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ARTS WITH OFFENDERS

A literature synthesis

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ABSTRACT

This article applies systematic review and meta-synthesis techniques to research studies (qualitative and quantitative) with the aim of addressing the research question of: do the arts have any role to play in therapeutic goals for offenders?

While arts and arts therapies are used in various offender contexts research has been variable in purpose, style and rigour. This is the first systematic attempt to compile a literature synthesis concerning the role of arts with offender populations.

A systematic review and literature synthesis of both qualitative and quantitative studies was conducted, with a focus on systematic research addressing questions either of efficacy / effectiveness, or of the nature and experience of arts practice with offenders.

Notwithstanding methodological shortcomings, arts and arts therapies were invariably found to be associated with improvements in arousal levels, emotional literacy, and quality of life.

While both qualitative and quantitative reports tend to focus on the same broad issues identified in this literature synthesis, they communicate these findings using very different language. The authors recommend a mixed methods approach in future research, to facilitate an understanding of the effects of arts with offenders through different lenses and measure their long term effects on offender

behaviour.

Keywords: literature synthesis, offender, arousal, emotional literacy, quality of life, mental health

Introduction

The arts are used with offenders, in secure environments and in the community, for a variety of purposes: to heal, educate, 'reform'; or to improve self-esteem, emotional literacy and aid socialisation by providing creative opportunities for self-understanding and expression.

Milliken (2002) reviewed studies of prison based arts programmes in the USA. Drawing from two main sources, the Criminal Justice Funding Report of 1999 and an article by Durland from 1996, Milliken cites a 27% reduction in recidivism and a 75% decrease in disciplinary problems. These statistics are impressive. However, much of the literature concerning arts with offenders comprises anecdotal accounts by arts therapists.

The arts and arts therapies reviewed here have taken various forms from formalised, structured therapeutic programmes with groups or individuals, to activities that are designed for leisure, outside of any formal therapy or rehabilitation programme. Perhaps fittingly, the study of these arts and arts therapies practices has been equally disparate, with scholars and therapists from various disciplines

publishing quantitative or qualitative research. It has, in the past, been difficult to analyse and compare these different types of study owing to the variety of methodologies used by authors.

Literature synthesis as a method

Petticrew and Roberts (2006) discuss criticisms of the method of meta-analysis when used to combine studies that may be deemed to be too dissimilar in nature, the 'apples and oranges problem' as termed by psychologist Hans Eysenck. In addressing this problem, they suggest that studies should be conceptually similar. With reference to the systematic review of qualitative research, Lloyd Jones (2004) observes that while meta-synthesis of qualitative research is analogous to meta-analysis of quantitative studies, the techniques are less well developed. She also highlights the problems inherent in the meta-synthesis of qualitative data, which she defines as 'the critical review, analysis, interpretation and comparison or integration of findings or *processed* data, from primary qualitative studies' (p.276). These problems arise not least from the difficulty in searching and sifting, whereby 'the relevance of a qualitative study is often not clear from its title alone' (p. 274), making the process time consuming but potentially rewarding.

Meekums (2010) assesses the case for qualitative research

(specifically in dance movement therapy) in balance with quantitative studies such as the randomised controlled trial, which has 'become the "gold standard" for outcome research in psychological therapies' (p. 36). She asserts that in some arts-based qualitative research, 'both data collection and presentation of findings legitimately involve creative methods including poetry, image and performance' (p.36-7), and while this type of research is growing within the field of mental health (e.g. Muncey, 2010), 'signposts are not as clear as in the hard sciences' (Meekums, 2010, p. 37). Meekums praises the value system of such arts-based research, and the 'truthfulness' of narrative and auto-ethnographical alternatives to 'the dominant discourse of scientific positivism' (p. 37), where learning through dialogue and multiple perspectives, engagement with the creative process, a willingness to be changed by the encounter, and the allowing of 'not-knowingness' open arts therapies research to ways of understanding that have been omitted by scientifically quantitative approaches. However, Meekums also warns against a defensive reaction to traditional quantitative study and calls for an 'integrated professional identity as artists *and* scientists' (p. 41) amongst dance (and all arts) therapists, in which a combination of the human insights of qualitative research can be combined with scientific analyses that address cost effectiveness.

The research question for the current literature synthesis was: do the arts have any role to play in therapeutic goals for offenders? In order to address this question, the research team decided, in keeping with the call by Meekums (2010) to embrace more than one way of knowing, to include both quantitative and qualitative studies. In pooling both qualitative and quantitative reports of empirical research concerning arts and arts therapies with offenders, one objective (following Petticrew & Roberts, 2006) was to retain a conceptual commonality between the selected primary studies, although their methodological designs are heterogeneous. It is hoped that this mixed methods approach allows us to address the complexity of arts practices with offenders and make tentative suggestions both for ways to theorise arts practice in this context, and for future research.

Methods

An initial scoping review revealed that the arts are used with offenders primarily for therapeutic or educational purposes. The focus of our search was therefore via the 'Medline' group of databases, supplemented by ERIC (Education Resources Information Centre), an educational database. These revealed complementary information with little duplication. The scoping search was also used to refine search terms. For example, terms derivative of 'art' yielded several

thousands of results, too many to be manageable, and so were avoided in the final search.

The following databases were searched within the 'Medline' group:

- Ovid MEDLINE(R), 1996 to June week 3 2010;
- Ovid Nursing Database, 1950 to June week 3 2010;
- PsychINFO, 2002 to June week 3 2010.

It was decided that in order to aim towards a more comprehensive search, other databases should also be consulted. The more generalised 'Web of Knowledge' database yielded results that duplicated those extracted from the 'Medline' group and so, after an initial scoping search, was not used. The database IIPA (International Index to the Performing Arts) was also consulted for an initial scoping search, but ultimately was not used as articles were generally not evidence-based. We also electronically searched one key international journal, *The Arts in Psychotherapy*.

The key words used for searching are given in Tables 1 and 2. In order to retain a degree of consistency between the two database searches, the same terms were used in the ERIC search as for the 'Medline' group. However, the structure of this database facilitated an easier amalgamation of terms and the setting of limiting options at an earlier stage (see Table 2).

Table 1
Final 'Medline' group search strategy:

Search item	Search term	No. of hits
1	music AND prison*	34
2	drama AND prison*	22
3	theatre AND prison*	10
4	dance AND prison*	15
5	poe* AND prison*	40
6	creative AND prison*	43
7	sketch AND prison*	11
8	paint AND prison*	25
9	sculpture AND prison*	3
10	film AND prison*	31
11	photo* AND prison*	43
12	pottery AND prison*	2
13	music AND offender*	19
14	drama AND offender*	23
15	theatre AND offender*	3
16	dance AND offender*	6
17	poe* AND offender*	16
18	creative AND offender*	37
19	sketch* AND offender*	17
20	paint* AND offender*	11
21	sculpture AND offender*	0
22	film AND offender*	14
23	photo* AND offender*	43
24	pottery AND offender*	0
25	1 OR 2 OR 3 OR 4 OR 5 OR 6 OR 7 OR 8 OR 9 OR 10 OR 11 OR 12 OR 13 OR 14 OR 15 OR 16 OR 17 OR 18 OR 19 OR 20 OR 22 OR 23	376
26	25 - REMOVE DUPLICATES	345
27	26 - RESTRICT TO ENGLISH LANGUAGE	310

Table 2
Final 'ERIC' search strategy:

Search term (set to Journal articles only, Peer review, English language only)	No. of hits
(music AND prison*) OR (drama AND prison*) OR (theatre AND prison*) OR (dance AND prison*) OR (poe* AND prison*) OR (creative AND prison*) OR (sketch AND prison*) OR (paint AND prison*) OR (sculpture AND prison*) OR (film AND prison*) OR (photo* AND prison*) OR (pottery AND prison*) OR (music AND offender*) OR (drama AND offender*) OR (theatre AND offender*) OR (dance AND offender*) OR (poe* AND offender*) OR (creative AND offender*) OR (sketch* AND offender*) OR (paint* AND offender*) OR (sculpture AND offender*) OR (film AND offender*) OR (photo* AND offender*) OR (pottery AND offender*)	33

Criteria for the inclusion of a report were as follows: reporting systematic research; a peer-reviewed journal article; published in English; involving multiple participants; participants actively involved

in the art form, not passive as in an audience; broadly therapeutic goals; an attempt made by the author(s) to generate theory. Figures 1 and 2 illustrate the process by which papers were selected for inclusion.

Figure 1: Selection of papers for review in Medline group

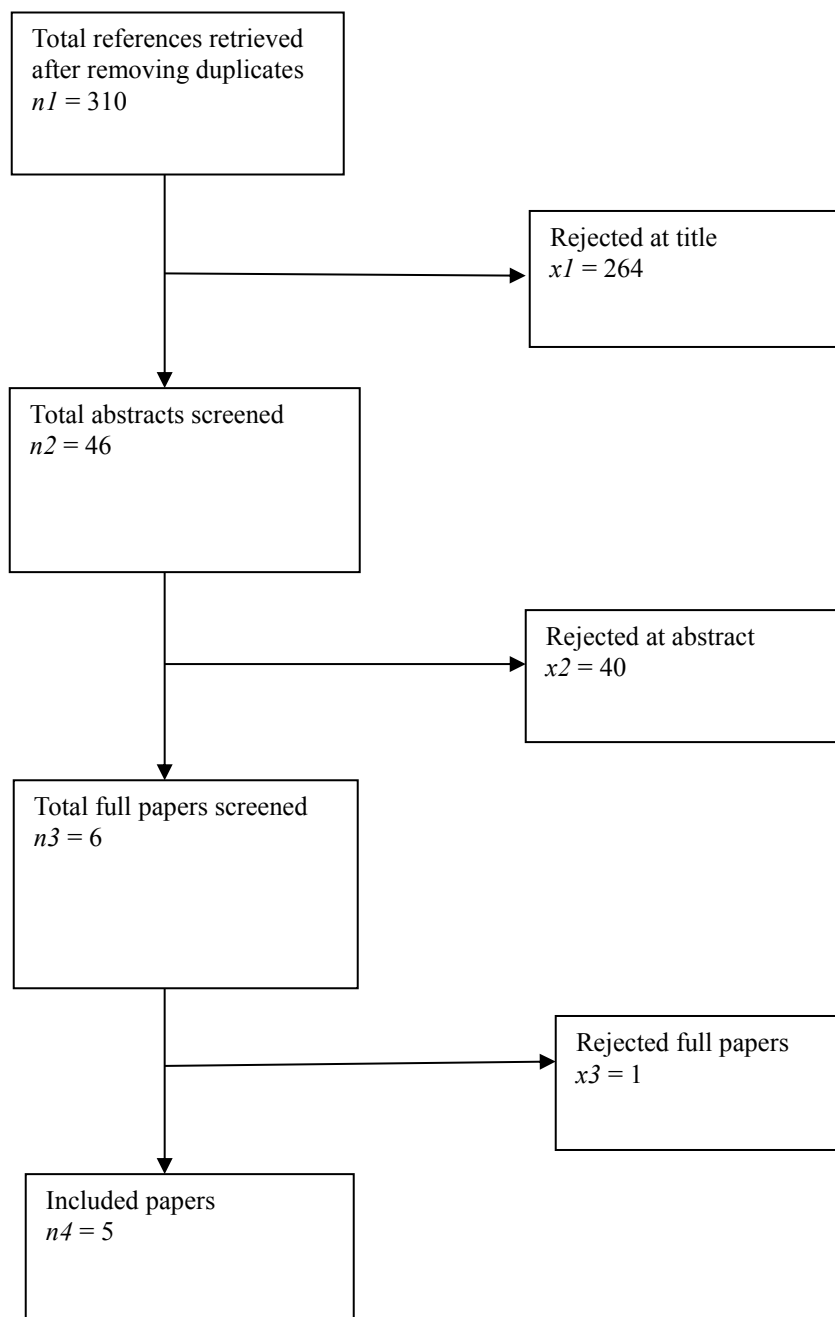
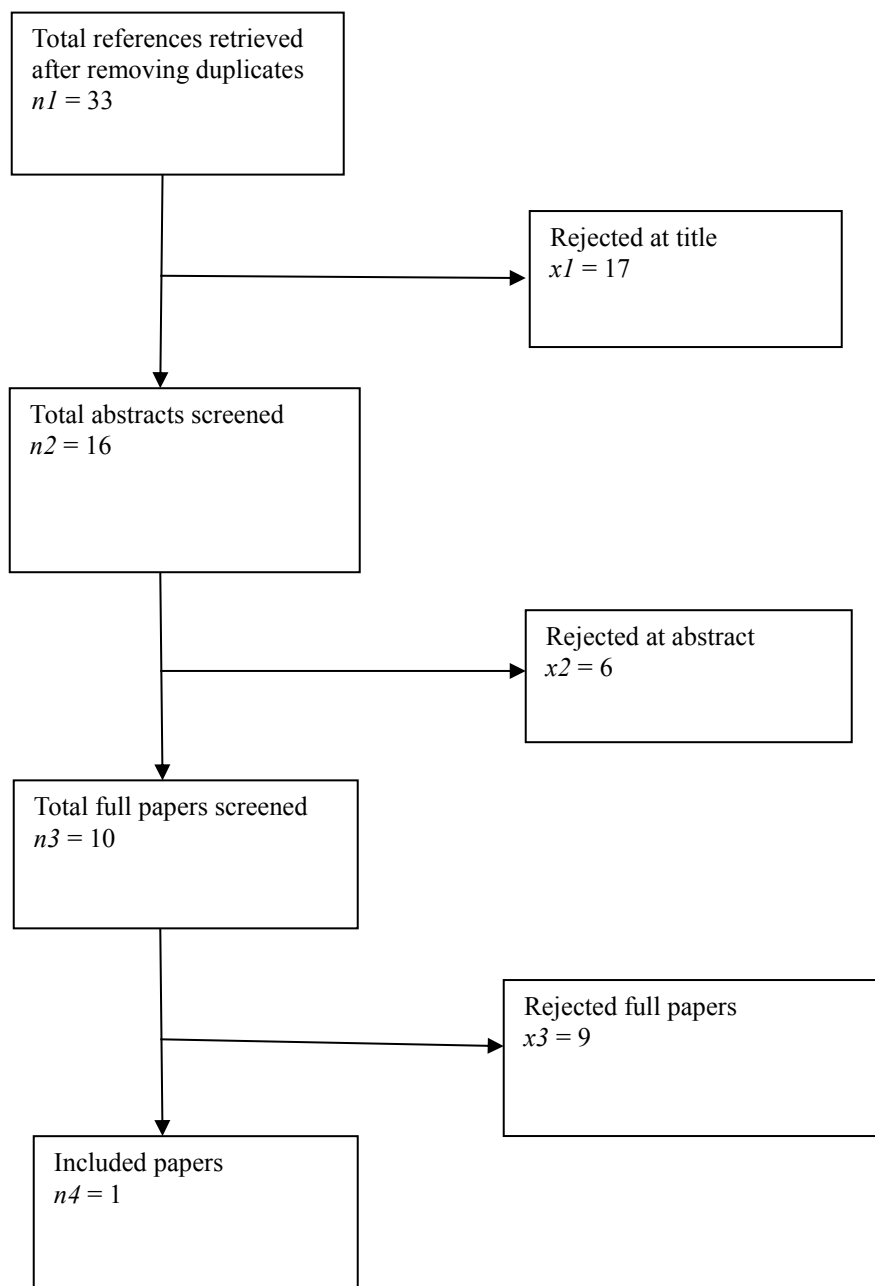


Figure 2: Selection of papers for review in ERIC



The terms prison* and offender* were searched within the online version of the journal *The Arts in Psychotherapy*. The term prison* uncovered 180 results, the term offender* uncovered 66 which were either duplicates of the prison* search or otherwise not relevant. Two results were considered and after reading the full articles, just one was included (Daveson & Edwards, 2001) from the prison* search. Others were deemed to be irrelevant on reading the title, unavailable or previously rejected.

Having selected the articles for analysis, data was extracted by the each author independently using a proforma (Appendix) detailing: the article identification; premise and/or aims of study; the population and sampling; the programme or activity concerned in the case study; the methods of study; key findings; theoretical conceptualisation (if offered) and next steps; and a score out of 10 and appraisal of quality using a CASP appraisal tool (CASP Critical Appraisal Toolkits, c.2007). Disagreements were resolved through discussion.

Each paper was analysed systematically, using the CASP tool most appropriate to the methods used, thus allowing for a consistency of approach. The score was arrived at through consensus. The tools used were as follows for each paper: Qualitative Research for Baker and Homan (2007), Cocking and Astill (2004), and Daveson and

Edwards (2001); Cohort Study for Ames et al. (2005), Blacker, Watson and Beech (2008), Cohen (2009), and De Carlo and Hockman (2003); and Randomised Controlled Trials for Gussak (2007). The tool for Cohort Studies was amended from 12 questions to 10 (omitting the final section on local application of results, which was not relevant to our literature synthesis or consistent with other the tools) in order to ensure greater consistency with scores from the Qualitative Research tool and RCT tool, which are both scored out of 10. The scoring method was used in order to give a general indication of each study's rigour. However, this is not meant as an absolute and reliable score, and was augmented by a thorough written analysis in order to highlight the specific strengths and weaknesses of each study.

Following data extraction, the first author undertook further analysis of all papers irrespective of quality, grouping the findings into overarching conceptual themes.

Findings

The selected papers are critically summarised in the Appendix; space does not allow for a full discussion of each paper. In general, articles located via the education database ERIC were more focused on practice than outcome, and more on practitioners' rationale than on empirical results. One article was sourced direct from the author

(Gussak, 2007), when it became apparent that this was more useful to the project than another by that author previously located through our searches.

In employing this rigorous formal selection strategy, we found we were excluding much of the writing to which Meekums (2010) refers, in particular those studies in which creative intervention methods are mirrored in creative research methods and reporting. This may be due to the fact that arts based research methods have not yet acquired a reputation as valid and rigorous methodological choices, but nevertheless the absence of such studies in our final selection left us feeling not a little uncomfortable. While Milliken (2002) found little published evidence of accounts by practitioners of arts and arts therapies, she argued that: ‘... we can learn much from the narratives and studies done as a result of the experiences of these artists who have been working in correctional settings’ (p.203-4).

A late discovery, however, led to an unforeseen inclusion. While searching for the one paper we were unable to access, the first author conducted a google scholar search and discovered a paper citing the one we were looking for, but which had itself not turned up in our original searches (Mullen, 1999). This proved to be one of the best examples of qualitative research we were able to find. Making use of participatory action research, Mullen also uses arts based research

methods. We assigned a score of 9 using the CASP Qualitative tool. In addition, Richardson's (2000) criteria were applied to this article, as follows: a substantive contribution, contributing to our understanding of social-life; aesthetic merit; making use of reflexivity; having personal impact on the reader; as a text, embodying a fleshed out sense of experience that seems credible. Using Richardson's (2000) criteria, Mullen's (1999) article is thus of high quality. In particular, the artistic impact is present from the opening lines, which include a poem and art work produced by one of the incarcerated women who participated in her study. In doing so, Mullen contributes a 'live' and meaningful account of participation in the arts in a prison. In privileging the voices of the incarcerated women themselves, Mullen also achieves her political aim of 'eroding expectations of traditional scholarship and novice-expert relations' (p. 144). She offers a reflexive stance to her research throughout her writing. The quality of Mullen's (1999) article is so high that we have chosen to review it here in greater detail than the other publications revealed through our initial searches.

Mullen notes that despite the fact that in more liberal areas like California arts programmes in prisons are popular, funding for them is seriously underdeveloped in other areas, where they 'meet with resistance and provoke controversy' (p. 144). This point links with one

made previously by the first author (*details withheld for blind review*) concerning the discourse surrounding dance movement therapy in particular: 'DMT, like dance, has been denigrated due to sexist and heteronormative discourses associated with a collective denial of embodied wisdom / expression, which may make some research funding bodies reluctant to consider DMT.' (p. 37) Mullen's title, using the words 'inside out', reflects a particular, subversive approach to research that privileges artistic creation and makes explicit links between personal stories and cultural forces.

Mullen makes the point that artistic creation implies an 'ordered expression' (p. 145). Her profiles of the 20 women that completed her holistic arts and health programme (which included sessions integrating writing, dance and visual arts alternating with health and wellness sessions) reveal serious mental health issues, with over half having attempted or contemplated suicide prior to incarceration and half having grown up in abusive households. Most began misusing alcohol and drugs at an early age. The programme consisted of four times weekly sessions over a three month period, totalling 12 hours in all. The views of inmates were sought via questionnaires both at mid point in the programme and in the last session. Changes reported by the women included increased confidence and an increased willingness and capacity to feel emotions that had previously been expressed.

This latter point concurs with Meekums (1999), researching an arts therapies programme for women in a mental health setting who had been sexually abused as children. Her research generated a model for recovery from child sexual abuse trauma, and identified an initial 'burial' of feelings (often through misuse of substances) which, after immersion in the arts activity, led to an 'unearthing' and 'facing' up to reality. Mullen's workshop culminated in a performance, which also offered the women another opportunity to state their views on the programme and reflected themes of increased self-esteem and self-awareness. One participant remarked 'I have had to learn to make my feelings show through my body and writing ...' (p. 158), which indicates an increase in emotional literacy.

An outside evaluator subsequently conducted individual interviews with Mullen's participants. These were analysed as demonstrating three key themes: personal growth; interpersonal growth; and safety (associated with a reduction in disciplinary reports). Interviewees also suggested that the programme could aid inmates on release to interrupt patterned behaviours. One of the aspects of Mullen's (1999) report that marks her work out as original is that she also reports more objective measures regarding behavioural outcomes. In particular, the women who completed the programme received only one disciplinary report, although the incidence in the

three months prior to this is not reported. Mullen notes that no research linking arts programmes to recidivism rates had so far been conducted; nor were we able to uncover any such research to date.

Quality issues

It is evident in the reviewed articles that the arts have been used with offenders for a variety of purposes, from the purely functional, non-educational, and non-therapeutic (Ames et al., 2005) to the objective of pure enjoyment, with therapeutic side effects (Cocking & Astill 2004) through to more traditional, clearly defined therapy-based programmes (Blacker et al., 2008). Many of the articles were written by practitioners working with offenders, or by therapists who were sympathetic to the practitioners' point of view, thus introducing a serious research bias. At times it was unclear as to whether the authors (who were also arts practitioners or therapists) had been involved in the practice described in the article (e.g. Daveson & Edwards, 2001). A shortage of funding means that those scholars who choose to research arts practice with offenders often have a background in arts or arts therapies. It could therefore be argued that there is a tendency intrinsic to many of these studies towards confirmation bias when evaluating the success of the arts programmes and activities.

It is important to pause, however, to take stock of the fact that in our search for firm 'scientific' evidence, minimal bias and overall rigour, we have had to reject many pieces of work that are beautifully-written artistic accounts of artistic and therapeutic work, and of the positive effects of engagement with the arts for the individuals involved. Music therapists in particular have been more inclined to present accounts of measurable evidence-based practice (Meekums, 2010), and this is reflected in the number of music therapy articles included here. But despite a potential bias towards the reporting of successful practice, first-hand accounts can be aesthetically engaging, with a passion for the work of the artist or arts therapist. This is particularly evident in some wonderfully vivid accounts of dance/movement therapy with offenders, eg. Seibel 2008, and with some therapy involving literature, particularly poetry, eg. Stanford, 2005. The Mullen (1999) article, unearthed almost as an after-thought in our searches, also exemplifies the immediacy of the artistic endeavour and offers an ethnographic account that questions cultural and political norms. These types of highly aesthetic accounts offer a different kind of evidence, in the very nature of their construction being reflective of the artistic practice that they represent, carrying an emotional shadow or trace effect of the humanising potential and result of arts practices. Mullen's (1999) account includes this 'human'

and humanising aspect, within the rigorous and formal research framework of participatory action research.

Theoretical synthesis

In all the quantitative studies of intervention programmes reviewed here (Blacker et al., 2008, Cohen, 2009, DeCarlo & Hockman, 2003, and Gussak, 2007) the focus of questioning and analysis was on improved mental and emotional health, wellbeing and quality of life. The papers sign-post the need for follow-up research to evaluate whether improvements in well-being, coping abilities and personal development lead to reduction in violent incidents and in recidivism. A focus on mental health and well-being also ran through the qualitative studies (Baker & Homan, 2007, Cocking & Astill, 2004, and Daveson & Edwards, 2001). Descriptors varied depending on the type of participants involved, for example Blacker et al.'s (2008) study of male prisoners focuses on anger reduction, whereas Daveson and Edwards' (2001) account of female offenders mentions reduced stress and increased relaxation. Despite the potentially gender defined discourse behind treatment goals, both of these outcomes can be conceptualised as focussing on reduced levels of arousal, a goal of potential interest to policy makers. In terms of personal development, young offenders in Baker and Homan's (2007) report are measured in terms of

improved organisational skills and the ability to reflect on their behaviour, whereas those adult offenders with learning disabilities in the Cocking and Astill (2004) paper are described as exhibiting increased ability, confidence, concentration, emotional vocabulary, sympathy and empathy. In these studies, the outcomes could be conceptualised as relevant to the offender's use of what has been described as Emotional Intelligence (Goleman, 1997) or its more learning-focussed equivalent, Emotional Literacy, which is defined as a person's 'capacity to know what it is they feel; to express those feelings in an appropriate fashion and to empathise with the feelings of others' (Park, 1996, cited in Meekums 2008, p. 96). This description of emotional literacy is also arguably relevant to offender rehabilitation.

Discussion

The objective in our search strategy was to aim for a representative sample of disciplinary perspectives on the issue and to gain an idea of the literature available from various disciplinary sources. Had this been a longer-term project with an international team and a longer funding period, the following strategies would also have been employed: extensive hand-searching of journals; searches of articles in more than one language; searches of grey literature and

dissertation abstracts; mining of reference lists. As it was, a tight framework had to be imposed from the beginning in order to make the project workable in the time allowed, which was three weeks in the first instance. Funding did not extend to acquisition of articles that were not available through our university library, though authors were contacted directly and only one article was unavailable, for which we had to rely on a secondary analysis by Mullen (1999) following our search of google scholar.

The studies included in this review, notwithstanding their methodological limitations, suggest that the arts and arts therapies with offenders can have a positive, humanising and healing effect. The increase in management of feelings identified through our literature synthesis links strongly with what Mullen (1999) has described as 'ordered expression'; it is self-evident that in creating form, feelings and experiences become contained. However, any link with recidivism rates remains to be explored.

The findings of this study are also supported by recent research by Smeijsters et al. (2010), which was available to the present authors after completion of our own theoretical synthesis and provided confirmation of our findings. The very recent nature of their publication also offered an opportunity to check that no significant literature cited by them and published in English had been overlooked

in our own study. One qualitative multiple case study published in Dutch by Smeijsters in 2007 is summarised by Smeijsters et al. and suggests that clients in forensic psychiatry who had engaged with arts therapies reported a range of experiences including increased awareness of their own aggression and decreased impulsivity, associated with the capacity to talk about conflicts and feelings instead of acting them out. Once more, this suggests an increase in emotional literacy.

Smeijsters et al. (2010) conducted practice-based research with eight drama therapists, five music therapists, seven art therapists and seven dance movement therapists from six clinical institutions for young offenders. They report the results of action research in which the participants agreed a set of core problems faced by young offenders, and treatment manuals for addressing these core problems. In brief, their findings are remarkably similar to the synthesis arrived at through our own research. The core problems identified included distorted self image, difficulties in recognising the emotions of others and responding accordingly, impulsivity and a lack of empathy. These can all be characterised within our own model of emotional literacy.

Smeijsters et al. suggest a treatment theory that includes aspects of cognitive-behaviour theory but suggests a unique contribution of the arts therapies. They do not include, however, the theory originally

proposed by Gorelick (1989) and highlighted by Meekums (2000) of the importance of metaphor, which is surprising as this is implied in some of the treatment suggestions he reports. Metaphor provides a useful distance from raw emotion, whilst also offering the opportunity for transformation. For example, Smeijsters et al. describe the drama game of improvisation in which one group member pretends to open the door to another, responding appropriately to the emotion portrayed. This offers the opportunity to play in the 'as if', in which the improvised action stands for something more real without the pressure of having to experience the anxiety provoking situation of opening the door to someone who is angry.

Meekums (1999, 2000) proposes (based on empirical qualitative research) a process model for the arts therapies that includes: initial striving (often experienced as futile); followed by immersion in the (metaphor mediated) arts medium that allows for unearthing of previously buried material, facing up to reality and a sense of the art form 'speaking for me'; then a cognitive shift that embodies a metaphorical shift in position; and finally a re-evaluation and grounding in behavioural change.

It has been problematic to compare quantitative research with research focussing on experiential accounts, in an attempt at synthesis. Much of the problem arises from expectations of what we

are to find from such research, our evaluation of its ultimate aim and the fulfilment of that aim. Quantitative studies are usually concerned with measurement of change, whereas practice accounts, narratives and auto-ethnographies are often an aesthetically reflective description of those gradual changes from the perspective of the individual or small group. Despite these different goals, it would seem that both qualitative and quantitative reports here analysed address the same issues of quality of life, arousal, and emotional intelligence, albeit in different languages. It would be pertinent in future research to incorporate mixed methodologies, whereby narrative human accounts are created and valued in combination with randomised controlled methodology, thus creating the opportunity to simultaneously understand more about how the individual offender experiences the arts, and to measure the effects of such interventions. This should include impact within the prison community in terms of incidents reported, and long term outcomes including effects on recidivism.

Conclusion

The articles reviewed here suffered from a variety of methodological problems, making it difficult to draw any firm conclusions about the value of arts activity with offenders. However, it was possible to draw out some themes in the literature relating to two

key areas, namely the improved mental health of the offender and associated increases in emotional literacy. The latter category links both to the capacity to empathise with others and to manage difficult feelings including anger, and thus has potential policy implications both for the management of the prison environment and for future offending rates. The key recommendation therefore is for further well designed research into the role of the arts in developing emotional literacy with offender populations, linking this to behavioural outcomes within the prison and to recidivism rates on release alongside offender and prison officer perceptions of arts and arts therapies programmes.

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Appendix: Data extraction

ARTICLE ID	PREMISE &/OR AIMS OF STUDY	POPULATION & SAMPLING	PROGRAMME / ACTIVITY	METHODS OF STUDY	KEY FINDINGS	THEORETICAL CONCEPTUALISATION (if offered) & NEXT STEPS	SCORE & APPRAISAL OF QUALITY
AMES et al. 2005 . Content Analysis of Drug Offenders' Sketches on the Draw-an-Event Test for Risky Sexual Situations	Recreational drug users have more sexual partners t and use condoms inconsistently, placing them at increased risk. This study evaluates the Draw-an-Event Test for risky sexual situations (DET-RS)	298 drug offenders in drug diversion and treatment programmes, Los Angeles (US). completed sketches for content analysis. Aged 18-65, ethnically diverse, 27% female, 73% male.	This was not a therapeutic or artistic programme but a test to analyse antecedents and context of sexual risk-taking.	Sketch content coded and analysed by 2 independent trained coders.	No sketches including drugs also included condoms, and only one sketch involving alcohol also included a condom. Only 2 sketches (of 298) referred to STIs. DET-RS was found to be a useful tool for generating non-verbal context-specific stimuli associated with risky sexual situations.	DET-RS focuses on relatively spontaneous cognitions associated with risky sexual behaviour. Future uses identified.	7/10 (using CASP Cohort Study appraisal tool – first 10 questions only) Sketch content is quantified, but this is a first-stage study; the link between sketch content and the degree of actual behavioural risk is not proven.
BAKER, S. & S. HOMAN. 2007. Rap, Recidivism and the Creative	The 'Playing for Life' research group explored: i. benefits of popular music programmes in the	Massachusetts (US) secure treatment unit, predominantly black male juvenile offenders. Statistical information given	Bi-weekly workshops to teach musical composition and computer-based music sequencing to develop participants'	An 'exploratory examination', Method ethnographic, including detainees' voices, but observations time-limited	Several participants improved organisational skills. For many, unlocking knowledge / know-how reinforced self-	Rap and hip-hop styles allow young offenders to express a particular form of creativity in connection with their existing music and	3/10 (using CASP Qualitative Research appraisal tool) Study acknowledges severe

<p>Self: A Popular Music Programme for Young Offenders in Detention</p>	<p>construction of youth identity and self-esteem; ii. dialectic between attraction of popular music as a mode of transgression and programme pedagogies of citizenship, conformity and community.</p>	<p>regarding the facility but not the specific participants on this programme.</p>	<p>ability in making 'positive life decisions' and to aid communication and language skills. Piano, rap and guitar also taught individually or in small groups.</p>	<p>(researchers often seeing some offenders only once). Evidence includes creative output (song-lyrics), programme evaluation forms and informal interviews with various staff.</p>	<p>esteem. Some became more reflective of their behaviour. A sense of purpose and satisfaction was achieved in the relatively short time needed to produce a quality recording.</p>	<p>cultural interests. Genres with themes of deviance, subversion and resistance must be tempered lyrically to facilitate socially positive messages, leading to some tensions.. Future research : long-term monitoring of participants' musical and social development and transferred skills e.g. organisation.</p>	<p>limitations: access limited, researchers seeing many participants just once; evidence based on informal and possibly sporadic interactions without explanation as to who participants and staff are, without statistical information, and without evidence-based comparison or triangulation.</p>
<p>BLACKER et al. 2008. A combined drama-based and CBT approach to working with self-reported anger</p>	<p>Management of emotionally-driven anger can help prevent violent incidents. A drama-based approach to anger-management could reduce</p>	<p>62 adult male prisoners aged 19-49 from 6 UK prisons. Violent and aggressive offenders. Potential participants identified by prison staff, expressed interest then interviewed for openness to</p>	<p>9 day programme divided into 3 'blocks' to 1) identify, 2) practice and 3) evaluate skills for anger management in potentially volatile situations. Drama-therapy</p>	<p>State-Trait Anger Expression Inventory-2 (STAXI-2) before and one week after the programme. Multiple analysis of variance (MANOVA).</p>	<p>Significant reductions in anger from pre- to post-course assessment across all sub-scales.</p>	<p>Positive changes demonstrated across self-report scales of STAXI-2 but this does not prove that change in violent behaviour will occur. Longer term measures including data-gathering and analysis of</p>	<p>9/10 (using CASP Cohort Study appraisal tool – first 10 questions only). 1 author (Watson) is a member of the intervening Theatre Co., indicating</p>

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aggression	anger in violent offenders.	behavioural reflection and change, prior to programme.	techniques used in combination with cognitive behavioural anger management principles and training.			violent reconviction rates would test effectiveness.	possible bias. Possibility of socially desirable responding bias in questionnaires acknowledged by authors; administered and collected by Theatre staff.
COCKING, A. & J. ASTILL. 2004. Using literature as a therapeutic tool with people with moderate and borderline learning disabilities in a forensic setting	Emotional and personal development needs of offenders with learning disabilities have only been a recent area of focus of psychotherapeutic and arts interventions. Literature-based group therapy with offenders with learning disabilities.	Young men at Rampton Hospital (UK), the National Centre for High Security Care for People with Learning Disabilities. Admitted on posing a 'grave and immediate danger to the public'. Members self-selecting-consistently attended by 8-10 members.	Group began as experimental leisure interest with undefined therapeutic aims. Weekly sessions began by leader reading literature aloud to participants, followed by group discussion around various issues arising from the text.	Authors were the initiators and practitioners of the programme. Background, preparation, implementation and perceived outcome described.	Perceived therapeutic benefits included: development of discussion skills (enhancing the work of other, formal psychotherapy), concentration skills, vocabulary for feelings and emotions, understanding of others' similar experiences, sympathy and empathy.	Stories and poems can help individuals develop and understand their emotional responses. Responses come from the flow of words, not the understanding of each word.	2/10 (using CASP Qualitative Research appraisal tool) Aims not clearly stated, authors did not interview patients formally, collect data from patients, give statistical information on them or evaluate their own relationship with patients.
COHEN,	Comparison	2 choruses (who	EXPERIMENT 1:	Measurements of	In 'composite'	Group singing	6/10 (using

<p>ML. 2009. Choral Singing and Prison Inmates: Influences of Performing in a Prison Choir</p>	<p>of well-being measurements between 2 groups of inmates – 1 participating in choral singing, 1 not.</p>	<p>had also sung together) were studied. EXPERIMENT 1: Therapeutic Community Inmate Singers (TCIS) 10 incarcerated males in 9 month substance abuse programme at minimum security facility. Participants self-selecting aged 23-60. Control: peers aged 22-44, 14 reducing to 10. EXPERIMENT 2: larger experimental group of 48 - 13 general population inmate singers (GPIS) aged 19-53, 25 male volunteer singers (VS) aged 23-78, compared with same control as in Experiment1.</p>	<p>Weekly 90 minute rehearsals: warm-ups; solfège; pitch-matching and blend; 'literature practice' for concerts; and closing song. Concert performance. EXPERIMENT 2: Twice weekly rehearsals (GPIS), monthly separate rehearsals (VS) with some VS also attending GPIS rehearsals. Performance jointly with TCIS from Experiment 1.</p>	<p>well-being Pre- and post-performance. EXPERIMENT 1: inmate-only choir performing in prison. EXPERIMENT 2: joint inmate/volunteer choir performing at a church outside the prison. FWBS (Friedman Well-Being Scale) used as the dependent measure. Participants also produced weekly written report on 'How are you feeling today?' - content-analysed.</p>	<p>well-being scores, no significant differences between choral and control groups, but both groups had improved well-being. In Experiment 2, significant differences by choristers in 4 out of 5 subscales: emotional stability, sociability, happiness, and joviality.</p>	<p>can enhance self-esteem, social connections and trust. GPIS showed highest levels of well-being after their concert: could be due to various factors e.g. being well-prepared and confident, forming relationships, interactions with and praise from external audience members, sharing a meal with volunteers, travelling to a church outside prison.</p>	<p>CASP Cohort tool). Quantitative data thorough. Technical errors in the text throw scholarship into question. Causal relationships questionable.</p>
<p>DAVESON, BA. & J. EDWARDS</p>	<p>Authors outline the (brief) history</p>	<p>7 women attended initial sessions, 5</p>	<p>12 sessions over 14 weeks. Sessions 1-3</p>	<p>Evaluation through 2 surveys and</p>	<p>Self-report measures indicate</p>	<p>Self-reports show benefits, from which the</p>	<p>7/10 (using CASP Qualitative</p>

<p>. 2001. A descriptive study exploring the role of music therapy in prisons</p>	<p>of music therapy in prisons and outline important elements of a good music therapy programme. Aim: to explore the role of a modern, 'all-round' music therapy programme in a prison.</p>	<p>committed to the remainder of the programme (self-selecting). Aged 20-45, all 'Caucasian', incarcerated at various levels of security, all with emotional ties to other participants.</p>	<p>open, rest closed. Variety of musical activity including song selection, song parody (fitting new lyrics to existing melody), instrument recreation, discussion and listening to music.</p>	<p>through evaluation of musical and verbal material used in the programme. Surveys designed by the music therapist and voluntary.</p>	<p>increased relaxation through singing familiar songs and listening, increased self-expression through song-writing and 'song parody' and reduced stress and anger through a combination of all these activities.</p>	<p>authors theorise that through the 'here and now' emotional release involved, participants were able to make connections to other behaviours and emotions that may be constructive in a wider context.</p>	<p>Research appraisal tool) Some potential contamination of results acknowledged: therapist had to supervise participants completing self-report, and was asked by some to assist. Results discussed are only self-report. Authors do not fully reveal their personal connection or involvement with the programme.</p>
<p>DECARLO, A& E HOCKMAN . 2003. RAP Therapy: A Group Work Intervention Method</p>	<p>RAP as tool for advancing pro-social behaviour. This study compares participants' perceptions of traditional group work vs.RAP</p>	<p>Participants African-American males aged 13-15 from a large Midwestern (US) city, varied social class status, representative of the area demographic. 3 groups of 7</p>	<p>Intervention for African-American urban adolescent males, using 'nuances of their own culture' (RAP music) to develop pro-social skills in a group work setting - lyrical</p>	<p>Questionnaires: RAP therapy assessment scale (RTAS) to measure degree of affective response, pro-social skill acquisition and preference for method</p>	<p>Overwhelming participant preference for RAP therapy over standard psycho-educational group work across all 3 groups. Stated to be preferable</p>	<p>This programme utilises music elements that are representative of the cultural backgrounds and lives of participants. This factor and the 'cultural</p>	<p>4/10 (using CASP Cohort appraisal tool). Quantitative evaluation is precise. However author does not reveal personal investment in</p>

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<p>for Urban Adolescents</p>	<p>therapy in various categories.</p>	<p>participants each: violent offenders - homicide (incarcerated); status offenders (on probation); randomised control group (non-offenders). Selected by referral (various authorities).</p>	<p>analysis of songs in relation to socialising themes. Compared with experience of standard psycho-educational group therapy.</p>	<p>intervention. Quantitative analysis of questionnaire returned in tabular form.</p>	<p>or more beneficial in all available categories.</p>	<p>competence' of practitioners creates a relevance to recipients that makes it more effective than a traditional group therapy model.</p>	<p>the project, and it appears biased toward proving the effectiveness of RAP therapy over the alternative (including the title of the scale).</p>
<p>GUSSAK, D. 2007. The Effectiveness of Art Therapy in Reducing Depression in Prison Populations</p>	<p>Art therapy is a valuable tool in prisons where many inmates have an inherent mistrust for verbal disclosure. This article presents a pilot and follow-up study and delineates methods, showing decreasing depressive symptoms.</p>	<p>PILOT STUDY: 48 male inmates, medium-maximum security prison, rural Florida (US) chosen by mental health counsellor (39 completed). Aged 21-63. Various convictions. All had Axis I diagnosis e.g. dysthemia or bipolar disorder. FOLLOW UP STUDY: volunteers 27 randomly assigned to experimental group, aged 21-59 (16</p>	<p>PILOT STUDY: Art therapy: 2 group sessions a week for 4 weeks. 6 groups of 8 members. Participants drew a person picking an apple from a tree (PPAT), then simple to complex art tasks- eg. name embellishment (individual task); design ideal environment (group task). Last session all drew another PPAT. FOLLOW UP STUDY: Once a week for 8</p>	<p>PILOT STUDY: PPAT pre-and post-intervention assessment analysed using FEATS (Formal Elements Arts Therapy Scale). Bespoke likert scale survey (7 items) completed by counsellor to assess interaction and compliance. FOLLOW UP STUDY: FEATS and Beck Depression Inventory-Short Form (BDI-II).</p>	<p>PILOT STUDY: Pre- and post-counsellor survey showed significant positive change on all 7 items. FEATS: significant positive change in 7 of the 14 scales. FOLLOW UP: Experimental group had significantly decreased depression pre- to post-test than control. Only significant result in FEATS was for 'Rotation': experimental</p>	<p>PILOT STUDY: Changes on observational surveys indicate improved attitude, compliance and socialisation. Improvement on FEATS categories: Prominence of Color, Color Fit, Energy, Details of Objects, Environment and Space indicate reduction in depressive symptoms. Overall, art therapy associated with marked</p>	<p>7/10 (using CASP RCT appraisal tool). This appeared the most appropriate tool, although only the follow-up study was a randomised controlled trial. Limitations of the pilot study theorised and acknowledged, including effects of unknown medication and relationships between inmates and the selecting</p>

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		completed). 17 in control (no intervention) aged 21-59 (13 completed).	weeks. Similar programme to pilot study.		group outperformed control.	improvement in mood (BDI-II-follow up study), but FEATS does not support this.	counsellor. Some inmates were participants on both studies.
MULLEN, C.A. 1999 Reaching inside out: Arts-Based Education -al Programm-ing for Incarcerat-ed Women	Reports development of an arts-based educational programme in a female prison in a rural area of Florida.	37women enrolled, 20 completed the programme. Of the 20, 7were African American, 6 Caucasian,4 Latin-American, 1 Native American. Aged 21-46. Half were mothers able to keep in touch with their children. 10 grew up in an abusive household. 11 had either contemplated or attempted suicide in the past. 8 reported having been sexually and/or mentally abused while in prison.	Team included movement specialist, creative writing teacher and wellness specialist, supported by psychiatrist. From January to March 1997, participants met with the teachers 4 times weekly, total time 12 hours. 'Arts' class alternated with 'health' class.	Participatory Action Research; author justifies researching her own work through reflexive inquiry and shared knowledge creation. Questionnaire administered mid-point and at the last workshop. 1-2-1 interviews conducted by outside program evaluator.	Participant goals at outset: involved in something positive; decrease stress levels and express emotion; grow personally. Part-way through, emphasized need to express emotions through movement and writing. At exit, demonstrated further development: wanted to give ongoing attention to emotional and artistic expression, and skills development. Changes	The artistic process mediated emotion and experience. The following were viewed as signals of wellness: participant alive-ness/readiness, meditative concentration, personal integrity, flexibility in groups, and the willingness to deal with tensions. As a form of "text," the kinaesthetic was expressed through ideas involving energy- personal, metaphysical, and aesthetic. The importance of the co-teachers embodying	9/10 (using CASP Qualitative Research appraisal tool) The study uses a rigorous, reflexive researcher method, backed up through independent evaluation. The seamless use of arts for both intervention and inquiry method offers a unique addition to this review, and deepens understanding of the significance of community in this setting. The voice of

				<p>reported through exit questionnaire included: The majority emphasized increased levels of comfort and confidence / better sense of self; willingness to look within to address difficult issues; ability to feel emotions previously repressed or forgotten. In performance, participants shared benefits including: improved self-esteem, communication skills, mood, ability to 'make my feelings show through my body and writing'. Interview data revealed similar themes including: increased self-</p>	<p>collaboration and community is emphasised.</p> <p>The struggle to create community appeared to go against what prison is about. In the words of one participant's poem, 'every one of us married the unknown'.</p>	<p>the marginalised is present throughout.</p>
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					<p>esteem and confidence; expressing anger appropriately and other interpersonal skills; improved body image and sense of self; reduced stress levels; sense of beauty in an ugly place [prison]. Interviewees asserted that participating in prison art programs would help inmates who are later released to reduce recidivism.</p>	
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