

'ALL IN MY CENTURY'

HMP FRANKLAND

sept – dec 1999

An evaluation of a Music project
conducted with male vulnerable prisoners

Written and produced by **The Unit for the Arts and Offenders**

CONTENTS

□	FOREWORD	
□	KEY FINDINGS	1
□	1 INTRODUCTION	2
1.1	THE IRENE TAYLOR TRUST	2
1.2	THE SETTING: HMP FRANKLAND	3
1.3	'ALL IN MY CENTURY' PROJECT	5
1.4	THE RESEARCH	7
□	2 METHODOLOGY	8
2.1	RESEARCHING THE EFFECTS ON PARTICIPANTS	8
2.2	RESEARCHING THE EFFECTS ON PRISON STAFF	9
2.3	RESEARCHING THE EFFECTS ON THE ARTISTIC TEAM	9
2.4	RESEARCHING THE EFFECTS ON AUDIENCE	9
□	3 THE PROJECT	10
3.1	OUTLINE OF THE PROJECT FROM IRENE TAYLOR TRUST'S PERSPECTIVE	10
3.2	PRACTICAL PROBLEMS FROM IRENE TAYLOR TRUST'S PERSPECTIVE	11
3.3	OUTCOMES	12
3.4	POSITIVE FEEDBACK ON PRACTICAL ORGANISATION	12
□	4 EVALUATION	13
4.1	RESEARCH METHODOLOGY	13
4.2	EFFECTS ON PARTICIPANTS	13
4.3	OUTCOMES FOR PARTICIPANTS	16
4.4	EFFECTS OF THE PROJECT ON THE STAFF INVOLVED	19
4.5	EFFECTS ON THE ARTISTS INVOLVED	21
4.6	EFFECTS ON THE AUDIENCE	22
4.7	EFFECTS OF THE PROJECT ON THE PRISON	24
□	5 CONCLUSIONS	25
□	6 RECOMMENDATIONS	25
□	7 APPENDICES	
7.1	Questionnaires for participants	
7.2	Questionnaires for the men	
7.3	1st Questionnaire for the Irene Taylor Trust team	
7.4	1st Questionnaire for staff	
7.5	1st Participant log for personal officers	
7.6	Questionnaire for governors and staff	
7.7	Audience questionnaire	

□ **FOREWORD**

To date the Irene Taylor Trust has run music projects with over 400 men, women and young offenders in a variety of prison establishments across the UK. Through these projects, the Trust aims to teach artistic and personal skills that participants will be able to draw on in every day life once outside prison. Throughout, it has been our belief that our work has contributed significantly to helping prisoners in their aim to lead purposeful lives upon release.

In March 2000, the Trust's first project evaluation was published. It was a comprehensive evaluation of a full-scale production of Shakespeare's Julius Caesar, which took place at HMP Bullingdon from March to May 1999 and it set out to examine the lasting benefits of long-term arts projects on prisoners.

A second evaluation was undertaken at HMP Frankland where the Trust worked with a group of vulnerable prisoners from September to December 1999.

It is our intention that this report will add to a growing body of evidence which will help to prove the value of arts education as a vital tool in the rehabilitation of offenders.

On the basis of this research, we hope that in the future the Irene Taylor Trust and other similar arts organisations will be better able to raise funding for more projects and hence generate the benefits they can offer.

The Unit for the Arts and Offenders was approached to oversee the overall evaluation.

Their remit is to undertake evaluative research in the field and produce a range of evidence for professional use. They have written this report and we look forward to developing the partnership we have now established with them on further research projects.

THE IRENE TAYLOR TRUST

April 2000

KEY FINDINGS

- **There were 21 positive psychological, 21 positive behavioural and 25 positive artistic effects of taking part in the project for the participants.**
- **34 positive, identifiable changes in the men that took part in the research were noted by the participants' Personal Officers.**
- **There were 12 long-term positive artistic effects for the participants.**
- **The participants reasons for participating in the project were 45% psychological, 8% behavioural and 47% artistic.**
- **Out of the research group of 9 men, 5 showed a positive change in behaviour from the perspective of their Personal Officer and 4 showed no change because their behaviour was already considered 'good'.**
- **There was an 88% positive response from the prison staff as to the benefits of arts projects for prisoners.**
- **There was a 100% positive response from the prison staff on the benefits of the project to the prison as a whole.**
- **There was a 100% positive response from the prison staff on whether to have further arts projects of this kind in their establishment.**
- **75% of staff changed their perception of arts projects to a positive view after seeing the performance.**
- **Six out of nine Personal Officers returned all three completed logs on participants (a significant improvement on the Julius Caesar Project) - the Irene Taylor Trust implemented the recommendations from the evaluation of the Julius Caesar Project by contacting each officer and explaining the purpose of the project and the evaluation process.**

□ **1 INTRODUCTION**

1.1 THE IRENE TAYLOR TRUST

1.1.1

The Irene Taylor Trust was inaugurated in 1995, in memory of Lady Taylor, a trustee of the Butler Trust and wife of the late Lord Chief Justice. Lady Taylor was very involved with the arts and had a particular interest in music. Through her involvement in the Butler Trust, she became aware of the rehabilitative and therapeutic impact of music on people in penal establishments. This interest was heightened by knowledge of the work undertaken in HMP Wormwood Scrubs, which led to the prison's music co-ordinator, Sara Lee, being awarded a Butler Trust UK Travel Scholarship in 1995 and subsequently being invited to become project co-ordinator for the Irene Taylor Trust.

The Taylor family has given strong support to the Trust. Many other distinguished people from various walks of life have also given their patronage, including Lord Woolf, Jon Snow, Ian Wallace and Mark-Anthony Turnage.

1.1.2

The Trust is a registered charity. It is committed to encouraging and establishing the use of music as part of a rehabilitative, educational and therapeutic process within the criminal justice system, and in other areas of social disadvantage.

1.1.3

The Trust aims to see music become an integral part of the education programme throughout the prison system by:

- Setting up, in conjunction with education departments, music projects of varying lengths designed to aid the participants in discovering different ways of improvising, composing and song-writing using various musical styles. Projects are tailored to suit the needs of each individual establishment.
- Recognising and encouraging the artistic talents of individuals within UK prisons, Young Offender Institutions and Special Hospitals through offering two awards as part of the Koestler Award Scheme.
- Monitoring and evaluating its work to ensure the best service possible is provided and where possible, to measure success.

Project participants not only acquire musical skills, but skills for life which enable them to face better the world outside prison.

1.1.4

From August 1996 - July 1999, The Trust undertook 21 highly successful music based training and performance projects across the UK, working with over 400 men,

women, young offenders, prisoners on special location and with children who had suffered emotional deprivation and chronic abuse.

1.1.5

The live performances that complete each project have played to inquisitive and enthusiastic audiences, comprising fellow inmates, uniformed staff, prison and education departments and members of the public.

1.2 THE SETTING: HMP FRANKLAND

1.2.1 Location

HMP Frankland is a high security, Cat A/B establishment located three miles from Durham city centre. It was built in 1980 and opened in 1982. It is a national resource - it does not serve a particular area.

1.2.2 Accommodation

Each of the four original wings: A, B, C and D hold 108 prisoners in single cells. Two new wings, F and G, opened in late 1998 and are of an open galley design providing an extra 208 places with integral sanitation.

A and B wings are for vulnerable prisoners. The ratio of vulnerable prisoners to other inmates is 2/3 vulnerable to 1/3 other.

A small wing offers up to twelve places for prisoners with a drug problem to take part in a twelve week residential Drug Recovery Programme.

The total capacity of the prison (including the % on remand in the prison) is 650 intended and 550 actual - there are no unconvicted prisoners.

The percentages of each category of prisoner are as follows:
Cat A = 25.7%, Cat B= 73.2%, Cat C =1.1%

1.2.3 Staffing

In terms of staffing, there are:

- 13 Governor grade,
- 424 Officer grade,
- 7 Probation staff,
- 15 Psychologists,
- 24 Industrial staff,
- 49 Administrative posts,
- 1 full-time teachers and 40 part time teachers.

1.2.4 Activities

Frankland's statement of purpose is: 'Working together to protect the public'

The prison's departments and facilities are:

Hospital

Dentist

Chaplaincy

Laundry - wing laundries

Canteen

Kitchens that inmates can use

Workshops

Education

Gym

The range of activities / work opportunities on offer are:

Education, workshops which make furniture, kitcheners, cleaners and yards.

Inmates are out of their cells for 10 hours per day.

1.2.5 Education

The Education Department has two central aims and they are linked directly with the functions of the prison.

They are:

- 1 To help men cope positively with their sentence
- 2 To prepare men for their return to and resettlement in society.

The first aim is met by exposing the students to a variety of intellectually challenging learning experiences. This builds up their resistance both to institutionalisation and boredom endemic in long term imprisonment and the strong negative influences exerted by some fellow prisoners.

By improving the skills and qualifications of the students, expanding their knowledge and interests and developing their social skills and self-esteem, their social awareness along with personal growth is encouraged. This may equip them to find an acceptable role in society.

In accordance with these aims the Education Department tries to create the ethos of a good external further education unit replicating the standards, relationships and social norms of society beyond the prison gates. A vital ingredient of this is to provide as much staff/student interaction as possible in an atmosphere conducive to mutual respect and recognition of individuality.

Education is contracted out to New College, Durham. It is open five days per week for 50 weeks of the year. They provide a full range of education from remedial to Open University courses. There are also evening classes on Monday, Tuesday and Wednesday and a Summer School. Prison Service Education Audit December 1997 awarded Frankland a Grade 1.

1.2.6 Arts Activities

There are ten sessions per week of Art and Design, two of Literature, and one of Drama.

There are also three Art classes, one Craft class and one Creative Writing session per week for the vulnerable prisoners.

In the evening programme, there are two music sessions, one craft class, one decoupage class and a song writing course each week.

From 1997 – 1999 the following arts projects took place in HMP Frankland, often involving artists from outside the prison:

- The Northern Sinfonia performed for the vulnerable prisoners
- There was a visit by the author E.V. Thompson
- A representative from 'Little Brown Books' gave a talk on publishing
- The Irene Taylor Trust ran a music workshop for one week working to create a short performance of original music
- The Koestler Award entries included cell hobbies, art and craft from classes, music composition and performance of poetry and prose
- A poetry evening was held once every term
- A book evening
- Activities for National Library Week included competitions.

As part of the Summer School the following activities took place: Leatherwork, decorated eggs, decoupage, papier mache, the history of rock music, world music, batik, stained glass effects and card making.

1.3 'ALL IN MY CENTURY' PROJECT

1.3.1 Funders

In addition to the Irene Taylor Trust, this project was financially supported by:

The Esmee Fairbairn Charitable Trust
The Sir James Knott Trust
HMP Frankland

1.3.2 Timescale

The project began on Tuesday 15th September 1999 and the final performances took place on the 9th and 10th December 1999.

1.3.3 Rationale

The Irene Taylor Trust first visited Frankland in February 1998 for one week and ran two short workshops with different groups of prisoners. This was a great success

and therefore when the Trust suggested a return visit to carry out a longer project, the prison had no hesitation in accepting the offer.

The long term project was to be conducted over three months resulting in 2 performances to other prisoners, staff and outside visitors. All the participants were to be vulnerable prisoners and this was significant because the prison felt that they were a group who were not given the same opportunities as the rest of the prison population.

They are also prisoners who often lack self - esteem and confidence in their own ability.

1.3.4 The aims of the project from the Irene Taylor Trust's perspective

The aims were:

- To inspire and create music and writing with a group of men, including both participants who have experience of projects of this kind and those who do not.
- To devise and perform a show celebrating the 20th century through music and writing.
- To renew and develop working relationships with men who had taken part in the previous project.
- To invite other prisoners, staff and outside visitors to see the performances.
- To provide an evaluation of the project.

The objectives were:

- To give a group of prisoners the chance to work alongside professionals and each other to produce a high quality arts performance.
- To undertake an evaluation of the project from a wide range of perspectives.

1.3.5 The aims from the perspective of HMP Frankland

The prison's aims were:

- To provide an arts experience to vulnerable prisoners that would culminate in a performance that would benefit the whole prison.
- To enable prisoners to have a change of routine and to encourage them to learn and improve skills.
- To improve prisoners' self-esteem, confidence and co-operation.

1.4 THE RESEARCH

1.4.1 Information

The evaluation was on a smaller scale to that carried out on the Julius Caesar project, but still aimed to study the effects of this type of project on the participants, staff, the artistic team, the audience and the prison itself.

Information for the research was gathered in several stages.

The research focused on a core group of nine participants.

1.4.2 The researcher

Robyn Dummer graduated from Middlesex University in 1998 where she was studying Drama and Technical Theatre Arts. Since leaving university, she has been involved in theatre on a professional level, stage-managing and production managing operas.

Before she embarked on her degree she knew that working in the arts in prisons was something that she wished to pursue. Working with the Irene Taylor Trust has enabled her to realise this ambition and made her want to continue in this field of work.

1.4.3 The Unit for the Arts and Offenders

The Unit for the Arts and Offenders was founded by Anne Peaker in 1992 and has been an independent charitable trust since 1996. It supports the development of creative arts opportunities for people in prisons, special hospitals, on probation or community service and those in the community who are ex-offenders.

The work of the Unit for the Arts and Offenders includes:

- undertaking research and evaluation within this field
- providing information and advice
- maintaining an archive on key issues within the history of the Arts in the Criminal Justice System
- publishing books
- providing professional training
- piloting arts projects
- advocacy work to ensure that the value of this work is understood by policy makers and funding bodies.

The Unit produces a biennial Directory of Arts Activities in Prisons and a magazine: 'The Bulletin', three times a year, which is distributed to every prison in the country. The Unit has recently published a Handbook for Artists working in prisons and a Guidance Book and website for prisoners and ex-offenders on how to access the arts on leaving prison or after probation.

2 THE METHODOLOGY

2.1 RESEARCHING THE EFFECTS ON PARTICIPANTS

2.1.1 The methodology

The following methods of gathering and recording feedback were used:

- Four questionnaires to all inmates involved in music project
- One questionnaire to the men who left before the end of the project
- Small red diaries for each of the men involved with the research project to fill in as they wished
- A large red book for whole group to put their comments in during the course of the project
- Two group discussions with the men involved with the research project
- One individual meeting with each man involved with the research.

2.1.2 The Sample

CHART TO SHOW THE SENTENCE STATISTICS OF THE INMATES WHO COMPLETED THE PROJECT

Irene Taylor Trust Arts Project								
Name	Wing	Number	Length of sentence	Sentence date	Release date	Age	Time already served	Approx time left to serve
A	A	1	99yrs	1982	-	46	18yrs	-
B	A	2	12	1998	2006	38	2	6
C	A	3	8	1996	2002	43	4	2
D	A	4	14	1998	2007	36	2	7
E	C	5	99	1998	-	36	2	-
F	C	6	99	1988	-	50	12	-
G	C	7	99	1989	-	43	11	-
H	C	8	99	1997	-	34	3	-
I	C	9	19	1996	2008	47	4	8
J	D	10	9	1997	2004	25	3	4
K	D	11	99	1988	-	42	12	-
L	D	12	13	1998	2006	38	2	6

Irene Taylor Trust Arts Project								
M	D	13	99	1985	-	42	15	-
N	D	14	11	1197	2005	57	3	5

The research project started with twelve men and ended with nine.

The men listed above that were involved in and completed the research project:
A, B, E, F, H, I, J, K, L.

Out of the three men that dropped out, two have no personal logs or evaluations.

The third man left half way though the project and although one meeting with him was recorded there is not a personal log for him as his Personal Officer did not return it.

2.2 RESEARCHING THE EFFECTS ON PRISON STAFF

The researcher made a visit to the wings to meet the Personal Officers to explain about the Trust and the Music Project as well as the Research Project

- Two questionnaires were given to staff
- Two questionnaires were given to Personal Officers
- One questionnaire was for the Governor and Deputy Governor, Governor Mark Howell - Head of Regimes and Anne Smith, Head of Education
- Three personal logs were given to the core group's Personal Officers to complete.

2.3 RESEARCHING THE EFFECTS ON THE ARTISTIC TEAM

- There was an A5 sized black book for Irene Taylor Trust team to write their comments
- There were three questionnaires for the Irene Taylor Trust Team.

2.4 RESEARCHING THE EFFECTS ON THE AUDIENCE

There was:

- One questionnaire for 10 inmates in the audience
- One questionnaire to staff in the audience
- One questionnaire to invited guests in the audience.

There was also an A5 sized black comments book put out for audience to write in after the performances.

□ 3 THE PROJECT

3.1 OUTLINE FROM THE IRENE TAYLOR TRUST'S PERSPECTIVE

The project personnel were:

Nick Hayes - project leader/musician

Graham Rix – musician

Peter Spafford – writer

Sara Lee - musician and project's co-ordinator

The project was first discussed with the education department in the prison in December 1998. Fundraising targets were attained in June 1999.

The Trust wanted to expand the length of projects from the usual one week to events lasting between two and three months. This was in order to get a clearer idea of how participants changed and developed over a longer period of time.

They also wanted to work on a larger scale event with more people.

The participants were all men on Rule 43, i.e. vulnerable prisoners separated from the rest of the prison for their own protection.

The initial plan was to work with two groups and also have a small choir who would become a part of the final performance. Time and space dictated that this would be difficult and besides this, many of the men had regular commitments that meant that they could not devote the time they wanted and needed to the project.

Sessions were very short and, in the end, the project leaders only had 100 working hours with the men (3 - 3.5 hours per day which was equivalent to the time allocated by education).

Several meetings were set up between the prison and the Trust to discuss the content of the project and ensure the security aspects were clear to all parties. The project was advertised by posting up notices around the relevant wings of the prison and the take up was good.

At the beginning there was a list of 21 men but the number settled at 14 as some had other commitments and others decided that it wasn't for them.

This proved to be an optimum number as 14 was about the maximum the project leaders could work with in the classroom space available.

The Trust did a great deal of preparation work for the project to ensure that the participants had:

- An outline of the dates they would be required
- The names of the people they would be working with
- Some ideas about the topic that was to be worked on
- Some details about the Trust itself and the work it carries out.

The participants appreciated receiving this information and this practice will be adopted on future projects.

The project leaders set aside two introductory days to give everyone an idea of the work that was going to be done.

The men were each given demo tapes to listen to, made by the project leaders.

These sessions involved a lot of practical work in order that the project leaders could assess the skills base of the participants and ascertain which of them would need help.

Following this, two of the project workers returned the next week to cement the work in order that the project could begin in earnest at the start of October.

From then onwards the project leaders worked for weeklong periods concentrating on generating and developing material and ensuring that everybody had a part to play.

The intervals between these contact weeks were up to two weeks.

3.2 PRACTICAL PROBLEMS FROM THE PERSPECTIVE OF THE IRENE TAYLOR TRUST

3.2.1 Organisation and delivery of the project:

The final week proved to be extremely difficult as, due to lockdowns, the artistic team were only able to work for five out of the planned 12 hours.

The dress rehearsal was cancelled and, in effect, the first performance was the first time the whole piece had been run from start to finish.

There was no specific designated space due to lack of any appropriate and available venue for the duration of the project. This meant all the instruments had to be moved at the end of each session which deducted about half an hour from the session times each day. There would always be a different room in the afternoon to the one used in the morning.

There was confusion over lists of names of men as to who was supposed to be attending the project on certain days (as far as the facilitators were aware, lists were circulated to the correct places at the correct times)

Often the facilitators saw all the men all of the time which had its benefits but there were times when it would have been preferable to have seen smaller groups as they needed to do some more specific detailed work.

People turned up who were not meant to and vice versa although the lists were circulated (this did improve as the project went on).

NB When the men were in the large group they wanted smaller, when smaller, they wanted larger...!

50% of the rehearsal time (including the dress rehearsal) was lost in the final week.

It was not an ideal solution having half the group coming up on one day and half on the next. It would have been better to have two groups running simultaneously in two spaces.

They could not get into the performance space until the last week and then not for the whole week.

3.3 OUTCOMES

There were two performances, the first with an audience of approximately 90 people, the second with an audience of approximately 70.

The men were very focused for the first performance because the Dress Rehearsal had been cancelled and it went without a hitch.

The vast majority of the audience were other prisoners but several members of staff attended, as did invited guests from the outside.

3.4 POSITIVE FEEDBACK ON PRACTICAL ORGANISATION - THE IRENE TAYLOR TRUST

It was obvious that the presence of the organisation was welcomed in the prison, and there was good interdepartmental communication.

Staff at the gate and on the X ray were supremely helpful when it came to bringing a van load of instruments into the prison. This process was made easy for the Trust as staff were aware of what was happening.

Education staff were extremely supportive and helpful from day one to the end of the project, which once again made working very much easier.

□ 4 EVALUATION

4.1 RESEARCH METHODOLOGY

4.1.1 Coding of the research methodology

The following results are evidenced in the research methodology as outlined in SECTION 2. The source for each point is coded as follows:

AN	artists' notebook
GN	group notebook for participants
GD	group discussion with participants
DP	individual participant diary
IP	individual interview with participant
PL	personal logs completed by Personal Officers
QIA	audience questionnaire for inmates
QGA	audience questionnaire for invited guests
QSA	audience questionnaire for staff
QIR	Irene Taylor Trust artists questionnaire (1 – 3)
QP	participant questionnaire (1 – 4)
QPL	participant questionnaire for men who dropped out
QPO	Personal Officer questionnaire
QS	staff questionnaire (1 – 2)

4.1.2 Figures on the returns of questionnaires from participants

Questionnaire	Given out	Returned
1st Questionnaire from Participants	23	20
2nd Questionnaire from Participants	14	11
3rd Questionnaire from participants	14	7
4th Questionnaire from participants	14	4

4.2 THE EFFECTS ON THE PARTICIPANTS

4.2.1 Expectations of participants

The three main reasons for participation were for artistic, psychological and behavioural outcomes.

4.2.2 Artistic reasons for participating in the project

To learn a bit more about music
To learn to play a musical instrument

QP1
QP1

To get some experience of keyboards	QP1
Already in the prison band and wanting to contribute something	QP1
Loves playing music	QP1
Gain confidence in playing an instrument	QP1
To learn how to write lyrics	QP1
To get a greater understanding of the arts and get a positive exposure to music, writing and lyrics	QP1
A more in depth understanding of music	QP1
To learn songcraft	QP1
Gain musical knowledge	QP1
To learn how music is put together	QP1
To see how professionals work on music	QP1
To learn how to teach others drumming	QP1
To understand the deeper aspects of team work in building music	QP1
Finding a hidden talent	QP1
Learning to be a bit creative	QP1
To be able to sing and play at the same time	QP1
To write music so that the lyrics have a meaning	QP1
To help in establishing the prison band by overcoming some of the initial hurdles	QP1
To learn more about drums	GD1

4.2.3 Psychological reasons for participation

Satisfaction/enjoyment	QP1
Sounded interesting	QP1
Constructive use of time	QP1
Something different from every other day of the week	QP1
To be part of something	QP1
To be part of a team	QP1
To make something positive happen in the prison	QP1
To have fun	QP1
To find new ways of learning	QP1
Curiosity	QP1
It's therapeutic	QP1
Grabbing an opportunity when it's on offer as there are not many in prison	QP1
Improved motivation	QP1
Help with 'ingrained lethargy'	QP1
Pleasure from contributing to something useful	QP1
Having been on the last project and enjoyed it	QP1
Having the feeling of having achieved something	QP1
To feel relaxed and open	QP1
Being able to express self	QP1
To help with confidence	QP1
Developing a good song that will turn out 'wicked'	QP1

4.2.4 Behavioural reasons for participation

To be able to work with other people better	QP1
To gain communication skills	QP1

Learning to listen QP1
 To be able to build something with others QP1

4.2.5 Negative expectations of participants

The two main categories of negative expectations were fears and challenges.

4.2.6 Fears

That nothing will be achieved QP1
 That some individuals would want 'star billing' QP1
 Not enough space to work in QP1
 That there will be bad group dynamics QP1
 That there will be a lack of co-operation between the project and the prison QP1
 That officers will see you having a good time and therefore stop it continuing QP1
 That everything will fall apart after the project is over QP1
 That there will be problems with equipment coming in because of security QP1

4.2.7 Challenges

Trying to get head around playing a keyboard GD1
 Trying to understand new musical styles that seem 'surreal' at first GD1
 Getting used to a different and more complex way of working
 (normally sticking to working through one or two songs) GD1
 Co-operating with others GD1
 Doing two things at once GD1
 Co-ordination games with clapping and rhythm work GD1
 Playing bass guitar where normally playing acoustic GD1
 Dealing with musical and personality differences at the same time DP

4.2.8 Effects of being involved in the evaluation

It made me realise how I was progressing and made me feel more involved GD2
 It gave me more of a viewpoint GD2
 By keeping a diary, it meant really tuning in to personal ups and downs GD1

4.2.9 Personal Officers' perspective of the effects on participants

INTERACTION	Positive change	Negative change	No change
With staff			9
With other inmates			9
With family	1		8
Seeks staff support	1		8
Changes friends	1		8
SHARED FEELINGS			
Sharing feelings/emotions	1		8
Difficulty relating to	2		7

others			
Mood swings	1		8
Appears generally sad	4		5
Appears generally happy	4		5
GENERAL BEHAVIOUR			
Takes care of personal image			9
Cleans cell			9
Generally approachable			9
Has varied interests			9
Uses initiative			9
Appears unsettled	3		6
Very disciplined	1		8
Easily bored	3		6
Easily upset	3		6
Enjoys attention	2		7
Manipulative			9
ABOUT PROJECT			
Has he told you About it	2		7
Happy to be involved			9
Any particular problems			9
Changes in behaviour	5		4

4.3 OUTCOMES FOR PARTICIPANTS

The outcomes for participants were assessed and categorised under the headings of both negative and positive outcomes.

4.3.1 Negative Outcomes

The negative outcomes for participants were viewed from an organisational, artistic, psychological, and behavioural perspective.

4.3.2 Negative Organisational Outcomes

Too many people in the group at first	QP1, GD1
Not strict enough	GD1
Not enough time	GD1
Badly structured time, i.e. working for a week and then off for two weeks, making it hard to remember where you had got to	GD1

Losing time through changing rooms and having to set up the instruments again GD1

4.3.3 Negative Artistic Outcomes

Some people feeling silly doing rhythm exercises and not joining in and affecting the group	GD1
Not having enough time with Peter (effecting quality of lyrics/narrative)	GD2
Having bonus cut in half from Education	GD2
Finding the music very strange at first	GD1
Would like to have done different styles like rock and blues	GD1
Not having enough input on music decisions initially	GD1
Too many finger exercises	QP2
Music too abstract/surreal	DP, QP2
Feeling alienated from the music style	DP
Wanting/anticipating working with lots of different styles from 20 th century	QP2
Not liking the rap style of song writing	DP
Finding it confusing 'chopping and changing' between songs and bits of music	DP
Too much material supplied by the artists leading the project	DP

4.3.4 Negative Psychological Outcomes

Feeling disappointed and rejected when own material not used	DP
Feeling lost when the project ended	GD1

4.3.5 Negative Behavioural Outcomes

Too much noise	GD1
People using it as a skive and not weeded out at beginning	GD1
People bullying others in the early stages	DP
Getting frustrated with other people when they don't 'shut up'	GD1

4.3.6 Positive Outcomes

The positive outcomes were viewed from a psychological, artistic and behavioural perspective.

4.3.7 Positive Psychological Outcomes

Being able to get 'away' from the prison for a short time	GD1
Feeling lifted	GD1
Getting a bit of 'get up and go'	GD1
Keeping depression at bay	GD1
Getting praise and growing in confidence	GD1
Given hope for the future	GD2
Buzzing with anticipation every day	GD2
Feeling richer in self	Gd2
Feeling more enlightened	GD2
Taking the monotony out of prison life	GD1
Feeling more opened up 'there's something in here I can use'	GD1

Having a common interest with others	GD1
Realising that you can learn something when you put your mind to it	QP3
Realising how important patience is	QP3
Feeling like a family	QP4
A sense of achievement	QP4
Boosting confidence	QP4
Took stress away	QP4
A sense of relaxation	QP4
Learning to trust the teacher	DP
Being able to forget that you are in prison for a short while	AN

4.3.8 Positive Artistic Outcomes – short term

Learning to keep time and come in on time	GD1
Inspired to write fresh music, got away from being 'stale' creatively	GD1
Learning percussion for the first time and really feeling rhythm	GD1
Not having to know how to read music in order to succeed	GD1
Being able to appreciate music	GD1
Appreciating that each song has a different mood and is sung with a different feeling	GD1
Feeling at the forefront of creative ideas (in relation to the millennium)	GD2
Gaining insight into writing songs	GD1
Learnt about the dynamics of being in a band	GD1
Writing songs for the first time	GD1
The language being simple enough to understand	GD2
Appreciating working with professionals	GD1
Being given a 'real shove'/ being stretched	GD1
I think more/ play more creatively	GD1
More inspiration	GD1
Being able to gel with other musicians	GD1
Putting music to words	QP3
Learning the part of music that comes from the heart and not the brain	QP3
Having had grave doubts about the music style, appreciating how well it went in the end and how much the audience appreciated it	QP4
Enjoying watching it all come together for the performance	QP4
Learning to be led by someone musically	QP4
Developing a better sense of rhythm	QP4
Learning to sing and play at the same time	DP
Being able to 'belt out a song'	DP

4.3.9 Positive Artistic Outcomes – long term

Writing own songs for the prison band	GD1
Inspired to write a book	GD1
Joining a guitar class	GD2
Writing songs and rehearsing them for the Koestler Award	GD2
Taking an evening music class	GD2
Would like to do music engineering	GD2
Would like to learn to play the piano	GD2

More inclined to volunteer to do something in the community	GD2
Wanting to do something on the out to raise money for charities like this	GD1
Learning to read music	QP4
Wanting to go on to take Grade 3,4, 5, 6, 7 and 8	DP
Buying a keyboard	AN

4.3.10 Positive Behavioural Outcomes

Talking to people you wouldn't normally talk to	GD1
People 'pulling together'	GD1
Being able to control a negative retort to someone on the project	GD1
Mixing with people you wouldn't normally do and seeing a different side to them	GD1
Singing for the first time in a performance, sober	GD1
On the outside stealing musical instruments, but now realising how important they are personally to musicians, would not do this again	GD1
Doing different classes : History, Geography, Enhanced Thinking	
Less judgmental about what people are in for	GD2
Not getting angry with people	GD2
Helped to make decisions	GD2
Helped to appreciate other people's decisions without dismissing them	GD2
Encouraging co-operation between 'cons and staff'	
Gaining the confidence to communicate with others/coming out of shell	GD1
More laughter	GD1
Making more friends	GD1
Becoming part of a group	GD1
Being able to work with others	QP3
Conquering nerves	GD, QP3
Making a group effort to get a result	QP4
More confident in taking on other tasks around the prison	QP4
Wanting to give to others	DP

4.4 THE EFFECTS OF THE PROJECT ON THE STAFF INVOLVED

4.4.1 Questionnaires and logs from prison staff

2 questionnaires and 3 logs were used to involve staff in the evaluation of the project.

Sequence of questionnaires and logs	Sent out	Received back
1st log to Personal Officers	10	8
1st Questionnaire to Personal Officers	10	5
2nd Log to Personal Officers	9	9
2nd Questionnaire to Personal officers	9	6

3rd Log to Personal Officers	9	6
1st Questionnaire for staff	7	7
2nd Questionnaire for Staff	7	7
Questionnaire for The Governor, Dept Governor, Governor Howell and Anne Smith	4	2

4.4.2 Results of QS1, QS2, QPO1, QPO2 (see 4.1.1 for coding)

Seven key questions were asked to assess the effects of the project on prison staff.

Question	Positive response	Negative response	Comments: negative responses
Impact on routine	15	1	Loudness of music
Impact on workload	16		
Support for project	16		
Benefits to prisoners	14	2	Only a few benefit Prisoner being dangerous on release if he joined a music group
Benefit to prison	16		
Watching the show	16		
Future projects	16		

4.4.3 Staff perceptions of effects of the project on participants

There were four significant positive observations made by prison staff

- Improved quality of interaction with some very difficult prisoners QS2
- Seeing people with little skill to begin with achieve so much QS2
- Seeing inmates gaining respect from each other QS2
- Seeing individual talents on show QS2

4.5 EFFECTS ON ARTISTS INVOLVED

4.5.1 Artists questionnaires

The artists involved were asked to complete a series of 3 questionnaires

Questionnaire	Sent out	Returned
1st Questionnaire	4	4

2nd Questionnaire	4	4
3rd Questionnaire	4	3

4.5.2 Artist questionnaire information

The information requested was under the following categories:
Aims, expectations, challenges, difficulties and positive outcomes.

4.5.3 Aims

To deliver a first rate performance piece at the end	QA1
To make a positive difference for all the participants	QA1
To help create a well crafted emotionally involving piece to which all have contributed	QA1
To show the piece to a large audience of 'crucial outside visitors' who are able to ensure that the work continues	QA1
To have the whole group perform as a well tuned band	QA1
To get people into a different music style and for them to 'dig it'	QA1

4.5.4 Expectations

Learning how to judge situations like when to intervene and how to deal with disruptive situations	QA1
How to turn a weak music idea into a strong one	QA1
When to abandon a music idea and do this in a way that doesn't cause offence	QA1
Learning more about prisons and how best to make a project work in them	QA1
Learning a lot more about working with musicians	QA1
Learning a great deal about generating lyrics for a group created piece	QA1
Looking forward to working on something on a large scale	QA1
Learning humility	QA1
Gaining more strength in leadership	QA1
Gaining more trust in self	QA1

4.5.5 Challenges

Using both musical and social skills	QA1
Being open and honest	QA1
Building trust and respect that will last throughout the project	QA1
Being natural, listening and adapting	QA1
Having a finely tuned awareness of the group	QA1
Taking action where and when necessary	QA1
Working with such a large group in a prison	QA1
Getting the logistics right	QA1
Striking a balance between the participants creativity and my standards	QA1
Involving people on the fringes	QA1
To combine organisation with being involved with creative side	QA1
Keeping the momentum and energy up	QA1
Making people feel that each part is part of a larger whole	QA1
Staying calm	QA1

4.5.6 Difficulties

Coping with the men's lack of social skills at the beginning	QA2
Dealing with conflicting views/suggestions about the words/music/songs	QA2
Constantly changing rooms and having to move equipment	QA2
Having to repeat things more than anticipated because of poor memories	QA2
Overcoming extreme apathy in some cases	QA2
The moans/groans about the music style in the middle stage when it was a challenge	QA2
Trying to do the admin and be part of project	QA2
Sometimes difficult to keep a good group atmosphere because of outside influences such as wing matters	QA2
Problems in establishing trust in taking people into such uncharted territory	QA2
Dealing with arrogance and selfishness in relation to controlling ideas	QA2
Realising that the men didn't share the same artistic vision	QA3
Having no dress rehearsal	QA3
Only seeing the men for 5 out of 12 hours in the final week	QA3
The space being far too small	DP
The strain of moving equipment all the time because of room changes	AN
Men remaining closed to new material	AN
Too many men moaning for too much of the time	AN
Feeling drained by giving out so much energy	AN

4.5.7 Positive Artistic Outcomes

Some moving moments	QA3
The men being very on the ball in the performances	QA3
Getting a great response from the audience	QA3

4.6 EFFECTS ON THE AUDIENCE

4.6.1 Audience response

The audience were given questionnaires at the performances. A response was invited from invited guests, inmates and prison staff.

The questionnaires assessed both positive and negative effects, no changes and invited further comments.

4.6.2 Audience response returns

Questionnaire	Given out	Returned
Audience Questionnaires from Invited guests	18	5
Audience Questionnaires returned from inmates	10	7
Audience Questionnaires from Staff	14	12

4.6.3 Invited audience response

Question	Positive response	Negative response	No change (already positive)
Watching the show	5		
Changed perception of arts projects	3		2
Wanting future projects of this kind	5		

4.6.4 Inmate audience response

Question	Positive response	Negative response	Other comments
Watching the show	7		
Changed perception of arts projects	5		2
Wanting future projects of this kind	7		

4.6.5 Staff audience response

Question	Positive response	Negative response	No change (already positive)
Watching the show	12		
Changed perception of arts projects	9		3
Wanting future projects of this kind	12		

4.6.6 Other perceived positive effects on prisoners

Self esteem built up	QSA
Hope rebuilt	QSA
Far higher standard than expected of prisoners talents	QSA
Seeing prisoners not being morose for the first time	QSA
Collective emotional expression and a collective soul	QSA
Seeing changes in social behaviour	QSA
Seeing people giving and sharing for the first time	QSA
Seeing prisoners in the audience encouraging and supporting the performers	QSA
Being able to channel energy constructively	QSA
Team building in evidence	QSA
(QSA – Staff audience response)	

4.7 THE EFFECTS OF THE PROJECT ON THE PRISON

4.7.1 Positive effects on prison

2 general and 2 specific effects of the project on the prison regime were recorded.

- Staff morale improved QSA
- The whole atmosphere changed for the better QSA

- More musical instruments being brought in QS2
- A new beginner's guitar class starting up one evening a week QS2
(QS2 - 2nd questionnaire issued to staff)

□ **5 CONCLUSIONS**

This project is a testament to the viability of running artistically challenging and sophisticated projects with inmates.

With careful strategies for dealing with initial resistance to new ideas and techniques and with professionally structured teaching approaches to introduce and develop the necessary skills, it is possible to stretch the participants artistically.

This evaluation indicates a transformation in the men who took part, from some levels of anxiety, lack of trust and negativity to enormous satisfaction and pride in the final product.

The participants acknowledge their initial misgivings and that they are pleased to have been challenged and 'pushed' within an arts context.

□ **6 RECOMMENDATIONS**

- To have a large dedicated space for the entire project.
- To have no more than a one week gap between workshops to ensure continuity for participants and artists.
- To ensure that any arts organisation wishing to introduce unusual musical ideas to a group with conservative musical experience/tastes carefully consider the approaches and techniques that are necessary in order to overcome initial resistance, using some of the techniques employed by the Irene Taylor Trust, Music in Prisons team.
- To encourage the involvement and support of prisoner participants Personal Officers from the planning stage to the final evaluation.
- To carry out an effective and comprehensive evaluation of a project, it is essential to get responses from all parties involved – the participants, prison staff, artists and audiences.
- Within the evaluation methodology, it is important to strike a practical and realistic balance between individual and group responses eg.– it is difficult to get both individual diaries and group notebooks filled.

April 2000

□ 7 APPENDICES

APPENDIX 7.1a

1st QUESTIONNAIRE FOR THE PARTICIPANTS

PLEASE FIND 10 MINUTES TO FILL THIS IN

How did you hear about the project?.....

.....

What made you want to get involved with the project?.....

.....

Do you know anyone else involved with this project?.....

.....

Have you worked with the Irene Taylor Trust before?.....

.....

Do you have to miss any other activities to do this project?.....

.....

What do you hope to get out of this experience?.....

.....

Have you ever done anything artistic before(music, drama, writing)?.....

Yes /No ,.....

If YES, which?.....

Do you think you will find talents you did not know you had?.....

.....

What might be the positive aspects of this project be?.....

.....

.....

What might be the negative aspects of this project be?.....

.....

.....

.....

Thank you for taking the time to fill in this questionnaire.
All information is confidential

APPENDIX 7.1b

2nd QUESTIONNAIRE FOR THE PARTICIPANTS

Please try to answer in as much detail as possible, if you need more space use the back of this sheet.

1.Are you enjoying the project so far?.....Please give detail.....

2.Do you feel the scheduling of the project has worked so far? If you do, why? If not, what would you change?.....

3.Do you feel the number of people involved with the project has been effective? Why/ why not?.....

4.Do you think it has been effective working in smaller groups rather than one large group?.....Please give detail.....

5.Are you happy with your contribution to the project so far?.. Please give detail.....

6.Are you finding it harder or easier than you thought you would?.....
In what way?.....

7.Have you enjoyed working with the style of music that you have been creating?
Yes.../...No..... WHY?.....
Would you have liked to have been working with other styles of music as well?
Yes / No..... What styles?.....

8.Do you think the people from the Irene Taylor Trust have been accessible enough to you?.....

9.Have the Prison staff been co-operative with regards to this project?
Please give examples.....

10.Are you confident that the project will be ready by for the time it is to be performed?.....

APPENDIX 2a
QUESTIONS FOR THE MEN
(Meeting one to one rather than Questionnaire)

How are you finding the project?

Are you enjoying it?

Are glad that you decided to take part?

What do you think has been most challenging for you so far?

Are you surprising yourself with your input into the project.

Do you think that the way it is being run is effective?

Do you feel it could be better? In what way?

Is it very different to what you expected? In what way?

Do you feel that you are making more friends from doing this project?

Do you feel that this project is quite a large feature in your life at the moment?

How do you feel in the time between visits from the Trust?

In what way is the project fitting into your daily routine?

What are you most looking forward to about this project?

Are you finding it easier or harder than you expected?

What do you feel that you may learn from this project?

Are you finding new skills in yourself?

Do you feel any different in yourself since doing this project?

Do you feel that from doing this project it is making your time here for the moment more tolerable?

From doing this project do you feel that you might what to be more involved with music in the future?

Other Comments

APPENDIX 7.2b

QUESTIONNAIRE FOR MEN WHO LEFT THE PROJECT

PLEASE FIND 10 MINUTES TO FILL THIS IN

1. What attracted you to the idea of being involved in this music project in the first place?

.....
.....

2. Was this project different to what you expected. If so in what way?.....

.....
.....

3. At what stage of the project did you leave?.....

4. What were your reasons for leaving?.....

.....
.....

5. Do you regret leaving?.....

6. If you saw one of the performances in December, please describe your thoughts about it.

.....
.....
.....
.....

7. If you had known that the project was going to turn out the way it did would you have stayed?.....

.....

8. What would have made you want to carry on with the project?.....

.....
.....

9. Are there any other subjects that you feel you might enjoy if they were run as a project? For example, Drama, Creative Writing etc.....

.....

10. If the Trust came back to Frankland do you think you might like to give it another try?

.....
.....

Thankyou for taking the time to fill in this questionnaire
All information is confidential.

APPENDIX 7.3

1ST QUESTIONNAIRE FOR THE IRENE TAYLOR TRUST TEAM

PLEASE FIND THE TIME TO FILL THIS IN

What do you think will be your biggest personal challenge with regards to this project?

.....
.....
.....

What do you think will be the biggest challenge the project will face?.....

.....
.....
.....

What are you most looking forward to about the project?.....

.....
.....
.....

Is there anything that you are not looking forward to?.....

.....
.....
.....

Are there any problems that you foresee with this project?.....

.....
.....
.....

What would be your ideal outcome for this project?.....

.....
.....
.....

What do you imagine you may learn from this project?.....

.....
.....
.....

What do you see as key to the success of this project?.....

.....
.....
.....

Thankyou for taking the time to fill this in.

APPENDIX 7.4

1ST QUESTIONNAIRE FOR STAFF

PLEASE FIND 10 MINUTES TO FILL THIS IN

Before receiving this questionnaire did you know that there is an Irene Taylor Trust arts project taking place at Frankland?..... Yes /No

If yes, how did you find out?.....
.....

Are you intending to come to the final performance in December?..... Yes / No

Do you think this project will have a direct effect on your work load?..... Yes/No
.....

Do you think this project will effect your normal daily routine?.....
Yes/No

If yes, in what way?.....
.....

....
Is this good or bad?.....

Do you think this kind of project should be taking place in Frankland?..... Yes / No

At other Prisons?.....
Yes / No

What might the positive aspects of this project be?.....
.....
.....

What might the negative aspects of this project be?.....
.....
.....

In what specific way do you think the participants may benefit from this kind of project?
.....
.....

In what way might this project disrupt the normal activities in the prison?.....
.....
.....

When the Irene Taylor Trust worked at Frankland before did you notice any changes in the men that took part on the project?.....
.....

Thankyou for taking the time to fill in this questionnaire

All information is confidential

APPENDIX 7.5

1ST PARTICIPANT LOG FOR PERSONAL OFFICERS

Participant..... Personal Officer..... Date.....

INTERACTION	OFTEN	SOMETIMES	NEVER	COMMENTS
With staff:				
With other inmates:				
With family:				
Seeks staff support:				
Changes companions:				

SHARING FEELINGS	OFTEN	SOMETIMES	NEVER	COMMENTS
Sharing feelings/ emotions :				
Difficulty relating to others:				
Mood swings:				
Appears generally sad:				
Appears generally happy:				

GENERAL BEHAVIOUR	OFTEN	SOMETIMES	NEVER	COMMENTS
Takes care of personal image: Cleans cell: Generally approachable: Has varied interests: Uses initiative: Appears unsettled: Very disciplined: Easily Bored: Easily upset: Enjoys attention: Manipulative:				

ABOUT THE PROJECT	YES	NO	COMMENTS
Has he told you about it: Happy to be involved: Any particular problems: Changes in behaviour - Positive Negative			

THANKYOU FOR TAKING THE TIME TO FILL IN THIS LOG

APPENDIX 7.6

QUESTIONNAIRE FOR GOVERNORS AND STAFF

1: What first attracted you to the work of the Irene Taylor Trust?.....
.....
.....

2: Have any similar organisations worked in Frankland in the past?.....
.....

3: Is this the kind of work that Frankland may consider in the future?.....
.....

4: Having seen the benefits that a project like this can offer to those involved, do you feel that similar work could be carried out on a regular basis as part of the prisons education plan?.....
.....
.....

5: Do you think this kind of project is something that should be funded by the prison service?.....
.....
.....

6: Now that the project has finished are you aware of any negative responses to the work from within the prison?.....
.....
.....

7: Why do you personally feel that projects such as these have a place in prison life?.....
.....
.....
.....

8: The final research document will be circulated around the prison service departments, arts organisations and arts practitioners. Please add any other comments you feel would help us and others to continue to provide this type of project in a way that suits both the practitioners and the prison establishment.....
.....
.....
.....

Thank you for taking the time to fill in this questionnaire

APPENDIX 7.7
AUDIENCE QUESTIONNAIRE

We would be grateful if you could fill in this questionnaire and return it in the envelope provided.

1: Are you
- From B, C, or D wing (please state).....
- A member of staff

2: Had you heard of the Irene Taylor Trust before arriving here today, if so, how?
.....

3: Please describe how you felt about today's performance.....
.....

4: Was it in any way different to what you expected?.....
.....

5: Has this performance changed your perception about arts projects in prisons? If so please state why.....
.....

6: Do you think that this kind of project should be more widely available in prisons?.....
If so, please state why.....
.....

7: Are there any other comments that you would like to make?.....
.....

8: If you would like any further information about the Irene Taylor Trust, please write your name and address here.....
.....

THANKYOU FOR TAKING THE TIME TO FILL IN THIS QUESTIONNAIRE.