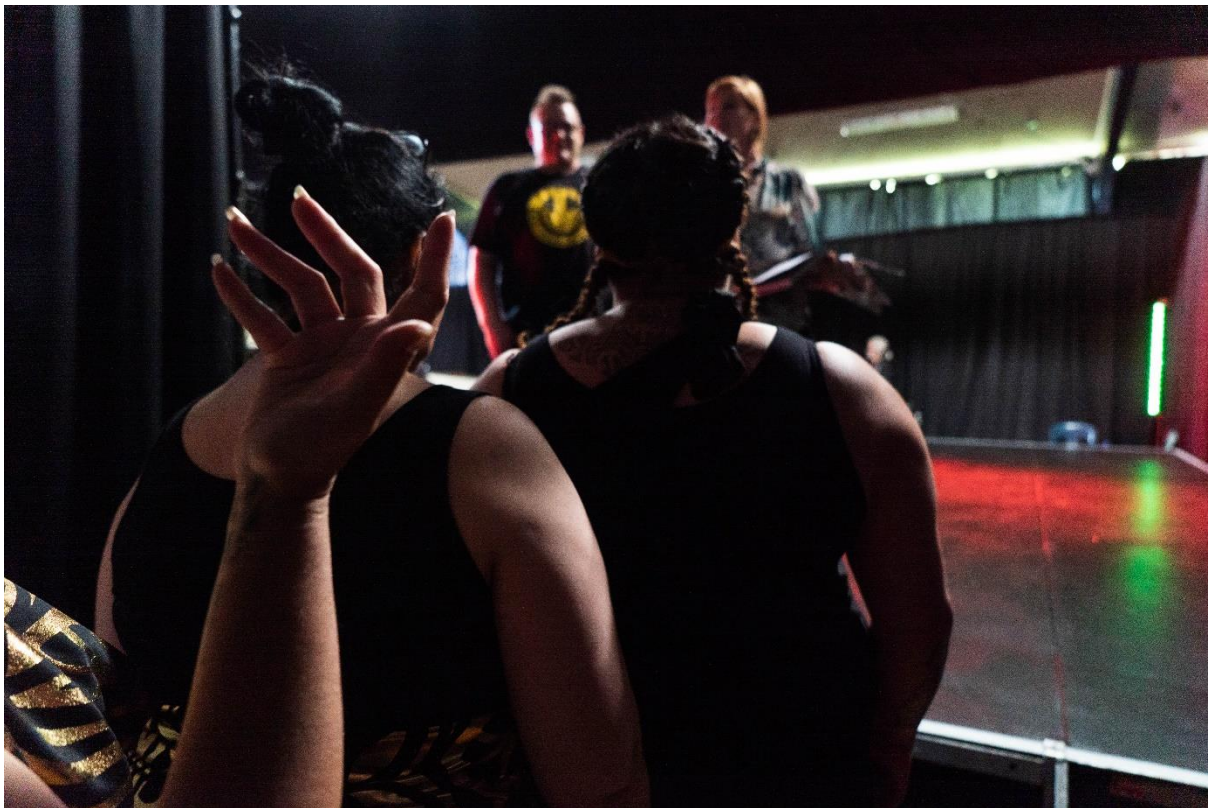


The benefits of Arts in Corrections: literature review



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Home Ground artists rehearse for the Arohata Women's Prison concert 2020
Photo: Fraser Crichton

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Executive summary

This literature review has set out to examine the benefits of arts programmes in criminal justice settings, particularly within the context of a strategic and comprehensive approach to their delivery.

Arts in Corrections can be linked to personal benefits and longer-term reintegration and desistance benefits for offenders and for the environments in which they are held.

These benefits can be monetised to show a return on investment of perhaps four times the cost of an arts programme intervention through administrative savings, personal outcomes and longer-term social outcomes.

Frameworks that drive a standardised, comprehensive and funded approach to Arts in Corrections are rare around the world. California, USA and Victoria, Australia (for First Nations people only) are two shining examples. Arts in Corrections frameworks help to facilitate the supply of best practice arts programmes and their evaluation.

The Hōkai Rangi Strategy would support an Arts in Corrections framework that could help New Zealand to lead the world in humanising and healing the people that lie behind the poor prison statistics noted by the OECD.

Arts Access Aotearoa intends to complement this review of the benefits of Arts in Corrections with a review of best-practice arts programmes in prisons, by level of prisoner risk and prisoner needs.

Introduction

This literature review has set out to examine the benefits that accrue from the delivery of arts programmes in criminal justice settings (in prison, on parole and Community Corrections). It also considers the value of a standardised and comprehensive framework for Arts in Corrections.

What we know about people in the care of Ara Poutama Aotearoa

Before examining the impacts of Arts in Corrections, this report first provides an overview of New Zealand offenders and the current success of their rehabilitation in the context of an ad hoc approach to Arts in Corrections.

The proportion of our adult population under the management of Ara Poutama Aotearoa is high

About 37,000 people were under the care of Ara Poutama Aotearoa Department of Corrections as at 30 June 2020, as below:

- 3,500 held in remand.
- 6,000 sentenced.
- 20,000 with one or more community sentences (supervision, community work, community detention, home detention, intensive detention).
- 7,500 in the community on parole, released on conditions, under extended supervision, or under another community order.ⁱ

In March 2011 New Zealand's prison population was 199 per 100,000 people, which was the seventh-highest rate out of 30 OECD countries.ⁱⁱ By May 2020, the rate of 199 New Zealanders in prison per 100,000 population remained constant. Our OECD ranking, however, had risen to fifth highest out of 36 countries.ⁱⁱⁱ

Crime costs a lot

The average cost of housing a prisoner in 2011 was estimated by Ara Poutama Aotearoa at \$90,977 per annum or \$249.25 per day (\$5 a day of which was for food).^{iv}

Breaking these figures down according to gender found that women prisoners cost more than men on average. A male prisoner in 2011 cost an average of \$248 per day compared to \$372 per day for a female.^v

There are also court costs associated with charging and sentencing to consider, as well as the direct and indirect costs of crime to the victim and the community, and the costs relating to any lost earnings of the prisoner and impacts on their family.

Working with prisoners to reduce the likelihood that they will commit a crime in future will help to bring down overall costs.

Most people under the management of Ara Poutama Aotearoa are Māori men

Women made up only 6.1% of the prison population in December 2020.^{vi}

About 52% of prisoners are Māori. This is significantly disproportionate compared with the percentage of Māori in the population (16.5%).^{vii, viii}

Where New Zealand children have a parent in prison, 67% have a Māori parent in prison.^{ix}

In December 2020, 11.5% of the prison population identified as Pasifika. By comparison, about 8% of the population identified as Pasifika in 2018.^x These proportions are considerably closer than those for Māori.

Prisoners need help with their mental and physical health

People in correctional care have high and complex needs:^{xi}

- 50% of Māori in prison have a diagnosed chronic condition including hearts disease, diabetes, and asthma.
- 93% of Māori in prison have experienced or are experiencing mental ill-health.
- About 70% of Māori in prison have sustained a traumatic brain injury.
- Two-thirds have problems with abuse of alcohol or other drugs.^{xii}

Compared with the number and proportion of prisoners who are men, there are few women prisoners. However, the reasons women end up sentenced differ from those for men, and their needs can be different. In 2017, Ara Poutama Aotearoa noted that:^{xiii}

- 68% of women in prison had been the victim of family violence.
- In the previous 12 months, 75% of women in prison had diagnosed mental health problems (61% for male prisoners).
- 62% had both (co-morbid) mental health and substance abuse problems (41% of male prisoners).
- 52% of women in prison had post-traumatic stress disorder/PTSD (22% of male prisoners).

The experiences and needs of New Zealand's women prisoners are similar to those noted in other countries. For example, over half the women in a UK prison say they have suffered domestic violence and one in three has experienced sexual abuse.^{xiv}

Prisoners need help to become educated and ready for employment

Ara Poutama Aotearoa states that many prisoners lack the necessary literacy and numeracy skills, qualifications, and work experience to gain and sustain employment after their release.

The Department estimates that approximately 57% of prisoners do not have even NCEA Level One Literacy and Numeracy Competency and that these learners are also likely to have few or no formal qualifications.^{xv}

This experience in New Zealand is reflected in some other countries. Figures published by the UK's Prison Reform Trust in 2016 showed that only 32% of prisoners in England and Wales had been in employment in the four weeks prior to custody and this figure was only 19% for women in custody.^{xvi} Far greater proportions of former prisoners are likely to be unemployed, and for longer periods of time, compared with the general population, both prior to and after being released from prison.

Research by Ara Poutama Aotearoa shows that educational achievement is important in enabling prisoners to fully participate and benefit from other

rehabilitative programmes, and that participation in education can significantly reduce the risk of further crime following release from prison.^{xvii}

Recidivism is high

Ara Poutama Aotearoa's Hōkai Rangi Strategy identifies that "safety, containment and risk management are prioritised at the expense of kaupapa Māori, tikanga Māori and oranga", and that "not all people in our care and management receive the rehabilitation they require prior to release".^{xviii}

In New Zealand, recidivism is high. As the Hōkai Rangi Strategy notes, not all prisoners are getting the help they need with issues such as their physical and mental health or with other issues such as lack of self-esteem, anger management and identity, preventing them from going on to become educated and ready for employment.

Without support for personal growth and rehabilitation, former prisoners are more likely to re-offend. A 2009 Ara Poutama Aotearoa longitudinal study of prisoners released from New Zealand prisons found that:

- Overall, 52% were convicted of a new offence and were returned to prison at least once during the 60-months follow-up period.
- The younger the released prisoner, the higher the likelihood of re-imprisonment.
- The re-imprisonment rate for Māori offenders (58%) is considerably higher than for other ethnicities.^{xix}

A similar longitudinal study over 60 months following release from a community sentence in New Zealand, also published in 2009, found that the reconviction rate of these offenders was 58%.^{xx}

American statistics show that as many as 60% of the ex-prisoners in the United States remain unemployed one year after their release from prison.^{xxi}

- Without a source of income, many ex-prisoners have trouble finding housing. The stress of unemployment also puts people at higher risk of alcohol and drug abuse, particularly for those who already have a history of drug problems.
- About 70% of former US prisoners function at the low end of the literacy range, making it tough to understand an employment advertisement, fill out a job application or write a business letter. With so many challenges stacked against them, re-arrests are common within the first six months of release.

In New Zealand, re-offending rates for Māori are considerably higher than for non-Māori:^{xxii}

- 50% of Māori released from prison are reconvicted within 12 months, compared with 42% of non-Māori; 35% of Māori released from prison are re-imprisoned within 12 months, compared with 28% of non-Māori.

- 68% of Māori released from prison are reconvicted within 24 months, compared with 52% of non-Māori; 50% of Māori released from prison are re-imprisoned within 12 months, compared with 35% of non-Māori.

What we know about the place of arts programmes in Ara Poutama Aotearoa

By way of introduction to this section, a UK study of Arts in Corrections is quoted. It describes the needs of prisoners, the prison environment, and the possible role of arts programmes:^{xxiii}

“Prison can be a stressful and unfavourable environment: often strict, psychologically demanding and sometimes violent. Prisons can be perceived as depersonalising and dehumanising and prisoners may be faced with challenges such as the social stigma that is associated with being incarcerated, feelings of hopelessness and powerlessness and deeply internalised shame and guilt.

“[Most] prisoners are from highly disadvantaged backgrounds, including poor parenting, family criminality, poverty, and a lack of education and employment ... Compared to the general population, prisoners are more likely to suffer from anxiety, depression, stress, and anger problems, and have deficits in social skills, such as problem solving, communication, self-expression and verbal skills.

“As a result of these challenges (some of which are exacerbated or caused by the environment), rehabilitative interventions [are] implemented with the aim of increasing skills and supporting individuals.”

Ara Poutama Aotearoa’s prisons and Community Corrections

In prisons

Ara Poutama Aotearoa’s 2018 Prison Network Development Strategy (PNDS) states that relentless focus is needed on better rehabilitation and transitions, including on services that are people-centric and tailored to the needs of specific groups in the care of the Department.^{xxiv} The Department’s Prison Operating Manual (POM), also from 2018, is a guide to prison life and contains ten strands^{xxv}:

1. Induction
2. Security
3. Movements
4. Property

5. Prisoner finance and activities
6. Communication
7. Visits
8. Misconduct
9. Complaints
10. Release

Prisoner finance and activities (strand five) covers 14 areas, including six that relate to personal growth:

F04: Prison library services.

F08: Request access to facilities to assist in study.

F11: Special religious services.

F12: Hobby activities: there are strict guidelines about the circumstances under which a prisoner may apply to do a hobby, and how they must apply. The prison director approves or declines the request, and makes decisions about the storage, retaining or gifting of hobby items.

F13: Prisoner physical activities.

F15: Prisoner self-employment.

Arts programmes, as drivers of personal growth and rehabilitation, are subsumed under F12 “hobby activities”, diminishing their true nature and potential impact.

There is also no clear and consistent framework supporting prison decisions about which prisoners will be able to access arts programmes or what artforms. The POM as it currently stands is understandably focused on safety but in the process, it lacks clarity about humanising and healing elements such as arts programmes. This may be inconsistent with the PNDS findings.

There is the potential to amend the POM to include a separate line of activity relating to arts.

Another factor to consider is that, if we understand correctly, the 3,500 prisoners held on remand at any one time have no right to access hobbies or other activities. Some can be held on remand for many months without recreation privileges. This opportunity to help people reduce mental health stress and negative behaviour through arts activity is being missed.

On Parole or Community Corrections

People on parole or in Community Corrections have no structured access to arts programmes. Some former prisoners choose to attend creative spaces in the community but the numbers aren't known and a much greater use of these community spaces could be made.

Arts programmes currently delivered in Ara Poutama Aotearoa

Arts Access Aotearoa is contracted and funded by Ara Poutama Aotearoa to provide an Arts in Corrections Advisory Service. In his role, the part-time advisor helps to link artists/arts organisations with prisoners, based on their experiences, interests and needs.

The artists/arts organisations are generally required to deliver their services on a voluntary and ad hoc basis although this differs from prison to prison.

Currently there is:

- No funding for training the artists/arts organisations to deliver their programmes to prisoners effectively and safely
- No comprehensive database of current arts programmes available to Corrections, by geographic location
- No agreement on what constitutes best practice for arts programmes to be delivered in Corrections
- No standardised approach to the delivery of arts programmes. There could be protocols for determining which prisoners will participate in what programmes. Arts programmes could also be included in the POM for education and rehabilitation.

There is ad hoc funding in some prisons for professional and specialised artists/arts organisations delivering arts programmes in Corrections facilities.

Appendix 1 contains examples of best practice arts programmes we know are being or have been delivered in different correctional settings in New Zealand.

Ara Poutama Aotearoa's Hōkai Rangi Strategy paves the way for an Arts in Corrections framework in New Zealand

Ara Poutama Aotearoa's new *Hōkai Rangi Strategy 2019-2024* is built on the principle that "*There is only one purpose to our work; it is the wellness and wellbeing of people*". This Strategy, particularly through Outcome 2 Humanising and Healing, offers a pathway for arts programmes to become embedded into the POM for prisoners as well as provide a framework for those on parole and in Community Corrections.

The aims for Outcome 2 include:

- Upon release, people who had been in the care of Ara Poutama will be equipped with the skills, self-respect, and resilience to live healthy and sustainable lives and not return to the justice system. The focus is on holistic healing and on the needs and aspirations of the people in the care of the Department.
- Culturally appropriate opportunities and spaces will be provided to engage in mental stimulation and spiritual growth, among other things.

- Former prisoners will be supported to stay out of correctional settings. Personalised therapeutic plans will help to achieve that.

Arts programmes in criminal justice settings can help to achieve these aims, as the following section of this literature review shows.

Arts programmes create change

Research and evaluation show that arts programmes:

1. are effective in improving relationships and environments while the participants are serving a sentence
2. are effective in improving rehabilitative and personal growth outcomes known as “intermediate” ...
3. ... which can then pave the way for the achievement of longer-term reintegration and desistance outcomes.

1. Improved relationships and environments while serving a sentence

Over 35 years of evaluations of arts programmes in Californian prisons show reduced taxpayer expenditure due to improved relations between prisoners and both staff and other prisoners.^{xxvi}

Many of those savings came from fewer disciplinary events among AIC participants – up to 66% fewer than the general prison population, depending on the facility. In one study, disciplinary administration time was slashed by 4,553 hours and the related costs reduced by \$77,406.

Four UK studies provide evidence that participation in arts programmes improves in-prison behaviour, including:

- a reduction in the volume and severity of rule-breaking among offenders in custody
- an increase in compliance with staff requests
- improved relationships between staff and inmates where there is joint participation in arts programmes.^{xxvii}

An evaluation of arts projects with young offenders across the USA (demonstration projects specially commissioned by a partnership of arts and federal agencies), reported:

- reduced disciplinary infractions in both alternative education and correctional facilities
- improved attendance in alternative education settings
- reduced recidivism among young people
- an improved behavioural incident rate of misbehaviour of participants by 75%.^{xxviii}

The role of arts programmes in helping achieve these improvements are thought to be due to arts programmes:

- providing an appropriate outlet for negative emotions
- providing an incentive to behave well, so as not to be removed from the project
- helping to foster a new way of seeing oneself and others.^{xxix}

2. Improved “intermediate” rehabilitative and personal growth outcomes.

Research indicates that arts programmes in correctional settings can improve prisoner rehabilitative and personal growth outcomes often described as “intermediate”.

These relate to changes in people’s psychological and behavioural make-up that can protect them and, potentially, lead on to bigger changes and outcomes in their lives such as gaining a qualification, finding and holding down a job, avoiding drugs, and desistance from re-offending. Desistance is the process of personal growth through which offenders become non-offenders.

Observed improvements in intermediate outcomes due to participating in arts programmes include those relating to:

1. mental health: e.g. depression, anxiety, substance abuse, personality disorders, violent responses, self-harming, and suicide attempts
2. confidence. Self-esteem. Recognition of strengths
3. sense of purpose and skill development: achievement, competence
4. sense of identity and the re-creation of a personal narrative. Motivation to change: agency, autonomy, self-efficacy
5. hope and calmness: wellbeing, resilience, problem-solving
6. social and communication skills: relationships, interpersonal trust
7. better use of time: focus and discipline.

A few examples of studies that support these claims are noted below.

- a) There is significant evidence that participation in creative activities increases confidence and social skills.^{xxx}
- b) In a longitudinal evaluation of an arts residency at HM Prison Grendon, participants showed significant increases in creativity and technical abilities and subsequently an increase in confidence.^{xxxi}
- c) Similarly, in an evaluation of a UK Changing Tunes music programme, participants’ musical achievements improved their self-confidence in rehearsals and performances.^{xxxii}

- d) The findings of a six-month evaluation of a Making for Change programme for female prisoners (in fashion training and manufacturing) found significant progress towards achieving its core objectives of improvements in mental health and wellbeing, social skills and confidence, and aspirations for a positive, crime-free future.^{xxxiii}
- e) Ten UK studies provide evidence that arts programmes can improve individual psychological factors, particularly reductions in depression and an increased sense of purpose.^{xxxiv} More tentative findings indicate that arts programmes can produce improvements in terms of motivation, focus of control, anger, self-efficacy, anxiety and identity.
- f) Reviews of the UK drama programme *Family Man* has been found to improve prisoners' self-confidence and attitudes, as well as helping them strengthen family and social bonds, which could contribute to subsequent desistance from crime.^{xxxv}
- g) The Arts Council England published a summary of evidence in 2018 of the achievements of arts and culture in the criminal justice system. The research highlights the strong contribution of the arts as offenders seek to develop a new, more positive identity, including building their sense of self-efficacy and agency in the world. Evidence is also provided of the role of the arts in tackling depression and anxiety.^{xxxvi}
- h) A long-term qualitative study of a five-year music programme in a Chicago juvenile detention facility found two main reasons for inmates enjoying the programme. The most frequent response put competence and positive feelings at the top, followed by achievement through learning, creating something new, and having a sense of accomplishment. Creativity was linked to competence and autonomy.^{xxxvii} The report also noted that the programme was "a possible first step of integration into the community [for inmate artists], improved self-confidence and self-esteem, and improved community institution relations" (p. 41).

Changes in psychological factors and behaviours can result from:

- positive interactions with others
- being given the freedom to shape one's own work
- having a sense of achievement and pride in the work
- being able to engage with the material and the activity in a meaningful way.^{xxxviii}

There is some evidence that the social support and new role models (in the form of peers who are growing in confidence and arts facilitators) also play an important part in helping to reduce risk factors and increase protective factors for arts programme participants.^{xxxix}

Higher levels of reported self-esteem and positive self-image, and improvement in social skills and relationships, are often called “intermediate outcomes” or “soft outcomes” produced by participating in arts-based interventions within the criminal justice system.



Arts programmes can help offenders see themselves differently, and facilitate their readiness to change and their openness to other kinds of educational courses and attainment.^{xi} This, in turn, can support and maintain desistance to re-offending.

Effective group-work interventions with prisoners, whether arts or other interventions, tend to incorporate the following features:

- delivery in the context of a multi-service approach that aims to tackle a range of risk factors
- adherence to the risk principle: more intensive programmes aimed at high-risk offenders and vice versa
- focus on “criminogenic” needs: direct focus on risk factors that cause offending and protective factors that can prevent it.^{xii}

There are several theories of change that underpin different types of arts programmes. These include cognitive behavioural theory, role theory/social learning, resilience theory, social capital theory, learning theory, intelligence theory and creative action for social change.

One drama programme for correctional settings, which bases its approach on creative action for social change, is illustrated below:^{xiii}

STAGE ONE		STAGE TWO		STAGE THREE
<p>Facilitator Led (permission to play)</p> <p>Safe & Trusting Environment</p> <p>Confidence / Being Believed In</p> <p>Shame Free Learning</p> <p>Creative & Fun</p> <p>Active & Collective</p> <p>Being treated as human</p> <p>Self & Identity</p> <p>New narratives</p>		<p>Collaborative (co-production & autobiographical)</p> <p>Belonging & Social Bonds</p> <p>Self-esteem / Genuine self</p> <p>De labelling</p> <p>Vulnerability</p> <p>Positive self-expression</p> <p>Equality</p> <p>Imagining New Identities</p> <p>Sharing stories</p>		<p>Participant Led (rehearsal of bespoke material & sharing)</p> <p>Self-actualisation</p> <p>Authentic Self</p> <p>Re humanising</p> <p>Resilience</p> <p>Critical Self Reflection</p> <p>Democratisation</p> <p>Agency</p> <p>Empathy</p>

This approach reflects how intermediate outcomes are built slowly (often moving back and forward between the stages) and in layers.

A significant body of research exists on the type of artforms and approaches most likely to be successful for different groups of prisoners. One recent UK paper, for example, includes a toolkit for delivering arts and culture in criminal justice settings, including good practice principles and step-by-step guidance.^{xliii}

Another describes the types of arts programmes that are practical and effective at each level of lockdown during COVID-19. This report notes that the benefits of arts programmes in the criminal justice system remain valid during lockdown, including:

- improving safety and wellbeing in prisons
- building family connections and links with the outside for people in prison
- providing learning opportunities
- positively influencing how prisoners interact with staff and other prisoners
- providing an opportunity to communicate with the public about people in the criminal justice system. This shared feeling of isolation is an opportunity to glean empathy from the public on the experience of being in the criminal justice system.^{xliv}

A review of best practice in designing and delivering Arts in Corrections is outside the scope of *this* literature review but an assessment of that research has been carried out separately. That review has found six best practice approaches:

1. Therapeutic practice
2. Culturally appropriate practice
3. Participatory arts/adjunctive therapy
4. Humane practice
5. Quality practice
6. Social practice.

Effective group interventions, of whatever type, focus directly on risk factors. More intense programmes are shown to be most appropriate and effective for higher risk prisoners.

3. Improved longer-term reintegration and desistance outcomes

The value of the arts may be in triggering processes of change. Rather than leading directly to a reduction in re-offending, arts projects may help to engage offenders with the idea of change, provide offenders with a way of expressing themselves, provide a positive experience while in custody, and help offenders to imagine an alternative future for themselves – all of which may be important in the process of desistance.^{xlv, xlvi}

- a. **Education.** The participation of prisoners in formal education and work-related activities is more likely to increase following their participation in arts

programmes, due to the high levels of positive engagement they experience doing arts. Engagement is essential to redefining oneself.^{xlvii}

- Many UK prisons offer Good Vibrations music therapy programmes to targeted groups (e.g. sex offenders or self-harmers) that are particularly resistant to learning or engaging in education. Nevertheless, improvements in participants' motivation to join further education courses was a key finding from evaluations of the music therapy. Six months after completing Good Vibrations, over 50% of participants studied went on to take part in other educational courses; "an important finding considering the links between education, employment, and a reduction in re-offending".^{xlviii}
- A UK Unit for the Arts and Offenders three-year pilot programme called *Getting Our Act Together 1999-2002* researched the value and viability of using drama-based approaches to improving the literacy skills of prisoners in eight prisons. The programme incorporated drama-based projects leading to a performance with simultaneous key skills or basic skills qualifications at Level 1 or 2, with good attainment rates (93%-95%) and positive feedback about the programme from prisoners and staff.
- The Prison Arts Foundation in Northern Ireland ran residencies in each of Northern Ireland's prisons in 2003, including one vocational programme called *Paint Magic*, an entry level programme for painters that acts as a bridge between work and arts. "It expand[ed] all those creative outlets not often available to those learning a trade."

b. **Employment.** There are links between participation in arts programmes and finding employment. For example:

- In a longitudinal study of released Californian prisoners, it was found that 31% of former prisoners who had participated in arts programmes went on to self-identify as artists, earning all or parts of their living through the arts.^{xlix}
- Key findings of an evaluation of Sounding Out, a programme of music creation, skills development and work placements for ex-prisoners, include focus and direction towards employment and away from re-offending, as well as engagement in paid placements.^l

c. **Other rehabilitative programmes.** There is strong evidence that the arts are an effective and efficient means of enhancing traditional interventions that aim to reduce or challenge offending behaviour.^{li} For example:

- An evaluation of Geese Theatre Company's Staffordshire Probation psychodrama programme (integrating psychodrama with cognitive behavioural approaches) with sex offenders. The approach used psychometric tests pre- and post-treatment, and found statistically significant improvements in levels of empathy for child and adult victims of sexual abuse, and significantly reduced levels of cognitive distortions about child sexuality.

The authors compared these results with other cognitive behavioural programmes with sex offenders that did not incorporate arts of any kind; these were less effective, showing lower levels of victim empathy post-treatment.

d. **Desistance.** Links between participating in arts programmes and desistance (stopping offending) can be identified by collecting reconviction data.

- One study of participation in the Californian programme of arts, for example, found that 100% of participants successfully completed parole following release (compared to the usual 65% recidivism rate in California).ⁱⁱⁱ
- A recidivism study was carried out in Californian correctional facilities involving parole outcomes for 177 randomly selected inmates who had participated in at least one Arts in Corrections (AIC) class for a minimum of six months:
 - AIC participants showed an 88% rate of favourable outcomes (avoiding reconviction) compared to 72.3% for all parolees after **six months**.
 - AIC participants showed a 74.2% rate of favourable outcomes compared to 49.6% for all parolees at **one year**.
 - AIC participants showed a 69.2% rate of favourable outcomes compared to 42% for all parolees at **two years**.ⁱⁱⁱⁱⁱ
- A 2013 study found that prisoners who received a grant from the UK's Prisoners Education Trust for arts and hobby materials while in custody were less likely to reoffend when released, compared to a control group. The one-year reoffending rate was 30% for this group compared to 35% for the matched control group.^{liv}
- It costs \$69,335 per year to incarcerate one person in New York State and the recidivism rate is 60%. Offenders who participated in a Rehabilitation Through the Arts programme have a recidivism rate of less than 7%.^{lv}

The social return on investment from arts programmes

As funding for the arts becomes increasingly scarce, projects working with offenders and ex-offenders will need to look at suitable methodologies to present an economic case for funding through the social return on investment method (SROI).^{vi}

The SROI method involves putting a monetary value on any benefits (including costs avoided) from a given amount of investment, linking inputs (money invested) with outputs (the project and the objectives of the project), intermediate outcomes (such as increased confidence) and longer-term outcomes (such as avoidance of drugs and reduced recidivism).

A financial return on any funding invested in Arts in Corrections is positive for taxpayers and for correctional departments, as illustrated below.

SROI of arts programmes in corrections

One assessment of the social return on investment of arts programmes in Californian prisons documented US \$228,522 in measurable social benefits offsetting a cost to the California Department of Corrections of US \$162,790: a return of US \$1.40 for every \$1.00 invested.^{lvii}

Re-offending rates among young people who took parts in Summer Arts Colleges (SACs) were 54% compared to a national re-offending rate of 72%. Every young person from the SACs who does not re-offend saves the criminal justice system £14,000 a year. Between 2007 and 2010 this saved the criminal justice system more than £1 million.^{lviii}

SROI of arts programmes in other settings

1. SROI of arts programmes in community-based creative spaces

One American study conducted a meta-analysis of existing research to explore the relationship between engagement in creative arts and health outcomes. Many of the evaluations studied, but not all, were randomised trials and used control groups, although most were of small populations.

The study found that public health interventions at a local level averaged an impressive return on investment: every dollar invested in arts programmes yielded a return of \$4 plus the original investment back.^{lix}

2. SROI of an arts programme in a UK school^{lx}

The school was the Thames Valley Partnership. The arts programme (called Urban Beatz) was a dance workshop delivered in the school setting in 2007 and aimed to improve school attendance, improve behaviour in class, improve participation in extra-curricular activity and reduce the numbers excluded from school.

The arts programme achieved all of its objectives with a SROI of 4:1. For every £1.00 invested, the educational welfare services saved £4.00 in truancy costs.

3. SROI of arts programmes for people who are sick^{lxi}

Arts programmes can save money in health and social care by strengthening prevention, reducing demand for medication and clinicians' time, diverting or shortening hospital stays, reducing sickness absences from work and delaying the need for residential care.

The UK's *Arts on Prescription* project has shown a 37% reduction in GP consultation rates and a 27% reduction in hospital admissions.

A SROI of between £4 and £11 has been calculated for every £1 invested in *Arts on Prescription*.

Another interesting criminal justice SROI study (not arts-related)

The UK's New Economics Foundation has found that for every pound invested in support-focused alternatives to prison for female offenders, £14 worth of social value is generated to women and their children, victims, and society generally, over ten years.^{lxii}

Arts in Corrections frameworks

Arts Access Aotearoa is advocating to Ara Poutama Aotearoa for a strategic and comprehensive Arts in Corrections framework, which we refer to as *Transformative and Healing Arts*.

This section of the literature review looks for examples around the world of this type of strategic and comprehensive approach to the delivery of arts programmes in correctional settings (prisons and community). The most obvious example can be found in California. A similar approach is found in Victoria, Australia (for First Nation offenders only).

United States

Arts programmes take place in prisons across the United States, from low-security facilities to high security facilities. [This Justice Arts Coalition website](#) identifies 48 states with prison arts programmes.

For example, the organisation Rehabilitation Through the Arts (RTA) delivers arts programmes into New York correctional facilities. RTA is the key programme under the not-for-profit Prison Communities International Inc and has been delivering arts programmes in corrections since 1996. It relies on funding from the New York State Council on the Arts, together with grants and donations.

Another example, Shakespeare Behind Bars, has been running in the Luther Correction Complex in Kentucky for two decades. Its stated mission is "to offer theatrical experiences that deal with personal and social issues and help them develop life skills for successful reintegration into society" and it is the gold standard that prison arts programmes are held to. In the Luther programme, the rate of recidivism – of prisoners reoffending and returning to prison after parole – is 5.1%, a vast improvement on the national average of 60%.^{lxiii}

California is the only US state we are aware of with a comprehensive framework for delivering Arts in Corrections with government funding.

California Transformative Arts

A programme of arts is delivered to offenders, under the name of California Transformative Arts. The programme allows offenders to create self-awareness and express themselves therapeutically through drawing, creative writing, dance, poetry, theatre and other artistic methods.^{lxiv} As at June 2017, arts programmes were provided in all 35 state adult correctional institutions.

Partners:

Funding partners: The Division of Rehabilitative Programmes at the Californian Department of Corrections and Rehabilitation (CDCR) commits \$8 million annually to California Transformative Arts, up from \$2.5 million per annum only a few years ago.

- The mission of CDCR is to facilitate the successful reintegration of individuals in its care back to their communities, equipped with the tools to be drug-free, healthy, and employable members of society.
- It does this by providing education, treatment and rehabilitation programmes (and restorative justice options) in a safe and humane environment.

Administrative partner: the Californian Arts Council co-ordinates the delivery of the arts programmes in correctional facilities.

- The mission of the Council (a state agency) is to strengthen arts, culture and creative expression as the tools to cultivate a better California for all.
- The Transformative Arts programme (formerly called Arts in Corrections) is deeply tied to the Council's belief in the power of the arts to inspire change, transformation, and growth.

Purpose:

- To prepare offenders for success upon release, enhance rehabilitative goals, and improve the safety and environment of CDCR institutions.
- To have a positive impact on the social and emotional wellbeing of people experiencing incarceration, promoting healing and interpersonal transformation both inside and outside of the boundaries of their institutions.

Values:

- People experiencing incarceration are deserving of dignity and respect.
- Policies should dismantle root causes of incarceration.
- Community-based interventions reduce harm and make communities safer by replacing state-sanctioned systems of retribution and punishment.
- Individual and collective accountability for harm, and the healing of trauma, can create a more safe and just society for all.

Services:

The CDCR has a special unit called Rehabilitative Programs and Services, which covers three types of programmes:

- Education: Eight streams.
- Treatment: Four streams.
- Activities: Two streams. Arts in Corrections is one of those streams.^{lxv}

The Transformative Arts service spans the full spectrum of arts disciplines, with arts organisations offering instruction in visual, literary, media, performing, and cultural, folk and traditional arts. The arts programmes are led by professional artists and specialised organisations, focusing on topics used for strengthening rehabilitation.

Participation:

Workshop eligibility and enrolment varies by institution.

United Kingdom

There is no obvious framework driving arts programmes in the UK criminal justice system.

Clinks, a voice for Arts in Corrections, proposes that the Ministry of Justice, commissioners and all service providers should ensure access to arts activities for people involved in the criminal justice system.

Arts practice aims to bring about a "positive affect" experience in the participant. This affective experience (such as a sense of community cohesion, that time is passing at a different pace, or an improved feeling of self-satisfaction and achievement) can be linked to desistance from crime.

Clinks believes that, to this end, the Ministry of Justice and the Arts Council should develop a joint strategy to support the arts within criminal justice settings, to occupy a place in the UK Government's Transforming Rehabilitation agenda.

Parties:

There are several willing and allied players including:^{lxvi}

- The National Criminal Justice Arts Alliance (NCJAA) is a national body representing arts in criminal justice. It runs an online Evidence Library. The NCJAA aims to ensure the arts are used within the criminal justice system as a springboard for positive change.
- The Ministry of Justice (MoJ) part funds the NCJAA.
- The Monument Trust also funds the NCJAA.
- Clinks manages the NCJAA. It aims to ensure the arts are used within the criminal justice system as a springboard for positive change. It supports this transformative work by providing a network, and voice, for the people committed to making

great arts across prison, probation and community settings. One of its functions is to train (for a charge) arts tutors wanting to deliver programmes in prisons.

- The Arts Council England currently spends about £895,000 per year on seven specialist arts/criminal justice organisations.^{lxvii}
- The Arts Forum brings together the major national stakeholders in criminal justice and key representatives from the cultural sector and organisations providing probation and other services. It is hosted three times a year at the MoJ, in partnership with the NCJAA.

Services:

More than 900 arts practitioners and organisations are represented by Clinks/NCJAA. These practitioners and organisations work in prisons and the community to deliver creative interventions that support men, women and young people to lead crime-free lives through creative interventions.

The UK's equivalent to New Zealand's POM (its *Life in Prison* guide) differs from prison to prison and contains little or no guidance with respect to arts programmes or any other rehabilitative programme. Its public list of offender behaviour programmes and interventions contains no arts programmes.

A target operating model for probation was published by Her Majesty's Prison and Probation Service (HMPPS) in 2020 and is expected to be fully operational by 2022. Supporters of arts programmes in criminal justice settings are hopeful that arts programmes will be parts of the final operating model.

Participation:

No information found.

Canada

The Correctional Service Canada has advised Arts Access Aotearoa that it considers it has a framework for arts programmes embedded in its operating manual.^{lxviii}

Arts Access notes, however, that rules about arts programmes in the Canadian Correctional Service relate only to ad hoc hobby and leisure activities delivered by volunteers: <https://www.csc-scc.gc.ca/acts-and-regulations/760-cd-eng.shtml> and <https://www.csc-scc.gc.ca/acts-and-regulations/024-cd-en.shtml>.

No framework or strategy is evident for the funding and delivery of educational and rehabilitative arts programmes in Canadian correctional settings.

This appears to be the case despite the rules stating that hobby and leisure activities aim to:

- Ensure offenders receive the appropriate social programmes to prepare them for their successful reintegration into the community.

- Encourage inmates to use their leisure time constructively, thereby helping them become law-abiding citizens.

Another stream of activity within the Canadian prison system focuses on providing offenders with employment and employability skills training while incarcerated and, for brief periods of time, after they are released into the community (CORCAN).^{lxix} Arts programmes are not mentioned through this stream of support.

The third stream of services offered to prisoners covers mental health and wellbeing services. Arts programmes are not included.

No data or evaluations are available relating to prisoner and former prisoner engagement with arts programmes.

Australia

A 2009 across-state summary of rehabilitation programmes in Australian prisons made no mention of arts programmes.^{lxx}

Prison Fellowship Australia delivers the *Arts from Inside* programme, which is available to all prisoners and former prisoners. It helps participants explore talents that they may not otherwise be aware of, and to benefit from the remarkable sense of achievement of having their arts displayed in a beautiful gallery for members of the public to view and appreciate.^{lxxi}

An internet search found that each Australian state approaches arts programmes differently. Here are some examples:

- **South Australia** - prison arts programmes in South Australia (as in New Zealand) are expected to be delivered by volunteers on an ad hoc basis and are not defined as rehabilitative or educational programmes.^{lxxii}

Arts programmes are generally managed at a local level. Most prisons have visual and written arts activities run on a regular basis and sometimes as parts of core programming under the remit of the Activities Coordinators. One prison also has a visual arts programme delivered by the Volunteers Unit.^{lxxiii}

The South Australian Department for Correctional Services' (DCS) *Prisoner Arts and Craft Policy* regulates arts programmes, covering:^{lxxiv}

- creative industries and social enterprises
- recreational arts
- educational arts
- Aboriginal cultural programmes
- therapeutic interventions
- eligibility of prisoners to participate
- suitability of content

- treatment and management of arts objects
- gifting arts objects
- arts object use and display
- sale of or remuneration for arts objects.

All arts programmes at DCS facilities are funded by DCS.

An annual *Artists on the Inside* public exhibition is coordinated by DCS. Approximately 30 to 40 prisoners contribute to this each year.

Victoria – The Victorian Government has noted that First Nations Australians make up around 2% of the Australian population yet represent 28% of the national prison population (slightly less in Victoria itself).

The Torch (a not-for-profit organisation in partnership with Corrections Victoria) provides arts, cultural and arts industry support to indigenous offenders and ex-offenders in Victoria. Its aim is to reduce the rate of re-offending by encouraging the exploration of identity and culture through arts programmes to define new pathways upon release.^{lxxv}

The Torch provides a programme called *Statewide Indigenous Arts in Prisons and Community* (SIAPC). This focuses on the role of culture and cultural identity in the rehabilitative process of Aboriginal prisoners while providing developmental opportunities for emerging artists.

Corrections Victoria launched an *Aboriginal Arts Policy Model* in 2016. This enables Aboriginal prisoners to sell artwork they have produced through participation in SIAPC, prior to their release from prison. The proceeds are used to fund post-release pathways for the artists involved. The SIAPC programme elevates culture, and aims to introduce artists to the arts industry and increase self-sufficiency.

- **Queensland** – Arts programmes are not covered in public material relating to prisoner rights, rehabilitative programmes, or work programmes, other than a passing reference to the right of prisoners to do arts and hobbies.^{lxxvi}

Queensland's legislation prohibits prisoners from selling their artwork while in prison.^{lxxvii, lxxviii}

No material has been forthcoming in response to a request for more information.

- **New South Wales** – Corrective Services NSW (CSNSW) states that it encourages inmate participation in arts and craft programmes and aims to develop inmates' creative, artistic and vocational skills for their successful return to the community. CSNSW states that it recognises, and aims to accommodate, the diverse range of arts and craft programmes and outlets within correctional centres.^{lxxix}

Its *Custodial Operations Policy and Procedures* (COPP) manual (referenced in the endnote above) includes Section 8.13 relating to Arts, Crafts, Hobbies, Materials

and Sales, which is embedded in its service line of rehabilitation and reintegration. However, this section mainly relates to visual arts conducted in cells for educational or non-educational purposes, with arts materials self-funded and the cost of those materials taken from revenue from sale of arts. Section 8.13 does not cover arts programmes.

In its response to Arts Access Aotearoa's email requesting further information, CSNSW:

- describes Section 8.13 as its policy for managing arts programmes in custody
 - states that through Section 8.13, arts programmes are embedded into its prison operating procedures
 - notes that arts programmes are organised by education staff in each prison
 - advises there is no data available on the number of inmates who participate in arts programmes.^{lxxx}
- **Western Australia** – this state has 18 prison sites (16 adult facilities, one private prison and one juvenile facility) spread over 2.5 million square kilometres. Because of the differing populations in these facilities, each prison has a different approach to engaging prisoners with the arts.

The Government of Western Australia's Department of Justice/Corrective Services has a dedicated education team called Education, Employment and Transitional Services (EETS). It is a self-contained Registered Training Organisation (RTO) and delivers a range of education from basic literacy and numeracy courses to certificate level courses and industry vocational training. Arts programmes come under the jurisdiction of EETS.^{lxxxi, lxxxii}

The arts is offered in four ways:

- as specific accredited arts courses (with 23 participants in 2021)
- embedded into other accredited education programmes (no data)
- in partnership with the Curtin University School of Arts to deliver the JETA programme (Justice and Equity Through Arts). This has now been running for 25 years and was developed by Curtin to allow prisoners to complete a degree in Fine Arts. A small team of lecturers visit prisons on a regular basis to talk to prisoners about their work and assist them with resources and research. About 30 prisoners participate each year.
- voluntary recreational arts activities (no data).

Examples of voluntary recreational arts programmes are:^{lxxxiii}

- A storytelling, literacy and creative writing programme for women prisoners. Participants produce a storybook, which is illustrated, for their

child or children. The women also read the story which is recorded and copied onto a CD and inserted into the book. When the children receive their books, they can hear their mothers reading the story.

- In the Eastern Goldfields Prison, certificate courses run in music production combined with literacy via song writing, resulting in two CDs or original music in at least three of the local languages.^{lxxxiv}

The Department funds the accredited arts programmes through the operating budget of the EETS. Prisoners purchase their own arts supplies for recreational arts activities.^{lxxxv}

Three documents (Policy Directive No. 46 Arts Produced by Prisoners, accompanying Procedures and Arts Guidelines) regulate:^{lxxxvi}

- the intellectual property of prisoner artists
- ownership of prison arts, is largely determined by whether materials have been paid for by the Department or by the prisoner
- measures regarding the sale and management of proceeds of prison arts, the conditions placed upon the public exhibition of prison arts and the ethical and transparent purchase of prison arts by staff.

The organisation and delivery of accredited arts programmes is done via EETS. Each prison determines its own recreational arts programmes and considers clientele, available facilities, staffing, rehabilitation needs and so on.^{lxxxvii}

EETS also works in partnership with Freemantle Prison, now a museum and significant world heritage site. There is exhibition space dedicated to four different exhibitions of prisoner arts there each year, each running for four months. The Department also curates an exhibition of Aboriginal prisoner arts during national NAIDOC Week celebrations.^{lxxxviii} NAIDOC Week celebrates the history, culture and achievements of Aboriginal and Torres Strait Islander peoples.

Conclusion

Arts in Corrections can be linked to intermediate and longer-term benefits for offenders and for the environments in which they are held.

These benefits can be monetised to show a return on investment of perhaps four times the cost of an arts programme intervention, involving administrative savings, personal outcomes and broader social outcomes.

Frameworks that drive a standardised, comprehensive and funded approach to Arts in Corrections are rare around the world. California, along with Victoria in Australia (the latter for First Nations People only) are two shining examples. Arts in Corrections

frameworks help to facilitate the supply of best practice arts programmes and their evaluation.

Ara Poutama Aotearoa's Hōkai Rangi Strategy would support an Arts in Corrections framework that could help New Zealand to lead the world in humanising and healing the people that lie behind this country's poor prison statistics noted by the OECD.

Appendix 1: Examples of Best Practice Arts Programmes in Ara Poutama Aotearoa in 2021

Redemption Arts and Education Services

Northland Region Corrections Facility

Description

This arts programme incorporates tikanga-based philosophy and creative activities (e.g. theatre, music, creative writing, painting, and carving). Participants can also study for NZQA, Te Aho o Te Kura Pounamu (Correspondence School), and North Tec qualifications.



Purpose and significance

Prisoners are supported to gain new skills and autonomy on their pathway to rehabilitation, education and reintegration back into the community. Positive impacts: [read more](#)

Te Putanga Toi Arts Access Awards

The creative director, Beth Hill, received the Māui Tikitiki a Taranga Award and the Arts Access Aotearoa Accolade in 2018.

The associated Redemption Arts Tuakana Teina Mentoring programme, in which previous participants mentor newer participants through the creative process, was awarded the Arts Access Corrections Whai Tikanga Award in 2020 for its leadership and mentoring of other prisoners, including during the COVID-19 lockdown.

Data

Each of the Redemption Visual Arts and Redemption Performing Arts programmes are run for four hours a week for 49 weeks.

Each programme can accommodate up to 15 (visual arts) or 22 (performing arts) participants. They rely on volunteers. The creative director is available as a consultant to set up the Redemption Programme in other sites.

Training and support for Tuakana Teina mentors is run four to six times each year for about 20 hours a week. About 30 mentors attend each course.

Te Hōkai Manea Tipuna / the glowing footsteps of our ancestors

Otago Corrections Facility

Description

The participants are taught aspects of Te Ao Māori.



Purpose and significance

Participants are provided with the ability to navigate issues in their lives. The programme teaches self-worth, and ways to problem solve and reconnect with their whakapapa. Feedback from the men in Otago Corrections Facility is testament to the value of this programme: [read more](#)

Te Putanga Toi Arts Access Awards

Rue-Jade Morgan (facilitator of the programme, lecturer at Otago Polytechnic, and former prisoner) received the Arts Access Corrections Māui Tikitiki ā Taranga Award in 2020.

Data

The programme is offered four times a year, each for eight weeks (128 hours in total), where karakia, powhiri/whakaeke, purakau, and roles and deeds of Ara are covered. Each of the four cohorts has 10 participants plus mentors from previous programmes. One staff member assists.

Comments

Rue-Jade's lived experience is central to offering solutions to issues that arise from living a life of incarceration. However, Rue-Jade is willing for the framework of his programme to be adapted for use in other sites by other appropriate tutors.

Home Ground Project

Delivered in the Wellington community and at Arohata Women's Prison

Description

A collaborative initiative focused on the creativity (such as theatre, photography, creative writing and music) and wellbeing of women who have experienced incarceration or who are engaged in the justice system.



Purpose and significance

Creative arts practice is used as a non-threatening, strengths-based approach to self-empowerment, community connectedness, wellbeing and social change. The women participants are encouraged to create art projects that address the issues women and whānau face in the justice system. The creative process supports

women in prisons and on probation to lead a positive life and contribute to their communities. Positive impact: [visit the Home Ground website](#) and [read more](#)

Te Putanga Toi Arts Access Awards

Home Ground (run by creative director Jacqui Moyes with trauma counsellor Anita Grafton until her death in 2020) was awarded a Highly Commended Citation in the 2020 Awards.

Data

The initiative is divided into four projects (Tahi, Rua, Toru and Whā), delivered over 12 months. Each project runs every day for three weeks, then one day a week for the following four weeks.

Funded for eight artists to collaborate with the participants. Each programme accommodates eight to ten participants.

Comments

Home Ground has been supported at different times by Creative New Zealand, Ara Poutama Aotearoa, the Sonja Davies Peace Award, Heather and Brian Main, and the Ministry for Women. It is also supported through Manatū Taonga Ministry for Culture and Heritage's Creative Spaces Initiative funding.

Community partnerships

e.g. Tongariro Prison exhibition *Mai i Roto*, Taupō Museum, 2019

Description

Partnerships between community/businesses and prisons, such as the *From the Inside – Mai i Roto* exhibition, can support prisoners to display their creativity at a high level.

This example of partnership involved the display at the Taupō Museum produced by men from Tongariro Prison.



Purpose and significance

Work skills development programmes at the prison, such as carpentry and engineering, enabled men to craft and create artworks that were challenging, beautiful and extraordinary. The prison director, Lyn O'Connor, authorised a visit to the exhibition for the prison artists and it was a transformative experience for the men. It was visited by local MP Louise Upston and Taupō Mayor David Trewavas.

Positive impact: [read more](#)

Arts Access Aotearoa involvement

Both the Executive Director and Arts in Corrections Advisor of Arts Access Aotearoa visited Tongariro Prison and attended the opening of the exhibition. The Executive Director delivered a presentation about the importance of prison arts in Aotearoa.

Comments

The success of the joint venture was built on the vision of Taupō Museum's curator, Kerence Stephens, the volunteer labour of Volunteer Coordinator Karin Deed, the free use of Taupō Museum as the venue, and community donations of paint, wood, metal and stone.

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