CRIMINOLOGICAL ARTIVISM:
EXAMINING THE POTENTIAL OF COLLABORATION AND COPRODUCTION BETWEEN SOCIALLY ENGAGED ART AND CRITICAL CRIMINOLOGY

WILL JACKSON, WILL MCGOWAN AND EMMA MURRAY

PLEASE PUT THE CORRESPONDING AUTHOR IN BOLD

[Chapter Author 1: Will Jackson, Liverpool John Moores University, UK]

[Chapter Author 1: w.h.jackson@ljmu.ac.uk]

[Chapter Author 2: Will McGowan: Liverpool John Moores University, UK]

[Chapter Author 2: w.j.mcgowan@ljmu.ac.uk]

[Chapter Author 3: Emma Murray, Liverpool John Moores University, UK]

[Chapter Author 3: e.t.murray@ljmu.ac.uk]

Author/s Biography/ies:

Will Jackson is Senior Lecturer in Criminology in the School of Justice Studies and a member of the Centre for the Study of Crime, Criminalisation and Social Exclusion (CCSE) at Liverpool John Moores University, UK. His research is focussed on the nature and regulation of political activism. His recent work has two strands: firstly, examining the policing of protest in the UK since 2013, and secondly, exploring the potential of arts-based activism for criminological inquiry. He is co-editor of Destroy Build Secure: Readings on Pacification *(Red Quill Books, 2017).*

Will McGowan is a Lecturer in the School of Justice Studies and a Co-Director of the Centre for the Study of Crime, Criminalisation and Social Exclusion (CCSE) at Liverpool John Moores University, Liverpool, UK. His current research interests span two areas: violence, death and bereavement and, relatedly, social theory, social science methodology, and the sociology of the social sciences. Working within the CCSE as a creative and participatory research centre, he is interested in furthering an engagement with theory and method between academics, activists, practitioners, and publics beyond the university. One strand of this work concerned with affecting social change is Criminological Artivism, which he is working on with CCSE colleagues Will Jackson and Emma Murray.

Emma Murray is a Senior Lecturer in Criminal Justice at the School of Justice Studies and member of the Centre for the Study of Crime, Criminalisation and Social Exclusion (CCSE) at Liverpool John Moores University . Her work has been dedicated to reimagining the military veteran in public, political and criminological discourse. As Criminologist in Residence at FACT (Foundation for Art and Creative Technology), Emma is responsible for aligning critical social science with participatory art practices to empower participants and engage audiences in new ways. Concerned with how artworks can influence change, Emma explores the potential of Criminological Artivism through knowledge

exchange activities which bring social scientists, artists, artistic producers, public campaigners, criminal justice staff, and armed forces communities in the criminal justice system, together.

ABSTRACT:

The chapter examines the potential of 'Artivism' for an activist criminology. Drawing on a body of work developed since 2016, the chapter explores a series of projects that have examined how an approach to research that harnesses the activist qualities of art could be used to inform transformative criminological research. Artivism is an approach that involves merging 'the boundless imagination of art and the radical engagement of politics' (Jordan, 2016:1) and by amplifying marginalised voices, the overarching aim is to effect social and political change. This type of activist art is not reducible to the production of political art – art about an issue – but instead seeks to change the way that we think, speak and act. In this sense, this approach accords with the principles of critical social research in ensuring that 'the voices and experiences of those marginalised by institutionalised state practices are heard and represented' (Scraton 2007: 10). Examining pilot projects developed with artists and producers based in Liverpool, England, and focussed on experiences of prison and probation, we examine the potential that this approach has to change both the way we work as critical criminologists and our objects of study. With reference to the question of method for activist criminology, the chapter suggests that critical criminological work can be informed and enhanced by collaboration with socially engaged art – a form of artistic practice that seeks to address social and political issues and is often associated with activist strategies. This chapter therefore aims to contribute to debates about *how* activist criminologies may be done and offers suggestions for new directions in this work underpinned by interdisciplinary collaborations and coproduction of research with those similarly committed to a transformative project.

KEYWORDS:

(Please supply up to 6 keywords for your Chapter)

1. Artivism
2. Activism
3. Critical Criminology
4. Research
5. Methodology
6. Co-production

Introduction

In January 2013, the Tamms Correctional Center 'supermax' prison closed its doors after fifteen years in the business of sensory deprivation. Since opening in 1998, the prison in Illinois held hundreds of men in solitary confinement, indefinitely. The men were denied contact with each other within the prison, denied contact with anyone outside the prison, and banned from receiving visits or phone calls. They ate in their cell, leaving only to shower or exercise alone. On the day Tamms closed, more than a third of the men had been there since it had opened. Integral to the closing of the prison was a five-year campaign by artist Laurie Jo Reynolds, whose ambition for what she terms 'legislative art' was to intervene in government systems directly through artistic practice: 'As political artists with real-world political goals, we need to engage with government systems. That's legislative art. Prison policies are made by the state, so you go to the state to change them.' (Reynolds and Eisenman, 2013). In the United Kingdom, opportunities for the visual and sensual characters of injustice to effect policy change are growing but are yet to reach the impacts of US models. Nonetheless, the ability of art to influence public discourse and opinions of policymakers remains a salient matter for those aiming to effect change. From this perspective, art can enable us to not only 'go to' the state, but to challenge it.

This chapter aims to contribute to debates about how an activist criminology can be done. Beginning from Joanne Belknap's (2015: 5) definition of activist criminology as a process of 'engaging in social and/or legal justice at individual, organizational, and/or policy levels, which goes beyond typical research, teaching, and service', we contend that this form of academic activism can be enhanced through an approach that we refer to as *Criminological Artivism* (hereafter, CA).

CA is an approach that seeks to move us beyond the aims and methods of typical social research. Underpinned by interdisciplinary collaboration and the coproduction of research with those similarly committed to a transformative project, this approach brings together the principles and practices of socially engaged arts practice and critical social research with the aim to be policy-relevant and make direct social justice interventions. Developing new means of doing research and engaging with audiences beyond the academy, CA seeks to effect change in both the way we work as researchers and in the fields in which we seek to make interventions.

This is ultimately an approach to how we work as criminologists. CA provides a programme for research based within the discipline of criminology, but it seeks to address and develop a set of critical methodological principles for best mobilising the aims of contemporary *critical* criminology. Recognising the enduring relevance of foundational critiques of the conservative function of mainstream criminology, we take our lead here from Pat Carlen's (2017: 7) formulation of the aims of critical criminology today, which involve 'saying 'No' to old ways of knowing and taken-for-granted hierarchies of knowledge' as well as challenging 'the taken-for-granted social or political arrangements

which give rise to inequalities of wealth, knowledge and power with their accompanying exploitative criminal justice systems'. We understand critical criminology as a form of academic activism (Arrigo 2016) and CA provides a new, innovative, and creative means of *doing* critical criminology.

Critical Social Research as Activism

Critical criminology seeks to explore the experiences of marginalised groups and expose injustice (Hudson 2011). It is tied to the principle of critical social research which 'seeks out and champions the 'view from below', ensuring that the voices and experiences of those marginalised by institutionalised state practices are heard and represented' (Scraton 2007: 10). As an intellectual and political project, critical criminology offers alternative ways of investigating key criminological issues. It seeks to expose and respond to the 'persistent silences' (Hillyard et al 2004) in criminology that result from a failure to consider alternative perspectives on crime, harm and control. From this perspective, 'too much work in criminology is done by scholars who lack a critical distance from the subjects of their study' (Vitale 2017) and the aim of critical research in this context is to reorient the discipline, changing who, what, and why we study.

Critical research in criminology utilises a diverse range of methods. However, the selection and application of method is undertaken with a view to realising the transformative potential that lies in what Foucault (1980: 81) referred to as the 'insurrection of subjugated knowledges'. This commitment has led some to advocate methods that involve 'being there' (Sim in Scraton 2007: 5) to bear witness to the harms experienced by those whose voices are normally unheard. Considering the experiences of those marginalised or excluded in mainstream debates, the goal is thus to highlight the partial and skewed understanding that informs much of criminological theory and in-turn often underpins official policy and practice.

As Barbara Hudson explained, critical criminologists 'take seriously Howard Becker's question of 'whose side are we on?' and the answer is, usually, the side of the powerless, the marginalised and the excluded' (2011: 333). In taking Becker's 1967 proposition seriously, we believe that 'subordinates have as much right to be heard as superordinates' (Becker 1967: 241) and argue that the experiences of those ranked low on a 'hierarchy of credibility' should be taken seriously. This remains as pertinent and as radical in criminology today, and contemporary critical work sets itself apart by acknowledging, and challenging, the conservative function of mainstream criminological research. Engaging, and siding, with the powerless is central to the pursuit of social and/or legal justice at the heart of critical criminology.

Cognisant of these principles, Kramer (2016) urges us to not only document such harms but to speak publicly in opposition to them using 'prophetic voice'. To do so, we argue, requires an eclectic

5

and experimental medium through which to orate, illustrate, perform, or capture the processes underpinning power relations, raising the issue of what forms our critique might take. As three academics based in the UK, where practicing critical criminology within the corporate university comes with a frustrating panoply of constraints on research-led teaching and activism (see Scott, 2016: 68; Belknap 2015), we fundamentally believe in the importance of collaborating outside of the academy. It is our view that such collaboration is key to effective and transformative critical social research, but we are also aware that this form of collaboration can be aligned with the vision of 'impact' central to the contemporary marketisation of higher education (Olssen, 2016). This raises important questions as to whether critical criminological work (and which types of such work) can be considered 'impactful', and thus valuable, in the neoliberal university. In our experience, there has been immeasurable value in engaging with artists and activists beyond our own institutions, not simply because of what they 'know' (which we might know too, to varying degrees), but because of how they can show and articulate this in ways that we singlehandedly cannot. The value here is measured first and foremost in relation to the principles and aims of critical social research rather than in regard to official assessments of impact. However, in our view, while we should be wary of the 'impact agenda' and its effect on the status of critical social research (Laing et al, 2017), these two accounts of impact do not always need to be mutually exclusive. Through our work, we developed a productive encounter with 'artivism' as a symbiotic relation between political effect and emotional affect (Duncombe and Lambert, 2018) that opened a space for us to work beyond the academy to inform strategies for change. Before saying a little more about such encounters, it is to the specific activist qualities of art that we first turn.

Artivism: the Activist qualities of Art

We contend that there are alternative, creative methods available that can enhance how we do critical criminology. In recent decades, social researchers have sought to explore the value of arts-based methods and the productive dynamics of interdisciplinary collaboration (see Barone, 2012; Chilton and Leavey, 2014). Creative and artistic methodologies have the potential to develop two central strands of an activist critical criminology: firstly, by developing the ways in which we engage with marginalised groups in the production of critical research; and, secondly, by diversifying the ways in which we engage audiences in the dissemination of our work.

To do this, we suggest that an activist criminology should embrace *Artivism* as a central strand of its praxis. Artivism involves merging 'the boundless imagination of art and the radical engagement of politics' (Jordan, 2016: 1) and at its core it aims to be transformative. By amplifying marginalised voices, the drive is to harness art's ability to inspire us to 'take on different perspectives and to

reimagine our worlds' (Nossel, 2016: 103). The overarching aim is to effect social and political change through a focus on the educative role of art. We are not the first to suggest that this approach could be well suited to critical research and political activism. Roig-Palmer and Pedneault have argued that artivism can serve as an 'effective pedagogical tool' (2018: 17) that can foster 'advanced learning experiences for distinct criminal justice settings' (2018: 20).

Unlike much work in visual criminology, CA's main function is not the study of visual culture or 'the various ways in which crime and 'the story of crime' are imaged, constructed and 'framed' within late modern society' (Hayward, 2009: 14). The main reason for this is that CA's 'subject matters' are never simply found, but always co-produced phenomena with specific purposes and end goals. The objectives of CA are not only to better understand visual culture or other criminological topics of interest but to directly change the social world in which we live. The academics involved are not analysing or reanalysing photographic, lyrical, performative, or painted representations of already-existing social phenomena, as a visual analysis of images might. Rather, as we will illustrate in relation to some examples of CA that we have already been involved with below, academics 'doing CA' are fundamentally and actively involved in the inception, production, and public dissemination of particular kinds of practical action. Important exceptions to this distinction between visual criminology and CA do exist, such as Brown's (2014) analysis of the production of 'counter-images' in relation to carceral settings. While she aligns her work with 'visual criminology', we would argue that her focus on the counter-images created by activists and scholars, whose work can be used to 'reframe neoliberal discourses about punishment' (Brown, 2014: 188), carries with it an explicit and important impetus for attempting social and policy change sometimes only latently found in visual criminological analyses.

Attempts to effect such change as part of an activist research agenda will typically proceed in some sort of relation to social movements, and while these vary immensely in their constitution (see Martin, 2015) they are especially important in artivism. As Jordan (2020: 61) puts it, 'Artivism treats social movements as a material.' Social movements, for Jordan and others working in the tradition of direct action and civil disobedience, are not *material* in an abstract, passive, or secondary sense, as something we might draw inspiration from or write about in producing other work, but literally represent 'a material' in the same way we might think of the physical things required to make actual artworks. As he goes on to explain, 'Their forms of action and alternatives are forms that our collective imagination can change and reinvent. In the same way that an artist might work with wood or paint, artivism might look at plans for direct action to shut down an open-cast coal mine and imagine how it could be made more powerful and theatrical.'

CA's work, therefore, cannot be separated from its material and its material must be oriented to transforming society. Jordan (2020: 61) also reiterates artivism's status as an 'indiscipline', as 'something with refusal rooted in its heart'. This refusal extends strongly to resisting both disciplinary boundaries and the ways in which such boundaries become reified through how we identify, willingly or otherwise, with them. In this vein, artivism 'refuses to be contained by the problematic discipline of art or by the separate identities of "artist" and "activist" – labels that assume that artists have a monopoly on creativity and activists on social change, suggesting that somehow other people are neither creative nor involved in changing the world!' (Jordan, 2020: 61). Artivism is not fixed in form or focus. How the respective *and* overlapping skills, expertise, imagination, and ideals of artists and activists might align remains the source of debate. Therefore, it is important that we clarify what we mean when we speak of alignment in CA and how this coming together of activist artists, criminologists, and participants shapes our methodology.

Communities of enquiry: A Note on Methodological Alignment

As a team of researchers, our interest lies in the ability of this approach to change both our work and our objects of study. Our efforts to advance this form of activist criminology have been focused on the development of a model of *aligned research practice* that brings together researchers, artist, arts organisations, and research partners. Aligned research practice is an approach to collaborative research which has developed through co-production and dissemination of research. In our approach, the first phase of collaboration – the production phase – is underpinned by what we see as the synergies between critical social research and socially engaged arts practice (SEAP).

Encompassing a wide range of methodologies, SEAP is a unique art form which 'operates *within* the social context which it considers, rather than simply representing or responding to a subject' (Murray, Davies and Gee, 2019: 185). Similarly, to participatory methods in criminological inquiry, SEAP also seeks to address power relations, understanding those with lived experience as 'research partners' in knowledge production or 'co-creators' in artistic production. As the conceptual meets the experimental, researchers are encouraged to think in new research structures, fashioning new practices and creating new ways to see (Leavy, 2015). Inspired by Urie et al. (2019), our approach to working together suggests that all involved are part of a 'community of enquiry', bringing artists' own research practice together with socially based research designs and the creative potential and practice of communities, allowing for a continual dialogue and knowledge exchange (Murray, Davies and Gee, 2019).

The production phase is focussed on participants being centrally involved in the production of artworks that seek to reflect their lived reality. The researcher works in alignment with artists and arts

organisations/producers to inform the creative process. The role of the criminologist in the production of artworks is not fixed and, in our experience, involves contributing as observers, participants, and advisors at the request of the artist(s). The researcher's role is to inform the creative process but does not involve dictating the form that the artwork will take.

The dissemination phase that follows accords with the model of 'practitioner-research collaborations' highlighted by Belknap (2015: 15). Researchers work in alignment with campaign organisations and/or political activists to disseminate research findings, using this model to harness their experience and expertise. Dissemination is done through open and interactive forms of sharing the public artefacts produced by participants and as a result, opens research to new public audiences. This form of sharing research findings opens new *means* of engaging public and policy audiences with the experiences of participants. Firstly, artworks are able *to go public*, as interests in the arts and artwork reach far beyond academia; and secondly, 'the arts have the capability to evoke emotions, promote reflection, and transform the way people think' (Leavy 2015: 292).

Dissemination must be underpinned by an open and egalitarian approach to public engagement. If either the spaces, both online and physical, or formats in which findings or outputs are presented are exclusive, private, or only partially accessible or contingent upon material status, expertise, identity or political voice, then they contravene the fundamental principles of CA.

Case Studies in Criminological Artivism

It is important to recognise from the outset that aligned practices are not unified practices. Each partner has their own identifiable role and points of interest in each project or intervention. Having piloted this approach to aligned practice, these case studies involved interdisciplinary collectives brought together through a shared interest in both social justice and alternative epistemological and theoretical modes of 'knowing' and 'sharing'. Working primarily with adults in both prison and probation settings, we have piloted CA with a view to transforming both how we conduct research in these fields and what we do with the findings.

1. The Separate System

FIG 1 HERE

The first pilot of the CA model came in the form of *The Separate System* (2017), a single channel cinematic film, produced by video artist Katie Davies and incarcerated military veterans at two prisons in Liverpool, HMP Liverpool and HMP Altcourse. This artwork was commissioned by the arts organisation, FACT (Foundation for Art and Creative Technology) Liverpool as part of their *Justice* programme, and was produced through forty-six collaborative workshops led by Davies with the veterans across both prisons. The criminological researcher (Murray) in this project was involved in a community of enquiry alongside artist and curator and contributed to a critical dialogue and knowledge exchange process with the creative team, before, during and after production.

The film has been publicly screened at international film festivals, online, and as part of an immersive video installation in Liverpool [see Fig 1]. The rationale for the film and its installation was that through combining high-quality video and audio editing with the voices of the veterans sharing their experience of the military and criminal justice systems, the film could draw spectacular, cinematic attention to how ostensibly private experiences are both shaped within and played out across 'paradoxically public space' (Murray, Davies and Gee, 2019: 191). This 'artwork-viewer inclusivity' (Murray, Davies and Gee, 2019: 191) is emphatically not prescriptive in how it intends to affect change within its audiences; as the team explain, it was designed neither to evoke sympathy for the veteran offender, nor to be explicitly critical of the criminal justice system or military (Murray, Davies and Gee, 2019: 184). It did intend, however, to implicate and trigger its audiences through its installative video work. The viewer's physical presence within the narrow, designated, prison-like viewing space, surrounded by sound, multiple screen projections, and blurring of setting between civilian, military, and prison scenes rule out any possibility of by-standing or passive spectating.

2. Probationary: The Game of Life on Licence

FIG 2 HERE

Probationary: The Game of Life on Licence (2018) is an artwork that takes the form of a board game and explores experiences of being released from prison and resettlement. In contrast to *The Separate System*, *Probationary* takes a low-tech, interactive, and real-time participatory form and was created through a programme of socially engaged art workshops with men on licence to The Probation Service in the north of England. The production phase of this project involved a programme of thirty hours of workshops, led by the artist Hwa Young Jung, that brought those with lived experience of the criminal justice system into a community of enquiry with producers from FACT Liverpool, and a team of

criminological researchers. The workshop sessions emphasised collaboration, negotiation, and consensus building to produce an artwork that represented the experiences of those with lived experience of life on licence. In line with the principles of CA, the academic team did not dictate the form that the artwork took but engaged with and informed the creative process (Jackson, Murray and Hayes, 2020.

The dissemination phase involved a research partnership between the academic team and the Howard League for Penal Reform which aimed to explore the potentially transformative impact of innovative methodologies for penal reform campaigns. While the making of the game demonstrated the educational value of co-production, it was through dissemination – that is through *play* – that we sought to explore the potential of the game to inform debates about the future of probation. *Probationary* 's ability to give voice to those experiencing life on licence and enable, or even compel, players to feel some of the 'pains' of probation (see Hayes, 2015) enabled us to engage policymakers in a visceral and emotional experience that forced them to think, often for the first time, about the impact of policy on those on licence.

3. Resolution – A Machine to Unmake You

FIG 3 HERE

Learning from both *The Separate System* and *Probationary,* CA's potential continues to be explored in an ongoing project, *Resolution* (2019-2023). In this project, a criminological researcher (Murray) is embedded as a *Criminologist in Residence* into a four year digital artistic and research programme, where artists make artworks together with participants with experiences in the Criminal Justice System. The first commission for this project is Melanie Crean who has produced *A Machine to Unmake You* (2022) in collaboration with incarcerated men from the Veterans Hub and staff members at HMP Altcourse, Liverpool and The Howard League for Penal Reform. Crean's work is concerned with reimagining forms of participation, representation, and the redistribution of power and positionality in art making for political change. In this project, Crean is working with a community of enquiry to design a "knowledge library" of material that challenges dominant representations of both veterans and the incarcerated. By imagining a machine that *unmakes* the veteran created by the military, veterans in prison are producing artworks in the form of an advertising campaign directed at policymakers.

The project is centrally concerned with ways of impacting on policy and wider representations of those subject to the criminal justice system and seeks to expose the systemic failures that affect those leaving the military. Collaborating with The Howard League for Penal Reform, this project is creating campaign materials including photography, video, and a Style Guide to instruct the translation of key messages from veterans into a speculative visual advertising strategy. Coproduced artworks, grounded in the lived experience of participants are to be utilised as a tool for campaign work that seeks to shift opinion among both policymakers and the public.

Doing Criminological Artivism: Collaborative Research Principles in Motion

To guide readers and potential exponents of future CA projects, we would like to spell out what this methodology entails by articulating a set of research principles underpinning it:

What does Criminological Artivism 'do'?

CA studies the harm, violence, and injustices produced as inevitable by-products of capitalism. It continues to emphasise the empowerment of marginalised groups, communities, and individuals, as much critical work in criminology continues to do. Crucially, CA is interested in the existing ways that those actors or communities affected have engaged with social issues of importance to them. In doing so, CA focuses attention on social issues that have already been rendered intelligible and important *as* social issues *by* those engaged in trying to change or impact and challenge them. This means that CA focuses either on forms of expression or resistance that then become represented in artistic forms, or on artistic practices and engagements with injustice, harm, and violence already in existence.

How is Criminological Artivism 'done'?

CA studies social and criminological realities (for example protest, violence, prison, veterans, offenders, victims, bureaucratic systems, and so on) through artistic (visual, photographic, theatrical, artwork, performance-based) representations of that reality. These artistic and visual representations are produced under conditions of co-production in what we have termed here a 'community of enquiry' with 'aligned' interests, expertise, and motivations for action. Accounts of social reality are co-produced by those for whom that reality is either their everyday, familiar, and tacit habitus, or at least for whom that reality cannot be explained or described more authentically than by them. To facilitate the planning and production of artworks, they are joined by artists and critical social researchers whose role is not to commandeer the work but to help design and disseminate it. The co-production phase of the research is typically done through a series of workshops over a considerable

period (months or even longer), though how this collaboration works in practice will differ with each project as our case studies earlier demonstrated.

Why do Criminological Artivism? What do you do with its findings?

CA retains the desire to be policy-relevant and make direct social justice interventions. In studying criminological phenomena with the creativity and freedom that we believe an artistic methodology affords, our research and findings should feed back into the worlds in which we find ourselves doing research and contribute to direct calls for social change. The goal of CA is always to produce diverse and dynamic 'research outputs' beyond those traditionally and predominantly produced by criminological research. It both gathers and/or produces artworks, performances, or physical installations of the very same objects of study that it has engaged with throughout its journey. The 'translation' of CA's findings cannot then be reduced only to traditional, static, and exclusive/exclusionary documents and spaces. One of the key features of its outputs is that they are physical things, produced with or by those whose insights and lived experiences have brought them into being, not abstract descriptions of those things. In this sense, they retain the kind of contestable, open, interpretive, and subjective dimension that any other artwork would, thus forever 'doing work' long after initial projects cease. They draw in the participants, audiences, and communities that encounter them as physical outputs of the research process.

Finally, CA makes public its findings, outputs, and recommendations. Inherently tied to the above principles, representations of the research process, produced during the research process, are public artefacts. They do not exist as Criminological Artivist outputs unless this is the case. If either the spaces or formats in which findings and outputs are presented are exclusive or contingent upon material status and expertise then they abuse the fundamental ethos of CA and, we believe, of an activist criminology.

Conclusion: New Directions in Activist Criminology

What constitutes 'the empirical' through CA is not to be found in an abstract academic analysis of artworks, photographs, games, murals, or performances, but in their co-production and dissemination as pieces of art whose meaning becomes manifest only through discrete and occasioned practices (McGowan, 2019). It is through this occasioned practice – the doing of the performance, the playing of the game, the reactions elicited through public art installations – that change is affected. Change here may ultimately involve legal or policy reform, but can also be identified in the educative and consciousness-raising effects of these artworks. CA's activist *potential*, for that is all our work is unless

and until it is activated through its spectators, lies in the sharing and doing of the artworks, not simply in inert outputs translated into and out of academic records. Do board games about the asylum or probation systems (see Right to Remain, 2022 and FACT, 2018, respectively) cease to be instructive when the specific legal technicalities of those systems change? Are we judging such games on their veracity, on how accurately they depict the system in question? Or do we wait and see how each 'play' of such games facilitates different reactions and conversations depending on who is playing them and what their existing experiences of those systems injects into the game? Similarly, do we argue that the point of applied or documentary theatre is to produce accurate recreations of historical conflicts, or can their use value only be determined through their production, performance, and reception by the actors involved and their audiences (McGowan, 2019)? Taken together, CA's various goals lie in co-producing and enacting an artistic work. As with all works of art about social issues, the 'doing' (be that the performing, the playing, the viewing, or the debating) is where the action is 'and not in their varied success at conveying 'what really happened'' (McGowan, 2019: 221).

In thinking through some of the ways that *Criminological Artivism* coheres with how activist criminology might be done, this chapter has set out several principles that characterise our collective project. Drawing on a body of work developed since 2016, the chapter has explored how an approach to research that harnesses the activist qualities of art can be used to inform transformative criminological research. This type of activist art is not reducible to the production of political art – art about an issue – but instead seeks to change the way that we think, speak, and act. By researching and disseminating our research in aesthetic forms, we suggest that participants are offered important ways to both communicate their experiences with researchers and to affect audiences through their artworks. Who 'participants' are in this context represents a fundamental shift from traditional social research arrangements, in which marginalised experts with unique viewpoints are frequently recruited as research subjects for their authenticity and yet appear relatively peripheral to both research design and dissemination. CA has enabled the exploration of a range of social justice issues in an engaged, participatory, and co-produced way, and its power in helping to make sense of our activist futures remains a source of great hope and intrigue.

References:

Arrigo, B.A. (2016) Critical criminology as academic activism: On praxis and pedagogy, resistance and revolution. Critical Criminology 24(4): 469-471.

Barone, T. (2012) Arts-based research. In: Given LM (ed.), The SAGE Encyclopaedia of Qualitative Research Methods (pp. 29-32). London: Sage.

Becker, HS. (1967) Whose Side Are We On?. Social Problems, 14(3), 239-247.

Belknap, J. (2015) Presidential address: Activist criminology: Criminologists' responsibility to advocate for social and legal justice. Criminology 53(1), 1–22.

Carlen, P. (2018) Alternative Criminologies: an introduction. In: P. Carlen and L.A. Franca, eds. Alternative Criminologies, London: Routledge, 3-16.

Chilton G and Leavey P (2014) Arts-based research practice: merging social research and the creative arts. In: Leavy P (ed.), The Oxford Handbook of Qualitative Research (pp. 403-422). Oxford: OUP.

Duncombe, S. and Lambert, S. (2018) Artistic activism. In M. Graham (ed) The Routledge Companion To Media And Activism (pp. 57-64). London: Routledge.

FACT (2018) Probationary: The Game of Life. Available at: https://www.fact.co.uk/resources/2018/07/board-game-life-of-licence. [Accessed 16/01/2022].

FACT (2017) The Separate System by Katie Davies. Available at: https://www.fact.co.uk/artwork/the-separate-system. [Accessed 18/01/2022].

Foucault, M. (1980) Two Lectures, in C. Gordon (ed) Power/Knowledge: Selected Interviews and Other Writings 1972-1977 (pp. 78-108). New York: Pantheon Books

Hayes, DJ. (2015) The impact of supervision on the pains of community punishment in England and Wales: an exploratory study. European Journal of Probation 7(2): 85–102

Hayward, K. (2009) Visual criminology: cultural criminology-style. Criminal Justice Matters 78(1): 12-14.

Hillyard, P., Sim, J., Tombs, S., and Whyte, D. (2004) *Leaving a 'Stain Upon the Silence': contemporary criminology and the politics of dissent.* British Journal of Criminology, 44(3), 369-390

Hudson, B. (2011) Critical Reflection as Research Methodology. In: P. Davies, P. Francis, and V. Jupp, eds. Doing Criminological Research (pp. 328-344). London: Sage.

Jackson, W., Murray, E. and Hayes, A. (2020) Playing the game? A criminological account of the making and sharing of Probationary: The Game of Life on Licence. Probation Journal 67(4): 375-392.

Jordan, J. (2020) Artivism: Injecting Imagination into Degrowth. In C. Burkhart, M. Schmelzer and N. Treu (Eds.) Degrowth in Movement(s): Exploring Pathways for Transformation. Winchester: Zero Books.

Kramer, R.C. (2016) State crime, the prophetic voice and public criminology activism. Critical Criminology 24(4): 519-532.

Laing, K., Mazzoli Smith, L. and Todd, L. (2017) The impact agenda and critical social research in education: hitting the target but missing the spot?, *Policy Futures in Education*, 16(2): 169-184.

Leavy, P. (2015). Method meets art: Arts-based research practice (2nd ed.). New York: Guilford.

Martin, G. (2015) *Understanding Social Movements*. London: Routledge.

McGowan, W. (2019) Performing Atrocity: Staging Experiences of Violence and Conflict. In R. Lippens and E. Murray (eds) Representing the Experience of War and Atrocity (pp. 203-225). Cham: Palgrave Macmillan.

Nossel S (2016) Introduction: on "artivism," or art's utility in activism. Social Research: An International Quarterly 83(1): 103–105.

Olssen, M (2016) Neoliberal competition in higher education today: research, accountability and impact, *British Journal of Sociology of Education*, 37(1): 129-148.

Reynolds, L.J. and Eisenman, S.F. (2013) Tamms is Torture: The Campaign to Close an Illinois Supermax Prison. Creative Time Reports, May 6. Available at: https://creativetimereports.org/2013/05/06/tamms-is-torture-campaign-close-illinois-supermax-prison-solitary-confinement/ [Accessed 14/01/2022].

Right to Remain (2022) Asylum Navigation Board. Available at: https://righttoremain.org.uk/asylum-navigation-board/. [Accessed 16/01/2022].

Roig-Palmer, K. and Pedneault, A. (2018) Promoting higher learning through artivism. Journal of Criminal Justice Education. 30(1): 91–113.

Scott, D. (2016) Emancipatory Politics and Praxis. London: EG Press Limited.

Scraton, P, 2007. Power, Conflict and Criminalisation, Abingdon: Routledge

Urie A, McNeill F, Cathcart Fródén, L, et al. (2019) Reintegration, hospitality and hostility: ´ song-writing and song-sharing in criminal justice. Journal of Extreme Anthropology 3(1): 77–101.

Vitale, A, 2017. For a Critical Criminology. Available at: https://www.versobooks.com/blogs/3434-for-a-critical-criminology [Accessed: 21 September 2021].

FIG 1 - credit:

FIG 2 - credit:

Probationary (2017) photograph from Howard League for Penal Reform Conference, © Hwa Young Jung, commissioned and produced by FACT, supported by Liverpool John Moores University, all rights reserved.

FIG 3 - Credit:

Resolution (2020) photograph, © Melanie Crean, commissioned and produced by FACT, supported by Paul Hamlyn Foundation, all rights reserved