added Since November 2011)	

**Total Number of Documents to February 2011 61**

# Arts Alliance

## Member Organisations

### Evaluations

#### Clean Break (6)

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##### **Miss Spent in custody**

**Author/s:** Karin van Maanen, freelance independent evaluator

**Conducted:** 2010

**Availability:** contact Clean Break

**Summary:** An independent evaluation of a drama project for young women at the Josephine Butler Unit HMP Downview (JBU), delivered in April 2010.

Clean Break worked with nine young female offenders for ten days. The evaluation report identified that the project convincingly demonstrated the value of drama exercises, creative education and the use of role play in teaching personal skills, increasing confidence and self esteem and enabling young women to consider their role in society, including looking at their offending behaviour as well as determining their own strengths and weaknesses. JBU staff were extremely complimentary about the project.

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##### **Miss Spent Programme**

**Author/s:** Dr Elaine Arnull and Susannah Eagle, Policy & Practice Research Group (PPRG), South Bank University

**Conducted:** 2006-2008

**Availability:** contact Clean Break

**Summary:** An evaluation report of Clean Break's gender specific multi-arts programme for girls involved in the youth justice system and those at risk. The Policy and Practice Research Group from South Bank University was commissioned to evaluate five programme cycles working with 35 girls over a two-year period.

The evaluation found that the Miss Spent programme was successful in providing clear and identifiable benefits to those who participated, identifiable benefits to YOTs and YOT staff who commissioned and facilitated the programmes and led to positive changes in levels of self-esteem and self-confidence, where these were low when participants began the programme

**Key quote:** "Its structure, content and delivery are largely congruent with existing literature on effective practice, both relating to arts interventions in the criminal justice system and gender-specific programming." (Arnull E. and Eagle S. 2008)

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##### **The Mothership: Sustainability and Transformation in the work of Clean Break**

**Author/s:** Anna Herrmann, Head of Education at Clean Break

**Conducted:** 2002-2008

**Availability:** The Applied Theatre Reader, Ed by Tim Prentki and Sheila Preston, Routledge, (2009)

**Summary:** A research paper based on interviews with five women who had been students at Clean Break and in contact with the organisation for a six to eight year period. Through the reflections of these five women, this paper identifies the success factors of Clean Break's community-based education provision for women offenders and women at risk of offending, as well as highlighting the challenges that women face and the pitfalls which an organisation delivering this kind of work needs to consider.

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### **Clean Break Access to Creative Industries Project: An End of Project Evaluation**

**Author/s:** Greater London Enterprise (GLE),  
January 2008).

**Conducted:** 2005-2007

**Availability:** contact Clean Break

**Summary:** This report evaluates the success of the Clean Break's community education provision run between January 2005 and September 2007.

The project, delivered in partnership with CAST (the Creative and Supportive Trust) received support from the London Development Agency – European Social Fund Co-Financing Programme.

**Key quote:** The project exceeded its targets in relation to its expected enrolment and numbers of women gaining qualifications with 223 women enrolled on the project - 137 of these moved on to another positive outcome (education, employment or volunteering).

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### **Women and Anger Programme Evaluation and Report Summary**

**Author/s:** Rebecca Clarke and Patrick Williams,  
REClaim North West

**Conducted:** 2005

**Availability:** contact Clean Break

**Summary:** An evaluation of Clean Break's women and anger programme (written by Theresa Holman) delivered four times in four different locations; at Clean Break in partnership with Camden MIND, at Cranstoun Drug Treatment Service, at HMP Cookham Wood and at the therapeutic community at HMP Winchester.

The evaluation report concluded that findings indicate that the programme can be effective in the selection, engagement and facilitation of attitudinal and personal change for women who identify themselves as having problems with the management and expression of angry feelings.

**Key quote:** Of the 35 women that commenced the women and anger programme 71% completed. When compared to other intervention groupwork programmes developed for women within the criminal justice system, the completion rate is a positive finding. "Feedback from participants also illustrated the positive experiences gained by women who completed the programme allied with overall improvements in communication styles and stages of change."

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### **Got ur Back**

**Author/s:** Gillian Bowen, Partners in Evaluation

**Conducted:** June 2003

**Availability:** contact Clean Break

**Summary:** An evaluation of the Clean Break pilot youth project, working with young people aged 10 – 17 years old as a means of tackling offending behaviour and its causes. The project piloted three methods of delivery of which Phase 1 was completed in HMP Bullwood Hall, Phase 2 was conducted in partnership with Camden YOT and Phase 3 was run in partnership with Mentoring Plus and a Camden Pupil Referral Unit. The evaluation made key recommendations to Clean Break on how to progress its young women's work.

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### **Dance United (1)**

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### **The Academy – A Report on Outcomes for Participants**

**Author/s:** Andrew Miles with Paul Strauss, ESRC  
Centre for Research on Socio-cultural Change,  
University of Manchester

**Conducted:** June 2006-June 2008

**Availability:** contact Dance United

<http://www.dance-united.com/resources/downloads/>

**Summary:** This report covers the two-year experimental phase of Dance United's Academy project, which started with the launch of the first full cohort at its new, dedicated premises in Bradford in June 2006. In this period six 12-week cohorts involving more than 70 young offenders and young people at risk of offending passed through the Academy. The report showed that the Academy's dance-led education programme delivered measurable increases in their capacity to learn and imparted a range of so-called 'soft' skills, which can, in turn, be linked to very favourable 'hard' outcomes in criminal justice terms.

**Key quote:** The Academy programme has successfully engaged a constituency that is largely alienated from formal learning, imparting measurable increases in confidence and self-awareness, communication and coping skills, flexible thinking and self-control.

### Exploring Change Processes for Therapeutic Theatre for Men Convicted of Domestic Abuse

**Author/s:** Dr Gemma Hurst, University of Liverpool – PHD Thesis

**Conducted:** October 2010

**Availability:** contact Geese Theatre

**Summary:** The study specifically focuses on men convicted of domestic violence offences, who watch Geese Theatre Company's 'Stay' as part of their groupwork treatment programme with the Probation Service. The thesis explores the change processes underpinning 'therapeusis of the audience' (Casson, 1997), and presents two theoretical models related to change, that account for the healing effects commonly detailed by audience members of Geese Theatre performances. The influence of specific factors, pertaining the performance, individual men, and group setting, is also discussed.

**Key quote:** Key findings include identification of the change process pathways, related to insight into oneself and behaviour, and related to motivation to desist from domestic abuse.

### Silent Partners: Actor and Audience in Geese Theatre Company's Journey Woman – An Applied Theatre Perspective

**Author/s:** Professor Stephen Bottoms, University of Leeds

**Conducted:** 2010

**Availability:** *Research in Drama Education: The Journal of Applied Theatre and Performance*, Volume 15 Issue 4, 2010

**Summary:** Published in a special issue of RiDE on the aesthetics of applied theatre, this article considers the unorthodox use of full-face mask and "tragic" dramatic structure in 'Journey Woman', which is Geese's first piece made specifically for female audiences.

### An Evaluation of Geese Theatre's Inside Talk Programme

**Author/s:** Harkins, Haskayne, Watson, Beech, Sweeney, Centre for Forensic and Criminal Psychology, School of Psychology, University of Birmingham

**Conducted:** December 2009

**Availability:** awaiting publication

**Summary:** This study examined the impact of *Inside Talk*, a theatre-based programme designed to improve listening and speaking skills of offenders. The study used psychometric testing and post-programme interviews to assess the effectiveness of the programme. Interviews revealed the positive impact the programme had on participants. This provides

evidence supporting the short-term effectiveness of the *Inside Talk* programme.

**Key quote:** Significant changes were observed from pre-treatment to post-treatment in terms of self-efficacy and improved confidence in occupational skills and dealing with authority.

### An Evaluation of Geese Theatre Company's Reconnect Project

**Author/s:** Leigh Harkins, Cecilia Pritchard, Donna Haskayne, Andy Watson and Anthony Beech – Centre for Forensic and Criminal Psychology, School of Psychology, University of Birmingham

**Conducted:** December 2008

**Availability:** accepted for publication in *International Journal of Offender Therapy and Comparative Criminology* - 2010

**Summary:** An examination of the impact of Geese's *Reconnect* programme using pre and post-psychometric tests, behaviour ratings, and interviews to assess the effectiveness of the programme. Improved behaviour and engagement within the programme was observed over the three days. Interviews also revealed the positive impact of the programme on the participants. This provides evidence supporting the short-term effectiveness of the *Reconnect* programme.

**Key quote:** Significant changes were observed from pre-treatment to post-treatment in terms of self-efficacy, motivation to change, and improved confidence in skills.

### A Combined Drama-Based and CBT Approach to Working with Self-Reported Anger Aggression

**Author/s:** Janine Blacker, Andy Watson, Anthony Beech – Centre for Forensic and Criminal Psychology, School of Psychology, University of Birmingham

**Conducted:** 2007

**Availability:** contact Geese Theatre

**Summary:** A drama-based programme, called 'Insult to Injury', was designed to explore the processes of anger, aggression and violence. The aim of the programme was to enable offenders to identify and generate strategies and skills for dealing with potentially volatile situations, and to provide a safe and supportive environment in which to practice and evaluate these strategies.

An active drama-based approach combined with cognitive-behavioural techniques was used to explore issues such as masculinity, power and control, pride and shame and victim awareness. Reductions in anger were hypothesised - a single group pre/post design assessed the levels of anger before and after the course.

**Key quote:** 62 adult male offenders from six prison

establishments in the UK took part in the nine-day course where as hypothesised, significant reductions in anger were found in pre- to post-course assessment. These results suggest that a drama-based approach may be a promising adjunct to traditional anger management programmes for violent offenders.

## Fine Cell Work (1)

### Prisoners' affective experiences of embroidery with Fine Cell Work (PI)

**Author/s:** Fine Cell Work

**Conducted:** pending

**Availability:** not available

## Good Vibrations (4)

### Continuing Positive Change

**Author/s:** Laura Caulfield, David Wilson, Dean Wilkinson, Centre for Applied Criminology, Birmingham City University

**Conducted:** June 2010

**Availability:** <http://www.good-vibrations.org.uk/what-others-say/researchers>

**Summary:** This report, commissioned from Birmingham City University's Centre for Applied Criminology, looked at the impact of taking part in Good Vibrations on participants 12-18 months on, assessing the long-term institutional impact of participating and measuring whether any long-term impact is sustained as offenders leave prison.

The report concluded that "participating in Good Vibrations can provide the starting-block for positive change in offenders. Many project participants are able to leverage the impetus from the project and use this to go on to achieve, both personally and practically. Participants experience sustained positive, emotional, psychological, and behavioural improvements."

**Key quote:** (Participating in music making) acts as a catalyst for change in the lives of offenders, and that this positive change is sustained as offenders move through the prison system and out into the community.

### Promoting Positive Change

**Author/s:** Prof David Wilson, Laura Caulfield, Susie Atherton, Centre for Applied Criminology, Birmingham City University

**Conducted:** 2008

**Availability:** <http://www.good-vibrations.org.uk/what-others-say/researchers>

**Summary:** This report looked at the longer-term benefits of taking part in Good Vibrations. The researchers found that participants in Good Vibrations courses maintained the positive benefits six to nine months on, and in particular that participants experienced:

- Greater levels of engagement and an increased openness to wider learning
- Improved listening and communication skills
- Improved social skills and increased social interaction
- Improved relationships with prison staff
- Decreased levels of self-reported anger and a greater sense of calmness

The Promoting Positive Change study was written up in the Prison Service Journal in March 2009.

**Key quote:** The study concluded that participating in a Good Vibrations project has a sustained and positive emotional and psychological impact on participants, leading to positive behavioural change. This suggests that expanded support for innovative projects like Good Vibrations would have significant benefits for prisons and the prison system as a whole.

### All Together Now

**Author/s:** Institute of Criminology, Cambridge University

**Conducted:** 2007

**Availability:** <http://www.good-vibrations.org.uk/what-others-say/researchers>

**Summary:** This study assessed the therapeutic benefits and value of taking part in Good Vibrations. The study was written up in the Prison Service Journal in March 2007.

**Key quote:** The music course provided motivation for the development of a respectful and focused group environment, but also for the development of skills with which to achieve this

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## Breaking Down the Walls

**Author/s:** Professor David Wilson, Matt Logan,  
University of Central England

**Conducted:** 2006

**Availability:** <http://www.good-vibrations.org.uk/what-others-say/researchers>

**Summary:** This study looked at the educational benefits of taking part in Good Vibrations, setting its work in the context of prison education in the UK. It also assessed the value-for-money of Good Vibrations courses.

**Key quote:** The unusual nature of the gamelan serves to bring prisoners into an environment – a classroom, where they have no doubt previously failed. Indeed the vehemence with which we were told “if this had been basic maths or English I wouldn’t have come” is of relevance, for it seemed to us to reveal the past shame of being “failed learners” and the associated fears that were still all too present.

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## Koestler Trust (2)

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### Arts Mentoring for Released Prisoners: An Evaluation Project - Interim report

**Author/s:** Leonidas Cheliotis, Centre for Criminal Justice, Queen Mary, University of London

**Conducted:** 2010

**Availability:** <http://www.koestlertrust.org.uk/mentors.html>

**Summary:** This independent evaluation concerns both the implementation and effectiveness of the mentoring scheme, employing both qualitative and quantitative methods including in-depth interviews, questionnaires and some observations.

The implementation part of the research focuses on the meaning of the scheme for mentees, their perceptions as to the quality of its delivery, and any procedural obstacles that have been encountered. The effectiveness part of the research focuses on whether, and the extent to which, the mentoring scheme is delivering its intended outcomes.

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### Arts Mentoring for released prisoners: a 3-year pilot

**Author/s:** Sarah Mathéve, Koestler Trust  
(for Paul Hamlyn Foundation)

**Conducted:** 2007-2010

**Availability:**

<http://www.koestlertrust.org.uk/mentors.html>

**Summary:** An in-house evaluation of the progress of the final year of the project against set objectives and a reflection on the overall effectiveness of this three year initiative on other key outcomes such as learning points and mentees achievements.

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## Music In Prisons (4)

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### Beat & Bars - Music in Prisons: an evaluation

**Author/s:** Alexandra Cox and Loraine Gelsthorpe,  
Institute of Criminology, University of Cambridge

**Conducted:** 2008

**Availability:** [http://www.musicinprisons.org.uk/index.php?page=pubs\\_eval](http://www.musicinprisons.org.uk/index.php?page=pubs_eval)

**Summary:** The report evaluated a series of five-day music projects which took place in eight men’s prisons across England from October 2007 to July 2008. The evaluation was aimed at understanding the impact of the project on its participants’ engagement with purposeful activities whilst in prison; in particular the impact of the project on their engagement with the Learning and Skills department, as well as their behaviour and general well-being in prison.

The evaluation demonstrated that Music in Prisons’ projects can facilitate an individual’s motivation to participate in education; help individuals to build and maintain positive relationships with their families and with other individuals; and impact positively on individuals’ thinking and emotions. Another key finding included the reduction in adjudications both during and after the project. The report also provided confirmation that Music in Prisons’ projects can play a role in fulfilling the NOMS ‘Seven Pathways to Reducing Reoffending’.

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### A Picture Of Me – Self-Harm Awareness Project, HMPYOI Holloway

**Author/s:**

**Conducted:** May – July 2006

**Availability:** [http://www.musicinprisons.org.uk/index.php?page=pubs\\_eval](http://www.musicinprisons.org.uk/index.php?page=pubs_eval)

**Summary:** Previous projects working with young women reported significantly lower rates of self-harming during and following projects. Discussions with prisoners and the prison service indicated a desperate need for an innovative and sympathetic approach to the issue of self-harming. *A Picture of Me* was devised to begin to address these problems in a positive and creative way.

**Key quote:** Amongst a group of very prolific self-harmers, huge reductions in the incidence of self-harm were recorded during the music days and for several weeks following the end of the project.

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### **Time Well Spent: Lessons learned from Music In Prisons evaluations**

**Author/s:** Angus McLewin Associates

**Conducted:** 1999-2005

**Availability:** [http://www.musicinprisons.org.uk/index.php?page=pubs\\_eval](http://www.musicinprisons.org.uk/index.php?page=pubs_eval)

**Summary:** *Time Well Spent* shared some of the key lessons learned from Music in Prisons' programmes of music projects over six years, focusing on the stages of project delivery and the impact on participants, staff and musicians.

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### **Fair! An evaluation of a Music in Prisons and National Youth Theatre collaboration at HMPYOI Bullwood Hall**

**Author/s:** Kate Lewis and Georgie Goddard, Music in Prisons

**Conducted:** 2004-06

**Availability:** [http://www.musicinprisons.org.uk/index.php?page=pubs\\_eval](http://www.musicinprisons.org.uk/index.php?page=pubs_eval)

**Summary:** *Fair* is an evaluation of a collaborative project between Music in Prisons and the National Youth Theatre. The project involved the creation of an original piece of music theatre devised and performed by 19 women who, where possible, were monitored for 18 months following the project.

**Key quote:** The evidence amassed to date points overwhelmingly to the fact that in introducing inmates to new opportunities there is a demonstrable need to provide an on-going programme of activities at Bullwood Hall in order to capitalise on these new-found skills and personal confidence.

## Music In Detention (3)

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### **Evaluation report: 1st April 2007 – 31st March 2010**

**Author/s:** Karin van Maanen, Music In Detention (MID)

**Conducted:** 2007 - 2010

**Availability:** [www.musicindetention.org.uk/Evaluation.pdf](http://www.musicindetention.org.uk/Evaluation.pdf)

**Summary:** A summative report on the three-year period during which MID was able to significantly increase its delivery of music projects in Immigration Removal Centres (IRCs) in the UK. It focused on assessing the impact of the music provision in relation to self-expression, cultural relevance, group dynamics, quality of life, stress relief, cultural wellbeing, enjoyment, and channels of communication with the local community.

**Key quote:** The culturally diverse nature and the commitment of the music providers to providing culturally relevant musical activities helps to increase participants' cultural wellbeing encourages bonding, and makes them feel respected – not only by MID's

musicians, but also by IRC staff, many of whom get to see the detainees in a different light as a result of the activities.

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### **Interim evaluation report: Overview and impact of delivery work in year 2: April 2008 – March 2009**

**Author/s:** Karin van Maanen, Music In Detention (MID)

**Conducted:** May 2009

**Availability:**

[www.musicindetention.org.uk/Evaluation.pdf](http://www.musicindetention.org.uk/Evaluation.pdf)

**Summary:** This evaluation reviewed the impact of MID's work in relation to the organisation's strategic aims. It found that MID's participatory music workshops helped to improve the well-being of immigration detainees, facilitate self-expression, develop social bonds between detainees, relieve stress, promote a sense of group cohesion, and in some cases improve the atmosphere in Immigration Removal Centres. The evaluation also found that music workshops involving local community groups helped to some extent to reduce detainees' isolation and to create communication with people outside the centre, and also explored the challenges involved in this work.

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### **Interim evaluation report: May 2007 to May 2008**

**Author/s:** Karin van Maanen, Development Manager, Anne Peaker Centre

**Conducted:** June 2008

**Availability:**

[www.musicindetention.org.uk/Evaluation.pdf](http://www.musicindetention.org.uk/Evaluation.pdf)

**Summary:** This evaluation reviewed the impact of Music In Detention's work in relation to the organisation's strategic aims. It found that MID's music activities "brought detainees a welcome distraction from their stressful situations, they have gone some way in increasing detainees' wellbeing, and they have enabled detainees to express themselves in a variety of ways. To some extent, the activities have also improved relationships between detainees and staff."

## Rideout (1)

### **The Means of Production: A qualitative evaluation of a long-term drama residency facilitated by Rideout (Creative Arts for Rehabilitation) in HMP Dovegate Therapeutic Community: 2003-2004.**

**Author/s:** Kate Goodrich, MA

**Conducted:** 2003-04

**Availability:** <http://www.rideout.org.uk/links.aspx>

**Summary:** In 2003 and 2004, Rideout ran a series of drama-based projects and programmes in the therapeutic community at HMP Dovegate. The aims of this evaluation were:

- to gather detailed feedback from participants about the work they had done
- to find out how staff perceived the work of Rideout
- to assess the impact of Rideout's work on participants
- to assess how well the work met Rideout's core mission statement.
- to highlight issues for further development of Rideout's work within the prison.

Data was drawn from one-to-one interviews with staff and participating prisoners.

**Key quote:** In a number of cases specific accounts of personal development by individuals were also cited spontaneously by other staff members and fellow participants, showing that these gains were visible and tangible not only to the person concerned but for those around him. This ability to be aware of gains made by others is also a significant social skill and is seen as something that can help counteract some forms of offending behaviour.

## Safe Ground (10)

### **An Evaluation of supporters' participation in the revised 'Family Man' programme delivered in Belmarsh, Birmingham, Bristol, Highpoint and Wandsworth prisons**

**Author/s:** Avril M. Price, Senior Research Associate, Boswell Research Fellows

**Conducted:** 2009

**Availability:** <http://www.safeground.org.uk/courses-for-prisoners/evaluations/>

**Summary:** This evaluation reviewed the participation of supporters (relatives, partners, close friends or volunteers) of prisoners in eight revised Family Man (FM) programmes between September 2008 and February 2009. It found that the inclusion of supporters in FM was considered by supporters to be extremely important and much-valued by prisoner students also. The involvement of supporters in FM was found to be effective in encouraging and

helping to maintain family and relationship links during imprisonment and, without exception, all of the contributors to the evaluation urged that FM continues to be available to as many prisoners as possible, in as many prisons as possible.

### **Family Man and Fathers Inside: A Summary of Safe Ground's work on its prison-based family relationship and parenting programmes from 2005-2008.**

**Author/s:** Professors Gwyneth Boswell, Peter Wedge, Dr Fiona Poland, School of Allied Health Professions, University of East Anglia (UEA)

**Conducted:** 2009

**Availability:** <http://www.safeground.org.uk/courses-for-prisoners/evaluations/>

**Summary:** This report draws together three previous reviews, along with new interviews with nine national 'players', to summarise programme developments over the last three years. It highlights "*the need for evidence of the impact of interventions*" in the light of the current financial climate. It invites policy-makers and other interested parties to consider how Safe Ground's work may best be built upon and sustained for the future.

**Key quote:** "While its funds are limited, Safe Ground has always chosen to ring-fence costs for external evaluation and review. Hence, it is better-placed than most small charities to provide such evidence."

### **'Family Man': An outline of the theoretical basis of the programme. An independent academic review: 2009**

**Author/s:** Professor James McGuire, Division of Clinical Psychology, University of Liverpool

**Conducted:** January 2009

**Availability:** <http://www.safeground.org.uk/courses-for-prisoners/evaluations/>

**Summary:** This review examines the programme from a psychological perspective and identifies the mechanisms for change which it employs, comparing them to other recognised and accepted models and mechanisms.

**Key quote:** The task of delivering family man and of achieving a balance between the different kinds of activities involved in it is a very demanding one. The skills required for doing this successfully are of a very high level, necessitating awareness of multiple processes in parallel, with different channels of communication occurring simultaneously.

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### **Developments in the HM Prison Service and Safe Ground 'Family Man Programme', and Safe Ground Network during 2007- 8: An independent review.**

**Author/s:** Professor Gwyneth Boswell and Dr Fiona Poland, School of Allied Health Professions, University of East Anglia

**Conducted:** October 2008

**Availability:** <http://www.safeground.org.uk/courses-for-prisoners/evaluations/>

**Summary:** The review examines progress made by Safe Ground between July 2007 and September 2008. It identifies what developments have been made to:

- Meet service users' needs
- Provide opportunities for Family Man students to apply their programme learning
- Work in partnership with other agencies to improve Family Man
- Ensure that Family Man meets NOMS and LSC objectives
- Continue improving and enhancing communications with the Family Man / Fathers Inside Network.

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### **Developments in the HM Prison Service and Safe Ground 'Fathers Inside' and 'Family Man' programmes during 2006-7: An independent review**

**Author/s:** Professor Gwyneth Boswell, Dr Fiona Poland, School of Allied Health Progressions, University of East Anglia

**Conducted:** October 2007

**Availability:** <http://www.safeground.org.uk/courses-for-prisoners/evaluations/>

**Summary:** This review examines the progress which has been made with Family Man and Fathers Inside between July 2006 and September 2007. The review is located in the context of the surrounding policy framework for supporting family ties and parenting from prison. It focuses on the extent to which key recommendations from the 2006 review have been implemented by Safe Ground and others upon whom their implementation depends. In particular, it examines the impact of the pilot Family Action Plan on programme participants and their relatives, and reports the view of staff and a range of 'national players' about the ongoing developments in Safe Ground's work. It also poses the outstanding questions which need to be answered by a wider and longer-term research study.

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### **Family Man': A structured programme at HMP Wandsworth. An independent academic review: 2007**

**Author/s:** James McGuire, Professor of Forensic Clinical Psychology, University of Liverpool

**Conducted:** 2007

**Availability:** <http://www.safeground.org.uk/courses-for-prisoners/evaluations/>

**Summary:** This review examines the programme from a psychological perspective and identifies features that might produce attitudinal and behavioural change amongst participants. Amongst other findings, a large proportion of those who responded (88%) had no adjudications since completing the programme. This was an invaluable first step to have taken, and the indications from it are that the programme is viewed favourably by a majority of respondents.

**Key quote:** The major gap in evaluation to date is the absence of any independent, corroborative information on student/prisoner participant's progress. Use of prison data on adjudications would help to remedy this, but the naturally occurring or "base rate" may be low, making any impact of the programme difficult to discern. Similarly were data to be collected from wing officers or personal officers, it would be virtually impossible to do this "blind" (i.e., without their knowledge of the individual's status in relation to the programme) and potential biases would be similarly difficult to eliminate.

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### **Progression and implementation of learning by graduates of HM Prison Service / Safe Ground 'Fathers Inside' and 'Family Man' programmes: A review of experience, findings and associated literature**

**Author/s:** Professor G. Boswell, School of Allied Health Professions, University of East Anglia

**Conducted:** 2006

**Availability:** <http://www.safeground.org.uk/courses-for-prisoners/evaluations/>

**Summary:** This review assesses what is known about the existing arrangements for programme graduates to progress to other appropriate learning opportunities, and about the support available to them as they try to implement their learning both from prison and on release.

**Key quote:** "The evidence of high programme completion and award rates speaks for itself in terms of the achievements that do follow. As observations from men and staff in this review and elsewhere have demonstrated, some learn to reflect, possibly for the first time, on how others are feeling. It is this empathy element which has been shown to begin the process of change of attitude and behaviour across the board, and thus, has the capacity to contribute ultimately to the reduction of re-offending."

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### Family Man and Fathers Inside and Skills for Life, a report

**Author/s:** Sue Oakley, Skills for Life consultant, commissioned by OLSU.

**Conducted:** 2005

**Availability:** <http://www.safeground.org.uk/courses-for-prisoners/evaluations/>

**Summary:** With the Learning and Skills Council taking over responsibility for the funding of prison education, the DfES Offenders' Learning and Skills Unit – OLSU (now the Social Inclusion and Offenders' Unit) commissioned this review to identify how Family Man and Fathers Inside meets the Skills for Life Agenda.

**Key quote:** "Family Man and Fathers Inside make an excellent contribution towards the success of the Skills for Life strategy. Both courses recognise that anxiety and lack of confidence are powerful barriers to learning. Adults with poor basic skills are reluctant to read and write and may develop their verbal skills in order to avoid discovery. The courses build on existing strengths and encourage the self-confidence that is essential for further learning."

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### The Impact of 'Fathers Inside', an OLSU and Safe Ground Parenting Course for Male Prisoners at HMP Ashwell, an evaluation

**Author/s:** G.Boswell, Prof. P. Wedge and A. Price, Community and Criminal Research Unit, De Montfort University, Leicester

**Conducted:** 2004

**Availability:** <http://www.safeground.org.uk/courses-for-prisoners/evaluations/>

**Summary:** A nine month evaluation of Fathers Inside at HMP Ashwell that includes a range of data from programme documents, comparative literature and research, direct observation of the programme, and from semi-structured interviews with participant prisoners, their partners, child-carers and children. It concludes that Fathers Inside brings about changes in parenting attitudes and behaviour from the prison setting and beyond, and acts as the first rung on the ladder for a prisoner to address his offending behaviour.

**Key quote:** "Fathers Inside has a firm basis in adult learning theory. It appears to be making a valuable and singular contribution to parenting education for prisoners. It also affords them a pathway into wider education and qualifications, potentially improving their employment opportunities. It spurs some of them to continue achieving and it inculcates in them an ability to reflect, possibly for the first time, on how others are feeling. This has the capacity to change their attitudes towards prison staff and to other people beyond their immediate family."

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### Made for prisoners by prisoners: An evaluation of the Safe Ground Family Relationships and Parenting programme: 2002

**Author/s:** K.Halsey, M.Ashworth and J.Harland, National Foundation for Educational Research (NFER)

**Conducted:** 2002

**Availability:** <http://www.safeground.org.uk/courses-for-prisoners/evaluations/>

**Summary:** The evaluation outlines how Family Man and Fathers Inside were developed and trialled, the value and effects on students and teachers of using drama, film and groupwork, and the behavioural and relationship outcomes for the students who attend the programmes. Interviews and surveys were carried out with Safe Ground course developers, non-Safe Ground teachers and students on trial courses in prisons across the country.

**Key quote:** "The Safe Ground family relationships and parenting course owed much of its success to its evolutionary history – it rose out of the ideas and experiences of prisoners. The resulting materials were well received by participants, who saw them as relevant, credible and easy to relate to."

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### Synergy Theatre (2)

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#### Tagged to a Number

**Author/s:** Karin Van Maanen, Synergy Theatre

**Conducted:** 2007

**Availability:** <http://www.synergytheatreproject.co.uk/index.php?maincat=2>

**Summary:** Evaluation of issue-based drama written by an ex-offender and Synergy cast member, 'Tagged to a Number' enabled thirteen prisoners and ex-offenders to make a positive contribution, feel better about themselves, and, for some, have the opportunity to gain lawful employment in the arts or voluntary work in the community – it was performed at an annual Youth Crime Conference in Richmond.

**Key quote:** The questionnaire results confirmed young people's positive assessment that the production had a clear impact on young people's perception of prisoners and crime, with 75% (653) of the 872 pupils who attended the school performances completing a questionnaire.

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#### Elmina's Kitchen

**Author/s:** Karin Van Maanen, Synergy Theatre

**Conducted:** 2006

**Availability:** <http://www.synergytheatreproject.co.uk/index.php?maincat=2>

**Summary:** An evaluation of a performing arts project with inmates in HMP Brixton. The process enabled participants to develop personal skills, including

communication and team working skills, and increased self confidence. Along the way they also developed positive relationships with other participants, inmates and prison staff who were not directly involved in the project.

**Key quote:** The process enabled participants to develop personal skills, including communication and team working skills, and increased self confidence. All participants said that one of the best things about the project was the positive experience of working together as a group, in an environment that was supportive and safe.

## TiPP (1)

### **The impact of Blagg on challenging and reducing offending by young people: an evaluation of a drama-based offending behaviour workshop**

**Author/s:** Centre for Applied Theatre Research

**Conducted:** 2003

**Availability:** <http://www.tipp.org.uk/tipp/index.php?page=research>

**Summary:** This document summarises the findings of an evaluation of a drama based offending behaviour workshop (Blagg) developed by TiPP, a theatre organisation based at the Drama Department, University of Manchester. The evaluation aimed to assess the contribution of Blagg to overall service delivery of Youth Offending Teams (YOTS) in Manchester and Bury. The evaluation also assesses the contribution Blagg makes to the delivery of Youth Justice Board aims and objectives, in particular, in challenging and reducing offending by young people.

**Key quote:** The high completion rate suggests that the structure, length and content of Blagg was relevant to and engaged young people that were referred. In addition, good management of groups, from positive relationships with staff to practical issues such as willingness of staff to give young people lifts to and from sessions may have been factors contributing to high levels of participation.

## Thames Valley Partnership (TVP) (2)

### **In Transit – unpicking the narratives of a participatory arts project**

**Author/s:** Richard Ings, TVP

**Conducted:** 2010

**Availability:** <http://thamesvalleypartnership.org.uk/cc/resources/publications>

**Summary:** This report uses qualitative evaluation to define other key factors influencing participation in arts-based activities through descriptions of other narratives of the participants “buried beneath the surface”, where both social and artistic aims were achieved.

### **Urban Beatz 2007 at Beaconsfield School: Social Return on Investment Report**

**Author/s:** Tania Wickham, Thames Valley Partnership Associate

**Conducted:** 2008

**Availability:** <http://thamesvalleypartnership.org.uk/cc/resources/publications?ccc=arts>

**Summary:** A report on the feasibility of conducting a retrospective SROI analysis of a small-scale school-based arts project. The evaluation measured the impact of the project on levels of participation, behaviour and absences, while the SROI used ‘social cost’ data to calculate the monetary benefit to society of its impact.

## Writers In Prison Network (1)

### **Evaluation of Writers in Prison Network: 2010 - 11**

**Author/s:** Hallam Centre for Community Justice, Sheffield Hallam University

**Conducted:** 2010-11

**Availability:** *to be published 2012*

**Summary:** The Writers in Prisons Network has commissioned the Hallam Centre for Community Justice (HCCJ) to conduct an evaluation to inform and support the development of the Writers in Prisons Network. The evaluation will adopt a predominantly qualitative research approach and will comprise of:

- document review
- stakeholder interviews
- impact assessment
- evaluation outputs.

# Other Agency Evaluations

## Arts Council England (ACE) (5)

### What's the Point: using drama to engage young people at risk

**Author/s:** Arts Council England

**Conducted:** 2006

**Availability:** [http://www.artscouncil.org.uk/publication\\_archive/whats-the-point-using-drama-to-engage-young-people-at-risk/](http://www.artscouncil.org.uk/publication_archive/whats-the-point-using-drama-to-engage-young-people-at-risk/)

**Summary:** This report summarises the findings of case study research into a drama based Positive Activities for Young People (PAYP) project. The project was delivered using the Drama Enrichment materials which form part of the Youth Justice Board (YJB) PLUS strategy.

**Key quote:** The findings of this case study research suggest the following factors need to be considered and implemented for the effective use of arts projects within key programmes targeting young people at risk, such as PAYP:

- key planning and structure factors
- skills and expertise of the arts (drama) facilitators
- levels of key worker involvement
- effective liaison and planning between partners.

### Dance Included: towards good practice in dance and social inclusion

**Author/s:** Ian Bramley, Helen Jermyn, Arts Council England

**Conducted:** 2002-2006

**Availability:** [http://www.artscouncil.org.uk/publication\\_archive/dance-included-towards-good-practice-in-dance-and-social-inclusion/](http://www.artscouncil.org.uk/publication_archive/dance-included-towards-good-practice-in-dance-and-social-inclusion/)

**Summary:** Intended as a practical tool for organisations and individuals working in dance and social inclusion, covering: planning, Partnerships, recruitment and retention of participants, professional development, project activity, evaluation, outcomes and legacy. It also included a brief evaluation of case studies from the series of ACE funded dance organisations working in a variety of social inclusion settings – these included Motionhouse, East London Dance and Dance United.

**Key quote:** Reliance on information from partner organisations can cause problems. For example, in the Third Symphony – Men at War project, it was difficult to obtain information on participants from HMYOI Wetherby.

### Dance Included: dance in social exclusion contexts

**Author/s:** Helen Jermyn, Arts Council England

**Conducted:** 2002-2004

**Availability:** [http://www.artscouncil.org.uk/publication\\_archive/dance-included-towards-good-practice-in-dance-and-social-inclusion/](http://www.artscouncil.org.uk/publication_archive/dance-included-towards-good-practice-in-dance-and-social-inclusion/)

**Summary:** An action research project that explored models of good practice in dance and social exclusion through six ACE funded dance-led projects that aimed to tackle problems associated with social exclusion. Growing out of the *Art of Inclusion* report (2004) and in turn feeding into the good practice guide *Dance Included: towards good practice in dance and social inclusion* (Bramley and Jermyn, 2006), this report provides practical insights into the key identified outcomes: dance skills, social skills and physical well-being.

**Key quote:** Outcomes across the six dance projects included:

- dance skills, knowledge and appreciation of dance
- confidence, pride and self-esteem - research showed that performance boosted the confidence and self-esteem of those taking part
- physical health and well-being.

### Access, participation and progression in the arts for young people on Detention and Training Orders

**Author/s:** Nottingham Trent University and Ecotec Research and Consulting

**Conducted:** 2002-03

**Availability:** Research Report 38, Arts Council England, 2005

[http://www.artscouncil.org.uk/publication\\_archive/access-participation-and-progression-in-the-arts-for-young-people-on-detention-and-training-orders/](http://www.artscouncil.org.uk/publication_archive/access-participation-and-progression-in-the-arts-for-young-people-on-detention-and-training-orders/)

**Summary:** A research study to establish benchmarks for access, participation and progression in the arts for young people on DTOs; identify what young people perceive as the critical barriers to their participation and progression in the arts; explore what associated professionals perceive to be the critical barriers to the participation and progression of the young people with whom they work within the arts; establish how far arts interventions are used in the community part of the Detention and Training Order through Youth Offending Teams (Yots).

**Key quote:** Fifty-eight per cent of young people on DTOs wanted to continue with their preferred arts activity on release from custody, compared to 78% of the nationally representative sample and 47% of the socially excluded sample.

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### The art of inclusion

**Author/s:** Helen Jermyn

**Conducted:** 2001-2004

**Availability:** Research report 35, Arts Council England (2004)

[http://www.artscouncil.org.uk/publication\\_archive/the-art-of-inclusion/](http://www.artscouncil.org.uk/publication_archive/the-art-of-inclusion/)

**Summary:** An external evaluation, exploring practice and outcomes within three different identified models of social inclusion work, involving 28 arts organisations participating in the research, this followed on from the 2001 literature review,

**Key quote:** It is difficult to judge the success or failure of projects purely on whether they meet their stated aims and objectives because you are not comparing like with like. Further, aims and objectives were sometimes not met but other unpredicted outcomes were achieved, as well as important learning.

## Unitas (4)

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### Evaluation of the Sounds Good Pilot programme: final report

**Author/s:** Maree Adams, Unitas

**Conducted:** November 2009

**Availability:** <http://www.unitas.uk.net/Research/SearchLibrary/Page-1/>

**Summary:** An evaluation of the four objectives of this music-based pilot programme for 31 NEET young people using Unitas' 'arts enrichment' resources. The objectives were to improve literacy and numeracy skills; achieve the Arts Award Qualification; increase educational engagement; facilitate the transition into mainstream education, training and employment.

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### Summer Arts Colleges 2008: Outcomes Report

**Author/s:** Maree Adams, Unitas

**Conducted:** 2008-09

**Availability:** <http://www.unitas.uk.net/Research/SearchLibrary/Page-1/>

**Summary:** In 2008, 29 Summer Arts Colleges were run across England and Wales with a total of 277 young people starting on the programme. Of those young people who started, 66% (182) completed the programme, attending on average around 82 hours during the programme.

### Key quote:

Key findings:

- A significantly higher percentage of young people were in education, training or employment after the Summer Arts College than before the Summer Arts College.
- Two thirds of participants who were on the Summer Arts College long-term increased their literacy scores and 60% increased their numeracy scores.
- Long-term participation on the Summer Arts College brought about a significant reduction in the offending rate in the weeks on and after the programme.

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### Summer Arts Colleges: Evaluation Report 2007

**Author/s:** Unitas

**Conducted:** 2007-08

**Availability:** <http://www.unitas.uk.net/Research/SearchLibrary/Page-1/>

**Summary:** In 2007, 17 Summer Arts Colleges were run across England and Wales with a total of 156 young people participating. Of those who started, 69% completed the programme, with the young people attending on average around 90 hours over the 6-week programme.

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### Summer Arts Colleges 2006: Evaluation Report

**Author/s:** Unitas

**Conducted:** 2006 -7

**Availability:** <http://www.unitas.uk.net/Research/SearchLibrary/Page-1/>

#### Summary:

Key findings

The main findings of the Summer Arts College evaluation are largely positive. For most of the group:

- educational engagement was relatively high
- there were significant artistic and creative achievements
- there was a substantial fall in offending recorded by the Youth Offending Teams
- There is also some evidence that these gains proved durable for significant numbers of the group in the succeeding months.

## Trusts & Foundations

## Additional Evaluations

### Calouste Gulbenkian Foundation (3)

#### **Serious Play: An evaluation of arts activities in Pupil Referral Units and Learning Support Units**

**Author/s:** Anne Wilkin, Caroline Gulliver, Kay Kinder, National Foundation for Educational Research (NFER)

**Conducted:** 2005

**Availability:** <http://www.gulbenkian.org.uk/publications/publications/44-SERIOUS-PLAY.html>

**Summary:** Partnered by Arts Council England, this more rigorous evaluation by the NFER, drew out some harder evidence of the impact of the Gulbenkian's programme of arts projects in seven Pupil Referral Units (PRUs) and Learning Support Units

**Key quote:** Overall, the distinctive contribution of the arts was attributed to the fact that they were different from pupils' usual mainstream learning experiences. The arts activities were: practical rather than academic; contemporary in nature; allowed pupils to achieve when previously they had experienced mainly failure and to express themselves more positively; and focused on developing the whole child, particularly his/her sense of self.

#### **Creating Chances: Arts Interventions in Pupil Units and Learning Support Units**

**Author/s:** Richard Ings, Calouste Gulbenkian Foundation

**Conducted:** 2004

**Availability:** <http://www.gulbenkian.org.uk/publications/publications/45-CREATING-CHANCES.html>

**Summary:** A 'narrative' evaluation giving an impressionistic account of 12 visits made to arts projects in Pupil Referral Units and Learning Support Units around the country, trying to capture the actuality of the experiences that each centre was going through.

#### **Radio Feltham 999 AM. An evaluation of the first prison radio in the UK 1993-2002**

**Author/s:** Roger Grimshaw, Jackie King, Gemma Pegg and Sarah Bainbridge, Centre for Crime and Justice Studies

**Conducted:** 2003

**Availability:** [http://www.crimeandjustice.org.uk/archived\\_publications.html](http://www.crimeandjustice.org.uk/archived_publications.html)

**Summary:** not available

### National Youth Theatre (NYT) (2)

#### **Talking to Byron**

**Author/s:** Richard Ings, National Youth Theatre

**Conducted:** 2010

**Availability:** pending publication, 2010 - National Youth Theatre (NYT)

**Summary:** An evaluation of Talking to Byron, a drama-based knife crime awareness project, funded by the Home Office, that the NYT took into schools in three London boroughs from January 2009 — September 2009 (nine months) - it is planned that the report will be available on the NYT website.

**Key quote:** The complexity of circumstances affecting behaviour, coupled with the complexity of social meanings negotiated by children and young people, are bound to make it difficult for researchers to isolate and identify the direct effects of specific interventions, especially for behaviour involving implements such as knives which are readily available.

*11 Million, Young people, and gun and knife crime – a review of the evidence, 16 March 2009*

"If it's been successful, you wouldn't know." Sid Higgins, Executive Director, NYT

#### **Child's Play**

**Author/s:** Karin van Maanen, National Youth Theatre

**Conducted:** 2007

**Availability:** contact National Youth Theatre

**Summary:**

Evaluation of a drama project with young incarcerated fathers, exploring parenting skills and working towards a sharing event to which their children and families were invited. The project in HMYOI Rochester, Kent, served as a pilot for a new entry-level NOCN parenting skills course - all 13 participants achieved the accreditation.

**Key quote:**

Observational records show that the young men were able to discuss a wide range of parenting skills and family issues, and link them to their own circumstances. The project enabled participants to consider parenting and explore parenting skills in a way the majority of them had not done before.

## Prison Radio Association (2)

### An Evaluation of The Prison Radio Association's Activity Year 2: A Model for Support

**Author/s:** Dr Katherine Wilkinson, Joanna Davidson, Hallam Centre for Community Justice, Sheffield Hallam University

**Conducted:** January 2009

**Availability:** <http://www.prisonradioassociation.org/?con=eval>

**Summary:** Part of a strategic three-year activity plan (2007- 2009) being evaluated annually by the Hallam Centre for Community Justice, this evaluation is of the implementation of Prison Radio Association's projects in prisons in 2008 with the objectives of providing prisons with support to set up their own radio stations and to develop the PRA web site as an educational resource.

### An Evaluation of The Prison Radio Association's Activity: Final Report Year 1

**Author/s:** Dr Katherine Wilkinson, Joanna Davidson, Hallam Centre for Community Justice, Sheffield Hallam University

**Conducted:** 2008

**Availability:** <http://www.prisonradioassociation.org/?con=eval>

**Summary:** Evaluation of a two-week taster course in radio production for delivery in a number of prisons across the West Midlands - part of a strategic three-year activity plan (2007- 2009).

**Key quote:** The project successfully raised awareness of and interest in utilising radio training as a resource through which basic skills can be improved and three of the four establishments in which the project ran are taking radio training forward within their existing educational provision.

## Miscellaneous (5) added since November 2010

### The Great Escape: Exploring the Rehabilitative Dynamics involved in 'Changing Tunes'

**Author/s:** Prof Shadd Maruna, Institute of Criminology & Criminal Justice, Queen's University, Belfast

**Conducted:** October 2010

**Availability:** <http://www.changingtunes.org.uk/index.html>

**Summary:** A report outlining the dynamic processes involved in a music-based project and the short and medium term impacts across a range of criteria in order to develop a 'Logic Model' of delivery and evaluation.

**Key quote:** The projects are designed to be rehabilitative rather than deterrent in nature. This is

obvious in the findings from this research. Participants not only find their involvement with CT to be therapeutic, they also find it to be deeply enjoyable and rewarding. Some observers - primarily those with no experience of the prison system - may find this to be a cause of concern. Should anything in prison be "rewarding" if prison is meant to be a punishment? At the extreme, such a narrow interpretation of the purposes of punishment would prohibit not just musical performance, but also engagement in sports activity, family visits, media consumption, casual socialisation among prisoners, reading, and even learning. Shadd Maruna

### Music in Time: An evaluation of a participatory creative music programme for older prisoners

**Author/s:** Nick de Viggiani, Sheila Mackintosh, Patsy Lang, University of West England

**Conducted:** 2010

**Availability:** <http://eprints.uwe.ac.uk/8255/>

**Summary:** An evaluation of a music-based project specifically to address a perceived gap in provision for older prisoners. The music programme (involving 80 participants) was aimed at motivating participants to learn new skills, via an interactive music programme, to find new focus in their lives, develop new relationships with others and increase their self-efficacy (belief in their own creative abilities). The purpose of the evaluation, on the other hand, was to explore participants' perceptions of the music programme and perceived benefits of delivering the programme with older prisoners, especially as an opportunity to improve health and wellbeing.

**Key quote:** Longer term prisons could look at developing more intensive programmes including:

- regular programme of workshops over the year
- mainstream creative arts course leading to a qualification prisoners could use on release
- music lessons – particularly for guitar lessons to go alongside the provision of instruments from Guitar Jail Doors
- provision of a practice room
- recording facilities for the production of albums and to learn techniques leading to a vocational qualification.

### Inspiring Change: end of project report of the evaluation team

**Author/s:** Kirstin Anderson, Prof. Sarah Colvin, Prof. Fergus McNeill, Prof. Mike Nellis, Dr. Kate Overy, Prof. Richard Sparks and Prof. Lyn Tett, Motherwell College,

**Conducted:** 2010

**Availability:** January 2011 - contact Motherwell College <http://www.motherwell.ac.uk/inspiringchange/research.aspx>

### Summary:

A summary of the programme, processes, outcomes, conclusions and recommendations from the Inspiring Change projects in Scottish Prisons, co-ordinated by Motherwell College. The project evaluated the impact of engagement in these programmes on offenders' attitudes and behaviours as well as their ability to learn. The evaluation aimed to critically examine the individual projects' impact on prison conduct; on learning and literacy; assess the impact of the prison environment on the projects and the projects on that environment. The final report will follow later in 2011 but the Inspiring Change - The Evaluation Process document is available via their website -<http://www.motherwell.ac.uk/inspiringchange/research.aspx> <<http://www.motherwell.ac.uk/inspiringchange/research.aspx>>

### From the Favela to our Manor - Translating AfroReggae: the impact and implications of an international intervention in arts work with young people at risk

**Author/s:** Dr Richard Ings, People's Palace Projects Publications

**Conducted:** 2008

**Availability:** <http://www.peoplespalace.org.uk/publications/index.html>

**Summary:** A narrative-based evaluation charting and discussing the impact and issues involved in brazilian-based AfroReggae's project work in the UK with young people at risk in the inner city in London and Manchester in 2006. "What can we learn from AfroReggae for our own development of effective practice in creative and cultural work with young people at risk?" assesses the project delivery, impact on participants and developing practice.

### An Evaluation of Dancing Inside: A creative workshop project lead by Motionhouse Dance Theatre in HMP therapeutic community. Year 2 programme

**Author/s:** Professor Jennifer Brown, Dr Sarah Houston, Lisa Lewis, Dr Gerda Speller, University of Surrey

**Conducted:** 2003-04

**Availability:**

[http://www.motionhouse.co.uk/edu\\_din.htm](http://www.motionhouse.co.uk/edu_din.htm)

Available to download: [www.surrey.ac.uk/SHS/fpac/documents/DIFinalreportnov04.pdf](http://www.surrey.ac.uk/SHS/fpac/documents/DIFinalreportnov04.pdf)

**Summary:**

A study examining the impact of the workshop on the prisoners with respect to psychological change; changes in prisoners' self concept; changes in emotional states, awareness, and ability to express emotional material; and to examine the role of dance within the prison system as a tool for facilitating emotional and psychological change.

## Research and University Links, 2010–2011

This section lists some brief information on the 18 Universities and other key research links involved in undertaking arts-based evaluation, cross-referencing key evaluations, other relevant research and publications and some contact details.

### Queen's University Belfast

#### School of Law

**Shadd Maruna Ph.D** - Professor of Human Development and Justice Studies, School of Law.

Shadd Maruna is director of the Institute of Criminology and Criminal Justice and one of the leading thinkers in the sphere of criminology and rehabilitation, especially for his work on desistance. In June 2010, he edited a fact sheet on desistance for the Rehabilitation Services Group within NOMS at the MoJ.

#### Relevant publications/research

##### *Rehabilitation*

Shadd Maruna with Tony Ward, London: Routledge (2007)

*The Great Escape: Exploring the Rehabilitative Dynamics involved in 'Changing Tunes'*

Shadd Maruna, Institute of Criminology & Criminal Justice, Queen's University, Belfast, (October 2010)

*After Crime and Punishment: Pathways to Offender Reintegration*, Willan Publishing, (2004)

*Desistance-Focused Criminal Justice Policy Research: Introduction to a Special Issue on Desistance from Crime and Public Policy*

Stephen Farrall & Shadd Maruna, The Howard Journal Vol 43 No 4. (September 2004)

**Contact details:** [s.maruna@qub.ac.uk](mailto:s.maruna@qub.ac.uk)

### University of Birmingham

#### Centre for Forensic and Criminal Psychology

**Professor Anthony R. Beech, PhD, CPsychol, Forensic Psychologist, FBPsS, Dr. Leigh Harkin, PhD, CPsychol, Forensic Psychologist**

Anthony Beech is Professor of Forensic Psychology and Director of the Centre for Forensic and

Criminological Psychology and has written/edited four books mainly in the area of sexual offending. He recently received the Senior Award for a significant lifetime contribution to Forensic Psychology in the UK from the Division of Forensic Psychology, British Psychological Society (BPS).

Leigh Harkins is a Forensic Psychologist with the BPS and a Health Professions Council Registered Psychologist, currently employed as a Lecturer at the University of Birmingham. Leigh has experience conducting evaluation projects within the correctional services, including an evaluation project with Geese Theatre Company examining their Reconnect programme which addresses resettlement issues. Her current research interests focus on understanding sexual aggression and aggression in groups.

#### Arts-based evaluations

*Evaluation of Geese Theatre's Inside Talk Programme: December 2009*

*Evaluation of Geese Theatre's Reconnect program: Addressing resettlement issues in prison.*

Harkins, L, Pritchard, C., Haskayne, D., Watson, A., & Beech, A.R. (in press). *International Journal of Offender Therapy and Comparative Criminology. Geese Theatre - A Combined Drama-Based and CBT Approach to Working with Self-Reported Anger Aggression: 2007*

#### Contact details:

Anthony Beech [a.r.beech@bham.ac.uk](mailto:a.r.beech@bham.ac.uk)

Leigh Harkins [l.harkins@bham.ac.uk](mailto:l.harkins@bham.ac.uk)

### Birmingham City University

Centre for Criminal Justice Policy and Research

#### Professor David Wilson, Laura Caulfield

David Wilson is a senior academic and the Professor of Criminology at the Centre for Criminal Justice Policy and Research at the Birmingham City University, where he runs the postgraduate programme in Criminal Justice. Prior to taking up his academic appointment in September 1997, David was Senior Policy Advisor to the Prison Reform Trust, and between October 1983-April 1997 was a Prison Governor. He now regularly appears in the broadcast media, both as a presenter and as a commentator.

Laura Caulfield is Senior Lecturer in Psychology within the Division of Psychology and Centre for Applied Criminology and is leading an evaluation of the Artist in Residence at HMP Grendon. The project aims to document the process of establishing this novel post, review the impact of the artist on the prisoners and wider prison, and also to review the impact of the post

on the wider community. This project links in to the ongoing research stream of the Centre in evaluating the role of the arts and other 'alternative' activities in prisons.

#### Arts-based evaluations

*Good Vibrations - Continuing Positive Change* (Birmingham City University, Spring 2010)

*Good Vibrations - Promoting Positive Change* (Birmingham City University, November 2008)

*Good Vibrations - Breaking Down the Walls* (University of Central England, 2006)

#### Relevant publications/research

Caulfield, L.S. (2011). *Interim report: An evaluation of the Artist in Residence at HMP Grendon*. Grant Report to the Motesiczky Charitable Trust.

Caulfield, L.S. (2010). The role of the arts in prisons. *The Howard League for Penal Reform ECAN Bulletin*, 4.

Caulfield, L.S. & Wilson, D. (in press, 2011). Prison music programmes for female offenders. In Leonard, L. (Ed.), *Advances in Social Criminology, Volume 1: Debates in Criminal Justice*. Bingley: Emerald Publishing.

Caulfield, L.S. & Wilson, D. (2010). Female offenders' experiences of the arts in criminal justice. *Journal of Social Criminology*, 3, 67-90.

Caulfield, L.S. & Wilson, D. (2009). Freedom of expression. *Public Service Review: Home Affairs*, 20, 64-65.

Caulfield, L.S., Wilson, D., & Wilkinson, D.J. (accepted, pending revision). Promoting positive change: The impact of a prison based music project. *Criminology and Criminal Justice*.

<http://www.bcu.ac.uk/research/-centres-of-excellence/centre-for-applied-criminology/projects>

**Contact details:** [david.wilson@bcu.ac.uk](mailto:david.wilson@bcu.ac.uk)

[laura.caulfield@bcu.ac.uk](mailto:laura.caulfield@bcu.ac.uk)

### University of Cambridge

Institute of Criminology

#### Professor Alison Liebling, Professor Loraine Gelsthorpe

Alison Liebling is professor of Criminology and Criminal Justice and Director of the Prisons Research Centre, where her current research includes a detailed study of values, practices and outcomes in public and private sector corrections (funded by the ESRC) and a repeat of the study of staff-prisoner relationships at HMP Whitemoor. She is also co-editor of *Punishment and Society*.

Loraine Gelsthorpe is Professor in Criminology and

Criminal Justice and Director of the MPhil programmes in Criminology and Criminological Research. Her current research interests revolve around notions of criminal and social justice in sentencing, youth justice issues, women and criminal justice, the development of criminological and social theories in their social and political context since 1945, community penalties, and social exclusion, crime and justice.

#### Arts-based evaluations

*Good Vibrations - All Together Now (2007)*

This study assessed the therapeutic benefits and value of taking part in Good Vibrations programmes.

*Music in Prisons – Beats and Bars, Music in Prisons: An Evaluation (2008)*

The study assessed the impact of the project on its participants' engagement with purposeful activities whilst in prison, as well as their behaviour and general well-being in prison.

#### Relevant publications/research

The Jerry Lee Centre for Experimental Criminology at Cambridge University, directed by CCJG Steering Committee member Professor Lawrence Sherman, was founded in 2007 with the support of the Jerry Lee Foundation, a philanthropy dedicated primarily to reducing crime and enhancing education through research on what works to achieve these goals. The world's largest program of multisite randomized controlled trials of a justice strategy, the Jerry Lee Program in Randomize Controlled Trials in Restorative Justice, is now based at the Centre, which also provides generous support for training doctoral and post-doctoral students.

*Gelsthorpe. L 'What work with Women Offenders: the past 30 years (2009) (with A.Worrall)*

**Contact details:** Alison Liebling - [al115@cam.ac.uk](mailto:al115@cam.ac.uk)  
Lorraine Gelsthorpe - [lrg10@cam.ac.uk](mailto:lrg10@cam.ac.uk)

### University of East Anglia

School of Allied Health Professions

#### Professor Gwyneth Boswell, Professor Peter Wedge, Dr Fiona Poland

The School of Allied Health Professions is committed to evidence-based practice wherein research and practice are integrated through clinical reasoning and reflective practice within a framework for lifelong learning.

#### Arts-based evaluations

*Family Man and Fathers Inside: A Summary of Safe Ground's work on its prison-based family relationship and parenting programmes from 2005-2008 (2008)*  
*Developments in the HM Prison Service and Safe Ground 'Family Man Programme', and Safe Ground Network during 2007- 8: An independent review. (2008)*

*Developments in the HM Prison Service and Safe Ground 'Fathers Inside' and 'Family Man' programmes during 2006-7: An independent review (2007)*  
*Progression and implementation of learning by graduates of HM Prison Service / Safe Ground 'Fathers Inside' and 'Family Man' programmes: A review of experience, findings and associated literature: 2006 (2006)*

**Contact details:** n/a

### University of Edinburgh

School of Law

#### Professor Richard Sparks

Professor Richard Sparks is Professor of Criminology and Co-Director of the Scottish Centre for Crime and Justice Research.

#### Arts-based evaluations

*Inspiring Change, Evaluation Process, Motherwell College, 2010 - 11*

The evaluation team consists of Professor Richard Sparks (Edinburgh, PI); Professor Sarah Colvin (Edinburgh); Professor Mike Nellis (Strathclyde); Professor Fergus McNeill (Glasgow); Dr Katie Overy (Edinburgh); Professor Lyn Tett (Edinburgh); Kirstin Anderson (cand. Ph.D., Edinburgh. Research Assistant)

The team of six researchers has expertise in the arts in prisons (Colvin, Nellis, Overy), crime, justice, and desistance (Sparks, McNeill), and learning and literacy (Tett) plus a project research assistant who has significant experience of delivering and evaluating arts in prisons in the Scottish context (Anderson).

**Contact details:** Richard Sparks - [r.sparks@ed.ac.uk](mailto:r.sparks@ed.ac.uk)

## University of Glasgow

### Professor Fergus McNeill

Fergus McNeill is Professor of Criminology & Social Work at the University of Glasgow and is renowned for his work on desistance research within offender rehabilitation. Prior to becoming an academic in 1998, Fergus worked for a number of years in residential drug rehabilitation and as a criminal justice social worker. His research interests and publications have addressed a range of criminal justice issues including sentencing, community sanctions, ex-offender reintegration and youth justice.

### Relevant publications/research

'Changing Lives? Desistance Research and Offender Management' (with Beth Weaver) SCCJR (June 2010)  
'Offender Supervision: New Directions in Theory, Research and Practice', Willan, November 2010.  
'Reducing Reoffending: Social Work and Community Justice in Scotland' (with Bill Whyte), Willan, (2007)  
'Youth Offending and Youth Justice' (with Monica Barry), Jessica Kingsley, (2009).

**Contact details:** F.McNeill@lbss.gla.ac.uk

## Kings College London

Institute for Criminal Policy Research (ICPR)

### Professor Mike Hough

Mike Hough is Director of the Institute for Criminal Policy Research. He joined the School of Law in 2003, bringing with him the research unit that he set up at South Bank University in 1996. ICPR now has a staff of around 15, carrying out policy research for central and local government and for independent funders. It is one of the major criminological research centres in Britain. He was previously Professor of Social Policy at South Bank University, and before that Deputy Director of the Home Office's Research and Planning Unit.

### Relevant publications/research

*St Giles Trust: an intensive three-year evaluation into their flagship Peer Advice Project.*  
<http://www.stgilestrust.org.uk/s/stats-and-info/p518/evaluation-reports-on-st-giles-trust-services.html>  
'The Politics of Criminological Research', Morgan, R. and Hough, M. (2007) in (eds) R. King and E. Wincup. *Doing Research on Crime and Justice*. Oxford: Oxford University Press

**Contact details:** mike.hough@kcl.ac.uk

## University of Leeds

School of English

### Professor Stephen Bottoms BA, Bristol; PhD, East Anglia.

Stephen Bottoms is Wole Soyinka Professor of Drama and Theatre Studies and a theatre researcher and practitioner.

### Arts-based evaluations

*Actor and Audience in Geese Theatre Company's Journey Woman – An Applied Theatre Perspective* (2010) (Manuscript due for publication in *Research in Drama Education*)

**Contact details:** S.J.Bottoms@leeds.ac.uk

## University of Liverpool

Institute of Psychology

### James McGuire MA MSc PhD

James McGuire is Professor of Forensic Clinical Psychology at the Institute of Psychology

### Arts-based evaluations

'Family Man': *An outline of the theoretical basis of the programme. An independent academic review: 2009*  
'Family Man': *A structured programme at HMP Wandsworth. An independent academic review: 2007* (2007)

### Relevant publications/research

*General offending behaviour programmes: Concept, theory, and practice.* J. McGuire. (2006)  
In: C. R. Hollin and E. J. Palmer ed(s). *Offending Behaviour Programmes: Development, Application, and Controversies*. Chichester, John Wiley & Sons.

**Contact details:** James.Mcguire@liverpool.ac.uk

## De Montfort University, Leicester

### Rose Parkes, Senior Lecturer, Community & Criminal Justice, Health & Life Sciences

Boswell, G., Wedge, P. and Price, A. (2005) 'An evaluation of fathers inside: an OLSU and Safe Ground Parenting Course for male prisoners at HMP Ashwell'. *Prison Service Journal*, 159, 7-11.  
Parkes, R. and Bilby, C. (2010) 'The Courage to Create: The Role of Artistic and Spiritual Activities in Prisons'. *Howard Journal*, 49(2), 97-110.  
Parkes, R. (2010) 'Breathing Space: Spirituality in Prison'. *Prison Service Journal*, 187, 53-56.

Conferences, Symposiums, Papers and Presentations:  
Parkes, R. and Bilby, C. (2009) Coercive Creativity?  
The Role of Artistic and Spiritual Activities in Prisons.  
Paper presented at the British Society of Criminology  
Conference, Cardiff 29 June-1 July 2009.

**Contact details:** Rose Parkes: rparkes@dmu.ac.uk

## University of Manchester

Centre for Research on Socio-cultural Change (CRESC)

### Dr. Andrew Miles

Dr Andrew Miles is senior research fellow in the ESRC  
Centre for Research on socio-cultural change at the  
University of Manchester, previously appointed as  
chair of the Research into the Arts and Criminal Justice  
Think Tank (REACTT) 2002-04 and prior to that, a  
Senior Lecturer in Modern Social History.

### Arts-based evaluations

*The Academy – A Report on Outcomes for  
Participants: June 2006-June 2008*

Andrew Miles with Paul Strauss, ESRC Centre for  
Research on Socio-cultural Change, University of  
Manchester (October 2008)

*The Arts in Criminal Justice: a study of research  
feasibility*, Andrew Miles, Rebecca Clarke, Centre  
for Research on Socio Cultural Change, University of  
Manchester (2006)

### Relevant publications/research

*Understanding the relationship between taste and  
value in culture and sport*

Andrew Miles and Alice Sullivan, ESRC Research  
Study, DCMS (2010)

**Contact details:** andrew.miles@manchester.ac.uk

## NFER

National Foundation For Educational Research

*Serious Play: An evaluation of arts activities in Pupil  
Referral Units and Learning Support Units (2005)*  
Anne Wilkin, Caroline Gulliver and Kay Kinder, National  
Foundation for Educational Research, Gulbenkian  
Foundation

*Made for prisoners by prisoners: An evaluation of  
the Safe Ground Family Relationships and Parenting  
programme: 2002*

K.Halsey, M.Ashworth and J.Harland, National  
Foundation for Educational Research (2002)

**Contact details:** [http://www.nfer.ac.uk/about-nfer/  
about-nfer\\_home.cfm](http://www.nfer.ac.uk/about-nfer/about-nfer_home.cfm)

## University of Northumbria

Dept of Social Sciences

### Charlotte Bilby,

Charlotte Bilby is Senior Lecturer in Criminology,  
in the Dept of Social Sciences at the University of  
Northumbria and for the past 10 years has worked  
on evaluation and research projects for central  
government departments including the Home Office,  
Ministry of Justice, Department of Health and Northern  
Ireland Office. Most of this work has focussed on the  
effectiveness of cognitive behavioural programmes to  
reduce reoffending.

More recently Charlotte has led a piece of work  
investigating offenders' views of the Offender  
Management Model. She is interested in images of  
offenders' desistance from crime on TV and film, and  
is currently working with academic and practitioner  
colleagues on the links between affect and creative  
and spiritual activities in prisons. She has drawn  
together her social interests and professional  
knowledge to research evaluation methodologies for  
arts in the criminal justice system.

### Research Projects

2011 – *Curating a prisoner art exhibition at Gallery  
North, Northumbria University, 1st – 28th July*

2011 - *Developing an evaluation toolkit for the writers  
in prisons programme with English PEN (PI)*

2008 - *Offenders' perceptions of the Offender  
Management Model with Dr Darrick Jolliffe and Dr Ruth  
Hatcher for the Ministry of Justice (PI)*

### Contact details:

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## Queen Mary College London

Centre for Criminal Justice

### Dr Leonidas Cheliotis, MPhil PhD (Cantab)

Leonidas Cheliotis is Lecturer in Criminology at  
the School of Law and Deputy Director, Centre  
for Criminal Justice, formed in May 200. He is the  
principal evaluator of a three-year pilot arts mentoring  
programme for released prisoners, run by the Koestler  
Trust, with funding from the Paul Hamlyn Foundation  
and 'Learning to Learn', an educational scheme run by  
the Anne Peaker Centre for the Arts in Criminal Justice  
in prisons across England and Wales with funding from

the Offenders Learning and Skills Unit, Department for Innovation, Universities and Skills.

### Relevant publications/research

*The Arts of Imprisonment, Control, Resistance and Empowerment*

Edited by Leonidas K. Cheliotis, University of London, Ashgate Publishing UK (April 2011)

This book focuses on the arts as an alternative means by which to approach imprisonment. The volume integrates the most up-to-date, high-quality research conducted on both sides of the Atlantic with a variety of cross-disciplinary theoretical traditions.

**Contact details:** [l.cheliotis@qmul.ac.uk](mailto:l.cheliotis@qmul.ac.uk)

Dr Cheliotis is on sabbatical for one year from January 2011.

## Sheffield Hallam University

Hallam Centre for Community Justice

### Dr. Katherine Wilkinson

Katherine Wilkinson is a researcher at the Hallam Centre for Community Justice, having joined the team in 2005. She has recently completed a small desistance study with (ex) offenders in the Sheffield and Doncaster area, collecting (ex) offender narratives using an in-depth life history interview technique with participants.

### Arts-based evaluations

*'Inside Job at HMP Downview: Media and Employment, Training and Education Opportunities in Prison'*, Wilkinson, K and Nandi, M (2009) *Prison Service Journal*, No. 182; 48- 52.

*An Evaluation of The Prison Radio Association's Activity Year 2: A Model for Support*

Dr Katherine Wilkinson, Joanna Davidson (January 2009)

*An Evaluation of The Prison Radio Association's Activity: Final Report Year 1*

Dr Katherine Wilkinson, Joanna Davidson (March 2008)

### Relevant publications/research

The Doncaster Desistance Study, Occasional Paper Series, Wilkinson, K (2009)

Sheffield Hallam University: ISBN 978-1-84387-305-1.

### Contact details:

Dr. Katherine Wilkinson [k.wilkinson@shu.ac.uk](mailto:k.wilkinson@shu.ac.uk)

## South Bank University

Policy and Practice Research Group (PPRG)

**Dr Elaine Arnall**, Policy and Practice Research Group (PPRG)

### Arts-based evaluations

*Miss Spent programme*, Clean Break, May 2008.

**Contact details:** n/a

## University of West England

Department of Health and Applied Social Sciences

### Dr Nick de Viggiani

Nick de Viggiani is Senior Lecturer in Public Health and principal investigator for 'Musical Pathways' a Big Lottery funded three-year research project in the Youth Justice System' as well as project lead on the South West Offender Health Research Network.

### Arts-based evaluations

*Music in Time: An evaluation of a participatory creative music programme for older prisoners*

Nick de Viggiani, Sheila Mackintosh, Patsy Lang, 2010  
An evaluation of a music-based project specifically to address a perceived gap in provision for older prisoners.

### Relevant publications/research

*A healthy prison strategy for HMP Bristol*. Project Report. University of the West of England, Bristol, (2009)

**Contact details:** [nick.deviggiani@uwe.ac.uk](mailto:nick.deviggiani@uwe.ac.uk)

## University of Winchester

Department of Performing Arts

### Michael Balfour, Annie McKean MBE,

Michael Balfour is currently Chair of the Centre for the Arts in Development Communication (cdcArts) and was previously Director of the Theatre in Prisons and Probation (TIPP) Centre at Manchester University and facilitating conflict resolution workshops in Northern Ireland. cdcArts promotes the self-development of marginalised groups through cultural engagement and the arts.

Annie McKean MBE is a Lecturer in Performing Arts, using her expertise in prison theatre to collaborate with prison education departments on workshops and

theatre productions with people in secure institutions. She is also Artistic Director of Playing for Time Theatre Company which stages plays with prisoners and undergraduate students working together.

**Arts-based evaluations/publications**

*'Playing for Time in the Dolls' House' – Community Theatre with Women Prisoners,*

Annie McKean, Research in Drama in Education, (2006)

*Theatre in Prison: theory and practice*, Ed. Michael Balfour, Intellect books, Bristol (2004)

From role-plays with street gangs in the USA to Beckett in Brixton; from opera productions with sex offenders to psychodrama with psychopaths, this book discusses, analyses and reflects on theoretical notions and practical applications of theatre for and with the incarcerated.

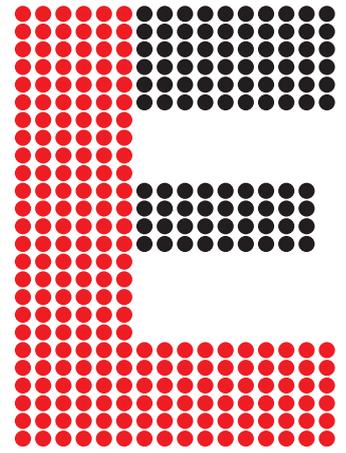
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# Part two

## Collating and reviewing of the existing evidence



Part Two of the report looks at the collation and classification of the existing evidence; the key findings and themes; the stakeholder perspectives; and finally a review of the existing evidence, outlining key gaps, opportunities and the development potential of the Evidence Library.

### Introduction

Just over 60 research and evaluation documents have been compiled from predominantly arts-based organisations who have undertaken research and evaluation to support their arts-based programmes of work across the key sectors of the CJS.

It was decided not to include a comprehensive 'grey literature' search as part of this initial research (please see p.37), but it is recognised that this will be necessary at the next stage to complete the picture and to give more credibility to the Evidence Library. The first trawl has been via arts organisations, many of whom now undertake regular evaluations and commission academic institutions to obtain high quality and independent research. Documents were identified either on their websites, through publication catalogues, or by contacting the organisations directly.

### Summaries and descriptions

All evaluations identified and received have their title, date, authors, publishers and accompanying brief descriptions of objectives and focus. We have not created abstracts as it is envisaged that in the searchable online Library, people will be able to access the Executive Summaries as well as the full documents.

### Classification

They have initially been classified according to the following categories but there is obviously further scope for them to be classified and cross-referenced in more detail using key search words and tags.

- context
- type of organisation
- artform
- participant groups
- evaluation focus.

### Context

The contexts have kept to the four categories used in the recent Arts Alliance brochure<sup>5</sup> namely:

- prevention and early intervention
- community sentences
- custodial sentences
- through-the-gate and community services for ex-offenders.

### Type of organisation

This stage of the research focused on arts organisations, trusts and foundations, third sector organisations, Government agencies and Non-Departmental Public Bodies who have undertaken or commissioned evaluation and/or research into their arts-based projects and programmes of work.

<sup>5</sup> *What really works? Arts with offenders*, Arts Alliance (September, 2011)

## Artform

While many organisations specialise in specific artforms, as many also combine their focused artform with others to create a diversity of arts-based experiences. At this initial classification stage, we have kept to the predominant artform where it is clear and focused and have identified Combined Arts where organisations are deliberately combining them for the particular project or programme. We have also included Radio as there has been a consistent strand of work and evaluation regarding prison radio, but we have not included Reading Groups as it will need to be agreed whether this area of provision is appropriate within the broader remit of arts-based activities.

## Participant groups

The categorisation of offenders is complex and can change subtly with changes in Government policy and programmes. Additionally, arts organisations can also be involved in complex delivery structures that can cut across the prevention, prison, probation, and ex-offender categories.

At this initial stage the evaluations gathered have been classified according to the more clearly defined groups of participants (and those categories as defined by the arts organisations involved) to give an overall sense of the spread of work. Again, there is further scope for them to be classified and cross-referenced in more detail, once an agreed inventory of tags and search words is implemented.

## Evaluation Focus

As many of the evaluations were evaluating a range of outcomes at the same time and some were evaluating their own internal processes of delivery, it was decided to only classify those that had a clear and identified focus and those that covered the following areas that relate to CJS priorities:

- attitudinal change
- behavioural change
- effectiveness of artform
- learning and ETE
- specific indicators from key CJS programmes and accredited programmes
- specific skills – e.g. Parenting skills
- social and life skills.

# Key Findings

## Introduction

It is beyond the scope and brief of this stage of the Evidence Library research to analyse the documents within a structured and academically-based systematic literature review, so rather than imposing a set of criteria upon them we have looked at them in relation to the following five categories:

- context
- type of organisation
- artform
- participant groups
- evaluation focus.

As can be seen from the stakeholder consultations, there is an argument that imposing too rigorous an academic framework on the arts-based evaluations undertaken over the last seven years can miss out on understanding some innovative practice and some unpredicted outcomes. The focus of the evaluations undertaken by the arts sector has reflected the expected outcome that the highest number is for social and life skills, followed by attitudinal change.

## Breadth of Evidence

There have been far more evaluations collated than expected over just this six to seven year period from 2003-2010, with the majority being from the Arts Alliance member organisations. Within those, a significant number are from two or three organisations such as Safe Ground and Geese Theatre who have directly engaged in specific CJS programmes and have undertaken almost yearly evaluations to monitor their outputs and hone their practice models.

There is a clear and consistent strand of evaluation focusing on the ability of arts-based activities to develop and sustain key social and life skills. While it could be easy to be intimidated by the dismissal of these 'soft skills' as not hard evidence, there appears to be a confidence and a clarity from arts organisations in the recognition of the 'delivery' of these core skills through engagement with arts processes.

## Sample Sizes and Facts and figures

Some organisations sometimes deliver complex programmes to a small and specific group of offenders e.g. Rideout. Others have detailed, structured and repeatable programmes over a period of years which work with large sample sizes and produce significant statistics. Most noticeable of these is Safe Ground whose *Family Man* programme has been monitored and evaluated over many years – the figures for

the four-year period from 2003-07 indicated 2,370 offenders completing 207 programmes in 83 prisons, with 82% obtaining a total of over 5,000 awards.<sup>6</sup>

Safe Ground give clear evidence of key indicators such as take up, retention and completion rates that would be so useful for many other arts interventions. While it is recognised that a strongly structured and accredited programme such as *Family Man* provides an easier way to collate and communicate key data, it would be useful for all arts-based projects to provide some agreed key data, including numbers of projects delivered each year, where they were delivered, numbers of participants starting and completing projects, numbers of any accreditation. It is equally recognised that some of this key data is held within the CJS and not always easily accessible or available.

### Evaluation focus

Art organisations new to the field and new to evaluation often try to evaluate too much too broadly, but that eventually settles down into clear and focused research into key deliverables. This is counterbalanced by other organisations that specialise in specific areas of work e.g. Geese Theatre's work with violent offenders and also sex offenders, which result in rigorous, in-depth and quantitative evaluations as well as linking with key academic institutions to test models of change.

The clear focus on 'soft skills' suggests arts organisations are now confident that the arts deliver these skills. What is more interesting is that some arts organisations are also focusing on evaluating the sustainability of those 'soft skills' through looking at the medium to longer-term impact of gaining such skills as listening and communication skills, working with others, which can support sustained progression into ETE and can contribute to protective factors regarding re-offending. There are obvious opportunities to consolidate approaches to evaluating the sustainability of key soft skills over longer periods with specific cohorts, as attempted in the Summer Colleges.<sup>7</sup> Where arts organisations engage directly in specific CJS programmes over a period of time e.g. sex offender programmes, parenting skills or life skills, they have amassed a body of evidence focusing on specific attitudinal and behavioural changes e.g. anger management, victim empathy.

<sup>6</sup> <http://www.safeground.org.uk/courses-for-prisoners/evaluations/>

<sup>7</sup> Summer Arts Colleges are a major initiative of the strategic partnership between the Youth Justice Board and Arts Council England. The Colleges are an intensive six-week programme intended for high risk young people, particularly those on Intensive Supervision and Surveillance Programmes (ISSPs) and recently released from custody - they re-engage these young people in education, training and employment through the provision of vibrant arts experiences.

Out of the total of 61 documents collated, the following had clear evaluation foci, with 50% of those concentrating on social and life skills and attitudinal change (26/51):

Social and Life skills	14
Attitudinal change	12
Learning and ETE	10
Specific CJS indicators – e.g. Summer Colleges, Safe Ground's Family Man	6
Behavioural change – e.g. direct reduction in offending, anger management	3
Specific skills – e.g. parenting skills	3
Effectiveness of artform – e.g. Rideout, Blagg by TiPP, and Dance United	3
<b>Total</b>	<b>51</b>

### External evaluations

What is striking, compared to the previous ten years (1993-2003), is how many arts organisations have taken up the challenge of producing hard evidence and the criticisms of un-rigorous methodologies, by commissioning and working with Academic Institutions to evaluate the key elements of their practice and projects. This supports the 2006 Research Feasibility Study's recommendation that "*Evaluation should be integrated and supported as a core element of arts in criminal justice projects supported by teams of specialist research teams and/or a cadre of trained practitioner researchers.*"

### Quantitative evaluation

Where arts organisations have been involved in long-term programmes they can amass significant data on key Criminal Justice System indicators such as programme completion and qualifications gained. Organisations who deliver accredited programmes such as Safe Ground have impressive data on how many offenders completed their programmes and how many gained qualifications. Their figures for the four-year period from 2003-07 indicated 2,370 offenders completing a total of 207 programmes in 83 prisons, with 82% obtaining a total of over 5,000 awards.

The research was able to do a 'crude' total of the number of participants involved in the total number of evaluations collated and it came to an overall cohort of 1275 over seven years (excluding the Family Man programme), but there is a clearly a wasted opportunity at the moment within the Arts in Criminal Justice System sector to more coherently and consistently amass their collective data around numbers worked with and numbers of qualifications gained.

## Qualitative Evaluations

The majority of evaluations instigated by arts organisations were qualitative, with really only Safe Ground having the accompanying quantitative data to have any credibility or critical mass to correspond with the demands of rigorous evidence-based practice. What was clear however, was how many arts organisations used qualitative techniques to explore and capture a wide range of unexpected outcomes for their participants, being aware that by often initiating innovative practice through arts-based provision, they would need to be open to a wide range of impacts.

This narrative-based approach is used regularly by such independent observers such as Dr. Richard Ings in his evaluations of PRUs for the Calouste Gulbenkian Foundation, by Professor Shadd Maruna's work with Changing Tunes and by Dr. Roger Grimshaw in his research into real life stories of offenders. This gives credence to Grounded Theories and more humanistic approaches to evaluating complex impacts in complex contexts.

## Methodologies

The Research Feasibility Study in 2006 also drew attention to the need for a "*delineation of clear indicators of change and structured approaches to the generation and analysis of qualitative evidence, including the quantification of qualitative outcomes.*" It outlined six core methodologies it used in the pilot schemes and many of the evaluations collated for this brief incorporate those core methodologies:

- Profiling
- Psychometrics
- Interviews
- Observation
- Diaries
- Tracking.

It would be useful to log which methodologies were used in many of the evaluations collated to support building more credibility for the arts sector in their evaluation of arts-based evidence, but there must be an agreed system for logging them and tagging them within the database proposal for the Evidence Library.

## Context

The majority of evaluations identified were for projects within prisons, which reflects the history and track record of arts projects with offenders. While there were fewer evaluations of prevention and early intervention work, that belies the scale of the cohorts involved, with over 600 young people taking part in the Summer Colleges evaluations undertaken by Unitas for example.

Although it is acknowledged that prison contexts are difficult to work in, it was not initially clear from the evaluations collated why there were so few evaluations in community sentence contexts. From the discussions with the Advisory Group, one explanation could be that many arts-based interventions within probation and community sentence contexts take place within larger and often accredited programmes and therefore evaluations of the impact of the arts elements are logistically difficult to organise and difficult to isolate from the impact of the remainder of the programme.

Some programmes and projects work across the four basic contexts outlined, so we have had to add the Custody and Community category to accommodate this. Therefore this analysis is not meant to be exact, but gives an overview of the contexts as relevant to arts-based evaluation. IRCs (Immigration and Removal Centres) have also been added as a specific organisation has undertaken a three-year programme of work in these centres, namely Music in Detention. We have also included Pupil Referral Units (PRUs) as part of the Prevention and early intervention category – again as there has been some consistent evaluations of this area of work by the Calouste Gulbenkian Foundation.<sup>8</sup>

Again, out of the total of 61 documents collated, the following had clear contexts:

Prevention and early intervention	7
Community and Custody sentences	4
Custodial sentences	31
Through-the-gate and community services for ex-offenders	2
IRCS	3
<b>Total</b>	<b>47</b>

<sup>8</sup> <http://www.gulbenkian.org.uk/publications/publications/45-CREATING-CHANCES.html>

### Type of organisation

It was encouraging to see that so many of the Arts Alliance member organisations had undertaken or commissioned evaluations of their work and in terms of scale, there are nearly as many over this seven year period as there were in the ten to fifteen year period for the last Literature Review completed in 2003/4. This appears to reflect the growing commitment by arts organisations to embedding evaluation within the developing practice of arts-based interventions in the CJS.

Arts Alliance member organisations	40
Arts Council England	5
Unitas – re the Summer Colleges	4
Calouste Gulbenkian Foundation	3
Other independent organisations	9
<b>Total</b>	<b>61</b>

### Artform

The largest number of evaluations were for drama, reflecting the history of arts-based interventions in the CJS, including Clean Break, Geese Theatre, Rideout and TiPP. Ironically the one evaluation for writing by *Writers in Prison Network* (WIPN), belies their history of arts in prisons and the scale of their residencies which includes over 13 per year and contact with over 2,000 offenders per year. This highlights the need for evidence building to accurately reflect the scale and scope of the ways the arts are used, not just who is evaluating and what is being evaluated.

A small number of evaluations gave emphasis to the effectiveness of their artform in working with offenders and in being an appropriate delivery mechanism. There could be more a more co-ordinated focus on consolidating and aggregating the ways that specific artforms work e.g. music and dance.

Drama	25
Music	16
Combined Arts	12
Dance	4
Radio	3
Writing	1
<b>Total</b>	<b>61</b>

### Participant groups

Of the evaluations collated that had clearly identified participant groups the largest number was with adult male offenders, again reflecting the track record of arts organisations working in prisons. The totals below however do not accurately reflect the numbers of participants worked with or involved in arts projects.

The issue of more detailed and accurate classification of participant groups will support the credibility across the Arts in CJS in the longer term. This will be complicated as there are many categories of offenders and many arts organisations do not want to be constrained wholly by them. For example, even within 'at risk young people' there are complexities with both ages – varieties of age definitions across agencies - and categories e.g. young people in PRUs who are 'looked after' children and have a minor record of offending already or who are known to the Police.

Adult men	18
Adult men and women	11
Adult women and young women	8
Young people and young offenders	8
<b>Total</b>	<b>45</b>

# Key Themes

This section highlights the key themes focusing on methodologies, models of change and rehabilitation, academic links, and finally developing practice.

## Methodologies

The majority of arts organisations use a range of standard methodologies within their evaluations including:

- pre and post project questionnaires
- interviews
- observation
- diaries
- tracking.

These methodologies are acknowledged in the Feasibility Study commissioned by Arts Council England, DCMS and the OLSU and the DfES in 2006, as being appropriate and acceptable. In addition, some organisations regularly use more rigorous methodologies such as Psychometric Tests and accepted scales such as the STAXI scales for anger responses<sup>9</sup> e.g. Geese Theatre.

## Qualitative data

Many organisations deliberately use qualitative evaluation methodologies to capture the range of individual responses to participating in arts-based projects. This is in line with the ethnographic approaches used by Shadd Maruna in the Changing Tunes evaluation<sup>10</sup> and reinforces the need for a Grounded Theory approach to understanding the factors influencing changes in individual's attitudes and/or behaviour.

This approach is appropriate for identifying a range of additional and unexpected outcomes – e.g. Dance United's Academy programme and is echoed by a comment by Richard Ings that “the arts is an experience so how do you just quantify that?” Within this approach arts organisations are also not afraid to show the ‘warts and all’ evidence, where the failings as much as the successes are identified and reflected upon.

9 The State-Trait Anger Expression Inventory-2 (STAXI-2) is a 57-item inventory which measures the intensity of anger as an emotional state (State Anger) and the disposition to experience angry feelings as a personality trait (Trait Anger). Spielberger, C.D. (1999)

10 *The Great Escape: Exploring the Rehabilitative Dynamics involved in 'Changing Tunes'* Shadd Maruna, Institute of Criminology & Criminal Justice, Queen's University, Belfast, (October 2010)

11 <http://www.dance-united.com/who-we-are/impact/facts-figures/>

12 *Realistic Evaluation*, Ray Pawson, Nicholas Tilley, Sage Publications (1997)

## Quantitative data

Whilst there has been a significant number of quality arts-based projects and programmes that have been evaluated, there has been a lack of consistency, and to some extent rigour, in providing key information on numbers of participants and on profiling participating offenders. Accumatively the arts sector evaluations have covered over 1200 participants during the last seven years (excluding Safe Ground's 2,700) but it is not easy to quantify even simple classifications of specific age groups or gender.

Having said that, scale of numbers worked with does not equate with any scale of quality of provision. At one end of the numbers spectrum there are examples such as 'Family Man' that have worked with over 2,300 offenders and at the other end, Dance United's Academy that works with small cohorts of 16 – 20 people per programme and to date a total of just over 200 participants for their Bradford Academy.<sup>11</sup> Despite the huge differences in overall numbers they both involve high quality delivery mechanisms coupled with rigorous approaches to evaluation. Finally, as profiling is seen as an important element in any rigorous research, especially in relation to control groups and randomisation, the issues for third sector organisations in accessing providing this information for independent evaluators is also crucial.

## Models of Evaluation, Change And Rehabilitation

There are a range of models of both evaluation and of change that are used across the CJS that are relevant to the use of the arts.

## Realistic Evaluation

There are prevalent models of evaluation such as Realistic Evaluation,<sup>12</sup> published in 1997 by Tilley and Pawson and used particularly in a community safety and crime and disorder context. It argues that the effect of any particular intervention will vary according to the context in which that intervention takes place. The context will include such factors as:

- geography
- location of the problem and response
- socio-economic – average earnings, employment, housing values and so on
- demographic – age, gender, ethnicity.

## Grounded Theories

The grounded theory approach is a qualitative research method that uses a systematic set of procedures to develop an inductively derived grounded theory about a phenomenon. The primary objective of grounded theory is to expand upon an explanation of a phenomenon by identifying the key elements of that phenomenon, and then categorising the relationships of those elements to the context and

process of the experiment. In other words, the goal is to go from the general to the specific without losing sight of what makes the subject of a study unique. Although many call Grounded Theory a qualitative method, it is the systematic generation of theory from systematic research, involving a set of rigorous research procedures leading to the emergence of conceptual categories.<sup>13</sup> Professor Shadd Maruna has used a grounded theoretical method to develop the Logic Delivery Model for use by Changing Tunes.

### *Ethnographic approaches*

The ethnographic approach to qualitative research means that the “culture” of a business or defined group can be studied. The most common ethnographic approach is participant observation as a part of field research, where the ethnographer becomes immersed in the culture as an active participant and records extensive field notes. Dance United has begun to embed this approach to all their work although they recognise it is time consuming and expensive.

### *Multi-method approach*

The Arts in Criminal Justice System Feasibility Study and the subsequent Model developed to evaluate Dance United’s work builds on the Realistic model to use a multi-method approach to focus on evaluating three key outcomes:

- Recidivism
- Education Training and Employment (ETE)
- Capacity to Learn – the four R’s of Readiness, Resourcefulness, Resilience and Reflectiveness<sup>14</sup>
- The Academy model<sup>15</sup> uses a range of methodologies including:
  - goal setting, review and exit interviews
  - tracking interviews
  - family interviews
  - participant focus groups
  - interviews with practitioners and stakeholders and
  - ethnographic narrative with an ‘embedded’ Ethnographer.

The model also uses the Asset forms<sup>16</sup> which are based on the Risk–Need–Responsivity model of rehabilitation.

### *Risk-Need-Responsivity*

The Risk-Need-Responsivity (RNR) model states that the risk and needs of the individual offender should determine the strategies appropriate for addressing the individual’s criminogenic factors before and after sentence. This aims to match the level of service to the offender’s risk of reoffending, based on static factors (e.g. age at first arrest, gender) and dynamic factors; assess criminogenic needs and target them in treatment; then maximize the offender’s ability to learn from a rehabilitative intervention by providing cognitive behavioural treatment and tailoring the intervention to the learning style, motivation, abilities, and strengths of the offender.

The Summer Colleges evaluations undertaken over three years by Martin Stephenson of UNITAS focused on these three key outcomes where the evaluators used the following methods:

- in depth interviews with the young people
- analysis of their Asset
- attendance registers for the Summer Arts Colleges, and tracking forms completed by the YOTs detailing each young person’s Entry to Employment provision
- offences and sentencing for the two months prior, six weeks during and two months after the Summer Arts Colleges.

The learning focus was more on the acquisition of literacy and numeracy skills with arts being the tools for this objective. Their conclusions on the 2006 cohort of 76 young people was “the overall sample is not large and becomes too small for significance testing when particular aspects are studied. There was no formal control group due to issues of cost and practicality[...]. In the absence of a larger sample and control groups, caution must be exercised in claiming causal relationships between participation on Summer Arts Colleges and these outcomes. Nevertheless, there is such an impressive convergence of positive hard outcomes covering education, the arts and offending that taken in conjunction with the attitudinal changes and the testimony of both staff and young people it is reasonable to attribute much of this directly to the experience of these projects.”<sup>17</sup>

13 “Basics of Qualitative research: Grounded Theory Procedures and Techniques”, Strauss & Corbin, Sage publications (2008)

14 *Capacity to Learn*, Campaign for Learning (2005)  
<http://www.campaign-for-learning.org.uk/cfl/resources/index.asp>

15 *The Academy – A Report on Outcomes for Participants: June 2006-June 2008*. Andrew Miles with Paul Strauss, ESRC Centre for Research on Socio-cultural Change, University of Manchester (October 2008)

16 Asset is a structured assessment tool to be used by YOTs in England and Wales on all young offenders who come into contact with the criminal justice system. It aims to look at the young person’s offence or offences and identify a multitude of factors or circumstances – ranging from lack of educational attainment to mental health problems – which may have contributed to such behaviour. The information gathered from Asset can be used to inform court reports so that appropriate intervention programmes can be drawn up. It will also highlight any particular needs or difficulties the young person has, so that these may also be addressed. Asset will also help to measure changes in needs and risk of reoffending over time.  
<http://www.yjb.gov.uk/en-gb/practitioners/assessment/asset.htm>

17 *Summer Arts Colleges 2006: Evaluation Report*, Arts Council England (Nov 2007)

## Learning Styles

Key Learning Styles, emerging out of Howard Gardner's Multiple Intelligence Theories are acknowledged by Stephenson in *Effective Practice in Youth Justice*,<sup>18</sup> and are broken down into the following eight types:

1. Visual
2. Kinaesthetic
3. Logical-mathematical
4. Linguistic – learns well through reading and writing
5. Interpersonal – learns through discussing with others
6. Intrapersonal – learns through introspection and reflection
7. Musical – for example, learns through singing mnemonics
8. Natural – learns through outdoor learning.

These different learning styles are also acknowledged by key arts organisations such as Good Vibrations in their use of Gamelan projects with a wide range of groups.<sup>19</sup> The Arts in Criminal Justice sector organisations can clearly articulate the range of outcomes that their participants experience through engagement in arts projects and they can be classified under the broad but accepted categories of:

- Personal Capital
- Social Capital.

Added to their understanding of the different learning needs of offenders which is applied through a range of delivery methods that acknowledge key Learning Styles the Arts have an impressive wealth of experience in understanding the different ways to engage and motivate people in the Criminal Justice System through active involvement in art-based activities.

## Desistance Model

The Desistance Model of change and rehabilitation which has current credibility with the MoJ<sup>20</sup> acknowledges the factors of both personal and social capital, and identifies a range of elements including:

- role of family and relationships
- hope and motivation
- having something to give
- having a place within a social group
- not having a criminal identity
- being believed in.

There is acknowledgement of the role of organisations in 'assisted desistance' and focusing on offenders' strengths not just risks. Key elements from the desistance model are often key components of many arts projects in CJS settings and are often cited by participants in post project evaluations.

## Strength-based Models - Good Lives

Strength based approaches such as the Good Lives Model (GLM) of offender rehabilitation focus on (a) the utilisation of individual offenders' primary goods or values in the design of treatment programmes and (b) aim to equip them with the internal and external conditions necessary to implement a life plan or project founded on these values. Offenders are seen as psychological agents who want what most of us want and a chance at a life that expresses their fundamental commitments and hopes.

Developed by Professor Tony Ward, currently Head of the School of Psychology at Victoria University, Wellington, New Zealand and supported by Fergus McNeil and Professor Shadd Maruna,<sup>21</sup> it has a growing credibility within key areas of criminal justice policy, especially regarding interventions with sex offenders.<sup>22</sup> The GLM is based on a twin focus of Good Goals and Risk. The good goals approach encourages the promotion of positive goals which will benefit the offender and that will feed into the risk management though the promotion of avoidance goals. This model demands attention on both aspects and results in the development of positive goals replacing the negative ones thus reducing offending behaviours and gives offenders positive 'things' to aim for.

There are opportunities for those organisations that are now looking to evaluate the longer-term impacts of their arts-based interventions to link into some of these more strength-based models, using key criteria from the both the Desistance model or the Good Lives model. But if this is done randomly and without professional and independent evaluation support for programme design, sample sizes and methodologies, it will only result in a further range of un-coordinated project evaluations that will not have the rigour to stand up to serious scrutiny.

<sup>18</sup> *Effective Practice in Youth Justice*, Martin Stephenson, Henri Giller, Sally Brown, Willan Publishing (2007)

<sup>19</sup> *All Together Now: 2007*, Institute of Criminology, Cambridge University (2007)

<sup>20</sup> *Understanding Desistance from Crime*, Prof Shadd Maruna, Rehabilitation Services Group, NOMS, MoJ (June 2010)

<sup>21</sup> *Rehabilitation*, Tony Ward and Shadd Maruna, Routledge, (2007)

<sup>22</sup> The good lives model of offender rehabilitation: clinical implications, Ward T, Mann RE, Gannon TA, *Aggression and Violent Behaviour* 12 (2007)

## Academic Links

The research has so far identified 18 UK Universities that have undertaken evaluations of arts-based programmes and interventions over the seven-year period 2003- 2010. Some of these have been undertaken independently of the arts organisations involved but many have been commissioned by the arts organisations themselves to both focus on specific aspects of their provision, but as importantly, to provide rigour and independence to their own assessments of their practice and impact.

Both Geese Theatre and Safe Ground have a long and impressive track record of academically based evaluations, linked to their inputs to accredited programmes within the CJS. The *Family Man* programme has been consistently evaluated over a four-year period or more, including reviews by esteemed academics such as Professor James McGuire.<sup>23</sup> Some arts organisations have established ongoing working relationships with specific universities - these include Good Vibrations<sup>24</sup> with Birmingham City University, with support and comments by Prof David Wilson, a well known academic, ex prison governor and media commentator, and Music in Prisons with Cambridge University with Professor Lorraine Gelsthorpe.<sup>25</sup>

Professor Shadd Maruna recently undertook an evaluation of a music-based project in prison and is developing a 'delivery model' that identifies the processes and the key short-term and longer-term impacts.<sup>26</sup> These focused on short-term and longer-term impacts that could be linked into key evaluation criteria for use by a wider range of arts interventions, as he acknowledged that he was unlikely to be the first to recognise these processes.

## Developing practice and programmes

Within developing practice and programmes, the research briefly looks at some key themes emerging from the evaluations of developing practice and at the potential to focus evaluations on longer-term projects being developed and undertaken by arts organisations.

## Tracking

Many organisations having clearly identified the key outcomes and indicators of change for their participants are now wanting to more rigorously track the impact of these changes over longer and more crucial periods e.g. from three months on through to six months and up to one year after the interventions and programmes.

## Mentoring

One of the ways the arts organisations are going to track their participants is via Mentoring programmes with Clean Break, Dance United and the Koestler Trust already undertaking mentoring schemes. There could be opportunities to link these mentoring schemes into tracking the crucial post sentence or post intervention periods for offenders which are a focus of current Government interest.

## SROI and Cost Effectiveness

Some arts organisations have already started to look at the cost effectiveness of arts-based interventions and are using the Social Return on Investment model (SROI) in some cases. Thames Valley Partnership's experience proved productive but very demanding on the organisation as well as time consuming.<sup>27</sup> Dance United has worked with New Philanthropy Capital (NPC) to identify the cost effectiveness of just a small number of young offenders not re-offending, highlighting the scale of impact of small-scale interventions.<sup>28</sup> With the current need to show savings for providing services there is danger not only of confusing SROI with a professional cost benefit analysis but also of over simplifying and over claiming. Only Connect has calculated from the fact that only 15% of the total number of young people they have worked with and supported have been reconvicted or returned to prison, based on the average cost of £65,000 for an ex-prisoner re-offending, that they have saved the taxpayer £1.9 million.<sup>29</sup>

23 *'Family Man': A structured programme at HMP Wandsworth. An independent academic review:* James McGuire, Professor of Forensic Clinical Psychology, University of Liverpool (2007)

24 *Promoting Positive Change*, Centre for Criminal Justice Policy and Research, Birmingham City University (November 2008)

25 *Music in Prisons – Beats and Bars, Music in Prisons: An Evaluation*, Cambridge University (2008)

26 *The Great Escape: Exploring the Rehabilitative Dynamics involved in 'Changing Tunes'* Shadd Maruna, Institute of Criminology & Criminal Justice, Queen's University, Belfast, (October 2010)

27 *Urban Beatz 2007 at Beaconsfield School: Social Return on Investment Report*, Tania Wickham, TVP (June 2008)

28 *Punishing Costs*, New Economics Foundation (nef) 2010

29 <http://www.onlyconnectuk.org/about-us>

# Stakeholder Perspectives

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This section summarises the key issues and themes emerging from the consultations with both the Arts in Criminal Justice Sector and a range of academics, criminologists and researchers.

## Stakeholder consultations

A series of interviews and discussion groups were undertaken to both identify the range of existing evaluations and developing research, and to assess key issues. The interviews focused on the following lines of questioning:

- Where are you now in relation to evidence and evaluation in your own work?
- What gaps are there in evidence building and evaluation in your sector – and the arts?
- Are there opportunities for evidence building that the arts sector is missing or can take up?

## Arts Organisations

### Evidence Library Advisory Group – perspectives from the Arts in Criminal Justice System sector

There was a sense of achievement that since 2003 there have been more evaluations undertaken in this last seven years than the previous period for the last literature review and this implied that evaluation is increasingly planned for at the funding stage, rather than retrospectively as had been in the past. This was echoed by many arts organisations that have slowly developed regular evaluations of their practice and as Andrew Coggins from Dance United put it so well “evaluation is now embodied in our DNA”.

However, there was a recognition that despite this increase in both the quantity and quality of evaluations of arts projects across the CJS, the overall picture of evidence from the Arts in CJS sector is of being un-coordinated with sporadic, slightly hit and miss pieces of research and evaluation with very little cross-referencing between arts organisations.

It was acknowledged that the commercial costs of evaluation are high, so University-based support for arts evaluation can really only be viable for small independent arts organisations if the particular research department or individual academics and criminologists have an interest in the arts in this context and therefore can help support and fund the research

by fitting it into their existing research programmes as well as by using PhD students as evaluators.

There were clear difficulties around the collection and access to key data often demanded of more professional evaluations such as data collection for profiling information on participants. This often relied on the prison via C-NOMIS<sup>30</sup> but was often not available on the system or not collected. In addition there are issues of submitting evaluation programmes for approval by ethics committees, where the timescales can be slow and cumbersome. Some arts organisations were able to present the evaluation being integral to the programme delivery so it didn't get caught up in bureaucracy and time delays, but it was acknowledged that it is an important issue to be addressed by the sector.

An obvious gap in the overall research and evaluations was the little evidence covering the adult community sentence offenders. This appeared to be mainly because the arts interventions are often delivered within bigger and accredited, programmes so they do not have their own independent evaluations or the arts element is not evaluated. For example, all of Geese Theatre Company's interventions with this cohort are not 'stand-alone' projects, but part of bigger probation-based programmes. There is an obvious need to address this cohort as there will be more focus on community sentences over the next few years.

Regarding the overall picture for the sector, as reflected by the research, there was a general consensus that arts organisations had still not managed to unpick what the arts does and how it does it in these contexts. The impetus for undertaking evaluations is coming from the arts organisations themselves, as generally there is generally no pressure from individual prisons for evaluations from arts organisations of their interventions and contributions.

Opportunities were discussed on addressing explaining how specific artforms work, citing the predominance of music and dance as leading the sector in this respect, so to provide a more balanced picture, it would be beneficial to have a co-ordinated

<sup>30</sup> In June 2004, the newly-created National Offender Management Service (NOMS), then part of the Home Office now within the Ministry of Justice, initiated the National Offender Management Information System project (C-NOMIS) to implement a single offender management IT system across prison and probation services by January 2008. C-NOMIS was intended to support a new way of working, known as end to end offender management, and to replace existing prison inmate and local probation area offender case management systems with one integrated system, allowing prison and probation officers and others to access shared offender records in real time. The project was suspended in 2007, as the single offender database "had been expensive and ultimately unsuccessful" NAO (2009).

focus on some other key artforms. Although it was agreed that there is not necessarily one approach that works in the CJS or that the Arts in CJS sector should adopt, there could be more opportunities for focused and continued debate on the range of theories and models that could be appropriate for the sector to use in the future.

Another aspect of undervalued consideration was the notion of focusing on prisons as communities, where the built environment and the prison staff are fundamental to the success of any sustainable interventions. Professor Alison Leibling at Cambridge University is currently undertaking a repeat of the study of staff-prisoner relationships at HMP Whitemoor, which could be linked into or similar research approaches and criteria used.<sup>31</sup>

## Academics, criminologists and researchers

### **Researchers and other key stakeholders – perspectives from Academia and Criminology**

As stated earlier, the research identified 18 UK Universities that have undertaken evaluations of arts-based programmes and interventions over the seven-year period 2003- 2010. Some of these have been undertaken independently of the arts organisations involved, but many have been commissioned by the arts organisations themselves.

There is good working relationship between many of these University departments and arts organisations, with growing support for the role of the Arts in the CJS. This is an encouraging improvement from the earlier days of engagement with, on the one hand, many academics working on Government research programmes who repeatedly dismissed the arts sector as only having soft and therefore inadmissible evidence, and on the other hand, research agencies and individuals vying for position and credibility themselves within the different research sectors involved in addressing key Government issues. There is a significant number of researchers and criminologists who are willing and able to be in the role of 'critical friends' to the Arts in Criminal Justice, being tough when they need to be but not trying to dismiss the arts or to promote their own positions above the needs of the Arts Alliance.

A significant number of the academics interviewed thought that the quality of the evidence for Arts in CJS sector is still very poor, especially compared to other evaluated programmes. There was a clear strand of thinking that the mistake the CJS authorities make is that they perceive the evidence to be poor because

it is qualitative evidence, whereas the academics think that the qualitative evidence is poor because historically the evaluators are not social scientists, are not trained professionally and not truly independent of the projects.

Significantly, they also see that there is often not a clear or rigorous enough focus on the objectives of the arts-based project or programme, so therefore it is even more difficult to design and implement a professional and effective evaluation programme. The evaluation must be built in from the initial stages of the project design and the evaluators involved at those early stages to increase the levels of both professionalism and independence.

There was a general consensus that the arts sector should not try and work within the strict confines of having randomised control groups or other key demands for conventional evidence-based practice. This is because the arts interventions often work with voluntary participants and that some of the key criteria such as motivation are fundamental to the ethos of an arts project and that from those baseline positions, the progress and success can be measured. This was reinforced by the view that the current Government is at the moment, not so obsessed with the details of evidence-based practice as the previous Labour administration and that there may be more scope for innovative practice within individual prisons, as long as they can be seen as directly contributing to actually reducing re-offending statistics.

They nearly all reinforced the view that humanistic approaches to evaluation, based on Grounded Theories, were more suitable to capturing the range of unique impacts that arts projects can have. There was a general encouragement to 'hone down' and professionalise the methodologies involved in creating 'narratives' for identifying these impacts on participants, to build up the credibility for undertaking qualitative evaluations. Shadd Maruna's 'Logic Delivery Model' used in the recent Changing Tunes evaluation gives support to this approach, as can the use of independent ethnographers, such as used in Dance United's Academy model.

Finally, there was an encouragement to the arts sector to 'claim' a core set of models and approaches that accurately capture the processes of arts projects, so that they can stand up and clearly explain not just what happens but how it happens and how it can work in different contexts and with different cohorts.

31 <http://www.crim.cam.ac.uk/people/acadbio.html?recordID=37>

# Review of existing evidence

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This section examines the existing research and outlines the key gaps in the arts-based research and evaluation gathered. It also highlights some current opportunities emerging out of this initial analysis and from the stakeholder consultations.

## Gaps

### 1. Coherence

From the stakeholder consultations with both the arts sector and with academic researchers the overall picture of evidence from the Arts in CJS sector is of being un-coordinated with sporadic, slightly hit and miss pieces of research and evaluation with very little cross-referencing between arts organisations.

There is a lack of 'grey literature'<sup>32</sup> identified to support the evidence for the role of the arts and to reflect the range of current academic research in related areas. Whilst there are links with academic research departments, they are often isolated and not seen as part of any wider research themes. This will need to be addressed in the next stage of the Evidence Library.

From the academic perspective, it is seen that there is often poor design in the focus of the arts programmes themselves, therefore it is even more difficult to design appropriate evaluation criteria. As there are a wide range of arts organisations undertaking evaluation, there is obviously the full range of quality of evaluations, from the 'first timers' to the repeat programme evaluators such as Safe Ground, and the focused cohort evaluators such as Clean Break. This therefore does not give a coherent or professional picture of what is being evaluated.

### 2. Clarity

There is a general lack of clarity in explanations of exactly how the arts work across the key contexts of the Criminal Justice System and how the arts work with different cohorts. Whilst there is a developing focus on the acquisition of key social and life skills and some good examples of how some artforms work to support these skills, such as music and dance, it is not consistent across all the arts-based evaluations.

There is a general lack of confidence in explaining the use of qualitative evaluation methodologies and techniques to identify the range of outcomes for arts-based interventions. As this is the predominant methodology used in the Arts in CJS sector, there is an overall lack of supporting evidence citing key theories and approaches such as Grounded Theories and ethnography to reinforce this standpoint and the use of narrative-based techniques.

### 3. Co-ordination

There is a clear lack of co-ordination between the range of evaluations and research being undertaken by the Arts in CJS sector and the criminal justice research programmes and departments within UK based Universities. There is a wide gap in the range and focus of research undertaken and with no real information exchange system for this purpose, it can lead to duplication or lost opportunities to link up with pertinent or prestigious programmes.

There is often no liaison between the different arts organisations on key aspects of evaluations they are undertaking such as models, cohorts and outcomes. This can become apparent when specific artforms are looked at, such as music, as although there are a range of valid criteria and outcomes, to an outsider they reinforce the lack of overall coherence of research approaches and foci.

There are ongoing difficulties around the collection and access to key data often demanded of more professional evaluations such as data collection for profiling information on participants. This often relies on the prisons, sometimes via C-NOMIS, but is often not available on the system or not collected. There are opportunities lost to track participants over key post-programme/intervention periods even though in some cases contact is still kept with them. With the increasing emphasis on cost effectiveness of interventions, this information could provide vital evidence for the efficacy of the arts.

There appears to be a degree of reluctance within the Arts in CJS sector to address the issues of appropriate models and theories available and in use across the CJS sector. This could be a general reluctance to

<sup>32</sup> Grey literature refers to documents issued by governmental agencies, academic institutions and other groups and includes papers, reports, technical notes newsletters, reports, working papers, theses, government documents, bulletins, fact sheets, conference proceedings and other documents. Grey literature is not distributed or indexed by commercial publishers, "but is frequently original and usually recent" (Debachere 1995,94)

being corralled into a one-model system but perhaps more importantly, to do with not having the time to fully address the issues in depth.

Finally and frustratingly, many of the strongest and most rigorous of the evaluations undertaken by arts organisations are not readily available or easily accessible either on their individual websites, their commissioned academic institutions website or the Arts Alliance website.

#### **4. Critical Mass**

The number of evaluations collected and collated does not reflect the scale of the arts-based provision taking place across the Criminal Justice System. Although the approximate total number of participants involved in the 60 plus evaluations identified amounts to over 1270 (not including Safe Ground's 2,300) this obviously does not reflect the total numbers worked with in any one year or over any significant period of time.

To build a critical mass of evidence supported by academic analysis, the Arts in Criminal Justice System sector needs to show the current evidence in a coherent way that can interest academic institutions to continue to support it, and for Government agencies to take it seriously. There is currently no effective mechanism for extrapolating information about key issues and key cohorts addressed, but there is scope for these to be classified more accurately and cross-referenced through the suggested database.

The evaluations collated do not accurately reflect the range of cohorts worked with. As stated, there is very little evidence covering the adult community sentence offenders, mainly because the arts interventions are often delivered within bigger and accredited, programmes so they do not have their own independent evaluations or the arts element is not evaluated. There is an obvious need to address this cohort as there will be more focus on community sentences over the next few years.

## **Opportunities**

From some of the gaps identified in the research, a number of obvious opportunities have emerged that it would be a shame not to take advantage of in the current tough economic and political climate. They range from simple opportunities for more professional information exchange mechanisms through to taking advantage of current evidence models to show more accurately how the arts contribute to key policy developments.

#### **1. Searchable, online Evidence Library**

There is an opportunity to establish a simple 'relational database' to support the Evidence Library, to serve the main function of providing an accessible and user friendly search facility of the evaluation documents that can identify a range of significant criteria such as key cohorts, key progression routes, key personal and life skills acquired, key outcomes and methodologies.

This database driven website facility can be linked to any number of key online libraries and other sites and can easily be managed and hosted by the Arts Alliance. Although the cost is higher at the set up stages than using a free or existing database or library, the ongoing costs are minimal and the control is absolute. It would be similar to other small-scale but specific sites<sup>33</sup>, where updating and adding fields and categories is easy, quick, low cost, endlessly flexible and expandable to meet the growing and changing needs of the Arts Alliance.

#### **2. Information Exchange and Forum**

As there is a clear gap in communication between the different agencies undertaking research and evaluation of arts-based interventions, the online Evidence Library has the opportunity to provide a practical and professional forum for an up-to-date information exchange on opportunities and links between researchers' programmes and practitioners' programmes. For example, the Centre for Crime and Justice Studies (CCJS)<sup>34</sup> is currently undertaking some research around offenders' real life stories and it would be a wasted opportunity not to liaise in some way over this research project and its criteria.

33 <http://www.thetrainingobservatory.org.uk/>

34 The Centre for Crime and Justice Studies aims to encourage and facilitate an understanding of the complex nature of issues concerning crime and related harms. All their work is characterised by our independent and objective approach and a commitment to promote just and effective responses to crime and related harms.  
<http://www.crimeandjustice.org.uk/work-topics.html#11>

### 3. Academic Links and Advisory Group

From the growing number of academic institutions involved in research and evaluation into the role of the arts with offenders, there is now wide support from a range of researchers and criminologists. There is an informal group of criminologists and academic researchers who are willing to support the Arts in Criminal Justice System sector to address key evidence-building issues and develop appropriate models that can accurately reflect the core arts-based practices and help build a critical mass over time. Researchers from Birmingham City University, De Montfort University and the University of Northumbria have already offered to be part of this informal group.

The Arts Alliance Evidence Library Advisory Group could be expanded to include key academics along side our MoJ analyst to create a professional advisory group that would have credibility across both Government departments and academic institutions.

### 4. Literature Reviews

Paul Hamlyn Foundation (PHF) has undertaken a focused literature review of its own funded work across the Criminal Justice System (as yet unpublished) and may be interested in linking it to the Arts Alliance Evidence Library.

Leonidas Cheliotis from the Centre for Criminal Justice at Queen Mary College London is undertaking a worldwide and systematic literature review of arts-based interventions within Criminal Justice Systems which should be completed by 2013. It is possible that the Arts Alliance could link into this comprehensive review and obtain the criteria they are using for inclusion and grading so that the Evidence Library has the appropriate academic credibility and compatibility.

### 5. Current Key Themes for Government

There are two key themes that have currency and growing credibility across Government that advantageously, are to some degree coterminous with key aspects of arts-based practice within the Criminal Justice System. Whilst it was generally agreed that the Arts in Criminal Justice System sector should not just 'bend with the wind' to follow the latest fashionable trends and models, there is, in the case of the 'Happiness/Wellbeing' theme, a chance for the arts to 'steal a march' on the developing models and initiatives.

### *Happiness and Wellbeing*

The Happiness theme is being taken seriously by the Prime Minister, David Cameron and the DCMS has a research group to support it. This DCMS Evidence Group has wellbeing as a key focus and is also looking at the economic impacts and value so it has been mooted that the Happiness evaluation framework could be used to show how the arts can use similar criteria to prove its worth and would allow the arts sector to talk about itself in terms that current policy makers will accept and understand. They also oversee the CASE programme<sup>35</sup> whose objective is to extend and enhance the evidence base to underpin the case for investing in culture and sport by understanding what value it adds to society.

### *Desistance*

The Desistance 'Fact Sheet' from NOMS<sup>36</sup>, based on the work of Shadd Maruna and Fergus McNeill, summarises what is known about how people with criminal records avoid re-offending and suggest ways in which NOMS could assist or speed up the process of giving up crime. Some of the key factors correspond with the clearly identified outcomes involved in participating in arts-based programmes and therefore a co-ordinated and coherent programme of research around these key factors could be undertaken relatively easily. The key factors include hope and motivation; something to give; having a place within a social group; having family and relationship bonds; being believed in and not having a criminal identity.

### 6. Community-based provision

With the growing emphasis on community sentences, it would make sense to work closely with key Government research departments/agencies and academic research departments to find the appropriate categories that can 'stand the test of time' to accommodate longer-term tracking of the impact of arts interventions over say three to five years. This would reflect the use of repeatable programmes over a number of years such as Dance United and the support for ex-offenders over long periods of time such as Clean Break's current programme with the Corston Coalition.<sup>37</sup>

35 CASE aims to strengthen the understanding of how best to deliver high quality culture and sporting opportunities to the widest audience, generating positive outcomes for society. [http://www.culture.gov.uk/what\\_we\\_do/research\\_and\\_statistics/5698.aspx](http://www.culture.gov.uk/what_we_do/research_and_statistics/5698.aspx)

36 *Understanding Desistance from Crime*, Rehabilitation Services Group, NOMS, MoJ (June 2010)

37 In February 2010, the Corston Independent Funders' Coalition and the Ministry of Justice announced the creation of a joint £2m fund to divert women from custody. The Women's Diversionary Fund focuses on:

- Supporting organisations to develop new one-stop-shop services for women offenders
- Developing existing one-stop-shop services further
- Building the capacity of the women's offending sector

## 7. Future long-term programmes

Three arts organisations have developed and are delivering three-year programmes with built in evaluation that have the potential to be used as key examples of how arts-based interventions work within the CJS over a significant period of time.

### *Dance United:*

3 year Academy programme – London based  
2010- onwards

3 year Academy programme – Southampton based  
2011- onwards

Both programmes will have full and longitudinal evaluation embedded within the development and delivery of these two new academy cohorts, building on the findings of their summative evaluation of their Academy model, first delivered in partnership with Bradford YOT from 2006 onwards.

### *Geese Theatre:*

A three-year project with a secure forensic mental health hospital which will have a full evaluation running throughout via St. Andrew's Hospital - Dr Dawn Fisher and Dr Jill Porter are putting the evaluation together.

### *Koestler Trust:*

A three-year pilot arts mentoring scheme for released prisoners, to be undertaken by Leonidas Cheliotis at the School of Law, Queen Mary & Westfield College, University of London and organised by the Koestler Trust with funding from the Paul Hamlyn Foundation.

The overall aims of the research project will be:

- to evaluate how the scheme works in practice, both in the prison and the community
- to assess the impact of the scheme on prisoners' lives, especially in relation to young offenders
- to facilitate evidence-based policy-making by pinpointing the positive aspects of the programme, underlining its possible flaws and, if necessary, putting forward recommendations for change
- responsibly inform the public about the relationship between imprisonment, rehabilitation and resocialisation of offenders, particularly in relation to the arts
- to spur further research on the issue.

There are clear opportunities to co-ordinate a focused programme of evaluations from the range of arts-based interventions and initiatives currently undertaken or being developed by the sector. By focusing on key and pertinent cohorts relevant to current Government concerns, on key themes such as sustaining motivation and engagement, on continuing to articulate the role of specific artforms such as music and dance and importantly, on co-ordinating an agreed and consistent set of evaluation methodologies, longer term evidence building may be possible.

# Future development of the evidence library

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This research brief wanted to 'provide a catalogue of existing evidence that could be published as an online evidence library for the Arts Alliance', but a more detailed purpose of the online Library needed to be clarified as otherwise there was a danger that just a lengthy list of evaluations, even with summaries, could become a labyrinth of un-correlated material. Many evaluations have multiple, significant yet distinctly different indicators, so trying to summarise their specific focus is sometimes difficult and inaccurate as well as time-consuming.

The Criminal Justice sector acknowledges the multiplicity of factors affecting rehabilitation and recidivism and therefore significant studies measure a range of outcomes and proxy key indicators. This is increasingly being echoed by the art organisations that will simultaneously measure both hard and soft outcomes e.g. re-offending rates, progression numbers to ETE and personal and social capital using accepted measures and scales.

From the discussions and interviews, it was clear that for this body of evidence to be of value and use to both arts organisations and academic researchers, the online Evidence Library will need to be searchable for key criteria and categories, as a simple online catalogue of evaluations with accompanying summaries and a short synthesis of just some of the important measures and outcomes does not do justice to the professionalism of the arts sector and as importantly, does not give the Criminal Justice sector the information it needs.

## **A Searchable Library – an online resource**

The collection and collation of the existing research and evaluations amounts now to over 60 documents. This provides a broad but very basic overview of the quantity and range of approaches to evidence building by the Arts in Criminal Justice System sector. What it does not reflect is the depth of the evaluations and most importantly the multiple outcomes and indicators that many of these evaluations have measured.

The research has explored the possibility of creating a simple 'relational database' to serve the main function of providing a simple, accessible and searchable database of the evaluation documents that can identify a range of significant criteria such as key cohorts, key progression routes, key personal and life skills acquired, key outcomes and methodologies.

The online evidence library should be:

- flexible
- expandable
- user friendly for data input
- easily searchable with key tags for key criteria.

As importantly, it should be able to be managed easily and quickly by the Arts Alliance or identified administrators rather than having to pay external agencies to manage the data entry. Additionally data input could be undertaken by the arts organisations themselves and then approved by an administrator for 'publication'.

A list of some evaluation 'tags' could be used to begin to classify the evaluations in a simple database. These should ideally be coterminous with categories and classification systems used within the Criminal Justice System. An informal group of researchers and criminologists, acting as 'critical friends', have already been able to advise on the relevant key search words and tags for this next stage of the Evidence Library to give it credibility and compatibility.

## **Databases – the 'engine' of the online Library**

A number of database and online library options were explored including free downloadable software<sup>38</sup> and linking into existing online libraries.<sup>39</sup> While some were attractive for their low, or free costs, and others for their status and public profile, there were major limitations in being able to add or expand fields and tags and none of them were structured for the complexities of the Arts in CJS sector. Other considerations were the amount of 'real' time needed to set up a 'free' database and how much additional information you could input a later stages.

38 <http://www.greenstone.org/> This is a free programme that is used by libraries world wide and it allows you to develop a list of documents and let people search things based on the elements or key words they look for

39 [www.impact.arts.gla.ac.uk](http://www.impact.arts.gla.ac.uk) Centre for Cultural Policy Research – set up in 2004, the Impact database is a bibliographical resource relating to research on the social and economic effects of arts, culture and major events

The preferred option has been to recommend a database driven website that can be linked to any number of key online libraries and other sites, that can easily be managed and hosted by the Art Alliance. Although the cost is higher at the set up stages than using a free or existing one, the ongoing costs are minimal and the control is absolute. A similar project with a web interface and database driven was developed and produced at a very reasonable cost and continues to provide accurate and searchable information on the range of training available for professionals 'working with the arts in volatile and challenging and contexts' - updating and adding fields and categories is easy, quick, low cost and endlessly flexible.<sup>40</sup>

The database can be linked directly to any prestigious or high-profile online resources or Libraries, giving open access to information but restricted (and possibly membership) access for any inclusion of evidence and evaluations.

### **Baseline Information**

Two key issues have emerged in relation to collating and distilling some baseline information on arts activities in the Criminal Justice System that can be extrapolated from the existing evaluations.

First it has been very time-consuming to attempt to elicit even the most basic data from the range of now over 60 evaluations collected so far during this research. Basic information on numbers worked with, attendance and completion rates, progression routes, key cohorts, ages gender, are crucial to reflect the collective body of practice that has been amassed over the last seven to ten years.

From the interviews with arts organisations, there was a consistent request for information about what other arts organisations were doing regarding evaluations and which groups and contexts the other arts organisations were working with or planning to work with.

Second, from the interviews with Ministry of Justice personnel and with the majority of the academics, there was a real need to know the scope, scale and details of who is working where, with whom and with what focus. It was generally seen that this baseline

information would be crucial for assessing the design of appropriate and professional evaluations that would include the core elements of for example, the profiling of participants, to contribute to meeting the requirements of the evidence-based evaluations.<sup>41</sup>

From further consultation with database developers it is possible to use the same database for the Evidence Library to collect and collate accurate and up-to-date info on the range of arts activities being undertaken across the Criminal Justice System. This information could be made available only to the Arts Alliance and not to the 'public access' users of the Evidence Library, but could give an accurate, annual inventory of arts activities across the Criminal Justice System.

In direct consultation with arts organisations and academics we found that practitioners thought this baseline information would be very useful and should be collated by the Arts Alliance, however, they stressed that it should not be part of the public face of the searchable Evidence Library. The majority of academics interviewed thought there was a wasted opportunity for the Arts Sector to demonstrate the scale of their arts provision in Criminal Justice and build a critical mass of key baseline information on numbers and cohorts worked with. The Arts Alliance should consider how it could address this issue.

A recommendation could be that Arts Alliance members contribute some core baseline information that can be collected and collated centrally by the Arts Alliance. This information is often not so easily extracted from project reports or evaluations but much of it is directly collated by individual organisations for annual reports to funders, or contained within their original funding or project planning proposals. This is certainly needed to continue to convince Government that the Arts in Criminal Justice Sector has the critical mass of evidence for its range of interventions and initiatives.

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<sup>40</sup> <http://www.thetrainingobservatory.org.uk/home/>

<sup>41</sup> Maryland Scientific Methods Scale  
(From Evidence-Based Crime Prevention, P 13-21, 2002,  
Lawrence W. Sherman, David P. Farrington, et al, eds.,  
-- See NCJ-198648)



# Notes





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