THE ARTS IN CRIMINAL JUSTICE

A STUDY OF RESEARCH FEASIBILITY

December 2006

Andrew Miles

Rebecca Clarke

Centre for Research on Socio Cultural Change

University of Manchester

ACKNOWLEDGEMENTS

CONTENTS

EXECUTIVE SUMMARY

PART 1   INTRODUCTION

PART 2   RESEARCH, EVIDENCE AND POLICY

PART 3   PROJECT RECRUITMENT

PART 4   THE ARTS IN CRIMINAL JUSTICE AS RESEARCH CONTEXT

PART 5   RESEARCH DESIGN AND METHODS

EXECUTIVE SUMMARY

BACKGROUND AND RATIONALE

♦ Emanating from the multi-agency, inter-departmental Research into Arts and Criminal Justice Think Tank (REACTT), this study is the second element of a three-part research plan designed to strengthen the evidence base for the arts as an effective medium in offender rehabilitation.

♦ Its focus is on the practical, logistical and methodological issues involved in carrying out effective research on the impact of arts interventions in criminal justice settings. Rather than producing evidence of project outcomes, it is concerned to address the issue of what constitutes good quality research and evidence in this context and, most particularly, what the obstacles are to producing it.

♦ The original design for the study was to compare six projects, allowing comparisons to be made by criminal justice context, art form, gender and ethnicity. In the event, logistical difficulties with project recruitment produced a total of five projects with a skew towards female projects and custodial environments. Nevertheless, these included some of the leading arts organisations in the sector, both state and private sector criminal justice establishments, and, as well projects provided by external voluntary organisations, one delivered by a prison education department.

♦ The study took place against the backdrop of the drive towards 'evidence-based' policy and practice in the criminal justice arena and the recent Home Office review of the evidence base for the 'what works' agenda. This has resulted in the assertion of a set of standards for research quality which the arts in criminal justice sector, as currently configured, has great difficulty in meeting.

KEY FINDINGS

1. Contextual and Practical Issues for Research

♦ Arts activities in prisons and resettlement are characteristically disparate, decentralised, and embedded. They are poorly and inconsistently funded, and therefore small-scale, opportunistic and short-lived. They operate in a context defined by institutional requirements and convenience, in which schedules are often fluid, and relationships unpredictable. This can make them difficult to recruit, pin down and follow.

♦ The quality of the relationships between delivery organisations and host establishments in the sector is adversely affected by the lack of formal

accreditation, and therefore recognition, for arts programmes, by the absence of a common structure to working models amongst a diverse and complex range of bodies, agencies and institutions, and by a basic conflict of ethos between arts and criminal justice organisations.

♦ A major obstacle is also presented by the ambivalence of both the criminal justice system and arts organisations towards research. In the former there is apathy sponsored by disenchantment with the evidence based practice agenda. Among the latter there is limited understanding of or empathy with the needs of a robust research exercise.

♦ Arts interventions in prisons and resettlement often lack or fail clearly to articulate a developed or concerted methodology. This makes it difficult to establish links to testable theoretical frameworks and to design tools that can capture the processes and outcomes of an intervention.

♦ Typically, they are one-off or short-run projects working with small, often shifting groups of participants that are recruited in an ad hoc or unspecified manner. This prohibits the manipulation of samples into treatment and control (or comparison) groups, the validation of outcomes by testing for statistical significance, and the ability to generalise from or extend findings.

♦ The question of what, from an arts practitioner's point of view, constitutes an appropriate or workable methodology can restrict access to the intervention. There is often a reluctance to allow researchers to engage with participants at the beginning of an intervention, thereby preventing any baseline measures being taken. There is also resistance to certain types of research tool, such as psychometric testing.

♦ There are problems of access too in obtaining personal information about participants, another vital component in the construction of meaningful measures of change. Largely but not exclusively concerning information held by the criminal justice system, these were caused by ethical considerations, security clearance and data protection issues, and the consistency and adequacy of systems for storing and reporting information.

♦ Time and space are key issues for arts interventions in criminal justice settings, where custodial regimes limit the scope of an intervention and the places in which activities take place are often entirely unsuited to purpose. Such factors can have important and usually debilitating knock-on effects on the type, amount and quality of engagement with participants afforded to researchers both within and surrounding an intervention.

2. Design and Implementation of Research Methods

♦ The research design across the study varied according to the particular (often changing) circumstances and dynamics of each project. In differing combinations, six key data gathering methods were trialled for their feasibility

and effectiveness: profiling; psychometrics; observation; interviews; diaries and tracking.

♦ Where aims and objectives were specified or it was possible to distil them, the content of the various tools employed was shaped by theory. The explanatory frameworks that appeared to have most scope for application in the specific contexts studied were resiliency theory and performance theory.

♦ Profiling information of varying types and amounts was obtained locally for participants in three of the five projects followed. The experience of and procedures for obtaining information differed in each case. Access to centrally held records within the criminal justice system was not achieved within the life of the study.

♦ Psychometric tests designed to measure the impact of an intervention on self-esteem, perceptions of personal responsibility for actions, and impulsiveness were carried out in two projects. In a number of cases the quality of responses was affected by apathy, suspicion or disregard born out of (over-) familiarity with these kinds of procedures.

♦ Interview was the project's staple methodology, used in four of the five projects. Particularly useful for gaining insight into personal experience and motivation and for probing, contextualising and cross-referencing other types of evidence, it also gave participants a sense of agency and control from which trust in the research process and the further articulation of personal narratives could develop. The filming of interviews in one project provided an additional dimension that helped to draw out particular individuals and captured the dynamics of group interactions.

♦ Observation was felt to be a way of gaining a structured, consistent insight into the dynamic characteristics and impacts of interventions. The development of an observation frame and scoring matrix that could be employed both by researchers and arts practitioners became a major focus of the study. This generated some illuminating data on both individual and group trajectories within projects. However, practitioners found this a distracting and time-consuming tool which was difficult to engage with.

♦ Diaries, aimed at capturing unprompted and possibly deeper level personal impressions of the intervention process, were employed in two of the projects but completion and return rates were low. In some cases this was related to a participant's ability to express themselves on paper. Those diaries written by women tended to be more detailed and illuminating than the ones kept by men. The appearance and design of the diaries proved to be important in generating a useful response.

♦ In order to explore whether projects produced any sustained impacts or benefits an attempt was made to 'track' or follow up participants at various intervals after the completion of an intervention. This proved to be a complex and time-consuming process with limited success. Inside institutions lines of

communication were difficult to maintain once an arts organisation had left. If transferred, individuals might be in an establishment hundreds of miles away, where clearance and access would have to be re-negotiated. On release individuals become widely dispersed and contact details such as address and (especially mobile) telephone numbers tend to be transient. For those completing sentences there are no formal tracing mechanisms in place. Even when individuals are released on licence there can be a lack of regular contact with authorities.

3. Project Outcomes and Impacts

♦ Where profiling was possible, it revealed that the projects followed were dealing with a number of differing constituencies. Issues such as type of offence, length of sentence, familiarity with the criminal justice system, experience of other interventions, mental health, educational ability, age and gender, sometimes in combination, had a bearing on how much and in what ways the projects affected participants.

♦ Evidence from interviews, observation, and psychometric testing indicates that the projects brought about positive shifts in engagement, self-esteem, confidence, self-control and the ability to co-operate. There is some suggestion that arts based interventions may benefit vulnerable individuals in particular, and that they may be better at dealing with some issues (such as self-harm) than others.

♦ The nature of the projects and the types of individuals involved tended to reduce the likelihood of transformative individual effects. However, some, mostly younger participants with little experience of the criminal justice system, clearly did feel transported by their experiences, immersing themselves almost totally in the project.

♦ For female participants the collective focus of the intervention was seen as a key dynamic, with most choosing to express feelings of achievement and increased self-worth in the context of a mutually supportive group. In this sense the project allowed them to manage anxieties relating to their immediate circumstances and in other parts of their lives.

♦ While difficult to detect because of the problems associated with tracking, there are suggestions of sustained impact among some individuals in their continued motivation to seek out new arts based educational opportunities, linking their experiences and achievements from the projects to other prison-based programmes, attitudes towards the benefits of team working, and in changed perceptions of staff. For the most part, however, positive impacts tended to last for the duration of the intervention only, and in some cases its completion could generate negative effects.

♦ Testimony taken from interviews and diaries across the study suggests that in the projects that were followed it was the culture of an arts intervention and its physical context as much as the specific content of the art form that made it effective. Participants felt that they were able to engage with the projects, develop self belief and build relationships because they were treated with respect and encouraged to make their own choices in a relaxed, non-judgemental space.

♦ At the same time it is clear that the art forms themselves were relevant to the development of particular qualities and skills, such as the trust engendered by the physical interactions and touching required in dance, the reflection and self-expression required by reading and story-telling, and the alternative learning styles and modes of expression offered by drama and dance.

CONCLUSIONS AND RECOMMENDATIONS

♦ Currently the limitations imposed by structure, culture and context mean that it is simply not possible to do the kind of research into the impacts of arts interventions in criminal justice settings that would meet the types and standards of proof favoured by the Home Office.

♦ An experimental trial of the type required could be carried out but would depend, in the first instance, on a substantial increase in the delivery capacity of arts organisations working in criminal justice together with formal recognition and support from within the criminal justice system.

♦ In the present context the main opportunity for arts in criminal justice research within the Home Office model lies with process evaluations and the exploration of intermediate or non-reconviction outcomes. Here the adoption of a multi-method realist evaluation framework offers the arts in criminal justice a more sympathetic and workable research model, which, arguably, is also more powerful when it comes to distilling and explaining intervention impacts.

♦ It maybe that there is more scope to develop such a model in community-based resettlement and youth justice settings, where some of the logistical barriers associated with custodial regimes are absent or less acute.

♦ To provide a logistical platform for effective research both here and in the prison environment, arts organisations need to be embedded or to have gained the commitment and support of key institutional champions, such as Heads of Learning and Skills.

♦ Within a range of methodologies particular attention needs to be given to the delineation of clear indicators of change and structured approaches to the generation and analysis of qualitative evidence, including the quantification of qualitative outcomes. Observation and filming are tools which hold out

great potential for capturing the dynamic processes and outcomes of interventions.

♦ In order to establish appropriate indicators of change linked to clear theoretical and explanatory frameworks, artists and arts organisations must communicate clear aims and objectives for their programmes. Evaluation should be integrated and supported as a core element of arts in criminal justice projects supported by teams of specialist research teams and/or a cadre of trained practitioner researchers.

♦ Evidence from this and other studies suggests that arts interventions in prisons and resettlement are particularly good at fostering the kinds of personal and social resources that open avenues to further learning and underpin attitudinal and behavioural change. In order to establish the sustainability and transferable benefits of arts interventions longer-term or sequential projects supported by longitudinal research and an effective tracking methodology is required.

PART 1: INTRODUCTION

1.1 Background and Aims

Much has been claimed for the transformative potential of arts interventions in prisons and in the resettlement of offenders but the case for the arts in criminal justice has yet to be made to the satisfaction of policy makers. While there is a plethora of indirect and testimonial evidence which supports the view that the arts 'work' in criminal justice settings, this does not match up to the requirements of 'robust' evidence of impact, as set out by the guardians of government research quality standards (Miles 2004).

This study comprises the second element of a three-part research plan for the arts in criminal justice, which emanated from discussions within the multi-agency and inter-departmental Research into Arts and Criminal Justice Think Tank (REACTT) in 2003 on how to strengthen the evidence base for the arts as an effective medium in offender rehabilitation.

The first component of this strategy was a literature review commissioned by Arts Council England, the Department for Culture, Media and Sport and the Offenders' Learning and Skills Unit at the Department for Education and Skills, published in 2004. Its ultimate aim is a dedicated programme of longitudinal research that can produce high quality primary evidence of the impact of arts interventions in criminal justice settings. Linking these two elements, a second - feasibility study - stage was deemed necessary in order to examine, directly in the field, the practical implications of moving from the descriptive findings of the literature review to the design and implementation of a robust third stage research project.

At the heart of such an exercise is a two-fold question: what actually constitutes good quality research and evidence and, most pertinently of all, how far is it possible to 'do' this kind of work in this particular field? Among the core issues for exploration this raises are:

♦ how to recruit projects and which projects to recruit?
♦ how to gain access to institutions, participants, staff and records?
♦ which theoretical frameworks are applicable in the context of project aims and objectives?
♦ what are the most appropriate, relevant outcome measures?
♦ which approaches and tools can be employed to generate robust quantitative and qualitative evidence?
♦ how far is it possible to follow up participants?

This then is not a report on 'outcomes', in the sense of evidence for the positive effects of arts interventions in criminal justice setting, although it does consider what might be inferred about impacts from the approaches and tools trialled in the course of fieldwork for the study. Rather, it is a report on the logistical and

methodological issues, constraints and possibilities of carrying out research on these types of projects in these types of contexts.

1.2 Study Design

For reasons to do, on the one hand, with then current policy agendas and, on the other, with the fact that arts related research initiatives with young offenders were already in train elsewhere within the criminal justice system, it was decided to try and focus the Feasibility Study in two respects: issue-wise, on how the arts might be shown to impact on 'good order' in prisons and on 'progression routes'[1], both in custody and into resettlement; then, in terms of an offender target group, on the relatively under-researched 'young adult' (18-25 year old) population.

In order to provide scope and to generate comparative purchase, the aim was to recruit and follow six projects encompassing the key variables of gender, ethnicity, art form2, and criminal justice context, as follows:

♦ Two prison-based dance projects – one in a female prison, one in a male prison

♦ Two prison-based writing projects – one in a female prison, one in a male prison

♦ Two resettlement drama and cross arts projects – one female, one male

The envisaged research schedule comprised a three-stage process:

♦ groundwork/set up - Summer/Autumn of 2004 - to identify and confirm arts projects/institutions, establish contacts, lines of communication and project schedules, determine aims and objectives of projects, agree access to participants and to data.

♦ fieldwork phase - September/October 2004 to May/June 2005 - comprising design of research tools, research on and around specific interventions, follow up of participants at three (and, where possible, six) month intervals, ongoing review/preliminary analysis of findings.

♦ completion of analysis and writing up - July to September 2005.

---

[1] 'Good order' here refers to discipline and security and the way these can be enhanced by the creation of a positive atmosphere of respect and co-operation within the prison environment. The use of the phrase in this context is rooted in the former Director General of the Prison Service Martin Narey's 'Decency Agenda'. By 'progression routes' we mean pathways into education, training and employment; states which, when achieved, are associated with a reduction in the propensity to re-offend.

2Given that we were restricted in the number of interventions we could follow, it was felt that the combination of dancing, writing, drama, and cross-arts projects would provide a good range of art forms, which also, because their contrasting contents, dynamics, and mode of engagement, would help to inform the process of distilling and understanding effects.

PART 2: RESEARCH, EVIDENCE AND POLICY

The wider background to this study is the ongoing debate about what constitutes robust evidence of impact from social and cultural programmes and the attempt by government to ensure the operation of 'quality standards' in policy-orientated research. This section will briefly review the background to the drive towards 'evidence-based' policy and practice in the criminal justice arena together with the issues and implications this raises in the context of delivering and researching arts-based interventions for offenders.

2.1 The 'Evidenced Based Practice' Initiative

There have been two major changes that have altered the face of the criminal justice services in recent years. Perhaps the most influential shift has been the requirement of public sector agencies to adopt private sector management principles, namely those of economy, efficiency and effectiveness. This shift has led to the Prisons and Probation Service having to meet the demands of a results-oriented culture, one driven by centrally determined aims and quantitative measures of performance (McWilliams, 1981; Nash, 2004).

Also of critical importance has been the impact of a number of extensive reviews undertaken during the 1970s, which concluded that empirical knowledge on the success or failure of attempts to rehabilitate offenders, together with the underpinning philosophies of the studies that produced it, was weak. This led to a view that 'nothing works' in addressing the individual and social factors that contribute to crime becoming deeply embedded in the thinking of professionals at many levels of the criminal justice system (Martinson, 1974; Brody 1976). As the leader of the Home Office Research Unit wrote at the time:

> Research carried out in the course of the last twenty years or so suggests that penal 'treatments', as we significantly describe them, do not have any reformative effect, whatever other effects they may have… Are those services simply to be abandoned on the basis of the accumulated research evidence? … Will this challenge evoke a response by prison and probation officers in the invention of new approaches and methods?

(John Croft Head of the Home Office Research Unit, 1978)

The ensuing response to these questions, which gathered pace and coherence in the early 1990s from a number of established practitioners, gave rise to a counter argument now generally regarded as the 'What Works?' agenda. Drawing largely on meta-analytical reviews of research into North American, and particularly Canadian, criminal justice practice models, this body of thinking embraced a shift towards a number of 'evidenced-based' principles which were asserted to increase the effectiveness of interventions (Underdown, 1998).

These principles of effective practice included a stress on matching interventions to an offender's risk classification, the importance of identifying 'criminogenic'[3] needs, understanding and addressing 'responsivity'[4], the need for community based interventions, for programmes to be multi-modal, and the importance of 'programme integrity' (see, for example, McGuire and Priestly 1995).[5] The vital complement to, and primary requirement of, this 'theory of technique' was that the underlying theory of effective practice was to be found in cognitive behavioural therapy (Smith 2004).

While the evidence base to support cognitive behavioural methods was not in any way conclusive, this newly emergent penal philosophy, one which focuses on the features of the individual, - in particular their attitudes and behaviour - which are crime causative and impact upon the future risk of them offending, meant that these methods 'fitted' the political climate which had been surfacing for some time (May, 1989). In addition, where previously the individual autonomy of professionally trained staff within the prison or probation office led the activity of the services, the preference for particular types of intervention together with demands for more accountability and a consistent approach to risk assessment and management, led to a narrowing focus of work prescribed from the centre.

A number of generic principles are now established and any proposed intervention delivered within the criminal justice system must meet the required criteria in order to gain accreditation. But while these principles follow from those initially set out by McGuire and Priestley they have tended to be applied in a particularly restrictive fashion, which has limited the development of alternative and innovative ideas. This process is governed by the *Correctional Services Accreditation Panel (CSAP)*, an assembled group of practitioners, researchers and policy makers which reviews proposed interventions for prisons and probation and determines whether they will 'work' towards reducing crime. While the group represents a variety of standpoints it has been noted that in general it has pro-cognitive behavioural therapy attitudes (Mair, 2000).

2.2 'What Works?' The Problem of Evidence

This recent history illustrates the tough context within which arts interventions for offenders - typically small-scale, eclectic, resistant to standardisation and poorly evidenced - must operate. Most of the cash-linked targets placed upon prisons and probation refer to the delivery of 'accredited' interventions. As a consequence any practice that operates outside of the effective practice framework and its generic principles will struggle to gain status and support.

More recently, however, there has been increasing acknowledgement that cognitive behavioural programmes themselves lack substantial evidence of

---

[3] Factors or characteristics associated with or considered to be predictors of criminal behaviour.
[4] The responsivity principle refers to the need for interventions or treatment programmes to match an offender's' needs, abilities and learning style.
[5] See page 56 below for a listing of these effective practice principles.

success, as does the 'What Works?' agenda more generally (Mair, 2004; Merrington and Stanley, 2000). These reservations have encouraged some prominent commentators to argue that other possibilities and approaches need to be explored, in particular those which engage with 'the reality of the social lives of offenders and the communities in which they live' (Bottoms et al, 2001: 238). This, in turn, may spell an opportunity for the arts community to demonstrate where it can offer value in delivering interventions that are effective with offenders.

At issue here though is the question of what is to count as evidence of effectiveness and in this respect the prognosis for the arts in criminal justice would, on the face of it, seem to be less optimistic. For while the limitations of the UK evidence base for 'What Works?' are now officially recognised, the official response to this problem has been to reassert the primacy of the positivist experimental research model[6] as the only way of obtaining reliable evidence of what does and does not work.

Thus, a recent Home Office review of the UK evidence base for 'What Works?' conceded that very little is known about what is effective in what circumstances (Harper and Chitty eds, 2005). It also acknowledges that the factors associated with offending are often multiple and their relationship with offending complex, recognising the need to develop and evaluate alternative approaches which offer a variety of 'multi modal' approaches, personalised for individual offenders. However, 'the only sure way to increase the quality and validity of knowledge', it concludes, 'is to use the right research design to answer the research question and for outcome evaluations, this generally means using randomised control trials' (81).

The RCT, which proceeds by randomised assignment of offenders to treatment and control groups,[7] is the 'Gold Standard' for research design that now sits atop of a five-level 'Scientific Methods Scale' for judging the quality of reconviction studies. It is a standard which, for various reasons - of capacity, recruitment, numbers, philosophy and approach – discussed further in the sections which follow, is virtually impossible for arts interventions in criminal justice, at least as currently configured, to meet.

Yet there is considerable doubt as to how far this should in fact be an aspiration for arts-based research in the sector, given that the assumptions behind the Home Office framework are hotly contested, with much academic thinking moving away some time ago from the kind of naïve positivism it appears to embody. The two issues raised by critics of this approach in criminal justice

---

[6] The assumption behind this model is that human behaviour is governed by external stimuli and that social phenomena can be observed, measured and explained using the same principles and methods applied in the natural sciences. A cause and effect relationship (between an input, intervention or treatment and a behaviour, characteristic or other output) is established when, having randomly allocated participants to treatment and non-treatment groups, there is a measurable change in the dependent (outcome) variable in the case of the treatment group which does not occur in the non-treatment – or 'control' – group.

[7] See note 6 above.

research and beyond are (a) whether the experimental method is actually achievable and (b) whether it can deliver what it claims in terms of knowledge.

In the first instance, it is highly unlikely that all variables can be controlled and randomised in the complex - dynamic and multi-faceted - social context of a prison- or resettlement-based intervention, or that intervention processes and conditions can be replicated in exactly the same way in different institutions or environments (Wolff, 2000). Secondly, even where the practical problems of implementing RCT experiments can be overcome, the outcome will always be epistemologically limited. Experimental methodology establishes whether there is (or is not) a statistical relationship between variables (for example, participation in an accredited programme and a measure of reconviction). In this 'successionist' model of explanation the fact of association is considered proof of cause and effect. But this is a very narrow notion of causation because it doesn't explain how the association comes about (Pawson and Tilley, 1994; Goldthorpe, 2000 142-151).

The main alternative to positivism and the experimental approach in social research is 'realist' evaluation, the main premise of which is that we need to know why and in what circumstances programmes affect different subjects before they can be said to 'work'. Underlying this approach is a 'generative' model of causation, which requires that we understand the processes or 'mechanisms' (choices, resources, motivations) involved in bringing about change and their relationship to 'context', or the conditions which are conducive to change taking place.

> Social programmes work by offering resources designed to influence their subject's reasoning. Whether that reasoning, and therefore action, actually change also depends on the subject's characteristics and their circumstances. So, for example, in order to evaluate whether a training programme reduces unemployment (O), a realist would examine its underlying mechanisms (M) (e.g. have skills and motivation changed?) and its contiguous contexts (C) (e.g. are there local skill shortages and employment opportunities?). Realist evaluation is thus all about hypothesising and testing such CMO configurations. Putting this into ordinary parlance we see, under realism, a change in emphasis in the basic evaluative question from `what works?' to `what is it about this programme that works for whom in what circumstances?' (Pawson et al , 2004: 2)

Ironically, it is precisely these 'explanatory ingredients' that the RCT is designed to control for. As Smith (2004: 43) observes, 'The decontextualised preoccupation with outcomes of much positivist evaluation means that most of its results are inconclusive or contradictory, because the theories that it is supposed to be testing depend crucially on the context and process of their implementation'.

The relevance of this for arts interventions in the criminal justice system is that the realist model offers a viable and much more sympathetic model for their evaluation, and hence, in turn, holds out the prospect of their inclusion in the 'What Works?' debate as programmes whose effectiveness (or otherwise) can

be properly demonstrated. A key element in this is the realist approach to evidence gathering and interpretation wherein what matters is not the supposed technical superiority of one particular method or tool but what kind of inferences can plausibly be drawn from a range of evidence types to create an explanatory synthesis.

PART 3: PROJECT RECRUITMENT

Having discussed the principle of researching the arts in criminal justice, in this section we turn to the experience of trying to implement the initial study design, outlining the recruitment process and its results before moving on, in Part 4, to explore the key contextual issues which defined and impacted on the research that was actually carried out.

3.1 The Project Recruitment Process

At the outset it was agreed that the Unit for the Arts and Offenders (which, soon after the study began, was reconstituted as the Anne Peaker Centre for Arts in Criminal Justice) would take on the task of setting up the projects to be researched as a discrete and self-contained aspect of the study, although one organisation – the resettlement focused Clean Break Theatre Company – had already been recruited through existing researcher contacts.

As the 'front line' umbrella organisation for arts organisations working in the criminal justice sector, and because the study was not in a position to commission new arts interventions for research purposes, it was felt that the Unit was best placed to source and broker the participation of particular arts projects. According to the original timetable (above) this process was to start in May 2004 and needed to be completed by the end of September 2004 so that fieldwork, follow up, analysis and writing could be efficiently sequenced. However, changes to the management structure and personnel of the Unit for Arts and Offenders led to a delay before this work was eventually sub-contracted to an established arts consultant with experience and contacts in the arts in criminal justice field in the middle of July 2004.

In the event, this approach to recruitment was successful, but only up to a point. Crucially, a number of potential projects were identified, contacts established and in principle agreement about including the research in these projects was reached. However, the final line up of projects only partly fitted the original overall specification of the research design. Moreover the recruitment process, in so far as it was meant to be a discrete and self-contained phase completed in advance of any fieldwork, was inconclusive. By the time the consultant's contract finished at the end of September none of the proposed projects, with the exception of Clean Break's *Acting for Life* programme, were properly set up to accommodate research activity. Start dates were unconfirmed, information about the precise nature of the interventions was limited or unforthcoming, and how far proposed research activities could or would be able to take place had yet to be firmly established.

It therefore fell to the research team to continue with ongoing negotiations, finalise agreements and deal with outstanding issues of access, acceptable methodologies, project content and scheduling, a process which continued right the way through the life of the study. This had important and largely detrimental

consequences for the research process itself, not only diverting time away from design, fieldwork and analysis, but undermining the phasing of and relationship between these activities. The need to respond to the sudden emergence of a research opportunity, and to last minute cancellations, deferments and changes of plan altered the character of the research process, requiring it to become more fluid and reactive than was originally envisaged.

3.2 Participating Projects

The outcome of this process in terms of the arts projects, organisations and institutions that eventually took part in the study amounted to a somewhat disparate collection of interventions, with which we had varying degrees of engagement, and which, in turn, was facilitated and managed differently in each case. Although skewed towards female participants and lacking the exact age-group focus and comparative art form symmetry of the original plan for the study, this was, nevertheless, an interesting collection because it included some of the leading arts organisations in the sector, both state and private sector criminal justice establishments, and, alongside interventions provided by external voluntary organisations, a project delivered by a prison education department.

The first of the five participating projects began on 7 September 2004, the last on 17 June 2005. In lieu of the planned sixth project, and in view of the issues that had arisen in trying to set up and implement the research programme, a supplementary survey of organisations connected with the research was carried out in June 2005. Each project is briefly described below. Table 1 then provides a timeline summarising the administrative pattern of researcher engagement with each project across the study period.

♦ **Prison based project at HMP/YOI Bullwood Hall**

Despite the efforts of the set up consultant with the strong interest and support of the Writers in Prison organisation, negotiations with first HMP Feltham and then HMP Rochester fell through due to changing staff circumstances and only one writing-related project was achieved. This was the *Connections* project delivered in-house by the education department at HMP/YOI Bullwood Hall, a women's prison in Essex.

Connections is a Writers in Prison adaptation of the US *Changing Lives Through Literature* programme, where the focus is on reading and discussing texts that might offer characters or narratives which participants can identify with and learn from. The course at Bullwood comprised reading, discussion sessions and essay writing, supplemented by various evaluation exercises. Research access to the course was facilitated by the course tutor, and overseen by the Head of Learning and Skills at Bullwood. Eleven women were originally recruited on to the course by Education staff, who, in particular, sought out likely volunteers

from among those previously involved in arts projects. However seven women actually started the course and five completed it.

♦ **Prison based theatre project at HMP Dovegate**

With attempts to secure a further writing project (which continued into 2005) proving fruitless, an offer from Rideout (Creative Arts for Rehabilitation) to follow its six-week theatre project at Dovegate, a private male prison in Staffordshire, was accepted. Much of Rideout's work here is with the dedicated therapeutic community[8] at the prison. However this project was on a closed, vulnerable prisoners' wing housing sex offenders and those (for example, prison debtors) at particular risk of harm from other prisoners. All contact with the prison and access to the participants was facilitated by the lead artist.

Beyond the broad aim of engaging the men in the performance and production of a play the Rideout project had no fixed structure or content before it started or before the group had been established. 11 men were recruited by the lead artist, who simply announced the project on the wing and asked for volunteers. One man dropped out of after the first session and another was excluded by the group for intermittent attendance. In the meantime four men joined the project after it had started, so that a total of 13 were involved in what became a performance of the jury room drama *12 Angry Men*.

♦ **Prison based dance project at HMP/YOI Styal**

Attempts to research a male dance project foundered when a Dance United project at HM YOI Wetherby was first postponed and then cancelled. No other dance organisation working with male prisoners could be found. The issues at Wetherby were the dance company's concern about the provision of what they felt was an inadequate and inappropriate space for the project and problems reaching agreement over contract details with their two lead dance practitioners locally.

However, agreement was subsequently reached with Dance United to research their female dance project, entitled 'Edge', at HMP/YOI Styal in Cheshire. Following a postponement in April, this three-week project began in late June 2005. 13 women from a much larger number of volunteers were screened and selected by the prison to take part in the project. 12 completed, following the removal of one woman in the first week for fighting.

The production was delivered in association with Cheshire Dance, which facilitates a regular dance class at Styal and whose dance practitioners were being mentored by Dance United's two artistic directors. When it came to

---

[8] Therapeutic communities within the UK prison system are defined as residential, democratic and social environments where the emphasis is on rehabilitation through self-knowledge and enquiry underpinned by group and community treatment. Dovegate's TC has four units which can accommodate a total of 200 offenders.

designing the research and arranging access to the project and its participants, this resulted in a complicated multi-way structure of communication and brokerage involving the management of the two dance companies, two sets of dance practitioners, Dance United's evaluation consultant, and both the Head of Learning and Skills and those in charge of security arrangements at the prison.

♦ **Resettlement based drama programme at Clean Break Theatre Company, London**

Clean Break is a community and voluntary sector agency working with women ex-offenders and those at risk of offending. Based in its own purpose designed building in North London, Clean Break offers a free arts education and training programme to women with experience of the criminal justice and mental health systems.[9] Its clients are referred by a range of agencies, but also recruited by self-referral, often as a result of word of mouth recommendation.

Following direct discussions with the Head of Education and other members of the Company's management team it was agreed that the research project would follow a cohort right the way through the six-month long *Acting for Life* programme, which comprises three separate but sequential and developmental courses (Acting 1, 2, and 3) and runs twice during the academic year. The programme is accredited by the London Open College Network and offers progression routes into Further and Higher Education, The Arts Placement Scheme (TAPS), and employment via a dedicated Access course. The 2004-5 cohort at the Acting 1 stage beginning in September 2004 comprised 13 women. 10 went on to complete Acting 3 in July 2005, with one dropping out during/ at the end of Acting 1, and two during Acting 3.

♦ **Resettlement based drama project in Bolton**

It was hoped that a second London-based resettlement organisation, Insight Arts, which, in contrast to Clean Break, works mainly with probation clients, might be able to provide a male resettlement project for research. However, uncertainties about funding and therefore which courses would run prevented this, and TiPP (Theatre in Prisons and Probation), based at the University of Manchester, was approached.

A project in Moss Side, where TiPP has an established relationship with the local probation area office, was offered to the research project but the four-day lead in time made this impossible. Instead, it was agreed that the research would follow TiPP's drama group work with male DTTO (Drug Treatment and Testing Order) clients in Bolton, initially scheduled to last six weeks, but with an option on the part of the probation area office to extend to 12 weeks. In the

---

[9] As of September 2004 the company redefined its criteria in this regard so that its constituency is now 'women with experience of the criminal justice system and women at risk of offending due to drug or alcohol use and mental health needs'.

event, this project, with its shifting and inconsistent participant base and the evident tensions between the intervention provider and commissioner, proved to be somewhat unstable. This, and the overlap in timing with the restarting project at Bullwood Hall, made only very limited and mostly indirect engagement with the participants possible.

Table 1. *Time line showing the outline pattern of administrative engagement with projects by month*

	Sep-04	Oct-04	Nov-04	Dec-04	Jan-05	Feb-05	Mar-05	Apr-05	May-05	Jun-05
Writers in Prison						Negotiate	Negotiate			
Connections			Negotiate							Negotiate
Bullwood Hall			Project Start	Suspended	Project Restart	Project Ends			Follow Up	
Rideout		Negotiate	Negotiate							
Dovegate			Project Start	Project Ends				Follow Up		Follow up
Dance United		Negotiate	Negotiate			Negotiate				
Wetherby				Postponed			Cancelled			
Dance United						Negotiate	Negotiate	Negotiate		
Styal							Postponed			Project Start
Clean Break	Negotiate									
London	Project Start						Project Ends	Follow Up	Follow Up	Follow Up
TiPP Bolton	Negotiate			Negotiate	Negotiate		Negotiate			
	Postponed				Project Start	Project Ends		Cancelled		

KEY

Obstacles	(red)
Negotiations	(blue)
Project Start	(green)
Project Ends	(yellow)
Follow Up	(orange)

PART 4: THE ARTS IN CRIMINAL JUSTICE AS RESEARCH CONTEXT

These projects were researched in a variety of ways, for a variety of reasons. The particular methods and tools adopted are described and evaluated in later sections of this report. The discussion here is about the common contextual issues and obstacles experienced across the study in setting up, designing and implementing fieldwork.

4.1 Structural, Cultural and Organisational Issues

Many of these common issues are informed by the nature of the criminal justice system and the current role and status of the arts within it. But in this respect, too, the question of organisational cultures and relationships loomed large right from the beginning of the project. We therefore decided to take a closer look at the issues emerging at this level. This was attempted by inviting both the organisations we had been working with directly and a parallel sample of uninvolved arts and criminal justice organisations to respond to a questionnaire (see Appendix 1) focusing on attitudes to research and evaluation and inter-agency working.[10] Their responses are incorporated into the following discussion.

4.1.1 The structure of the sector

As indicated above, short notice of project starts and late and poorly communicated changes to project delivery schedules complicated the research timetable and planning process, which, in particular, made it difficult to achieve a fully considered and consistent approach to design.

In part these problems reflect the fact that more was time needed to broker projects and establish relationships with both the delivery and client/host organisations. Crucially, the interventions followed were not commissioned projects into which research activity had been properly integrated from the start but projects where an *ex post facto* research attachment was achieved through the goodwill of the organisations involved.

However, the situation was clearly exacerbated by the nature of arts activities in prisons and resettlement – which are largely disparate, decentralised, short-term, and delivered by a range of independent individuals, groups, companies and organisations – and by the ways that arts organisations are both forced, but also choose, to work within the exceptional context which is the criminal justice system.

---

[10] The questionnaire was sent to 26 people representing a total of 13 organisations. While only 10 replies were received, their coverage in terms of role and organisation type was good.

This is a context in which there is often little formal consistency, predictability or regularity about relationships, even where is a degree of 'embeddedness' about programmes in particular prisons or probation areas. Arts organisations often have to respond opportunistically to both funding and programme possibilities, so that there is limited lead-in time. Schedules are often fluid and subject to the vagaries of institutional convenience or capacity and resource issues.

4.1.2 Inter- agency working

The ability to locate and pursue research activity within an intervention is crucially affected by the quality of relationships and communication between the delivery organisation and the client or host institution. Inter-agency working is made more difficult by the fact that there is a lack of formal accreditation, and thereby system recognition, for arts programmes in prisons and probation, and by a lack of a common structure to working models in a sector comprised of a diverse and complex range of bodies, organisations and institutions at national, regional and local level.

Not surprisingly, those relationships which are of longer standing, where clear roles and responsibilities have been defined and agreed, offer a more positive environment for working, while those projects which are one-off require organisations to repeatedly re-establish both understanding and agreed roles. Often, however, longer-term relationships are established primarily on an individual level, where key personnel create a partnership approach that is not necessarily communicated or sustained at the wider organisational level. This means they are likely to break down when these individual 'champions' move on or are no longer involved.

The basic conflict of ethos between the arts and criminal justice sectors can clearly hinder the development of relationships and understanding. Most arts organisations adopt a culture of working which prioritises flexibility and responsiveness, while the criminal justice system works to standardised, structured programme models and the attainment of nationally set cash linked targets. A key issue here, which also impacts on research and is taken up in more detail below, is the ability of arts organisations to define and communicate what they are trying to achieve.

4.1.3 The place of research

Many of the obstacles faced reflect the current approaches to and status of research both within the criminal justice sector and among arts organisations involved in criminal justice work themselves.

In terms of the former, there is a certain apathy towards research in general. On the one hand, this seems to reflect disenchantment with the lack of conclusive outcomes from the evidence based practice initiative and the fact that recent changes in the service have been driven by policy rather than research. At the same time, research into the arts, in the same way as arts sector interventions,

is not accredited and so largely peripheral. As with individual arts practitioners, individual education and probation staff tried to give time to setting up and supporting the research but as it didn't form part of the established Home Office, prison psychology, or probation area research infrastructure, assistance was often piecemeal and inconsistent and took much researcher time to establish and sustain.

There is ambivalence too in the way that arts organisations and practitioners address the issue of research. Most organisations recognise that the arts need to provide convincing evidence in order to make their case and that independent research must play a major part in this. There is, however, relatively little experience or knowledge within the arts sector of what this entails.

Practitioners and managers are certainly interested in the idea of research but in practice this kind of activity mostly comes under the heading of 'evaluation', which is usually managed in-house and viewed by some as a 'hoop-jumping' distraction from the main purpose of the arts organisation. Consequently, there is limited understanding of or empathy with the needs of a robust research exercise in this context. This was reflected in the difficulties that were experienced in communicating methodological requirements through the third party of an arts consultant and the cautious response of some arts organisations which either felt that some of the proposed research tools were too intrusive, or that the whole research exercise might unfairly highlight a programme's shortcomings

4.2 Practical Issues for Research

The broad context discussed above is crucial to an understanding of the core practical and logistical issues impacting on the design and execution of a robust research model in arts and criminal settings. It is to these issues and their implications that we now turn.

4.2.1 Defining aims and objectives

A core element in designing tools aimed at distilling 'what works, for whom, in what circumstances' is theory: a framework or narrative to explain why and how an intervention works, which can be developed into a set of testable arguments. Here, at the 'macro' level, we had an existing body of broad theoretical frames to fall back on (Hughes 2004). But in order to assess the utility of any one strand and how to apply it in the context of a particular intervention we needed to know what the arts organisations and practitioners themselves were trying to achieve in terms of outcomes for participants and how the structure, process and content of the intervention was intended to achieve it.

A major issue for arts in criminal justice research is that arts interventions often lack or fail clearly to articulate a developed or concerted methodology. In some cases over the course of this study this meant the researchers effectively had to second guess anticipated impacts because aims and objectives were only

partially communicated or revealed at the last minute. But in others the difficulty was presented by a deliberate lack of prescription, an approach that was, in turn, seen to be at the heart of effective practice.

Among the organisations we worked with there were essentially three different practice models. At the least structured end of the spectrum, the TiPP practitioners were resistant to defining and elaborating a clear methodology because this was seen to be odds with the necessary style and flexibility of their approach, one premised upon responsivity and adaptability to the participant group's different experiences, needs and learning styles. Such an approach is very difficult to evaluate using standard research methodologies, other than by individual, retrospective self-reporting methods.

By contrast, Clean Break's *Acting for Life* programme is structured around a curriculum model of delivery, with clear project, module and lesson outlines incorporating learning objectives and a system of self- and tutor review. In the opinion of one practitioner, this made it too inflexible, forcing her to focus on the task at hand rather than the needs and issues of all participants. But from a researcher's perspective, the fact that desired outcomes were clearly defined within an existing delivery structure made it much easier to draw links with theory and design tools accordingly.

Other projects fell somewhere in between these two approaches, having a general or limited aim, and being more focused on the intervention and participant group as a whole rather than on individual outcomes. So for both Rideout at Dovegate and Dance United at Styal a successful outcome was defined in terms of project completion and the quality of the resulting performance. Within this, it was recognised, there might be a range of outcomes for individual participants, but equally that it wasn't for the practitioners to specify or target these. In Rideout's case this related to an interpretation of how the project should be set up to meet the evaluation criteria set by Arts Council Funding. With Dance United this approach was more philosophically rooted. Individual impacts, it was suggested, are essentially subjective and as such not reducible to measurable indicators. The arts intervention provides a context and a process within which each person embarks upon their own 'personal journey'. Turning the intervention into an instrumental, judgemental device, the argument runs, would undermine its whole dynamic, and thereby its effectiveness.

4.2.2 Recruitment of participants

There is considerable variability in the attention given to the targeting and selection of participants for arts in criminal justice interventions. As at Clean Break, some projects follow 'What Works?' principles of defining 'risk' and/or 'need' criteria for referral and careful assessment of suitability prior to inclusion, while others adopt an ad hoc approach which often relies on identifying or rounding up volunteers, or leaves the question of recruitment to the institution. At Dovegate, for example, the lead artist simply got a prison officer to ask people on the wing to congregate and then announced the project from the stairs to the wing landing. At Styal, the prison

authorities arbitrarily decided who, amongst those coming forward after the project was publicised, should take part.

What appears to be the predominant practice of open or unspecified recruitment works to complement the idea of arts as the enabler of personal journeys, the implication being that it doesn't much matter who takes part in a project because all have the capacity to benefit in their own way. But if the point is to try and understand how an intervention works, and why it might work better for some people than others, the issue of sampling, who is participating and their possible motivation for doing so, is clearly crucial.

The lack of attention to or influence over recruitment means that the majority of research and evaluation initiatives fail to incorporate control or comparison groups as a means of distilling and measuring impact. Although the issue of identifying and working with such groups was broached with organisations and institutions taking part in the study from the start, this proved feasible only at HMYOI Wetherby, where the project itself was ultimately cancelled. Elsewhere, inadequate understanding of this aspect of research design, late targeting and selection of participants resulting in a lack of time to identify a well matched non-participant group, ethical questions relating to the non-selection of volunteers and, above all, a lack of support within the host criminal justice institution to assist in identifying and gathering information on a control or comparison group made it impossible to incorporate this approach.

4.2.3 Sample sizes

The other vital aspect to sampling is the question of numbers. According to sampling theory, which is at the core of experimental and quasi-experimental approaches to validating outcomes, it is not just who is recruited that matters but how many. Considerable numbers are required to achieve statistical significance. The realist approach also requires reasonable numbers in order to generate meaningful comparison groups within the intervention.

Arts projects in prisons and settlement, however, are characteristically small. Sample sizes rarely reach beyond 15 people. The numbers starting the projects we followed range from seven (Bullwood Hall) to 13 (Clean Break and Dance United). Partly this reflects the disaggregated nature of the arts sector and the limited delivery capacity and funding of individual organisations. But the other major factor is the prevailing approach to contracting and purchasing arts based interventions in the criminal justice system, which means that more often than not projects are one off, or run on a short-term basis. This has a knock-on effect to the number of participants experiencing a specific intervention in a particular context. Where a project is being delivered once to a group of 10 -15 participants there is a limited ability to extend the findings.

A further issue which influences sample sizes is the criminal justice context itself and the client group these interventions are delivered to. Within the prison context factors such as transfers and other regime requirements, staffing and behavioural issues will impact upon drop out rates and cohort consistency. In the probation

context court appearances, non-attendance, conflicting requirements and appointments may also have an impact upon group size and consistency.

Attrition, replacement and/or intermittent attendance affected all the projects we followed to some degree. But it was in the probation context, on the TiPP DTTO project in Bolton, where the impact was greatest. Here, attendance in the first week that the group was formally observed by the practitioners was eight but by week 5 it had dropped to four. In between, the numbers had been fairly consistent at six, seven and seven, but this masks a substantial turnover of participants, such that only three of those appearing in the first week attended in week 2. In week 3 a further two members of the original group didn't turn up, as did one of the new joiners from week 2, but one man who had missed week 2 returned and there were three new members of the group. By week 4 the group had gained another new member, a further three had returned after missing previous weeks but three people who had attended in week 3 did not show. As group numbers dropped to four in week 5 only one person who'd been there at the start of the project was still present. Overall, no-one attended all five sessions and only three people managed to attended three consecutive sessions.

4.2.4 Identifying and supporting the use of 'appropriate' measures

In addition to the problems of sample generation, consistency and comparison in the arts in criminal justice context, there is the question of what, from the point of view of the arts intervention, constitutes an acceptable or workable methodology. This relates both to the point at which researchers are permitted to engage with the intervention and the nature of the research tools that are employed.

Several of the study organisations were either reluctant or not prepared to allow researchers to engage with participants ahead of and during the early stage of the intervention, thereby preventing any baseline measures of participants being undertaken and so immediately limiting what could be said about the impact of the intervention *per se*. One reason given for this was the sensitive and vulnerable nature of the participant or client group, which, it was argued, needed to feel comfortable with the project before an 'outside' influence was introduced. Some also felt the need to emphasise that the research exercise was not part of the intervention because it might be seen to conflict with its open, non-judgemental ethos.

In addition to the timing of engagement, there were issues about how participants were engaged. A wide divide currently exists between the measures employed when researching arts based interventions and other criminal justice programmes. Where arts projects favour self -report methods, such as diaries, questionnaires and interviews, which reflect and can be responsive to the subjective experience of the participant, other criminal justice based research, particularly that commissioned or carried out by the Home Office, has relied upon ostensibly more objective approaches to measuring impact such as

reconviction studies. Furthermore, the types of 'intermediate'[11] measures that are favoured by the Home Office, such as psychometric assessments, tend to be resisted by arts organisations, which believe that such measures are, by association, inappropriate, and that they are discriminatory when it comes to factors such as literacy, gender and race.

A key issue here is that the more acceptable subjective measures are very labour and resource intensive, requiring adequate time, access, and support within the intervention context to design and implement, otherwise the quality and quantity of the resulting data will be compromised. Where attempts were made to develop new tools to assess change through observation, the lack of practitioner time or commitment to being reflective whilst also delivering the project meant that data was, again, not complete, representative or well evidenced. This suggests a need for clear and realistic expectations about what commitment can be made to delivering certain method outputs, but also a recognition that good quality research will include measures that require investment and understanding from all those involved in and around the intervention.

4.2.5 Accessing information about participants

Given the difficulties associated with generating baseline information within the framework of the intervention itself, access to criminogenic and other personal and social details about participants is vital if meaningful measures of change are to be established. Such profiling data is pivotal to the realist approach to establishing not just if but how and why an intervention might work for particular types of individual or groups of people.

Gaining such access posed major difficulties for the project, whether the information was held by arts organisations or within the criminal justice system. These were caused by ethical considerations, especially if the information was collected by arts organisations, security clearance and data protection issues, primarily in the context of the criminal justice system, and the consistency and adequacy of systems for storing and reporting information. In all cases organisations and institutions required participant consents to be acquired independently by the researchers. This, in turn, necessitated differing levels of input by approaches to negotiation according to the specific nature of the intervention and the participant group.

Despite compliance with and completion of application procedures, central Home Office security clearance for access to systems such as OASys and LIDS was in fact never achieved within the lifetime of the study.[12] More progress was eventually made locally, but here there were problems identifying what was actually stored, with extracting information from large quantities of paper-based files, and with inconsistencies in what is collected for each individual.

---

[11] Intermediate here refers to changes or effects (for example, increased self-control) which are known to be associated with but are not equivalent to the desired outcome (a reduction in re-offending).
[12] Clearance was finally granted but only after the research and writing-up phases of the Study had been completed.

In terms of existing information routinely collected by the arts organisations we worked with, Clean Break was the only organisation that employed systematic and detailed monitoring tools. Access to these and other evaluation materials was granted but only with the permission of individual participants. The organisation also agreed to add questions to these documents at the behest of the research team, but only in so far as these did not extend to areas and issues that the organisation felt were too sensitive for its client group.

Dance United employs consultants to evaluate all of its projects. Here access was not an issue. Rather, there was a need to ensure that the research and evaluation activities complemented one another and that existing activities and measures were no duplicated.

4.2.6 Sequencing and interaction effects

In many cases the individuals taking part in the arts projects involved in the study were also involved in other interventions, be they arts based or other educational or treatment programmes. At Clean Break for example, many of the women were participating in other short courses or undertaking therapeutic work. In Bolton the DTTO clients were involved in an intensive programme of interventions connected with their supervision. At Bullwood, one woman took part in another arts project during a break in the Connections project, and another began an accredited project during the course of the project.

Following on from the discussion of issues surrounding profiling and sample design discussed above, it is vital that full and accurate information on parallel and overlapping interventions is collected and communicated, so that the potential interactions with and effects of additional projects and programmes can be accounted for and evaluated.

4.2.7 Time, space and environment

The issue of lead in time to projects for effective planning of research activity and design of research tools has been highlighted above. An additional time-related issue in the arts in criminal justice research context is the time allowed for data collection within a project. The nature of custodial regimes means that time for the intervention itself is often at a premium. This can create a pressure in which researchers effectively have to compete for time with participants, with the attendant risk that the time required to carry out an interview or other exercise is squeezed, or the exercise is scheduled at a less than opportune point in proceedings, when participants are distracted, anxious, tired, and so on.

A related issue here is space. As well as adequate time, an appropriate physical space is required carry out good quality research. On a number of occasions in the course of this study, work had to be carried out in poor or wholly

inappropriate spaces, in which the exercise was undermined by noise, discomfort etc.

Space is a key issue more generally for arts interventions in criminal justice settings, with projects having to work in places which are entirely unsuitable for the activities they are trying to undertake with participants. At Dovegate, for example, the project had to begin on the wing landing itself, and so was regularly interrupted as participants were distracted by their peers. It then moved to the prison Chapel, before finally being given access to what had once been a dedicated theatre space but had subsequently been turned into a classroom. At Bullwood Hall, asbestos was found in classroom and the project subsequently had to be housed in any room that became available on the day. The TiPP work undertaken in Bolton was in a probation staff office/common room in which other activities, such as drug testing, took place at the same time as the project.

From the research perspective, these kinds of difficulties, and their knock-on effects in terms of timetabling and 'movement' in the prison setting, are very difficult to assess and factor into the experience of and subsequent impacts on participants.

PART 5: RESEARCH DESIGN AND METHODS

In this section we focus in detail on the particular research tools employed across the study, exploring their feasibility and evaluating their effectiveness in the arts and criminal justice context. Six key methods were employed, which through differing combinations made up the research design for each project (Table 2): profiling; psychometrics; observation; interviews; diaries and tracking. These are reviewed in turn below.

5.1 The Design Process

The choice and design of methods was determined by what were felt to be most appropriate to measure any anticipated outcomes but was also shaped by the particular constraints, outlined in the previous section, that we experienced within this context (see Appendix 2 for examples of the design documents produced for each project).

Across all projects a recursive approach[13] to the design and the implementation of particular methodologies was taken. This was partly out of necessity given, in particular, the problems created by limited lead in times to projects, changes to project schedules, and the availability of information. But the resulting process of ongoing reflection and review also sponsored the development of particular tools and allowed us to explore, and to take seriously, participant experiences at the individual level.

Ideally the content of the various tools employed across the study would have been strongly shaped by theory: a framework to explain why particular outcomes are anticipated in each case and how they are achieved by a particular intervention. However, the lack of specified aims and objectives in much arts in criminal justice practice combined with a lack of definition and development in the pool of available theory about how the arts impact on offending behaviour and our limited ability to profile, baseline and test participants in advance of the interventions we followed (see below) made the application of theory to method in this context especially difficult.

Where there was little guidance to intervention processes and outcomes, a broader, more open-ended approach to design was taken in order to generate hypotheses about impact and indicators. Where aims and objectives were more clearly stated, it proved possible to take a more structured approach within which the application of certain theoretical strands could be explored. These included both generic frameworks, such as Learning Theory, and arts-specific models like Marking Theory.[14]

---

[13] One in which the outcomes or performance are continuously reviewed and assessed and the lessons learned are reinvested in a new stage of the development.

[14] For a review of current theoretical frameworks employed in or associated with arts and criminal justice work, see Hughes 2004.

However, the models which appeared to have the most scope for development in the specific contexts – projects, institutions, constraints - of this study, were resiliency theory and performance theory. So, on the one hand, tools were designed to try and examine how arts interventions might help develop a range of protective competences, such as abstract and flexible thinking, independence, perspective-taking, empathy and goal setting. On the other, how arts projects with a performance element might facilitate changes in perception by creating liminal or transitional spaces. These themes were explored primarily through questioning and observation which focused on both individual and group dynamics and which sought to specify effects of the arts process within the broader social context of the intervention.

5.2 Profiling

The ability to profile individuals is a key requirement of sampling construction under the quasi-experimental model for the purposes of identifying of identifying match samples, while in the realist approach background information about individuals is required to help identify comparison groups. Personal records, concerning behaviour or activities, can also help identify intermediate outcome measures for interventions. This type of information was collected for three of the five projects - at Clean Break, Bullwood Hall and Dovegate. Repeated attempts were made to undertake collection for the final project at Styal but the promised support from the institution was ultimately unforthcoming.

5.2.1 Consent

In all cases the organisation/institution required us to gain consent from the participant in relation to the sharing of personal information. This was facilitated through completion of a consent form designed by the research team according to the particular context of the project (see Appendix 3). In each case there was discussion with the participant group to explain the nature and purpose of the research project and to field queries. While the majority of individuals were happy to give consent to personal information being accessed, in a number of cases permission was not granted. The two main reasons for not granting consent were where individuals appealing against their conviction and general discomfort about revealing personal histories.

5.2.2 Access

Within the state prison system there are similarities, although apparently not uniformity, regarding content, storage and access. Information routinely collected on most individuals in these institutions includes general behaviour, self-harm, earned privileges status, adjudications (offences committed whilst in

Table 2. *Methodologies employed by project and project stage*

PROJECT		PRE	DURING	POST	FU 1	FU 2	FU 3	FU 4
Rideout (Theatre) Dovegate		Psychometrics **Prison records** Interviews with practitioner	Psychometrics Focus group Observation matrix Diaries Observation of performance	Psychometrics Interviews with participants, practitioners, and prison staff	*3 months* Psychometrics Interviews with practitioners	*6 months* Psychometrics Interviews with practitioners		
Clean Break (Drama) London	AFL1	Organisational profiling and referral Information Goal ID Form Interviews with staff	Tutor Evaluations Self Evaluations	Reviews				
	AFL2	Goal ID Form	Tutor Evaluations Self Evaluations Performance	Reviews Interviews with participants Interviews with practitioner				
	AFL3	Goal ID Form	Tutor Evaluations Self Evaluations Performance	Reviews Interviews with participants Tracking Info	*6 weeks* Telephone call interviews with participants	*3 months* Interviews with participants	*18 week* Telephone call interviews with participants	*6 months* Interviews with participants
Connections (Writing) Bullwood Hall		Psychometrics 'How I see Myself' Prison Records (Pre, During & Post)	Tutor Evaluations Exercises (incl. 'Herstory', Snowball, Creative Writing etc)	Final Essays Psychometrics 'How I see Myself' Interviews with participants Interviews with practitioner	*3 months* Interviews with participants	*6 months* Interviews with participants		
Dance United (Dance) Styal		Interviews with practitioners	Diaries Observation matrix – researchers and practitioners Interviews with prison staff Interviews with participants Observation of performance **Dance United video material**	Interviews with participants **Interviews with practitioners** Tracking Info	*6 weeks* Interviews with participants (videoed)			
TiPP (Drama) Bolton			Observation matrix – practitioners and probation staff					

prison), participation in offending behaviour programmes, basic skills levels and learning achievements. In addition there should be a wider assessment of personal, social, health and the offence data within OASys documentation. While much of the information is held within the prisoners record (a paper file) some of the information is also on computerised databases (OASys and LIDS). The records are stored within the prison for six years following the release of sentenced prisoners, but twenty years in the cases of mental health and also for lifers. However, if prisoners are transferred most records disappear from the local record, the details moving with the offender.

Clean Break routinely screens and monitors its intake of students using a range of assessment tools and checklists. At the heart of this process is a profiling document based on the London Development Agency's Onsite Education and Training Programme Initial Assessment and Monitoring Form.

In each case there was a different process for accessing the information once consent was granted. At Bullwood Hall, a state prison, the researcher was required to give a clear indication of the types of information required[15] and where available these were removed from the offender's wider prisoner record. The researcher was not allowed to copy or remove any of the materials from the prison and had to take written notes of interest from the original documents. The experience at the privately-run HMP Dovegate was different, with the extraction task being facilitated by institution but again requiring the researcher to state what they want without having access to wider information to explore the alternatives where records from one source were incomplete.

At Clean Break, once consent had been gained from participants and confirmed with the organisation, there was almost open access to the paper files kept on each of the participants. Having provided assurances that all information would be dealt with in a confidential manner, the researcher was allowed to copy relevant documents.

5.2.3 Content

There was much variability in record contents, both between organisations/institutions and, within these, by individual participant. Table 3 below illustrates what was gathered within each of the projects and indicates how many of the regular participants from each project were covered by particular record types or recording tool. The result was something of a data 'mosaic', which although useful in terms of understanding the group and some intended and achieved outcomes for individuals would not be sufficient for the matching of samples for experimental purposes or grouping participants within a realist study.

---

[15] See Appendix 4 for a list of information requested locally from prison authorities

Table 3. *Profiling information collected by project*

Clean Break	Bullwood Hall	Dovegate
Initial Assessment Form (8/8) Self Referral Form (5/8) Selection Criteria Checklist (5/8) Literacy Screening Tool (7/8) LDA Individual Action Plan (6/8) Self-Esteem Questionnaire *(5/8) Start/Goals @ Clean Break (1/8) Start/Goals of 'Acting for Life' (8/8)	Basic (name;dob;offence;date) (3/3) Adjudications (3/3) 2052a Activities (2/3) 2052sh Self Harm (2/2) ETS Mid Programme (1/2) ETS Post Programme (1/2) Initial OASys (1/3 incomplete) Individual Learning Plan (2/3)	Adjudications (9/10) Fights / Assaults (9/10) Self Harm (9/10) IEP status (9/10) Employment in prison (9/10)

Key: LDA – London Development Agency; ETS – Enhanced Thinking Skills; Incentives and Earned Privileges

An alternative/supplementary approach to this would be to gather information directly from the Home Office datasets, particularly OASys (Offender Assessment System) and LIDS (Local Inmate Data System). As indicated earlier, however, the nature and pace of the bureaucratic process within the Home Office prevented access to these record systems being achieved before the end of the Study. It is also unclear just how comprehensive these systems are in their coverage of the offending population, particularly the relatively new OASys system.

5.3 Psychometrics

Psychometric testing is used in many fields to measure abilities, aptitudes and personality characteristics and it is widely used within the criminal justice system to assess risk, treatment, and programme outcomes.

5.3.1 Selection of measures

Psychometric measures were selected for inclusion in the methodological design of two of the projects. While in most cases is was difficult to pin down the

intended outcomes of the projects, previous literature and discussions with practitioners indicated that self-esteem, self-agency and self-control would be appropriate measures of success. Of the assorted tests used as intermediate measures of intervention impact within prisons and probation it was felt that the following three measures most corresponded with the anticipated outcomes of the arts interventions concerned. Two of the three measures, the Locus of Control and Impulsivity inventories, are included in the battery of tests used alongside the Home Office accredited General Offending Behaviour Programmes.

♦ *Rosenberg Self Esteem (Rosenthal, 1965)*

This scale was designed to assess adolescents' feelings of global self-worth or self-acceptance. It has ten items which allow the respondent to report feelings about themselves in relation to a statement on a scale of 1 – 4. The score (out of 40) indicates the individuals' self-esteem – a higher score indicating an increased level of self worth.

♦ *Locus of Control (Craig, Franklin and Andrews, 1984)*

This measures the extent to which a person perceives events as being a consequence of his/her own behaviour and therefore potentially under their control. A change in this perception can suggest a greater acknowledgement of personal responsibility for actions. The questionnaire has 18 items which allow the respondent to report their perceptions in relation to a statement on a scale of 1 – 5. The higher the score the greater the sense of control (and responsibility) the individual has.

♦ *Eysenck Impulsivity Scale (Eysenck, 1994)*

It is suggested that there is a relationship between impulsiveness and criminality, which can become most apparent in stressful situations. Eysenck's scale measures an individual's ability to take a considered, methodological approach to problem solving. In this test individuals respond to 24 statements with 'true' or 'false'. The higher the score the greater the level of impulsivity.

5.3.2 Implementing the measures

The measures were only used for two of the projects because elsewhere in the study the arts organisations involved felt them to be inappropriate and intrusive and that they could have a damaging impact upon participants' perceptions of themselves and of the project. Where they were carried out the organisation/institution required us to gain consent from the individual participant, which, as with profiling, was facilitated through completion of a consent form. While all but one of the individuals on the two projects concerned completed the measures, there were varying levels of engagement with them.

5.3.3 Completion of the psychometrics

Many project participants had completed these types of measures on more than one occasion. In a number of cases this familiarity led to a quality of response which ranged from apathetic to simply ticking responses without reading the statements. When questioned about this, participants indicated that they didn't like the questionnaires, they felt that people were trying to 'read their minds', and that they knew what we wanted them to put anyway. This susceptibility to social desirability was perhaps the clearest outcome of the exercise, particularly in the case of the Dovegate participants. The younger women at Bullwood Hall, on the other hand, failed to take the tests seriously at all, and when encouraged to consider responses more fully, just refused to complete them.

5.4 Interview

Interview was the study's staple methodology, used everywhere except in the TiPP DTTO project in Bolton where we were not able to engage properly with the client group. In addition to participants, interviews were also carried out with practitioners and staff (arts organisations and prison). The main method was the (largely) structured one-to-one interviews based around open questions, mostly recorded as notes but sometimes taped. At Styal, video was employed to help facilitate both individual and group interviews using both more and less structured approaches.

Interviews provide insight into personal experience, understanding and opinion. While there are a number of problems associated with the qualitative and constructed nature of personal testimony, the subjective nature of interview data is a key strength when it comes to explaining individual motivation and perceived/felt impact, and it can be used to probe, qualify, and contextualise other types of evidence. Taken together, consistent responses to structured interviews – over time and across samples – illuminating common cross project themes, the patterning of responses/response type etc, can also allow us to make generalisations about effects.

5.4.1 Access and engagement

Interviews with participants proved the least problematic methodology to operationalise. This was influenced by the research context and the approach of the researchers. Generally speaking people want to talk, especially in prison, where there is a monotonous routine and limited contact with outsiders. In all cases formal consents were sought and were universally given. There is an obvious contrast here with the greater reluctance, on the part of arts organisations acting on behalf of the participants but also participants themselves, to engage with formalised test-based questionnaires.

The interview format can give people a sense of participation and negotiation and therefore a degree of agency and control in the production of evidence, all

of which was encouraged by the 'brokering' approach of the researchers. Access in the sense of responsiveness varied according to context and individual character and circumstances. Generally-speaking, however, the greater, more consistent and more frequent the contact with individual interviewees, the fewer problems there were with structures of authority and expectation between interviewer and respondent and, as trust and familiarity was established, the more forthcoming and detailed was the response.

The filming at Styal added an interesting dimension, which both augmented and altered the standard interview process and its outcomes. In the informal group setting, in a break during a session or after the final performance, the women seemed far less self-conscious and at ease speaking in the company of, if not direct to, the camera. They were more naturally reflective and they entered into dialogues with each other, making the interviewer almost redundant. As well as the context and timing, the style of the interview/interviewer - associated with the dance project rather than the research project - also helped. Here the focus is on narrating a number of 'stories' without being led by a set agenda, as is perhaps the case with the research approach and associated tools. It allows for the individual and group experience to emerge in a qualitatively different way.

By contrast, the formal group interview that was filmed was much more stilted, although this was partly to do with the dynamics of the smaller group (tensions being caused by one individual in particular) left at the prison when it took place and the fact that life had got back to 'normal'. The individual interviews conducted with members of the same group generally became much freer and more detailed and allowed one participant in particular to express herself more fully and in a much more personal way than hitherto.

5.4.2 Time and Space

As indicated above, the key practical issues impacting upon design and implementation of interviews were time allowed for this work within a project/course or within the prison regime and the quality and privacy of the space available/allocated to it. Researchers were given a finite chunk of time and had to divide this between respondents - usually resulting in a maximum of 20 minutes per interview. Lines of questioning and response times were limited accordingly. Occasionally office space was provided but mostly the work had to be carried out in inappropriate spaces - off corridors, in box rooms, next to toilets - where interruptions and distractions were common and the quality of the testimony was reduced as a consequence. Sometimes, where there was more flexibility because of the nature of the regime or because the arts organisation itself managed security, these difficulties could be mitigated and either more or longer interviews could be carried out.

Recording by tape and/or by video offers a number of obvious advantages over in-session transcription of interviews. While possible at Clean Break, in the prison based research context this was problematic for security reasons. At Bullwood it could be done using in-house machinery. But none was allowed in

Dovegate or Styal, although at the latter the arts project itself had the resources and permissions to undertake filming.

5.4.3 Content

Interview schedules were initially built up from the most appropriate and broadly applicable theoretical frames and usually based on an assessment by the researchers of a particular project's aims and the types and contexts of potential effects (see Appendix 5 for some examples). However as a project and the engagement with its participants progressed, lines of questioning to probe emergent individual and group themes were developed alongside a set of generic theory led questions.

This recursive approach (a) allows reflection back on the utility of a particular theory and therefore contributes to theory building and (b) encourages personal narratives to be articulated and understood. It produces a relationship of trust and a dialogue with a naturally distrustful subject group, who are inclined to disregard or even sabotage familiar, de-personalised research methods such as psychometric tests. The opening up, self-revelation and attachment of meaning which is at the heart of this process is also a way of unpacking and relating the profiling and contextual information that is reduced to a set of codes and unrelated statements in offenders' formal records. Given that gaining access to the latter within the life of the project proved to be so difficult, together with the partial nature of the data acquired, this approach suggests a more fruitful and more informative approach to prisoner profiling.

5.5 Observation

Observation was felt to be a potentially fruitful way of gaining a structured, consistent insight into the dynamic characteristics of interventions and their effects, revealing the process of change (if any) at both individual and group levels in contrast to the snapshot nature of evidence gathered by questionnaire and interview. It was for this reason that development of an observation framework and 'scoring' matrix became a major focus of the study's design activity.

Observation exercises were carried out at Dovegate, with TiPP in Bolton, and at Styal (see Appendix 6). This method couldn't be applied at Clean Break partly because of the particular problems here of gaining acceptance among participants for the research generally, because only women researchers (and therefore half the research team) were admitted, and because time and distance issues allowed only intermittent fieldwork opportunities.

The development of an observation framework and scoring matrix began with Rideout's theatre project at Dovegate. Here a number of key impact indicators – engagement, confidence, self-control, co-operation and empathy – were identified as pertinent from the various arts and criminal justice literatures. Practitioners were then asked to work independently with one of two trial models

in which participants were to be scored for each indicator, taking into consideration the various contexts of the intervention (general group work and dynamics, the particular processes of an arts intervention, and specific roles within the production). The first of these was a heavily prescriptive matrix, with a detailed specification of change criteria for each indicator. The second was a much more open-ended framework in which the practitioner was asked to make their own decision about judging and quantifying change.

Experiences at Dovegate suggested something in between these two models (with indicator and context specification adapted to reflect the particular characteristics of the participant group and the nature of the intervention) was required in order to strike a balance between effectiveness and user friendliness and so a simpler, more open-ended but still structured approach was employed with TiPP in Bolton. Here, on the basis of discussions with practitioners, six indicators were specified: engagement/commitment, flexible thinking, the artistic process, independence, participation/co-operation, and goal setting/motivation. However, practitioners still found the exercise unwieldy, onerous and difficult to integrate with their practice.

The framework was therefore re-designed again at Styal, where a more intensive exercise was made possible by the discrete observing role of the Dance United mentors and because both researchers were also able to observe sessions on a regular basis. Here the indicators were reduced in number to three - engagement, confidence, and creativity – with individuals and the group to be scored at five minute intervals throughout each session, followed by a summary written assessment.

5.5.1 Who observes what?

The two key issues at the outset for the design of observation tools are (a) what are we looking to observe – what are meaningful and recordable changes in the context of a specific intervention and subject group and (b) who is doing the observing. The lack of clearly stated aims and methods by arts organisations made it difficult to generate indicators of change which were recognised as relevant and understandable by both researchers and practitioners. If observation is to be developed as a common tool for researchers and practitioners a balance has to be struck so that the indicators used are economic and efficient without being too reductive, although both practically and intellectually the conclusion may be that only trained researchers external to the process can generate meaningful evidence using this particular tool.

5.5.2 Time, expertise, commitment

Arts organisations and artists welcomed the idea of observation but in the event practitioners found it distracting, time consuming and, given their reluctance to be tied down to structured assessment or to interrogate their methods in any detail, largely irrelevant. Additionally, in-house research skills were variable and generally limited. At Dovegate an assistant practitioner who had joined the

project halfway through took on the heavily prescribed matrix but the lead artist didn't carry out the exercise. Within this, only part of the observation process was completed, although what was done was at least consistent over time and between participants. With TiPP, the circumstances of the project meant that we had to rely on observation as the main methodology. The frame was adapted substantially to try and accommodate practitioner concerns but the outturn was patchy overall and inconsistent between practitioners (here including both artists and, for some sessions, probation staff).

5.5.3 Manageability and cost-effectiveness

Making all but the most rudimentary schemes manageable, by arts practitioners and experienced researchers alike, requires (a) a small enough group per observer (6 is probably the maximum), (b) prior familiarity with the subjects, and (c) familiarity with – i.e. internalisation of – the observation framework and the assumptions of the indicators and scoring system that underpins it. The developed schemes suffered from a number of weaknesses at each stage and in different contexts but, above all, it is not possible to take a scheme off the drawing board and expect it to work without practice. Effective observation is also labour and time intensive. There needs to be enough of it and it needs to be consistently applied if it is to generate meaningful outcome patterns. This implies (a) dedicated focus on just this one task alone on the part of any researcher or practitioner, and (b) that observation takes place across the whole project, or on as many occasions as possible in a representative sequence. Ideally, more than one perspective, and therefore observer, is required to allow for cross-referencing of interpretation (see also below), which only compounds role and resourcing issues.

5.5.4 Consents and the base-lining problem

Gaining agreement from participants, as well as arts organisations, for observation to take place was not generally a problem. But the reluctance to allow researchers into the project from the start meant that no 'before' state base-lining could be done. It was therefore only possible to observe intra- or between session effects.

The feared intrusiveness of the research was in fact not a great problem as long as clear explanation and negotiated consent took place, allowing a relationship of interest and trust to be established, although the use of clipboards and the filling in of sheets by people who are external to the project and physically sat out on the side of it is bound to alter its context.

Film offers an interesting and potentially fruitful means of mitigating this effect because here trust and authority issues don't seem to arise. Participants appear to be/to become more comfortable with an apparently impersonal video camera. From the research perspective, however, unless it is possible to generate detailed footage of each individual and the whole room in which the project

takes place, film must rate as a useful adjunct to, rather than a replacement for, live observation.

5.6 Diaries

In principle diaries would seem to be a particularly useful tool for sponsoring ongoing, developmental and perhaps deeper level personal assessments of (and self-reflection in relation to) interventions. Unlike the 'snapshot' evidence provided by interviews, they promise to reveal something of the process of the intervention. Used in conjunction with other methods they can also be used as a measure if consistency in terms of declared effects.

Diaries were included as part of the research design at Dovegate and at Styal. They were not attempted with Clean Break or Bullwood Hall because of the nature and relative intensity of the in-house evaluation processes in these cases.

5.6.1 Common themes - completion and engagement

In the event, the implementation of diaries as a research tool at Dovegate and Styal was a failure in terms of the numbers completing them. Only 2 out of the 10 consistently participating males on the Rideout project kept and returned their diaries, and only 3 of the 12 women dance project participants at Styal. However, the quality of response, particularly from those who kept diaries at Styal, does confirm their potential for generating good qualitative evidence of impact of a different kind to that generated by other tools.

In terms of actually getting this tool to work, the following issues proved to be the most pertinent:

♦ *The commitment of the writer to the exercise*
People clearly have to want to write about their experiences. This is much more likely if the diary is an exercise which can be incorporated, formally, in the activities or required tasks set by the project.

♦ *The ability of the participants to express themselves through writing or drawing*
Many offenders have learning difficulties or limited formal literacy. In these cases diaries are both off-putting and generate perfunctory accounts that are of little use.

♦ *The production quality of the diary is an incentive to use it*
 Given the nature of the arts interventions and their relationship to the research project, there was no requirement to complete diaries and no system or framework of incentives in place to encourage this. At Dovegate the limited lead in time to the project meant that only standard lined paper notebooks could be provided. A lot of the men simply tore out and used the leaves of paper for letter writing or writing and drawing unconnected with the project. At Styal much more

time and thought was put into diary design and appearance, and whilst not many were returned, a number of women expressed a sense of ownership about their diaries which was bound up with their presentational quality.

♦ *Giving the diary structure encourages a more useful response*
At one level, it would obviously be most desirable if a diary took the form of an entirely personally constructed response. On the other hand, providing some degree of structure for people who do not generally write about their experiences gives them confidence and helps them to focus on core issues. A diary in which the pages are formatted and supported by images is not so attractive as a source of paper for other activities (see Appendix 7).

♦ *Women's diaries are generally more useful than men's*
Women (offenders) seem to develop a 'closer' and more consistent relationship to their diaries. They are also generally more expressive, and willing to engage with both (apparently) genuine self-reflection and wider social issues in writing.

5.7 Tracking

A tracking methodology was employed for each project, in order to ascertain whether the interventions might produce any sustained impact/benefits, and if so what these might be. The tracking exercise was planned to take place at regular intervals following each project and the table at the start of this section illustrates the intended tracking schedule. Each participant was given the opportunity to participate in the tracking and all consented to do so. In reality it proved difficult to both maintain contact and at stages get access to individuals in order to execute the planned tracking design.

5.7.1 Experiences by project

The following accounts given for each project convey the differing experience with each group of participants.

♦ *Dovegate*
All but one of the participants in the Rideout project remained within the institution between tracking periods and as such were relatively easy to access at the three-month stage. This was further facilitated by the lead artist still working at the institution, although finding appropriate space on the wing to undertake interviews was difficult. At the six-month stage the artist was no longer working within the prison. Numerous attempts were made to arrange access through the prison personnel, all of which proved fruitless. After expending much time and resource on trying to set this up it was decided to abandon the final follow-up.

♦ *Bullwood Hall*
One of the women participants remained in the institution and was interviewed at both follow-up stages. Although access and planned visits to the prison

improved over time, the issue of available space to conduct a confidential interview remained.

Of the remaining three women, one had been transferred to open conditions and two had been released – although both of these were on a licence period (with a Youth Offending Team and the Probation Service). The initial contact details for the released women (mobile phone numbers) were not effective and following a visit to the prison details of the relevant YOT and Probation office/worker were obtained. A number of efforts were made to speak with the worker, and on one occasion the women through the worker, but these did not result in any contact. Indeed one of the women was no longer in contact with the YOT at all as she had breached her licence. A questionnaire was sent to the last known home addresses of these women with a stamped addressed envelope for reply. The questionnaire was also sent to the women who had been transferred. No responses were received.

♦ *Clean Break*
The contact details for eight of the women, all of whom lived in the London area, were gathered. Some were intending to maintain contact with Clean Break. However, much of the tracking occurred during the summer period when Clean Break is closed to students. One woman couldn't be traced at all. Another was interviewed at the initial six-week phone call follow up stage but was subsequently hospitalised. A further two women did not answer the initial phone call but after learning from the organisation that their contact details had changed contact was made and an interview was arranged. Unfortunately neither woman then attended the planned interview.

Of the remaining four women one had suffered a serious breakdown towards the end of the course. Confirmation from Clean Break that she could be contacted was then received just after the three-month period. An interview was arranged and undertaken as was a follow up phone call six weeks later. One woman had not been contactable at the early follow up stages but at week 18 was reached and interviewed over the phone. Another was contacted at the six-week stage but following that there was no answer on the number given. In the final case, three follow up contacts were made over the post-project period, resulting into two phone interviews and one face-to-face meeting.

♦ *Dance United*
Due to the late commencement of the project at Styal, only one follow up, at the six-week stage, was planned. At this time, five of the eleven women were still within the prison and access was agreed in order to undertake a focus group and individual interviews. The only problems experienced here concerned the lack of internal regime planning for the visit, which made it difficult to find an appropriate space in which to carry out the exercise.

Of the remaining six women who had taken part in the dance project, one of the women had been transferred at such a late stage in the wider research project it was not felt to appropriate to travel to this woman's new prison to conduct just the one interview. The other five women had all been released. Two had given telephone contact numbers, but these did not work. A third gave a Social

Services phone contact number but the caseworker was on leave and as a result access couldn't be arranged. All of these women had given postal addresses, so a questionnaire was prepared and sent out to each with stamped addressed envelopes for replies. Subsequently it became known that one of the women had breached the conditions of her release, making a response highly in that particular case, and at the time of writing only one reply had been received.

5.7.2 Common themes – access and manageability

The experiences of implementing a tracking methodology reveal a number of cross-project issues. In all cases, this was a complex, time-consuming process with limited success. Within institutions, gaining access to individuals proved particularly difficult when the arts organisation has left and there were no clear lines of communication remaining. Here the familiar security, movement and facilitation issues were simply exacerbated.

Gaining access to participants is particularly fraught with obstacles when the person has been transferred to another institution or released from custody. In the case of transfers, the individual may be re-located far from the original project location, making face-to-face follow up questionable in resource terms. Following up in these circumstances also raises the prospect of having to negotiate clearance and access with an institution and a regime which has had no knowledge or experience of either the original intervention or the research exercise. When released individuals become widely dispersed even within a fairly local area and often contact details such as address and telephone numbers are transient in nature. Even when individuals are released on licence to be supervised by the Probation Service or Youth Offending Teams there can be a lack of regular contact or the individual can breach the attendance conditions of their license.

When tracking is achieved the benefits are great, both in terms of assessing how far intervention impacts have been sustained and understanding the processes and issues that continue after the life of the project. However, all of the issues discussed above reflect upon the manageability and cost effectiveness of tracking as a methodology. In many cases alternative approaches to follow up by face-to-face interview were attempted, particularly tracking by telephone and by post. There were mixed experiences with telephone tracking. Where the individual's contact number remained stable it offered a good way of eliciting basic information about current status and circumstances. However, this method does not engender a promising context for lengthy and detailed discussions because the nature and timing of calls - to mobiles in particular - tends to cause problems of convenience, confidentiality and distraction. The use of post to remain in contact was less productive still with only one of the seven individuals who were contacted by letter and sent questionnaires replying. Here the lack of response could be explained by incorrect address details, the high rates of residential mobility among ex-offenders, or the lack of motivation or an imperative to respond when the means of contact is impersonal or cannot be reinforced by personal interaction

PART 6: RESEARCH FINDINGS AND OUTCOMES

As a study of research feasibility - what it is and isn't possible to do methodologically in the arts and criminal justice context as currently configured - this project has not been concerned with outcomes in the sense of generating robust evidence of intervention impacts. Indeed the limitations of this context at present, at least for external researchers, means that it is simply not possible to do the kind of research which would meet the standards of proof favoured by the Home Office, and highly difficult even to meet the required criteria for a study within the realist model. Nevertheless, something about indications of impact as revealed by particular research tools in this context can be said.

6.1 Profiling

As described previously, the data here is incomplete, and confined to three projects. The two female projects where we were able to profile participants, at Clean Break and at Bullwood Hall, together encompassed a wide age range. At Clean Break (see examples below) the women they were more likely to be older (in their 30s), while those participating in 'Connections' were very young – all under 20 years of age. A key point to note is that while all the women at Bullwood Hall had been convicted of violent offences most of the women at Clean Break, while potentially at risk from offending, had no criminal convictions.

There were, however, a number of commonalities in both groups' life experiences, including violence in the home throughout childhood, adolescence and often continuing into adult life - either as a means of control and currency, or directed at themselves in the form of abuse, and in some cases including damaging experiences of intra-familial sexual abuse. A key experience for these women is isolation, either from the family or the wider community. This may be caused and/or exasperated by mental health problems, especially among those women attending Clean Break, whose mental health problems had often persisted over long periods of time and were in some cases associated with alcohol and drug use.

The women from Bullwood Hall were also experiencing mental health problems, which was in all cases linked to binge drinking, and all had violent pasts. The mental health issues were also evident through common 'acting out' of self-harm, and, in two cases, suicide attempts. However within this younger group there were, in two cases, indications that the maturation process, although delayed, was beginning to impact upon factors influencing their mental health, view of self, and ability to bring about change.

The most pervading characteristic shared by the women involved in the research was the lack of confidence, skills and support to engage with legitimate opportunities in wider society, whether this be in terms of accommodation, education or employment. A key goal for the interventions they took part in is to begin to facilitate change here through expression within a supportive and accepting environment.

The experience of gathering profiling information from the privately run Dovegate prison was very different, as were the participants. The Rideout project took place on an isolated wing within the prison housing sex offenders and other vulnerable prisoners. Much of the data shared with us by the prison related to the behaviour and 'good order' of the participants rather than personal, social or offence related factors. The information gained illustrated that this group were very different from the participants of the other projects in that they were all serving longer-term sentences and the majority had maintained an enhanced level of privileges through extremely compliant behaviour whilst in prison.

Only two of the group had any experiences of self-harm reported six-month pre, during or six-months post project. For one individual there is a suggestion that this could have been related to participation in the project. Other sources of data suggested that this individual benefited most from the project and the self-harm was linked to the end of the intervention, when participants were experiencing a 'low'. Interestingly this individual may have more generally been described as a vulnerable person lacking confidence and support, which is perhaps why he benefited most from an arts project. The data did not reveal any such patterns or evidence of impact for the wider group of participants.

Figure 1. *Profiling Example: Clean Break Case 1*

Age	35	Ethnicity	White British	Disability	Registered Disabled – personality disorder
Education	Left school early - no qualifications	Accomm.	Supported Housing (stable NOT permanent)	Empl.	Short period empl. 13 years previous. On Incapacity Benefit
Offending	Arson 2001 – 5 months in prison, released Feb 2002 completed licence.	Mental Health	Depression 15 years, diagnosed personality disorder	Literacy	Some problems reading and writing.
Referral Sources	Word of Mouth		*Criteria for referral were …* ex-offender and current community psychiatric client. In order to reduce isolation and build confidence.		
Self Report Experiences	Has lost a lot of confidence and finds it hard to go out and socialise, often feels 'crap' about self and can lack motivation to help self. Feels anxious in social environments. Is a good listener and has coped with terrible situations in life.				
Goals	Would like to 'hold down' a full time course and complete something. To feel contented with self and build confidence / assertiveness.				
Support Needs	Unsure of anything in particular except making telephone calls to check up on and encourage to attend Clean Break when feeling down. Also seeing social worker.				

Figure 2. *Profiling Example: Clean Break Case 2*

Age	37	Ethnicity	African Caribbean Black British	Disability	None registered
Education	GCSEs / A levels BSc Social Work (10 years previous)	Accomm.	Permanent address with partner	Empl.	Family Social Worker Incapacity Benefits – 3 years
Offending	False Accounting June 2000 – 2 year suspended sentence	Mental Health	Diagnosed – Bi-Polar disorder. Previous psychiatric patient	Literacy	No problems
Referral Sources	Publicity in 'The Voice' newspaper	*Criteria for referral were …*ex-offender and current community mental health patient. Would like to reawaken creative self and find skills in a supportive environment.			
Self Report Experiences	In care as a child with previous experiences of abuse. Lack of assertiveness and critical of self, not confident. Experienced financial difficulties in past but failed to acknowledge and seek help. Creative imagination, emphatic and spiritual person, enjoys the freedom of performance.				
Goals	Would like to gain employment in the future and is keen on arts, is committed the project and will also seek out other arts opportunities. To have structure to her day and build both confidence in self and skills in the arts.				
Support Needs	To gain help with concentration and focus which can be influenced by her medication. May require flexibility and support in the event of a relapse – only recently out of residential psychiatric care.				

6.2 Psychometrics

The responses to the questionnaires were input into an SPSS database that enabled analysis of the pre-project, post-project and follow up group scores on each of the three measures. Where 'norms' data was available for the measures these were compared to the scores of the project participants. The detailed results for the two projects are reported separately in Appendix 9, including descriptions of the mean score and the results of a T-test comparing the matched pairs of means between pre- and post-intervention scores, post-intervention and follow up scores, and pre-project and follow up scores.

Although sample sizes were too small to conduct meaningful tests of statistical significance on the data there were trends in most of the group scores. Amongst both the women at Bullwood and the Dovegate men self-esteem scores increased slightly between the pre- and post-project periods, with this trend continuing through to the three-month follow up point at Dovegate. The same positive trend was found in Locus of Control scores, although here the shift in the mean response was much more substantial, at 10 and 7 percentage points respectively. It is interesting to note that at Dovegate the mean scores for this measure were much higher than the norm for the male offender population. This corresponds well with typical (sex-offender) profile within this group of men.

Eysenk's Impulsivity measure threw up the only contradictory result. In this case, the Bullwood women again showed a positive shift, with a reduction in

impulsivity between the pre- and post-project periods, while the men at Dovegate displayed rising impulsivity through both post-project and follow up phases. Nevertheless their pre- and post-project mean scores for this measure were much lower than the male offender norm and never exceeded this figure.

The shift towards reduced impulsivity at Bullwood Hall was, formally speaking, the only statistically significant result of the testing exercises, although the problem of very small participant numbers renders it unreliable. However, the fact that the Bullwood women's scores were considerably higher than the female offender norm does tend to reflect their profile as a group of young, self-harming women with violent backgrounds.

In sum, the main purpose of including these tests in the study was to test issues around their implementation. Where it was possible to administer them, familiarity, lack of engagement, and the construction of expected responses impacted on the outcomes, particularly in the case of the self-esteem and impulsivity measures. The small numbers taking part – as will often be the case on arts projects – also have adverse implications for the statistical significance of any observed changes in scores.

Nevertheless, while changes cannot be confidently attributed to the projects, there were trends in most of the group scores, and the general direction of change was positive. These shifts, underpinned by the fact that mean scores tended to correspond with the offending profiles of the groups concerned, are at least suggestive of impact and speak to the potential of this methodology as a way of assessing arts interventions.

6.3 Interviews

The interview was the only method used across all projects (except in the TiPP DTTO project). The outcomes were different across the various groups, so each project is discussed separately.

♦ *Dovegate*
In most ways this project produced the least productive interviews, reflecting the nature of the intervention, the constituency (offence type and also maleness perhaps) and the poor operating context for the researchers.

The interviews did confirm the offender/prison profile of the group with very constructed, controlled responses from the long-term prisoners. But this could vary when physical circumstances were more private and comfortable, in one case encouraging a franker more detailed response. Most impact was felt - and corroboration from wing staff suggests *shown* – by the most vulnerable individuals. Otherwise, it seems there was certainly a 'for the duration' effect in the lifting of spirits and social interaction and group formation. The latter dissipated quickly but it may be that vestiges of the latter remained for some. The sense of achievement in completion was widespread as was the felt challenge and discipline in having to learn lines.

♦ *Bullwood*

Interviews were used alongside the psychometrics and tracking methodologies by the research project here. The Connections course also generated other materials in-house. The content of participant interviews were corroborated by the practitioner interview.

There is a strong suggestion in this work that the arts are good/better at dealing with some issues (self harm in this case) than others. Also the importance of the physical context and style of delivery is highlighted. Despite the prison base of the project, literature is used in a relaxed, negotiated, non-judgmental way to encourage people to reflect and choose options, rather than telling them what to think. This links closely to both the circumstances (violent culture/offences) and life stages (generally young, immature and without more guidance/experience) of the participants.

Again it seems that the most vulnerable participant gained the most- losing herself in reading as a coping strategy, largely diverted from self harm while the project was running - but the importance of interaction effects with other factors, such as sentence type/circumstances, participation in other arts programmes, and again age/life stage is also suggested. Other effects reported include increased confidence and self-esteem.

Figure 3. *Interview example: Bullwood Hall*

A total of three interviews were conducted with A, this process demonstrated the value of the interview method in developing an understanding of the individual's subjective experience and their perception of project impact, whilst enabling the interviewer to adopt a recursive and reflective approach. The following quotations taken from the interviews reflect this, as well as the increased comfort and openness within the interview context. The general aim of the interviews was to elicit A's feedback on the following question

'Do you think the project or any of the texts you've read have changed how you think about yourself?'

Post Project Interview
'Erm. Well the project has given me more self-esteem and erm a commitment to come to the group every week. To be honest with you I've really like looked forward to it … I talked about things in the group, about my past and felt safe … I love reading because I can lose myself in the book and not worry so much.'

Follow Up 1 Interview
'Ever since doing Connections and starting ETS I've not self-harmed as much. Like people are surprised at me, I'm surprised myself … [*give me some examples of why you think that is*] … because over the past few months I've been busy in my day. I know what I'm doing and the groups are good… I think my confidence has, I've become calmer… like for me things have clicked into place a bit more.'

Follow Up 2 Interview
'Recently I've well er its all absolutely draining and I get angry easily which isn't good … [*what sort of things make you angry*] … like the girls bullying me and stuff like that which I feel I haven't any control over .. that's what my depression is it's like anger … [*is this the first experience of 'relapse' into self harm?*] … Yeah I had three episodes last week but I'd had a stable gap of a few months …I'm putting on a front and when I'm out I don't show my true feelings then when I'm behind the cell door like, literally all hell breaks lose for me [*have you been writing or reading at all?*] no I haven't done it for a while, I don't know what to focus on I know I said last time it helps to do that but no I haven't written anything for a few weeks.'

A longitudinal approach to interviewing the women was taken within this project, where interviews were conducted following each of the modules and at follow up stages. This enabled both an understanding of the process and reflection on the individual's experience, but also importantly allowed the interviewer to generate trust and build relationships with the women. This seemed particularly important for this group of participants as the context attempts to address wider power imbalances and encourages agency and mutuality within and between the women and staff. As discussed in the previous section, while the organisation was generally supportive of the interviews, the common restrictions of time and space meant that wider exploration of the themes and outcomes was limited.

The key finding emerging from the interviews, and supported to some extent by the profiling data gathered here, was the existence of two distinct 'types' of women – those on a 'personal' and those on a more 'professional' journey through Clean Break. Of the nine women participating there were perhaps three 'outliers' from this typology and interestingly these were the younger women who were from the beginning unclear about their expectations of themselves and Clean Break and in two of these cases the women did not go on to complete the *Acting for Life* project.

The three women who were clearly on a professional journey all had personal experiences within their past which led them to adopt their path within the context of Clean Break – coming out of residential drugs and alcohol rehabilitation; persistent mental health problems; experiencing social exclusion through housing and isolation. Yet they had a common drive towards a career in the arts, and for all three this was framed within previous positive experiences of music and drama. In addition all of these women reported seeking further alternative arts experiences and engaging with other agencies alongside Clean Break. The importance of the environment for these types of women is that it offers the flexibility to acknowledge other obstacles impacting upon their involvement with the project (a mental health relapse or exasperating housing problems), with Clean Break allowing them to take time out whilst maintaining their motivation to rejoin the group and achieve steps towards their desired careers. Two of these women have recently gone onto the Access to Higher Education course within Clean Break and it has clearly been both the ability to increase skills and competencies as well as the opportunity to develop coping and resiliency mechanisms which have made this possible.

For the remaining three women the broader context offered by the arts organisation was the crucial factor, i.e. the women-only, 'safe' and supportive environment enabled them to continue on a wider personal journey and discovery. Each was seeking self-development and understanding, which although facilitated by the arts process was not driven by a desire to build skills and a career in the arts. For these women the focus has been on internal issues of reducing their sense of isolation and increasing self-esteem, rather than on future employment routes. The project at Clean Break has enabled these women to explore and reveal aspects of themselves that may have previously been hidden and traumatic, supporting them to take steps to address past and present problems. Yet two of these women have in conjunction with this gone onto develop their commitment to the arts and begun the Access course with

other members of the group. While they may not be wholly committed to a future career they are achieving new skills and the experience is 'keeping them well'.

The particular experience of one of these three women does illustrate, however, that it can be difficult to manage the expectations of those women who associate Clean Break purely with a therapeutic experience. This woman found that the nature of the short courses and the gaps in attendance at Clean Break left her feeling 'abandoned' and reported that the project left vulnerable women with mental health problems 'high and dry'. She acknowledged that she had made a large emotional investment in the project and was left feeling a 'total mess with nowhere to go now'. This demonstrates that arts projects like this can attract women for very diverse reasons and that strategies to manage such cases need to be developed.[16]

- *Styal.*

A range of interview methods was employed here and different people individually and collectively responded in different ways accordingly. The impact of filming interviews, including the way this drew particular individuals out, and the dynamics of the group interviewing itself on film, was particularly illuminating.

The interviews confirmed that this was a highly motivated group who were unlikely to show transformative individual effects. Those with longer term, complex associations with the criminal justice system were relatively circumspect about the longer-term impact and place of the dance project in the wider lives. Those who were there more by bad luck recognised it as a relief from the routine, a way of passing the sentence, a way of feeling as if on the outside. There was a real sense of the project being an oasis, where a different set of values and relationships applied, and commitment to that idea clearly did affect the way people behaved.

All felt a sense of achievement, increased self-belief, and self-worth but equally chose to stress this in the context of a mutually supportive group. There was a spirit of togetherness which people drew strength, meaning and purpose from and which allowed them to manage existing tensions on the inside and in relation to their lives outside. The project helped people to cope with anxieties related to their circumstances and how they came to be in prison, and about their families in particular. For several it was a way of reconnecting with and reassuring children/parents that things were OK, that they were normal and that they could still do things which could make their families feel proud.

6.4 Observation

Individual and group outcomes are often reflected in the combination of tools employed rather than separate methodologies. On its own (consistent) observation allows one to track and record the individual and the group

---

[16] It should be pointed that Clean Break has subsequently taken steps to address this issue by appointing additional specialist staff.

interaction(s) with the arts process by generating a descriptor of the intra-project project phases and events and how people respond to these.

At Dovegate, the practitioner's observations may have been partial and at times skewed or internally inconsistent but they had the merit of being consistently made. It was therefore easy to pick up any patterning. Also, her initial assessments (made at the halfway point in the project) ring true in differentiating quite clearly between offender types. At the group level, we are able to pick up when the project became particularly challenging, or when wider wing issues impacted. At the individual level, we get a sense of how different types of people responded - for example, one of sex offenders losing interest and becoming critical as he lost the ability to control the situation - and the impact of everyday personal problems and issues beyond the project. Individual trends suggest that the most vulnerable participants gained the most in terms of developed engagement, confidence and self control (Case 1 below) and that the sex offenders (who are generally high on confidence and self control but low on empathy) are largely static, unless/until they get fed up and the indicators begin to tail off towards the end of the project (Case 2).

Figure 4. *Dovegate Observaton Case 1*
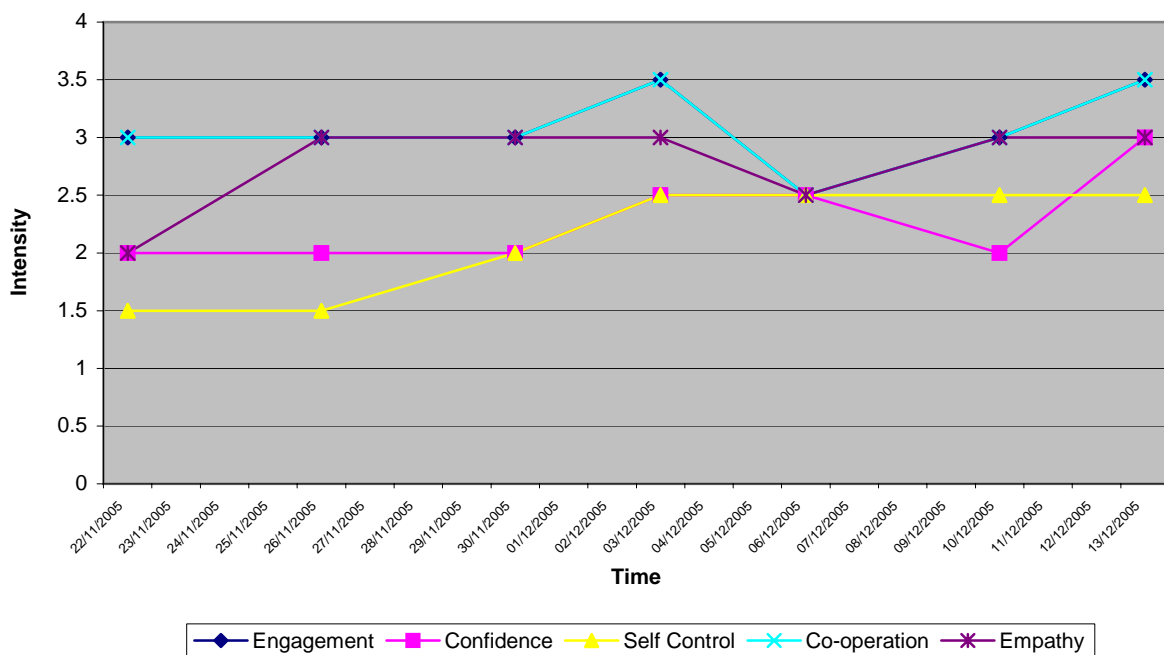
Figure 5. *Dovegate Observation Case 2*
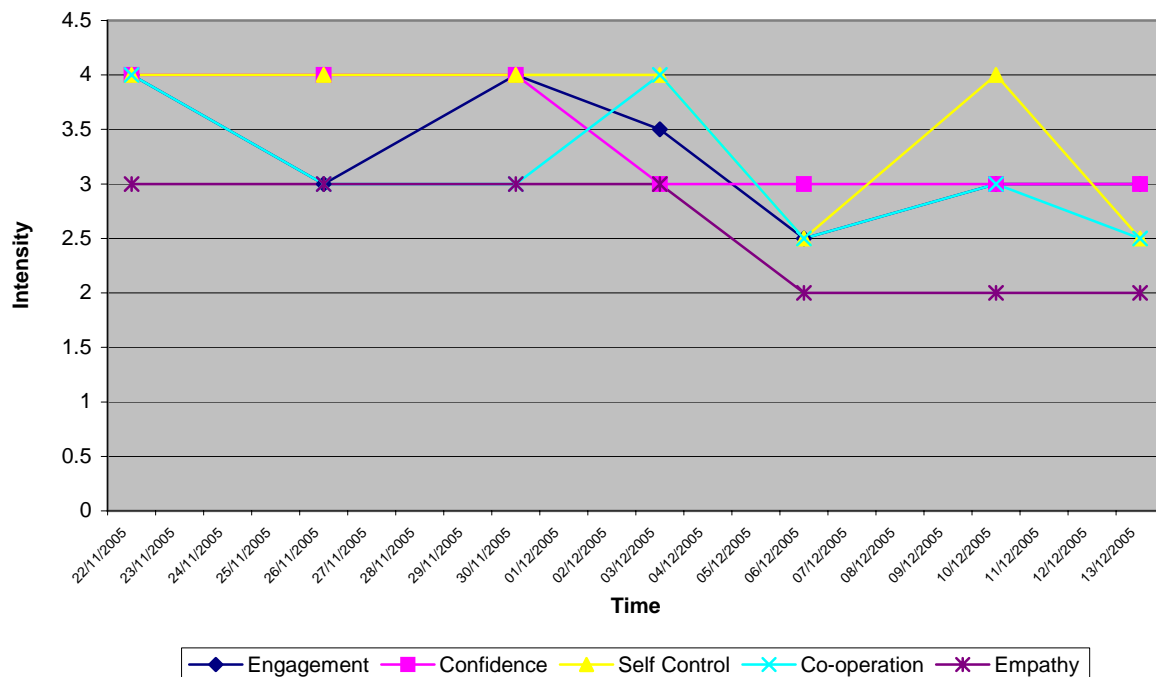
The other point to make about observation at Dovegate relates to the arts practitioners, whose performance-led, consciously untherapeutic approach in this particular project[17]highlighted the missed potential of an intervention like this in terms of challenging inappropriate behaviours. Indeed it could be argued that on occasion the approach taken inadvertently encouraged such behaviour.

At TiPP, the observation design process was strongly defined by practitioner issues with research, including their suspicion with the process in general, a particular reluctance/inability to specify aims, what they were prepared to commit timewise, and their repeated modification of the tool. In terms of implementation it foundered on the lack of a coherent, consistent intervention process and the ever-shifting participant population. Altogether then, the exercise here revealed much more about organisational and arts practice/practitioner issues than anything else. Particularly notable from the documentation completed is the strong contradiction between TiPP practitioner and probation staff assessments of individual participants, indicating the different organisational cultures and agendas at play.

Styal represents our most developed attempt to employ the observation tool, both in terms of design and the resource directed at the exercise (one practitioner observer and two researcher observers). The most important contextual issue here is that this was, generally and relatively speaking, an

---

[17] In other projects, which have included work Therapeutic Community at Dovegate, Rideout has employed more overtly therapeutic models

unusually able group of participants, so both the capacity for and therefore likelihood of observing strong change effects were low.

The qualified practitioner welcome for this exercise was matched by a fairly critical post-exercise judgment as to its utility. Some of the technical as well as the logistical points of the criticism leveled are perfectly justified. But much of the problem is again rooted in the culture of arts practice, expectation and justification vis-à-vis research. The widespread feeling expressed here is that the language(s) of research is not applicable apart from in two very delimited areas: completion – the fact of a successful performance; and technical skill – steps, moves etc. One cannot register/monitor/measure broader and more specific attitudinal and behavioural effects except in an entirely relativistic way. Abstract yardsticks and cross-group comparisons of individuals are therefore inappropriate and largely meaningless.

The practitioner observation records that resulted were, unsurprisingly against this background, of a very particular type. Most significantly, participants were assessed and scored not on the basis of their apparently existing and expressed levels of engagement, confidence and creativity but on the expectations of the dance practitioner in relation to the established phasing of the dance project and the programmed stages of training within it. The scores that were given were not justified or explained, as has been requested. Rather, observation comment sheets were used largely to record instances of fact – the individual comings and goings that disrupted sessions etc. Where qualitative judgments were made they tended to refer to the group as a whole and didn't always square with the marking of individuals.

The two researchers observed sessions together and apart, and as well as trying to assess the whole group, explored how far focusing on a smaller sub-group of participants affected their ability to operationalise the scheme. The degree of congruence in their observation scores and comments is quite marked. They largely pick out the same response types and the same individuals as belonging to these. Interestingly, the people who make the most impact on the researcher observers in terms of characteristic responses or change are different to those picked out by the practitioner observer. There is a clear pattern of rising engagement and confidence, the former then the latter, observed by the researchers across most of the group (the notion of creativity caused problems of interpretation and scoring). Within the larger group three sub-groups seemed to emerge: one whose circumstances and other life issues regularly seem to impact upon and generate a more intermittent/less consistent response; a sub group of less vulnerable/less institutionalised women who are pretty stable throughout, who gain something from the project but are by no means transformed by it; and a group of 3 or 4 people who seemed to 'fly' in terms of the way they gave themselves to the project and in the way the project kept almost everything else at bay for them.

Ultimately, in the context of this kind of time-limited, performance-led, one-off arts process, individual effects are less likely, and less likely to be detectable, through observation (and perhaps any other method) than group effects. On the other hand, the focus and the framework of this kind of intervention is more

likely to sponsor structural social effects, and observation is a certainly an effective way of apprehending and demonstrating this.

6.5 Diaries

The two Dovegate diaries returned are polar opposites. The one perfunctory and matter-of-fact, the other opinionated and more reflective. One doesn't begin to reveal what we know to have been going on with the individual concerned. In a different way, the other is also difficult to penetrate because the writer is very aware of controlling the impression he's trying to give (he repeatedly uses the phrase 'to tell the truth', for example). This clearly squares with his approach to impression management across the evidence gathering process generally.

There are further complexities to interpreting this second account. On the one hand the writer provides a clear and true-ringing sense of the arts process as a challenging one: generating frustration, imposing discipline (of having to learn lines), setting goals and achievement criteria (not wanting to 'make a twat' of himself in front of the others). But then the practitioner's observations about this individual were that he didn't bother to learn his lines and blamed others when he failed to remember them.

The three Styal women's testimonies are generally much fuller and apparently more ingenuous. They are used not just to convey feelings and impact but in two cases as an aid to performance – a clear indication of commitment and engagement – with drawings showing dance moves and sequences. They strongly confirm the impressions and themes, both in terms of personal and group effects, gained from interview and observation, and do genuinely reveal the intervention as a dynamic process.

What these testimonies seem particularly to point to is the importance of the wider context and culture of the intervention – the dance project as a framework and method of engagement rather then the content of the art form. They refer less to the 'achievement' of a successful performance outcome (although they do this as well) than to the longer term process of their engagement with the project and the dance tutors imparting and underpinning self-belief and self-worth. They show that the intervention - fundamentally - does this by placing people with 'abnormal' backgrounds and circumstances in a 'normal' setting, where they are shown respect, treated as individuals, and given every encouragement by committed, empathetic and skilled practitioners. The Styal writers regularly refer to being 'freed' by the dance intervention but in a way which indicates that much more than simple distraction (as valuable as that might be) is at play. If only for the duration, these individuals feel *transported* by their experience. The only crossover with the evidence from the men's texts, which is also evident in interview testimony from both Dovegate and Styal, is that the discipline of the arts process (more than that of particular art forms per se) is an important dimension of the felt and expressed impact of these interventions.

6.6 Tracking

The tracking illustrated that there were different levels of sustained impact from engagement with the arts projects, related to both the experience of the individual and in part the stated aims of the project. The obstacles experienced with the methodology, described above, resulted in a reduced opportunity to test the sustained benefits. However patterns did emerge within and between projects.

♦ *Dovegate*
Men participating in the Rideout project at Dovegate did not display any sustained impact over time. Even immediately following the project it was thought of as purely a 'good memory'. However, this is perhaps in accordance with the aims of the project which were focused on the quality of the artistic outcome, i.e. the production of a play.

♦ *Bullwood*
The Connections writing project undertaken at Bullwood Hall aimed to facilitate expression among those women taking part and to some extent build the women's confidence and esteem through the shared experience that the project offered. The interviews and other measures conducted immediately after the project suggested that this had been achieved. However, it was only possible to track one participant and during the follow up interviews it was apparent that any sustained impact upon the woman's self harm and subsequent view of self was not as marked as while she was on the project, although the use of literature and creative writing were still being used as an outlet for emotional feelings. Interestingly this woman also articulated the potential benefits for participating in an arts project prior to being involved in other work such as an accredited groupwork programme (in this case ETS).

♦ *Styal*
Again, within the Dance United project in Styal tracking was limited as the delayed start and short-term nature of the women's sentences meant that only one follow up was feasible. Half the group had left the prison by this stage and as such were difficult to contact. However, a number of the women who did participate in follow up interviews and a focus group felt that as well as providing a positive experience and some 'time out' of the regular regime the project had facilitated a degree of change in themselves that they believed would be lasting. This was expressed in terms of a willingness to engage in educational and other arts experiences in the future, and based on a changing perception of staff and of the benefits of working as part of a team. Also the sense of achievement was for many women important in re-asserting their view of themselves as 'worthy'. The problem here, as with many of the other projects, are the other factors that are working against any consolidation of these benefits – whether this be within the prison regime or through reduced legitimate opportunities in their wider lives in their communities.

♦ *Clean Break*

At Clean Break there is a clear expectation by the agency that participation in the 'Acting for Life' module should have progression routes and that women need to be supported through these, to ensure the benefits they may experience within the course are sustained over time. The most likely progression following successful completion of the three modules is to the 'Access' course also offered within Clean break. However for this cohort of women that would not begin until almost 6 months after Acting for Life ended. At the immediate post project stage many women indicated that they would try and maintain what was in many cases a new-found confidence and interest by attending the short courses at Clean Break. Where follow up was successful there were mixed feeling about this. Some women still felt better able to access other arts based and educational opportunities. Others, however, felt varying degrees of 'abandonment' by Clean Break and that the 'stop-start' nature of their engagement with the agency further exasperated their often fluctuating self esteem and in some cases mental health.

Figure 6. *Tracking Example: Clean Break* **Acting for Life** *Follow Up Diary*

Case	Follow Up 1	Follow Up 2	Follow Up 3	Follow Up 4	Follow Up 5	Follow Up 6	Current Situation
1	Phone IV: unwell (call back)	NO ANSWER	NO ANSWER	NO ANSWER (CB info – in hospital)	NO ANSWER	NO ANSWER	ACCESS Course @ CB
2	NO ANSWER – left message	PHONE OFF	Phone call – arrange IV @ CB	IV @ CB – no show	NO ANSWER	NO ANSWER	ACCESS Course @ CB
3	NO ANSWER	Info from CB – new phone number	Phone call – arrange IV @ CB	IV @ CB – no show (illness)	Phone IV	NO ANSWER	ACCESS Course @ CB
4	NO ANSWER – left message	Phone IV	Phone call – arrange IV @ CB	Interview @ CB	Phone IV	NO ANSWER	Left CB – other arts
5	NO ANSWER	NO ANSWER	Out of contact with CB	Phone IV	NO ANSWER	NO ANSWER	Left CB – other support
6	Phone IV	NO ANSWER	NO ANSWER	NO ANSWER	NO ANSWER	PHONE DEAD	ACCESS Course @ CB
7	MH relapse (await info from CB)	Back on course – info from CB	Interview @ CB	Phone IV	NO ANSWER	Phone IV	ACCESS Course @ CB
8	Left early – details from CB	NO ANSWER	Sent letter (No reply)				
9	Left early no contact details						

Key: IV – interview; CB – Clean Break; MH Mental Health

PART 7: CONCLUSIONS

Arts interventions in the criminal justice system present a challenging context for practitioners and researchers alike. The policy prescriptions generated by the 'What Works?' debate and the evidence-based practice initiative, which weld together a particular model of programme accreditation with a particular and restrictive evaluation paradigm, place the arts in criminal justice in a double-bind. Unable to demonstrate their effectiveness to the required standard, the arts lack recognition. Without recognition, they lack the scale, coverage and integration needed to underpin 'experimental' research.

Nevertheless, the recent questioning of the evidence base for 'What Works?', with calls for different approaches to be considered, provides the arts in criminal justice sector with an opportunity to demonstrate its effectiveness. Within the Home Office, the lack of evidence for the effectiveness of accredited programmes has led to a reassertion of randomised controlled trials as the Gold Standard for 'outcome' evaluations but also a recognition of the need for 'process' evaluations, sub group analysis and non-reconviction benefits. This does not equate to a framework for realist evaluation but it does provide a context within which arts in criminal justice research can operate and might be supported.

Currently there are a number of practical obstacles to conducting research into arts interventions in criminal justice settings, which are underpinned and reinforced by the structural, organisational and cultural dynamics of the sector. The fluid, decentralised and disparate nature of the sector makes it difficult to recruit and set-up projects. There are differing, sometimes conflicting, cultures of practice and service delivery on either side of the sector. There is ambivalence and sometimes apathy towards research among both arts and criminal justice organisations.

The key issues for design and implementation which emerge in this context relate to the limited size of the interventions and the unstructured way they are recruited, the problem of 'intrusive' methods, the availability of time and good quality space in which to carry out fieldwork, the difficulties of gaining access to recorded personal data, the complexities of tracking, and a general reluctance among arts practitioners to break down and specify aims and objectives. The first stage requirement for developing a 'robust' methodology for the arts in criminal justice is the resolution of these information and implementation barriers.

It is clear that the arts can and do deliver a number of important 'intermediate outcome' benefits for offenders and those at risk of offending. But in order to distil these outcomes and demonstrate their value in the wider context of influencing offending behaviour they need to be made more researchable. More definition of what they mean, how they are produced, and how they might transfer is required. Here there is a need for the arts sector to more forthcoming about what it is trying to do and how what it does achieves this, and to

participate more fully in the construction and elaboration of concepts, theoretical narratives, indicators and tools.

In order to examine theories of change and to capture and demonstrate effects, a range of tools needs to be developed and integrated, from formal testing of group outcomes to case studies of individuals. Alongside quantitative measures, a rigorous approach to the collection, analysis and presentation of qualitative evidence is required. Structured observation, if possible supplemented by filming, is a one method that has the potential to offer a robust understanding of process, although time, commitment and resources are required for it to work well. Whatever the combination of tools employed, it is vital that their operation and interpretation is informed by an ability to make effective baseline measures and by access to background and profiling information about subjects.

It is in combination that the methods employed offer an understanding of the complexities of interventions and begin to reveal outcomes. While the problems associated with project recruitment and setting up often resulted in a 'catch-all' approach, it also encouraged a more reflective, recursive design process which allowed threads to be identified and followed up. In the particular contexts studied it seemed particularly important to try and understand both the individual and project story, and this was only possible through triangulation.

In terms of outcomes, the key impacts of the projects followed are to be found in the growth of participants' self-esteem, self-control, confidence, and co-operation, qualities, in other words, which contribute to the development of resilience and social capital. These findings were reflected right across the evidence base used here, including psychometric testing, interview testimony, diary narratives and observation. These measures also indicated different levels of impact between groups and contexts, suggesting it is with younger, more vulnerable individuals that such interventions make the most impact while also reflecting characteristic responses from particular offender types.

A major problem for the sector, given the short-term, often one-off, nature of interventions, is to show how far the positive qualities they engender are sustained and how they transfer. Dedicated longitudinal research, which can overcome the difficulties of tracking in the community, is required to reveal this. The follow up work that it was possible to carry out within the parameters of this study suggests that the benefits of an arts intervention can quickly dissipate if further engagement and support is unforthcoming.

Much of the reason for the success of the interventions followed has to do with the particular context and culture of their implementation – the arts process as a framework for and method of engagement rather than the specific content of one or other particular art form. Participants are given respect and responsibility in a disciplined and creatively challenging yet safe, supportive and crucially non-judgemental space.

The ability to sustain engagement is employed as a key indicator of success for accredited programmes within the criminal justice system. Typically, arts projects in prisons and resettlement achieve high rates of retention and

completion, which in the case of this study ranged from 78 per cent to 91 per cent. In terms of where the arts in criminal justice currently sits in relation to the principles of effective practice defined by the 'What Works?' agenda (summarised in Table 4 below), it is this enabling quality - the capacity to motivate, to lay the essential foundations for change, and to build bridges to further learning - which both marks the arts out and indicates their wider potential within the criminal justice system.

Table 4. *The Arts and the Six Principles of Effective Practice in Criminal Justice Interventions*

Principle	Description (McGuire and Priestley, 1995)	To what extent do arts interventions in criminal justice deliver against these principles?	
Risk Classification	A match between the offender's assessed risk level and the subsequent degree of service intervention	While it may be difficult to make a direct association between an offenders risk level and benefits of an arts intervention if we acknowledge that those who pose most risk can often be difficult to work with then the role of the Arts maybe to provide a building block to increase motivation to change and as such encourage a reduction in the individuals risk.	Partially
Criminogenic Need	Identifying and targeting those factors which contribute to or are supportive of offending	There is a general lack of evidence regarding which factors are specifically 'criminogenic', many being structural / social factors. However, this also relates to the individuals motivation and confidence to desist from further offending. To this end the arts can assist in engaging the individual and raising self-esteem in order to go on and address other need areas.	Partially
Responsivity	The systematic matching between the methods employed and the offender learning style	The responsivity principle speaks to arts interventions over many of the other approaches currently being used. The projects are typically interactive with the participants working collaboratively with the practitioners. It has been reported here and elsewhere that arts can provide the first positive 'learning environment' for many offenders and can build bridges into other types of interventions.	YES
Community Based	Located interventions within the community as these will yield more positive outcomes	Arts interventions are delivered both within prisons and community settings. While outcomes may be more effective in the community there is evidence to suggest that it is important to deliver in prisons as the projects may create a different and constructive environment within the wider prison regime.	Partially
Treatment Modality	Utilising multi-modal / skills oriented approaches (methods drawn from cognitive behavioural sources)	The key to utilising the arts interventions effectively is to gain greater understanding about how they can act as a building block alongside other work to bring about incremental changes in the individuals confidence and self esteem. Depending upon the art form and intended goals some projects may also generate new skills in relation to resiliency models.	YES
Programme Integrity	That the stated aims are linked to the methods being used and an agreed plan for monitoring and evaluation is in place	This is perhaps where arts interventions have the most ground to cover. Projects find defining stated aims objectives and methods difficult and can be reluctant to engage with this. This makes it difficult to relate back to theoretical models and as such generate a coherent model upon which work can be both based and evaluated.	NO

REFERENCES

Bottoms, A. E., Gelsthorpe, L. R., Rex, S. A. (2001) *Community Penalties: Change and Challenges*, Collumpton: Willan Publishing

Brody, S.R. (1976), *The Effectiveness of Sentencing,* London: HMSO

Goldthorpe, J.H. (2000), *On Sociology. Numbers, Narratives, and the Integration of Research and Theory, Oxford*: Oxford University Press

Harper, G. and Chitty, C eds (2005), 'The impact of corrections on re-offending: a review of "what works"' (second edition), Home Office Research Study 291

Hughes, J (Miles A. and McLewin A. eds) (2004), *Doing the Arts Justice. A Review of Research Literature, Practice and Theory*, The Unit for the Arts and Offenders/Centre for Applied Theatre Research

Mair, G. (2000), 'Credible accreditation?, *Probation Journal*, 47 (4): 268-71

Mair, G. (ed), *What Matters in Probation*, Cullumpton: Willan Publishing

Martinson, R. (1974), 'What Works? Questions and answers about prison reform, *The Public Interest*, 35: 22-54

May, T (1989), *Probation: politics, policy and practice*, Milton Keynes: Open University Press

McGuire, J. and Priestly, P. (1995), 'Reviewing "What Works": past, present and future', in J. McGuire ed., *What Works: Reducing Reoffending – Guidelines from Research and Practice*, New York: John Wiley & Sons

Merrington, S. and Stanley, S. (2000), 'Doubts about the What Works initiative', *Probation Journal*, 47 (4): 272-275

Miles, A. (2004), 'What Works in Offender Rehabilitation?: Revealing the Contribution of the Arts', in J. Cowling (ed.), *For Arts Sake? Society and the Arts in the 21st Century*, Institute for Public Policy Research

Nash, M., 'Glorious Past or Bright new Future' Turning Probation into Corrections'. *VISTA,* 2004, Vol.9 (1) 51-56

Pawson, R., Greenhalgh, T., Harvey, G., Walshe, K. (2004), 'Realist synthesis: an introduction', ESRC Research Methods Programme Working Paper, University of Manchester

Pawson, R. and Tilley, N. (1994), 'What Works in Evaluation Research', *British Journal of Sociology*, 34 (3): 291-206

Pawson, R. and Tilley, N. (1997), *Realistic Evaluation*, London: Sage

Smith, D. (2004) 'The uses and abuses of positivism', in G. Mair (ed), *What Matters in Probation*

Underdown, A. (1998), *Strategies for Effective Offender Supervision: Report of the HMIP What Works Project*, London: Home Office

Wolff, N. (2000), 'Using randomized controlled trails to evaluate socially complex services: problems, challenges and recommendations', *Journal of Mental Health Policy Economics*, 3 (2): 97-109

APPENDIX 1: ORGANISATIONAL SURVEY QUESTIONNAIRE

REACTT: ARTS IN CRIMINAL JUSTICE FEASIBILITY STUDY
ORGANISATIONS SURVEY

Our research to date suggests that organisational factors can impact on the feasibility and practice of research and evaluation in the arts in criminal justice sector in various ways. In order to develop this aspect of the REACTT study, we would value your responses to the following questions. Please base your responses on personal views and experiences and illustrate by giving examples where possible/appropriate. Thank you for your help.

GENERAL

1. How would you identify your organisation?

☐ Criminal justice sector - prison/YOI ☐ Criminal justice sector – community/resettlement
☐ Arts organisation – dance ☐ Arts organisation – drama ☐ Arts organisation - writing

Other…

2. What is your role?

☐ Manager ☐ Administrator ☐ Practitioner ☐ Artist

Other…

RESEARCH & EVALUATION

3. How important is evaluation to your organisation?

☐ Extremely ☐ Very ☐ Moderately ☐ A little ☐ Not at all

4. What does your organisation want to explore and translate?

Yes   No

☐　☐　Quantifiable long-term outcomes (e.g. reconviction rates)

☐　☐　The individual's subjective experience (e.g. feedback via diaries/log-books, questionnaires, interviews)

☐　☐　Progression routes (e.g. tracking participants over time)

☐　☐　Attitudinal change (e.g. psychometrics)

Other…

_____

_____

5. Of the above, which is the priority and why?

_____

_____

_____

_____

6. How useful would structured guidance in the form of 'frameworks' or 'toolkits' be in assisting your organisation with evaluation?

☐ Extremely　　☐ Very　　☐ Moderately　　☐ A little　　☐ Not at all

7. Are there regular implications for your organisation when undertaking evaluation (e.g. staffing, resources, etc.)?

Please explain or give examples

_____

_____

_____

_____

8. Who is best placed to research and evaluate Arts interventions in the criminal justice sector?

☐ Arts organisations working in the criminal justice sector　　☐ Individual arts practitioners

☐ Criminal justice sector organisations　　☐ Individual criminal justice sector practitioners

☐ Independent researchers/ consultants　　☐ Universities

☐ The Government

Other…

Please explain why

_____

_____

_____

BUILDING RELATIONSHIPS ACROSS THE ARTS & CRIMINAL JUSTICE SECTOR

9. Who are your principal partners in delivering arts interventions in criminal justice settings?

_____

_____

_____

10. Typically, what has been your experience of partnership working?

☐ Very positive ☐ Fairly good ☐ OK ☐ Relatively poor
☐ Entirely negative

Please explain or give examples

_____

_____

_____

BEST PRACTICE IN DELIVERING INTERVENTIONS

11. In your experience, how should relationships be structured between organisations? What is the best division of labour and responsibility?

Please explain or give examples

_____

_____

_____

12. In your experience, what are the biggest obstacles to overcome in partnership working to deliver arts interventions in the criminal justice context?

Please list and explain the issues

13. How could these be overcome? What would you do?

CORE BELIEFS

14. What would you say is the main purpose of delivering arts interventions in the criminal context?

15. Are the reasons why arts organisations and criminal justice organisations sometimes find it difficult to work together essentially practical OR philosophical?

Please explain and/or give examples

FINALLY

16. Can we contact you by phone in order to discus your responses in more detail? If so, please complete the following:

Name:

_____

Contact details:

....

....

....

....

_____

APPENDIX 2: EXAMPLE OF A DESIGN DOCUMENT

REACTT Arts in Criminal Justice Feasibility Study
October 2004

Research Design Document

Project Partner: CLEAN BREAK

Aims

- To explore the range of benefits, positive outcomes and progression routes associated with participation in arts based interventions.

- To develop valid and reliable methodologies for demonstrating the benefits of arts based interventions.

Objectives

1. To engage with women participating in the Acting 1, Acting 2 and Acting 3 courses offered by Cleanbreak.
2. To gain an understanding of the benefits and positive outcomes of those women participating.
3. To track women through the modular process and record their progression routes and additional partnership services accessed.
4. To explore the issues associated to undertaking research into person-centred arts interventions with potentially vulnerable participants.

Methods

In order to explore the above research aims and execute the objectives effectively the REACTT research will need to employ the following research methods. In implementing the methodology we recognise that issues such as consent and participation will need to be considered and recorded through consultation with staff and participants.[18]

As such in addition to introducing the research and its aims to the group, each individual woman will, through discussion, have the choice as to whether to participate in each of the methods.[19]

---

[18] Initial discussion with staff and participants illustrated the concerns regarding intrusive or inappropriate research methods and as such further formal questionnaires and observation have not been included in the proposed design.

[19] The attached consent form will be individually discussed with the women and following their decision determine their inclusion in elements of the research project.

- ➢ *Referral & Assessment Information*
  Access to the documentation collected by Cleanbreak in the initial referral and assessment process. This will allow the profiling of participants, and the exploration of factors associated to maintained participation, differential experience and alternative progression routes.

- ➢ *Log Books*
  Access to the log books written by women describing their experience of participating in the Acting programme. This will enable an understanding of the diverse experiences of each element of the Cleanbreak programme and the potential impact for individual women.

- ➢ *Individual Interviews*
  Individual interviews with each of the women, post Acting 2 and post Acting 3, to explore some of the material in their log books and gather their opinion of the benefits of the programme, elements which could be improved and their feelings around future progression routes.

- ➢ *Tutorial Reviews*
  Access to the documentation of tutorial reviews generated through discussion between staff and participants. This will enable the research to examine how together they evaluate previous involvement and plan future progressions.

- ➢ *Follow-up Interviews*
  Individual interviews with women six weeks after completion of the final module, to explore the sustained aspects of the experience and the ability and support in executing their preferred progression route.

- ➢ *Tracking of Participants*
  The tracking of women through the whole process and for up to three months following the completion of the final module, to investigate the reasons for drop out from the programme and the various progression routes women might take following participation.

APPENDIX 3: CONSENT FORM EXAMPLE

REACTT Arts in Criminal Justice Feasibility Study
October 2004

CLEAN BREAK PARTICIPANT CONSENT FORM

I have been informed about of my choice regarding participation in the research project. My involvement in each of the following features of the research has been explained to me, including the guarantee of anonymity and confidentiality of certain information.

I agree to the following:

	Consent (Please circle)	
1. The researcher accessing the various referral, monitoring and assessment information collected by Cleanbreak prior to me starting the Acting programme.	YES	NO
2. The researcher reading my 'Log Book' in which I have recorded some of my experiences on the Acting programme.	YES	NO
3. The researcher accessing the information gathered by Cleanbreak staff in my individual review sessions.	YES	NO
4. To be contacted by the researcher later in the programme to arrange to speak individually about my experience.	YES	NO
5. To be contacted by the researcher approximately 6 weeks after the Acting 3 finishes to arrange to speak individually.	YES	NO
6. To be contacted approximately 3 months after Acting 3 has ended.	YES	NO

Signed: …………………………………………………

Date: …………………………………………………

APPENDIX 4: PROFILING REQUEST DOCUMENT

REACTT Arts in Criminal Justice Feasibility Study
Gathering of Prison Based Information / Records

The following is an overview of what we believe would be useful - both in terms of understanding the process for accessing information within prisons and the specific 'types' of information we would want to understand the impact for women completing the Connections project.

ISSUES – Understanding & Accessing Information

The Study is interested in exploring the logistical and feasibility issues associated with accessing and using data held within prisons for research purposes. As such we would like assistance in understanding where the information is held and how we access it in terms of the following:

- What information does HMP/YOI Bullwood Hall routinely collect on its inmates?
- Is this different for different status prisoners (i.e. remand and convicted)?
- How is this information held? In what format? How regularly is it collected?
- Where is it held? How accessible is it? How standardised are collection, archiving and access procedures?
- Who do you routinely / uniquely share this information with? What are the protocols?
- How long are records kept on inmates? What is the process for storing unused information? How and when is information destroyed?
- How can we share it? What are the ethical issues of information sharing? Are there any resource implications?

INDICATORS – Individuals

The Study is also attempting to distil and report on the impact of various arts in criminal justice interventions exploring the use of a realist approach in terms of its overarching methodology. This approach requires access to information about the women participating in the Connections project - in order to identify significant events and other interventions / experiences which occurred prior to, during or after the project was delivered.

The following information / records are where the potential indicators of impact may be found:
- IEP Privileges Records
- Adjudications
- Visits / Letters
- Volunteering (e.g. listening / buddy schemes)
- Regime (including education; employment; work; gym etc)

- Sentence Planning & Interventions (Groupwork Programmes; Individual work – psychiatric; Arts other projects)
- Personal Officer reviews
- Medical records (physical and mental health)
- Transfer and / or release information (including pre release assessments / planning / referral to other agencies etc)

INDICATORS – Contextual

As we are reporting on such a small sample in relation to the Connections project it would also be useful to gather some 'contextual' information. This would include performance / monitoring records relating to the offender profile of the prison and the relevant wing before, during and after the project.

APPENDIX 5: EXAMPLE INTERVIEW FRAMES

REACTT Arts in Criminal Justice Feasibility Study

CLEAN BREAK Post Acting 3 Interviews
March 2005
ANGELA

AIM
Within the first 4 questions distil what have been the biggest / most important outcomes for the individual women. In relation to expected impact (i.e. esteem; goal setting; drama skills; resilience) get a sense of scaling these specific items, before moving on to explore more personal experiences and outcomes.

Standard Questions
- Again I'd like to start by asking you to tell me how you felt doing the performance yesterday
    - And what about now, afterwards?
    - Is that different to how you felt after the last performance?

- How has Acting 3 differed from the other modules in `Acting for Life'?
    - Has it been more challenging / exciting / intense?
    - In what ways?

- What new skills have you gained in Acting 3?
    - Have you discovered any new talents 1 skills?
    - Has it challenged your existing skills?

- Has it made you re-evaluate any goals you had in relation to the future?
    - What have you in mind for the future? (Explore in more detail later in interview)

Theme 1
  Her sense of `fragility' I health and goal of becoming more assertive
- What had you expected to initially gain from the project? (basic 1 strong foundations)
- Has this been surpassed?
- Would you agree you were given / taken on fragile and fairly passive characters?
- Why is that do you think?
   Where does that come from?

Theme 2
- How effectively has the course challenged this in you? (Open up 1 not quit / accept feedback)
- When has this happened during course development / which aspect (improvisation l performance)?
- What is it about the art form of drama which has / hasn't assisted this?
- How have your health problems impacted upon your experience I been supported?
- What has it been about the group 1 context of Clean Break?

Theme 3
- Has participating in the course `moved you on' in terms of developing assertiveness?
- How will you build on this?
- What has it shown you about potential next steps for you?
- Have you identified any specific goals? What are these?
- What support might you need to realise these?
- What might a successful outcome be in 6 months?

STYAL post performances interviews 12 July 2005

1.What did it feel like to bring it all together and to actually perform in front of all those people? Have you ever felt like that before? Why do you think it made you feel that way?

2. Was there anything different about any of the three performances for you?

3. What was the reaction of other people to the performances – other members of the group, other inmates, prison officers and other staff, your family?

4. How do you feel now it's all over?

5. What would you say is your biggest achievement in completing this project? What would be your overriding memory of it? Above all what will you take away from it?

6. Do you think the project will have any lasting effects – on you, the group, the people who saw the performances? Has it changed the way you view yourself, the way you deal with things on the inside, your prospects on the out?

7. What particular skills have you developed that you didn't have or have so much before? What is it about the dancing specifically that has helped you to develop these? Are you surprised about what you can learn form being involved in a dance project?

8. Has the project made you re-evaluate your goals for the future in any way? What are your plans and priorities? What are the main challenges or obstacles for you in the future? What have you taken form this project which might help you overcome these?

9. Can we talk again about the project and about what's happening to you a little further down the line – say in a month or two? [If released or likely to be released, what is the best way to keep in touch – numbers, addresses, work, friends, families, other contact points? How would you feel about meeting up for a coffee? Would you prefer to talk over the phone?]

10. Can we look at your diaries at this point? Do you mind if we take a copy and then return it? Would you be interested in continuing to keep the diary for a few more weeks, perhaps weekly or more occasionally than at present?

Connections Writing Project: HMP Bullwood Hall

November 2004 - February 2005

Practitioner Interview

FEEDBACK - 'IMPACT'

Considering the original aims and objectives of the project, we spoke about prior to it starting:

How do you think the project went generally?

Were these aims and objectives met?

Can you give some examples for specific women in the group?

FEEDBACK - 'PROCESS'

Now I want to discuss some issues which relate to the delivery of the project.

Firstly the women who were targeted for the project:

Why do you think these particular women were targeted?

Were there any women for who you felt the project was inappropriate?

How has the `group' formed and changed over the project?

Next, I want to discuss your role and support from the prison I other staff in delivering the project.

Did you feel clear about the expectations of WIP in delivering the project?

What processes were in place to support your role? What if any was the

impact of not having a second facilitator? Were there any specific issues

relating to the environment? How was the project affected, if at all, by the

breaks in delivery?

FEEDBACK - 'CONTENT'

I'd now like to explore with you the benefits and any impact of specific texts I exercises you used with the women.

Were there are texts which worked particularly well?

Conversely were there any which didn't work so well?

Which topics were resonant with the women? Why was this do you think?

FEEDBACK- IMPROVEMENTS

Finally-what if any improvements would you suggest, in relation to:

>   The participants selected?

>   Support and environment issues?

>   The texts used?

  - The content of the exercises

APPENDIX 6: OBSERVATION MATERIALS

REACTT ARTS IN CRIMINAL JUSTICE FEASIBILITY STUDY:
Observation Framework for Practitioners

The following concerns the development of a practitioner observation framework for the RIDEOUT theatre project at Dovegate prison, which involves the production and performance of '12 Angry Men'.

Indicators of Impact

The literature suggests FIVE key indicators that might best reflect the impact of the arts intervention and its associated processes on this particular group of offenders and for which each individual would be assigned a score.

1. Engagement
2. Confidence
3. Self Control
4. Co-operation
5. Empathy

Of these, the first three specify aspects of the individual's response and behaviour, while the final two indicators individuals' role within the wider group of participants.

Factors which Influence Impact

Any shift in observed behaviour may be in response to a number of factors. We have identified three core features of the project which will be reflected within the Observation Framework in order that we might be able to distil/isolate particular impacts.

The Group & Context
The project is being delivered to a group of convicted sex offenders in a prison. Evidence suggests that many of these men will potentially have a number of social adequacy characteristics which are associated with their offending and behaviour in general, including those indicators we have chosen to measure. In addition, the first half of the project is taking place on the prison wing, requiring a particular focus and input by individuals and by the group as a whole.

The Process & Mechanism
The methods used to bring about change are arts based and involve preparing for a play: reading/developing a text and carrying out various roles within the production (e.g. acting, set design, wardrobe, sound, lighting etc). This creative process requires that participants work as a team, and identify/apply their individual skills to the co-operative enterprise in a particular way. For many this will include thinking about and taking on a role, perhaps one which is very different to their own personality.

The Play – Content & Character
The play chosen for the project – '12 Angry Men' – is one which covers/explores topics about the criminal justice process, moral judgement, perspective taking, listening, persuading, empathy, self-control, anger and democratic decision making. These issues will no doubt spark thought and discussion - and potentially change in attitudes/behaviour as a result.

Observation Models

Due to the nature and current situation of the project – it has already started and there is limited time to generate a grounded theory base for the tool - we have decided to pilot two approaches to the development of the same observation tool with two different practitioners involved in the RIDEOUT project:

Model One – ORGANIC 'Bottom Up'
In the first format only minimal structure and guidance will be provided, allowing the practitioner to make their own decisions about what are the appropriate judgement criteria under each indicator heading and how to quantify their observations. Following completion of the project we will explore what factors influenced their inferences and scoring system.

Model Two – PRESCRIPTIVE 'Top Down'
The second approach will be informed by a fairly detailed specification of criteria - allied to a scoring system - by which the observer will determine the nature and source of any impact. Following the implementation of the tool the observer will be asked to feedback on how useful it proved in practice.

In both cases observers will be asked to fill in an observation matrix for each participant. Given the nature of the project and the development of the research process within it, and in an attempt to keep the burden of practitioner research proportionate to project management and implementation tasks, we ask that entries are made as follows:

- an initial baseline assessment, reflecting the participants' behaviour at the start of the project or at the start of the practitioner's engagement with the participants

- an entry for each participant after the first session in each remaining week of the project

- an entry for each participant after the last session in each remaining week of the project

Scoring principles and criteria for Model 2

By way of a basic structure of interpretation, two of the indicators - engagement and co-operation – are considered to be 'linear' in character. Behaviour is assumed to be developmental and progressive with (low scoring) undesirable behaviour at one

of the spectrum and (high scoring) desirable behaviour at the other. Two of the remaining indicators - confidence and self-control - are best represented in terms of a bell (or normal distribution) curve, whereby there are (low scoring) undesirable behaviours which, developmentally or in terms of cognitive functioning, could be either above or below the (high scoring) desired response. The final indicator – empathy - represents behaviour which we are treating as either present or absent and which is therefore judged against a categorical checklist of characteristics.

In terms of putting numbers to behaviours, for all indicators we are using a four-point scale so that a preponderance of criteria indicating low/poor/undesirable responses would be scored at 1 or 2 (or 0 if entirely negative) and a preponderance of high/good/desirable responses would receive a score of 3 or 4.

Indicators could be scored according to each of the three influencing factors outlined above (group and context, process and mechanism, the play). However, reflecting the researchers' limited familiarity with the play and its production at this stage, it has been decided to combine the play with process and mechanism. In addition, because of overlap with other indicators, the observer is asked to consider empathy across the project as a whole

Core examples of scoring criteria by indicator and influencing factor are as follows:

Indicator No 1: ENGAGEMENT
- Individual
- Linear

Group / Context	
LOW	**HIGH**
Poor attendance Intermittent punctuality Variable listening Inconsistent responsiveness No Volunteering	Good attendance and punctuality Consistent listening and response Volunteering

Process / Mechanism / Play	
LOW	**HIGH**
Doesn't learn lines Messing about with equipment Not focused on tasks or outcomes Unwilling to place self in character / understand the role	Makes a lot of effort to prepare and learn lines Inputs and works at tasks given (including focus on character) Pro active in identifying own skills and offers to participate Challenges and questions both self and others

Indicator No 2: CONFIDENCE
Individual
Curve

Group / Context		
LOW UNDESIRABLE	**DESIRABLE**	**HIGH UNDESIRABLE**
Nervous Not showing initiative Prefers to be led Body Language (poor eye contact, guarded posture) Embarrassment Doesn't verbalise opinion	Comfortable in group Appropriate input in group (listen and offer opinion) Takes initiative when asked Positive Body Language Humility	Arrogance Self obsession High self regard Narcissism Over opinionated Poor listening Negative challenges on practitioner

Process / Mechanism / Play		
LOW UNDESIRABLE	**DESIRABLE**	**HIGH UNDESIRABLE**
Reticence to 'have a go' Hesitates in delivery Overly reliant on feedback	Measured input into process Aware of self / input within the group Encourages others Responds to feedback	Doesn't accept feedback Over plays / performs 'Prima Donna' (self NOT role) Ad libs / makes up lines

Indicator No 3: SELF CONTROL
Individual
Curve

Group / Context		
LOW UNDESIRABLE	**DESIRABLE**	**HIGH UNDESIRABLE**
Easily distressed Distracts others Poor Physical Control	Appropriate response to requests Absorbs criticism Engage / participate Seeks to work in group Uses language / body appropriately Copes with frustration	Impression management (relationships) Manipulates others in the group Surreptitiously sabotages project

Process / Mechanism / Play		
LOW UNDESIRABLE	**DESIRABLE**	**HIGH UNDESIRABLE**
Gives up on tasks easily Immature responses to criticism Seeks to embarrass others	Maintains focus Stays in role Absorbs criticism Measured response to others	Impression Management (task) Manipulates others to do work Unhelpful criticism of others

Indicator No 4: CO-OPERATION
Group
Linear

Group / Context	
LOW	**HIGH**
Limited complying with requests Poor interaction with others and facilitator Disruptive to others in group Argumentative	Very compliant Co-operative in the group environment Responsive to feedback Pro active in supporting the project and others in the group

Process / Mechanism / Play	
LOW	**HIGH**
Doesn't accept role / function given Unable to see self in the role Shoes poor effort / lack of commitment Doesn't support wider project / communal approach to working Knows how / why but doesn't 'want' to do	Responds to criticism and engages in task Arrives prepared and ready to work Recognises the reliance on others and encourages this in the group Willing to be part of a team

Indicator No 5: EMPATHY
Group
Categorical

Checklist of Behaviour
Shares ideas, experiences and perspective Co-operates with others Helps others Comforts Protects Puts group issues in perspective Accepts individual differences and weaknesses Appropriate feelings regarding feelings of others Communicates with others Doesn't give unnecessary criticism

DOVEGATE OBSERVATION MATRIX 2

Particpant: **Date:**

	group/context	Tick	process/mechanism/play	Tick	Comments/examples/justification
Engagement	Poor attendance		Doesn't learn lines		
	Intermittent punctuality		Messing about with equipment		
	Variable listening		Not focused on tasks or outcomes		
	Inconsistent responsiveness		Unwilling to place self in character/understand role		
	No Volunteering		Makes effort to prepare & learn lines		
	Good attendance and punctuality		Inputs & works at tasks given (incl focus on character)		
	Consistent listening and response		Proactive in identifying own skills & offers to participate		
	Volunteering		Challenges and questions both self and others		
	Other		Other		
	SCORE (1-4)		**SCORE (1-4)**		
Confidence	Nervous		Reticence to 'have a go'		
	Not showing initiative		Hesitates in delivery		
	Prefers to be led		Overly reliant on feedback		
	Poor body language/ eye contact		Measured input into process		
	Embarrassment		Aware of self / input within the group		
	Doesn't verbalise opinion		Encourages others		
	Comfortable in group		Responds to feedback		
	Appropriate input- listens and offers opinion		Doesn't accept feedback		
	Takes initiative when asked		Over plays / performs		
	Positive Body Language		'Prima Donna' (self NOT role)		
	Humility		Ad libs / makes up lines		
	Arrogance		Other		
	Self obsession		**SCORE (1-4)**		
	High self regard				
	Narcissism				
	Over opinionated				
	Poor listening				
	Negative challenges on practitioner				
	Other				
	SCORE (1-4)				
Self control	Easily distressed		Gives up on tasks easily		
	Distracts others		Immature responses to criticism		
	Poor Physical Control		Seeks to embarrass others		
	Appropriate response to requests		Maintains focus		
	Absorbs criticism		Stays in role		
	Engage / participate		Absorbs criticism		
	Seeks to work in group		Measured response to others		
	Uses language / body appropriately		Impression Management (task)		
	Copes with frustration		Manipulates others to do work		
	Impression management (relationships)		Unhelpful criticism of others		
Self control	Manipulates others in the group		**SCORE (1-4)**		
	Surreptitiously sabotages project				
	Other				
	SCORE (1-4)				

Co-operation				
Limited complying with requests		Doesn't accept role / function given		
Poor interaction with others and facilitator		Unable to see self in the role		
Disruptive to others in group		Shoes poor effort / lack of commitment		
Argumentative		Doesn't support wider project / communal approach to working		
Very compliant		Knows how / why but doesn't 'want' to do		
Co-operative in the group environment		Responds to criticism and engages in task		
Responsive to feedback		Arrives prepared and ready to work		
Proactive re.supporting project & others in the group		Recognises reliance on others & encourages this in the group		
Other		Willing to be part of a team		
SCORE (1-4)		Other		
		SCORE (1-4)		

Empathy		
Cross-project		
Shares ideas, experiences and perspective		
Co-operates with others		
Helps others		
Comforts		
Protects		
Puts group issues in perspective		
Accepts individual differences and weaknesses		
Appropriate feelings re.feelings of others		
Communicates with others		
Doesn't give unnecessary criticism		
Other		
SCORE (1-4)		

OBSERVATION MATRIX - TiPP & BOLTON DTTO TEAM

Guidelines for the Observer

Indicators	These are six aspects of behaviour / experience through which it is thought the beneficial impact of a drama project might be demonstrated.
Scale	We would like you to judge the participant's level of response in relation to each of the indicators and the beginning, middle and end of each session, circling the appropriate number.
Evidence	We would also like you to give examples of specific actions and instances you have observed the participant display, which evidence the impact of the session in relation to each indicator.

Session Number	1	2	3	4	5	6
Participant's Name						
Observer's Name						

---

1. Engagement / Commitment

Examples might include the participant's attendance and punctuality, their concentration level as indicated by listening to workshop leaders and others in the group, and their interaction with peers and staff.

Session Time	Scale		Evidence
Beginning	Low Medium High	**1** **2** **3**	
Middle	Low Medium High	**1** **2** **3**	
End	Low Medium High	**1** **2** **3**	

---

2. Flexible Thinking

Examples might include participants thinking outside 'their' box of normal responses, imaginatively overcoming obstacles, taking on the points of view of others that are different to theirs, tolerance and patience when dealing with ambiguous and uncertain situations.

Session Time	Scale		Evidence
Beginning	Low Medium High	**1** **2** **3**	
Middle	Low Medium High	**1** **2** **3**	
End	Low Medium High	**1** **2** **3**	

---

3. The Artistic Process

Examples of this might include the participant displaying that they are willing to use their imagination,

illustrating originality the way they express their ideas through the dramatic process, grow in confidence when using different dramatic styles, and be comfortable with / understand the possibilities of drama and creativity.

Session Time	Scale		Evidence
Beginning	Low Medium High	**1** **2** **3**	
Middle	Low Medium High	**1** **2** **3**	
End	Low Medium High	**1** **2** **3**	

4. Independence

Examples might include an increase in the participant's self-awareness and self-assurance, a positive shift in their self-image - particularly in relation to previous negative and restrictive perceptions of their identity and 'worth'.

Session Time	Scale		Evidence
Beginning	Low Medium High	**1** **2** **3**	
Middle	Low Medium High	**1** **2** **3**	
End	Low Medium High	**1** **2** **3**	

5. Participation / Co-operation

Examples might include a willingness to engage with set tasks / the overall process, constructive interaction with peers and staff - which may involve contributing ideas and showing respect for the attitudes and contributions of others in the group.

Session Time	Scale		Evidence
Beginning	Low Medium High	**1** **2** **3**	
Middle	Low Medium High	**1** **2** **3**	
End	Low Medium High	**1** **2** **3**	

6. Goal Setting / Motivation

Examples might include participants showing an increase in self-motivation, an indication of a wish to look to the future and consider the bigger picture, looking forward positively, identifying and setting themselves meaningful and potentially realisable goals.

Session Time	Scale		Evidence
Beginning	Low Medium High	**1** **2** **3**	
Middle	Low Medium High	**1** **2** **3**	
End	Low Medium High	**1** **2** **3**	

YOUR Judgment

In this section we would like you to comment on what YOU believe to be the overall impact of both this session, and the ongoing project up to this point, on the participant – considering the wider context and individual issues. This may include changing personal circumstances and other work being undertaken with them as part of the DTTO.

YOUR self

Finally we would like you to briefly reflect upon how you felt in the session today and comment on any factors which affected how you interacted within the group environment.

REACTT Arts in Criminal Justice Feasibility Study

Draft Outline of Proposed Observation Framework for
Dance United/Cheshire Dance project at HMP Styal June 2005

Previous evaluation of dance projects delivered in criminal justice contexts alludes to a number of potential areas of impact. Our previous experience of designing observation frameworks to capture impact suggests a need to focus on a limited number of agreed key dimensions and indicators of change and to offer observers – particularly practitioner observers – a way of recording behaviour which is as time-efficient and straightforward as possible

The following framework is our first attempt at putting together something which practitioners, evaluators and academic researchers might recognise as useful. It is based on our conversations with Dance United dance staff and evaluation material produced by Dance United and by Motion House.

From our engagement with practitioners, relevant literature and our work elsewhere on the REACTT research project, we have distilled 3 dimensions of change, which we define and try to explain in terms of general dance intervention impacts on individual and group behaviour:

1. DIMENSIONS AND INDICATORS OF CHANGE

A. Engagement

This is defined as committing to the task/medium/project: understanding and buying into it. Absorbing the aims and processes of the production, the quality of what is being produced. Wanting to comprehend what is happening and to take it on in one's own terms.

Individual

The goal here is to promote focus, which might then lead to advocacy (for the task, the medium, the project, the group). Focus is expressed in the ability to be silent and still, advocacy in generating energy for the task and commitment to 'getting it right'.

Group

The aim is collective commitment to the task through the wider idea and identity of the group. This may be observed through collective mood, and an atmosphere of co-operation and/or constructiveness, where engagement is supported and reinforced in order to draw out the energy within the group.

B. Confidence

This is defined in terms of self-esteem: feeling good about yourself and your place within the wider group.

Individual

The aim here is to develop trust, self-efficacy and a sense of achievement. These may be detected through non-verbal communication such as the individual's posture and willingness to touch.

Group

The ultimate goal is to engender an atmosphere of belief and collective assurance, with the group displaying coherence and co-ordination in terms of the required pace and shape of the dance activity, and in which individuals actively support each other and develop together.

C. Creativity

This is defined as the capacity to take on dance as a form of expression, to find new and alternative ways to understand and articulate the self and the world through improvisation. While there is clearly likely to an interaction between the individual and the dynamics of the group under this heading, our initial thoughts are that these are difficult to separate out and so we concentrate here on trying to detect *individual* effects.

Ultimately change in this dimension is about the ability to assume independence and a sense of freedom in the art form, demonstrated through letting go of fear and exposing the (emotional) self and achieving physical control.

2. RECORDING CHANGE

We want to be able to map and record shifts in individual and group behaviour in the above terms. We are interested in change as a process, as well as its representation in terms of a comparison between 'before' and 'after' states. We therefore need to be able to record what is happening over time - that is, across the duration of a whole session and to be able to compare records between sessions. The problem is that it is virtually impossible for a practitioner to record and explain in any detail what is happening to a group and its individual components as it is actually happening.

We therefore propose to approach this problem by asking observers simply to mark on a graph (see accompanying spreadsheet) when impacts/effects occur/are expressed by the group and by individual participants under the three change dimension headings and whether these are relatively weak or strong impacts. We would then ask observers to write - immediately post session – a very brief explanation of the graphing that has resulted. What we are looking to do here is to discover what, for the observer, are the more precise indications of behaviour – and therefore more specific indicators of change – which underpin the completed graphs.

STYAL OBSERVATION GRID

OBSERVERS NAME:

SESSION DATE:
SESSION TIME:

13	Cr	
	Co	
	E	
12	Cr	
	Co	
	E	
11	Cr	
	Co	
	E	
10	Cr	
	Co	
	E	
9	Cr	
	Co	
	E	
8	Cr	
	Co	
	E	
7	Cr	
	Co	
	E	
6	Cr	
	Co	
	E	
5	Cr	
	Co	
	E	
4	Cr	
	Co	
	E	
3	Cr	
	Co	
	E	
2	Cr	
	Co	
	E	
1	Cr	
	Co	
	E	
GROUP	Cr	
	Co	
	E	

15   30   45   1hr   15   30   45   2hr   15   30

TIME (minutes)

APPENDIX 7: DIARY GUIDANCE AND EXAMPLE PAGE

We are independent researchers working on a study of arts projects in prisons that has been sponsored by the Arts Council, the Department for Culture Media and Sport and the Department for Education and Skills. We are interested in what people get out of these kinds of projects - how they impact on people's lives while they're in prison and how they might be helpful in other parts of life.

We would like you to reflect on your time working on the dance project and how this makes you feel both during and between sessions. To do that, we'd like you to keep a diary.

There is no set way of filling out this diary. Although we are particularly interested in the themes we explain below, what you say in the diary and the way you say it is entirely up to you. Some people will write, others will prefer to draw. Others will find that doing a bit of both is the best way to help them communicate what it is they're experiencing.

These are some themes which we think it might help you to think about. We have also written something more under each heading about what we think they actually mean, although it's perfectly OK if they mean something different to you.

Personal Development: Your Goals and Achievements
This is about what you want out of the project as a whole and each session. So we'd like you to reflect on the way you feel about this and how your feelings change over time. Where are you coming from in joining project the project in the first place? What do you want do you want to get out of it in terms of your own ambitions and does this change over time? What are you achieving? How does that make you feel?

The Experience of Being in the Group
We understand from the Dance Company that one of the important aspects of a successful dance project is the way in which the group forms and works together. We'd be interested to know more about how that happens and what its means for each individual. How do you feel when you are working with others? How easy is it to develop relationships and work together? What are the positive things about it? Are there any drawbacks? How does the group change between sessions and over time?

The Art Form of Dance
There's a lot of interest in the positive benefits of learning to dance so we'd like to know

what your experience of this process is, both the physical and group skills it involves and

just simply how its feels to do this activity. How hard is it to learn the moves? What if

anything are you finding challenging? What skills are you gaining? Can you describe any

changes in the way you feel when you're dancing? Have you ever felt like this before in

anything else you do? What's it like working with a professional dance company? Can

you tell us about your relationship with the dancers?

The Wider Context: Doing it in the Prison

One of the special things about this project is that it's happening in the prison, so we're interested in the way this affects what your doing and how you feel about it, and also how other people in the prison community view the project and what you are doing. What is the reaction of other women in your house /wing to what you're doing on this project? Are they being supportive? What kinds of comments have you heard from them about the project? What's the reaction of prison staff to the project (e.g. officers, education staff, gym staff etc)? Does this change over time? How is the project affecting the whole atmosphere of your house /wing, the prison generally? Is this changing over time?

Will be asking your permission to look at the diary you've kept at the end of the project. But it is *your* diary and it will be your choice as to whether you want to share it with us. However, if you do share it with us we assure you that we will treat it and all the information it contains with confidentiality.

THANK YOU!

Friday 17 June 2005

Rate your day: ☆ ☆ ☆ ☆ ☆

Personal Development:
your goals &
achievements

The experience of being
in the group

The Art Form of Dance

The wider context:
doing it in the
prison

APPENDIX 8: TRACKING PRO FORMA

<table>
<tr><td colspan="2" align="center">Clean Break: Acting for Life

Contact information for REACTT ACJ Study follow up after Acting 3</td></tr>
<tr><td colspan="2">Name:</td></tr>
<tr><td colspan="2">Address:

</td></tr>
<tr><td colspan="2">Telephone –   landline:
                     mobile:</td></tr>
<tr><td colspan="2">Email:</td></tr>
<tr><td colspan="2">Confirms is happy to be contacted after :

6 weeks (by phone/letter)   ☐

12 weeks (for interview)   ☐

18 weeks (by phone/letter)   ☐

24 weeks (for interview)   ☐

</td></tr>
<tr><td colspan="2">Planned or hoped for trajectory in this period:</td></tr>
<tr><td>Work</td><td></td></tr>
<tr><td>Education</td><td></td></tr>
<tr><td>Other regular activities</td><td></td></tr>
<tr><td>Home/family situation</td><td></td></tr>
<tr><td colspan="2">Contact details of family or close friend, which can be used as a back up if we can't reach participant via the above personal contact routes</td></tr>
<tr><td colspan="2">Name:</td></tr>
<tr><td colspan="2">Address:

</td></tr>
<tr><td colspan="2">Telephone –   landline:
                     mobile:</td></tr>
<tr><td colspan="2">Email:</td></tr>
</table>

APPENDIX 9: PSYCHOMETRIC TEST RESULTS

Self Esteem Measure: Female Reading/Writing Group

N	Pre Mean	Post Mean	Sig. (2 Tailed)	Sig. (1 Tailed)
4	29.8	30.5	0.367	0.184

Self Esteem Measure: Male Theatre Group

	Pre Mean	Post Mean	F Up Mean		
	31.6	32.4	32.7	Sig. (1 Tail)	Sig. (2 Tail)
N					
7	×	×		0.604	0.302
6		×	×	0.363	0.181
6	×		×	1.000	0.500

Locus of Control Measure: Female Reading/Writing Group

N	Pre Mean	Post Mean	Sig. (2 Tailed)	Sig. (1 Tailed)
4	46.2	55.5	0.203	0.101

ocus of Control Measure: Male Theatre Group

	Pre Mean	Post Mean	F Up Mean		
	50.1	57.2	56.7	Sig. (1 Tail)	Sig. (2 Tail)
N					
7	×	×		0.802	0.401
6		×	×	0.698	0.354
6	×		×	0.356	0.183

Note. The norm for the male offender population is 44 pre-intervention and 48 at post – intervention. The general population mean score is 52.

Impulsivity Measure: Female Reading/Writing Group

N	Pre Mean	Post Mean	Sig. (2 Tailed)	Sig. (1 Tailed)
4	18.8	10.6	0.015	0.007

Note. Norm scores from a much larger sample of female offenders are 13 at pre-project and 7.4 post project

Impulsivity Measure: Male Theatre Group

	Pre Mean	Post Mean	F Up Mean		
	6.8	8.3	9.5	Sig. (1 Tail)	Sig. (2 Tail)
N					
7	×	×		0.526	0.263
6		×	×	0.272	0.131
6	×		×	0.412	0.201

Note. The re-project male offender norm is 11.6