

<b>Institution:</b> UAL		
<b>Unit of Assessment:</b> 32		
<b>Title of case study:</b> Design Thinking for Prison Industries  Making for Change workshop, HMP Downview © Christopher Woloshak, 2018		
<b>Period when the underpinning research was undertaken:</b> 2012–to present		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b> Professor Lorraine Gamman  Claire Swift	<b>Role(s) (e.g. job title):</b> Prof of Design/Director of Design Against Crime Research Centre Director of Social Responsibility	<b>Period(s) employed by UAL:</b> September 1992–present  January 1999–present
<b>Period when the claimed impact occurred:</b> 2014-2020		
<b>Is this case study continued from a case study submitted in 2014?</b> Yes		
<b>1. Summary of the impact</b> (indicative maximum 100 words)  UAL's prison sector projects have demonstrated the potential for design to create social change and to develop positive attributes and life skills amongst marginalised communities. This work impacts individuals' lives (prisoners, ex-prisoners and prison staff) via collective programmes that change mindsets through design thinking and creative working. The University is committed to engagement with prison education and 'making' to increase opportunities for resettlement and employment for men and women through supporting research. Led by the University's Design Against Crime Research Centre (DACRC) and its Making for Change (MFC) programme, projects influence how national and international partners think about prison education and employment.		
<b>2. Underpinning research</b> (indicative maximum 500 words)  Recognition that some prisoners are creative is raised by considering the 'dark side of creativity'. Discussing the art of crime in this way, <b>Gamman's</b> work [3.1.] reviewed definitions of creativity, and examined how neurodiversity impacts significantly on the way "artists, designers, criminals and entrepreneurs" think and learn. Further underpinning research (below) from action-led design education projects discusses how creative narratives and making skills can catalyse social learning and change, and help prisoners build 'resilience' to 'desist' and, subsequently, 'make it' outside prison.  <b>Swift's</b> collaborative, practice-based research partnership with Art Against Knives (AAK) (2015) created a safe, educational environment for young ex-gang members to explore their personal potential and creative ideas within a set framework. This approach worked 'beyond fashion' to facilitate an opportunity for young people affected by knife crime to build upon their own sense of personal identity, respond to change in entrepreneurial ways and enable their journey towards creating a positive future for themselves and their wider community. [3.2.]  <b>Gamman</b> (with Thorpe) explored how engagement with the processes, methods and tools of design can contribute to restoring empathy in prisoners. This research explored the link between empathy and identity in the prison context. [3.3] [3.4.] <b>Gamman's</b> 'Design Thinking for Prison Industries' (AHRC, 2014–2015, with Thorpe) drew on theory from criminology, entrepreneurship, social psychology and participatory design research approaches to develop creative tools. [3.5.] Recognising the disconnection between 'educational' and 'work' experiences in prisons—typically delivered separately—this project explored whether design		

engagement with prison industries could use creative techniques to bridge this gap, build empathy and offer new opportunities for entrepreneurship that could aid self-employment.

**Gamman's** research (with Thorpe) examined the potential relationship between 'making it'—succeeding after leaving prison—and 'making' in prison. [3.6.] Believing that a pedagogic shift was necessary to facilitate more 'learning through doing' within the criminal justice system, as well as outside it, the work considered what mechanisms and initiatives might support the creation of positive opportunities both inside and outside the prison environment.

### 3. References to the research (indicative maximum of six references)

- 3.1. Gamman, L. and Raein, M. (2010) 'Reviewing the art of crime—what, if anything, do criminals and artists/designers have in common?', D. H. Cropley, A. J. Cropley, J. C. Kaufman, & M. A. Runco (eds.), *The dark side of creativity*. Cambridge University Press, pp. 155-176.
- 3.2. Swift, C., with Mair, C. (2015) *Design and Make: Creative Collaborations. Youth Work, informal learning and the arts: Exploring the Research and Practice Agenda*.
- 3.3. Gamman, L. and Thorpe, A. (2015) 'Could Design Help to Promote and Build Empathic Processes in Prison? Understanding the Role of Empathy and Design in Catalysing Social Change and Transformation'. *Transformation Design: Perspectives on a New Design Attitude*. Birkhäuser/BIRD, pp. 83-100. Collaborative project with Canterbury Christchurch University (PI), 2014–2016. Funded by the AHRC/Research Networking Scheme.
- 3.4. Gamman, L and Thorpe, A. (2016) 'Design for Empathy—why participatory design has a contribution to make regarding facilitating restorative values and processes'. Gavrielides, T. (ed.) *Offenders No More: New Offender Rehabilitation Theory and Practice*. NY: Nova Science.
- 3.5. Gamman, L., and Thorpe, A. (2018). 'Makeright—Bags of Connection: Teaching Design Thinking and Making in Prison to Help Build Empathic and Resilient Communities'. *She Ji: The Journal of Design, Economics and Innovation*, 4(1), pp. 91-110.
- 3.6. Gamman, L., and Thorpe, A. (2019). 'Making it out of prison—designing for change through "making"'. Fox, A., and Frater, A. (Eds) *Crime & Consequence-What Should Happen to People Who Commit Criminal Offences?* Monument Trust, pp. 212-218.

### 4. Details of the impact (indicative maximum 750 words).

UAL's work in prison industries is transformative for individuals and for prisons thinking, through prison design education research projects including: Making for Change (MFC, 2012–2020), Makeright (2014–2018), Cell Furniture (2018–2020) and, more recently, Inhouse Records (2018–2021). Initiatives have involved UAL undergraduates and post-graduates in working successfully alongside, or co-designing with, prisoners. These projects directly address the University's strategic objectives to widen participation and contribute to lifelong learning by inspiring some inmates who attend creative classes in prison or who have worked on ROTL (return on temporary license) with MFC to seek access to higher education via UAL as returning citizens. Support from Open Book at UAL, an initiative to open up education to vulnerable adults, is available to make this possible and support such applications. Positive media coverage received by the projects is also important in encouraging prisoners to apply to UAL. Makeright inspired former offender Carlotta Allum, founder of Stretch (charity delivering arts projects with individuals including prisoners and ex-prisoners), to apply to the University to undertake a PhD on the role of storytelling and digital design in changing prisoners' lives; in 2018, she received LDOC funding to undertake a part-time PhD (supervised by **Gamman**).

Primarily, these projects enable the harnessing of creativity to make positive social impact on the lives of individual prisoners during their sentence. The long-term aim is to build skills and resilience, reducing the likelihood of prisoner re-offending. Such projects support the value of arts education in prison and in the national context by incentivising prisoners to change. The contribution of creative education has been demonstrated, and the case made for its transformative value by many scholars. *Understanding the value of arts & culture*: (Crossick and Kaszynska, 2016) does this, referencing **Gamman's** work; the Arts Council report on

*Health and Wellbeing* (2018) references criminal justice activities and the MFC project, praised for its focus on skills and “high quality garment manufacture”. *The Coates Review* (2016) outlines the value of creative education in prison, offering a strong case for the value of creative prison education, also made by diverse prison arts organisations, including Koestler Arts, the National Criminal Justice Arts Alliance (NCJAA), Clinks and the Ministry of Justice (MOJ), with which UAL has close affiliations. For example, Gamman advises the NCJAA, whose evidence library identifies how art aids the development of non-criminal identities and crime-free lives.

In a keynote lecture for Portal Trust (previously Sir John Cass’s Foundation), Professor Frances Corner (then Pro-Vice Chancellor and Head of London College of Fashion, 2002–2020), set out how: “creative education can lead to the sort of shift in representation and social mobility that the creative industries so acutely need.” [5.1.] Corner mentored **Swift** and others at UAL to understand better fashion’s relationship to social responsibility, and encouraged **Gamman** to explore design and making projects with prisoners that offer potential for positive change for individuals with negative lived experiences.

The award-winning Makeright programme started at HMP Thameside in 2014–16 (funded by AHRC, GBP20,732.00) with follow-on funding in 2017–2018 (GBP79,838.10) is one such initiative. The first project in the world to engage prisoners in designing against crime, Makeright teaches creative and analytical approaches associated with 'design-thinking'. Inmates engage with self-reflection, self-organisation and, ultimately, ideas about self-employment. This has enabled over 85 inmates at HMP Thameside to learn in a pragmatic and vocational context, to produce a range of bags sold by Abel & Cole (with profits to Sue Ryder charity).

From 2015 to 2017, seven iterations of Makeright were delivered in the UK and India through the award-winning knowledge exchange project with the National Institute of Design at Sabamarti Central Jail (2015–16); in 2019 Makeright ran at Doncaster prison. A total of 170 prisoners benefited from the course, with over 40 graduate design volunteers taking part in a peer mentoring scheme, and creating an inclusive learning environment for both prisoners and design graduates. The work has shown that prisoners can engage strongly with design thinking and collaborative design practices. The depth and significance of the impact on individual inmates was revealed in interviews conducted with 26 Makeright prisoners at HMP Thameside (2016). Whilst the objective of the programme saw the final objects delivered—the anti-theft bags—as an important goal, the process of the programme was always seen by its creators as more significant than just object creation. Impact on prisoners includes improved communication skills, entrepreneurship techniques and restorative making and design thinking skills. The work generates more positive behaviours and attitudes; collaboration skills; understanding the benefits of education; how reflection and iteration lead to improvement. Asked how he was benefitting from Makeright, inmate ‘TA’ replied “It’s giving me a purpose, a purpose to get on with life and focus on achieving stuff.” [5.2.] The programme’s success was evaluated by the Centre for Entrepreneurs (2018): “For the prisoners, the empathy and entrepreneurial learning received was more valuable than the products they actually produced”. [5.3.] Similarly, the Director of HMP Thameside. [5.4.] observed that “the anti-theft bag project is entrepreneurialism at a high level from the most unlikely of arenas ... inmates involved in Makeright at HMP Thameside demonstrate the sort of changes in behaviour that are key indicators of a reduced likelihood of reoffending. These include engagement with purposeful learning, not engaging in conflict, attitude changes and greater compliance with the resettlement agenda”.

A similar participatory design approach informed DACRC’s Cell Furniture action research project, funded by the British Ministry of Justice (2018–20, GBP238,000). Furniture designs resistant to vandalism and self-harm were generated. The Flip Chair, co-designed with prisoners, is to go into production for use by the MOJ nationally. Engineered as a single injection moulded part, the chair can be manufactured cheaply as one solid object and provides two seat height options. Prisoners’ and HMP staff insights informed the design, and

two prisoners at HMP Stanford Hill—who had learned DACRC’s methodology—were employed on the Makeright project in 2020. [5.5.]

**Swift’s** DESIGN+MAKE was a unique collaboration between Art Against Knives and UAL. Groups of students aged between 18 and 24 from the London boroughs of Tower Hamlets, Hackney and Newham, whose lives had been impacted by knife crime, took part in a programme in which they each made a leather bag to their own design. Art Against Knives commented: “the project made a noticeable impact on the participants’ communication skills, confidence and agency, planning and problem solving, relationships and leadership, creativity and resilience, and determination.” One participant described how the project “encouraged me to want to do more. It really [had] a positive influence on me.” [5.6.]

**Swift’s** *Making for Change* project was co-created with Professor Frances Corner, and supported by the Portal Trust. Initially, the Making for Change Education and Manufacturing Unit (MFC) was established at HMP Holloway in partnership with HM Prison Service Business Development Unit. (When the prison closed, the unit transferred to HMP Downview.) The unit offers a more traditional vocational training approach, delivering industry-recognised fashion making skills inside prison to enable women as returning citizens to take up specialist vocational opportunities within the fashion industry. The MFC programme supports inmates to develop new skills, build pride through the creative process and build confidence through teamwork. To date, MFC has supported more than 150 women in prison. Out of these, 69 completed Level 1 or 2 awards and five completed ROTL (release on temporary licence) placements at UAL, left HMP and were employed, or set up their own business. Asked which three words they would use to describe their experience on MFC, women used words such as “hope and confidence”, “achievement and success”, “determination and life-changing”. [5.7.]

Providing a scalable model for other institutions and prisons, MFC has opened a new unit in the London Borough of Tower Hamlets, one of the most deprived boroughs in the country, which suffers with particularly high levels of female unemployment. Poplar Works is a community-focused fashion ‘hub’ which extends the MFC programme work to deliver accessible fashion programmes predominantly for female ex-offenders and women from marginalised community groups, providing employment and training to a local workforce.

UAL’s work has influenced the way national partners think about prison education and employment. Partnerships with prisons include HMP Brixton, HMP Holloway, HMP Downview, HMP Send, HMP Thameside, HMP Doncaster, HMP Isis and HMP Stanford Hill. The key national relationship is the Ministry of Justice, which commissioned the MFC Education and Manufacturing Unit and awarded a grant for two roles in production and skills development, plus a research evaluation exploring the impact of the project on the women prisoners. Other national partners include National Offender Management Service, and HM Prison Service Business Development Unit. Local government partners include the Greater London Authority and Poplar HARCA Housing Association. Specialist recruitment agency, Working Chance, is a long-term supporter, delivering industry engagement days in the MFC unit.

UAL’s award-winning work in prison industries has received UK and international media coverage (e.g. *The Guardian*, *Design Week* and *Business of Fashion*) [5.8.] and extensive positive commentary from key stakeholders: MFC was evaluated as “outstandingly successful”, making “a valuable contribution to HMP Send’s core priorities of rehabilitation.” [5.9.] “The initiatives we have developed in partnership with [UAL] contribute towards the reducing reoffending agenda and help fill an increasing skills shortage in the fashion industry ... offering the two things [offenders] never thought they would ever have—hope and a real opportunity to change.” Head of Prison Industries, Catering & PE, National Offender Management Service. [5.10.] “Makeright delivers precisely the level of integration needed to make a step change for individuals and realise the benefits in reducing the costs of crime to families and communities ... Makeright offers a unique approach to restorative justice.” Chair, National Criminal Justice Arts Alliance. [5.11.]

Makeright won the innovative partnerships category in the India-UK Excellence Award for Collaborations in Higher Education (2016) and *Sublime Magazine* Badge, Best Design Initiative (2016). This research activity has led to international research collaboration (India and Denmark), and international recognition in academia (Insight conference, NID, 2018 and Design Museum, 2019).

In 2014, UAL received the Big Society Award. Presenting it, then Prime Minister David Cameron said of Fashion Education in Prisons: “this project has given female offenders an opportunity to gain real transferable skills to help them rebuild their lives outside prison.” [5.12.]

#### 5. Sources to corroborate the impact (indicative maximum of 10 references)

- 5.1. Professor Frances Corner, Sir John Cass’s Foundation Lecture 2018/2019, ‘Fashioning Futures: How fashion education can impact social mobility.’ UAL on request.
- 5.2. Makeright list of interviews.
- 5.3. Makeright Evaluation, Centre for Entrepreneurs. (2018). UAL on request.
- 5.4. Letter from Director, HMP Thameside, 31 May 2017. UAL on request.
- 5.5. Institute for Community Research and Development, University of Wolverhampton, An evaluation of Innovation Unlocked—Cell furniture to improve safer custody and to catalyse innovation in prison industries project. UAL on request.
- 5.6. Swift, C., with Mair, C. (2015) ‘Design and Make: Creative Collaborations’. In: *Youth Work, informal learning and the arts: Exploring the Research and Practice Agenda*.
- 5.7. Caulfield, Laura; Curtis, Kerry; Simpson Ella. ‘An independent evaluation of Making for Change: skills in a fashion training and manufacturing workshop’, January 2018.
- 5.8. [The Guardian, 29 September 2019. ‘Trends for Autumn: What’s new in the world of design’](#); [Design Week, April 25, 2016. ‘New scheme launched to teach “design thinking” to prisoners.’](#); [Business of Fashion, 19 November 2015. ‘Would You Buy Clothes Made in Prison?’](#).
- 5.9. Evaluation of London College of Fashion’s Fashion Education in Prisons project at HMP Send, Real Educational Research (2011). UAL on request.
- 5.10. Head of Prison Industries, Catering & PE, National Offender Management Service, letter of support for application to the Queen’s Anniversary Prizes. UAL on request.
- 5.11. Chair, National Criminal Justice Arts Alliance, Queen’s Award Prize statement, March 2017. UAL on request.
- 5.12. [‘London College of Fashion wins Prime Minister’s Big Society Award’, 10 Downing Street press release, 24 March 2014.](#)