

The purpose of arts education is not to produce more artists, though that is a by-product. The real purpose of arts education is to create complete human beings capable of leading successful and productive lives in a free society. Dana Gioia

EXPLORING THE ROLE OF MUSIC IN RESETTLEMENT AND CRIME PREVENTION

Sara Lee, Winston Churchill Fellow, 2015



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PREFACE

My Fellowship was an extraordinary experience and a real privilege which has left a lasting impression. The aim was to increase my knowledge of and learn from existing creative music practices in prisons and the criminal justice community in the United States (US) and Norway in order to identify potential new areas which could contribute to, inform and help develop the Irene Taylor Trust's (ITT) existing practices and projects over the longer term. I also hoped it would benefit the sector I am proud to be a part of.

A large number of people made my trip and this report possible and without their support it would have been a whole lot more difficult to accomplish. A massive thanks to:

- the Winston Churchill Memorial Trust for supporting my idea and offering me the amazing opportunity to travel, learn and share.
- all the people who took time to speak to me, invite me to see their practice and to get me into their prisons. I loved your enthusiasm and passion and the willingness to share both the good and the less good with me. The stories you told made me both laugh and think. You all do an amazing job.
- all the inspiring men, women and young people I met inside the prisons and in the community, who were all unbelievably keen to hear about the work I do in the UK and to find out whether I had ever met the Queen. The clarity in our conversations about your time spent with arts organisations in the prisons has been logged in my mind and, where appropriate, has found its way into this report. Thank you for engaging with my enthusiastic line of questioning after only knowing me for 5 minutes and for sharing all that you did.
- Luke, Ruth, Jake and Hermione from ITT, for holding the fort whilst I was away.

I chose to visit the US and Norway to explore the contrast; as the US system has a reputation of being punitive, whilst Norway has a system focussed solely on rehabilitation. I imagined that the UK sat somewhere in the middle of these extremes, possibly slightly closer to the Norwegian system but as my trip progressed, I realised that in many ways we find ourselves closer to the US. Of course, for a host of socio-cultural and economic reasons, direct comparisons are not appropriate and in some ways the three systems are so far apart there are no commonalities. They have been embedded for so long that to change something fundamental would be nigh on impossible. However, there are aspects that are transferrable and I have considered these during the report.

My trip focussed on a couple of existing contacts, contacts of those contacts and some recommendations from colleagues in the Arts in Criminal Justice (ACJ) sector in the UK. The trip, whilst loosely timetabled, left room for spontaneous meetings which I was extremely glad of as I travelled, learned more and met more people. I met countless individuals with the same passion as we have in the UK and was humbled to hear that so many of them look to us for their inspiration. I felt proud when people said that they follow our organisation on social media and that they could name our specific programmes and wished to try and replicate them. However, they knew little about the fight ACJ in the UK currently has, to maintain the high status it has enjoyed in the past.

The overriding thought at the forefront of my mind during my Fellowship and which has remained with me since, is that although there are things we can learn, the ACJ sector in the UK is something we should be hugely proud of. Over several decades, the UK has pioneered much of the brilliance we see across the world today. There is a real danger of this excellent and potentially life-changing work being lost, due to a vocal minority who believe prisons are solely for punishment. At a recent conference, it was suggested that until the UK decides whether its prisons are for punishment or rehabilitation, we won't progress, as the two things are like oil and water.

Any thoughts and opinions expressed in this report are my own and are not intended to give any definitive answers and/or solutions.

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TERMS

AiC – Arts in Corrections
 ACJ – Arts in Criminal Justice
 AF – Artist Facilitator
 CAC – California Arts Council
 CDCR – California Department of Corrections and Rehabilitation
 CLA – California Lawyers for the Arts
 CSP – California State Prison
 DOC – Department of Corrections
 ITT – Irene Taylor Trust www.irenetaylortrust.com
 NAACJ – National Alliance for the Arts in Criminal Justice <http://www.artsincriminaljustice.org.uk/>
 TA – Teaching Artist
 UK – United Kingdom
 US – United States
 WMI – Weill Music Institute
 WPA – Women’s Prison Association

1 INTRODUCTION and CONTEXT

I am a musician and have worked in prisons for over 30 years, 11 years in the education department of HMP Wormwood Scrubs and latterly as the founder and Artistic Director of the Irene Taylor Trust, an organisation which delivers creative music projects in prisons across the country and also in the community. I am always keen to learn how the practice of others can influence our own and my Fellowship opportunity turned out to be a real learning experience. The aim, *'exploring the role of music in resettlement and crime prevention'* was considered under 3 broad headings:

- Artistically - the variety of work people are undertaking and methods they use to engage people.
- Socially - the difference it is making to communities and political climate.
- Educationally - what the learning opportunities are for those moving through the penal system and those who are on the fringes of it.

I wanted to meet a range of practitioners and organisational leaders in order to gain an understanding of the difference of practices in the US and Norway compared to the UK, using learnings to develop our artistic programmes and organisational policy. I also wanted to build relationships to maintain a dialogue about further developments that could be learned from in years to come. Finally, to write and disseminate a report which could be of interest and benefit to other organisations in order to keep a conversation going at what is a crucial time for ACJ in the UK.

It was sometimes difficult to focus on the job in hand, for example when I was walking past the 700 men held on death row at San Quentin prison in California. Despite the death penalty still being in force, there have been no executions for almost 10 years which made it even more unsettling. However, there is a real 'can do' attitude in the US, which I really enjoyed being part of. In Norway, so much of what I experienced, when in classes, speaking to prison staff or observing teachers, was aspirational. Despite the vastly different social, political and economic conditions of both countries, the job was to look at music (and on occasion, the broader arts) and how it is used both inside and outside prison.

Each US state has a different approach to justice. I visited California, Massachusetts, New York and Pennsylvania; each with its own Department of Corrections, its own police force, and different judicial systems. Within states, each county also has its own set of guidelines. The philosophy and culture of why people are in prison is different from state to state and it is the citizens and the values of the state that determines these differences. I only scratched the surface but met an amazing variety of people, all of whom wanted to share their work and learn about ours. In the US, mass incarceration is currently in the spotlight and, totally the opposite of what I expected, there is a real optimism and excitement and a palpable sense that change is happening. The arts is playing its part in this.

In Norway, I visited Bergen and Oslo. From day one of a sentence, prisoners are fully occupied with education and work in preparation for release. Education is seen as a gateway; in prisons it receives the same rate of pay as other work and is considered vital in order to develop healthy, well-functioning individuals. Good quality and varied learning is seen as key to future employment possibilities.



Music room with a view: Bergen prison, Dept. of Osterøy

2 APPROACH and METHODS

Existing contacts, colleagues and the internet gave me a sense of who was doing what and why. I then started the process of introducing myself via e mail, hoping those I really wanted to meet would say yes. The vast majority of them did.

It wasn't possible for me to spend a long time with any one person or organisation as the majority only work with their clients for a session or two per week and prisons are, by and large, wary of entertaining overseas visitors for long periods of time. Over a period of 7 weeks, I visited 10 prisons and a wide range of organisations of varying sizes, from larger umbrella organisations to small independents with a specific focus. The support I received from those I met was considerable and extremely generous.

The majority of my interviews were recorded to make sure I didn't miss anything. Where recording was not possible, I observed, remembered and wrote notes at the end of each session. I also took the opportunity to look at the broader arts where I found good models which have good results. Overall, there was much I recognised and much that made me think about how our sector could be even stronger.

Many of the people and organisations I visited could have featured in a number of sections of this report; I decided to place them where I felt they had most relevance.

3 RECOMMENDATIONS

The UK is far ahead in many aspects of ACJ, but has stagnated/gone backwards in others. We need to make our sector cohesive and functional again, and not be frightened to say 'the arts has worth'. We must leave behind the idea that arts is a privilege for the few, and understand that taking part in the arts can prepare prisoners for education and employment, which, over the longer term, will create a healthier and more coherent society.

The recommendations resulting from my travels are as follows:

Work together to find a champion to raise the profile of the arts in UK prisons

- The sector should be verbally and actively supported and promoted by a single or small group of champions
- The arts should be promoted as an educational tool, a vital part of people's wellbeing and relief from imprisonment, NOT as a luxury or add on
- The arts should be lauded as a potential entry point to learning and have parity with other subjects

An alternative means of funding needs to be sought as a matter of urgency

- If the government purports to support the arts then it should back this up with funding to take the weight away from Trusts and Foundations

When taking on work in a particular community, adequate resources are required. Small organisations struggle with the time and excessive bureaucracy around fundraising, shifting the focus away from the work. There is an over-reliance on Trusts and Foundations to support the work so before a sector which is highly regarded and has a vital role to play disappears completely, long term investment should be secured from elsewhere. The UK government could take inspiration from California, where significant funds have been allocated to the ACJ.

Work together with government and champions to explore ways of embedding the arts as a non-negotiable part of the regime in prisons and the community

- Arts can and should be allowed to be both educational and enjoyable. Provision should be made for either or both approaches

- Identify a single point of contact in prisons/the community who is encouraged to take responsibility for arts programming
- Acknowledge that with smaller participant numbers comes better quality engagement and more effective outcomes

In the US and Norway there is visible and vocal support of programmes which comes from the top, starting with the government, via the hierarchy in prisons and into the community. There is an immediate need to set up effective and supportive systems within ACJ in the UK to ensure we remain a world leader.

Work TOGETHER with MoJ to evaluate the effects of the arts in criminal justice

- The MoJ should be encouraged to fund a substantial, long term evaluation of the arts in prisons and the community

Alternative approaches towards data collection should be explored. A large number of arts organisations should be engaged in an evaluation process, using a simple framework which would, over time, offer a large enough sample size/longitudinal study to be of value. Within this, the short term results would not be dismissed as they are part of the bigger picture and serve a useful purpose whilst longer term results are being gathered.

Find new ways to engage the media and the public

- As part of a wider learning, it should be easier for the public to get in to prisons to see the work
- We must return to being less risk averse

Access to prisons is currently extremely limited, based on a fear of what ‘might’ happen or what the public ‘might’ think. The public should be offered the opportunity to educate itself as an alternative to receiving information solely from the media. A non-judgmental and coherent narrative will identify the benefits the arts have not only to prisoners, but will show how communities benefit over the longer term. The desire to punish is costly for society and we must quickly consider the alternatives. Public understanding and acceptance is key to this.

Support the sector to deliver the work and strengthen it for the future

- Programmes are easy to replicate, people are not. ‘Toolkits’ rarely take into account the important factor of individuals and context. It is time to focus on exactly what it is that makes the sector so successful – the people who deliver the work
- Create a space where we can begin to articulate and explore what this means
- Build partnerships to support training of future leaders/administrators to keep the sector healthy, supported, and with a legacy for the future

The ACJ sector in the UK is a world leader in the field. We have a rich history which stretches back decades and must be careful not to make it at best an add on, at worst non-existent. We should source new partners to begin these discussions to secure the sector’s future by ensuring training opportunities for new leaders.

4 FINDINGS

a) The variety of work people are undertaking and methods they use to engage people.

“Music goes straight in and you so often find gold.”

Bente Mari Mortensen, Bredtveit prison

I wanted to visit a cross section of practices/artists to get a broad sense of the programmes which are delivered in both countries. Practitioners ranged from Teaching Artists (TAs) in the US (the broad equivalent of freelance musicians/facilitators in the UK), to the more traditional music teachers, music therapists and volunteers. Programmes ranged from those which focus on creating new material from scratch, to those which focus on playing covers. The majority of the practice I observed focussed on replicating, rearranging or

responding to existing material, though it shouldn't be implied that it's the only practice those particular organisations and musicians follow.

The practice I witnessed in both countries was delivered with great integrity. In many cases it is younger than the UK and over the course of time is likely to develop and flourish, given the amount of support it receives. I heard that the UK's practice and evaluation is generally viewed as more established and held in extremely high regard.

i) Artists

Much of the work I saw was specifically focussed on the tutor's particular skill. TAs deliver most of the work I heard about and observed in the US. Similar to the UK, artists 'arrived' in the sector in a quite haphazard way and conversations identified that it was quite a disorganised field in terms of official training. There has been an increased interest in rehabilitation in the US recently, which as a result, is creating new opportunities for artists. It was acknowledged that the skills needed for prisons was very different than skills needed for schools, an area of work, like the UK, which is already well-developed. It was also recognised that a desire to work in prisons didn't necessarily mean a TA would be successful and effective. In such a complex setting, a number of additional personal qualities were highlighted as being necessary:

- the ability to navigate the intense bureaucracy and focus on engagement and musical potential
- a 'laser-like focus' on engagement, process and product
- a phenomenal resilience and relentless positivity

We discussed how it takes an unusual person to keep the work fresh and exciting, as the process has to offer a strong and genuine human interaction as well as a musical/artistic exchange. We agreed that it was vital to acknowledge the great skills required both as a musician and a human being in order to deliver the practice effectively. US practitioners are interested that the UK has started to unpick and articulate these intricacies in an intellectually sound and thoughtful way and I heard there is a lack of public dialogue in the US as to what effective practice looks like. Excellent work happens, but the lack of cohesion was a concern. Artists wanted an overview of what was happening and were keen to get together and talk about it, but didn't know how to begin. In their eyes, the wheel was being reinvented and they felt discussion would help avoid this and support the work's growth and sustainability.

Organisations acknowledged that working with volunteers was 'financially appealing' but often more difficult in a creative and developmental sense. Having to tailor the work to the sometimes specific skills of a particular volunteer often meant that there was no room to develop and replicate programmes, there being no guarantee that the volunteer would stay around for a long period of time or, if they left, that the next volunteer would possess the skills required to deliver the same programme. It was acknowledged that the not insignificant leap towards hiring and paying TAs would allow a broader pool of musicians/artists to be identified which would, in time, allow programmes to develop and grow, and importantly, to respond to need and potentially roll the work out to other places. Several organisations were planning ahead for this. We discussed how delivering arts in prisons (and other work in the community) was often seen as a step down from performing and/or what you do if you don't perform. Those I spoke to saw the UK as a few steps ahead in seeing prison work as a viable 'job', successfully moving it on to a comparable platform, in order it could stand up and be counted as a real part of artistic life.

*I always wanted to know what art could **do**. What was its capacity beyond decoration, or entertainment? How could art be understood as something more than the arm candy of civilization? I am interested by art's utility, by art as a convenor of people and in how it can make a group out of a crowd. How does art manufacture a small society when you get people together, modelling human interaction? Does art actually have transformative potential? [When I was dancing], there was no space to have these conversations. There was no public dialogue or forum to talk with peers about what dance could do in the world. I loved dance, but I wanted to use it as a strategy for engagement,*

I learned that although a TA can make a decent living, there are no real routes for progression. There are sideways developmental opportunities should you wish to become, for example, an arts administrator, but there was no real career progression. It was felt this had the potential to leave the sector in a vulnerable situation, as with no development opportunities for the artists, the work itself was at the point of stagnation.

The musicians I met in Norway were either teachers or music therapists and the majority of the work was carried out either in very small groups or on a one to one basis. In the main the tuition was more traditional, but the musicians were keen to learn more about different ways music could be used creatively and a few had started to branch out to combine music with other art forms.

ii) Organisations and programmes

I visited a wide range of programmes, run by a combination of Not for Profits, State-led initiatives, University-led programmes and programmes funded entirely by schools. Many organisations are attempting to fit the parts of the 'inside to outside' jigsaw together, either by themselves or by partnering with others. In the following descriptions, where parts of the process are not listed, it should not be assumed that it doesn't happen, more that it didn't crop up in the context I saw it or in conversations I had. It is not an exhaustive list, it is an example of the range of programmes on offer and the different ways in which they are delivered.

I met a number of people who knew of ITT's *Sounding Out* programme for ex-prisoners, and had numerous conversations about how and why it was conceived, how it works and the outcomes it achieves. People felt it was ambitious and exciting and it was something I was regularly asked to speak about. Very few people had considered what 'an offer to former prisoners' might look like. Was it just meeting up for a chat/support? Was it getting together to create something? No-one I met ran a specific programme co-designed by those who take part.

An effective artistic partnership I learned about in the US was between **Musicambia and the Carnegie Hall – Musical Connections programme** at Sing Sing prison. *Musicambia* aims to establish a network of creative music conservatories within the prisons and jails of the United States. *Musical Connections* is a set of community-based projects linking people to a variety of musical experiences, ranging from stand-alone concerts to intensive yearlong creative workshops designed to have a powerful impact on participants' daily lives.

Musicambia and Carnegie Hall do quite different things in Sing Sing. Carnegie is focused on the creative output. It was brilliant but I saw a big additional need as the men weren't trained musicians, yet they were all writing music. Musicambia offered additional theory and instrumental training to complement the work Carnegie was already doing. We all felt it would enhance the men's experience. For me it is not necessarily about the music, more the community we are building and the power of collaboration. It's not classically focused; we are just letting them play. It's extremely energetic and brilliant; a cohesive and positive partnership. **Nathan Schram, Director, Musicambia**

Last year we took a long look as to what we should do and how we could develop the work at Sing Sing and we decided on giving it an 'artistic anchor' to give it a frame. We used a central work and asked students to learn parts of it and create work based on it. We wanted to give some strength to the artistic side of the work and were trying to avoid imposing too much on men who already have impositions. It worked really well, however, [at the start] some complained and said 'you are stifling our creativity' but [following completion] said it was the best year yet. Some [of the men] have been in the program for 6 years, some for 1. As an artistic community it is extremely functional and the men help each other. Music created in Sing Sing this year will be presented in our neighbourhood concerts. **Ann Gregg - Director, Community Programs, The Weill Music Institute at Carnegie Hall**

Rehabilitation through the Arts (RTA) was founded in Sing Sing prison in 1996. The organisation now works in 5 New York State prisons with innovative volunteer-led programs in theatre, dance, creative writing, voice and visual art. It has an interesting way of recruiting people to its courses. A prisoner-led steering committee who have been with the programme for a long time and understand the commitment needed to take part, make the decisions on who to recruit (after the facility has screened out certain categories of inmate). It selects people who have decided to change and who are going to be in the prison long enough to complete the course and have shown they are able to work with others. The committee is respected by other prisoners and the facility. It teaches leadership and the committee is often required to make difficult decisions.

Prisoners come to us when they're ready to change because they know that RTA is a positive program and quickly learn our program builds or improve important life skills. Although prison administration has its own requirements, RTA would accept anyone who has made the choice to change regardless of crime or disciplinary issues – even self-described “thugs in the yard”. We feel that it's tragic mistake when this window of opportunity is lost because the administration sees the disciplinary records as the only guideline.

Katherine Vockins, Founder and Executive Director, RTA

The **Arts in Corrections (AiC)** model in California is built on solid funding base, with support right from the top and although not without its difficulties over the years, aims to ensure that ALL prisons in California are offered the arts as part of their rehabilitative programmes. The budget comes directly from the Department of Corrections (DOC) to the California Arts Council (CAC). Funds are distributed to contractors who are responsible for the services. It is a model worth considering in the UK.

Exposing the prisoners to the role model of a professional artist had a really positive impact on prisoners as an artist is an example of self-discipline, cooperation, critical thinking, problem solving and creativity, which are all transferrable life skills.

In 1981, the DOC in California gave a budget of \$400,000 which kicked [AiC] into gear. One professional artist (aka an artist facilitator (AF)) was employed in every prison, they had access to a \$40,000 budget to 'buy' artists in, plus a \$12,000 budget for materials and supplies. They built a programme based on who was available in the locality. DoC contracted community partners to manage and implement the funding and contracts. The community partners helped source additional artists and was a protector of artistic quality.

In the early days, an individual, a budget and a designated space to work was the norm. When a new jail was built, there was an arts space in every architectural plan. However, in 2003, the AiC programme was withdrawn due to budget cuts. AFs positions remained but were transferred to the education department of the prison where other 'jobs' (i.e. administration) took priority over being an artist. As part of my budget I could hire inmate workers as clerks. They were in the room 5 days a week, and were exposed to all the teachers' art forms. When the budget was cut, at least the men could take over the teaching. Between them, they developed a really strong programme over the years when no budget was available.

Jim Carlson, former AF

The California Arts Council describes its work:

The Arts Council staff conducts a thorough Request for Proposal (RFP) evaluation process of the proposal from potential Arts-in-Corrections (AIC) contractors (called AiC Coordinating Organizations), with a combination of California Department of Corrections and Rehabilitation (CDCR) and Arts Council staff as evaluators. This is not a peer review process (like with grants), but a staff review of the specific proposals and needs for the program. Those who are selected are not grantees, but contractors who must provide specific services. AIC is one of the different newer rehabilitative

programs (official re-start of non-volunteer arts programming in state prisons in 2014) with the Division of Rehabilitative Programs (DRP) at CDCR.

Prison institution staff members handle the hands-on, day-to-day management of the contractors in their prisons, just as they would for other rehabilitative programs. The administrative oversight of the program and the review of the quality of the arts services is generally overseen by the Arts Council.

Arts Council staff members also periodically analyze whether the detailed and specific requirements of contract are being fulfilled. AIC Coordinating Organizations and their AIC Arts Providers are closely monitored throughout the duration of the contract. Most of the AIC Coordinating Organization contractors are nonprofit arts organizations.

Ideally there would be a CDCR staffer at some point at each institution that directly managed the needs of the AIC contractors and their Arts Provider staff. There had been such staffers (called Arts Facilitators) in years past, but those positions were eliminated over a decade ago. (Arts facilitators were teaching artists who both provided service in their particular field, as well as helped facilitate other artists to come in.)

CDCR has significantly increased rehabilitative and innovative programs across the board in recent years. With the elimination of the Arts Facilitator position at CDCR, the administrative fulfilment of the AIC program falls on the institution's Community Resource Manager (CRM). These individuals do not have administrative support, yet their job requirements and duties have exploded with the increase in rehabilitative program increase within the system.

Further, the CRMs are part of the institution and not the rehabilitative programming staff, essentially making these rehabilitative AIC programming needs an "add on" to their regular job duties rather than core to their workload. CDCR is becoming more aware of these difficulties, and assistance is expected in the future. In the meantime, the AIC contractors and the CRMs have taken on the extra workload to insure the AIC programming takes place. **Mary Beth Barber, California Arts Council**

We hire the best artists we can find [as] the quality of the artists is essential to the quality of the program. The original AIC model included an Artist Facilitator, a prison employee with solid credentials as an artist who coordinated the programs from the inside. Lacking that currently, we have hired back many former Artist Facilitators to serve as mentors to the artists and as liaisons with the prisons. **Laurie Brooks – Executive Director, William James Association, Prison Arts Project**

Music plays a key part in the daily life of all the prisons I visited in Norway. Programmes are delivered by music pedagogues and music therapists. In contrast to the US and the UK, delivery felt more traditional and being firmly integrated into the school curriculum may have been the reason why. The absence of external organisations delivering their 'own brand' of creative programme may also be a contributing factor, as might the musical 'training' of potential artists which happens in the UK and the US, especially if the training for the teachers does not encompass the more creative elements of improvisation and composition.

However, the music therapist in **Björgvin prison** told me he had looked to ITT's week long creative model as he felt it would be one which would suit the prison and the prisoners, taking them away from the more traditional methods of teaching. He also felt there was immense value in doing something intensive over a short space of time as working for a day/session a week when with people on their way out of prison makes it almost impossible to plan anything which will a) make a difference, b) allow prisoners to see improvement and c) have a meaningful impact.

b) The difference it is making to communities and political climate.

One of the most poignant speakers [at the AIC conference] was Carol, the mum of a man serving 25 years who has been in prison since he was 18. He's now about half way through his sentence and

Carol spoke about how music and writing has become his main focus since being inside. As she was talking, she showed us a series of photos of them together at various arts events in the prison which was a stark reminder that imprisonment reaches so much further than the individual who gets convicted. Carol was full of praise for the AiC programme as it had helped her son find a positive way through his sentence and additionally had helped them re-find their relationship. Excerpt from diary

By chance, a week later, I met Carol's son. He had no idea I'd met his mum because I didn't mention it; however I listened with happiness as he told me how having his mum in to watch him perform had helped him deal with his sentence and keep his relationship with her strong. "I'm going to be out at some point, I don't want her not to know me and what makes me tick."

The systems in both the US and Norway understand the social value of the arts; in particular the intrinsic benefits they can have such as enjoyment, enrichment, the reduction of feelings of isolation, and how these benefits can have a positive impact on communities.

One of the most holistic programmes I visited, where you could clearly see all parts of the jigsaw coming together, was the **Mural Arts Program in Philadelphia**.

Mural Arts Program Mission Statement: *We create art with others to transform places, individuals, communities and institutions. Our process... stimulates dialogue about critical issues and builds bridges of connection and understanding...and through beautiful collaborative art, we provide people with the inspiration and tools to seize their own future.*

I was taken on a drive around Philadelphia, down all kinds of streets and through all manner of neighbourhoods. There were murals on bridges, on houses and on the side of churches. There are over 3000 murals in the city (and a number in the city's prisons/jails), the majority of which have been created by the Mural Arts Program. Projects are community driven and the neighbourhood decides what it wants to see. A lead artist is hired for each project and ideas are taken to the neighbourhood for comment and discussion. A number of the murals are designed on cloth in Graterford [prison], then taken out into the community to install. One of the most powerful murals I saw was co-created by men in Graterford and came about when the mother of a young woman who had been killed by her boyfriend, contacted the Mural project saying she wanted to create a memorial to her daughter. They worked together with the local community and asked the pupils at the local school to help create it before installing it near the school.



Mural Arts Program, Philadelphia

We like to focus on the difficult kids and the difficult subjects and we work with the police probation/parole, communities and the offenders. Some start when they are in jail and do work release with us, then stay when they get released. People work with us for 4 – 6 months at a time and we get together and find a way to give something back to the community. We are also teaching the young people work skills, commitment, turning up on time etc. They get paid 12 dollars an hour to work on the program. It teaches them how to hold a job down. We also have someone who teaches them how to write résumés and others who will employ them afterwards.

Robyn Buseman, Restorative Justice Program Director, Mural Arts Program

I also visited the Community Garden, a partnership project involving Mural Arts, Urban Creators, Inside-Out and the local church which owns part of the space. Mural Arts created the mural, Urban Creators designed the garden and presentations and discussions were led by Inside-Out. I watched as former prisoners worked as mentors and role models to young men on the programme.

Jesse (former prisoner artist) told me, *“the skyline and painted walls breaks a barrier in visual language to connect the community behind it. I’m really pleased with it. It’s opening next week.”*

i) Life gets in the way

I had a number of discussions as to how tricky it is to successfully reintegrate people back into their communities. In the US, re-entry programmes appeared difficult across the board and one of the most common reasons given for this was that, ‘life gets in the way’. Tracking people when released was a challenge as many people were released hundreds of miles away from the prisons.

If people are released into the five boroughs, we can help them. Upstate poses a problem as there aren’t many State-wide organisations. Most are based in the local community and it’s hard to get access to them before you leave. I’d love us to be able to supply re-entry in even a small way all over the State. Online mentoring would create a community of support to keep people together. It works for other [support groups] so could work for this too.

Following up with people is crucial. When you are released, real life takes over which can be really tricky. We all have to negotiate things in life but those who are not used to it can struggle. To advocate for yourself and manage your time has not been yours to do for a while. We try to prepare and support people as it provides hope. It would be helpful to have more resources around the transition period, to get people in remote places connecting those coming out with what they need. We’d like to help everyone to find the next steps even if they aren’t in the Metropolitan boroughs.

Jennifer Singleton – Managing Director of Programs, WPA

Not having the opportunity to use technology when in prison was a source of enormous frustration. The women were eager to learn but hadn’t had the opportunity to interface with technology. They had the ability but had not had the chance to develop the skill. This was seen as a major problem with re-entry and didn’t help communities in any way at all.

I met the founders of the Blackbird project, an arts based group programme brought to WPA at the end of 2014 which integrates “life coaching and arts based intervention techniques to promote physical, emotional, mental and spiritual wellbeing for women who are involved in the criminal justice system.” The women absolutely loved the programme and there was a plan to roll it out to more re-entry groups and halfway houses but again, there were major difficulties making it work effectively as people rushed round, struggling to ‘sort life out’. It had encouraged the programme leaders to work on some parameters to ensure there weren’t too many additional demands put on the women that it became impossible to complete anything at what is a crucial time.

We stay in touch with about 40 alumni, but for men and women facing urgent challenges coming from every direction, life gets in the way. We tried a monthly “sharing” meeting but found out quickly that our alumni need structure and a goal.

We want to engage our alumni and came up with the project of writing an original play about the challenges of coming home. The project stumbled for a number of reasons and one of the ways we have moved forward is by hiring a professional playwright and director and paying our alumni. It's now working much better – the men have formed a genuine ensemble - and we will launch a performance by late summer 2016 as part of RTA's 20th anniversary celebration. We have talked to an assistant commissioner in the Department of Corrections about bringing alumni back inside to perform it for prisoners and they are open to the idea.

Carnegie Hall provides beautiful new studio space once per month pro bono for alumni from RTA and Carnegie's prison programs. Carnegie has a small program in only one prison, so they don't have much experience with their participants being released. They are trying to find a way to maintain these relationships and are looking to RTA for a re-entry model.

Katherine Vockins – Founder and Executive Director, RTA

We start our contact with people as early as we can in the sentence. Lower security prisoners can get permission to come out to sing in the choir before the end of their sentence but it has become more difficult for higher security prisoners to join. We think [early contact] is necessary to get a good result for prisoners and the people who will be their neighbours. Half the choir have a prison link. We had to think how to make it more stable as for some years the prison part has been very unstable as maybe the men wouldn't be let out. We had to balance it somehow by getting singing volunteers in order to make sure there were people here. It was hard before we [decided to do] this as people were missing regularly and it made it really hard to work properly. A very good thing is that the ex-cons can meet ordinary people. That is so valuable for everyone.

Ragnar Tesdel, Kalfarhuset, Bergen

ii) Does it make a difference?

It is widely acknowledged that in the US, no prison programme so far that has captured a reduction in recidivism as there are too many variables and uncertainties involved to measure with reliable confidence. However, in the US, the desire is so strong to change mass incarceration that states and cities are beginning to experiment with promising practices rather than proven practices.

Eric Booth

Gathering relevant data is an ongoing priority in the UK. Organisations are required to present robust evidence, frequently relating to reoffending rates, to grant makers before funding applications can be assessed. The UK sector has a good relationship with academia and the body of evidence is slowly increasing, however small sample numbers and the lack longitudinal studies remain an issue.

I was interested to find out whether there were similar requirements in the US and Norway, but there were so many variables I decided to learn more about the different perspectives rather than try to discuss and compare. There are major differences in what people do in terms of evaluation, what they are required to do, what they are actually able to do and how easy/difficult it is made for them, both practically and ethically. There were also differences in the data that was collected.

I have listed some of the ways the organisations and individuals I met approach the subject of research, monitoring and evaluation, and in some cases, the opinions they hold about the process. As with many other aspects of my Fellowship, it threw up more questions than answers, but it was interesting to learn how others fare and see if there was anything we could learn to strengthen the sector in the UK.

In the US, many organisations are bound by some the requests as we are in the UK, possibly because the route to funding is similar, therefore there's a desire to find out if programmes work. However, a view that cropped up several times questioned why we have to constantly prove that the arts is transformative, or aspire for it to be transformative. Many felt it should be enough for the arts to have social and personal value.

Interestingly, on a number of occasions, I was told that the US looks to the UK for the research it has produced regarding the arts in prisons and the UK's National Alliance for Arts in Criminal Justice's (NAACJ) Evidence Library was regularly cited as an invaluable resource which offered ideas and inspiration for project proposals and further research.

iii) Keeping in touch

There are difficulties across the board in trying to keep in touch with participants over the longer term to see how taking part in arts projects might have affected them. In the UK, there are those who prefer no contact after prison, and others get lost in the probation system, making it hard to quantify whether programmes have made a difference. The US experiences similar difficulties:

Another hiccup is the tracking of prisoners who are provided AiC services. This data is vital in order to properly study the impact of the program, but how the program is administered and implemented at the institution level at the current time does not easily allow for easy tracking. AiC is administered as if it's a volunteer program from outside organizations (i.e. religious programs or Alcoholics Anonymous), where attendance details are not typically tracked by CDCR.

But knowing who is provided the AiC services and for how long is vital for any kind of academic analysis of the efficacy of the overall program, and the arts in general on the rehabilitative process. To solve this issue, the Arts Council and the AiC contractors have created our own method of data collection and tracking (simple attendance using the CDCR inmate numbers) that can/will be used in the future by researchers working with CDCR's main data resource.

Mary Beth Barber, California Arts Council

I found an open call on the William James Association (WJA) website:

The WJA is doing research to measure how and to what extent AiC has affected those who participated in it. We hope that you will help us with this research by sharing your own experiences of the program.

However, Troy, one of the former prisoner speakers at the AiC conference suggested the following:

I'm sure you all have a number of people you are still in contact with, it's just that when you speak to them you don't think of it as research. Why don't you all contact former prisoners you know have taken part in the arts in prison, pool them and get the authorities to find a group of people who have not (via probation) and see what the comparisons are.

Whilst there are those that strive to get on top of the numbers, I found others who view the situation in a different way.

Boston University currently has no research into the effectiveness of the Prison Arts Programme despite the fact it has been running since the 1970s. It was acknowledged that research into the effects and benefits was necessary, however there seemed no real urgency as the University had witnessed the results, which included a large number of prisoner graduations, and was happy to keep funding the programme until such time as the research started.

In California, it's accepted that in order to get data, there need to be projects from which data can be extracted. I was told that this is one of the (many) reasons the DoC is committed to funding projects. The state wants to find out if/how the arts programmes affect recidivism, so it funds the programmes from which answers can be drawn.

An enlightening conversation offered the following thoughts:

We have been trying to develop [research] methods that are artistic, that build and support the artistic process and at the same time make learning and change visible to external audiences. There has been an effort to find a humanistic rather than quantitative frame and also to find ways to make that work in the varying nature of the [creative] sessions. It's still a wrestle but it's more consistent.

[For some juvenile justice research] We asked kids overnight what they did that had anything to do with music, the time they spent and who they did it with. There's time when the musicians are not there when interesting things can happen. Did they continue something they started during the day? Did they practice lines or listen to music in a different way? This is interesting data. It gives us a clue to what the sessions may mean/what the work makes young people feel and do when musicians aren't on site. I want to capture who they did it with and what they did. Are they working with others or alone? Sharing is a big deal in a detention setting where young people are usually so guarded and vigilant. These methods don't have a long scientific history but they occupy a good middle ground whilst we try and understand what the consequences of these things are. We have to pay attention to what is happening now as it gives you some insight into what might happen later. I have to speak for the short term benefits, as that's all there is. It is a stick in the spokes of the bicycle rather than anything that 'proves' anything and it's all part of the bigger picture, which, of course, is very important.

Dr Dennie Palmer Wolf - WolfBrown

I had some interesting discussions regarding the transformational nature of the arts. Many in the US felt caught between a rock and a hard place; they wanted and needed the arts to be transformative in order to get the required data to help source funding to run the programmes. They felt that this led practitioners and organisations to virtually 'demand' that transformation occurred. Added to this, the prisoners I spoke to were not sure if it was in their best interests to think critically about whether a particular programme worked or whether there were any more viable alternatives. If they said something perceived to be negative, then perhaps the art form that was so precious to them might be taken away.

It was also questioned whether we should be demanding that the arts are transformative. Wasn't it enough for it to enrich? It was suggested that if we do make demands, there's a danger it will become the currency of the programme which is unhealthy and could produce inaccurate results. Many practitioners felt that it was not their job to collect or demand the stories of transformation; their job was to run fantastic creative programmes. The knowledge that that people 'change' at different rates adds more weight to the argument that transformation can't be the currency of a programme as it doesn't take into account the number of variables.

Norway's view on research and evaluation is quite different. Whilst there is a small amount of information relating to the arts and its effects on people in prison, it was clear that it wasn't seen as the be all and end all. Once again, this could be because the interventions are funded in a very different way, but one also felt like it was an informed decision coming from a considered viewpoint. The decision that the arts are of immense benefit to prisoners came from on high and as a result of this, hard evidence wasn't really required to support that belief.

Being "tough on crime" has not really been a general attitude in Norway. Rehabilitation, education etc. has always been a high priority, and music and arts as a part of this have been seen as very positive and worthwhile.

Kåre Øvregård

I believe that politicians and other "responsible" people do appreciate the potential importance of arts and how it can contribute to personal growth and development. We get money to provide education for those who have the right to get education. Within our budget we try to do this as effectively as possible. The courses should, if possible, be in accordance with the official curriculum but we need courses to motivate the inmates; we need to create arenas where they can succeed. So within our own organization we have discussions about the proportion of arts/motivational courses/music versus more traditional subjects like maths and English. So I think we could say that our main goal or main task is to provide formal education, but we are able to use arts and music as tools to achieve that. Of course, to learn music or art is at the same time a goal in itself, but it also helps us to create an atmosphere for learning. In that way it makes us more effective, and that is understood by those who give us the money.

Geir Hundvebakke

iv) Longer term research

People were surprised to hear that the ACJ is going through such a difficult time in the UK, and that small organisations are required to produce data which, for a host of reasons, is often extremely difficult to collect. In the UK there is a debate as to whether any of the research has actually strengthened the value of the arts within the sector, because sample sizes are not large enough and the studies not long enough. There was a great deal of empathy when I spoke about this.

Standard research presumes you get hold of someone and you keep hold of people long enough to study them. People say there's so much missing data [and the answer is] yes of course there is. Courts take people and move them on. How can we possibly research over a long period of time?

Dr Dennie Palmer Wolf - WolfBrown

You need to produce 'the results', but the period of time is often not long enough to do so as life events and other conflicting things get in the way. To achieve programme success, we need to spread out the commitment so individuals can still feel success after planning their time effectively. So often, they aren't able to accomplish everything they thought they would. It's overwhelming, and without positive support to help manage priorities and self-expectations, it can be defeating. Focussing on the strengths that each woman brings to her own situation, and building on those strengths a step at a time, allows her to set a pace and sustain a course of action.

Jennifer Singleton – Managing Director of Programs, WPA

It was also suggested that those who take part in music (and arts) projects are overexposed to surveys and tests, none of which have really been that helpful. Prisoners attend classes voluntarily because it opens a window in their world, and are not keen when repeatedly required to be a subject or part of an experiment. I heard that some participants had actually walked out when they are asked to take part in research, saying it wasn't what they signed up for. Added to that, unless there is an independent researcher, the additional pressure it puts on the creative teams to collect the information was felt to be unreasonable and rather at cross purposes to the creative projects.

c) Learning opportunities for those moving through the penal system and those who are on the fringes of it.

"Music plays a vital role as you have to stabilise the person first, before you can begin to learn."

Torbjørn Rodal, Music teacher, Halden prison

There's been a sea change from a punishment and a custodial approach to investing in rehabilitation, vocation and re-entry programs. Education inside the walls is a hot topic and the federal government is piloting a program to reinstate grants that provide college tuition to those inside.

President Obama and the Pope visiting prisons has helped the public see that it's largely the 'have nots' behind the walls. The media now takes an interest and every day there's an article about an atrocity that's being addressed, like shackling women prisoners giving birth or prisoners spending years in solitary confinement. The world seems to have just woken up to the cruelty of this system. For Republicans, the issue is more economic than humanitarian, but whatever their reasons, criminal justice reform is just about the only area that they have been able to work with Democrats. Everyone seems to be on board.

Katherine Vockins – Founder and Executive Director, RTA

i) Who can take part?

Over a number of years, the UK has witnessed a move away from offering higher educational opportunities in its prisons, meaning those with educational requirements above that of basic skills no longer have the opportunities they once had. Both the US and Norway have a commitment to offer higher level learning and a wide variety of subjects and levels of study are available. In the US, they take the view that an emphasis on higher level learning perpetuates positivity, and encourages people to 'aspire upwards' and 'explore new things' when they witness it happening around them.

A broad range of arts subjects are available to prisoners in the US and Norway as they travel through the system; and vitally, it is available throughout their sentence, whether serving a month or natural life. Whereas education is widely available across the spectrum in Norway, many organisations in the US described working solely with 'the cream of the crop', often due to rules laid down by prisons. I heard on a number of occasions that many prisoners 'aren't ready' to take part in programmes and I wondered what that meant and who made that decision. It appeared the arts wasn't so much a potential catalyst to help change, more a reward for good behavior. I cited the numerous occasions where ITT has worked with extremely tricky individuals and the enormous amount they had achieved through taking part but things work quite differently in the US. Many tutors accepted their job was not as difficult as it could be but were shocked that in the UK, we are often given the most challenging population to work with.

In the US practices I visited, prisoners have to be free from any form of disciplinary hearings for between one and two years before being accepted on a course. If anything of a disciplinary nature happens during the programme, they will be removed. This is rather different to the UK, where we are often required to work with the individuals that others can't manage. When I asked whether anyone worked with a group similar to this, the answer was a resounding no.

Whilst I understand the reasons behind this, I think back to all the people we have worked with who have gone on to do amazing things who, had they been in prison in the US, may not have been given the opportunity to take part. I felt a trick was being missed by not giving the more challenging people the opportunity to see if music/art/theatre encouraged the start of a new direction.

After observing a number of programmes in both countries, I was heartened to see that there is a real investment in education and learning from the minute a person enters prison. In Norway, the process of preparing you to leave starts the moment you arrive, whatever your length of sentence. It is accepted that if you invest as much as you can at the beginning, the easier and more beneficial it will be in the end for both the students and wider society. In Philadelphia, where 'life means life', there are numerous programmes available to those who may never be released. Inside-Out is one of those programmes.

Inside-Out creates a dynamic partnership between institutions of higher learning and correctional systems in order to deepen the conversation about and transform approaches to understanding crime, justice, freedom, inequality, and other issues of social concern. It brings college students together with incarcerated men and women to study as peers behind prison walls.

The core is a semester-long academic course, meeting once a week, through which 15 to 18 "outside" (i.e. undergraduate) students and the same number of "inside" (i.e. incarcerated) students attend class together inside prison. All participants read a variety of texts and write several papers; during class sessions, students

discuss issues in small and large groups. In the final month of the class, students work together on a class project.

Inside-Out is an opportunity for college students to go behind the walls to reconsider what they have come to know about crime and justice. At the same time, it is also an opportunity for those inside prison to place their life experiences in a larger framework. Inside-Out creates a paradigm shift for participants, encouraging transformation and change agency in individuals and, in so doing, serves as an engine for social change.

It has emerged organically. We set targets but decided to let it grow. It's gone places we didn't think. The methodology is consistent across all programmes/teachers, as there is always some connection to social justice. We began by focussing on criminal justice and sociology. Now we have people trained who span the social sciences and humanities, all of whom want to teach their subjects in this way. Education is about more than a degree. It's transformative personally. It allows you to bring something unique to the world.

Lori Pompa – Founder/Director, Inside-Out Prison Exchange Program

ii) Is there a magic number?

A conversation that arose a number of times, particularly in Norway, was one of class size. In the UK, numbers are regularly the be all and end all and the benchmark against which things are judged. It has been known for projects to remain unfunded if the numbers aren't going to be high enough, as if you can guarantee that high numbers equals high quality, high satisfaction, excellent outcomes and value for money. Some of my experiences in the UK were met with complete disbelief.

How does that work then? Surely it's all about the quality of learning? Having difficulties at school is part of why people are going to prison. Being in large classes means people have not had the care and attention they might have needed. You can't just do it again in prison. What's the point of that? Small classes mean more chance of success. More than 4 or 5 people in a class and no-one will learn anything. Sometimes one person takes all the energy. What do you do when that happens?

Torbjørn Rodal, Music teacher, Halden prison

iii) Education or activity?

Whilst it was accepted that music was highly unlikely on its own to offer a job, it was refreshing to hear that all those I spoke to, including politicians, superintendents/governors and operational staff, felt strongly that it had a vital role to play in helping prepare people for work by developing transferrable skills. When I enquired why such emphasis was placed on music, I was told:

- it is often an easier 'start point' for prisoners
- it offers a way in to learning for people who may struggle with the more traditional methods
- it is enjoyable and people feel success through doing it
- traditional subjects don't teach teamwork and communication in the same way as music does
- as an employer, it's more valuable for me to see someone can work and communicate effectively in a group rather than be shown a piece of paper which says they can sit in a room and pass an exam (teacher in the Print Workshop in Halden prison)

It was acknowledged that getting a job is of vital importance, but many felt strongly that a job is only for 7.5 hours a day, which encouraged them to offer things to help fill people's down time, which is when the majority of people struggle. The arts are supported as it's believed to give people positive things to do after 5pm and at weekends, as those times when people aren't occupied are when things can go wrong.

I've been an addict for 35 years. When I came out [of prison] I had to change everything and fill [my life] with other stuff. Music gives me the same feeling as exercise. It's a kind of meditation, I have to give it my whole attention as I know if I'm not occupied all the time, things will go wrong.

Aspen, former prisoner

In Norway, there is a clear distinction between education and an activity. In Halden prison, if a particular class is run by the school then it is 'education'. Class numbers are small and courses are frequently taken from the Norwegian high school's national framework. The same subject can be deemed an 'activity' and will be run by the prison. Numbers for activities may be larger and there isn't the focus on exams. It was clear that music sat happily in both camps and a conversation with the Governor of Halden made it clear why this was. "Some people want to learn about it, some people just want to enjoy it. Both of these things are good which is why both things happen."

It was however acknowledged that the prison schools had to be careful about the subjects made available to the prisoners. *"We have to make sure we don't only do 'spare time activities' (art music, drama); we have to let students know we are a school and our main goal is to provide formal education but show that there are different ways to do this."*

Geir Hundvebakke

iv) **From inside to out**

In Bergen and Oslo, I met those who taught people both inside prison and after release. The emphasis in Norway is on continuity and, although not without its difficulties, appears to work effectively. Many of the teachers I met said they found that knowing and working with people inside prison first was crucial as it linked what could be a difficult transition. The prisoners I met said it really helped having people they already knew working with them outside. Many of the teachers have known many of their students for several years.



Bente M Mortensen and Mona

Despite all my conversations being positive, it was clear that some of the same difficulties exist in Norway as in the UK, mainly people moving on and moving quickly to other places. To try and combat this, prisons are trying to get an overview by mapping where people move to so they can finish courses they may have started. Though not as marked as in the US, there were still some who were not being released to anywhere near the prison they were serving their sentence in. This made the 'through the gate' support tricky.

People from [Bjorgvin] can then go and work with [the teacher] outside. However, it's not many and it's also dependent on them living in Bergen. We take people [in Bjorgvin prison] from the whole region. Ideally you'd go to USF Verftet (an arts centre where former prisoners meet to play once a week) on day release before you leave then join the class permanently when you are released. This is the best way. However, sometimes we have been too hasty and tried to make something work but the relationship with the teacher isn't there. You need the contact with this person first to give it the chance to make it work effectively. If the relationship is started inside prison then it'll work outside.

Kjetil Hjørnevik – Music Therapist

5 FUNDING

Arts organisations in the UK are finding it increasingly difficult to secure funding and the complexities of the Government's Transforming Rehabilitation programme has played a significant part in this. The culture of subcontracting effectively means small arts organisations are excluded whilst traditional Trusts and Foundations question why they should be funding the work under these circumstances. As a result, the arts are not able to contribute to the wellbeing and resettlement of those in prison as they have done in the past. I was interested to know if the organisations I visited found the process of fundraising for their programmes an easy or difficult process. It transpired that the US and Norway were quite different, the former showing many more similarities to the UK.

Similarly to the UK, funding for programmes in the US is largely sourced from a number of Trusts and Foundations. They are often the only bodies who show a commitment to the work and, once again in a similar way, people/organisations are trying to become less dependent on them. California, however, has a unique relationship with its prisons and the AiC model ensures that the Arts in Californian prisons remain a constant presence, without relying so strongly on the support of Trusts and Foundations. The arts plays a big role in Californian life; Hollywood makes it credible and high profile support from Tim Robbins (via the Actor's Gang) had kept AiC in the public eye which, over the years, has given the work real credibility.

AiC in California is paid for by the California Department of Corrections and Rehabilitation (CDCR). It is administered via the California Arts Council but does NOT use the Arts Council's budget or volunteer or donation funds.

The AiC program is fulfilled through an interagency agreement between the CDCR and the California Arts Council. Through that agreement, funds are transferred from CDCR's Division of Rehabilitative Programs to the Arts Council. These funds come from CDCR's rehabilitative programs budget, which is separate from the prisons operations budget. This is key, because it means that funds set by the Legislature for rehabilitative programs cannot be re-directed for general operations. AiC is part of this rehabilitative funding.

California Arts Council

However, it was clear that the Arts Councils I spoke to and learned about in other parts of the US handle the prison work differently, it being widely accepted that California is very fortunate. For example, the New York Arts Council is not committed to funding AiC as the work is not accessible to the public. Recently however, it has become very interested in the Californian model and the relationship it has with the DOC. Although it might take many years to come about, it would undoubtedly take the arts in corrections programmes in New York State to the next level.

Another model I came across was prison programmes which are funded by universities. In the mid-1990s, PELL grants (federal funding allowing inmates to study) were removed and as a result, almost all education programmes were withdrawn from prisons. The programme delivered by Boston University in Massachusetts prisons was the exception. The University made the commitment to continue to fund the *Prison Arts Programme* as they valued it, and there were some strong supporters as to the value of the programme within the University. Currently, prisoners who take part in the *Prison Arts Programme* are on scholarships and graduate with a Bachelors level degree in Liberal Studies (including sciences, English Maths, social sciences, arts, communications, and languages) from Boston University. The degree can be completed inside or if you are released, you can complete it on campus.

The Mural Arts Project in Philadelphia receives two thirds of its funding from the City Of Philadelphia, the majority of the rest from Trusts and Foundations, with the remainder coming from individuals. Although the various prison administrations purported to support the project (they received extremely positive press from it), they were not prepared to offer any funding to help run the programme, which was a source of immense

frustration. When I mentioned that ITT always asks prisons for a contribution towards projects, with varying degrees of success, there was a distinct sense of empathy.

The larger institutions, in particular The Weill Music Institute (WMI) Carnegie Hall and the Lincoln Center, accepted that they had both the financial means and the reputation to support the smaller initiatives. WMI has been supporting and working in Corrections for many years and the Lincoln Center is currently developing its work in this area. With regard to The Weill Music Institute, Carnegie Hall, budgets are set far in advance which, it was acknowledged, did take away the ability to be responsive to things that possibly needed to happen quicker; however, it did mean that there were guarantees that the work would be funded into the future, something many small organisations on their own struggle to achieve.

The funding situation in Norway is completely different. Historically, there has always been a lot of money in the Norwegian corrections system and as a wide breadth of provision is already available - with the arts forming a large part of the offer – there is no need for additional external delivery. All schools in Norway are funded by the Department of Education. Funding comes via the County to the school in question, in the case of the area of Bergen I visited, Åsane Upper Secondary School. Åsane receives a school budget and a separate ‘prison’ budget to cover education in all the regional prisons and Fossane, the ‘outside prison school’. In the prisons and Fossane, staff are required to deliver upper secondary education. Many staff teach in the prisons, the prison school and the secondary school.



The stage at Fossane, the outside prison school in Bergen

Halden Prison (south of Oslo) receives its funding in the same way as the Bergen prisons, however the prisons in Oslo work slightly differently. Gronland Voksenopplærings Senter delivers the provision in Oslo prison, Brettdveit prison, an outside prison and a rehabilitation centre. It is the only prison school in Norway not attached to an outside school; it is given its own funding and has been running this way for 40 years. Each establishment has its own leader and a ‘headmaster’ oversees the group.

6 SUPPORT

“The music teachers are the soul of our school.”

Education leader, Brettdveit prison

In order to deliver effective programmes in the justice system, support on a number of levels needs to be in place if the intervention is to have the best possible chance of success. There are some difficulties which the US, Norway and the UK have in common, but the responses to the difficulties are different.

1) Media

I was interested to find out how the mainstream press viewed the arts as a viable means of rehabilitation in the US and Norway as, in the UK, it’s an area we continue to struggle with.

Addressing mass incarceration in the US is currently a priority and the media has started to focus on stories that are innovative and positive rather than sensational. There is a palpable sense that opinions are shifting and the media is currently writing more positive articles about incarceration and reintegration, realising the need to inform and educate the public that for both individual and community benefit, it is necessary to prepare people in prison to function in society, rather than merely warehouse them.

In Norway, I learned that there is still a small percentage of the population that feel prisoners receive 'too much' whilst in prison, but it was the personal view of a small minority rather than something that happened as a result of the media running negative stories. It was accepted that there would be people who disagreed with the way things were approached, however the phrase I heard on a number of occasions, from both prison staff and governors was, *'these people are going to be your neighbours, therefore what would you prefer? Someone who has had something or nothing whilst in prison?'* A true statement of course, and one that is regularly used in the UK, but with a different outcome. In Norway, people by and large accept it; in the UK they appear less likely to do so. The UK would benefit from a 'champion' to get this message across effectively.

ii) Institutions

Many of the organisations and people I met said that their work was, in general, widely and vocally supported by staff and superintendents/governors of the prison they worked in. During an event in upstate New York, I witnessed the unfailing support given to education and the arts by the Superintendent of Sing Sing prison, Michael Capra, who stood in front of over 200 people comprising prison staff, arts organisations, victims of crime, families of prisoners and government officials and said, *"I have to say, the new 'cool' in my prison is education. I'm seeing the people and the place transform. The new role models in my prison are those men doing education. The young people look up to those who are studying and want to do it too."*

Boston University has a positive way of engaging prison staff in the institutions they work in. Many staff had been resistant to prisoners having access to high level learning, the not unfamiliar argument being, 'my children don't have access to it so why should prisoners?' The University decided to offer scholarship programmes to DOC employees which has helped enormously on several levels; the staff feel valued, they have something in common with the prisoners, and they now appreciate how the community can benefit if prisoners are educated. All scholarships are snapped up and there is a long waiting list.

An example of how Norway is prepared to think outside the box is clearly seen in relation to the opening of Bjorgvin prison in 2006. Three of the first appointments made by the administration were an artist, a philosopher and a music therapist. The regional managers and the governor had a corresponding vision of how embedding the arts in the regime would help the prisoners. It is unthinkable that this would ever happen in the UK, yet it appears no-one really batted an eyelid when it happened in Norway.

There was the potential for me to become extremely envious of the support the arts receive in Norway. However, perspective was gained when one of the teachers in Bredtveit prison told me it hadn't always been that way and cited 'a dramatic shift' in the early 2000s, when guards started getting what he termed, 'proper education and training'. Investing in people who were going to care for those in prison became more like a vocation; the training lasted 2 years and included units in criminology, counselling, psychology and law. He felt strongly that receiving this training had changed the guards' whole view, and as a result of being exposed to so many different things, they began to view and understand prisoners differently. Guards now stay longer in the job, invest more of themselves into it, support all the programmes and are fully committed to help and engage with the people they are responsible for.

There was so much additional conflict between guards and teachers until they had additional training and were helped to understand why we did things. It's now less them and us and it has made the job much more interesting and satisfying for everyone.

Teacher at Bredtveit prison

There's a good vibe between prisoners and staff because they respect us, we respect them so we all get on. It's a good place to be and it's really helping me.

Prisoner at Bergen prison

There are hardly any incidents of bad behaviour in the prison because the men are respected and we keep them occupied.

Staff member at Bergen prison

iii) Government

There are several similarities in all three systems, namely a desire to focus on the final 12 months of someone's sentence with a smooth transition to the outside as a priority. In both the UK and the US this usually means that most people at the start of long sentences are left with not that much to do. One big difference in the US is the model of California where the Governor of California and his staff vocally support and value the arts as a means of learning and as a tool to open up other opportunities for people in prison, and this is backed up with serious funding. In California, there is a more liberal legislature and strong democrat majorities comprising people who are more likely to support the alternatives to a purely punitive regime. The philosophies are supported enough to ensure the arts remain firmly embedded as both the Governor and the Head of Corrections believe the arts have ways of supporting people to change. They support the good it does, which translates to a current level of AiC funding of between 2 and 3 million dollars, showing that in California there is a desire and commitment to invest in a person's future by offering the arts as part of a package to affect positive change.

Do you put them in a setting which is worse and then they come out and expect things to have changed or do you make available a variety of interventions that might give them tools to change their lives?

June Clark, Deputy Legislative Affairs Secretary, Office of Governor Edmund G. Brown, Jr.

Additionally, at the AiC conference in San Francisco, it was mentioned that from 2016 there will be additional funding to expand AiC programmes, the aim being to fully integrate the programmes into the correctional settings to make them less easy to dismiss. This was welcomed by staff at CSP Sacramento as they felt strongly it would make the arts a less vulnerable target. The idea across the board was that the arts should definitely NOT be an add on but an integral part of the rehabilitative offer, and measures were being put in place to ensure this would happen.

iv) Additional support

The AiC conference I attended was hosted by California Lawyers for the Arts (CLA) in partnership with the William James Association (WJA) and the University of San Francisco. The criminal justice sector in UK has benefitted from partnerships with universities for a number of years, but CLA was acknowledged by a large number of organisations to have raised the profile of the AiC in a way it might not have been possible to otherwise.

Working with CLA has been a godsend to the revival of prison arts in California. They have contributed significantly to the re-establishment of Arts in Corrections funding from the state by assisting with championing our cause with legislators and top administrators in the CDCR and CAC.

Laurie Brooks, WJA

CLA Vision: Artists and arts organizations serve as agents of democratic involvement, innovation, and positive social change, and the growth of an empowered arts sector is essential to healthy communities. CLA's leadership and services strengthen the arts for the benefit of communities throughout California.

We have continued to work with the William James Association and other arts organizations to restore arts programs in our state's corrections facilities. Following our successful demonstration project in the state prisons, which resulted in a \$3 million commitment for art classes in 20 state prisons, we held a national conference at the University of San Francisco that drew more than 200 persons from 22 states and 2 foreign countries to share information about best practices. Following

this success, we are now developing a project in county jails throughout California and working with practitioners to strengthen the field nationally.

Taken from CLA year-end letter of accomplishments

7 CONCLUSIONS

If we wish to make our communities safer in the UK, we must take a broader look at what our justice system is currently accomplishing with such an overwhelmingly punitive approach. Reoffending rates in the UK remain extremely high and it's time to look at alternatives as, to date, nothing has given us the results we want. In the US, people are getting a sense that change can happen when you offer something to prisoners rather than just punish. In Norway, imprisonment has never been about punishment but about rehabilitation and reintegration to society.

- **The arts has a vital role to play in the rehabilitation process in prisons**

The UK used to have a thriving ACJ sector. We must address where the disconnect is, discuss what it is that makes the arts so divisive, why it fares so poorly against other interventions and why it is viewed as a luxury. The arts should be viewed not as an add on, not as a privilege but as a real alternative, a means to open the door to learning and to support rehabilitation. If politicians, academics and our brilliant criminal justice arts practitioners work together, things can change for the better.

- **The arts should be supported as it can provide the tools needed to secure employment**

The security of a job is crucial in helping keep people out of prison. The US and Norway support the arts to provide the tools needed in order to get these jobs, i.e. presentation, timekeeping, focus and teamwork. Communities will become stronger and safer if we support our prison population. Not everything works for everyone, but something will work for everyone.

- **The UK's position as a world leader in ACJ innovation is currently at risk**

The quality of the arts we have in the UK is extremely high, imaginative and brilliant, but its position is currently perilous. The skills and desire to support change are still present in those who work in our sector; however it will require a change of tack, solid financial support, spokespeople and champions. If it receives this support, it will remain highly revered and respected across the world.

- **We should learn from models used overseas**

The model in Norway shows how much can be achieved when a balanced education programme is well funded and supported by the Government. The attitude of the Governor of California's office - 'we know if we want the results then we have to fund the practice and the research' – is something to seriously consider. It is appropriate that there should be some kind of accountability but not in such a way that risks the creative work becoming submerged. If proof that it works is required, it should be made easier to achieve, and funding should be made available for longitudinal evaluation.

- **We must change the perception of the arts in prisons and allow it at the top table as a viable rehabilitative option**

The arts needs to return to its former position as a non-negotiable part of every prison regime, vital for health and wellbeing which will ultimately benefit both prisons AND our communities. It should be fully integrated into CRCs and the vital work that is done through the gate. Michael Gove wants prison numbers to fall and suggests that a broad education may hold a key to this. The Minister has given a glimmer of hope that the arts will remain but how that happens within Transforming Rehabilitation remains extremely

unclear. The sector has the imagination and brilliance to make it work and it is likely to be a huge amount cheaper than many other interventions; however we need to be brave enough to try it.

8 SCHEDULE and CONTACTS

14th – 26th June 2015

San Francisco

- Arts in Corrections conference
- San Quentin prison
- Mary Beth Barber – Special Projects Co-ordinator, California Arts Council <http://cac.ca.gov/>
- Laurie Brooks – Executive Director, William James Association <http://williamjamesassociation.org/>
- Naima Shalhoub – musician - San Francisco County Jail
- Marina Bell, University of California, Irvine
- Emma Conner - University of California, Irvine

Sacramento

- California State Prison, Sacramento
- Jim Carlson – artist, facilitator - CSP Sacramento
- Anna Plemons PhD – creative writer - CSP Sacramento
- June Clark – Deputy Secretary of Legislative Affairs, Office of Governor Brown

14th September – 1st October 2015

Boston

Boston University, Prison Education Programme <http://sites.bu.edu/pep/>

- Dr Danielle Rousseau
- Jim Matesanz

- Jenifer Drew PhD, Lasell College
- Emily Howe – music educator
- Andre de Quadros – music educator <http://www.andredequadros.com/>
- Trey Pratt – music educator
- Dr Dennie Palmer Wolf – WolfBrown <http://wolfbrown.com/>
- Massachusetts Correctional Institution, Norfolk

New York

Carnegie Hall: <http://www.carnegiehall.org/Education/>

- Sarah Johnson – Director, Weill Music Institute
- Ann Gregg – Director, Community Programmes, Weill Music Institute
- Manuel Bagorro – Programme Manager, Weill Music Institute

Lincoln Centre: <http://lincolncentereducation.org/>

- Russel Granet – Executive Director, Lincoln Centre Education

Rehabilitation Through the Arts: <http://www.rta-arts.org/>

- Katherine Vockins – Founder and Executive Director

- Lea Wolf
- Eric Booth – Arts Leader <http://ericbooth.net/>
- Daniel Levy – Composer and Teaching Artist

Women's Prison Association: <http://www.wpaonline.org/>

- Jennifer Singleton – Managing Director of Programmes
- Cheryl Paley – Project Director, Blackbird Project
- Ivy Woolf-Turk – Project Director, Blackbird Project
- Event: The Power of Storytelling and Personal Narrative, Jacob Burns Film Centre
- Event: The Power of Music, Weill Music Room, Carnegie Hall
- Event: Musicambia/The Rite of Spring Dance Party <http://musicambia.org/>
- Bedford Hills Correctional Facility for Women

Philadelphia

- Lori Pompa – Founder/Director, Inside-Out Programme <http://www.insideoutcenter.org/home.html>
- Robyn Buseman – Restorative Justice Programme Manager, Mural Arts Programme <http://muralarts.org/>
- State Correctional Institution, Graterford

11th – 23rd October 2015

Bergen

Åsane upper secondary school, Dept. of Prison Education

- Kåre Øvregård
- Geir Hundvebakke

Bergen Prison and Bergen prison, Dept. of Osterøy

- Kjersti Elvsas – musician

Bjørgvin Prison

- Kjetil Hjørnevik – Music Therapist

Kalfarhuset

- Ragnar Tesdel
- Aspen

Oslo

Halden prison

- Torbjørn Rodal – musician/teacher

Bredtveit prison

- Venja Ruud Nilsen – musician/teacher
- Bente Mari Mortensen – musician/teacher

Instructions received from San Quentin

We are excited to share with you this unique opportunity to visit the Arts in Corrections program at **San Quentin Prison** for a special showcase of visual, literary and performing arts. Below are guidelines for you to read and follow to help make the day go smoothly for everyone.

• **Please do not wear solid blue, green, orange, or yellow clothes. Black is safe! Patterns, plaids, etc. are good. Dress conservatively.**

Do NOT wear any of the following (PLEASE read this carefully!!!!):

- tank tops (even under a shirt, if the tank top is visible at all)
- sweatpants or hoodies
- sandals or clogs (or any open-toed or open-backed shoes)
- blue jeans or blue denim (you can wear jeans of other colors)
- low cut shirts
- leggings as pants
- shorts
- skirts
- athletic team logos