

Institution: University of Wolverhampton		
Unit of Assessment: 20 Social Work and Social Policy		
Title of case study: The Impact of the Arts in Criminal Justice		
Period when the underpinning research was undertaken: 2018-2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Professor Laura Caulfield	Founding Chair for the Institute for Community Research & Development	2017 to the Present
Dr Yasmin Devi-McGleish	Lecturer in Criminology	2016 to the Present
Dr Andrew Jolly	Research Fellow	2018 to the Present
Dr Rachel Massie	Research Fellow	2018 to the Present
Dr Bozena Sojka	Research Fellow	2018 to the Present
Period when the claimed impact occurred: 2018-2020		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact This case study covers the work of the Institute for Community Research and Development (ICRD) in the development of impact concerning the arts in criminal justice. The research has: <ul style="list-style-type: none"> • created change to arts practice with young people and women in prisons and community justice settings, leading to improved arts programmes and better opportunities; and • shaped and informed understanding of the role of arts and culture in criminal justice, having an impact on the strategies and policies of national statutory and funding agencies. 		
2. Underpinning research The research, and the findings emerging from it, was led by Professor Caulfield and in collaboration with members of the ICRD, Dr Devi-McGleish from Criminology, and external Criminology and Design colleagues. The research investigates the role of the arts in criminal justice, with a focus on understanding impact on rehabilitation, personal/social developments, and improving practice in criminal justice settings. Central in the formulation and development of robust methodologies, our research has sought to generate greater understanding of the impact of the arts, representing a vital advance in a field previously criticised on the basis of its lack of methodological rigour. Research work has taken place in prisons, community youth justice settings, as well as with former prisoners in the community. It has encompassed a range of art forms including music, design, fashion and creative making, and drama. The research has involved detailed investigation of the approaches, processes, operations, and relationships of arts organisations working in criminal justice settings. These in-depth investigations of the mechanisms by which organisations achieve impact have underpinned the clear, evidence-based recommendations the research team has made to organisations and the lessons drawn from this for the sector more broadly. The development of robust methodologies to evidence the impact of the arts in criminal justice has also incorporated work with organisations to		

develop their own approaches to data collection. The research has addressed some of the criticisms of previous research in this area by implementing comparison group designs, measuring change over time, including both large-scale and small, in-depth studies, and ensuring the voice and experience of participants is foregrounded through in-depth qualitative work.

This research work has given rise to three key findings, which are:

F1. We have found that participation in arts programmes can significantly improve engagement with sentences in criminal justice settings and future goals post-release. Our research is some of the only work to employ a methodology robust enough to evidence this both quantitatively and qualitatively [R1]. These findings have helped to progress national policy debates in arts and culture within UK government and through the Arts Council England.

F2. We have found that engagement with arts programmes can significantly improve the wellbeing of women in prison and young people in contact with Youth Offending Services [R1 and R2]. These findings are important for the individual, but also because improved mental health and wellbeing is associated with reduced risk of reoffending. These findings have underpinned changes to prisons programmes and shaped debates in the design of approaches to youth custody.

F3. We have found areas where the arts have improved outcomes in criminal justice (see above) and areas where arts in criminal justice programmes have not fully achieved their original objectives [R2 and R3]. We have translated these latter findings into recommendations for organisations to improve their practice, and these changes have been implemented in practice with women involved in the criminal justice system and in youth justice settings. This also led to invitations to contribute to national sector good practice guidance, national policy, and training and development for future prison leaders.

3. References to the research

The following have been through a process of peer review and/or are reference points beyond the institution. R1, for example, is in the top 5% of all research outputs scored by Altmetric. Evidence of competitive funding is provided below.

R1. Caulfield, L.S., Jolly, A., Simpson, E., and Devi-McGleish, Y. (2020). 'It's not just music, it helps you from inside': Mixing methods to understand the impact of music on young people in contact with the criminal justice system. *Youth Justice*.
<https://journals.sagepub.com/doi/10.1177/1473225420938151>. (REF 2 Output)

R2. Caulfield, L.S., Curtis, K. & Simpson, E. (2018). An independent evaluation of Making for Change: skills in a Fashion Training & Manufacturing Workshop. Grant report to the Ministry of Justice. <https://wlv.openrepository.com/handle/2436/623304>.

R3. Caulfield, L.S., Sojka, B., and Massie, R. (2019). *An evaluation of Sandwell Youth Offending Service - a creative approach to working with young people*.
<https://wlv.openrepository.com/handle/2436/623293>.

Grants

Principal Investigator Caulfield, Co-Investigator Sojka: Evaluation of Sandwell Youth Offending Service creative arts. Funded by the Youth Justice Board, 2019-20, GBP22,000.

Lead: University of the Arts London, Co-Investigator Caulfield: Safer Cell Furniture. Funded by the Ministry of Justice, 2018-2020. GBP237,000.

Principal Investigator Caulfield, Co-Investigators Massie and Jolly: Sounding Out. An independent evaluation of Sounding Out (Irene Taylor Trust). Funded by the Big Lottery, 2018, GBP11,000.

Principal Investigator Caulfield: An evaluation of Birmingham Youth Offending Service music programme. Funded by Youth Music, 2014-2020, GBP23,500.

4. Details of the impact

Our impact strategy involved co-design of research projects with organisations and individuals involved in criminal justice settings and the arts, to ensure that research takes place *with* rather than just *about* groups in the criminal justice system. Impact informed by our research findings is discussed below:

I1. Creating change to practice with specific groups in criminal justice settings

The body of work has directly changed practice in criminal justice organisations, including prisons and youth justice settings.

a) Youth Justice

Recommendations from research by Caulfield, Sojka, and Massie [F3] have had a direct impact on the work of Sandwell Youth Offending Service (YOS) in continuing to develop and evidence their innovative creative approach to working with young people in contact with their service [C1]. As a direct result of the research recommendations, the YOS have engaged external arts experts and refined the focus on the creative offer and created broader ownership of the creative approach within their staff team. Sandwell YOS refined the way data is recorded to evidence impact, building directly on Caulfield and Jolly's methodological advancements in this area of work [F1]. The research, including Massie's presentation of the findings to the national Youth Justice Board (YJB) in 2019, have also helped Sandwell YOS to secure further funding support for their creative work from the YJB (GBP40,833 in 19/20 & in 20/21 a full-time creative lead role was moved into the YOS's core budget) [C1]. Similarly, evidence from Caulfield and Jolly's research [F1] has helped Birmingham YOS secure external and internal funding (GBP100,000 from [Youth Music in 2018](#)) to continue to deliver their music programme [C2]. In each case, the organisations' resilience and financial sustainability were strengthened. The recommendations from the research [F3] have been implemented into the strategy of the Youth Justice Partnership Board [C3].

b) Women in prison and the community

Research led by Caulfield [F3], in collaboration with colleagues at Bath Spa University, on the *Making for Change* programme with women at HMP (Her Majesty's Prison) Downview prompted the project team to develop their community offer for women moving from prison to the community. The research found that *Making for Change* engendered significant progress towards a number of outcomes, including raising women prisoner's aspirations [F2] and achieving qualifications. Since 2016, 67 women have achieved Levels 1 and 2 qualifications in fashion and textiles through *Making for Change* in prison. However, to realise the project ambitions and support women's desistance, they needed to continue to refine the project and 'ensure opportunities are available to meet participants' aspirations' [R2: p3]. The *Making for Change* team have acted upon these recommendations and, in 2020, launched the community arm of the project at the new Poplar Works site in London. Poplar Works is a space for fashion in East London, consisting of 40 studios, run in partnership by Poplar HARCA, London College of Fashion, UAL, and The Tramperry, providing work opportunities for women on release from prison [C4]. Of the eight women who have now left prison and kept in touch with the *Making for Change* team, five have secured work with London College of Fashion and/or Poplar Works, one has secured other work in the fashion industry, one returned to running her own business, and one woman has embarked on a degree in Business. Follow-on research to understand the experiences women who have been released from prison and are now engaging with *Making for Change* at Poplar Works is underway but has been delayed by the pandemic.

The above evidence is supported by invitations to discuss the research findings in a range of practice arenas: Unlocked Graduates (Caulfield, 2019); Youth Justice Board (Massie, 2019); NCJAA (National Criminal Justice Arts Alliance) Practice Development Group (Caulfield, 2019).

12. Influencing policy debates and shaping and informing understanding of the role of arts and culture in criminal justice

Through providing robust evidence, the research has influenced national debates on the role of arts and culture in criminal justice. In response to some of the criticisms of previous research into the arts in criminal justice, which made it challenging to evidence outcomes, the research has presented new and robust methodological approaches. This evidence has been generated in youth justice settings, with adult females in prison, and with adult male former prisoners in the community. The body of work has involved multiple studies, ranging from in-depth work with bespoke programmes to large-scale cross European projects [F1-F3].

a) Influencing national policy

Caulfield is currently shaping debates in youth justice through advising the Ministry of Justice (MoJ) on new policies in youth custody, based on research done by the ICRD team on the impact on the arts in youth justice settings [F1 and F2]. The MoJ are in 2021 drawing up new policies and plans for an overhaul of the youth custody estate, and Caulfield is advising on the evidence around the arts and educational needs of young people involved in criminal justice. Caulfield is also working with the Youth Justice Board to design a best practice guide for implementing arts programmes in community youth justice settings [F1 & F3].

Research in ICRD has shaped national debates on the role and value of the arts and culture. In 2018, Arts Council for England (ACE) published *Arts and Culture in Health and Wellbeing in the Criminal Justice System* [C5] citing several examples of Caulfield's work [F1 and F2] as evidence of the role of the arts in supporting desistance from crime. This review directly underpinned the ACE strategy 2020-2030, which for the first time includes a direct commitment to support criminal justice as a cultural community 'to use creativity and culture to create thriving places' (ACE 2019, p.37).

b) Developing international understanding of the impact of the arts in criminal justice

Caulfield serves as the invited research representative on the Ministry of Justice Arts in the Criminal Justice System Forum, which brings together government agencies/departments (MoJ, Youth Justice Board, Department for Digital, Culture, Media & Sport), national funding and advocacy organisations (Arts Council for England, NCJAA, Association for Charitable Foundations), and key criminal justice and arts organisations (prison governor representative, three leading arts organisations). Caulfield also serves as an invited member of the NCJAA research network alongside 14 influential researchers from across the UK, including Cambridge, the University of London, and Queens University Belfast, Central St. Martins. She is an invited board member of the US Southwest Correctional Arts Network (SCAN) [C6]. In April 2018, Caulfield proposed, organised, and led an international workshop with delegates from the NCJAA, the founders of the Prison Arts Resource Project (US; which was directly designed to mirror the UK NCJAA Evidence Library, for which Caulfield was an advisor), representatives from a number of arts organisations, the AHRC Cultural Value project, and academics from a range of disciplines. The workshop identified four key actions to move forward work in this area: 1) A thematic review of existing studies (UK & US); 2) A redesign of the evidence library to enhance access and engagement; 3) Greater focus on the sharing of good-practice, and 4) a need to translate better the evidence base for practitioners and policy-makers. The NCJAA have been able to take action on points 2 and 3. The updated website was launched in 2020 and in 2019 the NCJAA published an artist's guide, for which Caulfield was invited to author the content on research evidence [C7]. The founders of the Prison Arts Resource Project have submitted a funding bid to the National Endowment for the Arts (NEA: US) in collaboration with Caulfield to action point 1.

In summary, research undertaken at the University of Wolverhampton shaped how organisations involved in criminal justice use arts to help offenders, especially young offenders and women. The collaborative research practices also supported the organisations' wellbeing by introducing new revenue streams through grant funding. In recognition of the ground-breaking work in criminal justice, our researchers were invited to serve on high-level committees and contribute to governmental enquiries. This in turn shaped national policies on arts in the criminal justice system.

5. Sources to corroborate the impact

C1. Statement from Head of Sandwell YOS

C2. Statement from Birmingham YOS

C3. Minutes of the Youth Justice Partnership board meeting, 6 November 2019

C4. Letter from Director of Social Responsibility, London College of Fashion

C5. The Arts Council for England [Arts and Culture in Health and Wellbeing and in the Criminal Justice System](#)

C6. Evidence from SCAN - <https://scancorrectionalarts.org/about-scan/>

C7. Enhancing arts and culture in the criminal justice system: A partnership approach, (NCJAA, 2019): Page 8, 'The Latest Evidence' <https://www.artsincriminaljustice.org.uk/enhancing-arts-and-culture/>