



**ANNE PEAKER CENTRE**  
FOR ARTS IN CRIMINAL JUSTICE  
ADVOCACY • TRAINING • RESEARCH



## **CULTURAL PROVISION FOR BLACK AND MINORITY ETHNIC OFFENDERS IN CRIMINAL JUSTICE SETTINGS IN ENGLAND AND WALES**

**Funded by The LankellyChase Foundation**

**March 2008**

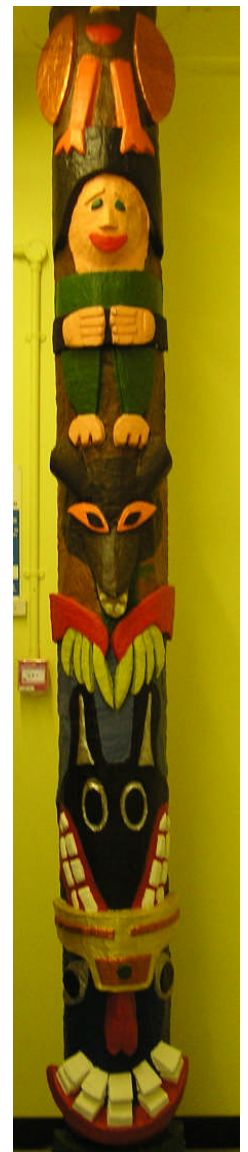
This report was commissioned by Anne Peaker Centre and produced by Creative Exchange

Lead Consultant: **Penny Eames**: Consultant, Creative Exchange and Managing Director, PSE Consultancy, Waikanae, New Zealand

Supported by **Helen Gheorghiu Gould**: Director and **Ledy Leysen**: Projects & Administration Coordinator, Creative Exchange

### **Anne Peaker Centre**

Neville House, 90-91 Northgate, Canterbury CT1 1BA  
t: 01227 470 629 e: [info@apcentre.org.uk](mailto:info@apcentre.org.uk) w: [www.apcentre.org.uk](http://www.apcentre.org.uk)



## Table of Contents

FOREWORD .....	3
EXECUTIVE SUMMARY .....	3
1. THE RESEARCH.....	9
2. THE PROCESS .....	10
2.1 Scope and Methodology.....	10
2.2 Understanding the term ‘Black Minority Ethnic’ (BME) .....	11
2.3 Research Process.....	12
3. THE PRINCIPLES .....	13
3.1 Cultural well-being and entitlement for offenders.....	13
4. THE FINDINGS .....	15
4.1 Current BME participation in arts and cultural programmes.....	15
4.2 Catering for the interests of BME offenders.....	18
4.3 Opportunities and barriers for relevant cultural provision.....	19
4.4 Delivering culturally diverse arts programmes.....	21
4.5 The Gaps.....	23
4.6 Capacity Building and Professional Development .....	25
4.7 Support and Advocacy .....	27
4.8 Supporting transition into the community.....	28
CONCLUSION.....	30
Annex 1 - Models of good practice – arts organisations and a criminal justice facility.....	31
Annex 2 - Other providers in the community for young people: .....	34
Annex 3 - Advocacy organisations for partnership .....	34
Appendix I - Definitions .....	36
Appendix II - References referred to, or quoted in this report .....	37
Appendix III - Organisations or individuals consulted during the research .....	39
Appendix IV - Art forms and activities for BME offenders .....	40
Appendix V - Arts Programmes in Prisons .....	42
Appendix VI - BME offender populations.....	43
Appendix VII - Compact between government & voluntary sector .....	44
ACKNOWLEDGEMENTS .....	47

**Photo front page:** *“Totem pole at HMP Bullwood Hall Essex, culturally relevant work by offender artists” Photo by Stephanie Wilson, Project set up by Rebecca Cumberland*

### Research and Consultancy Services:



Development House,  
56-64 Leonard Street,  
London EC2A 4LT  
Tel: +44 (0) 20 7065 0980  
Email: [admin@creativexchange.org](mailto:admin@creativexchange.org)  
Web: [www.creativexchange.org](http://www.creativexchange.org)

Registered Charity Number 1096765  
Limited Company Number 4646195

## FOREWORD



In 1998, Anne Peaker undertook an action research project called *Nuff Respect*, which considered the creative and rehabilitative needs of Black prisoners. At the time, ethnic minorities were already over-represented amongst the prison population. *Nuff Respect* concluded that much more could be done to recognise the creative, educational and rehabilitative needs of ethnic minority prisoners, and stressed the value of the arts, particularly when working with people from BME backgrounds.

Since 1998, there has been an increased focus on cultural diversity and equal opportunities in the statutory sector in general, the prison service included. The Macpherson inquiry into the death of Stephen Lawrence which severely criticised the police for its handling of this case had a major impact on government policy. One of the prison service's core principles for work, listed in the 2007/08 HM Prison Service Business Plan, is: "to promote diversity, equality of opportunity and combat unlawful discrimination."<sup>1</sup> Whilst there is clearly an increased recognition of the need to provide appropriate opportunities for the diverse prison population and to reduce racism, in the last ten years the pressure on the service has also increased tremendously in terms of ever-rising numbers of prisoners, overcrowding of prisons, challenging performance targets and an increasingly diverse prison population. At the end of December 2005, one in four of the prison population, 19,549 prisoners, was from a minority ethnic group. This compares to one in eleven of the general population.<sup>2</sup> This group represents a wide range of nationalities and cultural backgrounds.

The timing seemed right, ten years after *Nuff Respect*, to re-examine whether the arts in criminal justice sector is meeting the needs of the diverse prison population. Funding from the LankellyChase Foundation enabled Anne Peaker Centre to work with Creative Exchange and Penny Eames, a specialist researcher with international experience in the field of cultural wellbeing, cultural diversity and arts in criminal justice. Penny's report provides us with a strategic starting point to promote culturally diverse arts provision within criminal justice settings, and ideas for practical development. It is a huge area of work with many challenges as the criminal justice context is so complex, but this report will enable us to plan and fundraise for the next two to three years, to further develop arts diversity in criminal justice settings and increase capacity within the sector to meet BME offenders' needs.

Karin van Maanen  
MC<sup>2</sup> Project Manager  
Anne Peaker Centre

**Anne Peaker Centre** is the national organisation that promotes and supports the use of the arts in criminal justice settings. The organisation works primarily in the following areas:

- Advocacy – influencing policy, promoting and demonstrating the value of the arts
- Capacity building and professional development
- Consultancy
- Information - sourcing and disseminating clear information, advice and support for people within the arts and criminal justice sectors

[www.apcentre.org.uk](http://www.apcentre.org.uk)

<sup>1</sup> [www.hmprisonservice.gov.uk/assets/documents/1000286FHMPs\\_business\\_plan\\_2007.pdf](http://www.hmprisonservice.gov.uk/assets/documents/1000286FHMPs_business_plan_2007.pdf)

<sup>2</sup> Bromley Briefings Factfile, Prison Reform Trust, December 2007

## EXECUTIVE SUMMARY



*Mehndi (or henna body decoration) is a culturally significant art form  
The culturally relevant art form might be unusual or strange to the English artists or arts organisations*

In December 2007 Creative Exchange was commissioned by Anne Peaker Centre to undertake a review of culturally relevant provision and interests of Black and Minority Ethnic (BME) offenders and their arts and cultural activities in the criminal justice sector in England and Wales.

The challenge was to identify and review current provision of culturally relevant arts programmes for the BME offenders, particularly those who currently do not have access to the arts or any means of creative expression. The research started with the offender and the interests of offenders.

The findings assume two core principles:

Firstly, that all offenders have **the right to express themselves creatively and within their own culture**, as advocated in the UNESCO Declaration on Cultural Diversity<sup>4</sup>;

Secondly, that expressing their culture through the arts enables offenders to develop **a sense of social connectedness and well being** which supports their reintegration into society.

In prisons, access to arts and culture for BME offenders is mainly through two pathways: via the formal prison basic education courses; and through structured arts programmes provided by arts organisations and artists. This access is usually attached to education provision in the prison and open to offenders depending on prison classification status.

Access to arts activities through the prison education programmes is a normal part of planned interventions following a routine assessment of the offender's education and criminological needs<sup>5</sup> when they enter prison, which is 'flagged' and provided as part of their offender management plan.

---

<sup>3</sup> Wikipedia, the free encyclopedia, photo in public domain - Mehndi (or Henna) is a temporary form of skin decoration, in South Asia, the Middle East, North Africa and Somaliland as well as expatriate communities from these areas. Usually on hands and feet

<sup>4</sup> UNESCO (2001) Universal Declaration on Cultural Diversity, Paris.

<sup>5</sup> Home Office (2007) NOMIS – National Offender Management Information Model and the OASys – The Offender Risk Assessment System – both are assessment tools used in prisons and the probation service

This basic education provision occasionally includes the arts, particularly visual arts and craft. These arts interventions could be compared with the way the arts are used in preschool and junior school as a pre literacy tool. The arts activities are used as part of basic reading, writing, numeracy and English language teaching and directed towards these basic learning skills. This arts provision is seldom if ever culturally relevant. The researchers called this **the first group**.

The **second group** of BME offenders in the prison who have access to the arts are those who “*put their name down*” for art courses and activities. These arts courses are most often run by the professional arts organisations and/or by artists. They are usually set up by the education units or Manager Regimes and some of them are formal courses run over a term or a year. Some are run in activity weeks around school holiday times, some are run in association with Black History Month, and some are held on the various cultural days.

We were told that the BME offenders who took part in this second group of arts activities were most often British born and from families who had lived in England for several generations.

This **second group** of BME offenders tended to speak English and they engaged in formal arts programmes in numbers equal to, or more than their percentage of the prison population. A few of these programmes were culturally relevant, some had some cultural relevance and some are relevant because the offenders’ culture is already British and the artists and tutors were also British.

In this report we have focused on what the researchers are calling **the third group**. These are the offenders who are not currently becoming engaged in the arts or cultural expression, and are certainly not being offered any programmes that have any cultural relevance.

This **third group** of BME offenders may not speak English, may have limited communication skills, or as one interviewee described it, are “*not pushy*”. These BME offenders also missed out on education and arts programmes because of their status in the prison. They may be serving short sentences, be in prison awaiting deportation, be in “*the too hard basket for behavioural reasons*”, have been placed in isolation, have high security classifications, or have intellectual or psychiatric disabilities. It is clear that new pathways need to be provided which offer access to arts and cultural expression for this group.

The research also examined culturally relevant arts programmes for BME offenders in the community. The arts programmes brought to the attention of the researchers were almost exclusively for young people and were in locations where the social and economic demographic of the community is described as having standards of living below an acceptable level. This includes communities where people are living in poverty, where individuals are associated with drugs and alcohol addiction, or are those who living areas of high social and economic deprivation..

These arts programmes were made possible because the arts organisations managed to secure contract funding that is focusing on what are sometimes called “disaffected youth”, and provided as courses directed towards outcomes of social connectiveness and social integration.

In the community, as in the prisons, the researchers were looking for the offenders who were missing out on cultural provision and trying to identify pathways that would give those BME offenders access to the arts. While the picture is more complex here, it would appear that the high-risk offenders and young people are those targeted for current arts provision in communities, while the third group – especially older BME offenders - are excluded.

In exploring the needs of **the third group** of offenders in prisons it is clear that these are being reached by some criminal justice professionals in the prisons, such as the multi-faith chaplains, diversity officers and librarians. Forming partnerships with these professional groups therefore seems an effective route for Anne Peaker Centre to develop culturally relevant provision for those not currently accessing arts activities through the education units or structured arts programmes.

In general, there is insufficient understanding and consideration of cultural well-being in the criminal justice system, and current arts provision is not sufficiently culturally diverse to cater for the needs of the third group. The delivery of culturally diverse approaches requires skills and understanding which is difficult to secure, both in the prisons and in the community.

However, offenders themselves provide an opportunity to fill this gap in provision: there are examples of individual offenders providing peer-led culturally relevant arts provision, usually informally, in recreation times and in the cells to offenders from similar or the same cultures and language groups. In the community there are opportunities to develop partnership with voluntary sector BME and cultural organisations to support provision for those BME offenders otherwise excluded from arts provision.

Securing resources to reach this third group will require advocacy by Anne Peaker Centre on the importance of cultural well being and culturally diverse delivery, within the criminal justice sector and the arts sector.

It was clear from the response from arts professionals working in criminal justice settings that there is a need for **support, professional development and capacity building** and this is identified as an important role for the Anne Peaker Centre.

The most pressing need identified by both staff of criminal justice settings and artists **was independent support, mentoring and supervision** for all those working with the arts within criminal justice settings, which can be isolating, challenging and stressful working environments. This support must be from a trusted, confidential, independent person or agency outside the criminal justice sector itself, and Anne Peaker Centre seemed the logical place to look for this support. A key recommendation was the establishment of a "hot line" for anyone working with the arts and cultural provision in the criminal justice sector.

**Advocacy** was also needed, particularly "*to get the message out*" and to help encourage more funding. Anne Peaker Centre is seen as an agency that should advocate the importance of cultural provision to support cultural well-being and culturally diverse creative expression.

This advocacy was to include promoting the principles, philosophy, and the role of the arts for reintegration into society, and to create media awareness of the models of good practice, as well as the provision of funding sources. This advocacy would enable more BME offenders to gain cultural well-being from their art, through support from central government, local government, prison advocacy organisations, funding organisations and the public generally.

Analysis of **capacity building and professional development** indicated there were gaps to fill in providing improved knowledge of working across diverse cultures, government processes and policies, equal opportunities and diversity issues, access to existing manuals, training courses and web-based tutorials.

It was also recognised that if there is to be culturally relevant arts provision, then current arts providers may need to expand their professional skills base knowledge and understanding of the diversity and richness of other cultures so that they can incorporate culturally appropriate arts provision and tutors within their organisations and courses.

Finally it was acknowledged that for many BME offenders, **arts and cultural practice go hand in hand with spiritual well-being**. For some BME offenders the arts are one of the ways this spiritual well-being is expressed, and this is also part of the formation and expression of identity. The research showed that in many parts of the world criminal justice systems are setting up both cultural units and faith-based units to enable offenders to express themselves, enhance their spiritual well-being and to use this avenue as a new pathway to reintegration into society.

This presents an opportunity for Anne Peaker Centre to further **explore cultural and faith based units as an opportunity for arts provision**, and to advocate for specialist units or at least programmes, which include spiritual well-being as part of cultural well-being.

---

Hence cultural well-being for all BME offenders is the outcome desired and through advocacy, professional development, capacity building and support, Anne Peaker Centre could produce a Development Plan that includes some of the recommendations outlined below.

## **Recommendations for Anne Peaker Centre:**

### **Current BME participation in arts and cultural programmes**

- Advocate for the provision of programmes that would increase cultural well-being for all those BME offenders, but particularly what the researchers have called the **third group** of BME offenders who currently do not have access to the arts.
- Develop a strategy to provide a pathway that would enable the third group of offenders to gain access to the arts and relevant culturally relevant programmes in prisons and in the community.
- Launch an advocacy campaign stressing the role of relevant cultural and arts activities for social, environmental, spiritual and emotional well-being for offenders, particularly BME offenders. This campaign should focus on criminal justice staff, particularly the librarians, multi-faith chaplains, prison diversity officers and prison basic education staff.
- Continue to advocate with the National Offender Management Service (NOMS), Arts Council England and donor charities generally, for more funding for arts programmes, activities and resources for more programmes and activities that enable BME offenders in criminal justice sectors to participate in their arts.

### **Catering for the interests of BME offenders**

- Set up a series of workshops for people working in criminal justice settings including librarians, multi-faith chaplains, prison diversity officers, basic education teachers, arts organisations, artist/tutors currently working and that these workshops focus on the importance of cultural well-being, cultural relevance and how the arts can be used to express well-being generally, but also encouraging greater provision of arts activities in criminal justice settings that reflect the interests, well-being and needs of BME offenders.
- Set up research that would ask the third group of offenders themselves about their cultural and creative expression needs.

### **Opportunities and barriers for relevant cultural provision**

- Develop partnerships in the community with the appropriate ethnic or religious community groups and organisations to advocate for arts activities to be provided for Hindu, Muslim, Buddhist offenders and for East European, South American and African Christian, (both Protestant and Roman Catholic) offenders to extend their arts provision and provide culturally relevant arts activities.
- Develop a protocol that would encourage prisons to use offender artists as tutors, particularly for culturally specific art forms, as translators and as co-workers alongside arts organisations.

### **Delivering culturally diverse arts programmes**

- Develop a partnership with the various BME voluntary organisations and with them enter into discussion on how to recruit culturally appropriate and skilled cultural tutors, particularly in dance, music and body art for criminal justice settings in prison and in the community.

### **The Gaps**

- Work with the multi-faith chaplaincy movement to include more culturally appropriate arts programmes for the third group of offenders.
- Advocate for the creation of special units for people from diverse cultures that include provision for BME offenders to express their spiritual well-being as part of their cultural well-being.

### **Capacity Building and Professional Development**

- Should take a lead in developing better systems of monitoring and evaluation through the production of a code of practice for all arts professionals working in the criminal justice sector.
- Produce a publication or web-based manual that documents the models of good practice working with BME offenders and provides guidelines for working with diverse cultures.
- Set up and run professional development workshops for artists that include culturally relevant material and an understanding of culture, cultural well-being and creative expression (and the links to faith and spirituality) for BME offenders.
- Promote the Voluntary Sector Compact<sup>6</sup> for arts organisations working with BME offenders.
- Provide the arts in criminal justice sector workers information that will keep them informed about current government policies they could use for advocacy.

### **Support and Advocacy**

- Consider offering a confidential “hot line” or other professional support systems where someone working with the arts and cultural provision in criminal justice sector, can ring and talk through the challenges in this work. This hotline would lead to independent mentoring, supervision and support for both artists and arts organisations, particularly those who work in isolation.
- That Anne Peaker Center’s role in national advocacy should be strengthened recognizing their specialist knowledge and deep understanding of the role of arts and culture in the criminal justice sector.

### **Supporting transition into the community**

- Develop a network of community-level partnerships with voluntary organisations representing BME communities and faith groups (possibly via Voluntary Service Councils, Local Authorities and national faith organisations) and with them enter into discussion on how to recruit culturally appropriate and skilled cultural tutors, particularly in dance, music and body art.

Penny Eames  
Lead Consultant BME Offenders Project  
Creative Exchange the Network for Culture and Development

---

<sup>6</sup> Appendix VI BME Populations

## 1. THE RESEARCH



© Robin Hughes

*An offender at Auckland Prison West Division Art Groups works on an art work to be displayed at Auckland Hospital, New Zealand*

### The Context

The goal for Anne Peaker Centre (APC) is supporting the arts in criminal justice and social inclusion through:

- *Promotion and support* of the use of the arts in criminal justice settings
- *Embedding* arts strategies within prison and community settings
- *Undertaking* and interpreting research
- *Providing* training links and advice for practitioners working within the field
- *Advocating* at a national level and influencing policy
- *Sourcing and disseminating* clear information, advice and support

In line with their desire to fulfill these goals, APC is increasingly aware of the over-representation of people from diverse ethnic backgrounds as offenders throughout the criminal justice system and the need to advocate for the creative and cultural needs for this sector of the criminal justice sector.

Supporting this need, Anne Peaker Centre noted that:

- at the end of June 2005 almost 25% of the male prison population and 28% of the female prison population were from black or minority ethnic (BME) backgrounds
- in 2004/2005 black people were six times more likely to be stopped and searched under Section 1 of the Police and Criminal Evidence Act 1984 compared to white people, and Asian people were twice as likely<sup>7</sup>.

In this context for this report the researchers would like to note that for the study, the term BME was used with caution. It noted that the term is currently used differently in different settings, and sometimes includes offenders who are articulate in English and whose families have lived in the United Kingdom for generations.

---

<sup>7</sup> Home Office (2006)

## 2. THE PROCESS



*Young offenders dancing traditional gumboot dance in a Leeukop youth prison in South Africa*

### 2.1 Scope and Methodology

In December 2007 Anne Peaker Centre commissioned Creative Exchange to explore some of the issues and challenges that this overrepresentation raises for the way in which arts activity is delivered in criminal justice settings in England and Wales, particularly:

- to explore and investigate the interests of BME offenders in the arts field and issues of cultural relevance
- to identify relevant arts organisations, trainers and practitioners involved in the delivery of culturally diverse arts provision, including music, visual arts, performing arts including drama and dance, photography, film and video, multi-media and creative writing
- to identify current good practice as well as gaps in provision
- to identify areas where capacity building is required
- to identify areas where professional development for arts providers may be required.

This report documents the findings of that research has been carried out by Creative Exchange between December 2007 and March 2008.

The objective of this report is to inform the process of planning and enable APC to produce a three year development plan that provides for the needs and creative aspirations of this arts section of the criminal justice sector.

The report also noted the aims sought for the United Kingdom as stated in the Offender Management Act 2007<sup>9</sup>, which are relevant to this research.

*Those aims include—*

- (b) the reduction of re-offending;*
- (e) the rehabilitation of offenders.*

The report gives importance to these aims for reintegration into society of all offenders and notes that they are equally important for BME offenders.

<sup>8</sup> Photograph by Penny Eames

<sup>9</sup> Offender Management Act 2007

## 2.2. Understanding the term 'Black Minority Ethnic' (BME)

Throughout the research Creative Exchange researchers were conscious that any examination of ethnicity and religion would highlight the differences in the various ethnic groups. As the National Office for Statistics notes:

*"...Although the different groups that fall under the commonly used label BME may share some characteristics, there are often greater differences between the individual ethnic groups than between the minority ethnic population as a whole and the White British people."<sup>10</sup>*

Indeed, while it is true that around 25% of offenders come from black or minority ethnic backgrounds it is certainly not true that this is a homogenous group with homogenous needs. The diversity that exists within these 'BME' prisoners is huge.

For example, the Prison Reform Trust points out *that over one third of BME prisoner population or 12% of the overall prison population are Foreign Nationals from 168 different countries*<sup>11</sup>

Clearly this alone represents a diverse group of people who are likely to have different needs, outlooks, experiences, cultures and aspirations. The researchers note from the Prison Reform Trust website:

*Of all those sentenced to custody in the second quarter of 2005, one in five was from a minority ethnic group. 35 per cent of minority ethnic prisoners are foreign nationals. At 58 per cent, black prisoners account for the largest number of minority ethnic prisoners and their numbers are rising - whereas the prison population grew by just over 12 per cent between 1999 and 2002, the number of black prisoners increased by 51 per cent.<sup>12</sup>*

*In most European countries, policy debates about refugee and migrant integration have intensified in recent years, primarily as a result of concern about the social segregation of migrant and minority communities and the growth of religious extremism. However, relatively little attention has been paid to how migrants and refugees themselves feel about integration, or becoming and being British<sup>13</sup>.*

*Foreign national prisoners make up 13 per cent of the overall prison population and one in five women in prison are foreign nationals. There has been a 152 per cent increase in foreign national prisoners in the last ten years, compared to a 55 per cent increase in British nationals<sup>14</sup>.*

While this research did not address these issues of integration, it did recognise that cultural well-being is an important factor in the well-being of offenders generally and that any policies need to recognise that the arts are one way in which that cultural well-being can express the needs of refugees who have suffered trauma and they can record that trauma as part of their history as they move on to a new life in the United Kingdom.

So for this report, the researchers concentrated on BME offenders who are either foreign nationals, or who have limited English communication skills, and call these offenders **the third group** in this report. Within this third group there are offenders who have come from commonwealth or European countries, but researchers are not including British born second and third generation offenders.

---

<sup>10</sup> National Statistics (2006)

<sup>11</sup> Prison Reform Trust (2004:1)

<sup>12</sup> [www.prisonreformtrust.org.uk](http://www.prisonreformtrust.org.uk)

<sup>13</sup> Rutter J. et al (2007) *From Refugee to Citizen: 'Standing On My Own Two Feet' A Research Report on Integration, 'Britishness' and Citizenship.*

<sup>14</sup> [www.prisonreformtrust.org.uk](http://www.prisonreformtrust.org.uk)

## 2.3 Research Process

While researching existing government policies and current provision of programmes both within the prisons and generally in the criminal justice sector, Creative Exchange researchers wished to have a broad understanding of the issues and interests of black and minority ethnic offenders (BME), both within prisons and within criminal justice settings associated with the community. Therefore the research methodology identified a series of steps that would provide a picture of the current provision in the criminal justice sector.

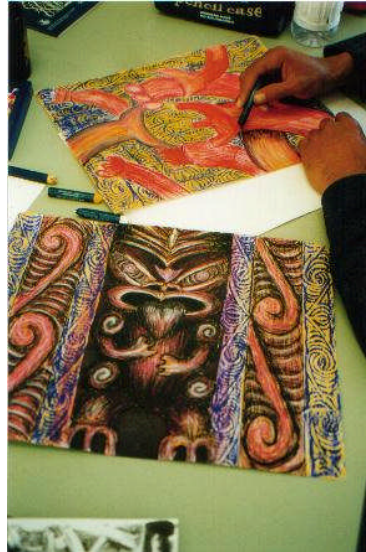
The research therefore followed the following steps:

1. Internet research of United Kingdom Government Policies regarding BME offenders in prisons and young black people in the criminal justice systems. This research looked at policies relating to reintegration into society for offenders, the current practice in programme provision in prisons and in the community aimed at reducing re-offending and peaceful reintegration into society after prison or after probation.
2. Researched the current arts provision in criminal justice settings, both in prisons and in the community, particularly those relating to BME offenders. This was done through reading and analysing reports on organisational websites, particularly any relating to art programme providers, and in particular those who have comprehensive programmes within the criminal justice sector including prisons.
3. Researched the advocacy organisations who currently work with BME offenders and offenders generally, particularly the Women in Prison, Prison Reform Trust and Howard League websites, thus placing our current research into a context of existing research and advocacy associated with the rights of offenders and the current treatment of those offenders.
4. Identified existing research that has been conducted by other providers and Arts Council England, particularly information relating to Art in Prison projects and discussing current provision within Arts Council England with the officers responsible for this sector.
5. Meeting with the MC<sup>2</sup> steering group<sup>15</sup> in Birmingham in January 2008 to examine priorities and discuss the experience of those on the steering group in relation to BME Offenders and the three year development plan for Anne Peaker Centre.
6. Analysed research and data already available from Anne Peaker Centre and Creative Exchange. From this data a comprehensive list of key organisations, individuals and providers were targeted for questionnaire and telephone interview.
7. 23 questionnaires were returned and 8 in-depth interviews were conducted. An arts provider and a criminal justice facility were visited during early March 2008. Data was analysed both for qualitative and quantitative findings alongside other research materials gathered.
8. The draft report and recommendations were shared with Anne Peaker Centre for comment in March 2008 and for distribution to the MC<sup>2</sup> steering group prior to final publication.

---

<sup>15</sup> MC<sup>2</sup> Steering group was set up by Anne Peaker Centre to give advice on arts and BME offenders

### 3. THE PRINCIPLES



16

*Visual arts using imagery and symbols that are expressions of Pacific Island cultures at an arts programmes at Auckland Prison, West Division, New Zealand*

#### 3.1. Cultural well-being and entitlement for offenders

Creative Exchange and PSE Consultancy view arts as an expression of culture<sup>17</sup>, and culture as an expression of histories, values and ideologies<sup>18</sup> – the ‘ways of being’<sup>19</sup> and ‘webs of significance’<sup>20</sup> that give people a sense of identity and belonging in society. The underlying concept is that the art of any group of people and their culture plays a significant part in the process of defining social meaning for all in society including offenders.

Offenders should be entitled to express themselves creatively in ways that feel culturally appropriate and enable communication. Cultural rights are part of a basic rights entitlement, expressed in the Universal Declaration of Human Rights<sup>21</sup> and the UNESCO Declaration of Cultural Diversity:<sup>22</sup> *“that all should have access to the means of creative expression and provision to express themselves in their own language and within their own culture”*. This cultural entitlement is seen to be essential to the process of personal growth and cultural and spiritual well-being:

*Cultural liberty is vital to human development because being able to choose one’s identity – who one is – without losing the respect of others or being excluded from other choices is important in leading a full life.*<sup>23</sup>

Increasingly, it is being recognised that “social connectedness” is a significant part of living a healthy life in society. Being able to express oneself and one’s culture is an important part of that social connectedness and certainly part of cultural well-being. Well-being<sup>24</sup> is presented as having a balance

---

<sup>16</sup> Photograph by Robin Hughes

<sup>17</sup> See Appendix I for definition

<sup>18</sup> Eames P.S (2006) Cultural Well-being and Cultural Capital.

<sup>19</sup> UNESCO, *Our Cultural Diversity*, 2006.

<sup>20</sup> Gorringe T (2004) *Furthering Humanity: A Theology of Culture*, Ashgate Publishing Ltd, Aldershot

<sup>21</sup> United Nations (1948) *Universal Declaration of Human Rights*, Article 22 and 27 United Nations, New York.

<sup>22</sup> UNESCO (2001) *Universal Declaration on Cultural Diversity*, Paris.

<sup>23</sup> UNDP (2004) *Human Development Report*, New York.

<sup>24</sup> Eames. P. (2006) *Cultural Well-being and Cultural Capital*

of health, happiness and comfort. This well-being can be the key to successful reintegration into the cultures of their society beyond the prison.

While the following quote refers to arts and culture in the integration of refugees and asylum seekers, it could refer to BME offenders as well.

*“Arts activities are about expression and communication, enabling us to share our unique personal experience of life. They enable us to connect with the identity and values that are formed through that experience. Arts activities are also about creativity – that wellspring from which we find new and original pathways to the future. And they are about participation, about joining with others, and sharing our humanity in an inimitable way. Through the creative processes of expression, communicating, connecting, imagining and sharing we learn and grow.*

*As such, arts activities can make a significant contribution to helping refugees and asylum seekers adapt to and integrate within British life, and they can help existing British communities to understand, value and welcome the diverse cultures and experiences of refugees and asylum seekers as newcomers to their society<sup>25</sup>”.*

In this broader cultural context, the arts can be seen as a tool for personal and community development. Arts activities enable offenders to explore their cultural identity while in prison and provide them with tools to enable them to achieve cultural well-being, communication and social connectedness with society generally.

Many arts professionals working in the criminal justice sector recognise that the arts are an essential expression of the cultures of offenders, that the arts can be used by offenders to express their relationship with their cultures, and also to explore other cultures and their relationship with wider society. Offenders need to be able to communicate; express their feelings and emotions; understand who they are in relation to others. This could be a key to successful reintegration into the cultures of their society beyond the prison.

The absence of this opportunity for cultural expression, and hence for social interaction, is seen as part of the reason why some BME offenders have become disconnected from the community in which he or she lived before being sent to prison<sup>26</sup>. Restoration of this social connectedness for an offender provides her or him with a feeling of personal significance<sup>27</sup> and a sense of belonging<sup>28</sup>.

Our analysis of programmes has therefore been influenced by an offender-centred approach, whereby the interests, needs and aspirations of the offenders and the expression their cultures is paramount. The philosophy also encompasses “a celebration of difference” rather than a stance in negative terms which is sometimes associated with the use of the word ‘diversity’.

This has implications for arts provision. It falls to arts organisations or artists working in this sector to become *cultural facilitators* or *enablers*, drawing out the stories, messages, communication and self-expression which feel culturally appropriate to the offender. Inevitably this is acutely relevant to offenders who come from religious and ethnic backgrounds, for whom some activities can be religiously taboo. Under such circumstances it is not possible to offer ‘one size fits all’ arts provision. What is required is sensitivity, flexibility and awareness of needs. The researchers have made particular note of issues and activities that respond to these needs.

---

<sup>25</sup> Gould, H. (2005:6) *A Sense of Belonging – Arts and Culture in the integration of Refugee and Asylum Seekers*

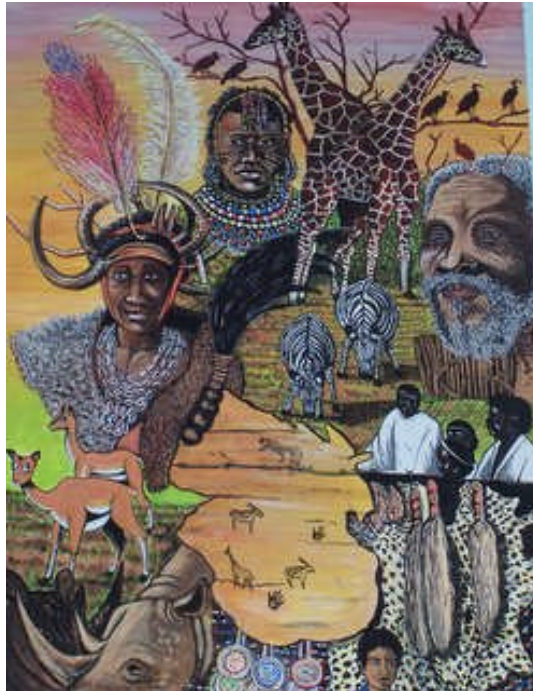
<sup>26</sup> Taylor, A , (2008).(in Press)

<sup>27</sup> Eames P. (2006) *Cultural Well-being and Cultural Capital*

<sup>28</sup> Gould H. (2005) *A Sense of Belonging*

---

## 4. THE FINDINGS



29

*Culturally relevant mural in South African prison painted by offenders at Umzinto Correctional Centre*

### 4.1 Current BME participation in arts and cultural programmes

The researchers were conscious that there is arts provision in a significant number of prisons, usually attached to education units, and some as informal recreational activities. The Chart in Appendix V identifies the prisons with programmes run by the arts organisations who returned questionnaires, and those interviewed. While this is a comprehensive list, those interviewed noted that provision was dependent on contracts offered by Regime Managers and education staff and varied according to budget, facilities and the security classification of offenders.

Some prisons place an emphasis on arts and education, while others place more emphasis on security issues and concentrate education provision on the criminogenic needs.

It was also evident from the returned questionnaires and interviews that there is an extremely wide variety of arts programmes available<sup>30</sup>.

In the prisons there appear to be two main pathways into education, and through education to some arts provision. Seldom are these culturally relevant as they were linked to education and learning objectives and more often directed to qualifications or receiving a certificate. Occasionally the arts activities were also directed to income generation.

The reason an offender was directed to education and arts programmes is because,

a) they are identified through a pre classification system that “assesses offender criminogenic need and then targets appropriate offenders for accredited programmes that will provide outcomes that address these needs. Basic education being one of the target programmes<sup>31</sup>.”

The researchers have called this **the first group**.

---

<sup>29</sup> Photo by Penny Eames

<sup>30</sup> See Appendix IV Art forms and Activities

<sup>31</sup> Quote from criminal justice staff interviewed

Or:

b) they are chosen to be part of a project because they “*put their name down on a list*” and are then selected for a place in whatever programme was offered. BME offenders and all offenders were encouraged to enroll, but as the number of programmes and courses provided is limited only a small number of offenders actually manage to get in these arts courses. Those interviewed noted that these offenders were the more articulate both white and BME offenders, often those who had attended similar education and arts education programmes in the past. The researchers have called this **the second group**.

The assessment process is conducted when the offender first arrives in prison. If there is a learning need, they are given a priority place in basic education or in the formal education programmes. Those offenders with limited or no English, literacy and numeracy skills will be directed to basic education. These education programmes are usually provided by qualified basic education teachers or English as a second language (ESOL) tutors.

The criminogenic needs assessment results can occasionally provide a way to arts provision or at least an arts activity for some offenders. (These offender criminological needs<sup>32</sup> are part of developing their offender management plan).

From the interviews it appears for **this first group** the arts, particularly visual arts, are used extensively by basic education tutors in a similar way that the arts are used in preschools and early years education. These tutors usually acknowledge that the arts are a valuable tool for pre-literacy learning.

Our research results showed that **a second group** of BME offenders attend arts programmes run by professional arts organisations, either more or equal to their percentage of representation in prisons generally. The same was the case for young offenders in community settings. In the prisons it appears that the BME offenders attending formal arts programmes, tended to be English speaking and British born Black and Asian offenders.

Almost all respondents emphasised that there were not enough art courses, classes or permanent arts programmes at all prisons, and this lack of provision has the effect of excluding some – quite often those that may stand to benefit most - including those with poor English language and communication skills and foreign nationals who have come to the United Kingdom as refugees or asylum seekers, or who have ended up in the criminal justice system through poverty and exclusion.

The following two quotes from interviews showed a significant difference between two prisons:

*“In our prison there are more than 1000 offenders over a year, that is about 800 at any one time. There are at any one time 20 courses – that is for those 800 offenders. Technically they can all attend – but the arts are often a reward and the same people go to all the classes. So you can see a lot are missing out, and that is both BME and white offenders”.*<sup>33</sup>

*“Those who attend art classes are more often longer term offenders – every prisoner has an entitlement, but they don’t get into the courses. Practitioners tend to tread very lightly – they pick safe offenders.”*<sup>34</sup>

*In our prison 85% of offenders have access to formal education, 98% have some access to skills development. We use external providers and we decide what is needed and then we contract a provider to provide that programme*<sup>35</sup>.

<sup>32</sup> Home Office (2007) NOMIS – National Offender Management Information Model and the OASys – The Offender Risk Assessment System – both are assessment tools used in prisons and with the probation service

<sup>33</sup> Quote from a arts provider in a criminal justice setting

<sup>34</sup> Quote's from interviews with criminal justice sector professional

<sup>35</sup> Quote from interview with criminal justice provider

**However as far as arts provision for any offenders, there are still a significant percentage of the total offender population, including BME offenders, who are missing out on any education or arts provision, programmes or activities.**

The challenge therefore appears to be providing arts activities for the less articulate, non-English speaking BME offenders.

This task was summed up well by one of those interviewed. He noted that *“BME offenders are represented in education classes, but these are the very British, 3<sup>rd</sup> generation urban Black [offenders]”* *“...it is difficult to get the inarticulate [BME] populations into art programmes<sup>36</sup>.”*

What was also indicated in the interviews was that many BME offenders did miss out on these arts and cultural opportunities. The reasons for non attendance or provision are varied, but some suggested that it could be because they

- are serving short sentences,
- are not articulate in English
- are offenders who prison staff considered to be *“in the too hard basket – those whose English was not one of their languages or are considered to have challenging behaviours”*
- or are just *“not pushy”* i.e. never getting on the waiting lists for courses or requesting education or arts programmes.

For this report researchers have called them **the third group** of offenders. Some of these offenders are foreign nationals; some refugees and asylum seekers; some have with psychiatric disabilities; some are just inarticulate and others just miss out because there are not enough arts or education programmes for all offenders; not enough opportunities to participate in informal arts activities; not enough time to conduct hobby arts; and limited access to arts materials or tuition, especially in **their** arts.

There are not enough programmes in the community either and the researchers didn't find any for older BME offenders or older women.

Again, like in the prison, the BME population that is missing out is this **third group**. The main groups being offered programmes are those offenders identified as being high risk, and young people at risk of offending with basic education needs – they are targeted for arts activities.

Our main recommendations concentrate on this third group of BME offenders both in the community and in prisons. The research led us to conclude that the traditional channel of arts provision through the education units of the prisons and within schools in the community was not providing activities for this third group of offenders.

In interviews with criminal justice staff, the researchers were told that the professional arts organisations, with a few notable exceptions, were not reaching this third group of offenders, and neither were the formal education courses.

It was concluded that a targeted approach would be needed to find ways to provide additional pathways to arts provision. Yet it was also acknowledged that this is not an easy task. Considerations needed to be noted including the fact that cultural diversity may require human resources in terms of cultural knowledge, skills and languages which are hard to source or expensive to provide. It was therefore necessary for the researchers to ask how this group of offenders can be reached, and who are currently available to reach them? The researchers found that librarians, the chaplains, and the diversity officers all reach this third group of offenders and they could be used to develop culturally relevant arts programmes for this group.

---

<sup>36</sup> Quote from interview from criminal justice sector professional

However, there is the possibility of another pathway that would merit serious consideration. To provide culturally relevant arts activities it may be possible to use other offenders who had the knowledge and skills to pass on cultural histories, values, and appropriate art forms.

Several interviewees stress the need to find ways of reaching those excluded by current provision in an innovative way. One respondent suggested that one route for addressing this gap might be through 'peer to peer' programmes.<sup>37</sup>

Peer to peer programmes are led by offenders themselves, particularly programmes led by offenders from diverse ethnic populations were available in some prisons.

While in some prisons these BME offenders are already used as translators and in one case as tutors, the potential to use them more extensively was noted. These offenders could well be used to provide culturally relevant arts for the different cultural populations in the prison.

## Recommendations

- Advocate for the provision of programmes that would give cultural well-being for all those BME offenders, but particularly what the researchers have called the **third group** of BME offenders who currently do not have access to the arts.
- Develop a strategy to provide a pathway that would enable the third group of offenders to gain access to the arts and culturally relevant programmes in prisons and in the community.
- Launch an advocacy campaign stressing the role of relevant cultural and arts activities for social, environmental, spiritual and emotional well-being for offenders, particularly BME offenders. This campaign should focus on staff in criminal justice settings, particularly the librarians, multi-faith chaplains, prison diversity officers and prison basic education staff.
- Continue to advocate with the National Offender Management Service (NOMS), Arts Council England and donor charities for more funding for arts programmes, activities and resources that enable with BME offenders to participate in their arts.
- (also note recommendation to work with spiritual well-being as part of cultural well-being 4.5.3.)

## 4.2. Catering for the interests of BME offenders

For this report the researchers have relied on existing research, the views of prison staff and the perceptions of arts organisations. Without interviewing offenders themselves it was not possible to make conclusive judgments about the interests of BME offenders.

In general, our researcher found that prison staff interviewed were conscious of cultural needs, as these needs are articulated by diversity officers and equal opportunity staff. The criminal justice sector has been working towards understanding and working with cultural diversity for some time and, while the interests of BME offenders were not always catered for, there appears to be a shift towards recognition that something needs to be done to make education and arts provision more culturally inclusive.

The following were interests of BME offenders suggested by prison staff and arts organisations:<sup>38</sup>

- a) A desire to gain transferable skills, both custodial and community settings;
- b) Participation in those art forms that would enable the offender to generate income either when they leave prison or when they are sent back to their own countries at the end of their sentences;
- c) Arts programmes that provide an avenue for communication or self expression;

---

<sup>37</sup> Interview with an arts organisation

<sup>38</sup> from questionnaires and interviews

- d) Some offenders are interested in art programmes that provide an escape from prison and some enjoyment;
- e) Dance for men and women, particularly for those from South America, Africa and Asia, but also Eastern European offender populations;
- f) Music – as a universal language and to express feelings and fantasy;
- g) Body art as self esteem or as part of expression of culture;
- h) Horticulture was seen as a valid creative and cultural outlet which also provides skills to enable offenders to feed themselves and families out of prison.

Our findings would add to the above the need not only to encourage greater inclusion and access through greater provision, but to improve inclusion and access by providing programmes in more culturally relevant ways.

In our search for what would be appropriate arts provision for BME offenders, the researchers were challenged, both by those answering the questionnaires and by interview respondents. Many couldn't identify what cultures their participants came from and if they were from BME backgrounds they believed that singling them out for special attention was either racist, tokenistic or just inappropriate. They noted that while BME offenders did attend many of their programmes, it was because of self selection and as part of the normal education and arts programme mix.

Whilst the researchers did interview an arts organisation in Wales, none of the respondents mentioned the Welsh (or other minority Celtic language) provision. It is possible that Welsh speaking offenders may well fit into the 'third group' in this study and need culturally relevant provision.

### Recommendations

- Set up a series of workshops for people working in criminal justice settings including librarians, multi-faith chaplains, prison diversity officers, basic education teachers, arts organisations, artist/tutors currently working and that these workshops focus on the importance of cultural well-being, cultural relevance and how the arts can be used to express well-being generally, but also encouraging greater provision of arts activities in criminal justice settings that reflect the interests, well-being and needs of BME offenders.
- Set up research that would ask the third group of offenders themselves about their cultural and creative expression needs.

### 4.3 Opportunities and barriers for relevant cultural provision

The study has shown that there are currently many exciting and innovative arts programmes being offered in English and Welsh prisons, but there are *not enough* significant professional providers offering and providing programmes that enabled offenders to express their ethnic and cultural diversity. As one respondent noted:

*There is a need for more culturally diverse programmes, particularly tailored to the interests and needs of BME offenders. In some prisons a few programmes were offered for BME populations but mostly on special "Cultural Days" or Multi cultural festivals. Multi cultural programmes are run one day a year and when that day is over the prison can tick the box and forget about culturally diverse arts programmes for another year<sup>39</sup>*

Many programmes use traditional English art forms, particularly theatre, writing, dance, craft and visual arts. This may reflect the fact that it is often easier to set up arts programmes that are based on Eurocentric art forms. In the late 1990's Anne Peaker herself noted a similar emphasis in education programmes:

---

<sup>39</sup> Interview with prison staff member

*Black prisoners saw the education provision in prisons as being predominantly white, middle class, and Eurocentric in perspective. As a consequence of which they believed themselves to be seen as second class citizens, with their history and achievement unrecognised and their abilities underestimated. Where Black led work does take place it tends to form part of a one off, once a year, multi-cultural programme, rather than being embedded within the ongoing provision or core curriculum<sup>40</sup>.*

Arts organisations providing programmes in music and dance appear to include more material that is culturally relevant - this may be because music and dance are more flexible and can be adapted more easily.

Interviewees suggested that other culturally relevant art forms include body art - including henna, tattooing, religious imagery; the painting of icons and religious imagery; tracing pictures produced by other offenders; the carving of symbols and cultural designs; writing with calligraphy; and visual arts using scripts from Chinese, Vietnamese, Hindu and Islamic texts.

This finding is significant in that it shows a need for additional resources to be made available to artists and other professionals, such as multi-faith chaplains, librarians or diversity officers, so that they can facilitate the provision of appropriate arts materials and create space and time to enable these diverse art forms to be created.

Those arts organisations and criminal justice professionals who wanted to provide culturally relevant programmes stressed the difficulties they were having providing for those programmes, and particularly the challenges associated with finding and employing appropriate culturally relevant tutors from the relevant backgrounds to enable the interests of the BME offenders to be met.

The challenge was not only with finding tutors, it was also with convincing the prisons and community “gate-keepers<sup>41</sup>” to employ people from different cultural backgrounds, the excuse being that they seldom have the formal qualifications to be teachers or arts tutors. As a result, some organisations and providers are falling back on the only other source of skills they have readily available – the offenders themselves.

One interviewee stressed that using offenders themselves as tutors and translators often meant that programmes were culturally relevant.

*“We use other offenders as art tutors and translators – we therefore offer a range of art forms and many are culturally relevant<sup>42</sup>”*

There appear to have been some negative responses to artists working with BME groups in prisons, as one of the questionnaires noted:

*“In 2002 the prison cancelled a show that we were doing because the cast were all either Black or Asian. The then Principal Prison Officer said that we were being racist and exclusive by having a BME cast despite the fact that the group was self-selecting. I would hazard a guess that attitudes haven’t changed that much since then. My feeling at the time was that they were afraid of promoting work with all black groups in case these prisoners found a way of articulating the ways in which they felt discriminated against<sup>43</sup>.*

One of the challenges of providing culturally appropriate arts activity therefore appears to be a greater need for advocacy especially among those who are making decisions about the cultural content of programmes:

---

<sup>40</sup> Peaker, A. (1998)

<sup>41</sup> Interview from an arts administrator

<sup>42</sup> Quote from interview from criminal justice sector

<sup>43</sup> Questionnaire response

*Providing access to the arts for a significant number of offenders is a challenge, the current access is controlled mainly by the education and arts gate keepers,* <sup>44</sup>

There are evident concerns that enabling people to express their cultures might raise challenging and difficult issues around faith and spirituality, which are in some cases closely entwined with creative expression. Several respondents raised issues relating to Muslim offenders and the perceived fear of criminal justice staff of possible militancy if these offenders were given free rein to express themselves.

*“Currently there is a fear of Muslim prison[ers] organising themselves and radicalising other[s]. I would imagine that any kind of ‘affirmative action’ or ‘positive discrimination’ would be problematic.”*

Muslims were seen by many in the criminal justice sector to be problematic and therefore too hard to work with. This raises serious questions about equality of cultural provision, and the degree to which, by denying some offenders an opportunity for cultural expression, one is hampering their chances of rehabilitation and reintegration in society when aspects of cultural identity are not allowed to be exposed, expressed or challenged.

Rather than ignoring this difficult issue in cultural practice and provision, one route around managing sensitivities around faith and spiritual issues might appear to be via dialogue and partnership with multi-faith chaplains, librarians and diversity officers. These professionals may be willing to extend their work to include many of the dominant faiths and cultural groups and are therefore a useful resource and partner for culturally relevant arts delivery.

#### **Recommendations**

- Develop partnerships in the community with the appropriate ethnic or religious community groups and organisations to advocate for arts activities to be provided for Hindu, Muslim, Buddhist offenders and for East European, South American and African Christian, (both Protestant and Roman Catholic) offenders to extend their arts provision and provide arts culturally relevant arts activities.

#### **4.4. Delivering culturally diverse arts programmes**

Researchers have taken particular note of organisations that appear to be exhibiting good practice in this field and that also show an understanding of the cultural needs of BME offenders. These organisations recognise that the arts are an expression of the cultural well-being of all BME offenders and the arts programmes need to be flexible enough to enable the BME offenders to express *their* art and *their* cultures through the art forms offered. They also appeared to recognise that intellectual, emotional, spiritual and physical needs of BME offenders may well be different from the similar needs of the majority of white offenders.

Excellence in this respect also takes into account the ways in which organisations design and plan events, exhibitions, performances and programmes with cultural diversity in mind, and which organisations have inclusive processes and flexibility in provision. In general, it would appear that delivering culturally diverse programmes relies on recognition of the following principle:

*Fostering diversity within any area of provision is not then just about achieving equality of access and eliminating discrimination, though it is certainly linked. Diversity is also very closely linked to the participation agenda and is therefore about ensuring that activity is of equal value and relevance to everyone. An organisation that understands this recognises that offering exactly the same service or opportunities to everyone does not necessarily bring about equality*

---

<sup>44</sup> Interview with an arts organisation

*of outcome. It knows that in order to foster diversity it might need to examine barriers to participation and tailor activity in order to suit different needs or experiences<sup>45</sup>.*

In Annex I, the research identified models of good practice among relevant criminal justice providers as well as professional arts organisations. The art forms offered by these model programmes include music, visual arts, performing arts including drama and dance, photography, film and video, multi-media, body painting and creative writing.

Models of good practice noted were those of organisations identified by more than two people as having these special qualities and awareness of cultural issues, even if some programmes were not based on cultural relevance, or whose website, questionnaire answers and interviews confirmed their good practice.

These organisations included;

- a) The Irene Taylor Trust “Music in Prisons”
- b) Clean Break Theatre Trust
- c) Writers in Prison Network
- d) Geese Theatre Company
- e) Oval House Theatre
- f) Lyric Theatre Hammersmith

One criminal justice organisation was identified as a model of good practice: HMP Bullwood Hall.

The inclusion of just these groups does not mean there are no other organisations working in a culturally relevant way. The researchers know there are many highly professional arts organisations, particularly theatre companies, who appear to be models of good practice, but they were not singled out by those interviewees or were only mentioned by one of the respondents. This does not mean they are not effective or competent – they were just not mentioned during the interviews.

While most of those interviewed acknowledged that there were some really professional arts organisations working both in the prisons and in the community, there was also some criticism of the current provision. The research brief required the researchers to identify models of good practice, and during the course of the research, they were made aware that the current provision was not always up to the professional standard required by prisons themselves.

As one of those interviewed noted:

*There appear to be two kinds of artist or arts organisations working in prisons. There are the dedicated professional artists and arts organisations who do a wonderful job, and then there are the artists-who-can't-get-a-gig and who want income and see the social service sector as providing that gig. Some of these artists and arts organisations are not very good. This is not fair on the offenders who have already always had second best<sup>46</sup>.*

*“Some artists certainly need more training – they see the prisons as sexy and their motives are suspect, but with co-working they could be useful. We could then respect their work.<sup>47</sup>”*

Disquiet with the way artists were recruited to work in prisons was expressed in several of the interviews. This concern noted elsewhere in this report was associated with the damage done to the whole of the arts in criminal justice sector when an artist gets it wrong or is unprofessional. When asked how this could be prevented, none of the interviewees had any suggestions.

<sup>45</sup> Voluntary Arts Network 4.3.3 (2005:p2-3)

<sup>46</sup> Staff person from a prison

<sup>47</sup> Quotes from two different criminal justice professionals

### **Recommendations:**

- Develop a protocol that would encourage prisons to use offender artists as tutors, translators and co-workers alongside arts organisations, particularly for culturally specific art forms.
- Develop a partnership with the various BME voluntary organisations and enter into discussion with them on how to recruit culturally appropriate and skilled cultural tutors, particularly in dance, music and body art, for custodial and community settings.

## **4.5. The Gaps**

### **4.5.1 Culturally Relevant Programmes**

The most frequently noted gap in provision concerned the availability of trained, culturally relevant tutors and activities that reflect the diverse cultures of BME offenders. This shortage of BME tutors could be bridged if either the prisons or Anne Peaker Centre could set up partnerships with the leaders of the various ethnic councils and work with these organisations in seeking to recruit, as well as train, appropriate specialists who would share their skills with offenders. Accreditation and security clearance for these tutors was seen as a challenge, particularly for tutors from the Muslim faith.

What is necessary, is for more resources to be made available to the offenders in what the researchers call 'the third group'.

Whilst arts organisations working within the criminal justice sector endeavour to work across all sectors of the criminal justice populations, in most cases they only cater for those who were linked into the education provision in the prisons.

Gaps were also identified in the provision of advocacy in political terms (funding bodies, the justice system, local organisations etc), and in support for raising public awareness about the arts and cultural initiatives for the benefit of BME offenders.

The interviewees and questionnaires provided many suggestions concerning perceived gaps in provision.

### **4.5.2 Targeting those left out - the 'third group'**

The research noted that the most important gap in provision was an insufficient number of programmes in custodial and community settings to cater for all who wish to attend. In some cases there are waiting lists, but offenders who are disadvantaged or who do not have the ability to articulate their needs or interests find it difficult to get their names on waiting lists.

Offenders are assessed for basic educational needs and if they do not have literacy, numeracy or the ability to communicate in English, language and basic skills programmes take priority and are chosen over anything else. However, it must be noted that some innovative and creative tutors do include arts programmes as part of basic education. These programmes, though they do provide some offenders with basic arts skills, are not promoted and classified as arts and are not carried out by artists or arts organisations. However it does mean that for some BME offenders these courses do provide an introduction to creative expression.

Staff from the prisons interviewed by the researchers identified the challenges associated with engaging with offenders who do not speak English, and the way they use other offenders as translators. However they did acknowledge that many of these offenders were being picked up by the basic education tutors who used the arts. As one interviewee noted:

*I don't have an arts bone in my body, but we use the arts in our basic programmes. We use and support the arts because they work. There is an intrinsic value that is more than artistic provision. In our basic screening we flag education and arts might be part of the full time literacy, numeracy and*

*language programme. The ESOL tutor knows about the arts and knows the offender will be proud when they first finish a work – also the offenders, they know they will be treated as an adult with the arts*<sup>48</sup>

The special prisons for foreign nationals provide extensive language, arts and education programmes for offenders from minority ethnic communities. In other prisons some programmes were offered, but these were more often associated only with “Cultural Days” or “Multi-cultural Festivals”. As one respondent noted “*Multi cultural programmes are run one day a year, and when that day is over, the prison can tick the box and forget cultural diversity for another year*” While this may be a bit harsh it was hard to find sustained regular provision of culturally diverse arts programmes in many of the prisons covered in our research.

#### 4.5.3 Considering the impact of faith and spirituality

This research did not find many arts programmes that are more broadly culturally-based, and thus the appropriate expressions of some cultures was limited to the religious observances. While there is some provision of prayer rooms, choirs, music and in some cases dance, which can enable offenders to read and understand the cultural diversity within their own cultures, there is certainly scope for more engagement with the multi-faith chaplaincy, and to work in partnership with chaplains to set up more culturally relevant arts activities.

Within many BME communities, it is difficult to separate arts expression from cultural expression, and often spiritual expression, because arts and culture<sup>49</sup> are intertwined. This is particularly true of music, writing and visual arts, which for many societies are so much part of cultural and spiritual well-being<sup>50</sup>.

In many countries, special prisons or special units are increasingly set up to cater for different ethnic groups. These have religious rituals, prayer and ceremonies or services consistent with the needs and protocols of the ethnic groups. The food and daily routines also reflect cultural rules.

The researchers noted that tension associated with Muslim offenders was mentioned by several of those interviewed or answering questionnaires.

In Durban Prison in South Africa there is an example of a prison unit especially catering for Muslim offenders. In this unit, the offenders are given the opportunity to cook their own meals and speak their own languages. It also has extensive creative programmes. These culturally appropriate programmes in special units encourage moderate adherence to faith rather than militancy.

The same rights should apply equally to offenders from other faiths, including Jewish, Christian and Hindu offenders.

Spiritual well-being is part of cultural well-being and the arts provide a way to express this interest and need. Religious drawings and painting, music and dance were seen as ways in which culture and religious experience was expressed. It was noted by one interviewee that this was particularly important for Christian offenders from Africa and Central and Eastern Europe, but that it was also important for other religious groups.

One of the interviewees noted that the multi-faith chaplaincy movement had changed extensively in the last ten years and was now a relevant and professional part of the provision of programmes of cultural significance for offenders. These chaplains worked with BME offenders, and particularly those from Buddhist, Hindu, Christian and Muslim populations.

Another of the interviewees noted that there were chaplains, elders, pastors and leaders from many of the different religions and that these religious leaders are in a unique position to build bridges that could

<sup>48</sup> Quote from Criminal Justice provider interview

<sup>49</sup> Eames, P (2006)

<sup>50</sup> Eames, P. (2006)

see more art programmes being developed for those BME offenders who do not currently have access to creative or cultural expression.

It was also noted in the research that increasingly, in South America, the United States, New Zealand and the United Kingdom, there are faith-based prison units. These units characteristically encourage extensive involvement in music, visual arts, choirs and language usually associated with prayer. These prisons provide for the cultural well-being of specific offenders and could well be partners in arts provision for BME offenders and offer support to the prison arts community.

*Ten years ago there were no faith-based units in prisons outside South America. Today, they are spreading all over the world, including the United States, Europe and the Commonwealth... Exploring the roots of faith-based units in South America it explains why the Prison Service of England and Wales set up the first Christian-based unit in the western world in 1997 – and its rapid expansion. It also explains how, at exactly the same time, the United States introduced Christian-based units – and why they were complemented by interfaith and multifaith initiatives<sup>51</sup>.*

In New Zealand there are Maori and Pacific Island focus units, plus a Christian faith-based unit. All offenders sent to these units comply with strict behavioural rules, and any lapses in appropriate behaviour means they are sent back to the non specialist units.

While the provision of these units may not be politically popular there is increasing evidence of their effectiveness in addressing criminogenic needs and balancing cultural well-being with social, economic and environmental well-being. Culturally specific prison units certainly provide extensive arts and cultural programmes as part of the processes of reintegration into society.

### **Recommendations**

- Work with the multi-faith chaplaincy movement to include more culturally appropriate arts programmes for the third group of offenders.
- Advocate for the creation of special units for people from diverse cultures that include provision for BME offenders to express their spiritual well-being as part of their cultural well-being.

## **4.6. Capacity Building and Professional Development**

### **4.6.1 Understanding cultural diversity**

Training for capacity building and for professional development was mentioned in a significant number of questionnaires and interviews.

Prison staff and artists with experience of working with BME communities recognised a need for additional training programmes to enable them to understand different art forms and the rich art and culture of BME offenders.

Training needs to encompass an understanding of what makes up culture, the importance of history, ideologies and values in cultural well-being, how to listen and communicate with other cultures and most importantly how to recognise that all cultures express themselves in their own ways and through their unique rituals and art forms.

There was a theme in many interviews that emphasised a role for Anne Peaker Centre to provide training in diverse cultural practice and raising awareness of the professionalism being demanded by the modern justice sector in this area.

---

<sup>51</sup> Burnside, B with Adler, J (2005) *My Brother's Keeper*

#### **4.6.2 Capacity within criminal justice settings**

Basic educational programmes could make better use of arts and cultural activities to achieve their goals. Offenders with limited literacy and numeracy or English language skills do occasionally gain opportunities to participate in the arts through these programmes. More tutors could be encouraged to provide culturally relevant arts experiences through basic education.

The study also found that, given resource limitations in the criminal justice sector, with appropriate training, offenders may offer an appropriate and accessible resource alongside artist/tutors to enhance the cultural offer of basic education and arts programmes.

#### **4.6.3 Capacity within the arts sector**

There was a strong emphasis on the need for professionalism in arts provision which demonstrated excellence in process and product. Artists and arts organisations needed to fully understand the workings of the criminal justice sector in order to be seen as credible:

*“Some [Artists and arts organisations] have a reputation of being pink and fluffy and this is a barrier and it causes a lot of frustration – we can respect what they bring, but we need to train these artists and arts organisations so they understand the prison system”.*

Training programmes need to help artists and arts organisations to address attitudes and opposition sometimes expressed by some prison staff to programmes for BME offenders – such as those already noted in relation to Muslim offenders and their culture.

Core elements of necessary training for artists and arts organisations were seen to be:

- a. How to work in partnership with other professionals, including teachers, psychologists, social workers and chaplains
- b. How to work in situations that are violent or aggressive
- c. The do's and don'ts of prison rules and protocols
- d. How to measure outcomes, and an understanding of criminal justice jargon
- e. Understanding different cultures and faiths.

A significant number of the respondents highlighted the need of support for artists **before, during and after** artists go into the prisons. The lack of a clear understanding of the challenges that face anyone working in a prison was stressed. The Writers in Prison Artist in Residence programmes offers a week of training to all artists before entering the prison and this was seen as an important model for other arts organisations and particularly for independent artists.

TIPP, Writers in Prison and the Lyric Hammersmith were amongst arts organisations offering their own artist training courses and capacity building programmes including race relations training, and which give skills to their artists, writers and tutors before they work in the prison environment.

Developing partnerships and exchanges between artists new to the criminal justice sector and those who already run model programmes, is seen as one way of contributing to professional development and capacity building - by enabling a transfer of skills between providers.

#### **4.6.4 Understanding Government Policies**

Several of the arts organisations interviewed saw a gap in the provision of training programmes and manuals that could provide them with material to support their case for greater funding or enable them to secure contracts with NOMS and the prisons, but also in the community with funding charities and other relevant local and central government agencies. This gap was not only about understanding policies on offender management, but also increasing understanding of equal opportunities legislation which could enable them to target BME offenders and select them for their courses and projects.

They saw policies such as the Voluntary Sector Compact as a way to secure more effective partnerships with government, but also acknowledged that working towards criminal justice outcomes was only possible if they understood these outcomes.

While part of this need is addressed in the professional development section and the recommendations on professional development, it was also mentioned as a gap in current training provision.

One of the statements of government policy is the *Guide to using Compact Advocacy for black and minority ethnic voluntary and community organisations*. This document, Appendix VII of this report, outlines the commitment of the government to support the voluntary sector in their work with BME populations.

## Recommendations

- Anne Peaker Centre should take a lead in developing better systems of monitoring and evaluation through the development of a code of practice for all arts professionals working in the criminal justice sector.
- Produce a publication or web-based manual that documents the models of good practice working with BME offenders and provides guidelines for working with diverse cultures.
- Set up and run professional development workshops for artists that include culturally relevant material and an understanding of culture, cultural well-being and creative expression (and the links to faith and spirituality) for BME offenders.
- Promote the Voluntary Sector Compact<sup>52</sup> to arts Organisations working with BME offenders.
- Provide the arts in criminal justice sector workers with information that will keep them informed about current government policies and could be used by them for advocacy.

## 4.7 Support and Advocacy

Whilst Anne Peaker Centre's networking function was acknowledged as being important and covering some of the provision, there was a request to strengthen the informal arts in criminal justice networks, both in the United Kingdom and internationally. *"There should be ways to get together. We need more dialogue and ways of getting together e.g. conferences and workshops"*.

Artists and arts organisations asked for more systems to be put in place to support artists in the criminal justice sector. Staff in criminal justice settings and arts professionals noted that if they had a problem, it was hard to ask for help within the prison or community setting. Support or supervision was needed, but the support had to be confidential and independent – i.e. provided by the criminal justice sector itself.

This was seen as a special role for Anne Peaker Centre. *"We need someone independent to talk to..."* Some artists believe they need more support from an independent organisation or "supervision" from other professionals such as psychologists and teachers in order to help them cope and maintain the integrity of their work.

There was a need for greater advocacy for the role of cultural well-being in prisons generally. Advocacy needs to focus on enabling the criminal justice sector to recognise that the arts are a significant tool to enable offenders from BME populations to re-integrate peacefully into society after serving their sentences, and also to encourage the use of the arts funded by the criminal justice sector in line with their outcome of *the reduction of re-offending; and the rehabilitation of offenders*<sup>53</sup>.

---

<sup>52</sup> Appendix VI – BME Offender Populations

<sup>53</sup> Offender Management Act 2007

There is a need to make the prison and criminal justice professionals, and most importantly, the policy makers, aware of the role the arts and culture can play as a tool towards peaceful reintegration of offenders into society. In view of the findings in Section 4.3, it is important that it is understood that there should be equality in addressing cultural diversity, especially regarding the management of expressions of faith and spirituality.

Advocacy is also needed regarding funding and resources. The a need for additional investment was recorded in the Engine Room 2007<sup>54</sup> report: “Lack of funds, inadequate resources, insufficient dedicated time and rigid structures are all factors likely to limit the success of an arts-rich programme in prisons.” It is difficult to see how it will be possible to meet the need to address cultural diversity without additional resources.

There is also a need for evidence if advocacy is to be effective. The long-term goal of the criminal justice sector is successful reintegration into society after prison or a community-based intervention. Increasingly, interventions are required to demonstrate their impact on personal development and social change. Improved and more systematic methods of monitoring and evaluation are required in order to provide evidence of impact.

Finally, it is important to raise public awareness about the role of the arts and cultural programmes in the criminal justice system and what they achieve and contribute to the issues of recidivism and reintegration into society.

As noted earlier in section 4.5.1, gaps were also identified in the provision of advocacy in political terms (funding bodies, the justice system, local organisations etc), and in support for raising public awareness about the arts and cultural initiatives for the benefit of BME offenders.

### **Recommendations**

- Consider offering a confidential “hot line” or other professional support system where arts in criminal justice providers can talk through the challenges of their work. This hotline would provide independent mentoring, supervision and support for artists and arts organisations, particularly those who work in isolation.
- Anne Peaker Centre’s role in national advocacy should be strengthened, recognising their specialist knowledge and deep understanding of the role of arts and culture in the criminal justice sector.

### **4.8 Supporting transition into the community**

During the MC<sup>2</sup> meeting<sup>55</sup> in Birmingham in January 2008, a discussion took place that focused on the challenges faced by all offenders, but particularly BME offenders, when they leave prison. It was specifically noted that BME offenders who had taken part in arts programmes needed to find contacts in the community for when they leave prison. If one of the arguments being used to get funding for culturally relevant arts provision is that it will enable the offender to move seamlessly into similar or other arts programmes in the community, then having community based programmes with links to those in the prisons is also necessary.

The gap between the prison and the community was highlighted by several of those interviewed. They noted that when an offender leaves prison, there is little or no transition into arts programmes, whether culturally relevant or not, which will allow them to make the most of the skills and capacities they have acquired in the criminal justice system and which may contribute to the process of reintegration into society.

---

<sup>54</sup> Bamford, A & Skipper, H (2007:10)

<sup>55</sup> Anne Peaker Centre steering group relating to BME offenders and the arts

---

It was therefore noted that some form of tracking arts participants within the criminal justice system is needed, probably by the arts organisations who work with them. Several of the arts organisations do provide this transition and these examples may provide case studies as part of advocacy. While anecdotal examples were shared by those interviewed, these case studies would need to be documented, recorded, and pending consents from Prison Service ethics committees, published.

Ensuring this process remains culturally relevant may involve building links with culturally diverse community organisations who have knowledge, understanding and capacity to provide follow-up work from programmes in the prisons. These might include faith groups, BME support organisations and arts providers.

While there are innovative programmes for supporting BME young offenders in the community, particularly in lower socio-economic neighbourhoods, there didn't appear to be provision for older offenders and few for mothers with small children whose association with the justice sector has often stemmed from needs associated with poverty.

Some programmes, like those offered by Oval House and Lyric Hammersmith (see Section 5), appeared to be meeting such needs, but catered almost exclusively for BME young offenders.

**Recommendations:**

- Develop a network of community-level partnerships with voluntary organisations representing BME communities and faith groups (possibly via Voluntary Service Councils, Local Authorities and national faith organisations) and enter into discussion with them on how to recruit culturally appropriate and skilled cultural tutors, particularly in dance, music and body art.
- (Also linked to Recommendation in 4.6 re Compact between government and voluntary sector – Appendix VII)

## CONCLUSION

In the view of the research team, cultural well-being could be key to sustainable rehabilitation and reintegration of offenders into society. This is therefore the core argument for more culturally relevant arts provision.

Offenders need to be able to develop and explore identity, and to communicate who they are, what they feel and how they relate to others<sup>56</sup>. Arts and culture are an effective way of achieving this and there is ample evidence that these methods interest offenders – indeed there appears to be oversubscription and there are waiting lists for the current provision in most criminal justice settings.

Research has shown that there are not many arts and cultural programmes run specifically for BME offenders in the prisons. There are BME offenders attending arts programmes offered by the major prison arts organisations, yet these tend not to be culturally relevant for those offenders who are foreign nationals, asylum seekers, refugees or those BME offenders with limited English language skills. There is some arts provision in the prisons for those offenders who have limited English language, reading and numeracy skills, but only within basic education programmes, some of which adopt a creative and innovative approach using the arts.

The concern throughout the research, which was mentioned by many of the people who were interviewed, was for the many offenders, both BME and white, who were missing out on arts provision for a variety of reasons. Reasons included that they were not identified as needing arts provision through the initial criminogenic needs analysis; that they did not volunteer to attend formal arts classes; that they are inarticulate; or simply because there is insufficient provision. The priority focus should be on trying to reach these offenders who are currently missing out on the arts and any kind of culturally relevant programmes. It is a major responsibility of Anne Peaker Centre to determine the pathways to reach these groups.

**We need to ask why significant numbers of prisoners do not have access to arts provision, and how those missing out can be provided with resources to express their cultural identity creatively in the limited recreation time they have, or whilst in their cells.**

The researchers have suggested that one way of achieving this is via a partnership approach, working with multi-faith chaplains, diversity officers, librarians and other offenders in the prisons, and in community settings, working with faith-based service providers and voluntary sector groups for Asian, African, South American and Eastern European migrants.

It is also stressed that there is a need for professional development, capacity building and an increase in the standard of all arts provision within the criminal justice sector. The strength of the negative comments about arts provision that was not professional, excellent or relevant was worrying. Interviewees stressed that it only took one bad programme or inappropriate artist to give prison managers an excuse to exclude all artists from their prison for years.

It is important that Anne Peaker Centre takes the lead in improving cultural provision in the criminal justice sector, by supporting the development of greater awareness and understanding of cultural diversity, by clarifying how cultural diversity can be supported through arts provision, and by ensuring all artists working in the sector are appropriately selected, skilled and prepared to work with high standards of professionalism and integrity in terms of both process and art form practice.

Finally, there is a need for strong advocacy within the criminal justice system and amongst public sector policymakers, advocating the importance of culturally diverse provision to which the arts can make a significant contribution, as part of the process of supporting cultural wellbeing and social connectedness which supports reintegration of offenders into society.

---

<sup>56</sup> Eames PS & Lineham, R (2001)

## **Annex 1 - Models of good practice – arts organisations and a criminal justice facility**

### **a) The Irene Taylor Trust “Music in Prisons”**

Music in Prisons was mentioned as a model of good practice by almost every respondent questioned. The flexibility and range of music and the universal nature of music is seen as one of the reasons why music works so well with BME communities.

This organisation works with music composition, singing, playing instruments and using music technologies and with prison populations that span offenders from young to elderly and specific groups depending on prison classification. They note that the percentage of BME offenders in programmes varies greatly and is usually about equal to the same prison percentages; though in YOI Feltham and HMP Brixton the percentage of BME offenders can be as high as 90%.

Those who talked about Music in Prisons noted that music is such a universal art form that it is able to span language constraints that can hinder the practice of other art forms.

### **b) Clean Break Theatre Company**

Clean Break is a theatre, education and new writing company working with women in prisons and women ex-offenders and those at risk of offending through drug and alcohol misuse. They have a series of programmes working with a wide range of female BME offenders.

They have a range of programmes, including drama, music, dance, performance, poetry, comedy, stage technology and make-up, as well as personal development courses including self-development, literacy skills and anger management.

This organisation appears to have a flexibility that makes them adaptable to the needs of diverse BME populations. This organisation was mentioned by a number of those interviewed as being a highly professional and appropriate organisation focused on providing appropriate and culturally relevant programmes.

### **c) Writers in Prison Network Ltd**

Writers in Prison Network was identified as a particularly important model of good practice because of the methods it uses to work with all offenders.

Whilst they do not offer specific programmes for BME offenders, the work they do encompasses them. The Artist in Residence scheme provided artists in prisons working on the wings, in the library, sometimes in the education department, but more often wherever they are wanted. This provides a unique ability to respond to needs and requests for assistance from any offender. During the beginning of a residency the artist talks to offenders and finds out what they want, and then works with them towards those goals. Most of the artists are in the prison for between two and three years so they have time to assess needs and build relationships with the offenders.

Whilst most of the work is in English, there are programmes where other offenders translate. Oral story telling enables offenders to voice concerns, tell stories, and with the help of others put these on CD or DVD.

In addition to the Artist in Residence programme, there are a range of other initiatives that are shorter in duration, but still work from what the offenders want and from the stories they wish to tell.

*“The challenge is the want to write and talk about prison and their crimes – oh and the food, much of the work is reflective, their life stories, their crimes. Some is about military things, a lot have come, particularly the homeless from a military background, they talk and*

*write about the past.*<sup>57</sup>

Writers in Prison is one of the leading arts in prison organisations in the United Kingdom, working towards raising self esteem and discovering hidden talents amongst both offenders and staff. Established in 1992, they have delivered over 100 residencies in prisons. They put writers and creative artists into prisons to deliver creative writing, drama, video, music, oral storytelling, journalism, creative reading and publishing programmes. They aim to work with all levels of ability, from below level one literacy to beyond PHD, inspiring and engaging all members of the prison population.<sup>58</sup>

#### **d) Geese Theatre Company**

There were a significant number of theatre companies who provide culturally diverse art programmes for BME offenders and they were mentioned by those interviewed. The two that were mentioned a number of times were Clean Break and Geese and therefore they have been included in this list of outstanding arts organisations.

*... it is important that the work of Geese accurately represents and mirrors the offender's world. One of the key principles which underpins the work of Geese is that of allowing a safe space for offenders to consider their own position in the world. The company believes that the best way of achieving the aim is by reviewing the recruitment procedures in order to ensure that race equality considerations are taken into account at every stage*<sup>59</sup>.

Those interviewed mentioned Geese as working with offenders in culturally sensitive ways and their work with Gypsy and Irish Travellers Groups was also noted. Their staff undergoes Race Equality Audits and the organisation has developed a Race Equality Action Plan.

#### **e) Lyric Theatre, Hammersmith**

*The Lyric runs one of the largest Creative Learning programmes in the United Kingdom, with a variety of activities for young people*<sup>60</sup>.

*If you're 11-19 and live in West London, there are a range of projects as part of the Lyric West programme where you learn practical skills, perform on stage, make new friends and even get a qualification.*

The Lyric Theatre Hammersmith runs an extensive programme of workshops, residencies and demonstrations alongside their work on stage as part of Lyric Interactive; for school, college and university students across London and beyond. There is a strong education focus, particularly through their Creative Learning programmes. With in excess of 300 programmes this organisation targets young people who have complex behavioural problems, young offenders and young people with literacy and numeracy learning needs. They are proud of the positive qualifications record with 94% of their participants gaining national qualifications.

An interesting aspect of this programme is the way they have restructured their organisation to employ artist/tutors in teams that also include teachers and psychologists. They aim at participation and engagement, and in everything they do, they aim at excellence and quality of delivery. They note that although their organisation is "arts driven" they are also concerned with education and learning outcomes, which they measure.

They work with theatre, music, circus and dance. They note a challenge in the discussions with arts providers, particularly Arts Council England, in the role of musical theatre - as when working with culturally relevant programmes it is difficult to define their programmes by art form.

---

<sup>57</sup> Interview with Arts Administrator

<sup>58</sup> [www.writersinprisonnetwork.org](http://www.writersinprisonnetwork.org)

<sup>59</sup> Questionnaire response from Geese Theatre Company

<sup>60</sup> Website [www.lyric.co.uk](http://www.lyric.co.uk) and from interview with arts administrator

## f) Oval House Theatre Trust

Oval House runs a range of arts programmes for BME populations, many at risk of offending. All appeared to be culturally relevant and were directed at BME young people. They have three main programmes: *Back on Track*, *Living Here* and *Citizens of the World*.

**i) Back on Track** is an innovative programme for young people who are at risk of exclusion or offending. In Lambeth, 74% of school children and young people are from BME communities and there is a disproportionate number of young black boys entering the criminal justice system. Therefore, the majority of the young people referred by YIPs, YISPs, YOTs, Pupil Referral Units and schools onto the Back on Track courses are young people from BME groups.

**ii) Living Here** is an Oval House project using participatory arts with young refugees and asylum seekers. Through Living Here, Oval House works in schools with high numbers of young refugees and asylum seekers and with young people excluded from school. They offer powerful participatory arts methodologies, offering young people the creative tools to express themselves and the opportunity to create new ways of working that address concerns and allow them a key role in influencing and guiding the work.

**iii) Citizens of the World.** In this programme, Oval House works with dance, drama and singing with young people in South London between 11 and 25 years. Again it starts with the young person and then develops into culturally appropriate programmes.

*“Motivational interviewing techniques are used throughout the course and especially during individual interviews. MI increases awareness of the potential problems caused, consequences experienced, and risks faced as a result of patterns of behaviour.*

*As a result of this rigorous methodology, Back on Track has achieved 86% success rate in re-engaging young people in education or training<sup>61</sup>”.*

In the material supplied in the questionnaire and through an internet search this organisation appeared to be focused on the needs and cultures of their participants who were from a wide range of BME backgrounds in the boroughs of Southwark and Lambeth.

## g) HMP Bullwood Hall

Bullwood Hall is a foreign national prison in Essex and provides programmes arts and education programmes for 98% of its offenders with 85% engaged in formal education. The arts are a significant tool in this prison and they are used in basic education, hobby time, skills development, recycling programmes, horticultural courses, and in projects led by external arts organisations.

HMP Bullwood Hall also uses offenders as arts tutors and uses art forms that characterise the cultures of the inmates, who speak up to 25 different languages.

This prison offers a wide range of culturally relevant programmes and finds tutors in the community and especially during activity weeks that can cater for the needs of a specific cultural group. They acknowledge that planning for culturally relevant arts programmes is often a challenge as their population changes regularly - an artist may be found for a group of Vietnamese offenders and by the time the course is to be delivered, the number of Vietnamese offenders has changed.

This prison uses multi-faith chaplaincy teams, multi-discipline teams for arts provision and uses a co-working scheme so that artists working in the prison are partnered with a prison professional for support and advice.

---

<sup>61</sup> A couple of extracts from their questionnaire response

They also use appropriate external providers who are specialists in kite making, drumming, theatre, and dance.

All offenders are mapped and their desires noted. The regime sets up arts programmes because they know they work, and arts can be used for education, basic learning or full time vocational courses.

## **Annex 2 Other providers in the community for young people**

There were other programmes for BME populations, including young offenders in the community. Many of these had been set up by local police, local service providers, or by arts organisations. They are mainly offered in the larger cities of the United Kingdom. The main aim of many of these programmes is to provide young people with ways to express themselves and their cultures.

One questionnaire described a successful pilot programme being delivered in partnership with Madani Younis (Freedom Studios – formerly the Asian Theatre School), and another being run by Prism – an alternative education provider, for young Asians, addressing leadership issues. Part of the process has been filmed and a DVD called VIA MEDIA – The Middle Way is available from [paul.craven@prismengland.org](mailto:paul.craven@prismengland.org)

*Formerly known as Bradford Police Club for Young People and City Farm, **PRISM** has evolved into a dynamic, innovative and creative organisation. We are helping some of the most disengaged young people aged 12-21 in the Bradford District to improve the quality of their lives.*

*We achieve this through the provision of alternative education and accredited youth work initiatives, tailored to individual needs, and by offering guidance and support which empowers young people to move into mainstream educational, employment and training opportunities.*  
[www.prismengland.org](http://www.prismengland.org)

## **Annex 3 Advocacy organisations for partnership**

The need for more programmes for more people was paramount throughout the research. Whilst this was particularly a need for offenders from BME backgrounds and foreign nationals in English and Welsh prisons - it was also the case with offenders who have experienced mental illness. It was therefore evident that Anne Peaker Centre and the whole of the criminal justice arts sector needs more allies who will support and advocate the need for cultural well-being in the prison system.

It is therefore recommended that informal partnerships be set up with the Prison Reform Trust, the Howard League and the Women in Prison Trust. This advocacy function could then support those in the arts lobby who receive government funding and help to facilitate the change and to give voice to the communication and cultural needs and interests of BME offenders. The arts in criminal justice sector will then get a wider audience and gain greater influence in political decision making.

This political advocacy is often better performed by politically motivated advocacy organisations. Cultural well-being is important on a wide scale and developing partnership in selling the message is needed to make the voice stronger.

Hence we identified the above organisations, and are suggesting Anne Peaker Centre builds a relationship with these organisations.

### **a) The Prison Reform Trust**

This is an impressive advocacy organisation working to influence public and government audiences by providing material, research, advocacy and support for BME offenders. By working with the Prison Reform Trust, Anne Peaker Centre could lobby for its message of cultural well-being and culturally appropriate treatment of BME offenders through the development and provision of arts programmes to be part of their advocacy.

They note on their website:

*Too often in prison commitment to equal treatment is taken to mean treating everyone the same rather than respecting and responding to difference. PRT has an established track record of informing policy-makers and the public about diversity in prison and effecting some practical changes. Our programme on promoting diversity and the needs of minority groups covers three main areas: age and disability; race and foreign nationality; and women in prison. PRT produces clear, accurate information for diverse groups in the prison population.*

*This is translated into 22 languages and published and distributed in partnership with the Prison Service and made available on the Home Office website. In addition to improving treatment and conditions, this PRT programme aims to make the case for diversion from custody and for solutions in many instances to be sought outside the criminal justice system.*

Contact details: Director, **Juliet Lyon**, Deputy Director **Geoff Dobson OBE**

[www.prisonreformtrust.org.uk](http://www.prisonreformtrust.org.uk) email: [prt@prisonreformtrust.org.uk](mailto:prt@prisonreformtrust.org.uk)  
15 Northburgh Street, London, EC1V 0JR. Tel: +44 20 7251 5070

## **b) Women in Prison Trust**

This website should be required reading for all who work in the criminal justice sector. This is an impressive organisation and one that would make an important partner for the Anne Peaker Centre.

*Women in Prison (WIP) is a charity working with women at risk of going to prison, in prison and after release to promote their resettlement, personal development, education and training. We educate the public and policy makers about women in the criminal justice system and we promote alternatives to custody<sup>62</sup>.*

It runs an art exhibition and competitions. This organisation has advocated for the rights of women prisoners and those at risk of prison.

Contact details:

Postal Address: 1a Aberdeen Studios, 22 Highbury Grove, London, N5 2EA  
Telephone: +44 20 7226 5879 [www.womeninprison.org.uk](http://www.womeninprison.org.uk)  
Director Suzanne Sibilin [suzanne@womeninprison.org.uk](mailto:suzanne@womeninprison.org.uk)

---

<sup>62</sup> From [www.womeninprison.org.uk](http://www.womeninprison.org.uk)

## Appendix I - Definitions

### **Culture**

*Culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs<sup>63</sup>*

### **From cultural diversity to cultural well-being**

*From UNESCO 2001*

*In our increasingly diverse societies, it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together. Policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace.*

*Thus defined, cultural pluralism gives policy expression to the reality of cultural diversity. In dissociable from a democratic framework, cultural pluralism is conducive to cultural exchange and to the flourishing of creative capacities that sustain public life<sup>64</sup>.*

---

<sup>63</sup> UNESCO 2001. *Declaration on Cultural Diversity* Preamble: *This definition is in line with the conclusions of the World Conference on Cultural Policies (MONDIACULT, Mexico City, 1982), of the World Commission on Culture and Development (Our Creative Diversity, 1995), and of the Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998).*

<sup>64</sup> UNESCO 2001 *Declaration on Cultural Diversity* Article 2

---

## Appendix II - References referred to, or quoted in this report

Arts Council England (2006) *Our Agenda for the Arts 2006-8* ACE London

Andrews, N (2007) *Sustainable Diversity in Arts Professional Magazine Issue 150/16 July 2007*, Arts Professional, Cambridge

Beckford, B.J. & Gilliat S. (1998) *Religion in Prison – Equal Rites in a Multi-Faith Society*. Cambridge University Press: Cambridge

Bamford, A & Skipper, H (2007) *An Evaluative Report of Arts in Prison (Draft advanced copy unpublished)* The Engine Room: University of the Arts, London. United Kingdom

Burnside, B with Adler, J (2005) *My Brother's Keeper Faith-based units in prisons*: ISBN-978-1-84392-061-8 Willan Publishing, United Kingdom

Calverley, A. Sadeghi, S. Smith, D. Vanstone, M. Wardak, A. Cole, B. Kaur, G. Lewis, S. and Raynor, P. (2006) *Black and Asian probationers: Implications of the Home Office study* in *Probation Journal Vol 53, 1 2006*, Sage Publications downloaded from <http://prb.sagepub.com>

Davis, G, Caddick, B. Lyon, K. Doling, L. Hasler, J. Webster, A. Reed, M & Ford, K.(1997) *Home Office Research Study 169 Addressing the Literacy Needs of Offenders Under Probation*: University of Bristol [www.homeoffice.gov.uk/rds/pdfs/hors169.pdf](http://www.homeoffice.gov.uk/rds/pdfs/hors169.pdf)

Department for Education and Skill, Home Office, DWP, (Dec 2005). *Reducing Re-Offending .Through Skills and Employment* <http://www.dfes.gov.uk/publications/offenderlearning>

Department for Education and Skills (2006), the Home Office and the Department for Work and Pensions on behalf of HM Government *Reducing Re-Offending Through Skills and Employment: Next Steps*. DfES Publications: Nottingham, United Kingdom

Devlin, A & Turney, B. (1999) *Going Straight – After Crime and Punishment*. Waterside Press: Winchester: United Kingdom. ISBN 1 872 870 66 X

Dobbs, J. Green, H and Zealey, L. eds. (2006) *National Statistics: Focus on Ethnicity 2006 Edition*, Office of National Statistics, Palgrave MacMillan, London, United Kingdom.

Eames, P.S & Lineham, R. (2001) *Expressions of Freedom and Fantasy – Art in Prison and within the Justice Sector*. Arts Access Aotearoa: Wellington, New Zealand.

Eames, P.S. (2006) *Cultural Well-being and Cultural Capital*. PSE Consultancy. Waikanae, New Zealand. [www.pseconsultancy.com](http://www.pseconsultancy.com)

Eames, P.S (2007) *Songbirds – Art in Prison Training Manual (South African Edition)* PSE Consultancy. Waikanae, New Zealand. [www.pseconsultancy.com](http://www.pseconsultancy.com)

Gorringer T (2004) *Furthering Humanity: A Theology of Culture*, Ashgate Publishing Ltd, Aldershot, United Kingdom.

Gould, H.G. (2005) *A Sense of Belonging – Arts and Culture in the integration of refugees and asylum seekers*. ISBN 0-9548841-1-6 Creative Exchange: London [www.creativexchange.org](http://www.creativexchange.org)

Home Affairs Committee Inquiry into the Young Black People and the CJS (2007) *Young Black People and the Criminal Justice System*: House of Commons, London, United Kingdom.

HM Prison Service (2005-2008) *The Prison Service Associate Race Equality Scheme and Race Equality Action Plan Race Equality Scheme*, HMPS: London, United Kingdom.

Home Office (2006) *Section 95 Criminal Justice Act 1991, Race and the Criminal Justice System*, Criminal Justice Race Unit, London, United Kingdom.

- Home Office (2007) *Implementation of the Offender Management Act 2007*: London, United Kingdom.
- House of Commons (2007) Home Affairs Committee: *Young Black People and the Criminal Justice System*: The Stationery Office London, United Kingdom.
- House of Commons (2007) *The Government's Response to the House of Commons Home Affairs Select Committee Report: Young Black People and the Criminal Justice System*: Presented to Parliament by Lord Chancellor and Secretary of State for Justice by Command of Her Majesty: The Stationery Office: Cm 7214: London, United Kingdom.
- Hughes, J. edited by Miles, A and McLewin, A (c 2004) *Doing the Arts Justice – A Review of Research Literature, Practice and Theory*: The Unit for the Arts and Offenders & Centre for Applied Theatre Research: Canterbury, United Kingdom.
- Maitland H. (ed) (2006) *Navigating Difference – Cultural Diversity and Audience Development* Arts Council England, London, United Kingdom.
- McCarthy, K. Ondaatje, E. Zakaras, L. and Brookes, A. (2004) *Gifts of the Muse – Reframing the Debate about the Benefits of the arts*, The RAND Corporation, Santa Monica, CA.
- Ministry of Justice (2008 – 2011) *Delivering improved Outcomes for Young Black People in the Criminal Justice System*: London, United Kingdom.
- National Probation Service (2004) *Heart of the Dance*, NPD, London, United Kingdom.
- National Statistics (2006), Department of Statistics, London, United Kingdom.
- Offender Management Act (2007) [www.opsi.gov.uk/acts/acts2007/ukpga\\_20070021\\_en\\_1](http://www.opsi.gov.uk/acts/acts2007/ukpga_20070021_en_1)
- Peaker, A. (1998) *NUFF Respect – the Creative and Rehabilitative Needs of Black Offenders*. The Unit for the Arts and Offenders: Devon, United Kingdom.
- Peaker, A, revised by Johnston C. (2007) *Handbook for Artists – working in arts in criminal justice and crime prevention settings*. Anne Peaker Centre for arts in criminal justice. Anne Peaker Centre Canterbury, United Kingdom.
- Panayioutou T (2006) *Arts Council England: Diversity - the Journey in Engage* vol. 19 Editor(s): Raney, Karen, London, EC1V 9FR, United Kingdom.
- Rutter J. et al (2004) *Forgotten Prisoners: the plight of foreign national prisoners in England and Wales*, Prison Reform Trust - Briefing Paper, Prison Reform Trust, London, United Kingdom.
- Refugee Support (2007) *From Refugee to Citizen: 'Standing On My Own Two Feet' A Research Report on Integration, 'Britishness' and Citizenship* - Metropolitan Support Trust and the Institute of Public Policy Research: London, United Kingdom.
- Taylor, A.J.W. (in press). *The prison system: Wherefrom, whereto, and why?* New York: Nova Press.
- UNDP (2004) *Human Development Report, 2004: Cultural Liberty in today's diverse world*, UNDP, New York.
- UNESCO (2001) *Universal Declaration on Cultural Diversity* adopted at 31<sup>st</sup> Session of the General Conference UNESCO Paris, France.
- United Nations (1948) *United Nations Declaration of Human Rights*, Article 27 1. (Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits). New York, USA.
- Voluntary Arts Network (2005) *Cultural Diversity and the Voluntary Arts: an inspirational opportunity* in *VAN Briefing No 54, December 2005*, The Voluntary Arts Network, Cardiff, United Kingdom.

## Appendix III - Organisations or individuals consulted during the research

	The Steering Committee for MC <sup>2</sup> project at meeting in Birmingham 23 Jan 2008
	(Anonymous x 2 )
	Andy Watson, Artistic Director, Geese Theatre Company
	Anne McKean - The University of Winchester, theatre project HMP Winchester & West Hill HMP – working with Playing for Time Theatre Company
	Clive Hopwood, Director Writers in Prison and on the MC <sup>2</sup> steering group
	Dominic Taylor, previously Diversity Officer HMP Brixton, Anne Peaker Centre trustee and on the MC <sup>2</sup> steering group
	Douglas Noble, Community Projects Manager, Music for Change
	Emma Melling, Youth Arts Officer, Kala Sangam and on the MC <sup>2</sup> steering group
	Emma Slawinski, Head of Young People at Risk, Creative Partnerships, Arts Council England and on the MC <sup>2</sup> steering group
	Imke Wood, Creative Expression
	James Blackman, Co-Director, Lyric Hammersmith and on on the MC <sup>2</sup> steering group
	JETA Programme Joy Crizzle Director JETA (Justice & Equity Through Access/Arts) Perth, Australia
	Jo Tilley-Riley, The Irene Taylor Trust – Music in Prisons
	Juwon Ogunbe – artist, UK
	Marian Liebmann –artist, UK
	Matthew Daniels, Chief Executive, Sound it Out Community Music
	Nikki Crane, formerly Head of Social Inclusion Unit, Arts Council England national office
	Roger Grimshaw, Research Director, Centre for Crime and Justice Studies, King's College, London
	Paul O'Hara, Youth Offending Team Manager, Bradford YOT
	Simon Ruding, Director, TiPP
	Stella Barnes, Head of Arts in Education, Oval House Theatre
	Sue Saxton, Head of Regimes, HMP Bullwood Hall and on the MC <sup>2</sup> steering group
	Suha Al-Khayyat, Big Fish Theatre Company
	The Koestler Trust
	Rachel Baker - Clean Break Theatre

111	Questionnaires were sent out to arts organisations working with criminal justice settings
1600	Questionnaires were sent out by Creative Exchange to network partners and contacts
8	In depth interviews in person, on telephone or as SKYPE calls
21	Questionnaires completed and returned

## Appendix IV - Art forms and activities for BME offenders

These are only those listed by those interviewed or returning the questionnaire

The following is a list of arts interests and arts courses attended by BME offenders in the prisons, mentioned in returned questionnaires and in interviews conducted during the research.

Arts activities offered by questionnaire respondents	Institutions or organisations listing this arts activity
Architectural drawing	
Body decoration – Mehndi and other Hindu body painting	2
Body decoration – painting	
Body decoration – piercing	
Body decoration – pigment and tattoo	2
Carpentry	2
Carving	2
Ceramics	1
Circus skills	2
Craft for employment – general	1
Dance	3
Dance – as ceremony	1
Dance – as fun	2
Digital, including music technology	2
DVD making	
Film	1
Furniture making	2
General craft	2
Horticulture	2
Income generation from making tourist items	1
Installations	1
Jewellery making	1
Making of religious items	2
Matchstick modelling	1
Mixed media	2
Music	2
Music – ceremonial	2
Music – creation and composition	7
Music – with community – music making	4
Origami – complex	1
Photography	1
Pottery for sale	1
Psycho-therapeutic arts interventions	1
Publishing – magazines, articles, journalism, booklets	
Radio drama writing	
Recycling wood art	1
Religious art	2
Rug/ carpet making	1
Singing	3
Song writing and composition	2
Story telling – general	3
Story telling – oral	2
Story telling – poetry	3
Story telling – visual for non-readers	2
Theatre – general acting	5

Theatre – plays/ drama	7
Video	2
Visual arts - collage	
Visual arts – general	6.
Visual arts – painting	5
Visual arts – printing	2
Visual arts – sculpture	2
Visual arts – textiles including design	2
Writing – general	5
Writing – poetry	6
Writing – short stories	3
Writing – novels	



65

©Photo by Jean Clarkson

*Screen printing at Auckland Prison (West Division) incorporates culturally relevant Pacific Island designs and was done by a group of Samoan Offenders*

<sup>65</sup> Screen-printing as an art form was requested by the offenders at Auckland prison. Their work uses the printing format to express their own stories and designs. This work was donated to Auckland Hospital and is now on public display in one of the main corridors. Photo taken by Jean Clarkson the Print making tutor

## Appendix V - Arts Programmes in Prisons

### Criminal justice sector institutions with arts activities undertaken by those organisations returning the questionnaire or interviewed

Only some of the respondents listed the criminal justice settings in which they worked. Therefore this is not a full list of the extent of art work carried out by those who responded to the questionnaires or telephone interviews.

Birmingham Prison (Winson Green)		Devon/Cornwall Probation	
Borough of Southward		HMP Blundeston	2
Brighton		HMP Bronzefield	
Cardiff		HMP Channings Wood	
Cornwall	2	HMP Ford	
Devon		HMP Garth	
Dover IRC		HMP Grendon/Springhill	
Dyfed-Powys Probation		HMP Haverigg	
Haslar IRC		HMP Kingston	
HMP Albany		HMP Lowdham Grange	
HMP Ashwell		HMP Nottingham	
HMP Belmarsh		HMP Shepton Mallett	
HMP Birmingham		HMP Swaleside	
HMP Blantyre House		HMP Wandsworth	
HMP Brixton		HMP Warren Hill	
HMP Bronzefield		HMP Wayland	2
HMP Bullwood Hall		HMP Wealstun	4
HMP Canterbury		HMP West Hill	
HMP Dartmoor		HMP Whatton	2
HMP Downview		HMP Winchester	
HMP East Sutton Park	2	HMP Wormwood Scrubs	
HMP Edmunds Hill		HMP Wymott	
HMP Foston Hall		HMP/YOI Foston Hall	
HMP Frankland		HMP/YOI Styal	2
HMP Grendon		HMP/YOI Low Newton	
HMP Holloway		HMP/YOI New Hall	
HMP Hull		HMP/YOI Cookham Wood	2
HMP Lewes		HMP/YOI Hollesley Bay	
HMP Lindholme		HMP/YOI Lancaster Farms	
HMP Littlehe		HMP/YOI Onley	
HMP Low Newton		HMP/YOI Stoke Heath	
HMP Maidstone		Lambeth community	
HMP Manchester		Littlemore Hospital	
HMP/YOI Lewes	2	Oval House Theatre	
HMP/YOI Feltham	3	Rampton Secure Hospital	
HMP/YOI Morton Hall		South Coast of England	
HMP/YOI Aylesbury		Southwark young offender project	
HMP/YOI Feltham		Staffordshipe / Stoke	
HMP/YOI Holloway		West Hill	
Newport		Immigration Removal Centres	

## Appendix VI - BME offender populations

The following BME populations were identified as attending arts programmes. These were identified by those who returned questionnaires or who were consulted during the research (as reported). We do note that only a small percentage of those returning the questionnaires answered the question about the ethnicity of the people in their courses. The following list was compiled from those responses.

Algeria	
Angola	
Argentina	
Asian – other	2
Asian – British	
Bangladeshi	
Black African	4
Black British	2
Black Caribbean	2
Black European	
Caribbean White	
Black other	2
Bosnia	
Brazil	2
China	2
Ghana	
Indian	3
Irish	3
Jamaica	
Kurdish	
Latinos	
Lithuania	
Mixed race	2
Nigeria	2
Non white European	3
Pakistan	
Portugal	
Roma	2
Romania	
Russia	
Sierra Leone	
Somalia	
South America	
South Asia	
The Caribbean	
Turkey	
Vietnamese	
White British	2
White European	2
Zimbabwe	

## Appendix VII - Compact between government & voluntary sector

### Guide to using Compact Advocacy for black and minority ethnic voluntary and community organisations<sup>66</sup>

#### What is The Compact?

The Compact is an agreement between the Government and the voluntary and community sector made in November 1998. It aims to improve the relationship between the two sectors for mutual advantage. The Compact is supported by five codes of best practice covering:

- Funding and Procurement,
- Consultation and Policy Appraisal
- Black Minority Ethnic (BME) Voluntary and Community Groups
- Volunteering and Community Groups

The Compact and the codes of good practice contain commitments on both sides and a clear acknowledgement of the independence of the sector and the right to campaign. The Compact applies to central Government departments, including Government Offices for the Regions and their executive agencies. The majority of local authorities also have a Compact with the local voluntary and community sector. Local Compacts aim to improve partnership working locally between the sector, councils and other local public bodies.

For more information on the Compact visit [www.thecompact.org.uk](http://www.thecompact.org.uk).

#### The Compact and Black Minority Ethnic Groups

The Compact code of good practice on BME voluntary and community organisations (VCOs) recognises the work that is carried out by the BME sector in tackling disadvantage and social exclusion. It recognises that BME organisations although working with a diverse range of groups and communities remain excluded from the traditional structures of the voluntary and community sector and are also often excluded from engagement with government.

The code is designed specifically to address the exclusion faced by BME organisations. It is aimed at ensuring that the BME sector has equality of opportunity to be directly involved in partnerships, consultation and decision making with government. The code is also aimed at increasing investment and building the capacity and infrastructure of the BME sector. The Compact and the code of good practice on BME organisations contain useful undertakings from Government that you can use to help your organisation. Carl Allen, The Compact Champion for the BME issues states: ...

"Ways need to be found to enable equal and equitable participation. Knowing and learning how to use the BME code is one of a range of tools BME groups should use to continue their development whilst driving change".

#### How Can Compact Advocacy Help BME Organisations?

The Compact Advocacy Programme was set up, and is run, by the voluntary and community sector for the sector. Based at the National Council for Voluntary Organisations (NCVO), it provides practical support and wider campaigning in cases where the Government has breached the Compact.

The Compact Advocacy Programme can take on cases on behalf of individual BME voluntary and community organisations. The Compact Advocacy team will work closely with your organisation to put pressure on the bodies failing to implement the Compact to change their working practices. The team

---

<sup>66</sup> [www.thecompact.org.uk](http://www.thecompact.org.uk)

will employ a mixture of strategies including advocacy, negotiation and lobbying to get results for your organisation.

Once a case is taken on by the Compact Advocacy Programme it can support your organisation to:

- Identify breaches of the Compact
- Set and agree objectives
- Identify key decision makers
- Draw up a campaign plan
- Represent your organisation through communications including letters, emails, phone calls, meetings and press work
- Seek policy and practice change
- Identify best and worst practice and share lessons within the sector

If you are a BME voluntary or community organisation that feels the Compact has been breached in your dealings with central or local government the Compact Advocacy Programme would like to hear from you.

More information about how Compact Advocacy may be able to help your organisation is available at [www.ncvo-vol.org.uk/compactadvocacy](http://www.ncvo-vol.org.uk/compactadvocacy).

### **What the Government has undertaken to do for black and minority ethnic voluntary and community organisations**

The Government's undertakings for BME voluntary and community organisations are contained in Black and Minority Ethnic Voluntary and Community Organisations: a Code of Good Practice.

The emphasis is on building a mutually advantageous relationship and the code contains joint undertakings to improve that relationship, including to:

- develop a partnership approach to carry forward the Government's strategy for achieving race equality, including promoting and sharing best practice and celebrating success
- work together in partnership with other agencies to promote joint working initiatives to improve policy and implementation outcomes for BME communities
- encourage, develop and support volunteering by and within BME communities

There are also specific action points for government. The most useful for voluntary and community organisations are listed below.

#### Government funding

- Government will ensure that BME organisations have fair and equal access to Government funding.
- Government will consider the case for setting aside additional funds for BME organisations to build capacity, prepare and deliver projects.
- Government should consult BME organisations on the design and evaluation of funding programmes.
- Government should, where possible support, income generation and fundraising initiatives, which develop the capacity of the BME voluntary and community sector.

#### Government's influence on other funders

Government should use its influence to work with other funding bodies on supporting the BME sector. Government should also encourage other funders, especially local authorities and NHS bodies, to monitor and publish the proportion of their funding that goes to the BME sector.

Government should provide more vigorous structures to ensure that race equality and the involvement of BME communities is a prerequisite for accessing regional and local partnership funding.

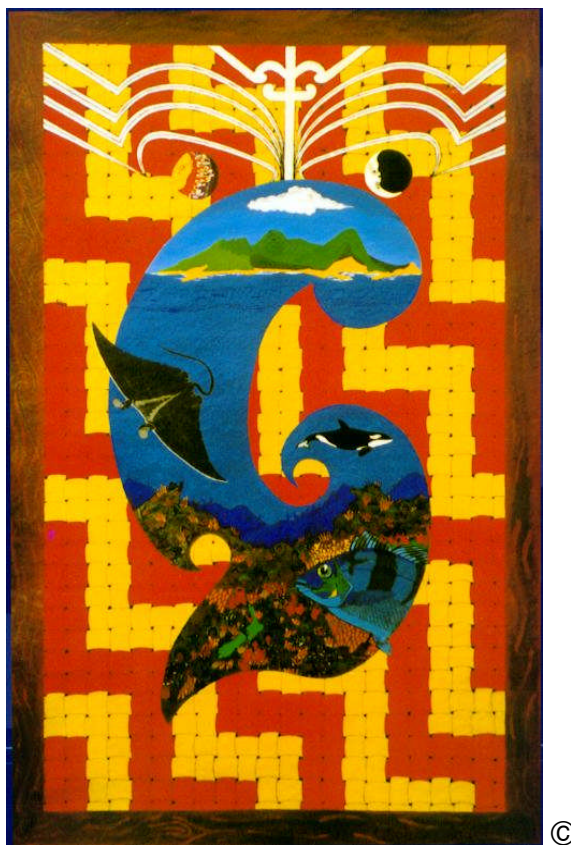
Policy development and consultation

- Government will build consultation with the BME sector into policy development to ensure that implications for BME communities are considered.
- Government should ensure that they have good quality internal policy advice on BME issues.

Equality

- Government will operate effective and transparent equal opportunity monitoring and evaluation systems to ensure BME organisations are treated fairly and with respect in their interactions with Government.
- Government should ensure that complaints procedures are known and that BME organisations are encouraged to use these without fear of reprisals.
- Government should show committed and visible leadership at senior levels to achieve race equality objectives.

Copies of the Compact<sup>67</sup> and codes of good practice are available from: [www.thecompact.org.uk](http://www.thecompact.org.uk) or telephone +44 20 7520 2454



*The stairway to heaven is an art work by Ian James Dean an offender. It now hangs in the Head office of the Department of Corrections, Wellington, New Zealand. The imagery is Maori.<sup>68</sup>*

<sup>67</sup> [www.ncvo-vol.org.uk/compactadvocacy](http://www.ncvo-vol.org.uk/compactadvocacy)

<sup>68</sup> Permission to publish this work was given by Ian James Dean, who has since leaving prison changed his name. Photograph by Penny Eames

## ACKNOWLEDGEMENTS

Creative Exchange and Penny Eames of PSE Consultancy would like to thank Anne Peaker Centre and particularly **Bridget Edwards**, Chief Executive Officer, **Karin van Maanen**, Development Manager for the MC<sup>2</sup> project and **Liz Knowles**, Arts Administrator, for their support and faith in contracting Creative Exchange and Penny Eames to do this project. The risk involved in employing an international consultancy organisation are acknowledged and we sincerely hope that this resulting report will provide adequate material to support the development of Anne Peaker Centre's three year strategic plan.

At Creative Exchange, **Helen Gould** and **Ledy Leysen** worked tirelessly on this report, with advice and support from **Clodagh Miskelly**. This project has been a team effort and the team from both Creative Exchange and Anne Peaker Centre have I hoped enjoyed working together to produce this report.

The steering group for the MC<sup>2</sup> project have also provided me with support, advice and a lot of information. I wish to acknowledge the particular contributions of **Sue Saxton**, **Dominic Taylor**, **James Blackman**, **Clive Hopwood** and **Craig Georgiou**.

Thanks also are due to **Emma Slawinski** from Creative Partnerships at Arts Council England, to **Nikki Crane** for her long experience in this sector and overview of the Arts and Criminal Justice sector which enabled links to be made between the many interviews and the answers to questionnaires.

**Hubert Eames** helped with research, collated questionnaires, discussed findings and added a perspective as a vocational psychologist and some editing.

Finally I would like to thank the many artists and administrators who spent time filling in the questionnaires and allowing me to interview you by telephone. Without your insights this report would not be possible.

**This research was funded by the LankellyChase Foundation**

**Anne Peaker Centre is supported by Arts Council England**

