

# Cultural Value

Expert Workshop on “Exploring And Evaluating the Cultural Value of Arts and Creativity within the Criminal Justice System”

by Lorraine Gamman of Central Saint Martins  
and Jessica Plant of the Arts Alliance



# **Expert Workshop on “Exploring And Evaluating the Cultural Value of Arts and Creativity within the Criminal Justice System”**

**by Lorraine Gamman of Central Saint Martins and Jessica Plant of the Arts Alliance**

## **Executive Summary**

An expert workshop took place on 16 May 2014 at Central Saint Martins, King’s Cross, London. It brought together representatives from the Arts Alliance Steering Group - including those from Clean Break, Geese Theatre Company and the CEO of the Koestler Trust - along with expert criminologists, humanities scholars, and those linked to art and design education whose institutions wish to improve understanding about arts and their impacts in the criminal justice system and to share their design expertise in the field of evaluation. Speakers and practitioners across a variety of art forms discussed visual arts and crafts, theatre, music, design, writing and reading groups exchanging evidence and concerns about best practice in relation to the evaluation of impacts. The event aimed to promote knowledge exchange and to introduce new perspectives on how arts in the criminal justice system can be assessed and articulated within a broad framework of cultural value; also to understand which impact measurement processes work best in which contexts to assess the value of participatory arts and the way they can operate to inspire change and transform lives.

## **Researchers and Project Partners**

Lorraine Gamman (Professor of Design, Director, Design Against Crime Research Centre, Central Saint Martins) and Jessica Plant (Manager, Arts Alliance)

## **Key words**

Arts; Design; Criminal Justice System; Outsider Art; Desistance; Empathy; Evaluation.

## Attendees

### Chair



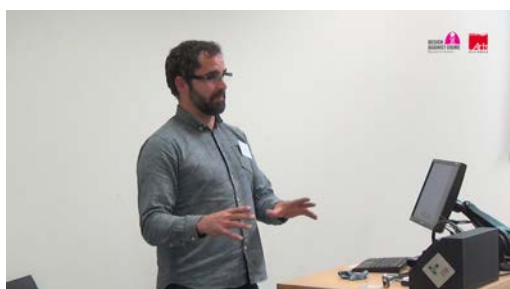
Jessica Plant  
(Manager, Arts Alliance)



Lorraine Gamman  
(Professor of Design, Director, Design  
Against Crime Research Centre)

### Speakers

Jessica Plant (Manager, Arts Alliance)



Adam Thorpe  
(Reader in Socially Responsive Design,  
Design Against Crime Research Centre)



Sarah Colvin  
(Schröder Professor, University of  
Cambridge)



Tim Robertson  
(Chief Executive, Koestler Trust and Chair of  
the Arts Alliance)



Jane Hurry  
(Co-Director, Centre for Education in the  
Criminal Justice System (CECJS), Institute  
of Education)



Mike Maguire  
(Professor of Criminology, University of South Wales and Professor Emeritus, Cardiff University)



Emma Disley  
(Research Leader, RAND Europe)



Yvonne Harris  
(Research and Evaluation Manager, Design Council)

## Invited participants

Andy Watson (Director, Geese Theatre Company)  
Anna Herrmann (Head of Education, Clean Break)  
Claire Swift (Director of Social Responsibility, London College of Fashion)  
Selina Busby (Course Leader, MA Applied Theatre, Royal Central School of Speech and Drama)  
Paul Ekblom (Professor of Design Against Crime, Central Saint Martins)

## AHRC

Geoffrey Crossick (Director, AHRC Cultural Value Project)

EXPERT WORKSHOP ON "EXPLORING AND EVALUATING THE CULTURAL VALUE OF ARTS AND CREATIVITY WITHIN THE CRIMINAL JUSTICE SYSTEM"

---



Speakers and participants at "Exploring And Evaluating the Cultural Value of Arts and Creativity within the Criminal Justice System" expert workshop

# Summary of contents

Introduction	
<b>What is Cultural Value?</b> .....	<b>7</b>
Section 1	
<b>Summary of papers: exploring the cultural value of arts and creativity within the Criminal Justice System</b> .....	<b>9</b>
Section 2	
<b>Differences between forms of design evaluation</b> .....	<b>12</b>
Section 3	
<b>Understanding the relationship between creativity and the development of individual agency and self-efficacy</b> .....	<b>14</b>
Conclusion	
<b>Future research requirements/ needs of arts in the criminal justice system</b> .....	<b>17</b>
Notes .....	19
References and external links .....	21
Appendix 1: Expert workshop evaluation forms.....	24



## Introduction: What is Cultural Value?

*'Mozart is Mozart because of his music and not because he created a tourist industry in Salzburg or gave his name to decadent chocolate and marzipan Salzburger Kugel. Picasso is important because he taught a century new ways of looking at objects and not because his paintings in the Bilbao Guggenheim Museum are regenerating an otherwise derelict northern Spanish port. Van Gogh is valued because of the pain or intensity of his images and colours, and not because he made sunflowers and wooden chairs popular. **Absolute quality** is paramount in attempting a valuation of the arts; all other factors are interesting, useful but secondary.'*

*(Tusa 1999, cited Reeves 2002:36)*

An expert workshop took place on 16 May 2014 at Central Saint Martins that brought together representatives from the Arts Alliance Steering Group - including representatives from Clean Break and the Geese Theatre Company, and the CEO of the Koestler Trust. They were joined by expert criminologists, scholars from the humanities and social sciences, and academic experts in art and design education who also engage with arts in the criminal justice system. Our purpose was to discuss the cultural value of arts in criminal justice settings in the context of how this relates to our disciplines and backgrounds and the AHRC's broader investigation into cultural value across society.

Arts in criminal justice currently receives funding from both Arts Council (whose focus is on quality in art) and by the Ministry of Justice (whose focus is on behaviour change and reduced reoffending); it should, therefore, be no surprise that our discussion of "cultural value" in criminal justice settings engaged with competing definitions. In *Keywords* (1976), Raymond Williams suggested that two understandings of "culture" and "value" continued to dominate in the late twentieth century. The first derived from the Victorian period, when the word "culture" was first associated with spiritual development or moral betterment; in this understanding, which draws on ideas about the "absolute" or "intrinsic" quality of art works, "the best which has been thought and said in the world" should be contemplated, and those values aspired to (Arnold, 1869). This "embetterment" thesis was challenged, however by developments in the "new" literary criticism<sup>1</sup> and in anthropology and cultural studies that emerged in the late 1950s. Words like "culture" and "value" became to be associated with everything humans do: "a whole way of life" (Hoggart, 1957; Williams, 1958; Hall, 1968 & 1980) rather than with the sublime, with going to the opera, or even with wearing "Sunday best" (Willis, 1983)<sup>2</sup>. In the 21st century, a wider reading of the arts encompasses rap, collage, street dance, reading groups etc., all of which the AHRC Cultural Value project has wanted to include and explore.

Jessica Plant (Arts Alliance), opening the workshop, noted that "what is phenomenal about art in prisons is that to some extent it helps ensure barriers are broken down." That is because it is not "just what we might think of as worthy; it's much more than that. It's delivering something really exciting both to offenders and to the spheres of arts and culture". She highlighted that art is also about communication, offering the socially marginalised and excluded an opportunity to reveal their worlds to the mainstream. Also

the individual benefits the arts bring both to offenders and to the criminal justice system. These include "hope, wellbeing, empathy, identity, learning new skills"; which in turn lead to "reduced reoffending, community cohesion, stronger communities." Plant noted the triple definition of cultural value put forward by Robert Hewson and John Holden in *The Cultural Leadership Handbook*. For Hewson and Holden, cultural value describes firstly "aesthetic or sublime qualities", or *intrinsic values*; secondly, *instrumental values* such as "wider societal benefits, community cohesion, reduced crime, improved wellbeing"; and thirdly, *institutional values*, usually thought, as Jessica Plant pointed out, to be "connected with cultural institutions like museums, libraries and galleries; but few, with notable exceptions<sup>3</sup>, would include prisons in this account of cultural value."

Tim Robertson (Koestler Trust and Chair of the Arts Alliance), who gave the introduction to the workshop, went further and discussed cultural value in terms of cultural judgements and preferences, or what Bourdieu (1984) described as the cultural values of "taste". Prison art, said Robertson, makes visible the "range of aesthetic judgements" in its production and reception; the values or "taste" of the judges of prisoner art awards are often different from those of the prisoner peer group. But the judges and outside audiences can also learn from the experience: Robertson cited Jeremy Deller, who as an award judge observed that "what is fascinating about prison art is you get to see the world from the perspective of people whose world view we don't normally get to see". That opens out a new set of questions about the cultural value of the art, theatre, writing, and music produced by offenders.



Dance United's 'Me Them Us' performance (photographer: Pari Nader)



## Section 1: Summary of papers: exploring the cultural value of arts and creativity within the Criminal Justice System

*Our members pull off something quite remarkable with the work they do: they manage to foster creativity and humanity, which grow and flourish and produce amazing works of art in what is often a very difficult environment – prisons can be hostile, punitive physical spaces.*

(Jessica Plant, Arts Alliance)

The discussion that followed the opening and introductory remarks raised a number of issues that became focal points throughout the workshop. Tim Robertson noted that the Southbank Centre hosting of Koestler awards had provoked "hundreds of responses ... people writing that they had no idea that prisoners had such skill"; the exhibition visitors, he explained, were "moved by the stories and feelings" to recognise "talent, potential, all the things that make human beings"; this challenged dominant cultural and societal perceptions of criminals. Adam Thorpe (Design Against Crime Research Centre) noted how artistic contributions play a role in creating "de-risked places"; spaces for experiment and change, without fear of embarrassment, stigma, or physical injury. Jessica Plant expressed a concern that, in seeking to measure the value of its activities, "perhaps the Arts Alliance has previously been too reliant on qualitative evaluation ... it is obviously important but does not always have enough statistical weight to persuade government or researchers from different disciplines".



Birds of a Feather HMP Pentonville,  
Koestler Awards Highly Commended  
Ceramic 2012



Koestler UK Exhibition, Royal Festival Hall, 2012

The first paper was given by Jane Hurry (Centre for Education in the Criminal Justice System) who described how arts projects engage prisoners who are otherwise hard to reach: "60-90% of young offenders have communication disorders compared to 5-7% of the general public", and the majority of prisoners are poorly qualified academically, and exhibit weaknesses in their basic skills (Social Exclusion Unit, 2002; Hurry, Brazier and Moriarty, 2005) that impact on their employability. Hurry described how the *Write to be*

*Heard* project, a creative writing programme that took writers and theatre practitioners into prisons, helped a significant number of prisoners otherwise resistant to education because of negative experiences at school. Creative activity helped them engage in new ways and succeed: "80% of participants could see themselves differently and 70% felt more positive about the future." Hurry suggested that participatory arts projects create "opportunities not only to inform prisoners but also to inform the staff", in a situation where prison staff get "very little in the way of continued professional development". She highlighted the issues around quantitative versus qualitative analysis of arts projects raised earlier.

This was followed by a paper by Sarah Colvin (University of Cambridge), which focused again on analysis and evaluation, calling for the development of a properly cross-disciplinary theory of the arts in criminal justice, for use by researchers and practitioners in the field. Building on criminological desistance theory, which suggests that reduced offending emerges out of a changed sense of self<sup>4</sup>, Colvin suggested that the arts' capacity to "drive change" and "inspire the (self-) critical imagination" needs to be fully understood and theorized. The arts in Colvin's argument involve individuals in the co-creation of meaning, and this may contribute to a new sense of agency and to desistance. Colvin's account of the way that offender art works on the public and on the audience (broader society) complemented and developed Tim Robertson's. She argued that art exhibitions and performances stimulate change not only in the prisoners who create the artworks, but in the audiences and exhibition visitors who come to see them: "artistic products are tangible, audible or visible proof of achievement and so build self-esteem, but they also provide a potential point of connection between the offender-artist and society outside," where offenders might be perceived as less "unlike me" than previously thought. That - crucially - fosters a social environment in which change and reintegration are enabled: "one of the paradoxes of reintegration is that you can't force someone, but equally they can't do it by themselves."



Sarah Colvin's presentation was on 'Desistance theory and the value of the arts: The case for a cross-disciplinary theory of the arts in criminal justice'

One of the focal points of the workshop that Colvin's paper introduced was about how all types of participatory arts help prisoners perceive themselves and their offending differently<sup>5</sup>; the old "criminal self" becomes a new "non-criminal self"<sup>6</sup>. Lorraine Gamman (Central Saint Martins) agreed that "empathetic and co-creation processes are significant

to personal transformation," and that (i) at the present time there is "no easily available theory located in one place to explain this experience of change"; and (ii) that as Colvin suggests "a new theory needs to be created from interdisciplinary progress made in arts, humanities, criminology, psychology, neuroscience and education". A lively discussion ensued. It interrogated how creative processes support personal transformation and help build resilience (defined as the ability to bounce back quickly from difficulties), and thus help to deliver desistance<sup>7</sup>. Andy Watson (Geese Theatre Company) and Anna Herrmann (Clean Break) raised again the notion of the all-important "risk-free zone" (Watson) in the arts project, which enables experimentation and change. Many statements from workshop participants drew on experiences of theatre, to help the workshop further understand what is at stake in artistic practice. Whilst there was no agreement as to how precisely prisoners begin the journey towards changing their lives in a positive way, there was clear agreement that such changes can be observed to occur through engagement with participatory arts, and that there is an urgent need to measure that process appropriately and persuasively.

The final paper before lunch engaged specifically with measurement issues. Emma Disley (RAND Europe) and Mike Maguire (University of South Wales) discussed difficulties in demonstrating the impact of specific interventions and the value of measuring so-called 'intermediate outcomes'. Mike Maguire pointed out that individual offenders may each receive a variety of interventions, which might include practical help with problems such as housing or substance misuse, as well as some creative work, some cognitive work, and so on. It is very hard to show whether any one element has had a direct impact in terms of desistance or reduced reoffending.

He went on to outline a new tool that they had been developing and testing. Its purpose was to evidence positive psychological change in individuals (in, for example, their levels of resilience, hope, or self-efficacy) which had occurred during and subsequent to engagement with participatory arts or mentoring programmes and which was likely, on the basis of theory and/or empirical evidence, to contribute eventually to reduced offending. Emma Disley explained the underlying rationale for the tool and revealed that trials so far had delivered very promising results (albeit so far only with a small sample size) in terms of its capacity to demonstrate change. She also invited workshop participants to consider using it, in order to help test and improve it further. This line of discussion led to a lively debate about the evaluation and measurement of the impact of arts in the criminal justice system more generally. Discussants speculated whether the arts are distinct from for example mentoring and if so, how can this uniqueness or "magic" of arts practice (Andy Watson) be captured? An exchange between Adam Thorpe (Design Against Crime) and Andy Watson (Geese Theatre Company) again about how the arts provide 'de-risked' spaces for prisoners (and for participants in design experiments) that allow them to find alternative ways of being and doing, and to see themselves differently, was interrupted only by lunch.

## Section 2: Differences between forms of design evaluation

In the afternoon, Yvonne Harris (Design Council) explained the different ways design has measured impact. This included the way the Design Council have also worked out how to measure the economic value of design to Small Medium Enterprises (SMEs). They conducted a large-scale quantitative survey, which focused on financial impacts and captured economic measures, and calculated the return of investment, gross value, net value added and the number of jobs created as a result of the investment. Taking in all those things the government really wants to see (to show where you have actually made a difference), this is what they found: business could expect on the economic investment for every pound spent on design a return of over £4 net operating profit, over £20 on net turnover and a net export rate of over £5... So, to keep it simple, we can say design equals growth.

Some caution about the cost/benefit approach as applied in this way was raised by Geoffrey Crossick (AHRC). Harris reiterated that it is an in-depth and robust approach that looks deeply at the 'costs' impacted. She did agree that cost/benefit is only one part of the picture when demonstrating the value of art and design in small businesses. Her point was that it had significant impact for them in terms of funding and sustainability, and might be of relevance to the Arts Alliance.

Adam Thorpe was next to speak. He explained why measuring intermediate outcomes linked to interventions has been prioritised by design. He described Design Against Crime's Bikeoff and ATM design projects, which used control trials to measure behaviour change with some success. He explained: what we try to do is to look at multiple drivers... So it's about how you design an intervention – you should be able to get multiple drivers and multiple wins... One of the ways of doing it is by working with lots of different people, in a real interdisciplinary way, to identify such indicators.



Bikeoff M stands



ATM art evaluation project



Both design projects (Bikeoff and ATM) successfully used control trials to deliver a quantitative evaluation (undertaken in partnership with the Jill Dando Institute (JDI) of Crime Science at UCL). Thorpe noted, however, that even though quantitative measures were used to evaluate the impact, with the Bikeoff project in particular it was *qualitative engagement* with diverse communities (police, cyclists, community groups) that has been the project's great legacy. Referring back to Colvin's remark in the morning ("Say I lock up 30 bikes and leave 30 unlocked, the numerical calculation of what happens next is going to tell me quite a lot; but if I look at 30 married couples and 30 divorced couples to try and come up with a similar way to keep my spouse I might be disappointed"), he agreed that human relations are more difficult to measure than the Design Against Crime Research Centre's interventions with objects. He made the point that while the new design M bike stands did make stealing bikes more difficult (because they improved locking practice – an intermediate outcome that could be measured). It was the collaborative processes that had transformed human relationships and made the project a success. These co-creation processes had affected the way the cycling community responded to the new designs, linked to a sense of ownership developed through co-creative processes, and unfortunately were not quantitatively measured.

The debate that followed recognized that the transformative processes that catalyse behaviour change and help build psychological or philosophical resilience are hard to define<sup>8</sup>, but are clearly very different from (for example) the UK's current Cabinet Office nudge focus (Thaler and Sunstein, 2008) or from behaviour change linked to smoking and healthy eating intervention campaigns (House of Lords, 2010-12). All discussants appeared to agree that *participatory process* is crucial. The self-directed deep transformations that occur through arts education are very different from the behaviour choices nudge design intends. This could explain why small innovative arts projects often have more impact than upscaled, rolled out programmes that negate co-production. Thorpe in discussion was concerned to explain how collaborative and participatory design processes are very similar to collaborative arts processes in that such processes are transformative; collaborative design processes are "fraternal" (done together) rather than "paternal" (the nudge). Gamman suggested that work on addiction might have more relevance to Arts Alliance work with prisoners than nudge design, because such work is linked to developing and catalyzing real long-term transformative processes in peer group work, rather than nudging short-term manipulated material choices through design. She also observed: "... it is hard to nail, for the purposes of government requirements, whether it was the participatory arts (rather than yoga or meditation or cognitive behavior therapy) that has made the difference. All are likely to have had an influence on leading an individual to the road to transformation. But the way that art involves individuals in co-creating meaning is significant and special."

The discussion returned to what sort of evaluation could best measure such processes and should be commissioned by the Arts Alliance in future. Paul Ekblom (Design Against Crime Research Centre) noted the importance of broadening the evaluation of interventions from narrow considerations of "impact" (Ekblom, 2011); besides the cost-effectiveness of an intervention it is important to describe its scope (wide or narrow range of crimes prevented), coverage (proportion of any given crime problem

addressed), side-effects (positive and negative) and trade-offs; its targetability (how efficiently interventions can be directed to those prisoners that would benefit from it), the sustainability of interventions, and their acceptability, timescale and deliverability (how robust or delicate is the intervention – how reliably can it be delivered?). He concluded that "understanding and documenting processes of *involvement* of different stakeholders/dutyholders in implementing interventions is of huge practical importance but often goes wrong (Ekblom, 2012)."

The workshop participants were then asked to break into groups.



The workshop participants worked in groups and fed back

### **Section 3: Understanding the relationship between creativity and the development of individual agency and self-efficacy**

Further discussion took place in two groups (not three as originally planned) and was very clearly influenced by Sarah Colvin's earlier morning paper. Both groups raised questions about the way creative processes introduce a necessary awareness of life's complexity as well as diverse mechanisms of learning (often through doing and making) into the offenders' worlds. Creativity can become a springboard for self-discovery; and, perhaps because of the infectious nature of learning through the arts, their impact happens for staff as well as prisoners. Tim Robertson recalled his experience of "unexpected" impact in his feedback for Group 1: They have a prison officer close to retirement and they can't quite think where they're going to put him, so they think: "Oh well, we've got this music project, so we'll put him there". He groans; but by the end of the week, when the performance has been delivered, five or six times, that prison officer



stands up and says: "in my 45 years in the prison service, this is the best thing I've seen'. Capturing that observed impact is, he noted, the challenge.

Andy Watson described some research done by the Geese Theatre Company: "Perpetrators of domestic abuse watched a piece of theatre created specifically for domestic abuse perpetrator treatment programmes. Audiences of approximately 8-10 men were arranged half on one side of the stage and half on the other (so they could see the performance in the middle, but also see each other): what comes out of the research is that the aesthetic distance of them seeing versions of themselves, being portrayed in terms of seeing themselves as perpetrator, victim and child was an important element. But actually a bigger element was seeing their peers observing the performance. Not just the process of watching the art, but also watching their peers watching the art had a big influence... it resonated as much as watching the art itself. Which to my mind is fascinating and tells us quite a lot about where we should be heading."



Geese Theatre Company performance

Lorraine Gamman was taken with this account and responded: "if you take the idea of "proxy process", you watch the art and have an experience. But you also watch the audience having the experience, and this maximises things, almost like a form of restorative justice?" Jane Hurry observed that it is "quite a natural instinct when you're in an audience to look at other people experiencing it; you have a desire to do it"; and Andy Watson agreed. He said:

"The inmates report: 'I saw what the 'actor' was doing in character and I didn't like it. I also saw another group member, someone who has been in the group longer than me, and he was really upset - he was looking at the floor and I think he might have been crying. That tells me that my feelings about what I am watching are correct - the other guy's response confirms that it is ok for me to have this response too'."

Group 2 talked about the public acknowledgement of change and how important that is in art, when a person exhibits publicly. Andy Watson noted that the "public" acknowledgement can be quite small but nevertheless supports the "trying on" of new and different social roles. Lorraine Gamman took up this point with reference to the idea of de-risked environments: "What you describe occurring happens in de-risked environments. Inmates can learn what it might be like to be an artist or an actor or a different type of person and have time to get used to this. So when you invite your family it's like "coming out" as an artist, there's the public confirmation that you've learned it and it is accepted."

Gamman observed also that "artists, criminals and entrepreneurs are found by many studies to have dyslexia in common"<sup>9</sup>. She suggested that it should be no surprise then that the different learning styles participatory arts deliver are valuable because they can reach places that other forms of education might not be able to "reach", thus reinforcing points made earlier by Jane Hurry. The way the arts work to catalyse different types of experience was recognised as in need of further review, particularly in the light of Cheliotis's account in *The Arts of Imprisonment* (2012).

Geoffrey Crossick (AHRC) took this discussion further, referencing a piece of work by two psychologists from the New School, published in *Science* magazine in 2013. In it, David Kidd and Emanuele Costano submit and evidence their theory that "Reading Literary Fiction Improves Theory of Mind", in experiments comparing the cognitive effects of reading literary fiction with the effects of reading popular fiction, non-fictional writing or nothing at all. Kidd and Costano tested for both cognitive Theory of Mind (the ability to predict others' behaviour based on knowledge of what they believe) and affective Theory of Mind (empathic appreciation of others' emotional state). Readers of literary fiction scored higher on both counts than readers of popular fiction and those who read non-fiction or nothing. The link with the themes of the workshop is that the study argues that literary fiction (which might be seen as representative of the arts more broadly) operates with spaces and silences, rather than with directives and certainties.

Readers have to engage actively, and put something of themselves into the process. "The critical issue that regularly emerges from our work," noted Crossick, "is that people can be poor at imagining themselves as somebody else. Some cannot do that, and this is what art can arguably help them do. The experiences described in this workshop seems to confirm that." Gamman summarised:

"We have been talking about the collaborative and democratic nature of the creative process, which involves empathy and co-creation. The processes we have been talking about are collaborative and bring democratic experience to those who may not have experienced such processes before... so there may be intrinsic mechanisms to participatory arts that deliver tools for change that we need to better define."

Although the discussion at this point was rich and vibrant, looking at the similarities and differences between "participatory arts" and design for "social innovation", a similarity

which is rarely acknowledged in subject specific discourse, time ran out, and we had to draw the day to a close.

## **Conclusion: Future research requirements/ needs of arts in the criminal justice system**

The day was concluded by Jessica Plant, Tim Robertson, and Lorraine Gamman. It was noted that the average annual overall cost of a prison place in England and Wales for the financial year 2011-12 was £37,648 (Ministry of Justice, 2013). Such cost estimates indicate that reoffending cost the economy between £9.5 and £13 billion in 2007-8. The prison system is currently very overcrowded (Ministry of Justice, 2013), and has a poor record for reducing reoffending. And while there is some good evidence that indicates the impact of arts on offenders, such as Anderson, Colvin et al.'s *Inspiring Change* report (2010), the success of the participatory arts in this regard is still not as valued as it might be. The National Offender Management Services (NOMS) recently commissioned an independent rapid evidence assessment of arts and criminal justice work, which concludes:

"There is a lack of good quality research evidence that explores the impact of arts projects with offenders. Currently, there is insufficient evidence to conclude whether or not arts projects have a measureable impact on re-offending"  
(RAND Europe, Arcs Ltd and University of Glamorgan, 2012)

Not all offenders get access to participatory arts, and nearly three quarters (73%) of under 18 year olds are reconvicted within a year of release<sup>10</sup>, with 47% of adults being reconvicted within one year.<sup>11</sup> There is clearly much more to be achieved. We need:

- (a) to highlight the comparatively low cost of participatory arts education, which has been shown to reduce reoffending (see the *Unlocking Value* report by the Arts Alliance and New Philanthropy Capital);
- (b) to get better at making the case about the different ways participatory arts has value to individuals, society, government and to commissioners;
- (c) to devise more effective, larger scale, cross-disciplinary evaluative theories and mechanisms to deliver robust evidence;
- (d) to explore more fully the impact of offender art on audiences (the general public, prison officers, and prisoners' families) to bring about changes in public perception and hence another form of cultural value.

The arts in criminal justice sector have so far focused on how arts and culture impacts on individual (offenders). How this work contributes significant value to prison culture and to the broader cultural and social spheres "outside" also needs consideration, and perhaps should be the subject of further research.

Jessica Plant concluded the workshop by reminding participants of the award-winning Arts Alliance Evidence Library, and by describing the Arts Alliance *Inspiring Futures*

proposal, which seeks to carry out a large-scale research project focused on the arts in criminal justice. She indicated that the design of control trials described by Adam Thorpe and Yvonne Harris could be of value to the Arts Alliance to show impact. Such methods could provide a missing jigsaw piece of strong evidence.

This expert workshop discussion has clearly informed the future of Arts Alliance research. The Alliance will work with innovative researchers who will help capture the transformations engendered by the arts and their mechanisms, perhaps in partnership with the Arts Humanities Research Council. The workshop demonstrated that, to make progress in demonstrating the diverse cultural value of the arts in the criminal justice system, we need a multidisciplinary and multi-methodological approach to reflect the range and complexity of what the arts *are* and *do*. We may also need to further explore the *institutional value* of arts and in criminal justice (both in prison and probation setting and in galleries and museums).

The final request was that workshop participants share with us their feedback on the day. Those received have been included as Appendix 1 so that an independent review of the workshop by participants is also available to those reading this report.

## Notes

<sup>1</sup> Not so new now but Frances Mulhern's (1979) critique of FR Leavis, also Terry Eagleton's writings, are indicators of a discipline's rejection of the idea of intrinsic aesthetic or cultural values originally associated with the reading of the literary canon as "The Great Tradition".

<sup>2</sup> An account made by Paul Willis (1983). *Learning to labour: How working class kids get working class jobs*. Aldershot: Gower.

<sup>3</sup> Leonida Cheliotis's *Arts of Imprisonment* (2012) points to the contradiction of arts in prison, e.g. prison as a place of social control, art and culture as resistance to it. Prisons are about regime, order, following the rules of society. Arts embody rebellion, individuality, expression and ultimately freedom. Cheliotis argues that much of the arts that exist in the criminal justice system today, reinforces the prison regime, operates inside the system rather than enabling authentic creativity: "Arts in prison programmes simply comply, humanise, tell good story of imprisonment, research so far masks the issue" (6:2012).

<sup>4</sup> This process is described in the Arts Alliance "Inspiring Futures" document as: "a. An openness to change; b. Exposure and reaction to hooks for change; c. The imagination and belief that the offender could be different, the possibility of what is called a replacement self; d. Also changing perceptions of offending". Original source is Giordano, Cernkovich and Rudolph (2002). See also Bottoms and Shapland (2011) and Vaughan (2007).

<sup>5</sup> This was not discussed in depth by Sarah Colvin, but the Arts Alliance prisoner survey (2014) which identifies how artistic production and making, also leads to other personal transformations. One prisoner suggested, for example: "Acceptance of the work and approbation as the equal of other authors and artists is an affirmation that we too have good within us. I suggest that this might have more of a rehabilitating effect than any certificate or employability criteria."

<sup>6</sup> Giordano, Cernkovich and Rudolph (2002: 999-1002) quoted in Arts Alliance, (2013) *Reimagining Futures: Exploring Arts Interventions and the Process of Desistance*.

<sup>7</sup> Desistance is the process by which people who have offended stop offending (primary desistance) and then take on a personal narrative (Maruna, 2001) quoted in Arts Alliance (2013) *Reimagining Futures: Exploring Arts Interventions and the Process of Desistance*.

<sup>8</sup> Suzanne Moore usefully had a go at the impossible and observes: "it is precisely this engagement with culture/arts as a passionate, life-changing, living presence ... [that is] key not just to social mobility but to psychological mobility. First, you think your way into something new, and then you make it. Then you do it. That is why it matters. That is why all must have access to art". Guardian, 2<sup>nd</sup> July 2014.

<sup>9</sup> Gamman and Thorpe (2012) suggest it is not a surprise that entrepreneurs are also found to be disproportionately dyslexic and quote source (East Mentoring Forum Ltd., 2007), who they note also identify that both criminals and creative groups often have strong entrepreneurial qualities. Gamman and Thorpe also point out that the number of those found to be 'dyslexic' in art school in prison is similarly high i.e '16% to 20% of Art and Design students are certified dyslexic (Raein, 2003). As many as 60% of Art and Design students are argued to have problems linked to Visual Spatial Learning Styles (VLS), (East Mentoring Forum 2007). A UK study shows that between 53% of the prison

---

population were dyslexic. Morgan & Klein (2000) also point out that 'Studies from England, USA and Sweden' suggest that between 30% and 52% of the prison population in all three countries may be dyslexic, depending on how narrowly dyslexia is defined.

<sup>10</sup> Tables 18a, 18b, 19a. *In: Ministry of Justice (2013). Proven re-offending quarterly July to June 2011.* London: Ministry of Justice.

<sup>11</sup> Tables 18a, 18b, 19a. *In: Ministry of Justice (2013). Proven re-offending quarterly July to June 2011.* London: Ministry of Justice.



## References and external links

Anderson, K., Colvin, S., McNeill, F., Nellis, M., Overy, K., Sparks, R and Tett, L. (2011). *Inspiring Change: Final Project Report of the Evaluation Team*. Available at: <http://www.artsevidence.org.uk/evaluations/inspiring-change-final-project-report-evaluation-t/>

Arnold, M. (1869). *Culture and Anarchy: An Essay in Political and Social Criticism*. Oxford: Project Gutenberg.

Arts Alliance (2013). *Reimagining Futures: Exploring Arts Interventions and the Process of Desistance*. London: Arts Alliance.

Barton, D., Ivanic, R., Appelby, Y. Hodge, R and Tusting, K. (2007). *Literacy, Lives and Learning*. London: Routledge.

Bottoms, A. and Shapland, J. (2011). 'Steps Towards Desistance Amongst Male Young Adult Recidivists' in Farrall, S., Hough, M., Maruna, S., and Sparks, R. (eds.) *Escape Routes: Contemporary Perspectives on Life After Punishment*. London: Routledge.

Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. London, Routledge.

Burrows et al. RAND Europe, Arcs Ltd and University of Glamorgan (2012). NOMS commissioned. *Intermediate outcomes of arts projects: a rapid evidence assessment*.

Bynner, J. and Parsons, S. (1999). *Young People not in Employment, Education or Training and Social Exclusion*. Report for the Social Exclusion Unit. London: Centre for Longitudinal Studies, Institute for Education.

Bynner, J. (2004). *Literacy, Numeracy and Employability: Evidence from the British birth cohort studies*. *Literacy and Numeracy Studies*, 13. 31-48.

Canton, R., Hine, J., and Welford, J. (2011). *Outside Chances: Offender Learning in the Community*. London: City and Guilds Centre for Skills Development.

Cheliotis, L. K. (2012). *The arts of imprisonment: Control, resistance and empowerment*. Farnham: Ashgate.

Eagleton, T. (1976). *Marxism and Literary Criticism*. London: Methuen.

Eagleton, T. (1966). *The New Left Church*. London: Sheed and Ward.

Ekblom, P. (2011). *Crime Prevention, Security and Community Safety Using the 5Is Framework*. Basingstoke: Palgrave Macmillan.

Ekblom, P. (2012). 'Citizen participation in crime prevention – capturing practice knowledge through the 5Is framework' in M. Coester and E. Marks (eds.) *International*

*Perspectives of Crime Prevention 4. Contributions from the 4th and the 5th Annual International Forum 2010 and 2011 within the German Congress on Crime Prevention.* Mönchengladbach: Forum Verlag Godesberg GmbH.

Gamman, L. and Thorpe, A. (2010). *Criminality and Creativity: What's at Stake in Designing Against Crime?* In: Clarke, A. (Ed.) *Design Anthropology*. pp. 52-67. New York/ Vienna: Springer.

Gamman, L. and Thorpe, A. (2011). *Socially Responsive Design – Open and Participatory Design Led Social Innovation.* In: CFP 4th World Conference on Design Research, IASDR201, Delft, Netherlands, 31st October – 4th November 2011.

Giordano, P. C., Cernkovich, S. A, & Rudolph, J. L. (2002). 'Gender, Crime, and Desistance: Toward a Theory of Cognitive Transformation' *American Journal of Sociology*, 107 (4): pp990-1064.

Hall, S. (1968). *The hippies: An American 'moment'*. Birmingham [West Midlands: Centre for Contemporary Cultural Studies, University of Birmingham.

Hall, S. (1980). "Cultural Studies: two paradigms". In *Media, Culture and Society*, Vol.2, pp. 57–72.

Hewison, R. and Holden, J. (2011). *The Cultural Leadership Handbook*. Farnham: Gower Publishing.

Hoggart, R. (1957). *The Uses of Literacy: Aspects of Working-Class Life with Special Reference to Publications and Entertainments*. London: Chatto and Windus.

House of Lords, Science and Technology Select Committee. Report of Session 2010–12: Behaviour Change. London: The Stationery Office Limited. Available at: <http://www.publications.parliament.uk/pa/ld201012/ldselect/ldsctech/179/179.pdf>

Hurry, J., Rogers, L., Simonot, M. and Wilson, A. (2012). *Inside Education: The aspirations and realities of prison education for under 25s in the London area.* A report for Sir John Cass's Foundation. Available at: [http://www.ioe.ac.uk/Study\\_Departments/CECJS\\_John\\_Cass\\_Report.pdf](http://www.ioe.ac.uk/Study_Departments/CECJS_John_Cass_Report.pdf)

Hurry, J. Brazier, L. and Moriarty, V. (2005). *Improving the literacy and numeracy skills of young people who offend: can it be done and what are the consequences?* *Literacy and Numeracy Studies*, 14 (2), 61-74.

Maruna, S. (2001). *Making good: How ex-convicts reform and rebuild their lives.* Washington, D.C: American Psychological Association.

Ministry of Justice (2012). *Costs per place and costs per prisoner by individual prison, National Offender Management Service Annual Report and Accounts 2011-12: Management Information Addendum.* London: Ministry of Justice.

Ministry of Justice (2013). *Monthly Population Bulletin March 2013*. London: Ministry of Justice.

Ministry of Justice (2013). *Proven re-offending quarterly July to June 2011*. London: Ministry of Justice.

Mulhern, F. (1979). *The moment of "Scrutiny"*. London, NLB.

Parsons, S. and Bynner, J. (1999). *Influences on Adult Basic Skills: Factors affecting the development of literacy and numeracy from birth to 37*. London: The Basic Skills Agency.

Reeves, M. (2002). *Measuring the economic and social impact of the arts: A review* London: Arts Council England.

Social Exclusion Unit (July 2002). *Reducing re-offending by ex-prisoners*, HMG Cabinet Office.

Thaler, R.H. and Sunstein, C.R. (2008). *Nudge: Improving Decisions About Health, Wealth and Happiness*. New Haven, CT: Yale University Press.

UK Commission for Employment and Skills (2009). *The Employability Challenge*. Wath-upon-Deerne: UK Commission or Employment and Skills. Available at: <http://www.educationandemployers.org/media/8466/the%20employability%20challenge%20-%20ukces.pdf>

Vaughan, B. (2007). 'The Internal Narrative of Desistance', *British Journal of Criminology*. 47: 390-404.

Williams, R. (1976). *Keywords: A vocabulary of culture and society*. New York: Oxford University Press.

Williams, R. (1958). *Culture and society, 1780-1950*. New York: Columbia University Press.

Willis, P. E. (1983). *Learning to labour: How working class kids get working class jobs*. Aldershot: Gower.

## APPENDIX 1: Evaluation forms - AHRC Expert Workshop: Exploring the Cultural Value of Arts and Creativity within the Criminal Justice System

### PARTICIPANT 1

AHRC Expert Workshop: Exploring the Cultural Value of Arts and Creativity within the Criminal Justice System	Yes		Maybe		No
	1	2	3	4	5

1. Did you find this workshop useful?	x				
Comments	Good to meet with a small group of people with a good level of knowledge and experience – from a wide variety of disciplines.				
2. Did you learn any new information?	x				
Comments	Less so about the arts and CJS arena as that is our area of expertise but interested to hear about the design experience and to draw parallels in the difficulties around evaluation				
3. Did the workshop improve your interdisciplinary knowledge?	x				
Comments	See above				
4. What was the most interesting element of the workshop from your point of view?	Being able to have conversations with people from different disciplines and not always having to go back to "square one."				
5. What would you like to have heard more information about?	Although there wasn't really enough time I would have liked to know a little bit more about the wider Cultural Value research and some of the broader context in which this seminar was being delivered. I would also liked to have known a bit more about where the conversations we were engaging in were going to lead, in terms of that broader cultural value question.				
6. Do you feel there is a need for further work, and if so in what aspect?	Always! I love the idea that the arts and design in CJs have immense cultural value but also a huge array of other values by the very nature of the audiences being engaged with or the contexts in which the practice is occurring.				
7. Please provide any external links or references you feel we should include as an appendix in the final report.					

**PARTICIPANT 2**

AHRC Expert Workshop: Exploring the Cultural Value of Arts and Creativity within the Criminal Justice System	Yes		Maybe		No
	1	2	3	4	5

1. Did you find this workshop useful?					
Comments	1 - I found the sequence of presentations very informative and well placed together to build a stronger sense of the current position of research and future priorities for research in this field				
2. Did you learn any new information?	1				
Comments	Yes, particularly with regard to the sharing of practice in the design field. It was really interesting to hear of the methodology of the Design against crime projects, and to think about their application to the arts in criminal justice field.				
3. Did the workshop improve your interdisciplinary knowledge?		2			
Comments	Yes, particularly with the input of design experts in the afternoon, although I would have valued a more participatory style to the day to maximize opportunities for exchange and debate.				
4. What was the most interesting element of the workshop from your point of view?	<p>I found Sarah Colvin's input very interesting, thinking about the creation of a multi-disciplinary theory base for arts in criminal justice, I also found Mike Maguire's contribution really interesting, as we had been involved in the pilot of this assessment tool, so it was particularly relevant to hear the feedback. Thirdly, I found the design against crime presentation very stimulating as it provided such a thorough approach to research and also had a very simple hypothesis, which meant I could very easily engage with the concept.</p> <p>I enjoyed the discussion about cultural value, but found our small group challenged to bring together all the information of the day to make this an informed and developmental discussion.</p>				
5. What would you like to have heard more information about?	Different design research methodologies and more chance to interact with these ideas in discussion and debate.				
6. Do you feel there is a need for further work, and if so in what aspect?	My particular area of interest would be on progressing a multi-disciplinary theory for arts in the criminal justice as a basis for work to be researched in the future. This seems an interesting and helpful way forward for the sector. It would be interesting to look at how the arts alliance research project could contribute to this idea.				
7. Please provide any external links or references you feel we should include as an appendix in the final report.					

**PARTICIPANT 3**

AHRC Expert Workshop: Exploring the Cultural Value of Arts and Creativity within the Criminal Justice System	Yes		Maybe		No
	1	2	3	4	5

1. Did you find this workshop useful?	yes				
Comments	The invited experts, from various organisations was really valuable and informative. I found the whole day inspiring, and it opened up a whole new realm of information around the research that is being done within the Arts and the criminal Justice System. Really amazing and varied experience of all speakers that made the day both interesting and informative.				
2. Did you learn any new information?	Yes				
Comments	Much more detailed information regarding the criminal justice system in relationship to the Arts and how this may be considered as a unique approach to working with the rehabilitation of offenders.				
3. Did the workshop improve your interdisciplinary knowledge?	yes				
Comments	I really felt as though all experts presented from their own perspective but the collective intent is similar. Everyone was at the Conference because of their experience within the Criminal Justice System. Common was the pursuit of 'cultural value' within the interactions of the people and projects that exist to help reduce reoffending.				
4. What was the most interesting element of the workshop from your point of view?	I found every presentation and discussion interesting, informative and most of all valuable. Each expert in their field added their own viewpoint and experience as well as information that could be used in my own projects. I was particularly interested in using the Outcomes Tool (Prof. Mike Maguire and Emma Disley. This is something I would like to construct for use within my own projects to be able to measure and evaluate change. Yvonne Harris (Design Council) Has some effective tools to use in measuring impact and change. I will also be contacting Yvonne for more information about this.				
5. What would you like to have heard more information about?	I think the subjects covered were enough for me to be able to absorb the information and also to be able to see how I can try to make a difference through the applications and investigations within the development of some of the projects that we will be working on in the future.				
6. Do you feel there is a need for further work, and if so in what aspect?	I completely agree with where some of the discussion took place that there is a desistance Theory that does not necessarily connect to the Arts and that it would be useful to begin the process of how the work that is done within the Arts/design has become effective in reducing re-offending? However how do we know how effective some of the amazing projects have been, what theories and analysis have been used to establish how successful work within the ARTS is successful?				
7. Please provide any external links or references you feel we should include as an appendix in the final report.					



EXPERT WORKSHOP ON "EXPLORING AND EVALUATING THE CULTURAL VALUE OF ARTS AND CREATIVITY WITHIN THE CRIMINAL JUSTICE SYSTEM"

**PARTICIPANT 4**

AHRC Expert Workshop: Exploring the Cultural Value of Arts and Creativity within the Criminal Justice System	Yes		Maybe		No
	1	2	3	4	5

1. Did you find this workshop useful?	X				
Comments	Opened my mind to new mechanisms of crime preventive intervention, and new institutional setting for implementing them.				
2. Did you learn any new information?	x				
Comments	Whole field was not previously known to me in any detail.				
3. Did the workshop improve your interdisciplinary knowledge?	x				
Comments	Gave me theoretical and practical handles to link cultural field to crime prevention				
4. What was the most interesting element of the workshop from your point of view?	Concept of cultural value				
5. What would you like to have heard more information about?	--				
6. Do you feel there is a need for further work, and if so in what aspect?	Detailed drawing out of conjectured causal mechanisms of beneficial effects; exploration of any possible negative effects/harms of the interventions; wider harvesting and consolidation of practice knowledge besides impact evaluation.				
7. Please provide any external links or references you feel we should include as an appendix in the final report.	Supplied separately.				

EXPERT WORKSHOP ON "EXPLORING AND EVALUATING THE CULTURAL VALUE OF ARTS AND CREATIVITY WITHIN THE CRIMINAL JUSTICE SYSTEM"

**PARTICIPANT 5**

AHRC Expert Workshop: Exploring the Cultural Value of Arts and Creativity within the Criminal Justice System	Yes		Maybe		No
	1	2	3	4	5

1. Did you find this workshop useful?	1				
Comments					
2. Did you learn any new information?	1				
Comments					
3. Did the workshop improve your interdisciplinary knowledge?	1				
Comments					
4. What was the most interesting element of the workshop from your point of view?	Hearing the views (and approaches, methodologies, expectations) of people interested in the same or similar issues and coming from a different disciplinary background				
5. What would you like to have heard more information about?	Criminology				
6. Do you feel there is a need for further work, and if so in what aspect?	Cross-disciplinary collaboration to look at developing a theory of the arts in criminal justice				
7. Please provide any external links or references you feel we should include as an appendix in the final report.					

**PARTICIPANT 6**

AHRC Expert Workshop: Exploring the Cultural Value of Arts and Creativity within the Criminal Justice System	Yes		Maybe		No
	1	2	3	4	5

1. Did you find this workshop useful?	1				
Comments	It was useful to meet with and talk to people in a smallish group and share and discuss common themes surrounding the arts and CJS.				
2. Did you learn any new information?	1				
Comments	Working in theatre it was unusual to hear from and talk with designers and this was a particularly insightful part of the day. The NOMS commissioned survey was also interesting to hear about.				
3. Did the workshop improve your interdisciplinary knowledge?	1				
Comments	Absolutely, I particularly enjoyed the interdisciplinary approach to the workshop and it was useful to expand my thinking and networks within a relatively small and specialized field.				
4. What was the most interesting element of the workshop from your point of view?	Hearing about design and the CJS. Talking with non London based arts practitioners.				
5. What would you like to have heard more information about?	It might have been useful to talk about how the survey could be more specialized to arts and design based projects in prisons. I would also have welcomed the opportunity to think about how we could move forward from the discussion we started at the event. Clearly we can all do this now, but in our busy lives the opportunity to cease the moment may pass us by.				
6. Do you feel there is a need for further work, and if so in what aspect?	Definitely, impact evaluation is here to stay and I think we need to find more create and user friendly ways to measure the impact of our within the CJS and we only had time to scratch the surface in one day. It would really interesting to plan a linked project of some sort where we could test some developing models of impact assesment.				
7. Please provide any external links or references you feel we should include as an appendix in the final report.					

**PARTICIPANT 7**

By way of feedback, I would particularly mention: as a researcher not working in a university this was the first time I had engaged with the AHRC, which was a welcome opportunity; it was valuable (in terms of the richness of discussion and thoughtfulness of feedback on the presentations) to have a mixed groups of researchers (from a range of disciplines), practitioners, academics, those from organisations like the Art Alliance etc. The venue was great, and really set the right tone for the discussion.

The Cultural Value Project seeks to make a major contribution to how we think about the value of arts and culture to individuals and to society. The project will establish a framework that will advance the way in which we talk about the value of cultural engagement and the methods by which we evaluate it. The framework will, on the one hand, be an examination of the cultural experience itself, its impact on individuals and its benefit to society; and on the other, articulate a set of evaluative approaches and methodologies appropriate to the different ways in which cultural value is manifested. This means that qualitative methodologies and case studies will sit alongside quantitative approaches.