

What does success look like for arts in criminal justice settings?

About this paper

This paper highlights the findings from discussions that took place at a series of roundtables organised by the National Criminal Justice Arts Alliance (NCJAA) and commissioned by Arts Council England in 2017. The roundtables considered the question 'What does success look like for arts in criminal justice settings?' It has been adapted from an internal paper produced for Arts Council England by NCJAA to support and inform their thinking on advocacy, investment and support for arts in criminal justice. This paper highlights the main themes from the roundtable discussions. Key messages from the discussions are presented here as learning points, which have fed into the NCJAA 2018-22 work plan as a new Sector Support Organisation for Arts Council England. The conclusion sets out some potential next steps for the NCJAA and strategic stakeholders to consider.

About the National Criminal Justice Arts Alliance

The NCJAA is a network with over 900 members promoting arts and culture in criminal justice settings as a springboard to positive change. The NCJAA's purpose is to promote effective practice, undertake and showcase specialist work and research, provide opportunities for skills, knowledge and network development, raise the profile of the sector, inform related policy and build sector sustainability and resilience. The NCJAA is managed by Clinks, the national membership body for the voluntary sector working in criminal justice settings.

About the roundtables

The roundtables were designed to provide a space to continue discussions started at a joint Department of Culture, Media and Sport (DCMS) and Ministry of Justice (MoJ) ministerial roundtable held in June 2016 exploring the potential role of arts and culture in criminal justice settings nationally. This followed the publication of the *Culture White Paper*¹ and *Unlocking Potential*² (the review into prison education) in spring 2016. The roundtables explored what success in arts in criminal justice looks like, addressing concerns raised by leading voices in arts and criminal justice at the ministerial roundtable, which included:



- People in the criminal justice system produce energising art that is emotionally enriching, transforming and inspiring yet face significant variation in provision across the country
- There is little or no strategic consideration of what access to arts for all means for people in prisons or on community sentences, or how the significant benefits for rehabilitation or safety and security in prisons might be realised
- There is a need to consider how the development needs of arts organisations working in the criminal justice system might inform the future vision of Arts Council England
- The criminal justice system doesn't fully harness the potential role of the arts as an enabler for education, health, rehabilitation and reintegration.

The four roundtables were probably unique in bringing together the full range of stakeholders needed to explore issues for both arts and criminal justice. They included specialist organisations working in the field, cultural champions, cross government policy leads, prison governors and heads of probation, researchers, arts practitioners and educators. Strenuous efforts were made to ensure broad geographic and sector representation. Participants representing criminal justice agencies came from both long-stay custodial and training establishments, probation and youth justice. People with lived experience of criminal justice also attended the roundtables. A summary of roundtables³ and participants details⁴ can be found as appendixes to this document.

The criminal justice system context

An individual's journey through the criminal justice system in England and Wales begins formally with arrest, through the courts to sentencing either to prison or a community sentence, through to post release probation supervision. It is worth stating that:

- The prison population stood at 85,997 on 30th September 2017.⁵
- At the end of June 2017 262,347 people were under probation supervision (community sentences and post release supervision).⁶
- 1,000 children under the age of 18 are in custody, 50 children aged 14 or under in the secure estate and 6,000 young adults aged 18-20 are in prison.
- Reoffending rates are high; 44% of adults are reconvicted within one year of release. For those serving sentences of less than 12 months this increases to 59%.⁷
- The cycle of reoffending costs up to £13 billion a year.⁸

Within this context the arts are practiced across the criminal justice system in many different ways with significant benefits, for people at risk of coming into contact with the criminal justice system and in custodial and community settings. They take place in education classes and health settings within the prison system, via innovative voluntary sector specialists, sometimes through mainstream arts organisations in prison and community, and are self-practiced, in prison cells, with extraordinary results.

Why arts in criminal justice matter

- Arts and creativity have the power to transform lives⁹
- Providing access to the arts can support the reduction of crime by inspiring people to unleash previously untapped potential, improving wellbeing and boosting employability¹⁰
- Exhibitions and performances engage wider communities and challenge negative stereotypes about people with criminal records¹¹
- Art produced by diverse and unheard voices enhances art and culture for all.¹²



Key evidence to support arts in criminal justice settings

- The NCJAA internationally renowned digital Evidence Library hosts over 100 evaluations outlining the impact of the arts (across art forms) in criminal justice settings (www.artsevidence.org.uk)
- Current leading evidence from academia and the MoJ indicates that the arts support the process of desistance from crime¹³
- Arts in criminal justice settings improve safety and wellbeing in prisons and play a role in building safer communities¹⁴
- Evidence suggests that the arts in criminal justice settings can support innovative practice and enhance the professional development of artists and of criminal justice professionals¹⁵
- A study by National Philanthropy Capital found that engaging the arts in criminal justice settings is cost effective:

“Our economic analyses of Clean Break, Only Connect and Unitas Summer Arts Colleges show that these three charities provide savings to the public purse as well as improve the life chances of the people helped. This is without counting the wider impact of the arts.”¹⁶

Policy context

In recent years there have been ongoing and rapid policy changes both to probation and the prison system, as well as significant concerns about prison overcrowding and staff shortages and their impact on safety and welfare. Concurrently the case for arts in criminal justice settings has received cross government support. In 2016 the then Minister for Prisons, Sam Gyimah, noted at the opening of the Koestler exhibition that “arts should be at the centre of everything we do”. Similarly Matt Hancock, the then Minister of State and then the Secretary of State at the DCMS, highlighted in his forward for the NCJAA’s *Commissioning Guide* “the role that arts and cultural activities can have in supporting the health and wellbeing, education, and rehabilitation of individuals within the criminal justice system.” The value of arts in criminal justice settings is highlighted in both the DCMS *Culture White Paper*, and in Dame Sally Coates’ review into prison education.

The current Lord Chancellor Rt Hon David Gauke MP wrote in the Times on 26th May 2018:

“there is a role for the arts. It’s a good idea, the creative sector is a big employer, you hear stories of someone involved in a prison production who ends up in the West End as a lighting technician.”

In April 2018 the NCJAA also met with Michael Ellis, Minister for Arts, Heritage and Tourism, and he was supportive of the role arts can play in changing the lives of offenders.

At an operational level changes to Her Majesty’s Prison and Probation Service (HMPPS) education framework for prisons now enables art to be included in the curriculum. A requirement to offer arts interventions in prisons is also now one of the Expectations set out by HM Inspector of Prisons. The potential to build on this consensus in the form of a cross government strategy for the arts in criminal justice was discussed at a joint ministerial roundtable in June 2016. The current prison reform agenda provides a perfect opportunity for this to be pursued further.

It is worth noting however the considerable experience of advocacy in this area to date. Despite the new cross government consensus highlighted, roundtable delegates were concerned



that any new initiative should recognise the history of inertia, lack of action and resistance to change in driving forward strategic changes to enable improved arts provision in criminal justice settings. It was also noted that many prisons and criminal justice settings are currently in crisis in terms of external factors and staff shortages and this needs to be acknowledged.

Summarising the findings from the roundtables

Addressing the question ‘What does success look like for arts in criminal justice settings?’, the roundtables thematically explored: strategic commissioning, partnerships, quality and young people. Discussions were passionate, challenging and wide ranging – but consistently raised three key areas for development:

- **Normalising** the value of cultural activities for people in the criminal justice system
- **Creating excellence** for arts in criminal justice settings
- Developing **cultural pathways** through the prison gate so all those in the criminal justice system can access arts and culture.

Normalising the value of cultural activities for people in the criminal justice system

Participants emphasised that success would mean “normalising” arts in criminal justice settings. It was important that art and culture was recognised in different areas of prison and seen as a golden thread throughout prison culture; operating in education, health, rehabilitation and resettlement rather than a silo-ed and financially vulnerable activity. While progress has been made to make art and culture more acceptable in the criminal justice system, there was more to be done at all levels of engagement to ensure its sustainability and development. This included upskilling at all levels of leadership and staff across the criminal justice system and the arts to ensure a broader understanding of the value of arts in this setting. It was seen that senior leaders across government and arms lengths bodies could (and should) also support ongoing advocacy.

“Arts Council England can play a role drawing in MPs and other important influencers.” – Participant

“There are nine million people in England with convictions – any way of breaking down barriers of ‘us’ and ‘them’ is positive.” – Participant

Adverse public opinion was widely credited amongst participants as responsible for much of the highly creative and successful arts activity in prisons and other criminal justice settings remaining under the radar. A number of specific factors were identified as likely to change public perception:

- The growing importance of the creative and cultural industries in the country’s economic growth and its reputation as a ‘world-beater’ should increase demand for creative and cultural skills training, creative industries within prison industries and as employers for resettlement and ongoing employment
- A growing evidence base demonstrating the effectiveness of arts in contributing to rehabilitation, reintegration and resettlement on release from prison



- Current policy imperatives from the MoJ for maintaining family ties, improving outcomes for people from black, Asian and minority ethnic (BAME) backgrounds and promoting citizenship can be used to promote the role of the arts.

“Governors are always thinking about the press and potential negative attention when commissioning arts activities. Unless we do something to change the public’s perception of prisoners doing art in prisons, it will be difficult to move forward with this agenda.” – Participant

Key messages and next steps to normalise the value of cultural activities for people in the criminal justice system

- Participants were keen to promote the value of positive messaging and communications in broadening public support for arts in criminal justice. They argued for an arts-led, cross government, multi-agency communications strategy that would provide reassurance to the public about risks and benefits. More learning and championing opportunities should be implemented to upskill both sectors. For example Arts Council England Relationship Managers could visit projects in criminal justice settings or learn about them through training and resources, and in prisons criminal justice staff could be assigned the role of arts coordinator.
- Participants called for means to be found for greater permeability between the criminal justice system and the creative and academic community and suggested prisons and other criminal justice settings could be utilised more as venues and creative places for exhibitions and performance. Local audiences could be invited to participate in workshops, training events and production in prisons or probation settings, in youth justice institutions and in immigration removal centres. Arts spaces could also be used to support reintegration.

“Cultural organisations should remember that their communities include prisoners and people who have had experience of the criminal justice system.” – Participant

- There was widespread support for arts to be considered as a central component of the educational portfolio in prisons and to increase access to arts as an enrichment activity.
- There was a call to include arts from criminal justice settings in mainstream cultural commissioning and programming at national theatres, museums and galleries. Greater openness from mainstream critics to review cultural work from criminal justice settings was also encouraged to increase awareness and to drive up quality.

“Their artist in residence programme has helped provide them with an interface between the prison’s activities and the wider community.” – Participant

- An important step towards this would be investment in further national programmes of work that might promote the benefits of arts provision in criminal justice settings and overcome the climate of negative public opinion.

“Strategically, it would make sense to have some big successful flagship projects under our belts. It would give a sense of something tangible.” – Participant

- More work is needed to advocate for arts in criminal justice settings at a local level so governors can feel confident to commission work.



Creating excellence for arts in criminal justice settings

It was acknowledged by participants that Arts Council England have struggled to define what “excellence” in arts in the criminal justice system, and more broadly the social sector, means.

“Democratising art is important, and doing this in the justice system might look quite different.” – Participant

Research has often focused on how arts contributes to reoffending rather than how it contributes to the cultural and creative canon. It was seen as important to go deeper and try and understand how and in what way arts and creativity work in criminal justice settings. Participants emphasised the role and successes of **specialist arts organisations** working in criminal justice in supporting artistic excellence.

In the roundtables participants also began to identify characteristics that defined their success. Participants in the discussions felt that the standard for transformative creativity in the criminal justice system is set by the work of specialist arts organisations and individuals. They draw out vitality and talent, maintaining and building the quality and integrity of the artistic process in a number of ways:

- They use, enhance and adapt participatory arts methods enabling people in the criminal justice system to become **co-producers of art**. Thus reaping well-documented health and wellbeing outcomes that result when people are encouraged to feel connected through expression of their own personal experiences.
- They use arts as an educational activity, inspiring new work by developing skills through mentoring and coaching.
- They identify the aesthetic within the criminal justice system and go further by exploring experiences and **life stories that rarely make it to mainstream stages or exhibitions** – enabling people from different backgrounds to feel that their lives are important and valid and can contribute to the creative landscape.
- They work in restorative justice **connecting people with their actions** and building a way forward for victims and offenders.
- They pursue opportunities to enter mainstream creative and cultural experience – moving people beyond their so-called criminal identities and **challenging stereotypes in cultural spaces**.
- They provide development opportunities for artists and practitioners.
- They positively contribute to the creative ecology through producing quality artistic output attracting mainstream audiences.

“Many musicians find that performing to prisoners or working with ex-prisoners has a profound impact on their practice, often enhancing or changing the quality of their own experience and artistic expression – and this must be recognised.” – Participant

The collective experience of specialist arts organisations such as Clean Break, Synergy Theatre Project, Music in Prisons, Odd Arts, Open Clasp and Geese Theatre Company with a long track record of work in this area enables the specification of a model for success. This model has the following features:

- Arts professionals skilled in working with vulnerable people and complex needs.



- A range of developmental models and theories of change that build insight and empathy and also impart social skills and technical knowledge.
- Experience in delivering workshops, educational programmes and high quality production in secure settings.
- Achieving diversity of engagement in arts with BAME people and those with protected characteristics who are underrepresented in mainstream arts.
- Trained creative practitioners.
- Appropriate supervision and support in place.
- Expertise in understanding the criminal justice settings they work in; they recognise the importance of key relationships such as with governors in enabling the work to happen, they are aware of the need to limit demands on time and resources for prison and probation staff and they engage effectively with the system often through workforce development.
- Valuing partnerships either working together (for example to integrate theatre practitioners with musicians) for specific productions or by working through and with education, health or social care providers. They often work with other voluntary sector organisations who advocate on behalf of specific groups in the criminal justice system such as families, young people, long stay prisoners, women, refugees or foreign nationals.
- Pursuing partnerships with more mainstream high-profile arts organisations that can support specialist arts initiatives and also help with resource, profile and opportunity for staff and participants.

In addition, the importance of a wider network and collective voice for these organisations was highlighted. Networks such as the NCJAA enable them to keep abreast of changes in law, public policy, research and good practice that may affect the way staff in prisons or probation settings are able to promote, support or restrict the work they do. They are informed advocates for improving conditions in prison and other criminal justice settings and are able to provide policy-informing feedback on aspects of reform that may enhance social justice, resettlement and rehabilitation.

Key messages and next steps to develop excellence for arts in criminal justice settings

- Work is needed to grow, sustain and develop the work of arts specialists working in the criminal justice system and to ensure the benefits are offered more widely and skills are harnessed.

“The most significant barrier [to growth] is finding adequately trained and skilled staff to work in these contexts.” – Participant

- The need to further define quality and excellence and this learning to be effectively understood and disseminated across the arts and criminal justice system.
- The need for clarity around terminology and definitions was also discussed. Developing a lexicon and taxonomy for arts in criminal justice would support a more systematic approach to research and evaluation.
- Recommendations by roundtable participants were for widening opportunities to disseminate and showcase best practice with consideration given to the commissioning of publications through creative means.
- Further exploration into the cultural interplay between arts and justice as a crucible for creativity, transformation and representation.



- Proposals were made for improving access to bespoke training, professional development and programmes of work to raise the quality of provision. Ideas included peer review and skills sharing opportunities.
- Further research is needed to understand how and why artistic practice supports the process of desistance from crime.

“There is art therapy, or arts activity as a therapeutic intervention, art as vocation and art for arts’ sake. There need to be clear pathways for all of these and we need to be clear about what we are doing and why”. – Participant

Developing cultural pathways in and through the prison gate

Participants stressed the need to develop a “cultural pathway” that would provide access to the arts at every stage of the journey through the criminal justice system, with specific focus on engagement upon release. Creative alternatives to custody should also be considered, examples were cited where participants had been offered arts based programmes instead of a custodial sentences.

The cultural pathway model enables routes out of the criminal justice system. Success at scale would demand the development of strong partnerships between arts and criminal justice sector organisations at every level; building sustainable relationships between specialist and mainstream arts organisations for continuity on release and linking arts organisations, creative industries and communities for further education and skills development and to harness employment opportunities. It was felt there was a potential role for ‘Bridge’ organisations within arts and criminal justice infrastructure to support effective pathways.

Building relationships between specialist and mainstream arts organisations will:

- Enable capacity building
- Develop the skills and talents of artists
- Build audience and engagement in the arts
- Support the normalisation of arts in and from the criminal justice system.

The rapid turnover of people through the criminal justice system and the problem of high reoffending rates that leads to a ‘revolving door’ was a recurrent theme in discussion. Participants were keen to emphasise the need for structured pathways and protocols in custodial settings that specified the role of the arts and where possible linked people with complimentary or follow-on programmes upon release.

Participants talked of the need for brokerage between criminal justice settings, specialist arts organisations and mainstream arts organisations to enable creative continuity, for example: choirs welcoming new voices trained in prison, new artists exploring opportunities through mentoring or volunteering initiatives, or continued learning in schemes for further education or employment.

“National or [mainstream] arts organisations and community organisations can play a huge role in reducing stigma and breaking down stereotypes that surround prisoners.” – Participant



Key messages and next steps to develop effective cultural pathways in and through the prison gate

- Arts Council England's current strategy is driving forward improved access to arts across geographies and within communities linked to Creative People and Places and related programmes. A focus on local links and development is important to address variation in access to arts and inequitable distribution of resource across criminal justice settings. Arts Council England may wish to consider strategically targeted investment to support long term provision in under-resourced areas, improving access to the benefits of arts and delivering sustainability.
- There is considerable learning to explore from Arts Council England's Cultural Education Partnerships and how the Unitas Summer Arts Colleges have scaled up across the youth justice system and utilised the Artsmark and Arts Award.

"Some local Cultural Education Partnerships involve criminal justice organisations; for example in Reading, Thames Valley Police are involved. There's an opportunity to bring this in much more to overcome the fragmentation and small scale solutions." – Participant

- It was stressed that many arts organisations need to take seriously their civic role in local communities in relation to those who have experienced the criminal justice system. There is untapped potential for building creative pathways within and across the criminal justice system as part of Local Cultural Partnerships. Good practice models are discussed in the DCMS Culture White Paper and could be further incentivised through contracts with Arts Council England, other national organisations and funding bodies.
- New governance for partnership arrangements is needed to recognise and protect emerging new work from this specialist field. It was felt important to identify a code of practice for sharing resources, skills and knowledge and delivering social value, using accepted industry standards for employment, safety and diversity.
- Arts Council England and other arts organisations committed to working in this area might wish to consider appointing board members with a role for championing inclusion at every level.
- Improved commissioning of good practice partnership models and improved partnership working between criminal justice agencies and arts organisations are vital components of ending marginalisation of people affected by criminal justice.
- Opportunities for people in prison or other criminal justice settings to be referred to arts projects or organisations is currently patchy, often relying on the knowledge or interests of prison or probation officers. All staff could be trained to understand the impact of arts in achieving goals for desistance from crime and how to commission arts organisations with skills appropriate to the needs of their organisation.
- To complete the pathway we need to remove barriers to employment in the creative industries. As a first step participants recommended that arts organisations adopted the Cabinet Office's initiative to 'ban the box' requiring disclosure of previous convictions on application forms for employment.
- People in the criminal justice system should be made aware that a creative career could be an option for them. Aspirations could be met by apprenticeship and other specialist training schemes and ensuring that prisons include creative industries as



a core component of prison industries including in Release On Temporary Licence (ROTL) schemes and in-house work placements. Work with the criminal justice system would be needed to raise awareness of opportunities in the labour market.

- Within the fast moving policy context there remains opportunity for more strategic commissioning for the arts through:
 - » Advocating the benefit and cultural value of working in the criminal justice system to the wider arts sector
 - » Disseminating good practice case studies that highlight valuable long term links between criminal justice settings and community based arts organisations for employment or further education
 - » Incentivising Through the Gate initiatives to aid resettlement between custodial settings and community through the arts
 - » Delivering key policy imperatives of diversity, inclusion and digitisation across government departments and public bodies
 - » Increasing capacity for delivery and sustainability through collaboration with other funders including the MoJ, HMPPS and Big Lottery Fund.

“The nature of the art produced in this area of work leads to a richer cultural exchange and more diverse stories. There is lots to gain from this work and it is a prize worth fighting for.” – Participant

Concluding comments

The current cross government consensus in support of arts in the criminal justice system provides an opportunity to deliver a new strategic vision for high quality and successful arts activities within the policy context of a rehabilitative agenda for reform.

Insights from the roundtable discussions identify learning points and next steps to inform thinking for Arts Council England’s 10-year strategy. The NCJAA is committed to working on behalf of our membership to take forward these key messages and looks forward to working with Arts Council England to support the sector as a National Portfolio Organisation.

The NCJAA would like to take this chance to thank anyone who took part in the roundtables and we hope that this document will prove useful.



Success for arts in criminal justice would mean:

- Equality of access to high quality arts in all criminal justice settings
- Arts in criminal justice has public and political support
- Arts and culture are embedded across education, health, rehabilitation, restorative justice and resettlement in criminal justice settings
- Arts produced in criminal justice settings is valued and visible within the mainstream arts sector
- Creative excellence and good practice is defined and implemented
- Dynamic pathways into art, design and culture are utilised by people in the criminal justice system (from audience members to employment in the creative industries)
- We have a sustainable, flourishing specialist arts in criminal justice sector.

Next steps

Below we have prioritised what the NCJAA would like to see happen to move this agenda forward. We recognise that these initial next steps demand high level strategic investment and planning and we aim to work with our membership and stakeholders to drive the necessary change. We would like to see:

1. A cross government strategy and communications plan developed and owned by the MoJ and the DCMS that would provide reassurance to the public about risks and benefits of arts in criminal justice.
2. Further research to understand how and why artistic practice supports the process of desistance and to further understand the cultural value of this work.
3. A mechanism to map current provision, geographically and across art forms, in order to highlight areas of good practice and target areas that need investment.
4. Defining and communicating excellence in the field of arts in criminal justice to adequately provide training and development opportunities for artists, arts organisations and criminal justice practitioners.
5. Disseminating learning from the Youth Justice Sector in relation to upscaling and demonstrating effectiveness.
6. Investment in local partnerships that enable cultural pathways for people to continue to engage in arts and cultural activities both in and on their release from prison. This includes work being done to support partnerships between specialist arts organisations working in criminal justice and mainstream arts organisations.
7. Removing barriers to employment in the creative industries by 'banning the box' and developing opportunities to meet aspirations through apprenticeships and other specialist schemes.



This report was written
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End notes

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3. See Appendix A for a summary of the roundtables
4. See Appendix B for details of participants at the roundtables
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Roundtable one: National commissioning and strategic planning

The first roundtable held in London in March 2017 asked participants what they thought success would look like for arts at a strategic and commissioning level in prisons and criminal justice settings in the community. Roundtable attendees were asked what they thought the current shared priorities were, and what a successful arts and criminal justice strategy might include.

Roundtable two: Partnerships and pathways

The second roundtable explored local and regional partnerships asking participants to consider what a successful arts and culture offer or pathway would look like for people in prison and people on their release from prison. This roundtable took place in Birmingham and looked specifically at the opportunities and successes in partnership working in the West Midlands. It considered how we might join up work in this area, utilising the strengths of various organisations, and also what barriers exist to successful implementation both in the West Midlands and nationally.

Roundtable three: Excellence and capacity

The third roundtable was hosted at Clean Break, a National Criminal Justice Arts Alliance (NCJAA) member organisation delivering high quality theatre courses and qualifications to women with experience of the criminal justice system. This discussion focused on how we define, measure and achieve quality in arts and criminal justice work, with many of the responses considering the importance of robust evidence and measurable outcomes. It also asked participants how we can build the capacity of organisations specialising in arts and criminal justice work, and how productive partnerships with the 'mainstream' can be of benefit to smaller, specialist organisations. The final area of consideration in this discussion was how we as a sector can promote and disseminate the artistic and social value of this work to the media, the general public, and other opinion formers.

Roundtable four: Young people

The fourth and final roundtable put a spotlight on work with young people with experience of the criminal justice system. It asked what the pathway to arts and culture is for young people in criminal justice settings, and how we can ensure equity of access to quality arts offers. It looked, again, at how we might build the capacity of organisations specialising in delivering creative projects for and with young people and how productive partnerships might enable arts and culture to flourish in these settings. Similarly to roundtable three, it asked delegates how we might promote and disseminate the value of this work to influential audiences.



September 2018

Roundtable one

Alison Frater, National Criminal Justice Arts Alliance, Chair
Mags Patten, Arts Council England, Executive Director, Communication and Public Policy
Jessica Plant, National Criminal Justice Arts Alliance, Manager
Simon Marshall, Co-commissioning, National Offender Management Service
Adebola Fabunmi, Ministry of Justice, Offender Policy Team
Ian Bickers, HMP Wandsworth, Executive Director
Andy Watson, Geese Theatre Company, Director
Kate Pakenham, The Donmar, Executive Producer
Barbara Swyer, Purple Futures CRC, Senior Commissioner
Richard Ings, Arts Council England, Senior Manager Special Projects
Collette Cork Hurst, Arts Council England, Senior Officer,
Policy and Research (Equality and Diversity)
Jessica Draper, Synergy Theatre Project, Head of Learning and Engagement
Catherine Hearne, Helix Arts, Artistic Director
Raheel Mohammed, Maslaha, Director
Kate Davey, National Criminal Justice Arts Alliance, Communications Officer

Roundtable two

Alison Frater, National Criminal Justice Arts Alliance, Chair
Mags Patten, Arts Council England, Executive Director, Communication and Public Policy
Amanda Davis, National Criminal Justice Arts Alliance, Manager
Andy Watson, Geese Theatre Company, Director
Becky Sexton, Multistory, Artistic Director
Debbie Kermod, Mac Birmingham, Artistic Director
Ian Clarke, Birmingham Youth Music
Ian Hyde, Ikon Gallery, Deputy Director
Kat Boon, Appetite, CPP Lead
Kate Davey, National Criminal Justice Arts Alliance, Communications and Engagement Officer
Louise Hadley, HMP Hewell, Head of Learning and Skills
Lucy Williams, HMP Drake Hall, Business and Community Engagement Manager
Majella Murphy, The Staffordshire and West Midlands Community Rehabilitation Company
Limited - Part of the Reducing Reoffending Partnership, Senior Partnership Manager
Pamela Dow, New Futures Network
Richard Ings, Arts Council England, Senior Manager Special Projects
Sam Ainslie, National Probation Service, NPS Effective Practice Lead
Steph Maton, HMP Hewell / Milton Keynes College, Education Manager

Roundtable three

Alison Frater, National Criminal Justice Arts Alliance, Chair
Mags Patten, Arts Council England, Executive Director, Communication and Public Policy
Amanda Davis, National Criminal Justice Arts Alliance, Manager (Maternity cover)
Kate Davey, National Criminal Justice Arts Alliance, Communications and Engagement Officer
Richard Ings, Arts Council England, Senior Manager Special Projects
Lucy Perman, Clean Break, Executive Director
Esther Baker, Synergy Theatre Project, Artistic Director
Katy Haigh, Good Vibrations, Executive Director
Sally Taylor, Koestler Trust, CEO
Paula Hamilton, National Theatre, Deputy Director of Learning
Carlotta Goulden, Stretch, Artistic Director



September 2018

Selina Busby, Central School of Speech and Drama
Kate Harvey, Artichoke, Senior Producer
Deborah Murphy, HMP Pentonville / NHS, Lead Occupational Therapist
Sara Lee, Irene Taylor Trust, Artistic Director
Caoimhe McAvinchey, Queen Mary University, Head of Drama
Jo Augustus, HMP Grendon and Springhill, Head of Art Therapy
Steven Jinski, The Sage Gateshead, Head of Inclusion
Lisa Spirling, Theatre 503, Artistic Director
Ralph Lubkowski, HMP Leicester, Deputy Governor
Tim Desmond, National Justice Museum, Director
Nina Champion, Prisoners' Education Trust, Head of Policy
Caterina Serenelli, Arts Council England, National Stakeholder Team

Roundtable four

Alison Frater, National Criminal Justice Arts Alliance, Chair
Richard Russell, Arts Council England, Chief Operating Officer
Kate Davey, National Criminal Justice Arts Alliance, Communications Officer
Amanda Davis, National Criminal Justice Arts Alliance, Manager (Maternity cover)
Richard Ings, Arts Council England, Senior Manager Special Projects
Carol Reid, Youth Music, Head of Programmes
Mat Ilic, Only Connect / Catch 22
Melanie Anouf, Pan Cultural Arts
Helen Linsell, Dance United Yorkshire, Director
Martin Stephenson, Unitas, Chief Executive
Steve Moffitt, A New Direction, CEO
Simon Ruding, Theatre in Prison and Probation, Director
Anneliese Davidsen, Unicorn Theatre, Artistic Director
Marie Horner, The Roundhouse, Senior Producer
Kissie Goodwin, HMYOI Isis, Programmes and Regimes Manager
Adam Joolio, Audio Active, CEO
Lesley Tregear, Association of YOTS, Chair
Oonagh Rider, Clinks, Policy Officer
Laura Caulfield, Bath Spa University, Associate Professor of Criminological Psychology
Dominique Airey, Khulisa, CEO
Ruth Williams, Watts Gallery, Community and Youth Support Coordinator
Dr Tony Sewell CBE, Youth Justice Board, Board Member
Sue Radford, Intermission Youth Theatre, Executive Director
Vanessa Aquilina, Create (attending on behalf of Nicky Goulder, Chief Executive), Senior Project Manager

