

Creative Licence: Learning and evaluation report

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Creative Licence: Learning and evaluation report

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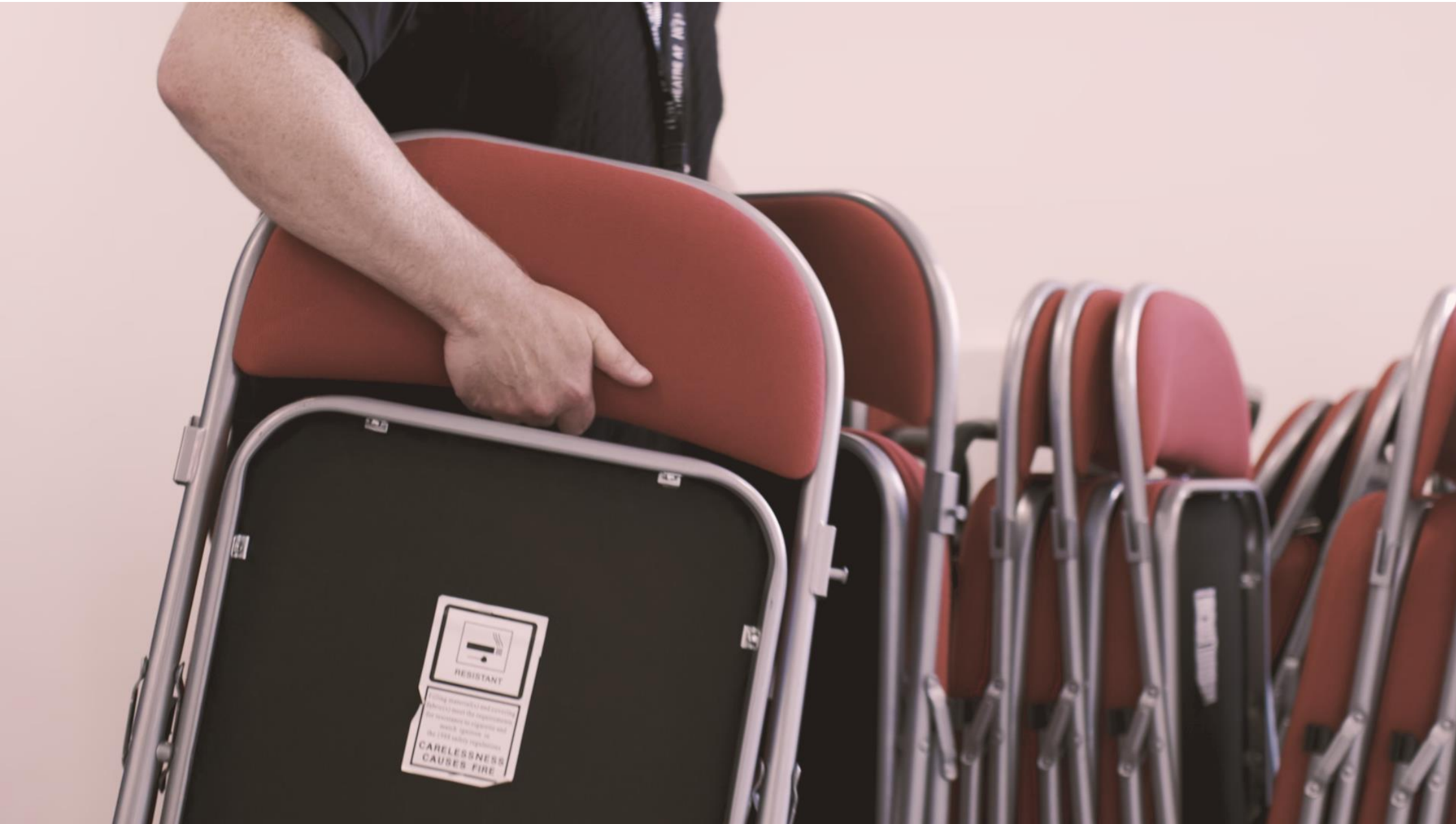
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Being resistant and correctly placed meet the requirements for resistance to cigarette and match ignition in the 1993 safety regulations.
CARELESSNESS CAUSES FIRE

1. Creative Licence

1.1 The original idea

Imagined in pre-covid era, Creative Licence built on an original idea from Arts Council England (ACE) to explore employability in the creative industries, inspired by the Ban the Box initiative. Early conversations involved Geese Theatre Company (referred to as Geese throughout this report) and the National Criminal Justice Arts Alliance (NCJAA). Geese took forward a proposal to deliver a novel pilot that aimed to achieve the following outcomes:

For the arts and culture sector:

- Increased awareness around the challenges and benefits of employing people with lived experience of the criminal justice system

For people in prison

- Increased awareness of opportunities for employment in the creative industries
- Increased employability skills

For prisons:

- Awareness of the opportunities in the creative industries for men on Release on Temporary Licence (ROTL) or in open conditions
- Developing links with their local community, particularly arts organisations

In February 2020, ACE awarded funding to Geese to develop and pilot the Creative Licence project. Geese established partnerships for the project with two key organisations: Unlock (a charity that supports people with convictions to move on with their lives post-release) and a Category Cⁱ prison who agreed to support the project. The original project plan included: initial personal development and employability training for men at the prison; a performance, created by men in the prison eligible for ROTL, and networking event at the prison for potential placement providers; the brokering of placement opportunities for men eligible for ROTL and cultural organisations; and development, training, and scheduled and ad-hoc support for placement providers and men on placement throughout the project.

Creative Licence would have an impact on people in prison by providing them with experience to support their journey towards post-prison employment, which is crucial for resettlement and reducing reoffending. Creative Licence would also have an impact on the arts and culture sector. Many people in prison have desirable skills, qualifications, and employment experiences to add value to organisations. Furthermore, Creative Licence would support ACE's work on arts and justice and commitment to diversity and equality.

ⁱ A training and resettlement prison that holds people whose escape risk is considered to be low

1.2 The Creative Licence pilot

After commissioning Creative Licence in early 2020, several key events happened that had an impact on the progress of the pilot. There was a global pandemic. Recovery from the pandemic was particularly difficult in both the justice and arts sectors. During the pandemic people in prison were restricted to their cells for much of the time and as restrictions in wider society relaxed, prisons returned to normal operation much more slowly. Most prisons swung back and forth between varying levels of restrictions as they tried to contain outbreaks, well after most restrictions had been lifted in the outside world. The impact of the pandemic on arts and cultural organisations was also profound. Some had made significant redundancies and restructured their organisations and consequently several of the organisations approached to take part in Creative Licence were still in recovery mode as the pilot began in 2022.

The original partner prison was selected for a number of reasons: they already had a good, supportive working relationship with Geese; based on Geese's experience, there was a sense that as a private prison they would be well placed to engage with/adapt to the pilot; and they had good employability training facilities within the prison. As a Category C prison they offered a relatively small number of ROTL placements (compared to open prisons who typically offer many more ROTL opportunities as part of preparation for release). During the pilot changes within the prison estate meant that many men from the partner prison were moved to open conditions, severely limiting the number of men eligible for a ROTL placement. A second prison partner was therefore sought to participate in the pilot.

Following the appointment of a Creative Licence project manager in 2022 it became clear that a very flexible approach to the pilot was needed and that there would be a lot of learning for all involved in bringing together the justice and arts sectors. West Midlands based arts and cultural

organisations were invited to learn about Creative Licence through online and in person sessions to talk about potential placements, explore some 'myth-busting' about prisons and prisoners, and offer an opportunity for arts and cultural organisations to ask questions. A cohort of people from arts and cultural organisations visited the partner prison where they watched a play created and performed by men in prison. The play explored topics including the hopes and fears around the process of release, acceptance back into the community, and disclosure about their histories. The event included the opportunity for potential placement hosts to talk openly with men eligible for ROTL and aimed to show the men as people with ideas, interests, and something to offer – as more than the stereotype of 'offender'. Attendees also toured the training departments to help create a fuller understanding of prison and the skills people on ROTL could offer.

A learning and evaluation partner was appointed in early 2023 and spent a year working alongside the Creative Licence pilot. ACE worked in partnership with Geese throughout the pilot.

At the time of writing, two arts organisations have taken part in the Creative Licence pilot. The first, a large arts organisation in Birmingham, hosted a three-month ROTL placement for four days per week from the original partner prison. The placement was split across the creative learning, human resources, and events departments within the organisation. At the end of the placement the participant was offered a job with the organisation.

A further placement at a second arts organisation and from the second partner prison was being arranged at the time of writing this report. Interviews with candidates were scheduled to take place in March 2024 with a placement anticipated to start in April 2024. Two arts organisations offering placements through the Creative Licence pilot generated a wealth of learning. The majority of organisations who have not yet taken

part in Creative Licence expressed an interest in learning more and were happy to talk about the reasons they did not choose to participate in the pilot. This learning is captured in this report.

Key term: Release on Temporary Licence (ROTL)

ROTL means being able to leave the prison for a short time for a limited number of reasons, including to take part in paid or unpaid work and to help individuals to settle back into the community. Only some people in prison are eligible for ROTL and all individuals who are eligible for ROTL must meet strict risk criteria.

Key term: Ban the Box

Ban the Box is a campaign to increase opportunities for people with convictions to secure employment. As a part of fair chance recruitment, Ban the Box calls on employers to create fair opportunities for people who have been in prison to compete for jobs. They can do this by removing the criminal convictions tick box from application forms and asking about offences later in the recruitment process.

2. Learning and evaluation methods

2.1 Approach

A qualitative approach was taken to the learning and evaluation of Creative Licence. The project was designed to explore the development of Creative Licence from the perspective of all stakeholders: placement participants, arts and cultural organisations (those taking part and those who decided not to take part in the pilot), prisons, the project design and implementation team at Geese, and ACE.

Key questions underpinning the approach included:

- What worked well from the various stakeholder perspectives in developing and delivering the ROTL placement opportunities?
- What barriers have been overcome?
- What barriers have persisted?
- What has the initial impact been on stakeholders and participants?

The learning and evaluation focused on the development and implementation of the project, but it was also important to begin to understand the early impact of Creative Licence on those taking part.

2.2 Data collection

Semi-structured interviews were conducted to explore the experiences and capture the views of stakeholders. Interviewees represented a wide range of roles, as outlined in section 2.3.

Interviews were conducted both in-person and online, most with individual participants and two as paired interviews. For non-participating organisations, the interviews were designed to offer the space to openly share views, experiences, and concerns that might have prevented them taking part in the Creative Licence pilot. The interview schedule was designed by the evaluation team to focus on: each participant's journey of involvement in the project, from their understandings of the initial aims and ambitions to how these changed over time as the project developed; the key learning from the project, particularly that which came out of the challenges; and hopes regarding the legacy and impacts of the project and its future iterations.

The research team were also given documentation to review, including: the original Creative Licence proposal and offer letter from ACE; the role specification and advert for the project manager; risk assessment templates; a draft ROTL licence; placement job descriptions and candidate packs.

2.3 Participants

The data collection involved a total of 17 semi-structured interviews across 10 organisations, as detailed in Table 1. Interviewees represented five arts and cultural organisations who had not hosted a placement, the two arts and cultural organisations who had agreed to host placements, Geese (as the Creative Licence design and implementation organisation), the original partner prison, ACE, and the individual who had completed his placement at the time this report was written.

Table 1: Interview participants

Type of organisation	Interviewee role
Non-Participating Arts/Cultural Org	Culture Volunteer Project Lead
Non-Participating Arts/Cultural Org	Director of Governance
Non-Participating Arts/Cultural Org	Head of HR
Non-Participating Arts/Cultural Org	Director of People & Culture
Non-Participating Arts/Cultural Org	Senior Administrator
Non-Participating Arts/Cultural Org	Head of HR
Participating Arts/Cultural Org	Pathways Manager
Participating Arts/Cultural Org	Director of Productions & Operations
Support Organisation (Unlock)	Head of Advice
Lead Arts Organisation (Geese)	Artistic Director
Lead Arts Organisation (Geese)	Project Manager
Lead Arts Organisation (Geese)	Director of Funding & Partnerships
Arts Council England	Senior Policy Officer
Arts Council England	Executive Director
Prison	Placement employee
Prison	Prison Employment Lead
Prison	Head of Rehabilitation

While almost all organisations that had been involved in discussions about Creative Licence agreed to be interviewed, two declined. One because the key contact was on extended sick leave, the other organisation due to being in the middle of a merger and restructure. We had hoped to interview one further person from the second participating arts organisation, but no availability could be found prior to concluding the learning and evaluation project.

2.4 Ethical and access considerations

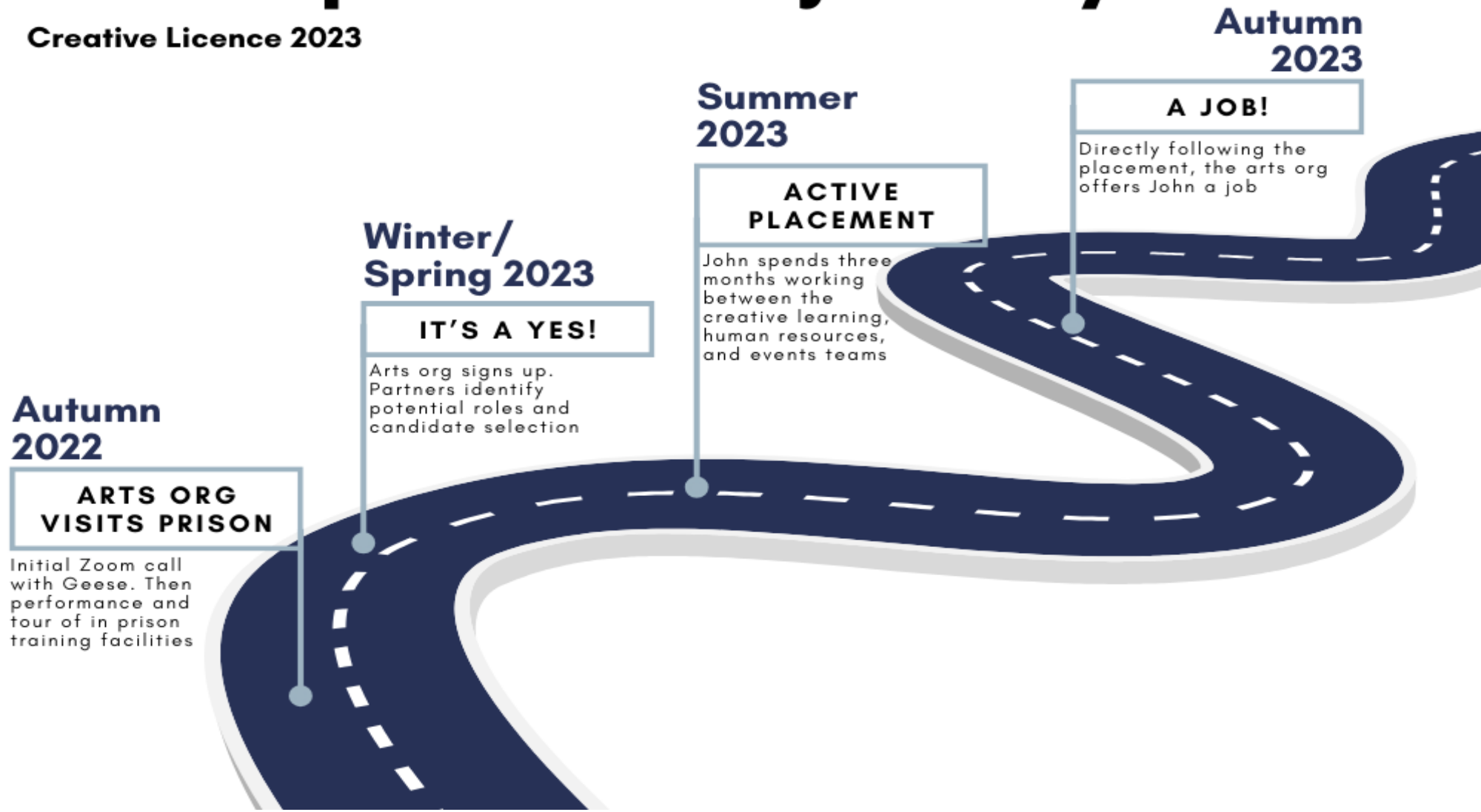
The evaluation was undertaken by highly trained researchers with considerable experience in conducting research in the criminal justice system and with arts organisations. Ethical approval was granted by the Faculty of Arts, Business and Social Sciences Ethics Committee at the University of Wolverhampton, adhering to the ethical guidelines of the British Psychological Society. The committee assessed the research proposal against the University's ethical framework.

HMPPS National Research Committee (NRC) approval was obtained to undertake research with the participating prison. This meant we were able to interview the placement employee and prison staff.

CASE STUDY

John's placement journey

Creative Licence 2023



3. Key learning

The interviews elicited a wealth of information about the needs of people and organisations, key barriers and challenges, what worked well, and emerging impact. The key learning is presented below under four thematic headings.

Key learning area
Overcoming barriers to participation
Emerging findings
Lessons from piloting a novel ROTL project
Key ingredients for successful ROTL placements in arts and cultural organisations

3.1 Overcoming barriers to participation

The novel and innovative nature of Creative Licence meant there were a number of unknowns for arts and cultural organisations. This pilot was therefore vital to work through the placement process so the learning can be shared, resulting in fewer unknowns and less perceived risk. All arts and cultural organisations who did not take part in the Creative Licence pilot but were interviewed for this learning report indicated that they would consider taking part in the future. For some this was an openness to being involved as a placement host, for others - typically smaller organisations - it was being involved in future developments and helping to engage others in Creative Licence.

Interviewees indicated a number of areas they felt could be a barrier and that had impacted on their decision not to participate in the pilot. Before the pilot, it was difficult to provide clear responses to some of these concerns and several organisations indicated they would like to hear about the experiences of other organisations during this pilot before taking part in the future. The learning from the pilot has provided answers to many of the perceived barriers or concerns, and it is important to share these with organisations considering hosting a ROTL placement in the future. Perceived barriers and key learning in these areas are outlined in the table below.

Overall, organisations that did not take part in the pilot wanted to feel a greater sense of confidence and clarity about Creative Licence, that could only be achieved by working through the processes during this pilot.

Table 2: Key barriers to participation in the Creative Licence pilot

Barrier or concern identified by non-participating organisations	Learning from this pilot
<p><u>Risk</u> Concerns about risk and public safety, the risk of unsettling existing staff, potential risk to the placement employee (e.g. organisation unsure how to support a vulnerable person). Also concerns about reputational risk.</p>	<p>Prisons are inherently risk-focused organisations. People in prison must meet ROTL eligibility criteria and then meet stringent risk criteria. The prison completes detailed risk assessments for each ROTL placement. It is important for the placement organisation to have a clear communications plan internally and externally.</p> <p>See recommendations 10 and 12 in section 4 of this report.</p>
<p><u>Handling tricky conversations</u> Organisations worried about how they would talk to their staff about employing a serving prisoner. Many myths and stereotypes exist around prisons and people in prison.</p>	<p>Information and training should be provided for participating organisations on good practice when discussing employing a person serving a prison sentence. This should include agreeing a consistent communications plan across the organisation, practical advice on what to share, and policy adviceⁱⁱ. Planning what to share with staff and how to share it should be done in consultation with the person going on placement.</p> <p>Staff at the pilot placement organisation were told a person serving a prison sentence was joining them but told not to ask him questions about his offence or about prison. However, openness and transparency are best and the placement employee was happy to discuss his experiences: <i>‘people draw their own conclusions if you’re not open and upfront and honest’ (Placement employee)</i></p> <p>See recommendations 10, 12, and 15 in section 4 of this report.</p>

ⁱⁱ See for example training for employers provided by Unlock, a partner in this project: unlock.org.uk/for-employers/training-support

<p>Capacity</p> <p>Limited capacity to manage a placement employee and to provide enough work for them. This was a significant concern for smaller organisations, many of whom were still recovering from the impact of the pandemic.</p>	<p>As with any new employee there is an initial time investment, but placement employees bring with them a range of skills, training, employment experiences likely to be highly valuable to the organisation. The placement employee in this pilot had a long work history and did very well in the department his skills were best matched to – resulting in a post-placement job offer.</p> <p>For smaller organisations, cross-organisation partnerships could be explored.</p> <p>See recommendation 9 in section 4 of this report.</p>
<p>Imagining a placement</p> <p>Some organisations struggled to clearly see what a ROTL placement could look like for them:</p> <p><i>‘we couldn’t really picture what the role would be because we didn’t know what their skills or the licence conditions were and we felt like we couldn’t move forward with it because of that’</i> (Non-Participating Arts Organisation)</p>	<p>Having a set of case study/example roles will allow organisations to better see the potential for roles within their organisation. The pilot has also highlighted that it can work well where organisations develop a role specification around their organisational needs - as opposed to working around perceived restrictions/skills - and undertake a recruitment process for that role (i.e. share a job description with the prison, shortlist potential candidates, appoint through an interview process).</p> <p>See recommendations 12 and 13 in section 4 of this report.</p>
<p>Practical considerations</p> <p>Worries about practical considerations, from how to assess criminal records to how a placement employee would organise travel to and from work. There were also questions around whether restrictions to the placement employee’s licence would mean they could not work in many areas of the organisation. For example, where alcohol is served.</p>	<p>Working through the processes and practicalities involved in setting up the placement was one of the most time-consuming elements of the pilot. The learning from the pilot and subsequent ‘how to guides’ will set out answers to practical considerations: those that were anticipated in advance and those that only come to light through active placements.</p> <p><i>‘I’m allowed to serve alcohol now, so when I’m at work I can serve on the bar, and I’m the only serving prisoner in the country that’s allowed to serve alcohol, it’s never been done....’</i> (Placement employee)</p> <p>See recommendation 12 in section 4 of this report.</p>

The organisation who said yes first and hosted a placement attended the visit at the prison and saw clear potential to match training within the prison with potential placements within the organisation (e.g. carpentry, barista training). The prison visit also began to challenge their assumptions about prison and people in prison. The organisation had a key person in the team who was excited and energetic about the opportunity and worked hard to get colleagues and senior management on board. The role had relatively recently been designed to oversee a variety of roles within the organisation including placements, apprenticeships, volunteers, and advocacy around these roles. The organisation saw how Creative Licence met their aims to be a community focused organisation.

3.2 Emerging findings

It is of course too early to say anything conclusive about the impact of Creative Licence, but the interviews highlighted key areas of emerging and potential impact on placement employees, arts organisations, and the justice and arts sectors.

The benefits to arts and cultural organisations

The placement opportunities clearly provide an opportunity for people in prison, but the skills and experience many people in prison bring to the workforce should be foregrounded. Provided that placement matching is done well, arts organisations can benefit from **skilled and experienced individuals**. Several interviewees talked about the opportunity as *'good for the individual'* (Non-Participating Arts Organisation) while the Support Organisation (Unlock) were keen to highlight that people in prison can have:

'some really good skills and really good experiences... then they're gonna provide you with...what you want from an employee.'

Many people in prison have previous employment experience and training in prison that can be applied to roles within arts and cultural organisations, but the backgrounds of many people in prison mean they might not realise their skills can be applied in this sector. Similarly, interviewees recognised the potential for placement employees to **increase diversity** in their team, acknowledging that people in prison are more likely to come from disadvantaged backgrounds. Indeed, the man who had completed a placement had *'never been to a theatre'* before.

The participating arts organisation gave considerable time and energy to this pilot and should be thanked and commended for this. They worked through myriad practical considerations to be a Creative Licence trailblazer. The learning from this pilot, which will smooth the way for other organisations, could not have happened without them.

There was clear learning about matching skills to roles. The placement had been designed to include work in three different departments, two of which were not a good fit with the placement employee's skills and experiences. The third department proved a good fit: the organisation had found a good worker to whom they **offered a job following the ROTL placement**. This was an unexpected outcome from the pilot, and entirely driven by the participating arts organisation.

It is important to note that there were some challenges in among the positives. Some interpersonal/communication issues were relayed to us from several different viewpoints.

'you've got to be careful you don't offend people and it seems I'm not very good at that one!' (Placement employee)

Bringing together individuals from diverse backgrounds through justice and the arts is likely to shine a light on different workplace expectations and norms. In the recommendations later in this report we have noted the need for prisons to include expectations in the workplace in the training for people going out on placement. The desire of the arts and culture sector to promote diversity means a potential cultural gap between placement participants and existing employees will need to be considered.

Impact on the placement employee

Having never had any real experience of the arts previously, the placement employee was initially apprehensive:

'I wasn't sure whether I'd like it or whether they'd like me. Not working in the arts side of things before I was very open minded towards it but thinking how am I going to get on but it's no different to anything else I've done, it's just different faces, you get the same people in all walks of life.'

Securing ROTL employment, being out in the community and entering the working world again, navigating a new world (the arts), completing the placement and then being offered a job. It's no wonder the placement employee talked about how his confidence had increased and how proud he felt. He also talked about the new patience he felt he'd developed and how valuable it was to feel normal again:

'for those few hours you're not a prisoner...I feel more normal now...it's like getting up in the morning, getting yourself ready for work, going home....and yes my home is a prison but it doesn't feel like that anymore, it feels more

like a place to sleep to be honest. I earn my own money, pay my own bills, life's alright.'

These experiences are an important part of the resettlement journey in preparation for release from prison.

There were though some challenges and learning about matching skills and roles outlined above.

3.3 Lessons from piloting a novel ROTL project

Bringing together two very different sectors to develop placement employment was innovative and novel and has shown considerable potential. Everyone involved in the pilot has been on a learning journey, giving time and energy to navigate new ways of doing things and overcome challenges:

- Arts and cultural organisations interviewed for this report view themselves as having an important civic role to reduce barriers to the arts. Through involvement in discussions about Creative Licence they saw the potential to help challenge stereotypes about people in prison.
- There was less uptake by arts organisations than expected, for various reasons including on-going recovery from the pandemic (see table 2 above). This learning report documents key concerns and considerations from arts organisations that have not yet taken part, and the pilot has provided the answers to many of the questions and concerns that could not previously be answered.
- The levels of complexity involved in the pilot surpassed the expectations of everyone involved. On reflection, working through this in a very small-scale pilot was vital.

- There were confusions during the first placement about key things like payment for placement employees, with assumptions that the prison would pay wages. The first host organisation said yes to hosting a placement for a number of reasons, but based on understanding they would not be responsible for wages. They persevered and all parties navigated this, but some issues over pay were still being worked out throughout the placement. This type of process and practical information should form part of the guidance for partners and is crucial to underpinning the future of Creative Licence.
- The prison ROTL processes are complicated to understand for people who do not work with the prison system. When securing new prison partners, it is advisable to ensure they have clear and well-established processes, outlined in succinct guides for placement organisations.
- The pilot has demonstrated that it is possible to be innovative and overcome challenges. For example, as highlighted in the quote on page 12 of this report, this pilot prompted a carefully considered change to licence restrictions to allow the placement employee to serve alcohol.

3.4 Key ingredients for successful ROTL placements in arts and cultural organisations

Agreeing to participate in Creative Licence

It is critical to have the support and input of staff from across the arts organisation, including: vocal buy in from senior staff; input from colleagues dealing with recruitment, HR, and contracts; open conversations with teams and departments. It is important to have a key person in the organisation to champion the idea and engage staff at all

levels. A range of staff should be involved in early conversations to consider Creative Licence from different perspectives:

*‘for us it was not knowing what questions to ask’
(Non-Participating Arts Organisation)*

Conversations about risk should be tackled head on, early on. These should focus on clarity about prison ROTL risk criteria and processes. There should be a dialogue between partners because, in the words of Support Organisation (Unlock), some organisations - despite this clearly being an important concern raised in the interviews for this learning and evaluation report -

*‘didn't have the confidence to do that [ask directly about risk]
and so they couldn't really make informed decisions about
who to recruit’*

To secure buy-in to Creative Licence, it is important to focus on emotional engagement, clarify the benefits to the organisation as well as people in prison and society, and ensure this is all supported by a clear set of policies and processes.

Setting up potential placements

Prison ROTL processes, needs, and expectations should be set out clearly and early on in succinct and accessible guides for placement organisations.

Very part-time and short-term placements are unlikely to be attractive and people eligible for ROTL will likely apply for other placements in other organisations. A minimum three-month placement is recommended.

Organisational needs should be matched with placement skills. Support might be needed for organisations and people in prison to understand

transferable skills. An outline of what the placement involves and the potential benefits should be clearly articulated to people in prison to engage them in applying for placements in a sector they may not be familiar with.

*‘set roles...would be a lot easier for us to find placements for’
(Participating prison)*

Training should be provided by prisons to people in prison preparing for ROTL focused on the realities of the modern workplace. This should include ensuring basic, relevant IT skills, but also workplace communication (for example, how to write a work email), and expectations in the workplace (for example, a focus on language and values).

Organisations should be realistic about the time commitment to support placements. The first placement needed a lot of input from the arts organisation as there were so many unknowns. While this level of work would not be required now the pilot has been undertaken, sufficient time needs to be given to key elements: understanding and responding to prison ROTL requirements; recruitment; managing the placement employee. Many organisations who took part in the learning and evaluation already host regular placements through partnerships with local schools and universities.

“if organisations can take placements from university then why would they not be able to take a placement from prison?” (Creative Licence Lead Arts Organisation: Geese)

ROTL placement employees are unlikely to require more supervision than other types of placements, likely to have relevant skills and workplace experiences to bring to the organisation, and the potential for longer-

term placements means up-front training and support is worth the investment.

Considerations during the placement

Having a full induction for the placement employee to the placement organisation is important.

There should be early consideration of potential support and practical needs for the placement employee and discussion with the employee about ways the host organisation and prison can flexibly respond to these needs. These needs might be different to other employees. For example, the challenges of getting lunch in a 30minute break with limited food outlets nearby. This might appear minor, but to a placement employee unable to bring lunch from home this might be an important need to consider. An example the prison might need to consider is the need to leave prison earlier than usual unlock time to get to the placement on time.

Support should be in place for placement organisations and the placement employee to navigate the conversation about being a person serving a current prison sentence (see recommendation 15 in section 4 of this report).

It is best to have a core focus and depth to the placement role, rather than working across roles/departments.

4. Recommendations and considerations

The Creative Licence pilot has created a wealth of learning that: will help more organisations feel confident to host ROTL placements; has highlighted some of the key ingredients for successful ROTL placements; will support the development of clear policies, processes and shared understandings of the practical needs of prisons and placement providers.

This report is intended to share key lessons from the pilot. Below we make recommendations for detailed ‘step-by-step’ guides that should sit alongside this report and be shared with anyone involved with Creative Licence in the future.

Recommendations for the justice sector

1. Clearly communicate the skill-sets of people eligible for ROTL to arts and cultural organisations to cultivate an asset-based as opposed to deficit-based dialogue
2. Ensure support from the Ministry of Justice through to individual prisons in order to realise the potential of Creative Licence
3. Consider ways to support an expansion of Creative Licence in collaboration with the arts and cultural sector. For example, prisons entering formalised placement partnerships with consortia of local arts and cultural organisations
4. Provide training for prisoners preparing for ROTL focused on the realities of the modern workplace. This should include ensuring basic, relevant IT skills, but also workplace communication (for example, how to write a work email) and expectations in the workplace (for example, a focus on language and values)
5. Prisons to produce succinct and accessible guidance for partner organisations on ROTL processes, including paperwork requirements and timelines
6. Draw up clear agreements with placement organisations regarding responsibilities for practical elements like wages, uniform, subsistence, and travel arrangements
7. Capture the impact of Creative Licence in the future on employment and recidivism by, for example, reviewing recidivism data

Insights and considerations for the arts and culture sector

For the whole sector:

8. Share the message that those eligible for ROTL placements can bring a wealth of skills and work experiences that are beneficial to arts and cultural organisations

For potential delivery organisations, including arts and cultural organisations and place-based clusters:

9. Build a consortium that:
 - creates collective placement pathways, that involve shared responsibility, management, and work opportunities for placements employees. A shared, defined role to manage placements, apprenticeships, and volunteers could be considered
 - explores the potential for innovative cross-organisation placements

- includes roles for smaller arts organisations who do not have capacity to host a placement but would like to be involved. Either through shared placements or by providing mentoring roles
- promotes the call for placements across the sector
- includes a 'buddy' system for organisations to share learning and experiences
- includes a criminal justice employability organisation as a key brokering partner

10. When developing and hosting a placement:

- ensure all staff are involved in conversations from the outset
- develop role specifications around organisational needs, as opposed to working around perceived restrictions/skills
- have conversations about employing a person serving a current prison sentence with staff early, through a defined communications plan, and include discussions about risk (e.g. share learning about prison ROTL risk processes)
- ensure the placement employee is included in decision-making around how their circumstances are communicated to wider staff
- identify a key individual within the organisation with responsibility for supporting the ROTL placement

11. Consider how Creative Licence can build around placement programmes that already exist within many organisations. For example, consider a partnership model between arts and cultural organisations and prisons in the same way some organisations have partnerships with local schools and universities

Recommendations to ensure the full learning from this pilot is captured and shared:

12. Production of a detailed toolkit/learning pack to sit alongside this learning and evaluation report. This could usefully include:

- a summary ROTL guide from the prison (for example, key steps, timelines, how risk is assessed)
- step-by-step guides on developing and hosting placements. This should include documents aimed at: 1. high level buy-in across the arts organisation; 2. detailed 'on the ground' practical information
- information on managing the conversation about hosting a ROTL placement internally and externally

13. Sharing a set of example case studies to help arts and cultural organisations visualise the types of ROTL placements they could offer

14. Share the learning from this pilot across the justice and arts sectors, ensuring consideration of creative ways to take the learning back into prisons

The National Criminal Justice Arts Alliance would be well placed to oversee this set of recommendations, with input from Geese, ACE and HMPPS

The future of Creative Licence: Collective considerations and recommendations

15. Agree where Creative Licence will sit best in the future. Practically, this might be with an employability organisation who coordinates and brokers the relationships and placement opportunities, including overseeing advice and support, in partnership with consortia of arts and cultural organisations and local prisons

16. Ensure ownership of the next steps in the evolution of Creative Licence are clear to move this important work forward, building on the learning from this pilot



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