

# **JULIUS CAESAR - H.M.P BULLINGDON**

## **FOREWORD**

**by**

## **THE IRENE TAYLOR TRUST**

To date the Irene Taylor Trust has run music projects in 15 different establishments across the UK, working with over 400 men, women and young offenders. 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 useful lives upon release.

This report is the beginning of what we hope will be a growing body of evidence that will prove the value of arts education as a vital tool in the rehabilitation of offenders. On the basis of this evidence, we hope that the Irene Taylor Trust and many other similar arts organisations will be better able to raise funding for more projects and hence generate the benefits they can offer.

In May 1999, the Irene Taylor Trust undertook a full scale production of Shakespeare's Julius Caesar with an original musical score at HMP Bullingdon; the subject of this report. The project lasted seven weeks and involved over 50 prisoners.

It thus provided an ideal opportunity to examine whether the Trust's work actually does what we believe; that long term arts projects can indeed offer lasting benefits to participants and ultimately to society in the form of a lower rate of re-offending. One of the project's main sponsors, the Wates Foundation has long subscribed to this same belief and was thus eager to search for evidence to bear this out. Its financial support for the research which constitutes this report has been crucial and we are extremely grateful for it.

The Unit for the Arts and Offenders is a national charitable trust that supports the development of arts activities within the criminal justice system. Part of their remit is to undertake evaluative research in the field and produce written reports.

They have written this report and we look forward to developing the partnership we have established with them on further research projects.

## **KEY FINDINGS**

- **94% of participants did not offend during the time that they were involved in the Julius Caesar Project.**
- **There was a 58% decrease in the offence rates of participants in the six months following the project, compared to the offence rates in the six month period before the project began.**
- **27 positive psychological and 16 positive behavioural outcomes/effects were recorded during the project.**
- **The two participants who took up the apprenticeship opportunities offered by the Irene Taylor Trust on release, have not re-offended. They attribute this directly to having the support of a mentor.**
- **A permanent Drama Group has been established at HMP Bullingdon as a direct result of the Julius Caesar Project.**
- **The Arts are valued as part of Regime Activities. The Governor stated that this project: "*Has made the arts part of the prison culture; it is not seen as threatening to the calm of the prison environment.*"**

# **1 INTRODUCTION**

## **1.1 H.M.P..Bullington**

HMP Bullington, a 'New Gallery' prison, was the product of nearly a decade of consideration of prison design. In 1985 a Home Office working party produced a report entitled: 'New Directions in Prison Design'. This was based on an examination of eight contemporary American prisons and included recommendations for future prison design in England and Wales. One of the key designs to emerge was the 'New Gallery' model.

The common services are located in the central spine of buildings and the five houseblocks, (A B, C, D and E) are cruciform in plan. Houseblock A and B constitute the local prison: A holds short term prisoners, B holds remand prisoners. C and D wing (the Training Prison) hold sentenced prisoners serving sentences of 18 months or over. B wing also houses the vulnerable prisoners and a Drug Support Unit. Each houseblock holds 155 prisoners (180 and 190 when overcrowded) and each operates its own regime. The cell wings of the houseblocks are open-galleried. The main buildings are linked by two storey secure corridors which are open at ground floor level and closed at first floor level. Immediately inside the gatehouse is an irregular L-plan of buildings, containing visits, reception, administration, kitchen, workshops and laundry. There is a separate segregation unit and health care centre. The gymnasium and the education building, including a chapel are situated between the two pairs of houseblocks.

Bullington opened in 1992. It is an adult, male, local and training Category 'B' prison with a normal capacity of 772 at 31<sup>st</sup> March 1999 was and the average number of inmates resident during the preceding year being 850. These figures were obtained from HM Prison Service Annual Report and Accounts April 1998 to March 1999.

Prisoners are accommodated in single or double cells, all of which have internal sanitation. When the prison is overcrowded, prisoners are located three to a cell designed for two. The occupancy of single cells is thereby not changed.

The courts in the prison's catchment area are: Oxford and Reading Crown Courts; Berkshire, Buckinghamshire and Oxfordshire Magistrates Courts.

Prisoners serving life sentences are not routinely held although at any one time, there may be a small number (usually no more than ten) held temporarily. Such prisoners have either received a life sentence whilst at Bullington and are waiting allocation to a Lifer Centre, or have been transferred from another prison and are awaiting resettlement.

As part of the national programme for coping with the continuing rise in the prison population, an additional facility was opened in April 1998, accommodating the Drug Support Unit and the Vulnerable Prisoners Unit on B wing.

There is a three tier system of regimes: Basic, Standard and Enhanced. This was introduced in 1996 as part of an incentives and earned privileges programme. The number and frequency of visits, association time, the provision of an in-cell TV and the amount of private cash allowed to be spent is determined by the prisoner's regime level. Good behaviour, industry and participation in offending behaviour programmes all contribute to the earning of extra privileges.

In April 1999, a combined Security and Standards Audit took place. The establishment was rated as Superior overall for Standards. Areas of particular note were: Home Detention Curfew, Incentives, Earned Privileges and Staff Training.

The report highlighted significant improvements in many areas since the last audit report.

The current prison expenditure is £12,730,607 per annum.

The number of hours that prisoners spend in purposeful activity is 21.2 hours per week.

### **1.1.2 GYMNASIUM/SPORTS**

There is a very full programme of activities, often with three classes running simultaneously with the major components being: football, basketball, volleyball, circuit training, weights, badminton, gymnastics, trampoline, running, padel tennis, aerobics and table tennis. There is a training room with weights and a range of exercise machines.

### **1.1.3 WORKSHOPS**

There are currently eight workshops offering a wide range of skills: Multi Skills cover all levels of computer, graphics and printing skills; Woodskills; Textiles produces boxer shorts for the Prison Service and stunt kites; Motor Mechanics; Industrial Cleaning. There is also a full commercial laundry service and Contract Services, offering a range of contractual services with outside industries.

### **1.1.4 EDUCATION**

Milton Keynes College won the contract to deliver all educational services. They are open 4.5 days a week, 50 weeks of the year. There are no evening classes.

### **1.1.5 CURRENT ARTS PROVISION**

Jane Davies is the Creative Studies team leader.

There are nine half day sessions for Art and Music and one half day Creative Writing class per week. The Music course is accredited by Rockschool and the Royal Society of Music, and Art by the Open College Network (OCN)

There are other occasional arts activities and projects that take place in the prison:

- There was a production of West Side Story in 1996, led by Pimlico Opera and facilitated by Stephen Langridge.
- In 1997, there was an amateur dramatics project involving eight inmates and a Comedy Workshop run by The Comedy School, involving 12 inmates, both funded from the education budget.
- In 1998, there was a Drugs rehabilitation drama/video project involving 15 inmates run by Trading Faces.
- In February 1999, there was a music workshop run by the London Sinfionetta involving 12 inmates.

## **1.2 The Irene Taylor Trust**

### **1.2.1**

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 the project's 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.

### **1.2.2**

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.

### **1.2.3**

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.

### **1.2.4**

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. (See Appendix A for detailed list of projects)

### **1.2.5**

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

## **1.3 The Julius Caesar Project**

### **1.3.1**

The project was first discussed by Sara Lee and Stephen Langridge in August 1997.

A meeting with the Wates Foundation was held in October that year, with the idea of it taking place in September and October 1998. In the event, it took 18 months to plan the project with the prison authorities and to raise the necessary funding in order for it to take place.

The dates for the project were therefore put back to March 22<sup>nd</sup> - May 8<sup>th</sup> 1999, with performances from May 5<sup>th</sup> - May 8<sup>th</sup> inclusive.

The project was sponsored by:

The Wates Foundation  
Paul Hamlyn Foundation  
The Pilgrim Trust  
WA Cadbury Charitable Trust  
Southern Arts  
HMP Bullingdon  
A charitable trust that wishes to remain anonymous

### **1.3.2**

The general aim of this project was to present a professional music theatre production with over 50 inmates from Bullingdon, giving them the opportunity to work alongside professional actors, musicians and technical staff for the duration of the project.

The three key reasons for the project taking place at HMP Bullingdon were:

- To continue the long tradition of arts events at the prison.
- The Governor in charge of Inmate Activities, Tony Bott, was immediately agreeable to both the project and its evaluation.
- Tony Bott's commitment to this type of project and his experience of organising activities on this scale.

### **1.3.3**

Over 50 men took part.

The project Personnel were:

Director	Stephen Langridge
Designer	Anthony Lamble
Lighting Designer	Jo Joelson
Music	Nick Hayes and Sara Lee
Production Manager	Neil Cooper
Stage Manager	Ann Ogbomo

The evaluative research was undertaken by Victoria Dawes and the Evaluation Report was written and produced by the Unit for the Arts and Offenders.

## **1.4 THE RESEARCH**

### **1.4.1**

The research period was from the beginning of March to the end of November 1999, to allow the study to assess the impact of the project over a nine month time scale.

The research focussed on a core group of participants (50 being too many to cover in depth) which included men who would be:

- in Bullingdon six months after the project ended
- moving on to other prisons
- leaving the prison system altogether before November.

As well as evaluating the impact that the project had on the participants, it was also to include the impact on the artistic team, the staff and other areas of prison life.

### **1.4.2 The Researcher**

Victoria Dawes undertook the research. She has a background in music education in a wide range of settings, including prisons. She was Education Officer for the London Sinfonietta's pioneering education programme for a number of years and is currently helping to establish a London branch for the national music therapy organisation, Music Space.

### **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
- acting as an advocate so that the value of this work is understood by policy makers and funding bodies.

The Unit has recently published a Handbook for Artists working in prisons and a Guidance Book for prisoners and ex-offenders on how to access the arts on the out.

This year, it will also produce a book on the Evaluation of Theatre and the Arts in Crime Prevention and Intervention in association with James Thompson from Manchester University.

## **2 METHODOLOGY**

### **2.1 AGENDAS**

#### **2.1.1**

The nature of the evaluation was discussed in a meeting between the Wates Foundation and Tony Bott, the Governor of HMP Bullingdon.

#### **2.1.2**

The Wates Foundation were beginning to question the funding of arts projects because of the lack of hard evidence emerging from such projects as to their value. The Wates Foundation believed that the arts had a role to play. John Wates wrote to the Irene Taylor Trust:

*"It is to do with an improvement in communication skills and an increase in confidence. This would hopefully enable the participants to be more likely to restore broken relationships, have a greater desire to look for meaningful employment and be able to obtain it and find a fulfilling lifestyle after prison that would mean that they did not have to resort to crime.... I suppose the key element is re-offending rates."*

He went on to express the Trust's frustrations in not being able to obtain these statistics.

#### **2.1.3**

Tony Bott agreed wholeheartedly and pointed out that the Julius Caesar project provided an opportunity to address this issue. He said that it would be possible to track the participants in terms of the effects that involvement in this arts project had on their offending behaviour, by analysing their adjudication sheets. It would be possible to compare the number of adjudications received in the six month period before the project began, the number whilst on the project and in the subsequent six month period.

#### **2.1.4**

The Irene Taylor Trust wanted to undertake a nine month in-depth evaluation of the project's short and long term effects from an artistic, psychological and behavioural point of view.

The evaluation would be from:

- An artistic perspective
- A psychological perspective
- A behavioural perspective

### **2.2 RESEARCHING THE EFFECTS ON THE PARTICIPANTS**

#### **2.2.1 The Sample**

A group of 21 prisoners were initially selected at random - the only pre-selection was in trying to have a variety of length of sentence. Tony Bott states in the Prison Service News:

*"The prison made no special arrangements for selecting the prisoners other than letting the Security Department weed out prisoners whose motives were suspect from day one. It would be naïve in the present prison environment not to go through this process, however I must stress that adjudication history was not a factor, only the current security information."*

This group was subsequently reduced to 16, two of whom left before the end of the seven week production period - one released early on tag, and the other moved to another prison.

Various names were dropped from the initial list due to a variety of reasons: some were not cleared by security to take part in the production, others came along to early workshops and decided that the project was not for them.

The numbers were made up by asking for volunteers to join the research, matching similar sentence lengths to keep the variety of the group as a whole.

### **2.2.2 Introducing The Research**

All men involved were given a sheet of information about the research and received a personal letter from Victoria Dawes to explain things further.

### **2.2.3 Discussion groups (GD)**

Discussion groups were held with the men involved to introduce the research and their involvement in it.

Discussion groups were held at the beginning, middle and end of the project

### **2.2.4 Questionnaires (QF)**

Questionnaires were sent to the families of the research core group, after they had visited the show.

The questions asked explored whether they had:

- in any recent phone calls, been talked to about the project and/or been invited to the show
- noticed any positive or negative effects of taking part in this project
- been surprised by the show and their friend/relative's role in it
- noticed any changes in their friend/relative during the project
- any other comments

### **2.2.5 Diaries (PD)**

Some of the men were asked to keep journals  
(issues of literacy skills were taken into account in this selection)

### **2.2.6 Group Notebook (GN)**

This was to be used to record almost anything that anyone involved thought relevant on a day to day basis. It was hoped that this would capture the kind of information that would slip through the net of questionnaires, discussion groups etc. Brief pointers were put at the front of the book.

### **2.2.7 Participant Logs (PL)**

These were completed by each prisoner's Personal officer three times:

- At the start of the project
- Half way through the project
- Immediately following the project

These logs were designed as tick boxes to make them easy to complete, covering:

- The prisoners ability to interact with others: staff, inmates, family
- The prisoner's moods and their ability to share feelings

- General behaviour:
  - taking care of personal image
  - cleanliness of cell
  - approachability
  - interests
  - initiative
  - self discipline
  - stability
  - boredom thresholds
  - capacity to get upset
  - use of manipulative behaviour
- The prisoner's involvement in the project: whether they talked about it and were happy to be involved and whether they experienced any particular problems
- Any particular positive or negative changes in behaviour arising from involvement in the project

### **2.2.8 Input from Prison Psychologist**

The logs were designed with the input of the prison psychologist. They were sent to each Personal Officer. A personal letter was also sent to each Wing Manager, telling them about the research, and of the logs and asking for their help in seeing that they were completed. The Personal Officers were also told that their managers knew they were being asked to help.

### **2.2.9 Prison Adjudication Sheets. (PAS)**

These would be analysed by Case Officers and an independent researcher. Contact was made with each prisoner's probation officers following release.

## **2.3 RESEARCHING THE EFFECT ON PRISON STAFF**

### **2.3.1 Research Advert**

A research advert was circulated to all staff involved by the governor. This also appeared in the monthly staff newsletter. The advert was attached to all staff questionnaires.

### **2.3.2 Semi Structured Interviews (IS)**

Interviews were held with with:

Governor in charge of inmate activities	Tony Bott
Head of Industrial Activities	David Dillon
Officers working directly with the project:	Officer Trimmer and Officer Lewins

2.3.3 points covered were:

- A basic outline of reasons for doing this particular project with these particular artists
- Expectations of the project - what people saw as the purpose and the possible benefits for prisoners, staff and the prison in the short and the long term
- Any fears and anticipation of difficulties
- These took place on two occasions.

## **2.4 RESEARCHING THE EFFECT ON THE ARTISTIC TEAM**

### **2.4.1 Semi-structured interviews (IA)**

There were semi-structured interviews with Sara Lee from the Irene Taylor Trust and Stephen Langridge, the theatre director for the project. The points covered were:

- A basic outline of reasons for doing this particular project with these particular artists
- Expectations of the project - what is perceived as its purpose and possible benefits for prisoners, staff, prison in the short and long term
- Fears and anticipation of difficulties

### **2.4.2 Artists Notebook (AN)**

Designed to look exactly like the one that the participants wrote in, this was a daily log for the artists involved in which they could record their reactions, feelings, experiences and thoughts.

## **2.5 RESEARCHING THE EFFECT ON THE PRISON**

### **2.5.1 Questionnaires (QS)**

Questionnaires were circulated to over 50 members of staff at the prison. These were sent out at the beginning of the project (one week before it started), midway and at the end.

### **3 THE PROJECT**

#### **3.1 AIMS and OBJECTIVES**

##### **3.1.1 H.M.P Bullingdon**

From the prison perspective, Governor Tony Bott stated:

*" This time we also wanted to evaluate the impact the event had on both the prisoners and the establishment. The West Side Story event left us with a lot of anecdotal information about the value of these projects but no specific examples we could use" ( Prison Service News, July 1999)*

He was also interested in. the project in relation to the offending behaviour programmes being run in H.M.P. Bullingdon, and the role relationships between prisoners and staff

*" These types of projects bring together a lot of the offending behaviour work we do formally in an informal setting. Prisoners taking part have to interact at a level they are not used to and have to compromise and even control their anger at times. If, as in the past, they realise that people using drugs are not able to function at an acceptable level, they will challenge this and perhaps look at themselves in a different way. Their perception of other prisoners and staff and even the system are challenged and they sometimes have to re-evaluate a lot of their opinions. This process can become uncomfortable for both the prisoners and the staff as both are at times comfortable with stereotypes." (ibid)*

##### **3.1.2 Irene Taylor Trust**

The Project aims were:

- To create a music and theatre production with a group of male inmates
- To work with a Shakespeare play that had an accessible theme and used direct language.
- To inspire and create music theatre with people who have little or no theatrical, musical and technical experience
- To renew and further the musical and performance expertise of inmates already familiar with this type of work
- To give ongoing support and advice to those who wished to develop these experiences
- To develop an audience, in particular, from the local community, and give the public the opportunity to witness the positive work that goes on in the prison system
- To produce a full-scale, professional production in an unusual setting.
- To provide a professional evaluation of the project.

The project's three main objectives were:

- To give a group of prisoners a chance to work together alongside professionals on a high quality piece of music theatre, involving some inmates as performers (actors and musicians) and others as technical staff (stage management, crewing, lighting, costume and publicity design)
- To set up work placements for two prisoners who showed a particular aptitude for the work during the project. These apprenticeships would be placed with a sympathetic arts organisation for a period of 13 weeks, the scheme contributing £100 that was to be matched by the employer.
- To undertake an in-depth evaluation of the project from an artistic, psychological and behavioural point of view, lasting for nine months. This was seen as crucial to the development of arts in prisons in future.

## **3.2 OUTLINE OF THE PROJECT**

### **3.2.1**

On March 22<sup>nd</sup> 1999, the project began. Two officers were detailed to the project for its duration: Officer Trimmer and Officer Lewins.

The artistic team met the men and found out which part of the project they were interested in. It was advertised that they could act, compose and play music or stage manage/crew, it was up to them.

### **3.2.2**

They were shown clips from two versions of *Julius Caesar* and the most up to date film version of *Romeo and Juliet* in order to set the scene.

The director ran workshops in large and small groups for those who wanted to act and the play was cast by the end of the first week.

The men started to fill in the group notebook from day one.

### **3.2.3**

The rehearsals for actors started in the Chapel; with musicians downstairs in the music room. These spaces were used for the first five weeks.

Music started from scratch, teaching people instruments and composing what was needed for the play. There was a constant traffic between the two spaces, checking how long something needed to be and what the priorities were.

### **3.2.4**

Education decided in week 3 that it would be possible to accredit the project as a Life Skills course - the participants needed to submit written essays and fill in an application form for Milton Keynes College.

### **3.2.5**

The group came together as a whole team and moved into the gymnasium for the last two weeks.

### **3.2.6**

Other parts of the prison became involved, with tailor's shops making costumes and woodskills making scenery and props. Even the laundry had the job of washing the blood from Julius Caesar's coats every day!

### **3.2.7**

The last week was a technical week. Nine men made up the technical crew. They helped to paint the stairs, benches and neon light cases. On the Monday, they rigged the lights.

## **3.3 PRACTICAL ORGANISATION:**

### **3.3.1 From the perspective of HMP Bullingdon:**

Equipment for the show arrived on two lorries and was assembled in the gymnasium. From this point on, the room had to be sealed from all prisoners. Security arrangements were met by sealing the sports hall from the rest of the gymnasium and using separate entrances. All of the tools and equipment was catalogued and accounted for at the end of each session and when the project finished. Prisoners were searched both through normal rub down searches and with hand held metal detectors, throughout the project.

Staffing for the project was thoroughly planned: it was imperative that the staff involved knew the prisoners by sight, so one officer was detailed throughout the project supplemented by others as required. The performances were scheduled as near as possible around the staff shift patterns.

There was a logistical nightmare of getting 50 prisoners to the show to be watched by 200 people for four nights. All the audience were searched on the way in and marked with ultra violet stamps. The prisoners were taken to the gymnasium and counted by one officer, they were then moved into the gym itself and the room sealed - there was even a portable toilet installed.

The audience were then taken into the space. After the performance, the audience remained until the prisoners had been taken back to the sealed changing room where they had left all of their clothing. The one supervising officer who had been on the project throughout counted them. The audience's ultra violet stamps were checked on exit.

The scenery and lighting were moved out again on the Monday after the Saturday performance, using the same prisoners that assembled it.

Disclaimers were produced, on the advice of the Senior Probation Officer, to allow the researcher to contact men through their home probation officer.

One officer on C Wing designed theatrical symbols to put on the cell doors of all the men involved so that the officers unlocking them in the morning knew if they were needed for rehearsals. This made a huge difference to the attendance of men from this wing.

### **3.3.2 From the perspective of the Irene Taylor Trust**

All the project team were made aware of the necessary arrival times (to allow for X ray and journey time to the chapel ready for a 9am start) and they arrived on time.

Practical organisation on a day to day basis was not difficult as important groundwork had been covered in meetings prior to the start.

The prison were aware of what the team would be bringing in at the beginning and on a day to day basis. The gate staff helped to facilitate this.

## **3.4 PROBLEMS**

### **3.4.1 In the organisation and delivery of the project**

The team only found out on day one that it was not possible to run activities on Friday mornings.

One man was told by a wing officer that if he did the project he would lose his job and a single cell.

One wing was annoyed that the Governor had sent very brief hand written note to the wings to say which men were involved.

A lot of time was wasted in searching for missing men by the project leaders

There was a great deal of confusion on the first day with one wing thinking that the project had been cancelled and other men not being told that it had begun. Others hadn't been security cleared.

One officer was only told he was doing the project 20 minutes before it began

There was confusion on the wings as to whether men had to give up jobs in order to do the project.

Sara had to take a whole afternoon away from the project in order to visit all the wings and placate people.

The project had to be shifted to the Industrial Cleaning Workshop in the second week because the Chapel was needed for Holy Week - it was very noisy with other people coming and going all the time and with poor acoustics. This affected people's concentration and morale.

A full audit of the prison took place during the project. The officers were therefore particularly busy and preoccupied.

Miss-counts resulted in two lost afternoons on the project.

Delays in shifting people around the prison had a significant impact on the contact time during the project. This problem was particularly marked on B wing.

The project coincided with a change in the regime that meant that the former roll-check system with freeflow was abandoned.

An increase in the number of searches was unsettling for the men.

The men involved were not able to get into the library or get their hair cut because of the timing of rehearsals.

Some men were 'sacked' from the project by one of the officers for being disruptive. The other prisoners were supportive of this and were asking for time wasters to be removed.

Some men wanted to rehearse in their cells but were not allowed to have instruments such as acoustic guitars to do this.

The prison set was built outside the prison because the Carpentry workshops stipulated that men would have to do a two week induction course in how to use the tools before being able to go on to build the set. The Irene Taylor Trust was not told this beforehand.

There were problems in getting a ladder to rig the lights. It had to be dispensed by someone from Works.

There were occasional problems for the production manager during the get-in when lorries arrived too early (and occasionally, due to traffic, late) and the prison was unable to admit them due to lack of escorting officers. They could not work over lunchtimes to make up for time lost because civilians are not allowed to be in certain areas without staff.

On an emotional level, the men involved wanted even their youngest children to see the show even though the prison decided it not suitable for children under 16 to come into the prison at all. The men were given letters by the prison, pointing this out.

After discussions with the prison, The Irene Taylor Trust had said in good faith in their original publicity leaflet that children under 18 should be accompanied by an adult.

The number of people on Visiting Orders did not match the number of complementary tickets. The men had one Visiting Order entitling three people to visit and four complementary tickets. This meant that either one visitor would not get to talk to them or two visitors would take turns to see them

The arrangements for organising hundreds of tickets were very difficult in the absence of a Project Manager. Ideally, it needed somebody designated to liaise with a member of staff at the Irene Taylor Trust office in order to keep up to date on additions and procedures.

Everyone in the audience had to be on an appropriate list and security checked well before the show to allow the prison to have complete guest lists at the beginning of the final week. What tended to happen was that the artists leading the project constantly received small pieces of paper from staff and inmates with names of new guests and changes to guests' details scribbled on them.

Afternoon visits were cancelled on the Saturday of the final performance. The men were not informed in time to make alternative arrangements to have morning visits

### **3.4.2 For the Research Process**

It was very difficult for the researcher to make contact with men who were released through their probation officers, in order to complete the research.

It proved very difficult to get personal prison officers to complete the three sets of logs: Some of the officers were very reluctant to fill in forms and many of them were binned. None of the logs were returned by the deadline set. The Governor and one of the officers involved in the project chased this up twice. The researcher offered to visit the prison to interview the Personal Officers as an alternative way of gathering the information during shift time so that it would not involve giving up free time. Telephone interviews were also offered. Not one of these options was taken up.

In terms of the staff questionnaires for members of staff not directly involved in the projects, there was a poor response: 5 out of 50 were returned in the first round and 4 out of 100 were returned in the second round.

The prison psychologist left the prison midway through the project and was not replaced.

### **3.5 OUTCOMES**

The performance lasted one and a half hours.

There were two in house performance on the afternoons of the 5<sup>th</sup> and 6<sup>th</sup> of May to give an opportunity for other prisoners to see the show.

Approximately 200 men saw the performances over the two afternoons

There were four evening performances (5<sup>th</sup> - 8<sup>th</sup> May) that were open to the general public:

5<sup>th</sup> May 1999

6<sup>th</sup> May 1999

7<sup>th</sup> May 1999

8<sup>th</sup> May 1999

The performances played to a total audience figure of 600 people over the four evenings.

## 4 EVALUATION

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

AN	artists' notebook
GN	group notebook
GD	group discussion
IA	individual interview with artists
ID	individual participant diary
IP	individual interview with participant
IS	individual interview with member of prison staff
PAS	prison adjudication sheet
PL	participant log completed by Personal Officers
QF	questionnaire completed by member of family
QP	participant questionnaire
QS	staff questionnaire

### 4.1 THE EFFECTS OF THE PROJECT ON THE PARTICIPANTS

#### 4.1.1 Expectations: Reasons for doing project

Girlfriend is actress	GD
Wanting to learn new skills	GD
Wanting some fun	GD
Offer of the placement	GD
Something different to do	GD
History of getting involved in drama activities	GD
Wanting to get away from doing 'other stuff'	GD
Potential of earning money outside	GD
Wanting it to help overcome shyness	GD
Wanting to 'get brain going again'	GD
Wanting to escape loneliness and be in a group	GD
Doing it for member of family	IP
To meet new people	GD
Wanting to learn to control behaviour, 'not to jump up and start fighting'	GD
Wanting to give something back 'admitting I'm sorry and I've learnt something'	GD
Wanting to show that 'give us an inch and we won't take a mile'	GD
Wanting to do something creative	IP
Wanting to improve self control	IP

(The researcher, Victoria Dawes, observed that some comments may be in response to what people think you want to hear and one hidden motivation to look good on board reports)

#### 4.1.2 Potential fears:

Lack of motivation	GD
Worries about losing their job in the prison; that it wouldn't still be around when they finished	IP
Whether they would be paid	IP
Would they be able to make up time on Education courses afterwards.	GD
That some men would 'muck it up' for others, not give it 100%.	IP

That it would be difficult to ignore distractions and not be led by others.	PD
That they might be helping the establishment to earn money from the performances	IP
Worries about forgetting lines on stage	GN

### 4.1.3 From a psychological perspective

#### POSITIVE:

Feeling free of the prison for a time whilst engaged in the arts activities	IP
Providing an oasis	PD
Discovering and getting to know other aspects/dimensions of self	PD
Growing professionalism and pride in own work	IP
Feeling esteemed by other members of the family for the performances	PD
Wanting to be 'pushed ' and 'stretched' by the professionals working with them (in contrast to the response to being given orders within the prison.)	PD
The ability to close the experience and say goodbye appropriately to the professional artists and everyone else involved who had come in from the outside	PD
Keen to work	GD
Calm	GD, IP
Focussed	GD,IP,PD
Feeling less lonely	PD
Feeling more relaxed	PD
'Restoring faith' in self	PD
Feeling good about self	PD
Feeling able to express feelings	PD
Feeling respected	PD
Feeling important and needed	QF
Improved self esteem	GN
Improved memory	PD
Sense of accomplishment	GN
Finding a positive piece to the big puzzle of life	IP

Getting a buzz 'better than the high of drugs'	PD
Ability to hear and accept praise	GD
Spirits lifted by having something good to look forward to each day	QP
Responding to a chance to 'prove something'	QP
Improved outlook on life	QF
Helping someone to feel more settled on a new wing.	PD

### **NEGATIVE:**

Restlessness on returning to cell; wanting to be involved in the project all the time.	PD,IP
Some over anxiety about 'getting it right'	GD
Frustrations about having to share a cell with someone who was not involved in Julius Caesar and showed no interest in it.	IP
A low feeling/depression after the project was finished.	PD,IP,GD

### **4.1.4 From a behavioural perspective**

#### **Short term - POSITIVE:**

Refusing drugs whilst on the project	GD
Take more care with personal appearance: dress, shaving.	IS
The 'masks' that are worn by prisoners and perceived by themselves to be necessary to survival in the prison could be dropped in the process of rehearsing the play. They started to become themselves in relation to each other and communicate without the masks. This became particularly tested in the performance to other inmates where there was a perceivable tension between the need to maintain usual inmate masks in front of peers and the need to perform in the new 'mask' provided by the character being played.	AN, IS
Taking risks in an appropriate way within the context of an arts activity	AN
Taking responsibility for the project; wanting to remove time wasters. The officers involved commented that it was very unusual for men to care enough to be bothered to try to sort this kind of situation out themselves.	AN,GD,IS
Improved self control; very evident in rehearsing fight scenes.	AN
Improved concentration both on and off stage	PD,IP,GD
Being less quick tempered	IP
Asking for help when needed and making good use of 'tips'	AN

Improved communication with others	GN
The ability to co-operate in a team	GN
Finding commonality with other inmates	GD
The ability to compromise and negotiate with others	AN,IS,GD
The men being more sociable with each other	GD,IS,AN
Topics of conversation expanded - not so focussed on everyday prison concerns or talking about crimes	GD,IP,PD
The men were very aware that they were being taken back to their wings each evening when the show ended out of hours, ie, after 'bang up' and they behaved in an exemplary fashion	IA

### Short term - NEGATIVE:

Some men dropped out because they did not get a big part.	GD
The men that experienced many problems around being brought down to the project, for example, being taken to the gate, left there for 40 minutes and then put back in cell, often therefore missed rehearsals altogether and became disillusioned. This led to some unsettled behaviour and in some cases, removal from the project.	IP

### Long Term: - POSITIVE:

The project helped some of the participants to go on to an enhanced regime.

In terms of the effects of the project on offending behaviour within the prison, the following table sets out the number of adjudications each prisoner involved in the core research received.

### Analysis of the Adjudication Sheets

This information is taken from the prison adjudication sheets for the period from October 1998 - November 1999 (thereby covering the period of time from six months before the project began to six months after completion)

PAS

<b><u>NAME</u></b>	<b><u>6 months BEFORE</u></b>	<b><u>DURING</u></b>	<b><u>6 months AFTER</u></b>	<b>CHANGE (%decrease)</b>
A	1	0	0	100
B	2	0	2	0
C	0	0	0	-
D	1	0	0	100
E	0	0	0	-
F	1	0	1	0
G	1	0	1	0
H	0	0	0	-
I	0	0	0	-

J	1	1	0	100
K	3	0	0	100
L	0	0	0	0
M	1	0	0	100
N	0	0	0	-
O	1	0	0	100
P	0	0	1	0

**Findings**

In total there were 12 offences committed by the group in the six months before the project.

In the six months following the project there were only five offences committed.

This represents a 58% decrease in the offence rate over a period of a year.

6/16 = 37.5% of prisoners in the group showed a 100% decrease in offences they committed after the project.

3/16 = 18.5 % of prisoners in the group showed no change in the amount of offences committed in the six month period after the project.

Of the remaining 6 prisoners; 5 committed no offences in any of the periods and 1 had an increase in offence rate of 100%.

During the time that the project was running only one offence was committed.

i.e. 15/16=94% prisoners committed no offences during the period that the project ran. One participant subsequently presented a Radio Show for Radio 1 and felt that the confidence he gained on the project made this possible. QP

One participant has taken up a computer course following the project

One participant signed up to be a Listener or the Samaritans as a direct result of the project

The two men who took up the apprenticeship opportunities offered by the Irene Taylor Trust on release have gained employment in the construction industry and have not re-offended. They are being supported by a mentor. Both men have stressed the role that their mentor is playing in keeping them away from crime. IP

**4.1.5 From an artistic perspective**

**IN THE SHORT TERM**

**ACTING**

- Volunteering useful and interesting insights into the text AN
- Learning the skills of analysing a Shakespearean text AN
- Working with imagery AN

Making their own connections between events, feelings and experiences of characters in the play and their own lives	AN
Discovering more and more layers of meaning in the text.	AN
Being silent off stage whilst others are playing their parts	AN
Understanding and using sight lines	
Choreographing movement in the battle scenes with self control	AN
Taking risks by exploring what appear to be modes of expression both vocal and physical that are new to them	AN
All helping to prompt when anyone dropped lines and wanting to keep it on track.	AN
Prisoners helping other prisoners to read, learn text and rehearse lines.	IS
Taking responsibility for own props and encouraging others to do so.	AN

## **MUSIC**

Learning to play a new instrument	ID
Learning to stop and start together	AN
Keeping time	AN
Mastering louds and softs	AN
Musical suggestions began to flow freely	AN
Inventing new material based on given material	AN
Stronger sense of rhythm	AN
Proficiency with instruments	AN

## **TECHNICAL/STAGE MANAGEMENT**

Blocking scenes	AN
Recording daily notes	AN
Thinking ahead	AN
One participant who was a domestic electrician on the out, learnt about digital lighting, strobe lighting and shadow lighting. He also learnt to operate a lighting control panel PD	

## **IN THE LONG TERM**

One participant decided to join the music class and learn the keyboards in order to be able to help his daughter in her music lessons when he came out. PD

On release, one participant decided to join a local Drama Group. QP

Two men were selected to take up the apprenticeship opportunity on release: one came out in August 1999 and the other in October 1999

They have been assigned a mentor and he has run drama workshops for them as well as helping them to write CVs, have photographs taken for auditions, and preparing them for interviews. With his support, they have been for several auditions and have been successful in getting parts in the credits for Modern Times on BBC2. This was their first paid work in the arts.

The support of the mentor has been vital. One of them comments:

*"He's been a pillar of strength. At one point I was nearly going to stray again and I rang him up and talked about it. I didn't have anyone else to turn to - he helped me out of that one."*

They have both successfully found employment since leaving prison and both work in the construction industry. They would like to succeed in theatre but appreciate that it will take time.

The mentor comments: *" It was difficult for them at first because they were trying to adjust again to life beyond the prison; they both have young families - it may have been better to have postponed the start of the apprenticeship until six months after release. What I can say is that the quality of their acting work is superb and clearly wasn't a one off in Julius Caesar"*

## **4.2 EFFECTS OF THE PROJECT ON THE ARTISTIC TEAM**

### **4.2.1 IN THE SHORT TERM**

There were different musical problems that arose in a longer music project of this kind - having the opportunity to work for greater and greater subtlety. This provided a rare opportunity to stretch people to a sophisticated level of performance. IA

Sometimes this was at the expense of spontaneity. IA

### **4.2.2 IN THE LONG TERM**

Stephen Langridge commented that it was the show that he was proudest of in his 15 year history of working in prisons. He said that the experience had given him new insights into the text and that he had learnt a great deal from working so closely with Sara on the day to day project management as well as on the artistic side. IA

He was continuing to learn from the experience of being involved with the two men on the apprenticeship scheme, including coming to understand the problems of finding arts companies that are willing to take somebody on a placement. IA

### **4.3 THE EFFECTS OF THE PROJECT ON THE STAFF INVOLVED**

#### **4.3.1 IN THE SHORT TERM**

It had an impact on the timing and availability of men for sentence planning QS

The two officers who were detailed to the project showed a commitment over and above duty; coming in on days off and rearranging duties. One continued with the project even after he had officially retired from the prison.

The completion each performance evening was 21.00 hours. The staff repeatedly had to extend their finish of shift and the in-coming night staff had to deal with excited prisoners coming off stage. The OSG grades had to deal with the public entering and leaving the prison and in Tony Bott's words did this "in an exemplary manner" IS

For the music staff, it represented more time freed up to catch up with administration without the students around. They therefore did not get directly involved with the project. IS

One member of the music staff stepped in to replace a prisoner who had been released before the end of the project but, sadly, subsequently dropped out again. Sara Lee therefore had to find another prisoner who was rehearsed into the part at the eleventh hour. IA

Officers on the wing asked for updates on how the play was coming along from the inmates involved. PD

Officers becoming more interested in the men generally and their activities. PD

#### **4.3.2 IN THE LONG TERM**

One of the officers assigned to the project is trying to establish a dedicated space for Drama in the prison as a direct result of this project. IS

One officer commented that the positive effect on staff/inmate relationships would last for months QS

### **4.4 THE EFFECTS OF THE PROJECT ON THE REST OF THE PRISON**

#### **4.4.1 IN THE SHORT TERM**

The prison music class had to be postponed for four weeks of the project in order that the instruments could and space could be used by the project. QS,IA,AN

The main body of the gym was out of action to the rest of the prison population for two weeks. All that was left for the men was the weights room. QS

Some men who heard about the project after it had started and wanted to join were upset that they could not do so. GD

Some of the officers on duty on the night of the final performance left when their shift ended, even though the show was still running and audience had not left the prison and despite the

perceived security risk.

IP

#### **4.4.2 IN THE LONG TERM**

The prison is planning to do a multi racial music project, involving African steel drums, European and Asian instruments. The intention is to video this project so that it becomes a resource that be used in schools to address race issues.

IS

A permanent Drama group has been established in the prison. They performed a pantomime at Christmas 1999. This development has been driven by the prison staff that were inspired by Julius Caesar.

IS

Tony Bott comments:

*" Julius Caesar has made the arts part of the prison culture; it's not seen as threatening to the calm of the prison environment."*

QS

#### **4.5 EFFECTS OF THE PROJECT BEYOND THE PRISON**

Another prison that read about the project sent an officer to spend a day with one of the officers who had been involved in Julius Caesar to research ideas for a similar project.

One member of the public who saw the show has asked to become a prison visitor. QS

Several members of prisoner's families who watched their relatives performing expressed through letters their surprise and pleasure at seeing 'another side' of people. One wife wrote:

*"Thank you for showing me again the husband I thought I had lost 14 years ago"...."* QF

### **5 CONCLUSIONS**

This research show that a long term arts project does have a direct positive impact on the participants; behaviourally, psychologically and artistically.

Involvement in a long term arts project reduces offending behaviour both during and after the project,

## **6 RECOMMENDATIONS**

This report recommends that arts projects should be a regular feature of prison life.

Planning for such arts projects need to begin at least 18 months in advance.

There should always be a project manager to take care of the daily organisational and logistical problems so that the artists acting as project leaders can give their full attention to the project itself.

There needs to be ongoing collaboration and co-operation between the prison and the artistic team on a daily basis.

To maintain this successfully the following five structures need to be implemented:

- An introductory meeting to include all the key people involved: the Project Manager, the Principal Officer, a psychologist, Head of Regimes, a member of the prison Education team (preferably also a tutor involved in the arts) and the project leaders.
- A full outline and timetable should be given of both the project and any evaluation procedures involved.
- A consultation on the problems of gathering information for research with relevant prison personnel. Their advice should be sought on how to make this a successful process.
- Individual contact made with each prisoner's Personal Officer in order to explain the nature and importance of their role.
- A minimum of a weekly meeting between the Project Manager and a Governor grade member of the prison personnel. This would ensure that issues such as Visiting Orders, complementary tickets and invites to guests are all dealt with appropriately and in good time.