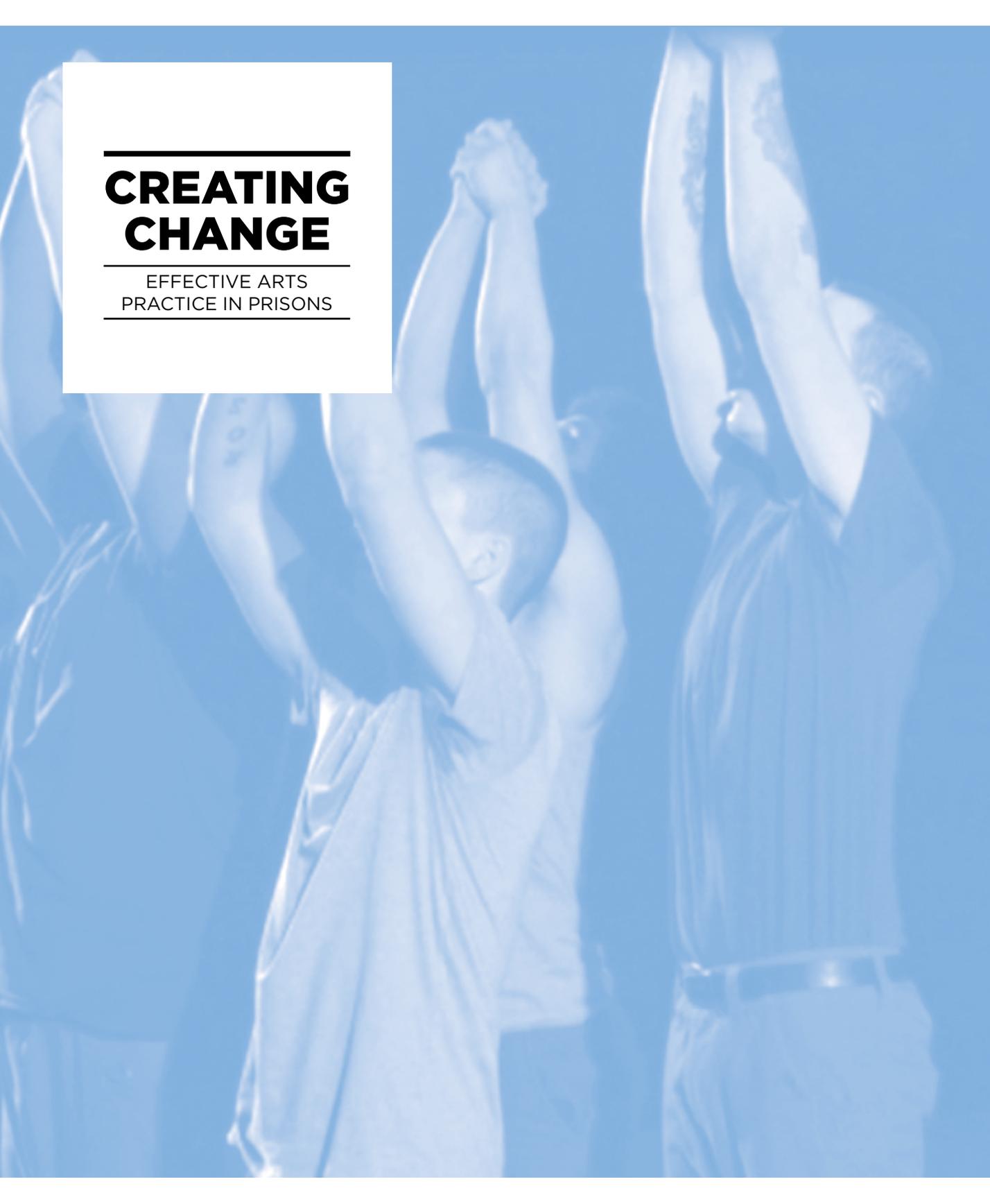

CREATING CHANGE

EFFECTIVE ARTS
PRACTICE IN PRISONS



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Cover: Visible Fictions (*un*)bound at Polmont Young Offenders Institution

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The Case For...

by Andrew Dixon

The arts have a long history of success within the criminal justice system in Scotland. The work of numerous individual artists and arts organisations – from the special unit at Barlinnie, the readers in residence programme to the recent Inspiring Change initiative – have done a great deal to demonstrate the effectiveness of the arts in justice settings.

In this publication we have gathered together a few examples of recent projects which have had a significant impact in Scotland, and some persuasive facts and figures from programmes further afield. The case studies show that the arts matter in prisons. They cannot singlehandedly prevent reoffending but they do contribute towards changing hearts and minds: by increasing reflectiveness, enhancing self-confidence and encouraging the acquisition of transferable skills, the arts make a difference to individuals and contribute towards their rehabilitation.

But what do we mean when we say ‘the arts work’? Taking part in artistic activity has been proven, time and again, to have multiple benefits for the participants, regardless of the context in which they are practiced. With a context as specific as prison the general benefits of participating in the arts are evident for individuals and society.

The use of the arts in prison compliments the educational, social and rehabilitative programmes offered as part of the broader prisons service. They help achieve the

justice system’s aims of transforming the aspirations, perspectives and possibilities for individual offenders and help fit them for a return to society, giving them the tools required to become responsible members of their local communities.

The arts can reach those who have become totally disaffected by the system and restore their self belief and determination to succeed.

By contributing towards the personal growth of individuals prior to their release back into society, participating in the arts can inspire, enlighten, educate, restore, encourage motivate and provide hope. Participating is one important step along the road to desistance.



Andrew Dixon

Chief Executive, Creative Scotland

Integrating Arts in Prisons

by James King

As members of the national steering group, the Scottish Prison Service looks forward to working closely with Creative Scotland and our learning services providers to achieve the key aims of the arts and criminal justice action plan. These aims, structured around engagement in learning, literacy development and improved employability skills will enable us to build upon recent successes in arts interventions such as the widely acclaimed Inspiring Change programme and *Behind the Vale* drama. In particular, we are keen to further explore opportunities for arts interventions in developing Curriculum for Excellence, improving employability skills and strengthening links with community services to assist with post release resettlement. We are also keen to identify areas of activity that can include accreditation and to build upon areas of good practise that can be mutually shared across community and custodial learning environments. These activities will help inform future policy and embed the arts within the fabric of custodial learning interventions while contributing significantly towards the overall Scottish Government intention of reducing reoffending.



James King

Head of Learning & Skills,
Scottish Prison Service

Emotional Art is True Art

by Paul Brannigan

When I started writing this article I found myself having to delve back into my time at Polmont and my first cell experiences in the Young Offenders Unit. I remember it like it was yesterday, standing there just turned 17 looking around at the graffitied walls, thinking to myself this is a hell hole. As I lay down on my bed, I remember letting my thoughts run wild. I started to read the doodles all over the walls and to my surprise I realised these scrawls were not written by disrespectful young lads, they were messages, very powerful ones. Notes about loved ones, gangs, friends, police, even Christ, and a lot of drawings. I realise now that this must have been the way inmates dealt with some of their thoughts and feelings, a coping mechanism I suppose. This was then demonstrated to me in a more controlled environment within an art class; some of the paintings the boys were doing were outstanding and truly inspirational. Young dads working for months on a piece of art to give to their children or other loved one, I witnessed then a level of self-belief within these guys which will never leave them. That's a beautiful thing. Inspiring inmates and allowing them to express feelings and emotions to their families is a great achievement and something that the prison should be proud of.

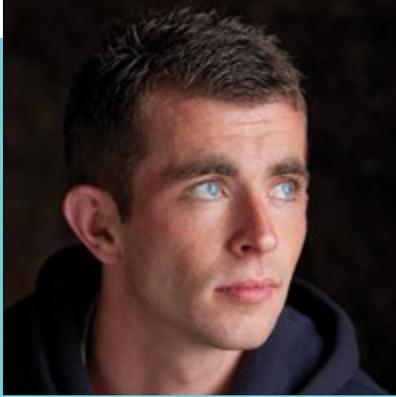
When I left education I worked at Nevis Hall, a rehabilitation centre which ran various arts based programmes. It was through this that I found myself in front of a camera, acting out situations and reflecting on them. This was great, a real laugh and when we were all having a good day it burned off loads of

WE ALL MAKE WRONG CHOICES BUT REFLECTING IS THE KEY TO OUR FUTURE

energy. By acting out different scenarios which often revolved around anger I was able to deal with some of my own personal issues such as anger management and begin to move forward.

One year at Christmas the staff decided to let us have a cat walk and karaoke. We all had to make our outfits from whatever we had at the time and use our creative skills to design some fantastic outfits. This was great for confidence building and took our minds off the fact that it was Christmas Day. We also didn't have a fight that day which is unusual for that time of year, with emotions running high. It's proof that art and performance can be therapeutic.

All other education is covered, why not drama? Who knows how this could help inmates deal with their personal stories and experiences. I believe that inmates could create great pieces of work which might then lead to bigger and better things. We need to work together as a nation to change things. Sometimes you need to give people a chance and if they want to make a change then this is the perfect environment to nurture and encourage individuals to find that spark inside. This I believe is more important than anything.



DON'T LET YOUR PAST BE YOUR ENEMY LET IT BECOME YOUR INSPIRATION

“YOU NEED TO CHANGE”

On reflection I would say the art in prison is something that should be taken seriously as it can be life changing. I hope that one day they might teach drama to inmates to allow the young guys to express themselves freely, and maybe just maybe find a diamond in the rough.

I really hope that the government takes notice of the potential Scottish talent in and outside of prison. We need better facilities, studios, schools, information, more night classes for kids in their own communities. It's projects like these that might prevent prison for some people; helping them to apply themselves in the correct manner, moving them on to bigger and better things.

It's well documented that if you get the community working for the community using the arts, things happen and this is the same for prison.

Paul Brannigan

(un) Bound

Visible Fictions Theatre and
Dance project in Polmont YOI

Something as radical as ‘contemporary dance’ shook up the beliefs these young men had about themselves. Parkour, as it’s known, was one of the elements in a contemporary dance theatre project for young offenders. They learnt how to express themselves. Took responsibility. Worked as a team. And the professional performances gave their families a reason to be proud.

In the final phase of Visible Fiction’s three-year theatre project, young men in Polmont YOI worked with a dance artist. She used a variety of contemporary dance styles to engage the young men. They responded especially well to the extremely physical and energetic art of parkour combined with dance. As weeks passed, the young men realised they could adopt different personas. They learnt to explore their feelings about being ‘bound’ by expressing themselves through positive physical actions.

What happened?

During the preceding projects, Visible Fictions realised these young men had a strong need to express themselves physically: a need that wasn’t being met by text based work. So their imaginative solution was to place Rhiana Laws in residence in the prison for the final six months. To deliver the project she partnered with dance houses in Scotland and collaborated with dance artists in other genres. Monthly blocks meant prisoners could stay for a while or for the whole time. Those who were liberated during this period received support in the community. Families came to watch the work in progress and

the final performance. They had a chance to celebrate something good and successful that the young person had achieved.

What were the results?

Tangible outcomes included:

- Prison staff reported witnessing a transformative process amongst the young men.
- Participants took responsibility for their own contribution, effort and performance.
- Participants reported much higher levels of self-confidence, self-worth and self-esteem. They felt they had a more positive identity.
- Young men who were liberated during the project were supported in the community.
- The dance community in Scotland found it successful and are keen to develop their involvement with the criminal justice system.

The depth of change the young men experienced was demonstrated during an incident in the prison. Some equipment had been damaged in the gym store while storing away the mats. The group expressed concern that the lead prison officer would be blamed for the damage because she was present. Instead, two young men admitted responsibility to the Hall Governor.



“I couldn’t believe it. Here we have two boys who are showing compassion and sympathy with a prison officer. That is unheard of in here. These inmates took responsibility for their action and were willing to take the punishment as they knew it would be unfair to allow someone else to. I couldn’t punish them. It was an incredible moment.”

Hall Governor

What did people say?

“Speaking as one of the white shirts, I was perhaps one of the most sceptical. However what I saw today was not Young Offenders but dancers.” Prison officer present at the final performance

“This is the first time [name] has engaged in anything since he arrived. The officers have noticed a change in his behaviour.”

Hall Manager

“I’ve just discovered that I can be my own person.” Participant

“Since the beginning of the course none of our boys have been involved in a fight or put on report.” Hall Manager

“When you’re standing up there by yourself, there’s nobody else to blame if it goes wrong.”

Participant aged 18

“My mum was totally proud of me – it was good for her to see I could do something positive.” Participant

“I thought he was talking nonsense when he first told me he was doing a dance class, but seeing the final performance tonight was just amazing. He can actually dance.” Parent

Participants: 20

Length/cost: £40,000 over six months

Partners: Dance House, Scottish Prison Service, Visible Fictions

Image: Visible Fictions (*un)bound* at Polmont Young Offenders Institution

Creative Arts

Artlink Central courses in HMP
and Young Offenders Institution
(YOI) Cornton Vale

The arts are not a soft option. Yes, the artistic process is interesting and enjoyable. But it also demands concentration, dedication, patience and the need to learn new skills. In this project, female prisoners made ceramics, screen prints, radio plays, film animations, played samba music and wrote poetry that they performed to music. They also developed core life skills. They realised they could achieve something. And felt good about themselves.

70% of the participants said that, above all, they wanted to learn. They appreciated discovering new abilities and creating objects for themselves or their children. Doing something that others valued gave them a sense of pride. Prison officers and the artists remarked upon the way that the women often shared skills and swapped ideas, supporting each other in their work. The women's sense of satisfaction and success encouraged them to pursue education, training and employment, both inside and out.

What happened?

Each course featured two artists and ran for 15 hours over five days. Participants were of mixed ages and sentence lengths, and included women on remand.

The educational arts activities were designed to improve self-esteem and mental wellbeing, and provide ways for participants to look at their self-image and relationships with others. For instance, each participant in the animation workshops had to make a character that was a caricature of

themselves. This opportunity to self-reflect also helped them appreciate how they were different from one another. Interestingly, many women who were making crafts chose to make increasingly complex objects – often purses and pillows to keep or give away.

What were the results?

Management and prison staff agreed that these courses were extremely valuable in raising the women's self-esteem, especially amongst the most vulnerable with mental health issues. Prison officers reported that the courses had a calming effect on disruptive prisoners, and that all the women benefitted by learning teamwork skills, listening and working together.

Tangible outcomes included:

- 75% of all participants either attended all the sessions or missed only one.
- 12 out of 13 participants interviewed said they thought the project would have a long-term effect on their ability to readjust and get on with life after their release.
- 12 out of 13 participants interviewed said they wanted to continue with the arts. 50% wanted to find out about arts activities in their local communities.
- The courses visibly developed core life skills and increased self-esteem and wellbeing, assisting the prison in reaching its targets for improving mental health and relationships with families and peers.
- It was significant that, in year three, two women who were prolific self-harmers did not self-harm during the week of the course. This shows how the arts can



help people find another way of coping, improving mental health and developing wellbeing.

What did people say?

“Drugs robbed me of my life and personality and this type of thing has made me remember what I used to be like and what I can be like.” Participant

“Spending this small time with us made me feel I was still worth something.” Participant in a radio play

It's the only thing I have ever started and completed... I learned I'm capable of achieving goals.

Participant aged 18

Participants: 110 in year one
299 in years two and three

Length/cost: £90,000 over three years

Partners: Artlink Central, Families Outside, Lankelly Chase, Scottish Prison Service, The Robertson Trust

3 Families Inc. Animation

Theatre Nemo project for families at HMP Addiewell

Who'd have thought something as fun as making an animation could have such a profound impact? Imprisoned men felt like good dads. Families felt like families again. All through the process of thinking up a story and making an animation together.

This project involved the whole family in the creative process: an innovative way to help a prisoner change. So instead of going through the motions of a prison visit, the family enjoyed spending time together as equals, making something entirely new and unique. Significantly, the men said it gave them a more positive identity as fathers. It's no surprise that prison officers reported that the participants appeared calmer and happier during the weeks of the project.

What happened?

Three families, including eight children up to nine years' old, took part in the project and created a total of four animated short films. In some cases the families involved grandparents as well as partners and children. Over 12 separate weeks, each family unit worked together as equals in a team to:

- make up a short story
- invent and make the characters
- build and paint miniature sets
- animate the characters using a camera and laptop to make a short film.

The children quickly understood and took control of the process, and everyone had a 'voice' in making their ideas work. The final films – *Football*, *Afternoon Tea*, *The Box* and *Disco* – are entertaining and poignant.

They were compiled into a DVD called *3 Families Inc.* It was uploaded onto YouTube for anyone to watch.

What were the results?

Tangible outcomes included:

- Each family unit worked towards a common goal with the offender as an equal and valued member of the team, strengthening family relationships.
- Participants developed more confidence in making decisions and completing a task.
- They experienced the satisfaction and rewards of being more patient and developing new skills in precision, attention to detail and creative thinking.
- They said they felt they had a more positive father role as a result.

What did people say?

Prison management described officers as being initially sceptical, but the positive impact on participants "converted" them to supporting such initiatives in the future.

A prisoner's mother said that she hadn't expected to see a different side to her son during the project, but that she'd seen "a happier side" and felt that they had bonded more as a result.

A prisoner's wife said that she felt better able to cope with everyday life during the time of the project, increasing her self-esteem and confidence.



Participants: 24

Length/cost: November 2009 to June 2011. The 12-week project with three families included the showing of the final DVD produced: £4,000

Full project cost including: Feasibility Study; Evaluation Report; Initial meetings with prison staff; meetings with prisoners; travel for prisoners' families: £9,780

Partners: Funded by Big Lottery, SPS Management and family centre Addiewell, Theatre Nemo

“It’s great to see them,... drawing, painting and building sets with their children. They all look so happy.” Prison Officer HMP Addiewell

The Inspiring Change Programme

A programme of groundbreaking creative projects in five of Scotland's prisons led by Motherwell College

In 2010, the Inspiring Change programme ran several intensive, high quality interventions, led by some of the nation's top arts organisations. Its purpose was threefold. One: provide new ways for prisoners to engage with learning. Two: improve literacy skills. Three: show the potential for the arts to support the rehabilitative process. It was also hoped prisoners would experience stronger relationships with their families and communities through art.

The projects culminated in six performances, one touring exhibition, one exhibition and two conferences. Taking part challenged prisoners' perceptions of themselves. They realised they could lead a different life. It helped them see that they might have a chance to change – and could be capable of doing so.

What happened?

Music

National Youth Choir of Scotland led a 2½-month project with 16 young offenders: *Voice Male*. Weekly workshops included song writing, group singing and vocal training.

In *From Start to Finish: How to Build an Opera*, Scottish Opera and the Scottish Chamber Orchestra collaborated for the first time in a 6-month project with 25 prisoners.

In *Music for Change*, the Scottish Ensemble installed an Artist in Residence into HMP Polmont, who worked with the resident music tutor to teach 25 young men to play and record music over four months.

Drama

Traverse Theatre's *OpenWrite* project enabled seven prisoners to work closely with a professional playwright for 15 weeks to write, develop and produce their own plays.

Citizens Theatre led 65 male prisoners over 5 months towards producing and performing an original play, *Platform 2:10*, which explored the choices prisoners face upon liberation.

Citizens Theatre led 12 women in a 6-week intensive project titled *A Woman's Place* in which the women investigated their role in society through drama, music and song writing, textiles and design (please turn to the full case study on page 16).

Visual Arts

The National Galleries of Scotland worked in all five prisons with an overall theme of Mirrors. It involved a variety of approaches to self-portraits, including drawing and painting, graphic novels and photography.

What were the results?

The programme was evaluated by a group of researchers from the Universities of Edinburgh, Glasgow and Strathclyde who looked at the impact of the interventions on prisoners' personal growth and their potential to contribute to desistance.



Key findings included:

- The projects succeeded in contributing towards ‘secondary desistance’, when a repeat offender develops a positive sense of identity consistent with moving away from a life of crime.
- The projects built an active learning culture in the prisons and motivated offenders to improve their skills.
- The variety of projects enabled participants to work to their strengths in collaboration with their peers; they could learn in ways that suited them, encouraging them to achieve their goals.
- Participants became more willing to take up other new opportunities.
- Taking part in arts activities was perceived as more attractive than conventional education: using literacy and other skills in radically different ways to schools helped to counteract negative attitudes.
- Many participants insisted that the projects encouraged them to re-evaluate aspects of their previous behaviour.
- Some participants agreed that, as a result of the activities, they experienced hope for the future.

“This project shows I’m not a statue. I’m a person.”

Participant, Citizens Theatre project at HMP Greenock

What did people say?

“[Getting involved] brings out a better side of you.” Participant

“It was a long process for us to do it. But it’s something that I really enjoyed cause I learned something. We have still got a thirst to learn.” Participant

Image: *Platform 2:10* Citizens Theatre, Motherwell College and HMP Barlinnie (photo: Tim Morrozo)

“The project has demonstrated for us how the arts can stimulate engagement with learning and improve literacy. Much of what has been achieved by Inspiring Change is very much aligned with the Curriculum for Excellence and we would welcome the opportunity to build on the work of Inspiring Change and take forward the partnerships established over the past year.”

Hugh Logan, Principal of Motherwell College

“Inspiring Change has been a unique and ground-breaking project. It has brought seven of Scotland’s top cultural organisations together with the prison service to tackle literacy and re-offending in the prison population. The long term research is a key element of the project, but the impact on individuals is already clear to see.”

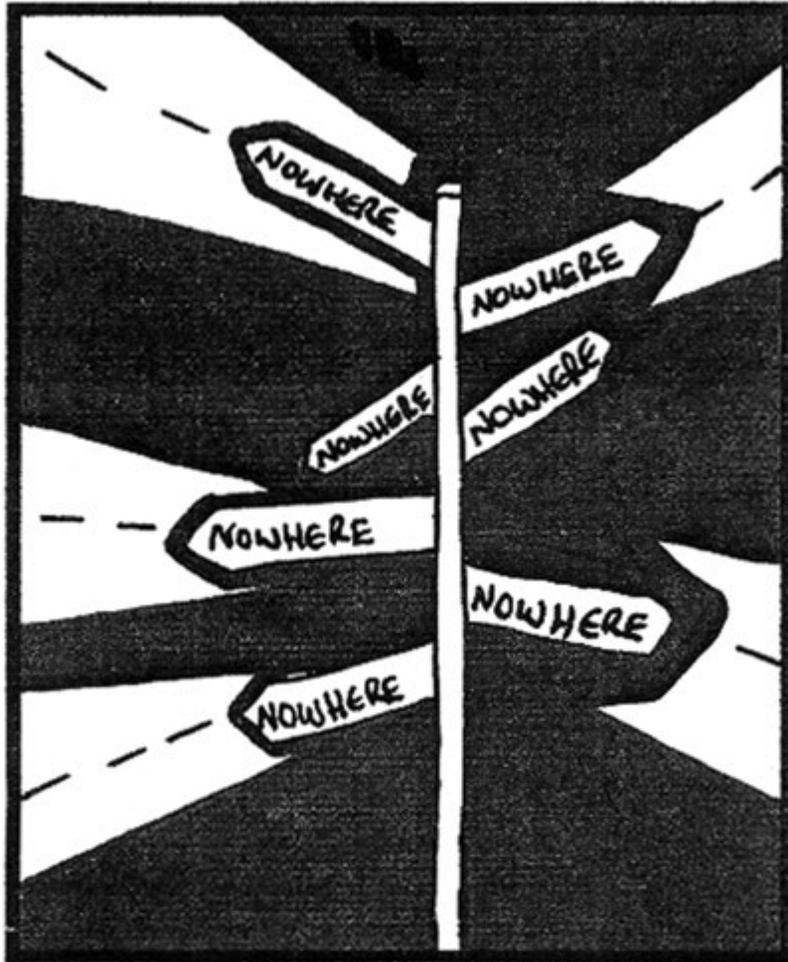
Andrew Dixon, Chief Executive of Creative Scotland

Participants: 200

Length/cost: £417,000

Partners: Citizens Theatre, Creative Scotland, National Youth Choir of Scotland, National Galleries of Scotland, Scottish Chamber Orchestra, Scottish Ensemble, Scottish Opera, Scottish Prison Service, Traverse Theatre

The project was led by Motherwell College



It feels like im getting
nowhere.

A Woman's Place

Citizens Theatre project
at HMP Greenock

Acting can play a huge role in enabling people to achieve change. In this project, 12 women prisoners created an award-winning piece of theatre, *A Woman's Place*. They worked hard to explore the place of women in society. They reflected on their own life stories. Their disappointments, mistakes and failures. Hopes and dreams. And found it easier to express themselves through the arts.

Anecdotal scenes, songs and music, autobiographical material and storytelling were all used. Some elements were amusing; others were dark and sharply perceptive. Through the work produced, audiences were given the chance to relate to the participants and their hopes for the future. The songs, compiled into a recorded album, won a platinum Koestler Award. A book they compiled from the project, *Dear Future Me*, and the drama content of the show won two further Koestler Awards. The project was part of the Inspiring Change programme.

What happened?

After initial visits, the project provided an immersive six-week experience, culminating in a high profile performance and subsequent community-based follow on work.

The prisoners created the story line, scenes, textile banners, collage and masks, wrote and recorded the lyrics for six songs, and carried out filming to be used as part of the performance. They also contributed to elements of the costume design. An all-female team from the Citizen's Theatre comprised two directors, a playwright,

singer-songwriter, costume-maker, designer and stage manager.

The performance was attended by prisoners' families, friends and outside guests including Fiona Hyslop, Minister for Culture and External Affairs. A performance for SPS staff and the whole establishment at HMP Greenock, together with in-house prison radio interviews, formed positive prisoner relations and enabled wider communication with the prison establishment.

What were the results?

A researcher was included in the group to measure concentration levels, interaction, confidence, critical engagement, empathy, confidence and wellbeing. All the women contributed to an open diary to record their levels of hope and confidence throughout the project. The participants were subsequently linked to the Citizens' community theatre project; this offered the hope of continuing to work with the theatre after their release.

Tangible outcomes included:

- Through the project the women developed empathy, leadership skills, teamwork skills, the ability to self-reflect and a stronger sense of identity.
- New creative skills increased the women's future employability prospects, supported by increased literacy and communication skills – and consequential self-confidence and self-esteem.
- Significantly, non-traditional learners engaged with the project.



What did people say?

All the participants said they wanted to pursue new opportunities to learn once the project concluded.

“I have learnt a thing I was never able to do. It opened doors for me.” Participant

“What did surprise me was... the dedication of the women to the project and how they pulled together as a team.”

Learning Centre staff member

Participants: 19 initially but seven participants left due to finishing their sentences

Length/cost: £26,000 over 12 weeks

Partners: Citizens Theatre, Motherwell College, Scottish Prison Service

Access 3 Drama - A Bespoke SQA Award for Prisoners

The Royal Conservatoire of
Scotland and Carnegie College
at HMP Perth and HMYOI Friarton

Drama can be a catalyst for change that enables someone to stop offending. Even more so, when new skills are recognised in an SQA qualification, improving prospects for the future.

The Royal Conservatoire of Scotland drama classes provide a place in prison where offenders can develop skills in solving problems, communication, group work, literacy and more. The sessions are focused on using drama as a tool to reflect on a wide range of other subject areas and life skills, as well as physical and mental wellbeing. Developing broad, transferable skills also improves offenders' chances of getting work.

It's proving to be popular; both short and long-term prisoners are getting involved. And many sign up after encouragement from peers who enjoy the sessions. Prisoners are becoming more confident about getting involved in the expressive arts.

What happened?

After nine successful years of running drama residences in HMP Perth and HMYOI Friarton, the Royal Conservatoire of Scotland and Carnegie College – the learning provider – developed an SQA Access Level 3 Drama qualification.

The course comprises three 10-week blocks over 12 months. Participants learn acting skills and technical skills in lighting, sound and design. Throughout, they can evaluate their own progress, which encourages self-reflection and motivation. All these aspects support the performance work created in class and develop a greater number of transferable skills.

The success of the course has resulted in the Royal Conservatoire of Scotland delivering creative projects in Carnegie College Learning Centres in HMYOI Cornton Vale, HMP Edinburgh and HMP Polmont.

What were the results?

The quality of the drama group's work continues to improve as the project matures. This is thanks to the long-term commitment of some participants, which creates a strong foundation for newcomers; the embedding of the project in the culture of the learning centre; and the Royal Conservatoire of Scotland's ongoing and strong relationship with the prison.

Successful participants achieve five of the nine SPS offender outcomes that lead to desistance from crime:

- Sustained or improved physical and mental wellbeing
- Improved literacy skills
- Increased employability prospects
- Maintained or improved relationships with families, peers and community
- Improvements in the attitudes or behaviours that lead to offending and greater acceptance of the managing their own behaviour and understanding the impact of their offending on victims and their own families.

What did people say?

“It is possible to address very difficult issues through drama at ‘one step removed’. It allows people to consider issues otherwise



too painful or threatening, This can make it possible for prisoners to later engage with one to one or group work in a meaningful way.” Social worker, HMP Perth

“I support the drama as a meaningful way to enhance the motivation and engagement of the prisoners. If targeted towards the right individuals and integrated with other opportunities available in the prison, it could serve as a rehabilitative process.” Head of Psychology and Programmes, HMP Perth

“It gives prisoners the chance to be someone else for a few hours and open up. It is also very rewarding in the end.” Participant

“Before this class I would never ever [have] done anything like this but now I have the confidence to try new things and because I know I have done the class well I can overcome my nervousness and try other new things.” Participant

“We have been finding that those prisoners who have had an opportunity to engage in the drama classes have benefited a great deal in terms of confidence and motivation to change.”

Social worker

Participants: Over 200 to date

Length/cost: Initially one week per year for nine years, followed by three years of weekly classes. Current cost of one-year delivery in HMP Perth is £8,356

Partners: Carnegie College, Royal Conservatoire of Scotland, Scottish Prison Service

Evidence: Extracts from evaluations of a range of projects...

The Academy works... 77% of academy participants completed the 12 week programme during 2009, 79% (of one cohort of graduates) returned to education, training and employment. An NPC report analysing the most cost-effective youth offending programmes estimates that the work of Dance United, by stopping even one person reoffending, saves the public purse about £82,000.¹ The arts produce exactly the skills and common humanity that offenders need if they are to be rehabilitated back into our communities.² 71.4% of the men surveyed one to three months after the project ended said that the project had made them feel differently about themselves.³ There was a statistically significant increase in men's feelings of hope for the future from before to after the project. Hope for the future is correlated with individual wellbeing.⁴ (Education staff) thought Miss Spent contributed strongly to key prison service targets by providing purposeful activity outside the cell, by improving behaviour and consideration towards others and by aiding rehabilitation and reflection around deterring from offending.⁵ We estimate that for every £1 invested in the programme, £4.57 of value is created for society over one year. A large proportion of this comes from savings to the criminal justice system through reduced reoffending rather than from the benefit of employment and qualifications to the women involved.⁶ Monitoring data shows that 16 out of the 20 women (80%) offended before Clean Break. The 9-month follow-up data shows that only one is known to have re-offended after Clean Break, implying an actual re-offending rate of 6.25%.⁷ A survey of Koestler Trust entrants in 2007 found that 85% of the awards entrants had learned new skills from entering the Koestler awards.⁸ We estimate that Only Connect more than halves re-offending... [generating] cost savings of over £3.2m to the criminal justice system and a return of investment of £3.06 over six years.⁹

It costs on average £47,000 to keep someone in prison for a year. It costs only £20,000 to employ a writer in residence in prison. So if one of our writers helps someone to not reoffend for a year that's £27,000 saved for the taxpayer. With 20 writers in residence at any one time, our writers work with almost 2,000 offenders every year.¹⁰ **Pre-programme and post-programme scores were examined for evidence of improvement... In particular, self-efficacy, motivation to change, and self-reported confidence in skills were examined: significant improvements were observed on all the psychometric measures.**¹¹ **Other skills developed included confidence and resilience i.e. instead of becoming frustrated by mistakes and set backs, they had learnt how to fix and cope with these. One prisoner talked about his determination to succeed.**¹² **The evidence indicates that Academy participants are less likely to reoffend than their peers and that on completion of the programme they have much higher than expected rates of transfer into education, training and employment. These 'hard' outcomes are underpinned by measurable increases in participants' capacity to learn and the development of a range of key life skills, to which dance as a process and context is crucial.**¹³ **I don't do treats for cheats. If I didn't believe this (Good Vibrations) was about reducing re-offending I wouldn't be doing it.**¹⁴

¹ *What Really Works?* Art with Offenders. Arts in the Criminal Justice System. Arts Alliance, page 14

² *What Really Works?* Art with Offenders. Arts in the Criminal Justice System. Arts Alliance, page 3

³ *Beats and Bars*, The Irene Taylor Trust, National Offender Management Service 2004, page 2

⁴ *Beats and Bars*, The Irene Taylor Trust, National Offender Management Service 2004, page 2

⁵ *Miss Spent*, Clean Break Report, page 37

⁶ *Unlocking Value*, the economic value of the arts in criminal justice, New Philanthropy Capital, 2011, page 2

⁷ *Unlocking Value*, the economic value of the arts in criminal justice, New Philanthropy Capital, 2011, page 15

⁸ *The Work of the Koestler Trust: A report on a survey of award participants and establishment staff*, Billington Associates, August 2007, page 6

⁹ *Unlocking Value*, the economic value of the arts in criminal justice, New Philanthropy Capital, 2011, page 23

¹⁰ *What Really Works?* Art with Offenders. Arts in the Criminal Justice System. Arts Alliance, page 14

¹¹ Geese Theatre, *Re-Connect Program* report, page 9

¹² *Stitching a Future*. An Evaluation of Fine Cell Work, May 2011, page 5

¹³ *The Academy*, A Report on Outcomes for Participants. 2006-2008 (Dance United), page 4

¹⁴ Prison governor, *Only Connect* project, New Philanthropy Capital, 2011

Links

A selection of organisations
working with arts and justice

Access to Industry

www.accesstoindustry.co.uk

The Association of the Directors of Social Work

www.adsw.org.uk/Home

Arts Alliance (Evidence Library)

www.artsalliance.ning.com

Artlink Central

www.artlinkcentral.org

Big Lottery

www.biglotteryfund.org.uk

The Burnbake Trust

www.burnbaketrust.co.uk

Carnegie College

www.carnegicollege.ac.uk

Centre for Research on Socio-Cultural Change

www.culture.gov.uk

Centre Stage

www.centrestagemusictheatre.co.uk

Changing Lives Through Literature

www.cltl.umassd.edu

Changing Tunes

www.changingtunes.org.uk

Citizens Theatre

www.citz.co.uk

City Bridge Trust

www.citybridgetrust.org.uk

Clean Break

www.cleanbreak.org.uk

The Comedy School

www.thecomedyschool.com/prisons.shtml

Community Justice Authorities

Fife & Forth Valley CJA: www.ffvcja.co.uk

Glasgow CJA: www.glasgowcja.org.uk

Lanarkshire CJA: www.lanarkshirecja.org.uk

Lothian & Borders CJA: www.cjalb.co.uk

Northern CJA: www.northerncja.org.uk

North Strathclyde CJA: www.nscja.co.uk

South West Scotland CJA: www.swscja.org.uk

Tayside CJA: www.taysidecja.org.uk

Create Arts

www.createarts.org.uk/index.html

Cultural Odyssey

www.culturalodyssey.org/medea/index.html

Dance United

www.dance-united.com

Impact Arts

www.impactarts.co.uk

Inside Out Writers

www.insideoutwriters.org/index.php

Fine Cell Work

www.finecellwork.co.uk

Fairbridge

www.princes-trust.org.uk/default.aspx?page=5061

Families Outside

www.familiesoutside.org.uk

Geese Theatre

www.geesetheatre.com

Good Vibrations

www.good-vibrations.org.uk

Includem

www.includem.org

The Irene Taylor Trust

www.musicinprisons.org.uk/docs/Evaluations/BeatsAndBars.pdf

Jail Guitar Doors

www.jailguitardoors.org.uk

Koestler Trust

www.koestlertrust.org.uk

London Shakespeare Workout
www.londonshakespeare.org.uk

Make Justice Work
www.makejusticework.org.uk

Motherwell College
www.motherwell.co.uk

Motionhouse Dance Theatre
www.motionhouse.co.uk

Moveable Barres
www.movablebarres.eu

Music In Prisons
www.musicinprisons.org.uk

Only Connect
www.philanthropycapital.org

Paul Hamlyn Foundation
www.phf.org.uk

Phoenix Futures
www.phoenix-futures.org.uk

Positive Prisons
www.swscja.org.uk/positive-prison.html

Prisoner ActionNet
www.lemosandcrane.co.uk/prisoneractionnet

The Prison Arts Coalition
www.theprisonartscoalition.com

Prison Arts Foundation
www.prisonartsfoundation.com

Prison Creative Arts Project
www.lsa.umich.edu/pcap

Prison Reform Trust
www.prisonreformtrust.org.uk

Rehabilitation Through the Arts
www.rta-arts.com/impact/research-studies

Rideout
www.rideout.org.uk

Robertson Trust
www.therobertsontrust.org.uk

RCS
www.rcs.ac.uk

Safe Ground
www.safeground.org.uk

Shannon Trust
www.shannontrust.org.uk

Scottish Government
www.scotland.gov.uk

Scottish Prisons Art Network
www.s-p-a-n.co.uk

Scottish Prisons Service
www.sps.gov.uk/home/home.aspx

St Giles Trust
www.stgilestrust.org.uk

Stretch
www.stretch-charity.org

Superact
www.superact.org.uk/uk-projects-article.php?articleId=30

Synergy
www.synergytheatreproject.co.uk/index.php?maincat=2

Prison Radio Association
www.prisonradioassociation.org/?page_id=15

Theatre Nemo
www.theatrenemo.org

TIPP
www.tipp.org.uk

Turning Point
www.turningpointscotland.com

Unit for the Arts and Offenders
www.ikent.co.uk/profile/83191/Canterbury/Unit-For-The-Arts-and-Offenders

University of IOWA
news-releases.uiowa.edu/2009/february/022009prison_choir.html

Visible Fictions
www.visiblefictions.co.uk

Wise Group
www.thewisegroup.co.uk/content/default.asp

Youth Scotland
www.youthscotland.org.uk

218 Women's Project
www.nhsggc.org.uk/content/default.asp?page=s762&loc_id=2799

Writers in Prison Network
www.writersinprisonnetwork.org/index.html

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- *Unlocking Value*, the economic value of the arts in criminal justice, New Philanthropy Capital, 2011
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- *The Academy*, A Report on Outcomes for Participants, 2006-2008 (Dance United)
- *What Really Works? Art with Offenders*. Arts in the Criminal Justice System. Arts Alliance.



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