

# PRISON ARTS RESOURCE PROJECT

*An Annotated Bibliography*

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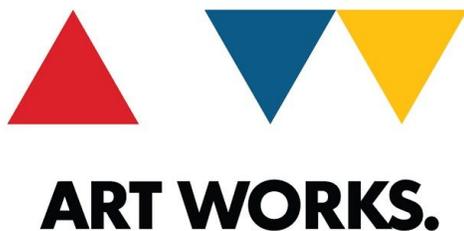
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May 2014

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**THE PRISON ARTS RESOURCE PROJECT: An Annotated  
Bibliography**

**WORKING PAPER**

Submitted to the National Endowment for the Arts

May 2014

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## *ABSTRACT*

The Prison Arts Resource Project (PARP) is an annotated bibliography of evidence-based studies that evaluate the impact of arts programs in U.S. correctional settings. Each of the 57 entries includes information about the arts program as well as the study research goals, methods and a summary of findings. Adult offender and juvenile offender programs are identified. While not an exhaustive list, this collection of annotated impact studies represent publicly available evidence that can be accessed by individuals and organizations seeking to develop their own evaluation or research, or who are seeking evidence of impact for the purposes of program development and policy improvement.

*Keywords:* Prison Arts, policy, arts impact

## INTRODUCTION

The Prison Arts Resource Project (PARP) is an annotated bibliography of studies which provide evidence of the benefits of arts programs in correctional settings for adult and juvenile offenders. This compilation seeks to provide, for the first time, a collection of prison arts impact studies in the United States. While not an exhaustive list, the impact studies that follow represent publicly available materials and so may be accessed by individuals and organizations seeking to develop their own impact studies, or provide evidence of impact for the purposes of program development and policy improvement.

### *Background*

Evidence-based studies did not begin with arts programs themselves. The use of the arts in correctional settings in the U.S. has been ubiquitous since prisons were established in this country, but most of these early efforts were informal rather than organized.

In the 1840s, Charles Dickens, as a social critic of prisons, was invited to the United States to analyze new models of prisons being created on the East Coast. His *American Notes for General Circulation-1842* provided insights into early arts-in-prisons. While Dickens generally was highly critical of the U.S. prison experiments, he discovered when he visited inmates in the "silent system," which provided no contact with other human beings, that what inmates did was create art:

The first man I saw was seated at his loom, at work. . . . He had ingeniously manufactured a sort of Dutch clock from some discarded odds and ends; and his vinegar bottle served for the pendulum. Seeing me interested in this contrivance, he looked up at it with a good deal of pride, and said that he hoped the hammer and a little piece of broken glass beside it 'would play music before long.' He had extracted some colors from the yarn with which he worked and painted a few poor figures on the wall. One of a female over the door, he called 'The Lady of the Lake.'" (Dickens, pps 117-118)

The breadth of prison arts experiences include both individual participation and also peer-organized arts experiences. When William Sydney Porter (aka O. Henry) was incarcerated in the Ohio Federal Penitentiary from 1898-1901, he organized a Sunday recluse club in which a group of men in the prison would share their creative writing and stories in an organized manner. At that same

time, O. Henry was also playing in the prison band. Prison musical bands, typically brass and patriotic in nature, appeared throughout prisons of that era. Another trend in prison programs was toward religious training and character building, and these early patriotic prison choirs emerged as a common type of prison arts program in the early part of the twentieth century. In the Southern U.S., with the emergence of agricultural production on prison farms like Parchman in Mississippi and Angola in Louisiana, both African-American and White prisoners used songs, "hollers," call-and-response and narrative to make work pass by less tediously. The prison system didn't organize the singing; whether it was hoeing fields, cutting wood or picking cotton, music was part of the prison culture. Lead Belly, incarcerated in both Texas and Louisiana, was renowned as the most productive of cotton pickers at Angola in the 1930s, and became a popular musician and radio star after his release. Alan Lomax recorded the songs which are now available through the [Association for Cultural Equity](#).

At the same time that O. Henry was serving his time for embezzlement in the Ohio Federal Prison, another movement, albeit not a correctional movement but a community arts movement, began with the settlement houses such as Hull House in Chicago and Henry Street Settlement in New York City. Many of these settlement houses provided cultural education for youth and adults as a method of assimilating new immigrant populations.

At the start of the twentieth century in the United States, the settlement houses provided an example of the possibilities for youth offender education and cultural development through the arts. The first community arts initiative created by the National Endowment for the Arts was the Poets-in-the-Schools, pioneered by Kenneth Koch. With the growth of gangs and serious substance abuse by youth, society's response was to create new detention facilities, both short-term, municipal and long-term "reformatories." Many of the studies that we find in the bibliography have seen much success with youth arts programs, some of them curricular and others community-based programs within institutions.

In the 1950s and 1960s, one element of "rehabilitation" of inmates was the institutionalization of prison libraries so that literature would build the character and intellect of inmates and "correct" them in a bibliotherapeutic manner. The establishment of prison libraries created individual opportunities for personal growth and literary skills which blossomed in the 1960s and 1970s with notable figures like Eldridge Cleaver, Malcolm Braly, Etheridge Knight, Ricardo Sanchez, Raul Salinas and Michael Hogan.

Starting in 1972, inmates were offered the opportunity to obtain education

including baccalaureate and post-graduate education through Pell grants. If enough inmates were organized to create a class, community colleges and universities would provide the classes for credit. It was at this time that the evidence-based studies on the positive or negative effects of arts and literature programs which are detailed in this bibliography emerged. Many of these were a direct result of the Comprehensive Employment Training Act (CETA), implemented by the Department of Labor in 1973, which provided funding to hire unemployed or underemployed workers in community service. Many local and state arts councils and organizations utilized this funding to employ artists in almost every community arts venue possible, including schools, museums, prisons, jails, detention centers, hospitals, and rural communities. One of the early studies in this bibliography is Project CULTURE, which was undertaken by the American Correctional Association (ACA) with funding through the Corrections Division, Office of Criminal Justice Programs. Project CULTURE was a national project which underwrote 21 successful prison arts programs selected with evaluations in place.

Pell grants for inmates were eliminated in 1994, virtually removing the reformatory degree-granting presence of community colleges and universities from the prison system. This, along with the growth in private prisons, which had no rationale for providing arts or educational programs, has resulted in the reduction of prison arts programs across the U.S. Juvenile correctional institutions are more likely to have arts programs as a stable component of treatment philosophy and juvenile correctional populations continue to expand.

### *Methodology*

Our mandate in receiving this *Research:Art Works* grant from the National Endowment for the Arts was clear: to examine existing data, identifying and compiling a bibliography of studies of the impact of correctional arts programs.

Our methodology was to illuminate papers, reports, surveys and presentations, which were evidence-based documents. We scoured scholarly databases and the internet, relied on personal and institutional archives and directly contacted via phone or email established prison arts programs such as *Rehabilitation Through The Arts* and *Changing Lives Through Literature* to locate additional evaluations.

If the article, chapter or paper presented itself specifically as an evaluation or impact study, it was included in the bibliography. The range of outcomes presented is wide and varying and includes societal impact (cost/benefit analyses), individual impact (self-esteem, social skills, mental health) and, occasionally, impact on the institution or artists providing the program. Results

were reported as they were presented by the individual authors; we did not attempt to interpret any findings. A number of the published studies that are included in the bibliography reference the same data sets. In these cases, we included each individually published study, trying to note nuances in the reported results.

We should also note that the rubrics or methodologies are not consistent across the studies. Sample sizes, specific populations, and data-collection methods vary greatly. The annotations reflect the details available in the individual studies and evaluations.

The art forms represented in the impact studies follow the standard arts disciplinary categories of music, dance, visual arts, creative writing and theater and as well as bibliotherapy. Richards, et.al. (2000), explored the role of writing on the health of inmates diagnosed with psychiatric illnesses and confined in the psychiatric wing of a correctional facility. Although the intervention was not labeled an "arts" intervention, it was described as a creative form of writing, and so was included in the bibliography. Art therapy programs differ from art programs per se but have many of the qualities of an arts programs. For that reason, we also integrated art therapy evaluations.

This bibliography does not present individual programs or state or national initiatives. An excellent survey of individual programs can be found in Krista Brune's *Creating Behind the Razor Wire* (2008). Studies evaluating juvenile offender programs included only adjudicated youth, or youth already involved with the court system. As with arts education, much has been written elsewhere about the effects of the many arts-based community prevention and intervention programs for youth who are at risk of delinquency but who have not yet encountered the justice system.

Finally, this bibliography incorporates evaluations of U.S. programs only. The *Arts Alliance*, a coalition of arts organizations working in the British criminal justice system, has compiled an excellent [Evidence Library](#) of research on the impact of arts programming in correctional facilities in the United Kingdom. Our methodology and final document are complementary to that database.

We have tried to keep entries as consistent as possible. In the majority of cases, evaluations involved ongoing prison arts programs, both long-term and short-term, and each entry starts off with program name, description and location. If the study was not part of a larger arts program, adaptations to the format have been made as needed. Program information is followed by details on methodology and results of the specific study. Keywords reflect both art forms and outcomes.

Entries are divided into two sections, juvenile and adult, which correspond to the two types of correctional institutions and arts programs.

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### **SECTION I: ADULT OFFENDER ARTS PROGRAM: EVIDENCE-BASED STUDIES & EVALUATIONS**

#### **1. Arizona State University College of Liberal Arts & Sciences (2013). Calculating Impact: doing the numbers. *Prison English News*, 1(1), 2.**

*Author Affiliations:* Arizona State University

*Artforms:* Creative writing, drama, literature, poetry

*Program:* Arizona State University [Prison English Program](#)

*Program (Study) Location:* Penitentiary of New Mexico, Santa Fe, New Mexico

*Program Description:* Arizona State University (ASU) offers two university-level English courses at the New Mexico state penitentiary. One-hundred-fifty inmates are linked with ASU undergraduates who provide critiques of inmate creative writing.

*Study Published:* Summer 2013

*Participant Type:* Maximum-security adult male inmates

*Data Type:* Quantitative

*Evaluation Focus:* Cost savings

**Summary of Impact:** As a result of the *Prison English Program*, the New Mexico Corrections Department receives program savings of \$27,000-\$40,500 per semester.

**KEYWORDS:** adult, cost-savings, creative writing, drama, linguistics, literature, poetry, prison education, *Prison English Program*, university

#### **2. Blinn, C. (1995) Teaching Cognitive Skills to Effect Behavioral Change Through a Writing Program. *Journal of Correctional Education*, 46(4), 146-154.**

*Author Affiliations:* Emerson College

*Artforms:* Bibliotherapy, literature, writing

*Program:* *Writing for Our Lives*

*Program Description:* *Writing for Our Lives* used daily journal entries, weekly writing assignments and weekly classroom discussions to shift offenders' self-identity from pro-criminal to pro-social, and to enhance problem-solving skills and impulse control. Short stories were used as "a basis for discussion of point of view regarding empathy, how the characters' peer associations impact their lives, the life changes exhibited by the characters, and possible alternative solutions to problems encountered by the characters" (p. 147). The curriculum

was designed to complement the Correctional Recovery Academy (CRA) program of the Massachusetts Department of Correction.

*Program (Study) Location:* Northeastern Correctional Center, Concord, Massachusetts

*Study Published:* 1995

*Participant Type:* Adult male inmates

*Sample Size:* 54

*Data Type:* Qualitative: instructor observations, participants' written evaluations

*Evaluation Focus:* Research questions:

- Will offenders record prosocial behaviors on a daily basis? Will they demonstrate increased prosocial behaviors after self-monitoring?
- Will participating in *Writing for Our Lives* enable offenders to change their self-identities from procriminal to prosocial? Will participation raise their sense of self-efficacy as writers? Will participant's appreciation for the prosocial activity of writing increase?
- Will offenders master a model for concrete problem solving [THINK FIRST]? Will offenders demonstrate consequential thinking after learning the THINK FIRST method?
- Will offenders develop social perspective-taking skills through discussing the point(s) of view from which the assigned short stories are told?
- Will offenders make use of their knowledge of reading - or writing-related community activities after their release (p. 150)?

#### **Summary of Impact:**

- Offenders recorded prosocial behaviors on a daily basis and appeared to demonstrate increased prosocial behaviors with regard to this assignment (p. 150).
- Participation enabled offenders to begin (or continue) the process of changing their self-identities from procriminal to prosocial (p. 151).
- Significant increase in offenders' sense of self-efficacy as writers (p. 151).
- Many offenders appeared to have mastered a model for concrete problem-solving and the ability to think consequentially (p. 151).
- Participants exhibited some measure of social perspective-taking skills when discussing the point(s) of view from which the assigned short stories were told (p. 152).

**KEYWORDS:** adult, behavior, bibliotherapy, consequences, identity, literature, problem-solving, pro-criminal pro-social, writing, *Writing for Our Lives*

### **3. Brewster, L. (2010). The California arts-in-corrections music programme: A qualitative study. *International Journal of Community Music*, 3(1), 33-46.**

*Author Affiliations:* University of San Francisco

*Artforms:* Guitar-building, music

*Program: Arts-in-Corrections (AIC)*

*Program (Study) Location:* Adult correctional facilities, California

*Program Description:* AIC was one of the first prisons arts program in the nation, operating from 1977-1981 under the auspices of the William James Association, and from 1981 to 2003 under the California Department of Corrections. Individual and group instruction was offered in the visual, performing, literary and media arts and fine craft disciplines in California correctional institutions. The California Department of Corrections resumed funding of the program in 2014.

*Study Published:* 2010

*Participant Type:* Former adult male inmates

*Sample Size:* 6

*Data Type:* Qualitative: In-depth interviews

*Evaluation Focus:* Impact of the AIC program on lives of inmates during and after incarceration.

**Summary of Impact:** Participants in AIC reported increased self discipline, self-esteem, self-respect, sense of purpose, and reconnection with family as a result of the program. Participants also reported reduced racial tension in the correctional facility. The evaluation follows up on ex-offenders 25 years after participation in the *Arts-in-Corrections* program, and the publication of Brewster's 1983 cost-benefit analysis of the California AIC program.

**KEYWORDS:** adult, *Arts-in-Corrections*, discipline, family, guitar-building, music, race, self-esteem, self-respect, sense of purpose

#### **4. Brewster, L. (2014). [California Prison Arts: A Quantitative Evaluation](#). *Justice Policy Journal*, 11(4).**

*Author Affiliations:* University of San Francisco

*Artforms:* poetry, theater, visual arts, writing

*Programs/Sponsors:* [The Actors' Gang](#), *Arts-in-Corrections (AIC)*, [California Lawyers for the Arts](#), [Marin Shakespeare](#), [Sacramento Metropolitan Arts Commission](#), [William James Association](#)

*Program Description:* AIC was one of the first prisons arts program in the nation, operating from 1977-1981 under the auspices of the William James Association, and from 1981 to 2003 under the California Department of Corrections. Individual and group instruction was offered in the visual, performing, literary and media arts and fine craft disciplines in California correctional institutions. The California Department of Corrections resumed funding of the program in 2014. This study incorporated evaluations of AIC as well as post-AIC prison arts programs in California.

*Program (Study) Location:* The evaluation was conducted at four California correctional facilities:

- California Rehabilitation Center, Norco (*The Actors' Gang*)
- New Folsom State Prison (Sacramento Metropolitan Arts Commission)

- San Quentin State Prison (*Marin Shakespeare*)
- Correctional Training Facility, Soledad (William James Association)

*Study Published:* 2014

*Participant Type:* Adult male inmates

*Sample Size:* 110

*Data Type:* Pre- and post-surveys: Life Effectiveness Questionnaire (LEQ) measuring time management, social competence, achievement motivation, intellectual flexibility, emotional control, active initiative and self-confidence

*Evaluation Focus:* Changes in inmates' attitudes and behavior

***Summary of Impact:***

- Pre- and post-test survey results of inmates with no previous arts education and practice showed positive and statistically significant correlation between participation in theater, writing and visual arts classes and improved time management, achievement motivation, intellectual flexibility, active initiative and self-confidence.
- A significant majority of former AIC inmates attribute the arts program with giving them greater confidence and self-discipline to pursue other academic and vocational opportunities. This was especially true for those who had participated in AIC for two or more years.
- Reduction in self-reported disciplinary reports while involved in the arts classes; 61% of those who participated in AIC for 5 or more years reported improved behavior.
- Most AIC inmates reported better relations with other inmates and with prison staff
- A significant majority of participants reported that the arts program helped them relieve stress, feel happier and gain valuable insights.
- 58% of arts-program participants said art brought them closer to family, enriched their conversations and nurtured a new identity as artist rather than convict.
- Positive though not statistically significant change in participants' feelings of social competence and emotional control; this improvement was statistically significant for those who participated two or more years in AIC.

***KEYWORDS:*** academic, achievement motivation, active initiative, *The Actors' Gang*, adult, *Arts-in-Corrections*, attitudes, behavior, California Lawyers for the Arts, disciplinary reports, discipline, emotional control, family, happiness, identity, intellectual flexibility, *Marin Shakespeare*, personal growth, poetry, self-confidence, self-discipline, social competence, social relations, stress, theater, time management, visual arts, vocational, writing

**5. Brewster, L. (1983). *An Evaluation of the Arts-in-Corrections Program of the California Department of Corrections*. Santa Cruz, CA: William James Association.**

*Author Affiliations:* San Jose State University

**Artforms:** Ceramics, fine crafts, guitar-making, literary arts, media arts, music, painting, performing arts, printmaking, sculpting, visual arts, writing

**Program:** *Arts-in-Corrections* (AIC)

**Program Description:** AIC was one of the first prisons arts program in the nation, operating from 1977-1981 under the auspices of the William James Association, and from 1981 to 2003 under the California Department of Corrections. Individual and group instruction was offered in the visual, performing, literary and media arts and fine craft disciplines in California correctional institutions. The California Department of Corrections resumed funding of the program in 2014.

**Program (Study) Location:** The author evaluated the following four AIC locations:

- California Medical Facility at Vacaville
- Deuel Vocational Institution, Tracy, California
- San Quentin State Prison
- Correctional Training Facility at Soledad

**Study Published:** 1983

**Participant Type:** Adult male inmates

**Sample Size:** AIC programs at four California Department of Corrections facilities

**Data Type:** Quantitative

**Evaluation Focus:** Costs and benefits of the California Arts-in-Corrections program from three perspectives: social, taxpayer and individual

**Summary of Impact:**

- \$228,522 in measurable social benefits (including \$105,406 in taxpayer benefits and \$123,116 in individual benefits) compared with a cost to the California Department of Corrections of \$162,790 (p. 41).
- 35.9% of the AIC participants at the California Medical Facility and 65.7% of those at the Correctional Training Facility had fewer disciplinary actions while participating in the program (p. 29).
- 75% of AIC participants at the California Medical Facility and 80.6% of those at the Correctional Training Facility had fewer disciplinary infractions when compared with nonparticipants (after excluding inmates who received no disciplinary citations while at the institution) (p. 29).
- The decrease in disciplinary actions reduced disciplinary administration time by 4,553 hours with a concomitant cost savings of \$77,406 (p. 29).

**KEYWORDS:** adult, *Arts-in-Corrections*, ceramics, disciplinary reports, discipline, fine crafts, guitar-making, incidents, literary arts, media arts, music, painting, performing arts, printmaking, relationships, sculpting, self-confidence, self-esteem, skills, taxpayers, violence, visual arts, writing

**6. Brewster, L. (2010). *A Qualitative Study of the California Arts-in-Corrections Program*. Santa Cruz, CA: William James Association.**

*Author Affiliations:* University of San Francisco

*Artforms:* Ceramics, fine crafts, guitar-making, literary arts, media arts, music, painting, performing arts, printmaking, sculpting, visual arts, writing

*Program:* Arts-in-Corrections (AIC)

*Program Description:* AIC was one of the first prisons arts program in the nation, operating from 1977-1981 under the auspices of the William James Association, and from 1981 to 2003 under the California Department of Corrections. Individual and group instruction was offered in the visual, performing, literary and media arts and fine craft disciplines in California correctional institutions. The California Department of Corrections resumed funding of the program in 2014.

*Program (Study) Location:* Northern California

*Study Published:* 2010

*Participant Type:* Adult male and female former inmates

*Sample Size:* 18 (16 male and 2 female)

*Data Type:* Qualitative: In-depth interviews

*Evaluation Focus:* Impact of AIC on lives of inmates during and after incarceration

**Summary of Impact:** Inmates revealed that participation in the AIC program enhanced their self-esteem, work ethic, discipline and identity as artists. All interviewees successfully completed parole, and 31% (5 of 16) self-identify as artists, earning all or part of their living through art.

**KEYWORDS:** adult, Arts-in-Corrections, ceramics, fine crafts, guitar-making, identity, literary arts, media arts, music, painting, performing arts, printmaking, purpose, rehabilitation, sculpting, self-esteem, visual arts, work ethic, writing

## **7. California Department of Corrections. (n.d.).**

### ***Arts-in-Corrections Research Synopsis on Parole Outcomes for Participants Paroled December 1980-February 1987.***

#### **Santa Cruz, CA: William James Association Prison Arts Program.**

*Author Affiliations:* California Department of Corrections

*Artforms:* Ceramics, fine crafts, guitar-making, literary arts, media arts, music, painting, performing arts, printmaking, sculpting, visual arts, writing

*Program:* Arts-in-Corrections (AIC)

*Program Description:* AIC was one of the first prisons arts program in the nation, operating from 1977-1981 under the auspices of the William James Association, and from 1981 to 2003 under the California Department of Corrections. Individual and group instruction was offered in the visual, performing, literary and media arts and fine craft disciplines in California correctional institutions. The California Department of Corrections resumed funding of the program in 2014.

*Program (Study) Location:* Adult correctional institutions, California

*Study Published:* 1987

*Participant Type:* Adult inmates who participated in at least one class per week for six months

*Sample Size:* 177

*Data Type:* Quantitative: Review of parole data

*Evaluation Focus:* Parole outcomes, recidivism

**Summary of Impact:** The research shows that as time since release increased, the difference between the percentage of favorable outcomes for *AIC* and all CDC parolees becomes greater.

- Six months after parole *AIC* participants showed an 88% rate of favorable outcomes (no parole difficulties, technical parolee infractions, misdemeanor convictions only) versus 72.5% for all releases. Specifically, six months after parole, *Arts-in-Corrections* participants show an 88% rate of favorable outcome as compared to the 72.25% rate for all CDC releases (p. 1).
- Over a one-year period, the *AIC* participant favorable outcome was 74.2% versus 49.6% for all parolees (p. 1).
- Two years after release, 69.2% of *AIC* parolees retained their favorable status (versus 42% for all releases) (p. 1).
- After six months, *AIC* favorable rate was 15.7 percentage points higher than rate for all CDC releases. Two years after release, the difference climbed to 27.2 percentage points (p. 1).

**KEYWORDS:** adult, *Arts-in-Corrections*, ceramics, fine crafts, guitar-making, literary arts, media arts, music, painting, parole, performing arts, printmaking, recidivism, sculpting, visual arts, writing

**8. California Lawyers for the Arts in collaboration with Dr. Larry Brewster of the University of San Francisco, the [William James Association](#), [Fresno Arts Council](#), [Community Works West](#) and [Jail Guitar Doors](#). (2016). [Arts-in-Corrections County Jails Project](#).**

*Author Affiliations:* N/A

*Artforms:* guitar, music, mixed-media collage, theater, movement, music, song writing

*Program:* California Arts-in-Corrections (*AIC*)

*Program Description:* In the wake of federal court mandates to reduce the overcrowding in California's state prisons, more people are being confined for longer periods in county jails. Working with local arts agencies affiliated with county governments and other arts organizations, CLA began a multi-year project in 2015 to evaluate the effectiveness of arts engagement for inmates held in county jails throughout California. The first phase of the study, which was completed in January 2017, measured participants' behavior at the end of programs in five counties. With support from the National Endowment for the

Arts and the Quentin Hancock Fund, CLA's team has established the project in five additional counties in 2017 and has identified an additional eight that are interested in participating in 2018. The study comprised several programs: a beginning guitar course (18 weeks), mixed-media collage, 12-week theater and movement, 12-week music and song writing. □ Program (Study) Location: Santa Cruz Main Jail (mixed-media collage), San Francisco County Jail - San Bruno Complex (theater and movement), MCJ Twin Towers Correctional Facility (L.A.) (music and songwriting) and Fresno County Jail (beginning guitar).

**Participant Type:** Adult males 18-51, varied educational backgrounds, 55% Hispanic/Latin American and African American

**Sample Size:** 59

**Study Published:** Organizational publication, 2016.

**Data Type:** Inmate surveys

**Evaluation Focus:** Behavioral and attitudinal changes experienced by program participants.

**Summary of Impact:** Overall, inmates reported attitudinal and behavioral changes that led to reduced disciplinary incidents. Benefits extended to families, communities and general public. The authors stated, "The overwhelming majority of participants found the art program to be "potentially life changing as they learned to feel better about themselves and others." The authors state that the program helped inmates better control their emotions and enhanced intellectual flexibility, enhanced problem-solving, and greater self-confidence and esteem. It also gave them feelings of social inclusion, rather than exclusion and contributed to the development of a new identity, that of artist. Specifically, the study found:

- 91% of participants "strongly agreed" that arts instructors showed respect for each student.
- 86.2% said they looked forward to art classes more than any other activity.
- 82.8% said they felt better about themselves.
- 89.5% said the program provided a safe environment for them to explore their creativity.
- 67.2% strongly agreed with the statement, "I Am Better Able to Communicate With Others."
- 81% strongly agreed that "I Am Less Stressed and Frustrated When Working On My Art."
- 74.1% felt better able to express their emotions.
- 78.9% felt there was less racial tension in the arts program than elsewhere.
- 72.4% said men reacted differently (presumably better) inside the arts program than elsewhere.
- 58.6% reported better relationships with other inmates since involvement with the program.
- 62.1% reported better relationships with jail staff since involvement with the program.
- 70.1% "strongly agreed" and 20.7% "agreed" that they had tried things in the arts programs that they never expected.

**KEYWORDS:** adult, attitudes, behavior, California Arts-in-Corrections, communication,

community, discipline, emotional control, family, guitar, incidents, identity, intellectual flexibility, interpersonal skills, Jail Guitar Doors, male, mixed-media collage, movement, music, peer relations, prosocial, race, relationships, respect, self confidence, sense of self, songwriting, stress, theater

**9. Cleveland, W. (1992). Geese Theater: America's National Prison Theater Company. in Cleveland, W. *Art in Other Places: Artists at Work in America's Community and Social Institutions*. Westport, CT: Praeger Publishers, p. 51-73.**

*Author Affiliations:* Center for the Study of Art & Community

*Artforms:* Drama, dramatherapy, theater

*Program:* Geese Theater

*Project (Study) Location:* Mount Pleasant Correctional Facility, Iowa

*Project Description:* Drama workshops in correctional settings

*Participant Type:* Adult male inmates

*Sample Size:* unspecified

*Study Published:* 1992

*Data Type:* Quantitative

*Evaluation Focus:* The study evaluated relationship outcomes among inmates who participated in a month-long residency program called "Theater in a Month." The original study, on which this articles is based, (*Outcomes for Inmate Participants in Drama Programs*. Mount Pleasant, Iowa: Mount Pleasant Correctional Facility, Iowa Department of Corrections, 1982), was not available.

**Summary of Impact:** 70% of men who participated for the entire program showed "significant positive change in their relationship with peers and authority figures over a three month period" (p. 61).

**KEYWORDS:** adult, authority figures, drama, drama therapy, peers, relationships, social, theater

**10. Cohen, M.L., (2009). Choral singing and prison inmates: influences of performing in a prison choir. *Journal of Correctional Education*. 60(1), 52-65.**

*Author Affiliations:* University of Iowa

*Artforms:* Choir, music

*Program:* Therapeutic Community Inmate Singers (TCIS)

*Program (Study) Location:* Substance-abuse treatment center at a minimum-security correctional facility in U.S. Midwest

*Program Description:* "The therapeutic community program's goals focused on changing participants' addictive behavior through cognitive restructuring" (p. 55)." This included a community inmate choir. Weekly ninety-minute rehearsals

culminated in a community-inmate performance.

*Study Published:* 2009

*Participant Type:*

- Experiment 1: Adult male inmates aged 23-60 performing in an inmate-only choir inside the correctional facility
- Experiment 2: Adult male inmates aged 23-60 performing in a joint inmate/volunteer choir outside the correctional facility

*Sample Size:*

- Experiment 1: 20 (10 in choir and 10 in control)
- Experiment 2: 48

*Data Type:* Experimental, Quantitative: Friedman Well Being Scale (FWBS)

*Evaluation Focus:* The study asked: Are there differences in well-being measurements between the TCIS and the control group before and after a choral performance at the prison facility? Control and experimental groups were measured pre and post participation in a choral singing group and a choral performance. The Friedman Well-Being Scale (FWBS) measured composite well-being and five subscales: (a) emotional stability, (b) sociability, (c) joviality, (d) self-esteem, and (e) happiness (p. 55).

**Summary of Impact:** No significant differences between experimental and control groups in composite well-being scores were found in either experiment. In addition, the author found:

- Experiment 1: Tendency toward negative responses during containment; positive choir-related responses at final two rehearsals; overall choral experience reflections related to a sense of well-being.
- Experiment 2: Significant differences between experimental and control groups with experimental group showing improvements on four subscales: emotional stability, sociability, happiness and joviality.

**KEYWORDS:** adult, choir, emotional stability, happiness, joviality, music, self-esteem, singing, sociability, well-being

**11. Cohen, M.L. (2012). 'Safe Havens': The Formation and Practice of Prison Choirs in the US. In Cheliotis, L. K. (Ed.) *The Arts of Imprisonment: Control, Resistance and Empowerment*. Surrey, UK: Ashgate.**

*Author Affiliations:* University of Iowa

*Artforms:* choir, music, singing

*Program:* NA

*Program Description:* Community member and prison choir

*Program (Study) Location:* Kansas, Ohio, Minnesota

*Participant Type:* Adult male inmates, volunteer choir conductors, audience members

*Sample Size:* 7 volunteer prison-choir conductors, 35 audience members,

unspecified number of male inmates.

*Study Published:* 2012

*Data Type:* Quantitative, Qualitative: Multiple case studies using open-ended questionnaires completed by seven prison choir conductors; observations of rehearsals and performances; informal interviews with inmates; data from an online survey completed by 35 audience members; field notes, and researcher reflections. Open coding, axial coding, and selective coding were used to analyze data.

*Evaluation Focus:* Perceived impact of five U.S. male prison choirs

**Summary of Impact:** In addition to developing choral singing skills such as body alignment, breath management, tonal placement and diction, the choral experiences provided a means for inmates to develop self esteem, promote positive social interactions, and increase sense of group responsibility.

**KEYWORDS:** adult, choir, group responsibility, music, self-esteem, singing, social interactions

## **12. Cohen, M.L. ( 2007). Explorations of inmate and volunteer choral experiences among a prison-based choir. *Australian Journal of Music Education*, 1, 61-72.**

*Author Affiliations:* University of Iowa

*Artforms:* Choir, music, singing

*Program:* NA

*Program Description:* Community member and prison choir

*Program (Study) Location:* Minimum-security state prison, Midwest U.S.

*Study Published:* 2007

*Participant Type:* Adult male inmates aged 21-53, adult volunteers aged 35-82

*Sample Size:* 44 (20 inmates and 24 volunteers)

*Data Type:*

- Quantitative: Survey instrument consisting of: (a) demographic questions; (b) seven Likert-scale items on perception of intonation, sense of accomplishment, choir participation upon release, self-reflection; (c) four open-ended items about participants' most positive and negative experiences and their reasons for joining; and (d) any further comments
- Qualitative: Interviews with 29 participants (17 inmates and 12 volunteers), participant observations, field notes

*Evaluation Focus:* Participants' experiences in a joint inmate-community volunteer choir

### **Summary of Impact:**

- Quantitative: Both inmates and volunteers indicated that their participation afforded: "(a) means to a peak experience with momentary disappearance of stresses and (b) a sense of accomplishment. Inmates perceived more improvement in intrapersonal skills than volunteers while volunteers reported

- more success in identifying out-of-tune singing than inmates" (p. 61).
- Qualitative: "Choral music education experiences, approached more comprehensively than simply promoting interaction between individual singers and a musical score, may carry potential for transformative personal and interpersonal change in prison choir contexts" (p. 61).

**KEYWORDS:** adult, choir, intrapersonal skills, music, sense of accomplishment, singing, stress

### **13. Cohen, M.L. (2012) Harmony within the walls: Perceptions of worthiness and competence in a community prison choir. *International Journal of Music Education*, 30(1), 46-55.**

*Author Affiliations:* University of Iowa

*Artforms:* Choir, music, singing

*Program:* Community Member and Prison Choir

*Program Description:* Joint inmate-community volunteer choir at a medium-security prison. Choir program met for twelve consecutive weeks and concluded with two community-prison performances in the prison gymnasium.

*Program (Study) Location:* Medium-security state prison, Midwest U.S.

*Study Published:* 2012

*Participant Type:* Adult male inmates aged 20-70, community singers aged 20-64

*Sample Size:* 44 (22 inmates and 22 community members)

*Data Type:* Mixed Method. Quantitative (Attitudes Toward Prisons Scale); and Qualitative (Open-ended questionnaire)

*Evaluation Focus:* This study measured changes in community singers' attitudes toward inmates, and documented changes in inmate singers' perceptions of their social competence (p. 46). Changes in community singers' attitudes toward inmates, and changes in prison singers' perceptions of their social competence were measured using the Attitudes Towards Prisoners Scale (ATPS) in pre and post participation measurements.

**Summary of Impact:** The pre and post measurements of the community singers' attitudes towards inmates showed significant improvement. The data indicates that participation in the choir had a positive impact on the community members' attitude toward the inmates, changing previously held stereotypes. Open-ended responses from inmates revealed they felt respected, made friends, increased connections outside the prison, and improved family relationships. Among significant variations between participant responses: (a) inmates perceived more improvement in intrapersonal skills than volunteers and (b) volunteers reported more success in identifying out of tune singing than inmates.

**KEYWORDS:** adult, choir, music, relationships, respect, self-esteem, self-gratification, singing, social competence

**14. Cohen, Mary L. and Wilson, Catherine, M. (2017). [Inside the fences: Pedagogical practices and purposes of songwriting in an adult male U.S. state prison.](#) *International Journal of Music Education*, February 3, 2017, 1-13.**

*Author Affiliations:* University of Iowa, Iowa City

*Artforms:* music, songwriting

*Program:* NA

*Program Description:* 35-week program comprised of two 13-week, 60-minute workshops and one nine-week 90-minute workshop

*Program (Study) Location:* Midwest U.S. male medium security state prison

*Participant Type:* Adult males

*Sample Size:* 17

*Study Published:* 2017

*Data Type:* Qualitative: Grounded theory, analyzed four types of data: 42 sets of original lyrics, written reflections, transcriptions of four workshop sessions and narrative data from participants

*Evaluation Focus:* self-worth, purpose, social adjustment

**Summary of Impact:** "Our findings indicated that the collaborative and social nature of the songwriting workshops provided a supportive atmosphere where participants generated new songs for enjoyment and expression. Participants wrote about struggles and hardships, especially relationship problems, and our data suggested that the discussions about song topics help them cope with their incarceration."

**KEYWORDS:** adult, music, relationships, social, songwriting

**15. Dunphy, K. (1999). A creative arts performance program for incarcerated women: The arts of transforming shame. *The Arts in Psychotherapy*, 26(1), 35-43.**

*Author Affiliations:* Community arts dance specialist, Melbourne, Australia

*Artforms:* Movement, visual arts, and writing

*Program:* Keeping the Faith - The Prison Project

*Program Description:* Keeping the Faith, a program of the Pat Graney Company, is a multi-arts performance program consisting of sessions in dance, creative writing, singing and visual arts: "The Prison Project is an arts-based educational residency program designed to enable incarcerated women and girls to discover a sense of identity and to develop that identity within the context of community—through the vehicles of performance, video documentation and a published anthology of their writings. The Pat Graney Company has conducted this three-month program of movement, writing, and visual art in Washington State Corrections Centers for the past 15 years"

(<http://www.patgraney.org/education.html>). Each workshop lasts three months (meeting twice a week) and culminates in a series of performances open to

prison inmates, staff, families and selected visitors.

*Program (Study) Location:* Washington Corrections Center for Women, Gig Harbor, Washington

*Participant Type:* Adult female inmates aged 15 to 40.

*Sample Size:* NA

*Study Published:* 1999

*Data Type:* Qualitative/interpretive inquiry: Interviews conducted with program director, staff and participants; questionnaires administered to inmates and staff; participant observation; analysis of inmates' creative writing

*Evaluation Focus:* The study focused on examining the benefits of participation in the program for inmates, artist facilitators, and staff, particularly in self-esteem, positive and creative life skills, and in the meaning of dance involvement.

**Summary of Impact:** Inmate participants self-reported increased self-esteem as a result of mastery of new skills. Other benefits reported were bonding with others, shared meaningful experiences, and deepened friendships. Improved skills in conflict resolution, bonding, trust, and intimacy were reported by inmates and corroborated by staff. Staff also reported an increase in group collaboration. The program provided positive links with the outside world, including, family and friends. Improvements benefited individuals, general prison population as well as the wider community.

**KEYWORDS:** adult, creative writing, dance, *Keeping the Faith*, music, self esteem, singing, visual arts

## **16. Gussak, D. (2004). Art therapy with prison inmates: A pilot study. *The Arts in Psychotherapy*, 31(4), 245-259.**

*Author Affiliations:* Florida State University

*Artforms:* Art therapy, drawing, visual arts

*Program:* NA

*Program Description:* A four-week pilot program during which inmates met twice a week in group art therapy sessions.

*Program (Study) Location:* Medium to maximum security correctional institution, Florida

*Study Published:* 2004

*Participant Type:* Adult male inmates aged 21-63

*Sample Size:* 39

*Data Type:* Quantitative, case studies: Quasi-experimental, pre- and post-survey by mental-health counselors; standardized art therapy assessment using the Format Elements Art Therapy Scale (FEATS).

*Evaluation Focus:* Changes in inmate behavior and attitude including improvement in mood, socialization and problem-solving abilities; inmates' interactions and compliance with prison rules and expectations

**Summary of Impact:** Improvements in attitude, mood, compliance with staff and

rules and socialization skills were noted as well as a decrease in depressive symptoms. No improvement was indicated in problem-solving skills.

**KEYWORDS:** adult, art therapy, attitude, behavior, compliance, depression, drawing, mood, problem-solving, socialization, visual arts

**17. Gussak, D. (2009). Comparing the effectiveness of art therapy in depression and locus of control of male and female inmates. *The Arts in Psychotherapy, 36, 202-207.***

*Author Affiliations:* The Florida State University

*Artforms:* Art therapy, drawing, visual arts

*Program:* NA

*Program Description:* Visual art therapy program

*Program (Study) Location:* Two medium- to maximum-security adult correctional facilities, Florida

*Study Published:* 2009

*Participant Type:* Male and female adult inmates, aged 20-51

*Sample Size:* 147 female, 72 male

*Data Type:* Qualitative, Quantitative: Control group pre and post-test design; psychological assessments using The Beck Inventory-Short form (BDI-II) and Adult Nowicki-Strickland Locus of Control Scale (ANS)

*Evaluation Focus:* The study evaluated changes in mood and locus of control among both male and female inmates who participated in the arts program. It also looked at differences in outcomes between male and female participants.

**Summary of Impact:** Both male and female participants showed improvements in mood and locus of control. The data indicated a trend towards greater improvement in mood and internal locus of control for female inmates as a result of the participation in the visual art therapy program (p. 202).

**KEYWORDS:** adult, art therapy, depression, drawing, locus of control, mood, visual arts

**18. Gussak, D. (2007). The Effectiveness of Art Therapy in Reducing Depression in Prison Populations. *International Journal of Offender Therapy and Comparative Criminology, 51(4), 444-60.***

*Author Affiliations:* Florida State University

*Artforms:* Art therapy, drawing, visual arts

*Program:* NA

*Program Description:* A four-week pilot program during which inmates met twice a week in group art therapy sessions.

*Program (Study) Location:* Medium to maximum security adult male prison,

Florida

*Study Published:* 2008

*Participant Type:* Adult male inmates, aged 21-63

*Sample Size:* Unspecified number of male adult inmates

*Data Type:* Quantitative, Qualitative: Control group pre-test/post-test assessments using Formal Elements Art Therapy Scale (FEATS), Beck Depression Inventory-Short Form (BDI-II) and Adult Nowicki Strickland Locus of Control Scale (ANS)

*Evaluation Focus:* The study evaluated changes in mood and locus of control among inmates.

**Summary of Impact:** This study combined data from two earlier studies by the same author: "Art therapy with prison inmates: A pilot study," 2004; and "The effects of art therapy with prison inmates: A follow-up study," 2006, where were published in *The Arts in Psychotherapy*. The author concludes that while FEATS was more effective as a measurement tool in the pilot study than in the follow-up study, "ultimately, the results reflected a significant decrease in depressive symptoms in those inmates who participated in the program" (p. 444).

**KEYWORDS:** adult, art therapy, depression, drawing, locus of control, mood, visual arts

**19. Gussak, D. (2009). The effects of art therapy on male, female inmates: advancing the research base. *The Arts in Psychotherapy*, 36(1), p. 5-12.**

*Author Affiliations:* Florida State University

*Artforms:* Art therapy, drawing, visual arts

*Program:* NA

*Program Description:* Visual art therapy program

*Program (Study) Location:* Two medium to maximum security adult correctional facilities, one female and one male, Florida

*Study Published:* 2008

*Participant Type:* Adult male and female inmates, aged 20-51

*Sample Size:* Unspecified number of adult male and female inmates

*Data Type:* Quantitative, Qualitative: Control group pre-test/post-test assessments using Formal Elements Art Therapy Scale (FEATS), Beck Depression Inventory-Short Form (BDI-II) and Adult Nowicki Strickland Locus of Control Scale (ANS)

*Evaluation Focus:* The study evaluated changes in mood and locus of control among both male and female inmates.

**Summary of Impact:** Results from FEATS did not yield supportive data; results of BDI-II and ANS supported the hypothesis that art therapy was effective in reducing depression and improving locus of control in the adult male and female inmates.

**KEYWORDS:** adult, art therapy, depression, drawing, locus of control, mood, visual arts

**20. Gussak, D. (2006). The effects of art therapy with prison inmates: A follow-up study. *The Arts in Psychotherapy, 33*, 188-198.**

*Author Affiliations:* Florida State University

*Artforms:* Art therapy, drawing, visual arts

*Program:* NA

*Program Description:* Visual art therapy program

*Program (Study) Location:* Medium to maximum security correctional facility, Florida

*Study Published:* 2006

*Participant Type:* Adult male inmates aged 21-59

*Sample Size:* 16

*Data Type:* Qualitative, Case Study: Pre- and post-survey assessments by mental health counselors; standardized art therapy assessment using the Formal Elements Art Therapy Scale (FEATS), and psychological assessment using the Beck Depression Inventory-Short Form (BDI-II). Volunteers were randomly assigned to either the control group or the experimental group. The control group received no art therapy sessions. The experimental group attended group art therapy sessions over an eight-week period.

*Evaluation Focus:* Changes in inmate behavior and attitude, including changes in mood, socialization and problem-solving abilities; inmates' interactions and compliance with prison rules and expectations.

**Summary of Impact:** Results from the different assessment instruments were mixed. There was a marked improvement in mood as measured by BDI-II, but not as measured by FEATS. No changes in socialization or problem-solving abilities were indicated.

**KEYWORDS:** adult, art therapy, attitude, behavior, compliance, depression, drawing, mood, problem-solving, socialization

**21. Halperin, R., Kessler, S. & Braunschweiger, D. (April 2012). Rehabilitation Through the Arts: Impact on Participants' Engagement in Educational Programs. *The Journal of Correctional Education, 63*(1), 6-23.**

*Author Affiliations:* Department of Psychology, Purchase College, SUNY

*Artforms:* Drama, theater

*Program:* *Rehabilitation Through the Arts (RTA)*

*Program Description:* RTA was founded in 1996 at Sing Sing Correctional

Facility in New York State and now operates programs in theater, dance, creative writing, voice and visual arts in five New York State correctional facilities. In addition to developing inmates' reading, writing, and leadership skills, *RTA* claims that participants benefit by being part of a social network (p.10). Since its inception, over 200 inmates have participated in *RTA's* Sing Sing program.

**Program (Study) Location:** Sing Sing Correctional Facility, Ossining, New York  
**Study Published:** 2012

**Participant Type:** Adult male inmates

**Sample Size:** 116 *RTA* participants, 118 controls

**Data Type:** Quantitative: Comparison (*RTA* participants) and control group data: entry date, birth date, race, crime category, educational degree at entry, first and second math and reading scores, and educational degrees earned during imprisonment, and enrollment in various educational programs over time.

**Evaluation Focus:** The purpose of this study was to examine the impact of *RTA* on inmate participation in voluntary educational programs, and academic degree completion. *RTA* participants were compared to a sample of incarcerated men matched on age, ethnicity, crime, date of entry into prison, time served, and earliest release date.

**Summary of Impact:** The study found that arts programs may motivate those with long sentences to pursue educational degrees. Specifically, based on the experimental and control group findings:

- 57.6% of those who participated in *RTA* program earned degrees beyond the GED while incarcerated, compared with 28.6% and 39.6% in control groups (p. 14).
- *RTA* participants spent about the same proportion of time engaged in GED programs as comparisons, but less time after joining *RTA* (due to degree attainment) (p. 15).
- *RTA* participants who were incarcerated with a high-school diploma spent proportionally more time engaged in college programs, but only after joining *RTA*, versus the comparison group (p. 15).

**KEYWORDS:** academic, adult, college, drama, education, GED, *Rehabilitation Through the Arts*, theater

## **22. Hart, S. (Ed.). (1983). *The arts in prison*. New York: Center for Advanced Study in Theater Arts, The City University.**

**Author Affiliations:** Center for Advanced Study in Theatre Arts, Graduate School of the City University of New York

**Artforms:** Dance, drama, jewelry and miscellaneous arts and crafts, film, music, painting, sculpture, theater, video, writing

**Program:** *The Theater in Prisons Project (TTIPP)*

**Program Description:** From its inception in 1980, *TTIPP* worked to develop a

comprehensive archive concerning arts programs and artist practitioners working with prison inmates and ex-inmates (p. 36). This study was designed to be the first of its kind to provide evidence of the impact of the arts in corrections.

*Program (Study) Location:* All U.S. states, except Colorado, Delaware, Florida, Georgia, Idaho, Iowa, Massachusetts, Ohio, West Virginia, and the Commonwealth of Puerto Rico

*Study Published:* 1983

*Participant Type:* State and local correctional departments, individual correctional institutions

*Sample Size:* 88 institutions

*Data Type:* Survey

*Evaluation Focus:* Survey questions were designed to establish how much art and what type - specifically theater - was available through performances, workshops and residencies in institutions across the U.S. Questions related to the following areas of inquiry: (1) What programs are available, how did they develop, and how supported; (2) In what ways do the programs continue with the inmate-participant after he or she leaves the prison; and, (3) Are arts programs in correctional facilities perceived as beneficial. The report provides detailed data from survey results from each participating state and agency, including history of programs, funding, types of activities, and attitude towards the arts (p. 23-24).

***Summary of Impact:***

- Virtually all respondents viewed the arts programs positively, reporting that they reduced tension within the institution, enhanced interpersonal and vocational skills for inmate and ex-inmate participants and strengthened the participants' self-confidence and expanded their range of options in dealing with their world, both inside the institution and after release.
- Evidence of types of arts programs within correctional institutions included: dance, drama, jewelry and miscellaneous arts and crafts, film, music, painting, sculpture, theater, video and writing.
- Fewer than 10 respondents knew whether inmates continued with arts programs after release.

***KEYWORDS:*** adult, crafts, dance, film, interpersonal skills, jewelry, music, painting, sculpture, self-confidence, tension, theater, *The Theater in Prisons Project*, video, vocational skills, writing

**23. Hassett, R. (n.d.). [Lynn-Lowell Statistics: 1992 through March 2002](#). *Changing Lives Through Literature*.**

*Author Affiliations:* Assistant Chief Probation Officer, Lowell District Court, Massachusetts

*Artforms:* Bibliotherapy, literature

*Program:* [Changing Lives Through Literature \(CLTL\)](#), Lynn-Lowell Women's

Program

**Program Description:** The Lynn-Lowell program, established in 1992, was the first *CLTL* program for female offenders. Two programs are run per year. Groups meet every other week for 14 weeks (seven sessions) at Middlesex Community College in Lowell, Massachusetts.

**Program (Study) Location:** Lowell and Lynn, Massachusetts

**Participant Type:** Adult female probationers aged 19-48 years

**Sample Size:** 108

**Study Published:** Unpublished study, data collected 1992 through March 2002

**Data Type:** Quantitative

**Evaluation Focus:** Recidivism, criminal activity

**Summary of Impact:**

- Reduced recidivism among *CLTL* participants: 40% of program graduates re-offended versus 48% of non-completers.
- Types of crimes differed between graduates and non-graduates:
  - 29.6% of new offenses committed by graduates were against people, versus 37.5% among non-graduates.
  - 25.9% of new crimes committed by graduates were property offenses, versus 43.75% among non-graduates.
  - 62.9% of graduates violated alcohol/drug laws versus 62% of non-graduates.
  - 44.4% of new crimes among graduates were misdemeanors vs 37.5% among non-graduates.

**KEYWORDS:** adult, bibliotherapy, *Changing Lives Through Literature*, criminal activity, literature, recidivism

**24. Jarjoura, R. G., & Krumholz, S. T. (1998). Combining Bibliotherapy and Positive Role Modeling as an Alternative to Incarceration. *Journal of Offender Rehabilitation*, 28 (1/2), 127-139.**

**Author Affiliations:** Indiana University (Jarjoura); University of Massachusetts, Dartmouth (Krumholz)

**Artforms:** Bibliotherapy, literature

**Program:** *Changing Lives Through Literature (CLTL)*, University of Massachusetts at Dartmouth

**Program Description:** *CLTL* provides an alternative to incarceration for repeat, high-risk offenders and "seeks to build self-esteem by enhancing participants' communication skills, sharpening their analytical skills and providing them with a forum for discussing personal concerns without having to recount personal experiences. Participants selected by the court receive intensive probation, pre-employment/job placement services and meet every other week on a university campus to discuss contemporary literature. The readings and the

discussions mirror themes the participants may be dealing with in their own lives, such as violence, masculinity and individual identity. At the conclusion of the bibliotherapeutic portion of the program, local businessmen meet with participants to share their own life experiences and stories of success.

*Program (Study) Location:* Southeastern Massachusetts

*Study Published:* 1998

*Participant Type:* Male adult high-risk probationers

*Sample Size:* 72 (32 participants, 40 control)

*Data Type:* Quantitative, Qualitative: Analysis of criminal records

*Evaluation Focus:* Recidivism, individual growth, self-esteem

**Summary of Impact:**

- Recidivism rate of 18.75% in study group compared with 45% in control group.
- Participants self-reported that the program had a long-term positive impact on their lives.

**KEYWORDS:** adult, attitude, behavior, bibliotherapy, *Changing Lives Through Literature*, communication, individual growth, literature, reading, recidivism, reconviction, self-confidence, self-esteem, sense of accomplishment, tolerance

**25. Kelly, W. R. (n.d.) [An Evaluation of the Changing Lives Through Literature Program](#). Submitted To: Dr. Lawrence Jablecki, Director Brazoria County Community Supervision and Corrections Department.**

*Author Affiliations:* University of Texas

*Artforms:* Bibliotherapy, literature

*Program:* Brazoria County Community Supervision and Corrections Department *Changing Lives Through Literature (CLTL)* Program

*Program Description:* The CLTL program in Brazoria County, Texas was adapted from the original Massachusetts program and "uses literature as a vehicle for cognitive and behavioral change." The Texas program lasts six weeks and consists of weekly, two-hour meetings during which participants engage in facilitated discussion of a reading assignment "focused on the development over time of cognitive skills such as critical thinking and problem solving, as well as self examination, insight, awareness, etc." Meetings take place on the campus of a local community college. Reading assignments differ by gender; males typically read philosophy such as Plato and Socrates, and females read contemporary gender-targeted works such as Toni Morrison and Zora Neale Hurston.

*Program (Study) Location:* Brazoria County, Texas

*Participant Type:* Probationers, Probation Officers, and Judges

*Sample Size:* 49 Probationers, 8 Probation Officers, 2 Judges

*Study Published:* n.d.

*Data Type:* Qualitative: focus groups

**Evaluation Focus:** Perceptions of *CLTL* program by former inmates focusing on how *CLTL* changed or impacted their lives. For Probation Officers and Judges, the focus of the evaluation was on the overall perception of the *CLTL* program.

**Summary of Impact:**

- Respondents' rating of program and components of program on a 1 to 10 scale (1 = poor, and 10 = excellent):
  - Overall Program: 9.4.
  - Assigned Readings: 8.5.
  - Class Discussions: 9.4.
  - Program Format (location/length): 9.0.
  - Participants: 8.9.
  - Instructor: 9.7.
- Participants reported:
  - Increased interest and motivation to read and learn.
  - Increased tolerance and self-esteem.
  - A sense of accomplishment.
  - Better control over impulsive behaviors.
  - Increased awareness and understanding of the consequences of their behavior.

**KEYWORDS:** adult, behavior, bibliotherapy, *Changing Lives Through Literature*, consequences, impulsive behavior, learning, literature, reading, self-esteem, sense of accomplishment, tolerance

**26. Melnick, M. (1984). Skills through drama: The use of professional techniques in the treatment and education of prison and ex-offender populations. *Journal of Group Psychotherapy, Psychodrama and Sociometry*, 37, 104-117.**

**Author Affiliations:** New York City-based private consultant at time of study, presently at New York State Psychiatric Institute/Columbia University

**Artforms:** Drama, psychodrama, theater

**Program:** *Skills through Drama*

**Program Description:** The *Skills through Drama* program employed professional theater techniques to teach reading, writing, grammar and communication skills. Specifically, participants were instructed to:

- Create an improvisational set-up with a partner
- Act out the set-up
- Transcribe one's own scene
- Edit the scene
- Help another student transcribe or edit
- View another student's scene

**Program (Study) Location:** Adult Learning Center, Queens House of Detention

**Location:** Queens, New York

**Study Published:** 1984

*Participant Type:* Adult inmates and ex-offenders

*Sample Size:* 300+

*Data Type:* Quantitative

- Pre- and post-participation administration of California Achievement Test
- Enrollment rates between 1976 and 1976 Fiscal Years
- Recidivism rates of 1978-79 drama workshop participants seven months after workshop

*Evaluation Focus:* Participation and effectiveness of the *Skills through Drama* program related to basic educational skills and outcomes.

**Summary of Impact:**

- Number of students participating in GED program more than doubled (from 121 students in 1975 to 349 in 1976) while the total number of student hours spent in the program increased from 22,880 hours in 1975 to 47,376 hours in 1976.
- 69% of participants stayed with the workshop even after it terminated its affiliation with the Adult Learning Center.
- At the end of the seven months, 7.15% of participants had been convicted on a first charge; 14.30% fled to avoid trial; 7.15% returned to jail on a second post-workshop charge; 71.40% were regularly employed and not charged with a second offense. This is compared with a national average of 85% of those released from prison experiencing rearrest within a year, most of those within the first four months of release.

**KEYWORDS:** academic achievement, adult, attendance, communication, drama, employment, psychodrama, reading, recidivism, *Skills through Drama*, theater, writing

**27. Moller, L. (2011). Project Slam: Rehabilitation through Theater at Sing Sing Correctional Facility. *The International Journal of the Arts in Society*, 5(5), 9-30.**

*Author Affiliations:* John Jay College of Criminal Justice, New York, NY

*Artforms:* Drama, theater

*Program:* *Rehabilitation Through the Arts* (RTA).

*Program Description:* RTA conducts theater, dance, creative writing, voice and visual art programs in five New York State prisons. The theater component consists of two productions mounted each year, one original play written by an inmate and one established play. Plays are performed for the inmate population as full-scale productions complete with costumes, lighting, and set, with roughly 400 inmates in attendance at each performance (p.14).

*Program (Study) Location:* Sing Sing Correctional Facility, Ossining, New York

*Study Published:* 2011

*Participant Type:* Adult male inmates

*Sample Size:* 65 (36 participants, 29 control)

*Data Type:* Quantitative: Coping Responses Inventory, Adult Form Manual, and the State-Trait Anger Expression Inventory

*Evaluation Focus:* The study examined the impact of RTA on the attitudes and behavior of inmate participants.

**Summary of Impact:** Findings suggested that:

- The longer the inmate was in the RTA program, the fewer violations he committed.
- RTA participation was associated with a significant decrease in frequency and severity of infractions, as reflected in institutional records (p.23).
- RTA participants had security classifications lowered more often, and they participated in more programs through the duration of the study.
- The amount of time inmates were active in RTA was correlated with both negative and positive outcomes.
  - A longer period of participation predicted a higher level of social responsibility.
  - Those who participated intensively in RTA had higher positive-coping scores at both pre- and post-test points; however, the differences were not statistically significant.
  - Increases in positive-coping scores approached significance for inmates who participated less intensively in the program and for the control group.

**KEYWORDS:** adult, anger, coping skills, disciplinary infractions, discipline, drama, *Rehabilitation Through the Arts*, rules violations, social responsibility, theater, violence

## 28. Okelola, Valerie and Irvine, Angela. (2015). **Impact Justice: Evaluating the Actor's [sic] Gang.**

**Author Affiliations:** Impact Justice

**Artforms:** Theater, Drama

**Program:** [The Actors' Gang Prison Project](#)

**Program Description:** The Prison Project is the outreach arm of The Actors' Gang, the theater troupe founded by actor Tim Robbins. The program conducts at least three eight-week programs each year inside California's prison system.

**Program (Study) Location:** Selected California correctional facilities

**Study Published:** Unpublished research.

**Participant Type:** Adult inmates, 41% Black, 33% Hispanic, 16% White, 10% "Other" male maximum-security psychiatric inmates, 47% sex offenders, 53% non-sex offenders, mean age 34.5 years

**Sample Size:** 49

**Data Type:** Quantitative

**Study Design:** This study "analyzed data from the California Department of Corrections and Rehabilitation on individuals who participated in The Actors' Gang Prison Project between November of 2010 and February of 2015. Impact Justice conducted preliminary analysis to develop a demographic profile of program participants and conducted statistical test to explore changes in the number of disciplinary incidence over time (called '115's)."

**Evaluation Focus:** Effect on disciplinary infractions among participants.

**Summary of Impact:** "Results indicate that the mean number of 115 incidences decreases over time. The number of 115 incidents varies among participant (between 0 and 34 incidents) but overall the number of incidents decreases over time. Prior to participation, prisoners that participated in Actor's [sic] Gang were punished for an average of 5.31 disciplinary incidents. After participating, prisoners participating in Actor's [sic] Gang were punished for .59 disciplinary incidents. The results illustration an 89% decrease in disciplinary incidents over time."

**KEYWORDS:** adult, disciplinary infractions, drama, theater

**29. Richards, J. M., Beal, W. E., Seagal, J. D., & Pennebaker, J. (2000). Effects of Disclosure of Traumatic Events on Illness Behavior Among Psychiatric Prison Inmates. *Journal of Abnormal Psychology, 109(1), 159-60.***

**Author Affiliations:** Department of Psychology, Stanford University (Richards); Forest Institute of Professional Psychology (Beal); Department of Psychology, University of Texas at Austin (Seagal and Pennebaker)

**Artforms:** Creative writing

**Program:** Trauma Writing

**Program Description:** This study examined the effects of trauma writing on maximum-security, psychiatric prison inmates. Maximum-security psychiatric inmates, a group noted for high use of health services, were offered writing sessions over the course of three days.

**Program (Study) Location:** Psychiatric correctional venue, Midwest U.S.

**Study Published:** 2009

**Participant Type:** Adult male maximum-security psychiatric inmates, 47% sex offenders, 53% non-sex offenders, mean age 34.5 years

**Sample Size:** 98

**Data Type:** Quantitative; participants in the writing conditions completed a Symptom and Emotion Self-Report Survey after each day's writing.

**Study Design:** This study was designed to test the hypothesis that "psychiatric prison inmates who wrote about traumatic events for 3 consecutive days would show a decrease in infirmary visits from 6 weeks pre- to 6 weeks postwriting; and that participants who either wrote about trivial topics or did not write at all would not evince such health improvement" (p.157). Participants were assigned to one of three conditions. Those in the first group were asked to write about their deepest thoughts and feelings surrounding upsetting experiences (trauma writing condition). Those in the first control group (trivial writing control) were asked to write about an assigned trivial topics. Participants in the second control group (no-writing control) went about their daily routine without writing (no-writing control). Both writing groups wrote for 20 minutes a day for three consecutive days.

**Evaluation Focus:** Health effects of writing for psychiatric prison inmates

**Summary of Impact:** This study extends previous research on the health benefits

associated with writing about traumatic events to a psychiatric population of maximum-security prison inmates (p. 159). Results of the study found that:

- Trauma-writing participants visited the infirmary less often after writing compared with the two control groups.
- Those incarcerated for sex crimes were significantly more likely to show health improvement after trauma writing than non-sex offenders.
- A decrease in infirmary visits pre-to post-writing.

**KEYWORDS:** adult, creative writing, emotions, health, psychiatric, sex offenders, symptoms

### **30. St. Pierre, W. (n.d.). [Changing Lives through Literature: New Bedford Evaluation.](#)**

**Author Affiliations:** Probation Officer, New Bedford District Court

**Artforms:** Bibliotherapy, Literature

**Program:** New Bedford, Massachusetts *Changing Lives Through Literature* (CLTL)

**Program Description:** The New Bedford CLTC program has completed six cycles of students since 2001. Seminars involve 8-10 weekly sessions each lasting two hours and involving 6-10 single-gender students, most of whom are court-involved. Some programs are with halfway houses. Texts include *The House on Mango Street* by Sandra Cisneros and *The Rules of the Road* by Joan Bauer for girls and *Brian's Winter* by Gary Paulsen and *The Things They Carried* by Tim O'Brien for boys. Seminars usually end with a class project.

**Program (Study) Location:** New Bedford, Massachusetts

**Study Published:** n.d.

**Participant Type:** Adult male probationers

**Sample Size:** 68

**Data Type:** Quantitative: Analysis of criminal activity

**Evaluation Focus:** Misdemeanors, felonies, criminal activity

**Summary of Impact:** The analysis of 10 consecutive CLTL seminars that took place from April 1991 through January 1995 found:

- Overall 68% decrease in criminal activity by probationers after completing the program.
- Reduction in number of felonies ranged from 70.8% to 100% depending on the group.
- Reduction in the number of misdemeanors ranged from 24% to 100%.

**KEYWORDS:** adult, bibliotherapy, *Changing Lives Through Literature*, felonies, literature, misdemeanors

### **31. Schutt, R., K., Deng, X. and Stoehr, T. (2013) Using Bibliotherapy to Enhance Probation and Reduce Recidivism.**

***Journal of Offender Rehabilitation, 52, 181-197.***

***Author Affiliations:*** Department of Sociology, University of Massachusetts Boston

***Artforms:*** Bibliotherapy, literature

***Program:*** *Changing Lives Through Literature* (CLTL)

***Program Description:*** CLTL provides an alternative to incarceration for repeat, high-risk offenders and seeks to build self-esteem by “enhancing participants’ communication skills, sharpening their analytical skills and providing them with a forum for discussing personal concerns without having to recount personal experiences” (<http://ctl.umassd.edu/programsresults1a.cfm>). Participants selected by the court receive intensive probation, pre-employment/job placement services and meet every other week on a university campus to discuss contemporary literature. The readings and the discussions mirror themes the participants may be dealing with in their own lives, such as violence, masculinity and individual identity. At the conclusion of the bibliotherapeutic portion of the program, local businessmen meet with participants to share their own life experiences and stories of success.

***Program (Study) Location:*** Massachusetts

***Study Published:*** 2013

***Participant Type:*** Adult male and female probationers, probation officers, instructors, judges

***Sample Size:***

- Observation of program process: 28 program participants, 20 probation officers, instructors and judges
- Impact analysis of program: 1,218 adult male and female probationers (604 participants, 604 controls)

***Data Type:*** Quantitative, Qualitative

- Observation of program process, including: focus group, class observations, semi-structured interviews, structured phone survey
- Impact analysis: recidivism data 18 months pre-program and 18 months post-program for participants were compared with recidivism data for a group of matched controls

***Evaluation Focus:*** Impact of CLTL on participant recidivism

***Summary of Impact:***

- Observational study of program process: increased pride, self-esteem, social relations, problem-solving, trust and sense of accomplishment; cognitive reframing of issues.
- Impact analysis: During the 18 months prior to CLTL participation, future program participants had more incidents than controls but at 18 months after, the number of incidents was significantly fewer for participants than for controls. Authors also noted a decline in the most serious charges pre- to post-program. For both measures, the amount of change was greater for the program participants than for the control group.

***KEYWORDS:*** adult, bibliotherapy, *Changing Lives Through Literature*, cognitive reframing, literature, pride, probation, problem-solving, recidivism, self-esteem, sense

of accomplishment, social relations, trust

### **32. Worrall J., & Koines, M. (1978). *Project CULTURE*. Alexandria, VA: American Correctional Association.**

*Author Affiliations:* American Correctional Association

*Artforms:* Arts and crafts, ceramics, chorus, clowning, creative writing, dance, design, drama, drawing, drums, guitar, leather, macrame, movement, music, oil painting, piano, sculpture, sketching, string art, theater, visual arts, weaving, woodburning, wood-carving

*Program:* Project CULTURE

*Program Description:* Project CULTURE (Creative Use of Leisure Time Under Restrictive Environments) was the first comprehensive national program of leisure-time activities inside correctional facilities. Twenty-one projects were implemented at 54 sites across the U.S. Four programs were included in the evaluation:

- California Institution for Women at FONTERA: A theater workshop provided by the Los Angeles-based non-profit organization *Artists in Prison and Other Places, Inc. (AIPOP)* included writing, dance and theater components and culminated in an original theater piece created and performed inside the institution before an audience of more than 1,000 community members. The final production involved 28 inmates in varying capacities. Participants received college credit in dance, creative writing and theater production through LaVerne College in LaVerne, California.
- The New Jersey Correctional Institution for Women program included creative writing, dance, music/chorus, music/movement/theater, art program and a clown workshop
- The Sheridan Correctional Center Project CULTURE program was operated by Illinois Valley Community College (IVCC). A part-time arts-and-crafts instructor taught fourteen six-week mini-courses focusing on nine media: leather, oil painting, drawing and sketching, string art, macrame, wood-carving, woodburning, weaving and ceramics. A part-time music instructor taught four 10- or 11-week mini-courses including lessons on the electric and acoustic guitar, drums and piano. Participants displayed their arts-and-crafts projects
- Oklahoma Prison Arts Program: Three-month workshops were offered in leather, writing, drawing, painting, design, sculpture, drama and opera. Participants were involved in performances and exhibits.

*Program (Study) Location:* Evaluations were conducted at the following four facilities:

- California Institution for Women at FONTERA, (program administered by *Artists in Prison and Other Places, Inc.*)
- New Jersey Correctional Institution for Women (CIW), Clinton, New Jersey
- Sheridan Correctional Center, Sheridan Illinois (program administered by Illinois Valley Community College)

- Oklahoma Prison Arts Program in five state institutions: McAlester, Granite, McLeod, Quachita and Strongtown (program administered by the Oklahoma Arts and Humanities Council)

*Study Published:* 1978

*Participant Type:* Adult male and female inmates

*Sample Size:* 5000+

*Data Type:* Quantitative, Qualitative: Self-evaluations of individual projects conducted by individual contractors; national evaluation conducted by an independent evaluator; pre- and post-program incident rates; interviews with inmates, artists and correctional officials.

*Evaluation Focus:*

- California Institution for Women: discipline, commitment, creative self-expression, self-worth and sense of accomplishment, cooperation
- New Jersey Correctional Institution for Women: self-worth, self-motivation, release of emotions, positive peer group interaction, positive communication between staff and offenders
- Sheridan Correctional Center: cognition, attendance, self-concept, project completion, incident rates
- Oklahoma Prison Arts Program: Incident reports; self-respect, writing, interpretation, vocabulary, listening, reasoning, communication and critical analysis skills; self-respect

### ***Summary of Impact:***

- National Results:
  - 61.4% program completion rate (p. 6).
  - Only 16.8% of participants dropped out or were removed for poor behavior or attendance (p. 6).
  - Reduced tension levels.
  - Incident rates reduced between 54% and 100% depending on the location (p. 7).
  - Involvement of female offenders.
  - Greater community awareness of offenders.
  - Increased self-worth on part of participants.
- California Institution for Women:
  - Increased discipline, commitment, creative self-expression, self-worth and sense of accomplishment.
  - Cooperation between artists and California Institute for Women staff.
- New Jersey Correctional Institution for Women
  - Increased self-worth and respect for others.
  - Negative feelings towards staff and community became positive.
  - Increased respect of correctional staff towards inmates.
  - No behavior problems during the workshops.
  - Incident reports of incorrigible inmates markedly decreased after enrollment.
- Sheridan Correctional Center:
  - Participants scored higher than anticipated on cognition tests.
    - Music students exceeded the objective of 80% by 2.2%, arts and crafts students by 14% (p. 13).

- 82% program completion rate (p. 13).
- Improved self-concept as measured by skill acquisition, completion of projects and statistically significant results on the Tennessee Self-Concept inventory.
- Arts projects were displayed through few were sold (because participants wanted to keep them).
- Individual educational plans for each student were developed.
- Incident rates declined from 2.4 per year per inmate prior to Project CULTURE to 1.2 per year (p. 13).
- Oklahoma Prison Arts Program:
  - Original program objectives achieved at 88% level (p. 15).
  - Drop in behavioral infractions in women's unit from 90% to 57% during program participation [as cited in Hillman, G. (Spring/Summer 1994). Kerouac's Town, Dickens and Prison Art. *Texas Journal of Ideas, History and Culture*, 16(2), p. 27].
  - Development of skills including but not limited to writing, interpretation, vocabulary, listening, reasoning, communication, critical analysis and publishing processes.
  - Increased positive verbal interaction among class and staff.
  - Increase in participant self-respect and subsequent enhancement of general institution atmosphere.

**KEYWORDS:** adult, arts and crafts, behavior, ceramics, chorus, clowning, commitment, community, creative writing, dance, design, discipline, drama, drawing, drums, guitar, incident rates, leather, macrame, movement, music, oil painting, piano, *Project CULTURE*, sculpture, self-respect, self-worth, sense of achievement, sketching, string art, theater, visual arts, weaving, woodburning, wood-carving

**SECTION II:  
JUVENILE OFFENDER ARTS PROGRAM:  
EVIDENCE-BASED STUDIES & EVALUATIONS**

**33. Baker, S. and Homan, S. (2007). Rap, Recidivism and the Creative Self: A Popular Music Programme for Young Offenders in Detention. *Journal of Youth Studies*, 10, (4), 459-476.**

*Author Affiliations:* University of Leeds, UK (Baker); Cultural Industries & Practices Research Centre, University of Newcastle, Australia (Homan)

*Artforms:* Guitar, hip-hop, keyboard, music, rap, song-writing

*Program:* *Genuine Voices*

*Program (Study) Location:* Short-term (90-day) secure treatment center in Massachusetts

*Program Description:* *Genuine Voices* conducts music programs for youth in

juvenile detention centers and other educational and institutional settings in the U.S. and worldwide. Its mission is to prevent youth violence and crime and foster youths' ability to plan and make "positive life decisions." The juvenile offender program consists of piano, guitar, rap and sequencing lessons, both group and individual, twice weekly. Youths who have earned good-behavior privileges may volunteer to participate in the program (p. 464).

*Study Published:* September 2007

*Participant Type:* Juvenile male offenders

*Data Type:* Qualitative: Ethnographic methodology including observation, interviews and program evaluation.

*Evaluation Focus:* Benefits of popular music programs in fostering individual creativity, self-esteem, identity and social communication

**Summary of Impact:** Researchers concluded that the program aided individual and collective communication and community-building and improved participants' organizational skills, self-esteem, self-control, focus and sense of achievement. Participants produced a CD recording at the end of the program.

**KEYWORDS:** communication, community, focus, hip-hop, identity, juvenile, music, rap, self-control, self-esteem, sense of achievement, youth

#### **34. Center for the Study of Art & Community. [n.d]. [CORE Arts Program Report: 1999-2007](#). Prepared for the Mississippi Arts Commission by the Center for the Study of Art & Community.**

*Author Affiliations:* Center for the Study of Art and Community

*Artforms:* Biography, ceramics, collage, drawing, charcoal, furniture decoration, instrument making, mask-making, metal sculpture, music, painting, papier-mache, performance, poetry, watercolor, woodworking, writing

*Program:* [CORE Arts Program](#), administered by Communities in Schools

*Project (Study) Location:* 25 sites (2 youth corrections facilities, 1 detention center, 8 adolescent offender programs, 7 alternative schools and 7 Boys & Girls Clubs) in 15 Mississippi counties

*Program Description:* [CORE Arts](#) provides ceramics, creative writing, music, visual and other arts programs to Mississippi youth, both adjudicated and non-adjudicated, in correctional settings, aftercare programs, and in alternative school settings. The program focused on "educational enhancement and workforce training through arts-based curricula" (p. 6). The [CORE Arts](#) initiative grew to include nearly 2500 students (2005-07) statewide, benefitting young people in communities throughout Mississippi. The report documents the program's development and summarizes research studies conducted between 1999 and 2007.

*Study Published:* 2007

*Participant Type:* Youth 12-18 years who had committed status offenses; staff

members

**Sample Size:** 308 participants and 101 staff members

**Data Type:** Quantitative, Qualitative: interviews with program participants and administrators, teachers, counselors and correctional officers; surveys, review of reports, publications and documentary information from both the Mississippi Arts Commission and program sites; data on academic and behavioral progress

**Evaluation Focus:** Program's impact on critical success indicators for both youth justice/services and arts program providers. From 1999-2007, the program evaluation addressed:

- What goals do the various partners and participants have for the *CORE Arts* program?
- To what degree have these goals been achieved?
- What *CORE Arts* program characteristics (i.e. curriculum, staffing, and program design) advanced or inhibited achievement of these goals?
- How can the Core Arts partners improve their efforts to evaluate the accomplishment of these goals?
- How can the partners sustain the *CORE Arts* program beyond the initial research development phase supported by the Mississippi Arts Commission?

**Summary of Impact:** Evaluations were conducted from 2002-2007, and included: tracking impact on student, impact on staff, and the program characteristics that supported the articulated outcomes. Results showed that youth participants showed a decrease in the incidences of violence, and improvements in behavior. Participants demonstrated a "connection between being in control of an artistic product and taking control over their lives" (p. 6). The summary of the evaluations revealed the following additional impacts:

- 71% improvement in attendance (p. 18).
- 58% reduction in referrals for behavioral problems (p. 18).
- Counselor ratings were 5.07% higher than during the three prior months of regular program offerings (p. 18).
- Positive correlation between time spent in program and improved attitudes and behavior.
- Improved overall academic performance.
- 15% improvement in grade average compared with pre-program performance (p. 19).
- Improved writing scores.
- Improved reading skills:
  - 83% of students at one site improved their reading skills by at least one grade level.
  - 50% at this site improved their reading skills by two-to-four grade levels (p. 19).
- Improved English grades:
  - 75% of students at one site improved grades by at least one letter grade, significantly more than the control group which did not receive creative writing (p. 19).

- Enhanced self-control and cooperation.
- Decreased violent behavior and idle time.
- Reduced tensions between students and staff.
- Improved communication, planning and cooperation between staff members.
- 86% of participating artists reported positive impact on them and their work.
- Improved program work environments.
- Staff viewed youth more positively.
- Reduced tension for both staff and participants.
- Opportunities for positive staff/student interaction.

**KEYWORDS:** academic performance, attendance, attitude, behavior, biography, ceramics, collage, *CORE Arts*, drawing, charcoal, furniture decoration, instrument making, juvenile, mask-making, metal sculpture, music, painting, papier-mache, performance, poetry, self-control, self-esteem, violence, watercolor, woodworking, writing, youth

**35. Clawson, H. and Coolbaugh, K., (2001). [YouthARTS Development Project Program Evaluation](#). U.S. Department of Justice Office of Juvenile Justice and Delinquency Programs: *Juvenile Justice Bulletin*. May 2001.**

*Author Affiliations:* Caliber Associates, Fairfax, VA

*Artforms:* The project's three sites included:

- Atlanta: ceramics, computer graphics, drama, furniture design and application, mosaics, photography
- Portland: drama, photography, poetry, printmaking, videography
- San Antonio: creative writing, dance, drama, storytelling, visual arts

*Program:* [YouthARTS Development Project](#)

*Program Description:*

- Atlanta: Art-at-Work provided one group of truant youth aged 14 to 16 with art instruction, job training, and literacy education over a 2-year period.
- Portland: youth produced and administered a public arts project from design to production and public exhibition.
- San Antonio: after-school arts education program for youth at 7 schools.

*Program (Study) Location:*

- Atlanta, Georgia: Art-at-Work/Fulton County Arts Council
- Portland, Oregon: Youth Arts Public Art/Regional Arts and Culture Council
- San Antonio, Texas: Urban smARTS/San Antonio Department of Arts and Cultural Affairs

*Study Published:* May 2001

*Participant Type:*

- Atlanta: truant youth first-time offenders aged 14-16 referred by probation officers
- Portland: adjudicated youth (excluding sex-offenders) aged 14-16

referred by probation officers

- San Antonio: non adjudicated, at-risk youth aged 10-12 referred by teachers, principals and self-referrals

**Sample Size:**

- Atlanta: 15 participants per program period; 7 in participant group and 10 in control group completed evaluation
- Portland: 15 youth per unit per session; findings provided for 21
- San Antonio: 60 youth at each of 7 schools; five schools participated in evaluation, complete data available for 22-112 participants

**Data Type:** Qualitative: Cross-site evaluation using participant and probation officer/caseworker feedback, skill assessment instruments, focus group interviews, academic data, court data. Data collected pre- and post-program on participants and control group.

**Evaluation Focus:**

- Outcome component of evaluation assessed program effects on art knowledge, attitudes and behaviors of participants
- Process component looked at program implementation and operations

**Summary of Impact:** Separate evaluations were completed at each of the three sites:

- Atlanta:
  - 85.7% of youth were communicating effectively with peers at the end of the program, up from 28.6% at the beginning of the program.
  - Program participants had, on average, fewer court referrals during the program period than the non-arts comparison group (1.3 and 2.0 respectively). This despite the fact that arts program participants had, on average more court referrals than the comparison group at the start of the program (6.9 and 2.2 referrals, respectively).
  - 50% of program participants had committed new offenses during the program period versus 78.6% in the control group.
- Portland:
  - 100% of program participants demonstrated an ability to cooperate with others at the end of the 12-week program versus 43% at the start of the program
  - 31.6% of program participants' attitude towards school improved compared with 7.7% in the comparison group.
  - 22% of program participants had a new court referral compared with 47% of comparison group.
  - The level and type of offense committed during the program period were less severe than prior offenses.
- San Antonio:
  - 85% of participants were able to work on tasks from start to finish at the end of the program versus 72% at the beginning.
  - 82% demonstrated the skills necessary to produce quality artwork up from 65% at the start of the program.
  - 16.4% of the arts program participants had a decrease in delinquent behavior compared with 3.4% of the control group.

**KEYWORDS:** ceramics, computer graphics, creative writing, dance, drama, entrepreneurial skills, furniture design and application, juvenile, life skills, mosaics, photography, poetry, printmaking, prosocial skills, storytelling, videography, visual arts, vocational skills, youth, *YouthARTS Development Project*

**36. Cleveland, W. (2001). *An evaluation of the Jackson County Children's Services Coalition Core Arts Program 2001-2002*. Minneapolis, MN: Center for the Study of Art & Community.**

*Author Affiliations:* Center for the Study of Art & Community

*Artforms:* Ceramics, creative writing, music, visual arts

*Program:* Jackson County Children's Services Coalition, *CORE Arts Program*

*Project (Study) Location:* Detention center, public and private schools, community-based organization, religious institution, recreation center, arts organization, Jackson County, Mississippi

*Project Description:* *CORE Arts* provided ceramics, creative writing, music and visual arts programs to Mississippi youth.

*Participant Type:* Youth offenders, middle- and high-school students

*Sample Size:* 89 program participants and 22 staff members

*Study Published:* 2001

*Data Type:* Quantitative, Qualitative: Non-experimental consisting of Interviews/focus groups and survey/questionnaires with participants, administrators, teachers, counselors and correctional officers; daily student incident reports.

*Evaluation Focus:* Goals of participants and partners; extent to which goals had been achieved; which program characteristics advanced or inhibited achievement of goals

***Summary of Impact:***

- 15% improvement in participants' grade averaged compared with pre-program performance.
- Improvements in student behavior including cooperation and self-control.
- 58% reduction in behavior referrals compared to pre-program performance.
- Student interest in other programs.
- High student satisfaction with programs.
- Overall "positive impact" on students.

**KEYWORDS:** academic performance, behavior, ceramics, *CORE Arts Program*, creative writing, juvenile, music, violence, visual arts, youth

**37. Ezell, M., & Levy, M. (2003). [An Evaluation of an Arts Program for Incarcerated Juvenile Offenders](#). *Journal of Correctional Education*, 54(3), 108-114.**

**Author Affiliations:** Academic (Ezell) and Social Work Administration (Levy)

**Artforms:** Cartoon art, collage, creative writing, drama, film, graphic design, multimedia, murals, music, papier-mache, photography, poetry, television, visual arts, wood sculpture

**Program:** *A Changed World*

**Program Description:** *A Changed World (ACW)* facilitates teaching and interaction between artists and institutionalized juvenile offenders. The purpose of the program is to reduce recidivism of juvenile offenders (p. 109). Major objectives include: 1) to inculcate cultural and community awareness; 2) to lessen the risks of inappropriate behavior within the institutional environment; 3) to develop vocational and academic skills that will motivate and assist the student with the search for employment/career; and 4) to reduce the likelihood to reoffend after release (p.109-110). Artists conduct workshops ranging from two weeks to two months. During the first and second evaluation years (1996 and 1997), participants created a touring multimedia exhibit that included curriculum materials for use by teachers and counselors. During the third year of the evaluation (1998), participants produced a film for television.

**Program (Study) Location:** Juvenile correctional facilities, Washington State

**Study Published:** 2003

**Participant Type:** Institutionalized juvenile offenders

**Sample Size:**

- First Year Evaluation (1996): 86
- Second Year Evaluation (1997): 57
- Third Year Evaluation (1998): 41

**Data Type:** Mixed Method: Quantitative and Qualitative

- First Year Evaluation: Youth self-reports and staff reports using a pre- and post-test multi-item scale design to measure changes in self-esteem, peer relations, cultural awareness, and community identity.
- Second and Third Year Evaluations: open-ended survey of participants; teacher assessments; artist observations; staff reports on misbehavior; court records.

**Evaluation Focus:** The evaluation sought to examine the potential of the arts to impact youth behavior during incarceration and after release. The evaluation asked: "1. Do students learn new academic and vocational skills from the art workshops? 2. Does institutional behavior of program participants improve during their workshops? 3. How does the recidivism rate of program participants compare to nonparticipants (p.110)?"

### **Summary of Impact:**

- First-Year Findings:
  - No statistically significant change in youth's self-esteem, peer relations or cultural awareness during the two weeks duration of the program.
  - Ability to differentiate between life in and out of an institution improved in 31.7% of participants.
  - Moderate or substantial progress on all learning goals, especially academic goals including increases in 86 different academic skills.
- Second and Third Year Findings:
  - Artists perceived that almost all of youth had accomplished almost all of

their goals.

- 61.3% of youth said they learned concrete vocational skills.
- 70.3% reported positive feelings about their projects.
- 17.6% had feelings of accomplishment.
- 63% reduction in behavioral incidents pre-workshops versus during workshops.
- Of 24 youth followed for recidivism, 16.7% recidivated within six months versus 32.9% for a control group of youth released in 1992.

**KEYWORDS:** academic, *A Changed World*, attitude, behavior, cartoon art, collaboration, collage, community, confidence, creative writing, cultural awareness, drama, employment, film, graphic design, identity, juvenile, misbehavior, multimedia, murals, music, papier-mache, peer relations, photography, poetry, recidivism, rules violations, self-esteem, skills development, television, visual arts, vocational skills, wood sculpture, youth

**38. Greenbaum, Chloe A. and Javdani, Shabnam (2017). [Expressive writing intervention promotes resilience among juvenile justice-involved youth](#). *Children and Youth Services Review*, 73(C), 220-229.**

*Author Affiliations:* New York University, New York City

*Artforms:* expressive writing

*Program:* WRITE ON (Writing and Reflecting on Identity To Empower Ourselves as Narrators)

*Program Description:* Started in 2014, "WRITE ON is a writing-based mental health intervention designed for youth in confinement . . . WRITE ON encourages reflection and self-expression within a supportive group setting" (<https://wp.nyu.edu/steinhardt-corelab/interventions/intervention-descriptions/>). The program involves 12 sessions over six weeks, each session 90 minutes long and each week focusing on a specific theme such as emotions, self-expression, relationships, past self, present self, future self.

*Program (Study) Location:* short-term, non-secure juvenile detention cities in New York City; program initiated in partnership with the NYC Division of Youth and Family Justice

*Participant Type:* Incarcerated adolescents aged 12 to 17

*Sample Size:* 53 (31 girls, 22 boys) total; 30 (18 girls, 12 boys) in intervention group; 23 (13 girls, 10 boys) in control group

*Study Published:* 2017

*Data Type:* quantitative, using Brief Resilience Scale, Connor-Davidson Resilience Scale, Ego Resilience Scale, Positive and Negative Affect Schedule - Short Form, Rosenberg Self-Esteem Scale, State Shame and Guilt Scale-Revised

*Evaluation Focus:* participant satisfaction and mental-health outcomes of youth, including resiliency

**Summary of Impact:**

- Participants reported high levels of satisfaction although numbers (roughly 85%) were the same between intervention and control groups.
- Negative mental health outcomes of shame, guilt and negative affect did not significantly change over time across or within groups. Marginally significant increases in shame for WRITE ON participants with authors noting that symptom exacerbation may actually be a part of the recovery process.
- Significant increase in positive mental health attributes, notably resilience

**KEYWORDS:** expressive writing, juvenile, mental health, resilience, youth

**39. Kennedy, J. R. (2002). The Effects of Musical Performance, Rational Emotive Therapy and Vicarious Experience on the Self-Efficacy and Self-Esteem of Juvenile Delinquents and Disadvantaged Children. In Deasy, Richard J., (Ed.), *Critical Links: Learning in the Arts and Student Academic and Social Development*. Washington, DC: Arts Education Partnership, pp 119-120.**

**Author Affiliations:** Department of Music and Dance, University of Kansas, Lawrence

**Artforms:** Guitar, music

**Program:** Doctoral Dissertation

**Program Description:** Students were divided into five groups. All received 30-minute weekly guitar instruction and all but the control group also received 30 minutes of additional instruction, depending on the group. The groups were:

- The *Performance Only* group received 30 minutes of instruction performance etiquette, strategies for achieving peak performance, memorization and musical expression then gave solo performances to their peers.
- The *Performance/Cognitive Strategy* group received 30 minutes of cognitive instruction (instruction in mental strategies for performing) and musical performance instruction (how to deal with performance anxiety) then gave solo performances to their peers.
- The *Cognitive Strategy* group received 30 minutes of the same cognitive instruction as the Performance/Cognitive group but were given no chance to rehearse these techniques or give solo performances.
- The *Vicarious Experience* group received 30 minutes of watching performances followed by discussion of successful and failed performances.
- The *Control group* received no arts instruction.

**Program (Study) Location:** Residential homes and juvenile detention centers

**Study Published:** April 2002

**Participant Type:** Male juvenile offenders 8-19 years

**Sample Size:** 45

**Data Type:** Quantitative: Pre- and post-test using scales of self-esteem using

Rosenberg's Self-Esteem Scale, and musical self-efficacy (how confident participants felt about their musical ability)

*Evaluation Focus:* Effects of musical training and performance on self-efficacy and self-esteem of participants

**Summary of Impact:** Scores in Performance and Performance/Cognitive groups improved significantly. "The study demonstrated that guitar training coupled with repeated performance experiences improves both musical self-efficacy and self-esteem of these youth" (p. 119). Musical performance and musical performance coupled with cognitive strategies improve self-efficacy in at-risk youth. The study further suggests that "music training improves self esteem because the opportunity to perform helps youth overcome fears and helps them see that they can succeed" (p. 119).

**KEYWORDS:** guitar, juvenile, music, self-efficacy, self-esteem, youth

**40. Lauby, J. L., LaPollo, A. B., Herbst, J. H., Painter, T. M., Batson, H., Pierre, A. & Milnamow, M. (October 2010). Preventing AIDS through Live Movement and Sound: Efficacy of a Theater-Based HIV Prevention Intervention Delivered to High-Risk Male Adolescents in Juvenile Justice Settings. *AIDS Education and Prevention*, 22(5), 402–416.**

*Author Affiliations:* Public Health Management Corporation, Philadelphia (Lauby, LaPollo, Batson, Pierre, Milnamow); Prevention Research Branch, Division of HIV/AIDS Prevention, U.S. Centers for Disease Control and Prevention, Atlanta (Herbst, Painter)

*Artforms:* Movement, sound, theater

*Program:* Preventing AIDS through Live Movement and Sound (PALMS)

*Program Description:* PALMS is a theater-based HIV prevention intervention designed for groups of 8 to 20 adolescents and led by a trained health educator. Trained actors portray dramatic performances of real-life situations often faced by adolescents and young adults. Games and role-playing exercises provide opportunities for participants to learn and practice communication and condom-use skills.

*Program (Study) Location:* Two juvenile justice facilities, Philadelphia, PA

*Study Published:* 2010

*Participant Type:* Institutionalized juvenile male offenders aged 12-18

*Sample Size:* 298

*Data Type:* Quantitative: nonrandomized concurrent comparison group design; assessment data collected at baseline immediately after the intervention

*Evaluation Focus:* Effect of intervention on HIV and condom-use knowledge, changes in attitude towards HIV testing and persons living with HIV/AIDS, changes in condom use, changes in number of sexual partners (p. 404).

**Summary of Impact:** At 6-month follow-up, PALMS participants demonstrated greater

increases in HIV and condom use knowledge and improved attitudes toward HIV testing and toward persons living with HIV/AIDS than did those in the comparison condition. PALMS participants were also significantly more likely to use a condom during their last sexual contact with a non-main female partner than comparison participants.

**KEYWORDS:** AIDS, condom use, drama, HIV, HIV testing, juvenile, movement, *Preventing AIDS through Live Movement and Sound*, sound, theater, youth

**41. Lazzari, M.M., Amundson, K.A., & Jackson, R.L. (2005). "We Are More Than Jailbirds": An Arts Program for Incarcerated Young Women. *Affilia: Journal of Women & Social Work*, 20(Summer), 169-185.**

*Author Affiliations:* Tacoma Social Work Program, University of Washington

*Artforms:* Painting, poetry, sculpture, writing

*Program:* NA

*Program Description:* Arts workshops culminating in works produced for museum display

*Program (Study) Location:* Juvenile detention center, Western United States

*Study Published:* 2005

*Participant Type:* Juvenile female offenders aged 11-17

*Sample Size:* 31

*Data Type:* Qualitative: Semi-structured interviews with youth participants and in-depth interview with teaching artist

*Evaluation Focus:* Social skills, violent behavior, self-identity

**Summary of Impact:** Improved relationship of participants to the artist, to other participants, their artwork, their families and communities, and themselves; increased empathy, caring, sense of community; shared responsibility; greater sense of self; reduced violent behavior

**KEYWORDS:** behavior, caring, community, empathy, juvenile, painting, poetry, relationships, sculpture, self-esteem, self-identity, social skills, violence, writing, youth

**42. Lear, Tereze. (2010). Why Are We Doing Art: The Impact of Sustained, Standards Based Art Instruction for Incarcerated Youth. Unpublished master's thesis, California State University, Sacramento.**

*Author Affiliations:* California State University, Sacramento

*Artforms:* Visual arts

*Program:* Master's thesis

*Program Description:* Teacher action research project for Masters of Art in Education

*Program (Study) Location:* Three maximum-security juvenile housing units

*Study Published:* Unpublished.

*Participant Type:* Incarcerated juvenile male offenders

*Sample Size:* 105

*Data Type:* Quantitative, Qualitative: Pre- and post-test reading scores, control group, two housing units had sustained standards based visual art, one did not and served as the control group.

*Evaluation Focus:* Impact of standards-based, sustained visual art instruction on reading achievement in incarcerated youth

**Summary of Impact:** Participants in the sustained, standards-based visual art course showed an average 11 months more growth comprehension than the control group (21 months versus 9 months, respectively).

**KEYWORDS:** art instruction, juvenile, reading comprehension, visual arts, youth

#### **43. Little, Stephanie A. (2013). The Effects of an Arts Intervention on Recidivism. Abstract presented at Society for Research on Child Development Biennial Meeting, Seattle, Washington.**

*Author Affiliations:* Wittenberg University, Springfield, Ohio

*Artforms:* performing arts, visual arts

*Program:* [Project Jericho](#)

Program Description: "Project Jericho provides in-depth performing and visual arts camps and workshops with a goal to make art and cultural experiences available to all youth and families in [the] community."

Program (Study) Location: Clark County Juvenile Detention Center, Springfield, Ohio

*Participant Type:* Incarcerated adolescents

*Sample Size:* 457, 254 in art therapy group and 203 in control group.

Intervention group: 74% male, 57% Caucasian, mean age 16.96; in control group: 66% male and 62% Caucasian, mean age 16.59.

*Study Presented:* 2013

*Data Type:* Quantitative

*Evaluation Focus:* Recidivism rates

**Summary of Impact:** Recidivism rates for youth offenders participating in Project Jericho were lower than offenders who did not participate in the program. The effect was larger in males than females. The difference in recidivism rates were not statistically significant but it is important to note that youth referred to Project Jericho had a history of more stays in detention.

**KEYWORDS:** art therapy, juvenile, performing arts, recidivism, visual arts, youth

#### **44. Maschi, T., Miller, J., Rowe, W., and Morgen, K. (2013). [An](#)**

**[Evaluation of a Cultural Arts Program for Youth in a Juvenile Justice Program: Technical Report.](#) National Endowment for the Arts working paper.**

*Author Affiliations:* Fordham University (Maschi); Community Research Center, Inc. (Miller); University of South Florida (Rowe); Centenary College (Morgen)

*Artforms:* Media arts, music, performing arts, visual arts

*Program:* Prodigy Cultural Arts Program, University of South Florida

*Program Description:* The Prodigy Cultural Arts Program is a diversion program for youth aged 7-17 who have been adjudicated in the juvenile justice system, offering classes in the visual, performing, musical and media arts as an alternative to court. Classes are taught by master artists. The program runs for eight weeks, with youth attending three hours per week. Goals are to build pro-social skills and reduce recidivism. Prodigy also has a prevention program geared to non-offending at-risk youth in the community.

*Program (Study) Location:* 7 counties, West Central Florida

*Study Published:* December 2013

*Participant Type:* Adjudicated and at-risk youth aged 7-17

*Sample Size:* 85 (53 in the intervention group)

*Data Type:* Mixed Method: Structured interviews, classroom monitoring tool, comparison group composed of students who had been suspended twice participating in another program; pre- and post-test with standardized measures assessing social skills, mental health, risk behavior, self-regulation skills

*Evaluation Focus:*

- Changes in mental health and social skills among youth who have participated in the program versus those who have not
- Whether individual characteristics such as age, gender, race and ethnicity are related to any changes in mental health symptoms and social skills
- What mental health variables and social skills are more and less likely to be positively influenced by the art programming

***Summary of Impact:*** Trends towards improvement (especially in females) but no significant differences in pre and post-test between groups in social skills or mental health improvement. The authors conclude that "a short term art program impact on social skills and mental health is modest at best" (p. 31). They speculate findings may have been the result of sample size and/or selection bias.

***KEYWORDS:*** identity, juvenile, media arts, mental health, music, performing arts, Prodigy Cultural Arts Program, risk behavior, self-regulation, social skills, visual arts, youth

**45. Miner-Romanoff, Karen. (2014). [Voices From Inside: Preliminary Results of a Transformational Justice Art Program for Incarcerated Youth.](#) *Internet Journal of Restorative Justice*, October 2014.**

*Author Affiliations:* Franklin University, Columbus, Ohio

*Artforms:* Visual art

*Program:* Voices From Inside

*Program Description:* Three exhibits of inmate art held in 2012, 2013 and 2014, partnership of Franklin University and Ohio Department of Youth Services

*Program (Study) Location:* Ohio

*Participant Type:* Incarcerated adolescents

*Sample Size:*

*Study Published:* 2014, ongoing study

*Data Type:* Qualitative and Quantitative including one-on-one interviews and the following surveys: Youth Exhibitor Survey and Interview Survey consisting of nine Likert-type questions and one narrative for juvenile offender artists; Community Attendee Survey with adaptations from life Effectiveness Questionnaire (LEQ) for community attendees.

*Evaluation Focus:* Changes in juvenile offender and community attitudes.

***Summary of Impact:***

- 2013 survey of youth participants found that 81% of youth participants cited as benefits cooperation with others, task completion and increased self-esteem.
- 2014 survey of youth participants found that 93% cited decreased stress along with increase in self-esteem, pride and recognition of the ability to reach a goal from completing, exhibiting and selling their art to benefit a charity for at-risk youth.
- In different surveys 40%-53% of community attendees reported positive attitude changes toward juvenile offenders.
- Qualitative responses were similarly positive.

***KEYWORDS:*** attitudes, community, confidence, goal achievement, identity, juvenile, respect, self-esteem, stress, visual art, youth

**46. Miner-Romanoff, Karen. (2016). [Voices From Inside: The Power of Art To Transform and Restore](#). *Journal of Correctional Education*, 67(1), 58-74.**

*Author Affiliations:* Franklin University, Columbus, Ohio

*Artforms:* Visual art

*Program:* Voices From Inside

*Program Description:* Three exhibits of inmate art held in 2012, 2013 and 2014, partnership of Franklin University and Ohio Department of Youth Services

*Program (Study) Location:* Ohio

*Participant Type:* Incarcerated adolescents

*Sample Size:* 183, unclear if any duplicates

*Study Published:* 2016, ongoing study

*Data Type:* Qualitative and Quantitative including one-on-one interviews and the following surveys: Youth Exhibitor Survey and Interview Survey consisting of nine Likert-type questions and one narrative for juvenile offender artists;

Community Attendee Survey with adaptations from life Effectiveness Questionnaire (LEQ) for community attendees.

*Evaluation Focus:* Changes in juvenile offender and community attitudes.

**Summary of Impact:**

- 2013 survey of youth participants found that 81% of youth participants cited as benefits cooperation with others, task completion and increased self-esteem.
- 2014 survey of youth participants found that 93% cited decreased stress along with increase in self-esteem, pride and recognition of the ability to reach a goal from completing, exhibiting and selling their art to benefit a charity for at-risk youth.
- In different surveys 40%-53% of community attendees reported positive attitude changes toward juvenile offenders.
- Qualitative responses were similarly positive.

**KEYWORDS:** attitudes, community, confidence, goal achievement, identity, juvenile, respect, self-esteem, stress, visual art, youth

**47. Nelson, D. (1997). *High-risk adolescent males, self-efficacy, and choral performance: An investigation.* Arizona State University, Tempe, AZ.**

*Author Affiliations:* Arizona State University

*Artforms:* Choirs, music, singing

*Program:* Doctoral dissertation

*Program Description:* Juvenile choir

*Program (Study) Location:* Adolescent residential treatment facility, Arizona

*Study Published:* 1997

*Participant Type:* Adjudicated males aged 11-17

*Sample Size:* 40 (21 in intervention group, 19 in control group)

*Data Type:* Qualitative: Bandura's Social Learning Theory of Self-Efficacy, research was augmented by the use of the Sherer and Maddux's Self-Efficacy Scale

*Evaluation Focus:* Music as an affective intervention for high-risk adolescent males

**Summary of Impact:** The author stated that the choral program was found to be an affective intervention for this population. Participants reported that performing in the choir was a special experience, that moments in the choir were "wonderful, difficult to verbalize and . . . deeply personal" (p. iv). They also reported that the relationships developed in choir were different than those with other residents of the facility.

**KEYWORDS:** affect, choirs, juvenile, music, singing, youth

**48. Oakey, M.K. (1980). *Evaluation: Lorton Art Program, Inc.***

## Washington, DC: National Institute of Justice/National Criminal Justice Reference Service.

*Author Affiliations:* Office of Resource Management, District of Columbia Department of Corrections

*Artforms:* Fine arts

*Program:* District of Columbia Department of Corrections

*Program Description:* *The Lorton Art Program, Inc.* is a comprehensive fine arts program which uses art education and individual skills development to rehabilitate participants. Classes are conducted four days a week for a minimum of two and one-half hours per session at the Lorton minimum-security facility and youth centers I and II.

*Program (Study) Location:* Lorton Correctional Facility, District of Columbia

*Study Published:* January 1980

*Participant Type:* Juvenile offenders (the program may have also included an adult component)

*Sample Size:* 372

*Data Type:* Quantitative, Qualitative

*Study Design:* Data were obtained from the art director's files and her evaluation of each student's performance, District of Columbia Department of Corrections records (inmate characteristics, parole violations, and new convictions), results of an institutional staff survey, and participant questionnaires.

*Evaluation Focus:* Recidivism, student characteristics, student program performance, institutional staff opinions of the program, and student attitudes toward the program

### **Summary of Impact:**

- A comparison of program participants and nonparticipants provided no conclusive evidence that participation in the arts program reduced recidivism (p. 29).
- After four months, a lower percentage of "failure" for program participants (30%) released through a community correctional center, compared to nonparticipants (41%).
- Evaluation of program by treatment and administrative staff was highly favorable, (Executive Summary, no page number).
- Anonymous survey of participants showed less enthusiasm for the program but was generally favorable (Executive Summary, no page number).
- The only measure for which a correlation could be established with performance on parole was "student's reaction to the program." Degree of involvement, prior training, interest level, progress achieved, and talent were not related to post-release performance (Executive Summary, no page number).
- Authors concluded that the program was sufficiently effective for the Department of Corrections to consider assuming all or a major portion of the program's funding.

**KEYWORDS:** fine arts, juvenile, *The Lorton Art Program, Inc.*, parole, recidivism, youth

**49. Rapp-Paglicci, L., Stewart, C., and Rowe, W. S. (Winter 2009). Evaluating the Effects of the Prodigy Cultural Arts Program on Symptoms of Mental Health Disorders in At-Risk and Adjudicated Youths. *Best Practices in Mental Health: An International Journal*, 5(1), 65-73.**

*Author Affiliations:* School of Social Work, University of South Florida

*Study Published:* 2009

*Artforms:* Cultural arts, media arts, music, performing arts, visual arts

*Program:* Prodigy Cultural Arts Program

*Program Description:* The *Prodigy Cultural Arts Program* is a diversion program for youth aged 7-17 who have been adjudicated in the juvenile justice system, offering classes in the visual, performing, musical and media arts as an alternative to court. Programs, taught by master artists, run for eight weeks, with youth attending three hours per week. Goals are to build pro-social skills and reduce recidivism. *Prodigy* also has a prevention program geared to non-offending at-risk youth in the community.

*Program (Study) Location:* West Central Florida

*Study Published:* Winter 2009

*Participant Type:* Adjudicated male and female juvenile offenders 11-18 years

*Sample Size:* 337

*Data Type:* Quasi-experimental pre and post test using MAYSI-2 (Massachusetts Youth Screening Instrument), Family Assessment Device to measure symptoms of mental health disorders (subscales: anger/irritability, somatic complaints, depression/anxiety, suicidal ideations, substance use), and Delinquency Index.

*Evaluation Focus:* Program's effect on participants' mental health-disorders controlling for demographic factors

***Summary of Impact:***

- Significant decrease in symptoms of mental health disorders, notably anger/irritability and anxiety/depression.
- Changes in somatic complaints, hypothesized to be related to mental-health issues or stressful environmental conditions.
- Females, who tended to score higher pretest on depression/anxiety scores, may have experienced a greater reduction in anxiety/depression symptoms than their male counterparts.

***KEYWORDS:*** cultural arts, delinquency, family functioning, identity, juvenile, media arts, mental health, music, performing arts, *Prodigy Cultural Arts Program*, visual arts, youth

**50. Ross, J. Art and Community: Creating Knowledge Through Service in Dance. In Deasy, R. J. (Ed.), [\*Critical Links: Learning in the Arts and Student Academic and Social\*](#)**

**Development (p. 23). Washington, D.C.: Arts Education Partnership.**

*Author Affiliations:* NA

*Artforms:* Dance

*Program:* NA

*Program Description:* Jazz and hip-hop dance classes

*Program (Study) Location:* NA

*Study Presented:* 2000

*Participant Type:* At-risk and Incarcerated adolescents aged 13-17

*Sample Size:* 60

*Data Type:* Qualitative: Teacher observation, interviews, reflection journals, in-class discussions, written syntheses

*Evaluation Focus:* This study sought to address the following questions: How does dance instruction affect self-perception and social development for at-risk and incarcerated adolescents? How does participant/observation research by undergraduates in a dance-centered service-learning project affect perceptions of the purposes of arts generally and dance specifically in the undergraduates' and the lives of others? (p.12)

***Summary of Impact:*** Produced hypotheses about why dance may be a medium particularly well suited to "fostering positive self-perception and social development for disenfranchised adolescents," including the influence of teachers and teaching styles generally employed in dance; culturally valued leisure activities; the release of physical and psychological stress in which "expression, not conquest" is the activity's goal (in contrast to team sports); the focus of instruction on practicing non-linguistic bodily expression, which is a primary vehicle through which maladaptive social behaviors are conveyed; and the need and opportunity in dance to express individuality within a group, which provides practice with issues central to developing positive social identity and adaptability" (p.23).

- Dance may be a medium well suited to fostering positive self-perception and social development for disenfranchised adolescents.
- Congruence of dance, service (providing data to prison administration about the dance program's effectiveness), and research (placing college dance students in a social/therapeutic context and requiring reflection about impact and uses of the discipline) is an effective tool for advancing college students' learning.

***KEYWORDS:*** dance, hip-hop, jazz, juvenile, service learning, youth

**51. School Board of Palm Beach County Department of Alternative Education. (2001). Analysis of Student Self-Assessments of Their Social Talents and Art Skills Taken Before and After Attending the "Artists-in-Residence" Programs at the Detention and Corrections in Palm Beach County. Washington, D.C.: U.S. Department of Justice, Office of Juvenile Justice and**

## **Delinquency Programs. October 29, 2001.**

*Author Affiliations:* NA

*Artforms:* dance, drama, music, visual arts

*Program:* *Artists-in-Residence Alternative Arts Program*

*Program Description:* Artists-in-Residence programs awarded to juvenile justice programs from VSA arts of Florida in partnership with the Florida Education Foundation.

*Program (Study) Location:* Roosevelt Full-Service Center, FIG, Palm Beach Youth Center, Palm Beach Half-Way House, all in Palm Beach County, Florida.

*Participant Type:* incarcerated and adjudicated youth

*Study Published:* 2001

*Data Type:* pre- and post-self assessment questionnaires one for Social Talents and the other for Art Skills.

*Evaluation Focus:* participants' social and artistic ability.

### **Summary of Impact:**

- Roosevelt Full-Service Center:
  - Substantial increase in social behavior
  - increase in art skills reported by most students
- Florida Institute for Girls:
  - Overall decrease in both negative and positive responses, fear of authority figures decreased

**KEYWORDS:** attitudes, community, confidence, goal achievement, identity, juvenile, respect, self-esteem, stress, visual art, youth

## **52. Smitherman, T. & Thompson, J. (June 2002). "Writing Our Stories": An Anti-Violence Creative Writing Program. *The Journal of Correctional Education*, 53(2), 77-83.**

*Author Affiliations:* Alabama Department of Youth Services School District (Smitherman); Alabama Writers' Forum, Inc. (Thompson)

*Artforms:* Creative writing, poetry, prose

*Program:* *Writing Our Stories: An Anti-Violence Creative Writing Program*

*Program Description:* Writers teach poetry and prose writing skills to incarcerated youth in Alabama.

*Program (Study) Location:* Alabama

*Study Published:* 2002

*Participant Type:* Incarcerated juvenile offenders aged 12-18

*Sample Size:* unspecified number

*Data Type:* Qualitative: pre- and post-testing, anecdotal data

*Evaluation Focus:* Self-esteem, writing skills

**Summary of Impact:** Impact information was anecdotal only with inconsistent results found on pre- and post-testing in different groups. Students submitted revised work for

inclusion in the school's anthology. Anthologies were considered "outcomes in themselves" (p. 79). As of Fall 2001, nine anthologies were in print from "Writing Our Stories" programs. Juvenile court judges, social workers, therapists, psychologists and teachers have responded positively to the anthologies.

**KEYWORDS:** creative writing, juvenile, poetry, prose, writing, *Writing Our Stories*, youth

**53. Stewart, C., Rapp-Paglicci, L., and Rowe, W. (2009)**  
**Evaluating the efficacy of the Prodigy prevention program**  
**across urban and rural locales. *Child & Adolescent Social***  
***Work Journal*, 26(1), 65-75.**

*Author Affiliations:* University of South Florida School of Social Work

*Artforms:* Cultural arts, media arts, music, performing arts, visual arts

*Program:* *Prodigy Cultural Arts Program*

*Program Description:* The *Prodigy Cultural Arts Program* is a diversion program for youth aged 10-17 who have been adjudicated in the juvenile justice system, offering classes in the visual, performing, musical and media arts as an alternative to court. Programs, taught by master artists, run for eight weeks, with youth attending three hours per week. Goals are to build pro-social skills and reduce recidivism. *Prodigy* also has a prevention program geared to non-offending at-risk youth in the community.

*Program (Study) Location:* West Central Florida

*Study Published:* 2009

*Participant Type:* Adjudicated and at-risk youth aged 10-17

*Sample Size:* 350 adolescents and their parents

*Data Type:* Quantitative: Quasi-experimental pre- and post-test

*Evaluation Focus:* Mental health symptoms, delinquency, family functioning

***Summary of Impact:***

- Significant improvement in family functioning overall.
- Statistically significant changes in mental health symptoms including depression/anxiety, somatic and suicidal symptoms for both males and females.
- Females seemed to especially benefit from the program.

**KEYWORDS:** cultural arts, delinquency, family functioning, identity, juvenile, media arts, music, performing arts, *Prodigy Cultural Arts Program*, visual arts, youth

**54. Warner, Susan (1999). *Arts Programs for Incarcerated Youth: A National and International Comparative Study.***  
**(Unpublished master's thesis). Antioch University, Seattle, WA.**

*Author Affiliations:* Experimental Gallery, Seattle

*Artforms:* Collage, drama, photography, poetry, video

*Program:* Experimental Gallery is a partnership between the Children's Museum Seattle and the Department of Social and Health Services, Juvenile Rehabilitation Administration

*Program Description:* Arts programs for adjudicated youth.

*Project (Study) Location:* While the program operates in six locations in Washington State, the evaluation focused on three: Echo Glen Children's Center, Maple Lane and Green Hill juvenile facilities

*Study Published:* 1999

*Participant Type:* Juvenile female offenders (Echo Glen) and juvenile male offenders (Maple Lane, Green Hill)

*Sample Size:* unspecified number

*Data Type:* Qualitative: Observations, interviews, assessment forms from participants and visiting artists

*Evaluation Focus:* Research question: How do arts based, community programs educate and benefit incarcerated juvenile offenders?

***Summary of Impact:***

- Improved behavior within confining institution.
- Increased feelings of self-awareness or self-esteem.
- Improved vocational skills.

***KEYWORDS:*** behavior, collage, drama, Experimental Gallery, juvenile, photography, poetry, self-awareness, self-esteem, video, vocational skills, youth

**55. Warner, S. (2000). Final Survey Report. In Hillman, G., Warner, S. and Shute, J. (Eds.), [\*Arts Programs for Juvenile Offenders in Detention and Corrections: A Guide to Promising Practices\*](#), (pp. 33-37). Washington, D.C.: Office of Juvenile Justice and Delinquency Prevention and National Endowment for the Arts.**

*Author Affiliations:* Experimental Gallery, Seattle

*Artforms:* Dance, drama, literary arts, multimedia, performing arts, visual arts

*Program:* NA

*Program Description:* Survey of juvenile-offender arts programs

*Program (Study) Location:* National U.S.

*Study Published:* 2002

*Participant Type:* Juvenile-offender arts programs

*Sample Size:* 120 surveys mailed out, 24 returned: 20% response rate

*Data Type:* Quantitative: Survey instrument

*Evaluation Focus:* Art disciplines utilized, number of youth involved, kinds of artists employed, products generated, budgets, founding dates, challenges

facing field, impediments to growth

**Summary of Impact:** Evaluation focused on institutional characteristics and benefits rather than benefits to offenders and found that:

- Most programs offered a multidisciplinary arts education model using a combination of contracted professional artists, art teachers from the local school district and volunteers.
- 43.2% of programs were founded in the 1990s.
- 3 programs had a history of 30 years or more.
- Slightly less than half the programs employed some kind of formal evaluation process to measure success.
- 18 out of 23 programs requested technical assistance with the evaluation, making evaluation the most requested service; fund-raising and curriculum and program design were the next most requested; the lowest response for assistance was in community relations.
- Evaluation was considered the weakest area for most programs.
- Slightly less than half the programs offered academic credit for their participants but three programs had no means in place to measure the success of this provision.
- About half of programs had budgets of \$100,000 and over and half less than \$50,000
- 16.8% received funding support from a correctional facility.
- Reports of numbers of youth served fluctuated between 3,000 – 12; actual numbers of youth being served by all 24 programs could not be determined.

**KEYWORDS:** dance, drama, Experimental Gallery, juvenile, literary arts, multimedia, performing arts, visual arts, youth

**56. Williams, R. Marie-Crane. (June 2008). The Status and Praxis of Arts Education and Juvenile Offenders in Correctional Facilities in the United States. *The Journal of Correctional Education*, (59) 2, 107-126.**

**Author Affiliations:** University of Iowa

**Artforms:** Dance, music, theater, visual arts

**Program:** NA

**Program Description:** NA

**Program (Study) Location:** U.S., and "Northeastern Training School (pseudonym)

**Participant Type:** Public residential juvenile correctional facilities

**Sample Size:** 175 respondents

**Study Published:** June 2008

**Data Type:** Quantitative and Qualitative: survey, interviews, case study; survey sent to all (478) public residential juvenile correctional facilities in U.S.

**Evaluation Focus:** Summarized the results of a national study conducted in 2001

sponsored by the National Art Education Association, which explored the intersection of arts education and corrections in residential detention facilities for juvenile offenders. Research questions were:

- What is the status of arts education in public juvenile correctional facilities?
- What do programs that combine art with juvenile justice and community re-entrance look like?
- Why do the arts matter to juvenile offenders?

**Summary of Impact:**

- 36.6% (175) of 458 facilities responded to the survey.
- 57.14% of responding institutions had arts programs.
- 42.86% had no arts programming.
- 69% had long-term arts programming, most meeting daily.
- 23% had short-term programs, 35% of these met weekly.
- most program sessions, both long-term and short-term, lasted less than one hour but more than 30 minutes.
- 73% of arts programs focused on visual arts.
- 9% on music/theater.
- 75 on visual arts/music.
- 4% on music/theater/dance.
- 3% on visual arts/theater.
- 2% on visual arts/dance.
- 1% theater.
- 1% music only.
- 65% used a written curriculum.
- certified art teachers created over 55% of written curricula.
- more than 50% of programs received funding from state sources.
- 20% of programs received funding from state arts programs.
- 10% were funded by state monies with private grants.
- donations or petty cash funded less than 5%.
- 86% of respondents did not indicate whether the budget included the cost of a teacher/artist/facilitator.
- 34% of programs participated in some form of evaluation.
- 62% had no formal evaluation data.
- more participants were male but, proportionally, more participants were female.
- 22% had mandatory participating.
- 20% participation was recommended by a teacher, counselor or staff member.

Staff and volunteers of the "Northeastern Training School" stated in interviews that the arts provided students with an appropriate outlet for their feelings.

**KEYWORDS:** dance, emotions, juvenile, music, theater, visual arts, youth

**57. Wolf, Dennie Palmer and Holochwost, Steven. (2015). [Our Voices Count: The Potential Impact of Strength-Based Music Programs in Juvenile Justice Settings.](#)**

*Author Affiliations:* WolfBrown

*Artforms:* Choir, music, songwriting

*Program:* Our Voices Count

*Program Description:* Juvenile offenders in detention facilities participated in a 12-session program spanning two weeks during which they participate in a choir performing a traditional repertoire while also writing their own songs and lyrics. Our Voices Count was a collaborative project between Carnegie Hall's Musical Connections program and the New York City Administration for Children's Services.

*Program (Study) Location:* Two secure juvenile detention facilities in New York City

*Participant Type:* Male and female youth offenders, average age 15 years

*Sample Size:* 54

*Study Published:* Organizational publication, 2015

*Data Type:* Mixed-methods design using pre- and post-residency assessment.

*Evaluation Focus:* Whether ensemble-based music could create a more positive environment inside secure detention facilities as well as stronger social relations, more constructive behavior and a changed sense of self among participants.

### **Summary of Impact:**

- At both facilities, reduction in participants' externalizing, or acting-out behaviors following participation in program.
- Across facilities 75% of participants completed the program, earning a half-course credit toward high-school graduation from their on-site or future New York City high school.
- Nearly two thirds of young people across both facilities reported spending time between sessions working on music in their free time, thus "acting as agents to set and work towards a longer-term goal."
- More than two thirds of residents reported working with other offenders, professional artists, and facility staff, during rehearsal and during free-time activities.
- Nearly half of participants reported changes in multiple areas of personal well-being including positive emotional state, sense of achievement, self-esteem and self-confidence.
- Participants at one facility had statistically higher rates of earning high-school credit, built stronger social networks, were more likely to complete the program and exhibited lower levels of disengaged or disruptive behaviors than at the other facility.
- The facility where youth demonstrated these gains had steadily reduced use of involuntary room confinements and physical restraints, versus the second facility.

**KEYWORDS:** choir, confidence, juvenile, music, sense of self, social skills, voice, youth

## **APPENDIX: PROGRAM EVALUATION RESOURCES**

The following references present information on program implementation as well as methodologies to effectively evaluate the impact of prison arts programs. These may serve to guide future researchers when studying how and how well prison arts programs work. They may also aid in the design and implementation of future programs.

**Balfour, M. and Poole, L. (1998). Evaluating Theater in Prisons and Probation. In Thompson, J. (Ed) *Prison theater: Perspectives and Practices*. London and Philadelphia: Jessica Kingsley Publishers, p. 217-230.**

*Argues for the benefits and necessity of evaluating the effectiveness of arts in prison and probation. Presents theories and methodologies of evaluation.*

**Hillman, Grady (2000). [Evaluation, Advocacy and Sustainability in Arts Programs for Juvenile Offenders in Detention and Corrections: A Guide to Promising Practices](#). Washington, D.C.: Office of Juvenile Justice and Delinquency Prevention and National Endowment for the Arts, p. 23-25.**

*"Advocacy and evaluation activities that generate program recognition are critical components both to community acceptance and to the financial sustainability of juvenile justice arts programs" (p. 23).*

**Miller, Jerry and Rowe, William S. (Winter 2009). Cracking the Black Box: What Makes An Arts Intervention Program Work? *Best Practices in Mental Health*, 5(1), 52-64.**

*A review of "the limited literature on arts programming to identify a core set of practices that may be linked to positive outcomes [for arts programming for at-risk youth]. A template that identifies key components was developed to guide program implementation as well as future research" (p. 52).*

**Ploumis-Devick, E. (2011). Foreword in Shailor, J. (Ed.) *Performing New Lives: Prison Theater*. London and Philadelphia: Jessica Kingsley Publishers, p. 7-15.**

*Identifies three essential elements of effective arts-based programs as a mutually beneficial partnership with correctional professions; replicable and compatible program*

*architecture; result-focused programming and implementation consistency (p. 7).*

**Williams, R.M. (2003). Evaluating Your Arts-in-Corrections Program” in Williams. *Teaching the Arts Behind Bars*. Boston: Northeastern University Press, p. 167-180.**

*Why evaluation is important, how to plan for an evaluation, what to look for when hiring an external evaluator, what to expect in a final report, and a way to do your own evaluation (p. 167).*

**YouthARTS Development Project (1998). Evaluation. In [\*YouthARTS Handbook: Arts Programs for Youth At Risk\*](#). Americans for the Arts, p. 123-177.**

*How to conduct your own process and outcome evaluation, benefits and challenges of a well-planned program evaluation, a step-by-step approach for evaluating arts program outcomes and other best practices from the field.*

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