

Final evaluation of the Artist in Residence at HMP Grendon

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Executive summary

Following on from the initial evaluation of work of an artist in residence at HMP Grendon (Caulfield 2011a, 2011b), this report presents findings from the second half of the four year residency (2012-2013).

HMP Grendon is a Therapeutic Community prison, housing 235 prisoners in six autonomous therapeutic communities on separate wings of the prison. Grendon has a successful history in arts based involvement, ranging from art therapy to input from outside arts based organisations. Given this history and the ethos of HMP Grendon, there was potential that a full-time artist in residence could have a positive impact within the prison in a number of ways. The process of engaging an artist in residence over a long period was novel and explored in the earlier evaluation report. Leading on from the findings of the previous work, this research addressed the following key questions:

- What is the impact of the residency on those men taking part?
- What is the relationship between the residency and the therapeutic process at Grendon?
- What is the impact of the residency on the prison environment?
- How far has the residency been able to engage with the outside community and what is the impact of this?

Findings

Through analysis of observational data, interviews, focus groups, and assessments of social climate with prisoners at HMP Grendon, this report is able to conclude that the residency has promoted a number of positive outcomes for those taking part:

- The presence of the residency quantitatively **improves the prison environment**;
- Participation in the residency enables individuals to begin to **redefine** themselves, an important factor in working towards a successful, non-offending future;
- The residency has facilitated an important sense of **group cohesion**;
- There is an important role for the residency groups in **promoting the residency** and engaging others;
- That the status of the artist as a **professional artist** has been highly significant in the success of the residency, the value placed on the residency by participants, and the impact of the residency. The value of this should not be underestimated.
- Engagement with the **outside community** is important to the value placed on the residency by those taking part;
- The findings highlighted in the interim reports relating to openness, responsivity, supportive nature, and creative developments have been **sustained in the long-term**;

- The processes that have been put in place are likely to make the residency sustainable long-term and the lessons learnt to-date should be reflected upon.

Despite the growing recognition of the importance of social climate in the successful running of secure settings, and prisons in particular, to date no research has formally assessed the role of the arts in this area. This evaluation has been particularly novel in this respect and it is encouraging to see the positive impact of the residency on the prison environment.

Recommendations

- The artist in residence initiative at HMP Grendon is highly positive, being valued by both prisoners and staff alike. This novel initiative fits extremely well with the unique ethos of Grendon and has resulted in some considerable successes, both in artistic and personal terms, and with respect to the prison environment and community engagement. On this basis there is a clear case for continuing support for the artist in residence programme at HMP Grendon.
- The process of embedding an artist within the community and gaining the trust of the men is crucial. Given this, and the sensitivity to change of the men in the communities at Grendon, the process of engaging a new artist needs to be managed carefully. The lessons learnt by the current artist in residence in this respect are highly valuable and consequently a period of 'shadowing' by a new artist in residence would appear a sensible way to ensure the new artist is embedded in the communities.
- The original remit for the artist in residence to be a professional artist, as opposed to an art therapist or art teacher – has been pivotal to the success of the residency. This should be considered when appointing successive artists in residence.
- There is clear potential for increased outside engagement and further display of work from the residency across the prison. Many of the wheels have been set in motion to develop outside work and these should be continued and new areas of work sought.
- The findings demonstrate a clear positive impact on those taking part and the prison environment. However, there has been some fluctuation in group size and attendance at residency sessions. The focus group discussions in particular highlighted the potential for each wing community to take responsibility for ensuring all men at Grendon have the opportunity to participate in residency sessions and detailed recommendations concerning this are found within the body of the report.
- The initial findings presented in this report related to social climate suggest the residency has a very positive impact in this area. Future research should extend the scope of data collection on social climate to include the broader Grendon population of prisoners and staff and should map this against changes over time at Grendon more broadly.
- The most recent element of the data collection – the focus groups – began to investigate the role of the residency groups in facilitating engagement. There is a clear role for the research to take a more 'action research' role in the future, firmly embedding the findings in the development and continued success of the residency.

1 Background

1.1 Background to the current research

The Stage One evaluation of the Artist in Residence at HMP Grendon (Caulfield 2011a, 2011b), through observation and interviews with inmates and staff, documented the process of developing an artistic residency in a Therapeutic Community prison and provided an evaluation of the impact on those taking part. Based on observations across four prison wings and interviews with sixteen inmates, the evaluation was able to conclude that the residency promoted a number of positive outcomes for those taking part:

- It is open and inclusive, and this is in part a benefit of having the sessions on each wing.
- The notion of ‘responsivity’ is key in successful working with offenders. The residency fulfils this concept, being highly responsive to the needs of individuals.
- For the most part the residency groups have formed as supportive and nurturing environments, yet also environments where constructive criticism is encouraged. This is particularly significant as, outside of their Grendon community, many of these men are unlikely to have ever experienced truly supportive and cooperative group environments.
- The men have experienced great progress in their creative and technical abilities.
- Many of the men have experienced significant improvements in their confidence and self-esteem.
- A majority of men now work on their art outside of sessions, providing them with constructive activity for which they feel great enthusiasm.

The evaluation also concluded that the processes that have been put in place are likely to make the residency sustainable long-term.

Given that the strongest evidence of impact comes from longitudinal research, this current stage of the evaluation:

- evaluated the impact of the residency on men taking part using interviews;
- involved focus groups with each wing involved in the residency to allow for discussion and debate;
- continued to evaluate the specific relationship between taking part in the residency and the unique therapeutic process at Grendon;
- sought to establish the outside engagement of the residency, with the local and wider communities.
- investigated the impact of the residency on the prison environment.

This report outlines the process and findings of research carried out during 2012 and 2013, extending the findings of the previous work (Caulfield, 2011a, 2011b) to a 3.5 year evaluation. The previous report provides information on the establishment and running of the residency and interested readers may wish to access the previous evaluation reports, links to which can be found in the reference list. Given that research that tracks participants over time provides the fullest evidence of the impact of programmes, the research followed men who had been involved in the previous evaluation, but also included new participants to monitor the development of the residency.

The report outlines the background to the current context of the arts in prisons, the research methods, before the findings are presented relevant to the aims noted above. Images of the work completed by the men can be found throughout the report. Finally, recommendations for the future are provided.

1.2 Introduction & context setting

In 2010 in the publication 'Breaking the Cycle: Effective punishment, rehabilitation and sentencing of offenders' the coalition government announced its plans to transform the criminal justice system in England and Wales. The document proposed a move away from the 'enforced idleness' (Ministry of Justice: MoJ, 2010: 1) of prison, towards a system that ensures that former offenders become economically active, skilled members of the community. The 'rehabilitation revolution' has seen changes proposed to all aspects of the criminal justice system.

In this climate of significant change, there is a call for increased development of offenders' vocational skills, which aims to ensure increased levels of employability for former offenders. 'This does not exclude the use of other forms of education and activity within the criminal justice system, as there is an acknowledgement that there is an important role for other types of learning within the criminal justice system which might, for example, improve physical and mental health' (Bilby et al, 2013: 9). Combine this with the notion that learning and education should address responsiveness (NOMS, 2012; MoJ, 2013) and it becomes clear there is an important place for arts activities within the criminal justice system. Indeed, there is not only an increasing recognition of the role of the arts in criminal justice from practitioners and some academics, but also from the Ministry of Justice:

There is a long tradition of the arts being used within custody to motivate and engage learners, with much good work by voluntary and community sector organisations in support of that. We recognise the important role that the arts, collectively, can play in the rehabilitation process through encouraging self-esteem and improving communication skills as a means to the end of reducing reoffending. Future employment or self employment in, or associated with, the creative arts and crafts can for some represent a potential pathway to life free of crime. Engagement in the arts with the possibility of fresh vision, or at least a glimpse of a different life, often provokes, inspires and delights (BIS & MoJ, 2011: 19).

However, this is a growing need to ensure the full impact of all work in criminal justice is evidenced, not least the impact of the arts. Historically, the MoJ and National Offender Management Services (NOMS) have looked only at binary measures of reconviction as evidence while many academics have argued the importance of 'intermediate' measures, and measures that tell us something of the experience of those taking part. Indeed, reducing evaluation of the arts to a mere quantitative binary measure may risk losing any insight into the real impact of the arts in criminal justice. As Bilby et al (2013: 10) note: 'Just as arts practices in the criminal justice system can be seen as innovative projects in themselves, exploring the mechanisms for change in the journey to desistance needs to be innovative too. Methodologies that can measure changes in behaviour (important in primary desistance) as well as changes in personal narratives (important in secondary desistance) need to be adopted. This needs to be recognised and accepted by policy makers'.

Notably, NOMS are presently reviewing the value of evaluating intermediate outcomes in criminal justice, using the arts as one of a number of case studies. Furthermore, the NOMS 'Evidence and Segmentation' document published in October 2013 presents a clear shift in the views of policy makers in terms of 'acceptable' evidence:

High quality qualitative research is also valuable particularly in understanding how people experience interventions and services, the nature and impact of the context, culture and mode of delivery of interventions and services, and for understanding whole systems such as prisons. Where qualitative research is conducted according to rigorous standards, and uses recognised analytical techniques to reach conclusions, it should be taken into account (NOMS, 2013: 5).

Research concerning the arts in criminal justice is steadily increasing, with 85 research reports and evaluations available through the Arts Alliance evidence library¹ website at the time of writing. However, there continues to work to be done methodologically in order to obtain the highest quality evidence in a complex area of study. The author of this present report has recently led a two year series of seminars funded by the Economic and Social Research Council exploring the role of the arts in criminal justice², concluding that the considerable innovation in the arts should be reflected in innovative research methodologies. Furthermore, as Bilby et al (2013: 7) note 'there is a clear need for longitudinal research, combining both qualitative and quantitative methods'.

As noted in the previous evaluation report, the literature relating specifically to the work of prison based artists in residence is very limited. What does exist in the - mainly North American and Canadian - literature suggests the existence of such initiatives can have a positive impact on offenders who engage with the process and also on the perceptions of prisons and offenders in the wider community (Smith, 2005). Furthermore, literature on the effects of artists and writers in residence in non-prison settings highlight a range of benefits for clients and staff (Bresler, 1994; Chesson *et al.*, 1999). However, due in part to the rarity of such schemes, until publication of the previous evaluations of the artist in residence at HMP Grendon (Caulfield 2011a, 2011b) almost nothing was known about the role and impact of artist in residence initiatives with offenders.

¹ Arts Alliance Evidence Library: <http://artsevidence.org.uk/about-arts-alliance/>

² ESRC seminar series, 'Enrichment activities? Arts, creativity and spirituality in criminal justice systems Seminar Series': <http://www.artsalliance.org.uk/enrichment-activities-arts-creativity-and-spirituality-criminal-justice-systems>

1.3 Prison Environment

There is a growing recognition that programmes within secure settings may have an impact on the social climate of the setting and satisfaction in patients (Melle et al., 1996; Middelboe, Schjodt, Bursting, & Gjerris, 2001). Indeed, it ‘has been proposed that prisons and secure psychiatric hospitals that are rated as safe and supportive can be described as having a healthy social climate, whereas those in which people feel unsafe and unsupported in their physical and emotional needs can be described as having an unhealthy climate (Schalast, Redies, Collins, Stacey, & Howells, 2008)’ (Tonkin & Howells, 2009:2). There is, therefore, potentially an important role for programmes in prison in ensuring and/or improving the success of the establishment via the impact on social climate. It is also of note that the perceived social climate of a setting may affect the success of interventions and activities (e.g. Beech & Hamilton-Giachritsis, 2005).

Recently, work has begun to focus on social climate in prison settings (e.g. Tonkin et al., 2012) and found that the Essen Climate Evaluation Schema (EssenCES; Schalast et al., 2008) – a short questionnaire designed to measure social climate in secure settings – to be a useful way to assess perceived social climate. Applying this measure to prisons is a relatively new research method and using such methods in the context of the arts in prisons has not been done before. This measure was adopted for use in the research described in this current report, and is discussed in full later.

Despite the growing recognition of the importance of social climate in the successful running of secure settings, to date no research has formally assessed the role of the arts in this area. This is a clear gap in our knowledge of the role of the arts and a novel approach to research in this area. Given indications from previous qualitative research that the arts can promote improvements in attitudes and behaviour, that in turn may decrease aggressive incidents and improve ease of offender management (e.g. Caulfield & Wilson, 2012; Henley, Caulfield, Wilson, & Wilkinson, 2012).

1.4 HMP Grendon and the Art Residency

HMP Grendon opened in 1962 and started out as an “experimental” psychiatric prison to provide treatment for prisoners with antisocial personality disorders. In recent years, it has adopted an approach more in line with the rest of the prison estate, whilst keeping its unique regime of therapeutic care for offenders. As part of this regime it regularly utilises a range of projects to engage prisoners with the arts while undergoing therapy. HMP Grendon is a Category B prison, housing 235 prisoners in six autonomous therapeutic communities on separate wings of the prison (for a general introduction to the work of HMP Grendon see Genders and Player, 1995; Wilson and McCabe, 2002). Not only does the researcher have good relations with staff working at HMP

Grendon, but also the culture of the prison itself is one that welcomes and supports independent research.

Grendon is different from other prisons: it is a challenging place for both prisoners and staff as the aim is for prisoners to explore themselves through therapy. HMP Grendon has a successful history in arts based involvement, ranging from art therapy to input from outside arts based organisations. Given this history and the ethos of HMP Grendon, there was potential that a full-time artist in residence could have a positive impact within the prison in a number of ways. It was envisaged that this residency would further promote and support the redemptive process at this prison. While the residency was expected to be able to organically develop and grow, and the outline ideas were not prescriptive, the residency was expected to achieve a number of overarching goals:

- To be an inspirational role, as opposed to a formal teaching role
- To engage the outside world through outside exhibitions
- To provide a set programme of delivery for offenders at HMP Grendon

The key findings from the previous evaluation, the extension of the residency from two to four years, and the lack of literature on such a role and impact of prison-based artists in residence – including the lack of knowledge on the impact of the arts on social climate - prompted the need for this research. Documenting what works and doesn't work in this situation so that lessons can be shared is of benefit to the Prison Service and the arts community, providing evidence of whether artist in residence initiatives are likely to be useful with offenders. This research will add to the very limited literature on the role of artists in residence in the criminal justice system, being one of the only pieces of research of this kind to come out of the UK.

Additionally, it is a requirement of the Charity Commission that charities can demonstrate due thought and care regarding the projects they fund. Given how novel this post is, an evaluation reviewing the impact of the work of the artist is vital.

3 Methods

This research used a mixed qualitative and quantitative approach to investigate the research questions.

- Observational data: The researcher conducted observation of residency sessions across all wings at the prison
- Interview data: During 2012 and 2013 the researcher conducted one-to-one interviews with men taking part in the residency sessions and art-related staff
- Quantitative assessment of social change: Data on perceptions of social change were collected from men taking part in the residency using the Essen Climate Evaluation Schema (EssenCES; Schalast et al., 2008)
- Focus groups: Focus groups data were collected with men taking part in the residency across the prison.

3.1 Participants

The participants in this research were all adult males, who had taken part in the art residency sessions whilst undergoing treatment as part of the therapeutic regime of HMP Grendon. The majority had at least two more years to serve, with some on longer term sentences. All research participants felt settled in their environment having gone through the induction phase of the Grendon regime. It was also clear from participants that the residency fit well with the regime as part of the therapeutic programme and the experiences gained from the sessions complemented the aims of a therapeutic community. Clearly the presence of an artist in residence embodies much of the ethos of HMP Grendon, but it is also important to note that all participants who took part in the research highlighted the impact the project had made upon them, over and above the other therapeutic activities within Grendon. In total 21 men across five wings took part in this stage of the research.

As with the previous research, informal discussions were conducted with prison officers. Experience has taught the author of this report that attempting to organise formal interviews with prison staff is typically unsuccessful. However, informal discussions conducted on an ad hoc basis often produce a wealth of information and for the most part this was the approach taken here. The only exceptions to this were the regular meetings with the artist and a meeting with art therapy staff.

3.2 The research process

During the previous research, a model for data analysis was developed that worked well within both the residency and the prisons. This model was adopted and extended for this stage of the research, involving a range of data collection techniques to provide a triangulation of data. It is vital for researchers to be flexible to respond to the changing and developing nature of the project, and therefore the methodology has been flexible. This stage of the research differed from the previous evaluation in that a quantitative tool was introduced to the formerly qualitative methodology.

The research was been conducted in the following stages:

- On-going discussion with the artist in person and by phone and email to discuss progress.
- Observations of residency sessions.
- Quantitative assessment of social climate
- Interviews with prisoners who have been taking part in the residency sessions to review their experiences, but also to monitor levels of engagement with the residency.
- Focus groups with men taking part in the residency across five wings of the prison.
- Speaking with prison staff about their experiences of the residency.
- Reviewing and documenting any work of the residency outside of the prison, such as exhibitions.

Interviews and observations utilised the data collection methods used in the previous evaluation and covered: participants expectations and motivation; how they found out about the residency and what prompted their involvement; emotions relevant to participants involvement with the residency; experiences of the sessions; opinions and thoughts about the sessions and the artist; the impact of the sessions on a number of factors from participants own art work to prison life more broadly; experiences of having work exhibited outside of the prison. Staff were asked questions about their involvement in the residency, their overall opinion of the residency, any impact on the men taking part or wider prison they had observed, and any barriers to participation they may have observed. These forms of data collection were on-going throughout 2012 and 2013.

Focus groups were conducted on five wings with the researcher and between three and six men present. The discussions took place in a community room on each wing during July 2013 and included all men actively taking part in the residency sessions at the time³ (21 men in total). The focus group schedule explored: group cohesion and progress; levels of engagement and any openings or barriers to this; perceived impact on the individual, community and wider prison of the residency; participants knowledge of outside engagement (exhibitions etc). Each focus group lasted between 50 and 65 minutes and the researcher took detailed written notes. While the researcher

³ Note that while 21 men were actively engaged in the residency at this time, several more attended sessions on an irregular basis.

guided discussion in line with the topics outlined above, and was conscious of the need to ensure all participants were given sufficient opportunity to contribute, all participants spoke in detail about their experiences.

The Essen Climate Evaluation Schema (EssenCES; Schalast et al., 2008) is discussed below. This questionnaire was conducted with individual men at the end of observation sessions on each wing. The data were collected with all men in attendance at residency sessions during a two week period in November 2012.

Qualitative data were analysed using the thematic analysis approach outlined by Caulfield and Hill (2014) to bring together data from each interview and focus group, in order that the experiences of the entire participant group are represented.

3.3 Measuring social climate

Essen Climate Evaluation Schema (EssenCES)

Although social climate is recognised as important, particularly in secure settings, researchers have historically struggled in understanding how best to measure this. However, 'the recent development of a short questionnaire, the Essen Climate Evaluation Schema (EssenCES; Schalast et al., 2008), has provided researchers and practitioners working in prisons and secure psychiatric hospitals with a short and easy way to assess the perceived social climate' (Tonkin & Howells, 2009:2).

The EssenCES consists of 15 questions, measuring three aspects of social climate in secure settings. These are:

- 1) *Inmates' cohesion and support* (how supportive prisoners are of each other);
- 2) *Safety* (how safe the unit is seen to be); and
- 3) *Hold and support* (the extent to which staff are therapeutically supportive of prisoners).

The scores on each of the three sub-scales of the EssenCES questionnaire can range from 0-20. The total social climate score can range from 0-60. A score of 0 indicates a very negative social climate, whereas a score of 60 indicates a very positive social climate.

In order to provide a robust indicator of social climate, data from participants in this current study were compared with data collected at HMP Grendon in 2009 as part of a broader study (Tonkin & Howells, 2009). In Tonkin and Howells' broader study of social climate, sixty-four prisoners at HMP Grendon provided responses to the questionnaires. This represents an overall response rate of 33% of the prisoner population. For the current research, thirteen men taking part in the residency across four wings completed the EssenCES. This was all men taking part in the residency and available at

residency sessions at the time this element of the data was collected (November 2012). This allows comparison of data from across the prison prior to the introduction of the art residency with data collected with residency participants once the residency was firmly established.

4 Findings

The findings are presented below under headings that represent the key aims of the research highlighted earlier in this report: the impact of the residency on men taking part using interviews; the relationship between taking part in the residency and the therapeutic process at Grendon (including the links and interactions between the residency, art therapy, and art education); the impact of the residency on the prison environment; the outside engagement of the residency, with the local and wider communities.

4.1 The impact on men taking part in the residency

This section combines interview, observational, and focus group data collected throughout 2012 and 2013.

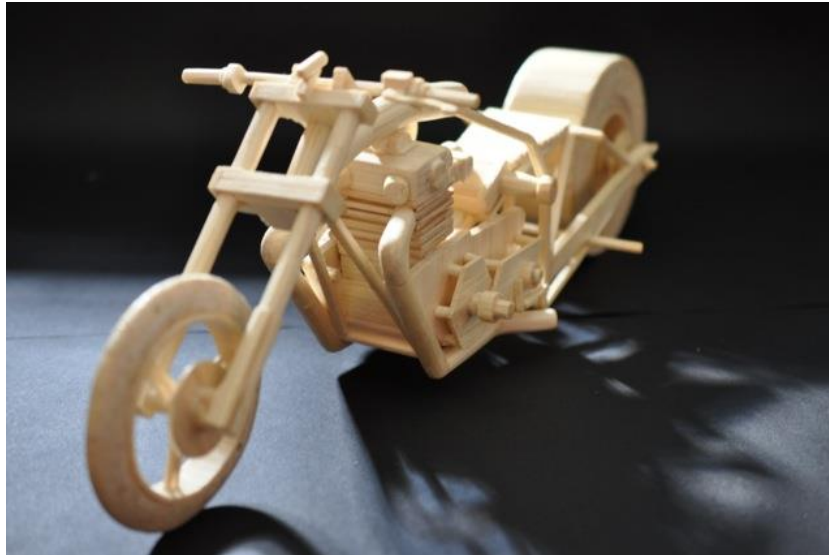
The sense of achievement experienced by those taking part in arts activities in criminal justice has been highlighted in previous research (cf. Bilby et al., 2013; Caulfield & Wilson, 2012) and the relationship between achievement and self-esteem was discussed in the previous evaluation (Caulfield, 2011b). What has become clear during this second stage of the research is how, for those men involved in the residency for a sustained period (specifically those involved since the previous evaluation report in late 2011), these improvements in confidence and self-esteem have become part of the men's **definition of self**. The sustained ability to achieve and develop (both personally and creatively) had become relevant to some men's view of them themselves and their future potential.

'There is always the push to develop creatively. It has broadened our minds'

This redefinition particularly visible through observation of the residency sessions where the researcher witnessed how individuals and groups changed and developed. It is not possible to fully distinguish the contribution of the residency from the role of the therapeutic regime at HMP Grendon is changes to self-perception and self-definition, and nor did this research seek to make this distinction. However, several men were now entirely comfortable in describing themselves either as artists or in recognising where their own talents lay.

The data suggests that the residency both complements and extends the regime at HMP Grendon, but also that it provides an important 'break from therapy'. The therapeutic regime defines Grendon and the success of the prison, but the need for breaks from therapy is well recognised given the intensive nature of the regime.

'It's nice to come along and talk about something not therapy related'



During both interviews and focus groups, participants talked about the value they placed on the encouragement, critique, and opinions of the artist. As noted in the previous report, being involved in the arts can be an emotional journey for many and the respect felt for the artist (and indeed the funders) in allowing the men this opportunity enhanced this feeling. The status of the artist as a **professional artist** was a clear theme in this research, with all participants noting this in one way or another. The value of this should not be underestimated and highlights that the residency has achieved one of its primary goals: 'To be an inspirational role, as opposed to a formal teaching role'.

'I value talking to someone who knows what they're on about.'

Great value was placed on the commitment of the artist to the residency and the men were vocal about their annoyance when other participants had not fully committed to the residency, suggesting they were *'wasting her time'*. Given that the focus groups took place when the residency had been established on some wings for a significant period of time, the researcher sought to explore continued engagement (or lack of) with the residency. What was clear from all men with sustained involvement in the residency was that the feelings of achievement and developments in creative skills experienced initially were **sustained in the long term**. There were clear differences across wings in terms of current engagement, but all groups noted that there had been fluctuations over time in the numbers of men engaged in the sessions. In exploring reasons for this, and any potential barriers to engagement, the men reported that the initial 'sense of excitement' had waned as the residency had become more established. One wing in particular had relished this, enjoying the cohesive group of 'fellow artists' that had formed and become established as a **supportive group**. The ability demonstrated by many men to cooperate with others and to provide constructive feedback on one another's work has become clearer as the residency has developed. This both supports and extends the findings of the previous evaluation report and provides a further example of how many of the previous findings have been **sustained in the longer term**. Other groups felt that awareness raising events or competitions may help reignite interests in the sessions at times where group numbers were low. What became clear was the impact of the practical constraints of the residency and the prison on engagement and commitment from the men. On some wings men had

complained about the timings of the sessions, but the artist had worked with the men as far as possible to identify suitable sessions, demonstrating a continued level of responsiveness both to groups and individuals. Of note here is that sessions often ran during the evenings to allow the residency to be open to as many men as possible.

Through discussion with each focus group the men and the researcher explored the potential role of men involved in the residency to take ownership and responsibility for **encouraging awareness and participation in the residency sessions**. It emerged that in general the men had not viewed engagement with the residency as their responsibility and had viewed this as lying with the artist. Once probed the men identified ways in which they could actively promote the residency. For example, each wing has regular community meetings, in addition to group therapy sessions, where issues relevant to the community can be raised. The men felt that a more active discussion of the residency through these meetings would ensure the residency did not simply 'become part of the furniture'. The men reported being aware of others who they knew had an interest in the arts and thought should attend the residency sessions. There is likely to be a role here for the artist in initially encouraging existing participants to continue to promote the residency.

Continuing to engage new participants in the research is important to ensure the groups continue to develop and evolve, but also because it became clear in the focus groups it became clear that the residency had helped in the 'settling in' process for three men, who were able to take up an activity in an existing group. For the men who had been involved in the residency for a long time (since the previous evaluation report), they reported continuing to value the 'space to think' the residency provided.

The nurturing and challenging nature of the residency, its responsiveness, and the open and inclusive nature were all highlighted in the previous evaluation report. While these things continued to be apparent during this second stage of data collection, they did not form the focus of the research. The residency did not actively seek to impact on participants in the ways described above and below – these might be seen as notable by-products. Instead, what has been fundamental to the residency and a constant throughout the research - but not discussed in detail - is the enjoyment the men gain from taking part in the residency. This can be a difficult notion to discuss and manage in the context of criminal justice and in a society that often places emphasis on punishment. However, as Bilby et al (2013) note, enjoyment, achievement, and well-being are linked and these in turn facilitate engagement. Hence, starting with simple enjoyment is important in understanding why the residency has proved successful over time.

'I do it because I enjoy it'

The interviews and focus groups explored the men's experiences of the outside engagement of the residency, through exhibitions and projects within the prison. During the residency the amount of artistic works produced and submitted to the Koestler and Insider Art Exhibitions, for example, has increased significantly. This fact in itself is significant and says much about the development of the culture around art within the prison. Men involved in the residency had also contributed to art work and community art projects displayed on the wings and across the prison. The value of this was discussed in the previous evaluation (Caulfield, 2011b). While the value placed on this outside engagement was clear, with men openly discussing the pride they felt at having work displayed several men reported a level of frustration around the organisation of outside engagement. While

this should be considered in the context of the prison environment – a highly structured and routine existence, which can promote anxiety at the unknown – there was some consistency across wings in the feeling that they were often unclear about deadlines and opportunities for exhibitions and competitions. The value placed on the residency, the role of the artist, and the generous nature of the funders, and the work of the residency groups all contributed to the desire to ensure appropriate **engagement with the outside community** was continued and developed further. The pride one man felt at receiving a letter from the prison governor in praise of his work on a community art project typifies how the men feel about this.

Of note, although not of direct relevance from a research perspective, is how exhibition of the work of one participant led to him being contacted by his former military unit.



In summary, the interviews and focus groups found that:

- Participation in the residency enables individuals to begin to **redefine** themselves, an important factor in working towards a successful, non-offending future;
- The residency has facilitated an important sense of **group cohesion**;
- There is an important role for the residency groups in **promoting the residency** and engaging others;

- That the status of the artist as a **professional artist** has been highly significant in the success of the residency, the value placed on the residency by participants, and the impact of the residency. The value of this should not be underestimated.
- Engagement with the **outside community** is important to the value placed on the residency by those taking part;
- The findings highlighted in the interim reports relating to openness, responsivity, supportive nature, and creative developments have been **sustained in the long-term**;
- The processes that have been put in place are likely to make the residency sustainable long-term and the lessons learnt to-date should be reflected upon.



4.2 The impact of the residency on the prison environment

This section of the report will compare the responses made by men taking part in the residency on the EssenCES social climate questionnaire to the broader sample from HMP Grendon included in Tonkin and Howells' (2009) work, prior to the introduction of the artist in residence.

The social climate and working environment reported by prisoners from HMP Grendon is generally more positive than that reported in UK high secure hospital settings, German forensic mental health settings and another prison-based therapeutic community in the UK (Tonkin & Howells, 2009). This reflects the nature and ethos of Grendon and is related to a number of factors, including democratisation and dynamic – as opposed to physical and procedural – security (Douglas & Caulfield, 2014). This study sought to identify whether there were any differences in the (already comparatively positive) ratings for social climate between data collected prior to the residency and data collected after the residency had become firmly established.



Table 1

Descriptive Statistics for the EssenCES

	Number of Participants who Provided a Score	Lowest Score	Highest Score	Mean Score
EssenCES: Inmates' Cohesion (HMP Grendon / Residency participants)	99	1	20	13.86
	<i>13</i>	<i>10</i>	<i>20</i>	<i>15.00</i>
EssenCES: Experienced Safety (HMP Grendon / Residency participants)	98	2	19	13.15
	<i>13</i>	<i>9</i>	<i>19</i>	<i>14.31</i>
EssenCES: Hold and Support (HMP Grendon / Residency participants)	99	8	20	15.37
	<i>13</i>	<i>10</i>	<i>20</i>	<i>16.08</i>
EssenCES: Total (HMP Grendon / Residency participants)	98	22	59	42.37
	<i>13</i>	<i>33</i>	<i>56</i>	<i>45.38</i>

Table 1 suggests that participants taking part in residency sessions have more positive perceptions of the prison environment than average at HMP Grendon (and institution where perceptions of social climate are high compared to other institutions, Tonkin & Howells, 2009).

Participants taking part in the residency also had, on average, more positive perceptions of all three EssenCES subscales: Inmates Cohesion; Experienced Safety; Hold and Support.

It is useful to note that Tonkin et al (2012) validated use of EssenCES in English forensic settings (prisons and secure units) using a large-scale sample of 714 individuals (prisoners, patients, and staff) across eleven institutions. Use of this scale in UK-based research such as that presented here is therefore both valid and innovative. A full breakdown of their sample is detailed in Tonkin et al's 2012 paper. However, as their research sought to test the validity of the measure on an English sample and the researchers had assured anonymity to individuals and institutions, details of the scores from other institutions are not available. While it would be interesting to compare the scores from HMP Grendon (presented in table 1) directly with other institutions, for reasons of confidentiality this data is unavailable. However, as noted above, 'the social climate and working environment reported by prisoners from HMP Grendon is generally more positive than that reported in UK high secure hospital settings, German forensic mental health settings and another prison-based therapeutic community in the UK (Tonkin & Howells, 2009).'

In their 2009 research at HMP Grendon, Tonkin and Howells found few differences in the perception of social climate from one wing to the next, suggesting that despite the function of the prison wings as separate communities, HMP Grendon successfully fosters a consistently positive social climate. The current research reported here also looked at whether differences in social climate exist between wings, although the much smaller numbers make it difficult to draw firm conclusions when the data is broken down in this way.

Table 2

Wing Responses to the EssenCES

	Wing A	Wing C	Wing D	Wing G
	Mean Score (n)	Mean Score (n)	Mean Score (n)	Mean Score (n)
EssenCES: Total	41.40 (5)	53.75 (4)	34.50 (2)	49.50 (2)

N.B. High scores on the EssenCES indicate a positive social climate

Table 2 suggests that there were some differences in perceived social climate across the wings. However, it should be noted that the small numbers can skew the data.

Despite the growing recognition of the importance of social climate in the successful running of secure settings, and prisons in particular, to date no research has formally assessed the role of the arts in this area. This evaluation has been particularly novel in this respect and it is encouraging to see the positive impact of the residency on the prison environment.

4.3 The outside engagement of the residency, with the local and wider communities.



One of the aims of the residency was to engage with the outside community. The aim was to exhibit work produced during the residency but this outside engagement has also taken the form of engagement in debates around the role of the arts in criminal justice, as noted below.

Since 2011 work from the residency has been successfully exhibited at the 'Insider Art' exhibition at Gallery North in Newcastle, demonstrating national engagement. This is discussed in the earlier evaluation report (Caulfield 2011). Additionally, each year offenders, detainees and secure patients from around the UK submit art works to the Koestler Awards and HMP Grendon is no exception. Since the beginning of the residency the numbers of pieces submitted to the Koestler Awards has increased significantly with 107 submissions made in 2013. 23 of these pieces received awards and work was included in the exhibition at the Southbank, which attracted around 20,000 visitors⁴.

⁴ <http://www.koestlertrust.org.uk/>



Altered Images, HMP Grendon,
Nick Yates Bronze Award for Watercolour, 13K4414

About Koestler Sales

The Koestler Trust sells artworks when both the artist and establishment give permission. If an entrant chooses not to sell their work (usually because they have already sold the piece or want it for a family member), we return the work to them after judging and exhibition.

Koestler Trust
arts by offenders ■ ■ ■

Two important and high-profile exhibitions took place during early 2014. While the evaluation research took place prior to these events, they occurred during the time this report was being prepared and are worthy of note as part of the evaluation as they represent the culmination of a period of work within the residency. As noted above, the residency has been successful in engaging with national events, but in February 2014 an exhibition of work produced during the residency was opened at Bucca restaurant in Buckingham not far from the prison. The exhibition attracted considerable attention and the opening was attended by high-profile guests, including Olympic rower Katherine Grainger. Money raised from sales of the art work went to the Grendon Friends Trust charity. Anecdotally, people in the area local to the prison know relatively little about its functioning or the residency. This local event not only provided an opportunity to exhibit work and prompt awareness of the residency, but also provided an opportunity for those involved from the Trusts to speak to members of the public.



HMP Grendon Artists in Residence 2010-2014, Lorna Giezot, exhibiting work at Bucca restaurant
(Image copyright Buckingham Advertiser Group)

From 20th March to 18th April 2014 work by men at Grendon was exhibited at the prestigious Guardian Gallery at Kings Place, London. The gallery forms part of The Guardian newspaper editorial offices and Tim Robertson, Chair of the Arts Alliance and CEO of the Koestler Trust reported the 'smart, high-profile' nature of the exhibition.

It's not all black and white

An exhibition of
artwork produced
by men serving
prison sentences
at HMP Grendon

theguardian

Marie-Louise von
Motesiczky
Charitable Trust



Outside engagement has not only been about the production and exhibition of art, but about the academic and societal debates concerning the value of the arts in criminal justice. Funding this programme of research alongside the residency has allowed for much needed investigation into the role of such a unique programme of activity.

The findings from this research have been disseminated throughout the period of the residency to a range of audiences. For example, in 2012 a chapter discussing the residency featured in a new handbook for counsellors and therapists working in the criminal justice system and a photograph of work from the residency at Grendon was used for the front cover (Caulfield & Wilson, 2012; Jones, 2012). In late 2014 a new academic article about the residency will appear in the *Howard Journal of Criminal Justice*. To further engage in bringing together academic, practitioner, and public debate, the artist appeared at an event funded by the Economic and Social Research Council⁵. The event explored the recent political and rehabilitative histories of creativity in prisons; the role of the Third Sector in providing enrichment activities; the practice of delivering in challenging settings; the notion of prison communities and the impact of practice on prison staff and different types of regime in different countries.

The previous evaluation report (Caulfield, 2011b), which covered the first two years of the evaluation is available online and at the time of writing had received over 860 views⁶. This evaluation report is also listed in the Arts Alliance's Evidence Library. The importance of continuing to inform debate around the role of the arts in criminal justice is recognised by the funders, the artist, and the

⁵ <http://www.artsalliance.org.uk/enrichment-activities-arts-creativity-and-spirituality-criminal-justice-systems>

⁶ <https://bathspa.academia.edu/LauraCaulfield> Accessed 25/04/14

researcher. Subsequent to the release of this evaluation report articles will be submitted to both academic and professional journals and the findings of the research are to be presented by the researcher in international forums in Ireland⁷ and Canada⁸ in June 2014

⁷ <http://crsi-cork.com/events.html>

⁸ <http://www.iafmhs2014.ca/>

5 Summary

Through analysis of observational data, interviews, focus groups, and assessments of social climate with prisoners at HMP Grendon, this report is able to conclude that the residency has promoted a number of positive outcomes for those taking part:

- The presence of the residency quantitatively **improves the prison environment**;
- Participation in the residency enables individuals to begin to **redefine** themselves, an important factor in working towards a successful, non-offending future;
- The residency has facilitated an important sense of **group cohesion**;
- There is an important role for the residency groups in **promoting the residency** and engaging others;
- That the status of the artist as a **professional artist** has been highly significant in the success of the residency, the value placed on the residency by participants, and the impact of the residency. The value of this should not be underestimated.
- Engagement with the **outside community** is important to the value placed on the residency by those taking part;
- The findings highlighted in the interim reports relating to openness, responsivity, supportive nature, and creative developments have been **sustained in the long-term**;
- The processes that have been put in place are likely to make the residency sustainable long-term and the lessons learnt to-date should be reflected upon.

The report concludes that the majority of the findings of the previous evaluations (Caulfield, 2011a, 2011b) are sustained in the longer term.

Despite the growing recognition of the importance of social climate in the successful running of secure settings, and prisons in particular, to date no research has formally assessed the role of the arts in this area. This evaluation has been particularly novel in this respect and it is encouraging to see the positive impact of the residency on the prison environment.

6 Recommendations

- The artist in residence initiative at HMP Grendon is highly positive, being valued by both prisoners and staff alike. This novel initiative fits extremely well with the unique ethos of Grendon and has resulted in some considerable successes, both in artistic and personal terms, and with respect to the prison environment and community engagement. On this basis there is a clear case for continuing support for the artist in residence programme at HMP Grendon.
- The process of embedding an artist within the community and gaining the trust of the men is crucial. Given this, and the sensitivity to change of the men in the communities at Grendon, the process of engaging a new artist needs to be managed carefully. The lessons learnt by the current artist in residence in this respect are highly valuable and consequently a period of 'shadowing' by a new artist in residence would appear a sensible way to ensure the new artist is embedded in the communities.
- The original remit for the artist in residence to be a professional artist, as opposed to an art therapist or art teacher – has been pivotal to the success of the residency. This should be considered when appointing successive artists in residence.
- There is clear potential for increased outside engagement and further display of work from the residency across the prison. Many of the wheels have been set in motion to develop outside work and these should be continued and new areas of work sought.
- The findings demonstrate a clear positive impact on those taking part and the prison environment. However, there has been some fluctuation in group size and attendance at residency sessions. The focus group discussions in particular highlighted the potential for each wing community to take responsibility for ensuring all men at Grendon have the opportunity to participate in residency sessions and detailed recommendations concerning this are found within the body of the report.
- The initial findings presented in this report related to social climate suggest the residency has a very positive impact in this area. Future research should extend the scope of data collection on social climate to include the broader Grendon population of prisoners and staff and should map this against changes over time at Grendon more broadly.
- The most recent element of the data collection – the focus groups – began to investigate the role of the residency groups in facilitating engagement. There is a clear role for the research to take a more 'action research' role in the future, firmly embedding the findings in the development and continued success of the residency.

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