



HM Prison &
Probation Service

Research report: HMP/YOI Winchester Applied Theatre pilot 2018

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Key stakeholders:

- **Bear Face Theatre CIC (BFT)**
- **HMP/YOI Winchester**
- **Hampshire Cultural Trust (HCT)**
- **University of Winchester (UoW)**

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1. Introduction and context

“It feels like I’m re-programming my brain to think differently” Learner

1.1 This report details the findings of an evaluation of a pilot project which was designed and delivered by BFT and funded by HCT which was aimed at using an Applied Theatre intervention to impact on prisoner’s attitudes, thinking and behaviour in a closed setting.

1.2 Initial findings from the evaluation provide positive examples of the impact on learners that completed the programme.

1.3 This report is structured in the following manner: Section 2 details the methodological approach taken by the research team, Section 3 will give a brief overview of the aims of the research; Section 4 provides an insight into the programme itself; Section 5 discusses delivery; Section 6 details the impact of the pilot project. The first part of Section 6 provides statistical information and the second part is drawn from the qualitative data, including observations and excerpts from interviews and group discussions.

2. Methods

“So for me the most powerful thing I got out of this course - the lessons; there was always a lesson in each session, whether it was through a game, whether it was through the amount of trust, you know, there was always something but it all came from us” Learner

2.1 The evaluation used a mixed method approach **to ascertain impact on learner attitudes, thinking and behaviour**. Those methods were:

2.2 Group observations

- 12 sessions were attended (across 10 weeks) of the pilot programme. Field notes were taken with particular attention being paid to shifts in the attitudes, thinking and behaviours of learners during the sessions.

2.3 Group discussions

- Three group discussions with learners were facilitated during the first and final two sessions.

2.4 Unstructured interviews

- Individual learners were invited to participate in unstructured interviews with the researcher to discuss their thoughts and experiences of the pilot programme.

2.5 Questionnaires

- Learners were asked to complete a questionnaire at the start of session one and repeat the same questions at the end of the final session. Each questionnaire had 13 questions that related to the four main research aims in order to examine impact on learner attitudes, thinking and behaviour. The questionnaire was repeated in order to measure changes in attitude.

3. Research aims

“This isn’t about ticking boxes to get out of jail – this feels like helping people – like family”. Learner

The research focused evaluating the impact of the BFT programme on four aspects of learner’s behaviour, all of which are identified by the MoJ 2014 White paper, namely:

- **Empathy**
- **Being believed in**
- **Self-worth and identity**
- **Social bonds**

4. The programme

*“You’re not acting-you’re being yourself-you can be yourself here”
Learner*

4.1 The pilot programme has been designed using evidence based approaches to rehabilitation which demonstrate that offender management **programmes must be forward looking**, focus on the **potential of the prisoner**, and the **contribution to the community they can make in the future**, and not on what harm they have done in the past.

The BFT programme aims to establish effective **transformative learning environments** in prison that help prisoners to **act and learn equality** and enable them to conceive of a more positive future. Something that none prisoners often take for granted. BFT have designed a new Applied Theatre programme that works towards **de-labelling and re-humanising prisoners** in preparation for release and to **lead positive lives in custody**. The programme is built on the premise that most **people are capable of personal change** when motivated, given the chance to express themselves differently and the opportunity to try out new ways of relating to other people.

4.2 'Applied Theatre' refers to a therapeutic theatre practice in non-theatrical spaces, with participants who do not consider themselves to be artists. It is an established practice that engages with areas of public health, social welfare, education, criminal justice, humanitarian crisis and war.

“It’s a way of expressing yourself that allows you to explain something without having to write it or talk directly to somebody” Learner

4.3 The programme combined the following key factors:

- **Equality**
- **Genuine identities**
- **Forward looking**
- **Collective**

- **Creative**
- **Active and participatory**

“Its real life, not acting – you play out conversations where you don’t know what the other person is thinking and then the group discusses what’s going on in your thoughts, decisions and actions”
Learner

The theatre aspect of the programme pertains to the **active and participatory** methods within the process, where **learners ‘played out’ spontaneous scenes** using techniques such as Forum Theatre. Learners **visualised alternatives through spontaneous dialogue** and then discussed these situations from **other perspectives**. The premise being that we are always performing; acting out behaviours dependant on given environments and the people we surround ourselves with.

The **group developed the agenda for each session and worked collectively at every stage** of the process (i.e. no breaking into sub groups) for both the **‘action’ and deconstruction discussions** after each game and activity. This appeared to develop a **growing sense of equality amongst facilitators and prisoners** in a rehearsal for freedom.

The programme depended on the professionalism of the facilitators and their ability to build a trusting, genuine and respectful rapport with learners and to promote **authenticity and positive self-expression**. The learners **‘played out’ the internal dialogues that inform the decisions learners make** (using improvised scenes they spontaneously created on a given theme). The scenes **examined a range of attitudes, thinking and behaviours in a safe and trusting environment** within the learning space. Applied Theatre appeared to offer learners an **opportunity to re connect to a genuine identity** by encouraging **spontaneous and genuine responses**.

Applied Theatre methods **sustained high levels of motivation and participation** in a way that **desk based or talking therapies alone are often unable to achieve**. The programme meaningfully **examined learner values and belief systems** to consider who they are now, as well as possible **future choices**. Learners were supported to play out and unpack the **origins of negative feelings and examine what motivates their attitudes, thinking and behaviours**. Reflecting on the internal dialogues we all experience that often sit in opposition to the persona we project in daily life.

“Powerful and amazing performance - I was touched and changed, can’t imagine how the performers must feel!” audience member

4.5 Recruitment into the programme:

- The pilot programme was advertised to prisoners using a promotional flyer (created by prisoners from the Graphic Design course) that had an application on the reverse. These were distributed to all wings (except for D wing for suitability reasons). Prisoners were invited to complete the application by stating their name, wing and rationale for wanting to take part in the pilot.

4.6 Main reasons prisoners gave for wanting to join the pilot programme:

- **“I’m ready to make a positive change in my life”**
- “Getting out of my cell”
- “Trying something new”
- “It looked like a fun thing to do”
- “Helping with my parole”

4.6 Selection criteria & vetting:

- BFT wanted to work with prisoners that were ready to make a **positive change in their lives**.
- 30 applications received by the Education Department, reduced to 16 after NOMS vetting, final number of 10 after BFT vetting process, therefore the prisoners who took part in the programme demonstrated suitability to both the prison and BFT.
- The group were a **diverse social and ethnic representation** of the general prison population. Some of the prisoners had **complex learning, mental health and behavioural issues** (including limited interpersonal, literacy and numeracy skills) and the majority had either never completed secondary school education or gone onto further education.

5. Delivery

“This is a winning formula. We're talking about the masks that we have to wear and we're in here wearing masks, but we walk straight in here and we don't need to wear one. We can be ourselves.” Learner

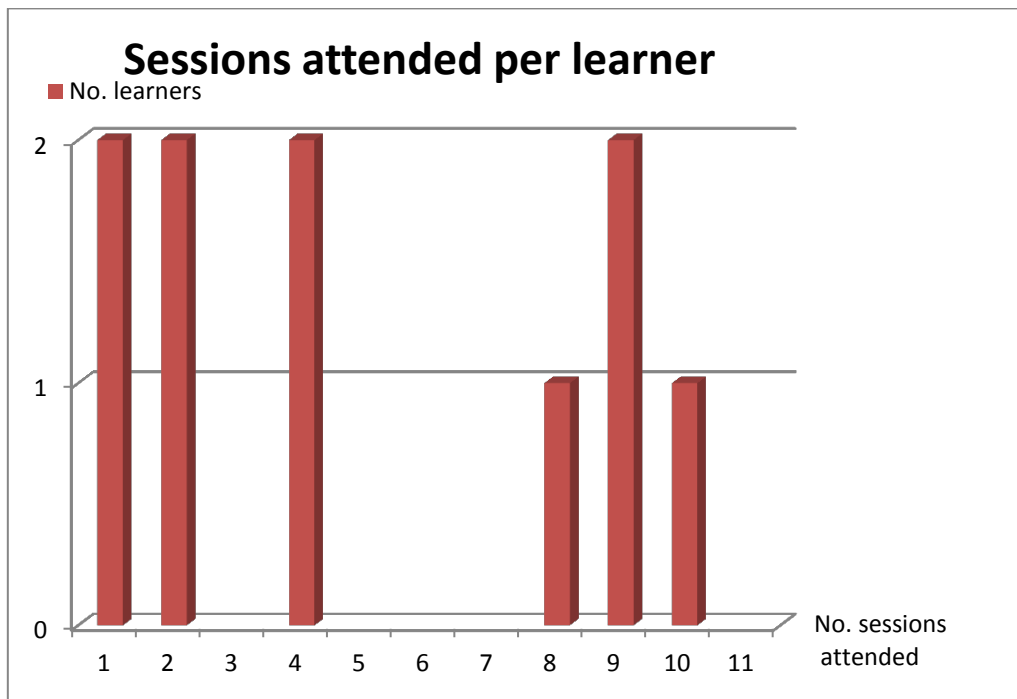
5.1 Learners **initially appeared full of bravado** and walked with forced swagger when they attended their first session. Their **faces were full of frowns** and they seemed to be **actively avoiding eye contact** with each other and the facilitators. BFT welcomed each learner with a hand shake, smile and a question asking how they are and introducing themselves to the learners in an effort to build trust and normalise the space.

Each learner was offered a choice between a cup of tea or coffee and biscuits. Once the decision was made to start the session, learners were invited (not ordered) to take a seat in the circle and ‘check in’ by having the opportunity to share how they were feeling and anything that was worrying them. The learners spoke negatively about their time in prison, the regime and the depressing effects of 22 hour lock up. This was all defused through general conversation in the group before the facilitators start the first exercise. **I never witnessed a loss of focus during any of the active and participatory exercises.**

5.2 Attendance

“Everyone played a part in this and contributed, even if they were here for one or two sessions, you know, everybody played a part in this”.

Learner



Graph 1

Sessions attended per learner

The vertical axis represents the number of learners who attended the total number of sessions. The horizontal axis shows the number of sessions within the pilot programme. The ten learners that started the pilot were a mix of remand and sentenced. The attendance data indicates an interesting trend, showing those **learners that were able to attend at least four sessions went on to complete the programme and attended 8 or more sessions.** The influx of new learners up until session four could sometimes unsettle the dynamic of the group, impacting levels of trust, safety and rapport (between learners themselves and learners and facilitators).

The **random delivery days of the pilot impacted attendance** for some learners (i.e. work obligations, chapel council, personal visits, and association). Of the ten learners that started the programme (sometimes on different weeks of the pilot), **40% of learners went on to complete the pilot.** An established group was formed from week four (session 4) of the pilot but **sporadic attendance appeared to be a significant barrier** to establishing a transformational learning environment and achieving deep learning.

Learners that went on to complete the programme made the **greatest efforts to rearrange previously agreed appointments** to enable them to regularly attend sessions. Other significant factors for unplanned absences included:

- Being shipped to another prison
- Going on trial
- Release from prison
- Needing to choose having a shower over attending pilot
- Health appointments
- Other education courses
- Phoenix futures
- Officers not escorting learners to sessions

5.3 Learning spaces:

- Venues included the chapel, BETA cabin and education class room. The chapel was the most appropriate space for the active and participatory group nature of the programme. The class room environments prevented full participation in activities and physical games.

“It changed the way I think” Learner

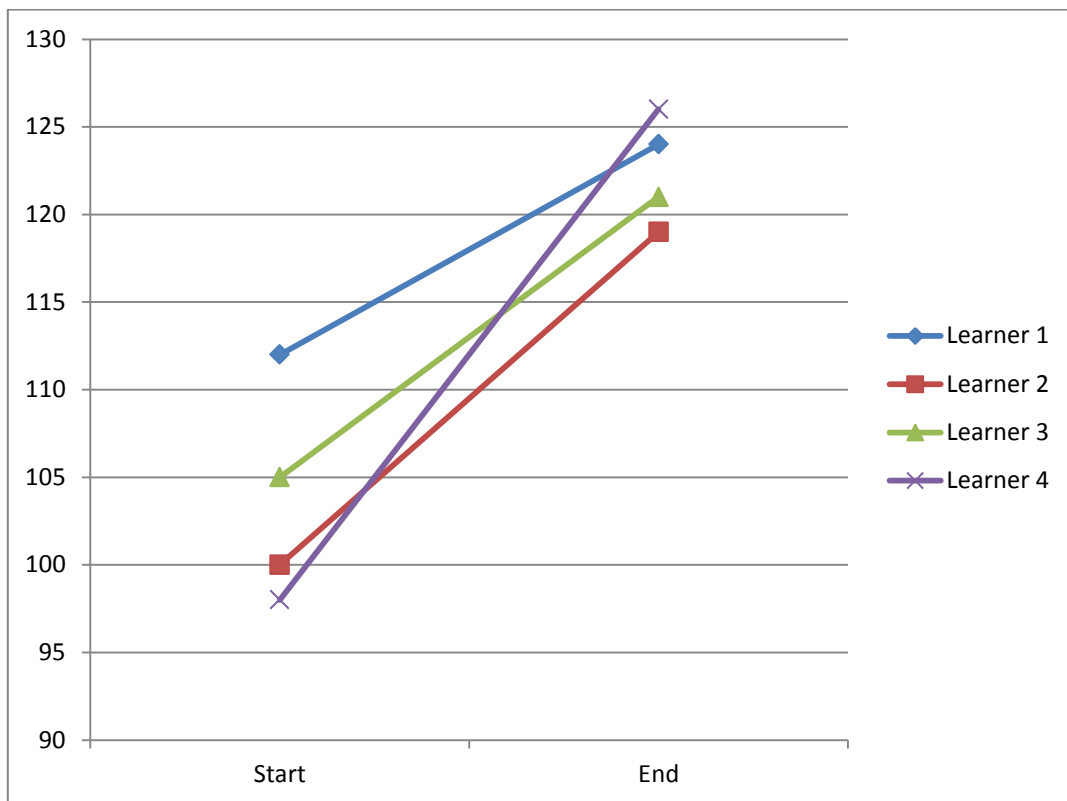
BFT delivered an **exceptionally well received pilot** programme that offered robust examples of **individual and collective transformation** within a group of initially disparate learners from different backgrounds, seemingly suffering from extremely low levels of self-worth. Learners offered **intimate insights into the impact the programme had on their attitudes, thinking and behaviours** during unstructured interviews and group discussions.

The **high levels of commitment**, value of the programme, **respect and trust** displayed by learners appeared to enable them to use the pilot as a meaningful platform to **authentically examine their identities and decision making practices**, resulting in many learners articulating **self-actualisation** as a result of taking part in the programme.

The learners used their canteen funds to purchase two thank you cards at the end of the programme. These were signed by all learners within the pilot and presented to the facilitators during the final two sessions. The learners described a desire to share their gratitude for being given the opportunity to participate in the pilot programme. The cards stated,

*“thank you for **believing in us** – it was an amazing experience and lovely opportunity for us all to mix from different wings and join together to get our confidence boosts. It offered a way to escape the stress on the wings for a couple of hours. We all had fun while learning. You are all awesome – respect and appreciation from the lads”*

5.4 Questionnaires



The vertical axis represents the maximum score each learner could have achieved by completing each questionnaire. Each learner was able to score a minimum of 0 and a maximum of 130 points per questionnaire. Each question was self-scored from one to 10 and related directly to the four main pilot research aims. The horizontal axis looks at change over time. The **upward trajectory displayed in the graph** above suggests **encouraging results** from the four learners that completed the programme. The first questionnaires were completed at the start of session one and the second at the end of the final session. The 13 questions were the same for both questionnaires to indicate any shift in learner attitudes, thinking and behaviour across the programme (*an example questionnaire can be found in the Appendix*).

Questions that yielded the greatest increase in self-scoring by learners are as follows:

- I would describe myself as **confident** in a group
- I enjoy working as **part of a group or team**
- I understand how my **actions and behaviour** can affect other people
- I know people who **believe in me**
- I feel **empathy** for others
- I recognise my **skills and strengths**

6. Impact

“I just want to say thank you and it's amazing, honestly”. Learner

The lead researcher spoke to 9/10 of participating learners. The following quotes and observations were captured during group discussions, exercises and unstructured interviews with learners at various stages of the pilot programme.

6.1 Empathy

*“Guys end up fighting on the wing. You won't know what's wrong with them. They'll start self-harming and all this stuff and not one person is taking the time to find out what's really wrong with them, you know. But by this sort of group, that can just remove so much mental health issues, so... it's so big, because actually **you feel like by what you do somebody likes you.** By what you do, **somebody believes in what you're saying,** and somebody **actually sees that you have a potential or something to give”***

- The active, participatory and collective approach of Applied Theatre allows learners to visualise and explore **power and control dynamics** (abuse and responsibility) through **improvisation and exploratory** games. **Learners begin to show empathy for the challenges other learners face (developing a sense of comradery), they laugh, encourage each other, praise others contributions, listen to each other's ideas and reflections.** Although the group is often loud and full of energy, **I am yet to observe any levels of aggression or conflict between prisoners or directed to the facilitators.**

“Right, I get money in prison and I'm going to save up £100 and I'm going to say to my brother, "I'll give you £100 if you go to a drama club just for a day or a week. He's got to live for the both of us now, yeah, so I want him to... it would be nice for him to do it because I've seen how nice this is. I never had the opportunity to do this at school, you see, and there's a lot of people in this place in the same situation. I never finished school, so coming here and having the opportunity to actually do that is a special thing in itself”

- The short devising process for the performance spanned over the final four sessions. The group appeared to **display an intense focus on the task and often spoke with agency, empathy (comforting others in the group as we completed the final session), passion and enthusiasm.** It appeared that the group organically begin to shift roles from ‘participants’ to ‘co-creators’ from sessions 8-12. They **employed diplomacy skills to progress collectively.** I witnessed a sustained commitment and focus from all prisoners during this process.

6.2 Being believed in

*“Well, obviously the first time **I came here as a blank canvas.** So, I came here with no idea, no perception, no nothing, I just came here to see what you were about, had a go and **all I heard was positive things and loads of positive comments** like, you know, we done really well, **the group was amazing,** everyone was fantastic... I thought, "Woah, fucking 'ell" so we done something right here”*

- The **impact of *being believed in*** was evident from all unstructured interviews – they started to perceive they had **something positive to offer** that was valued by other learners and facilitators in the group. This appeared to **increase the aspirations of learners** beyond the group in relation to their **lives post custody**.
- Exercises and games were **not agenda driven by the facilitators**. They were openly structured and promoted the capacity of learners to generate subject matter that was relevant and productive. This allowed learners to **determine the topics explored and take ownership over directing content in a highly relevant direction that collectively benefited the group**. The facilitators delivered suggestions not directions. This seemed to **encourage a state of equality** between facilitators and learners (*“education as a practice for freedom”*, Learning Together).
- The facilitators and learners build **a respectful and naturalistic rapport** working together. Each session begins with handshakes and casual conversation over tea and biscuits, which **helps learners to lower their guards and contributes to an ongoing process of re humanising and de labelling** within the group. It appears to be essential to reduce bravado and increase the group’s **capacity to be vulnerable** to achieve **self-reflection and collective/individual transformation**.
- During the devising process for the performance, **three learners independently constructed storyboard ideas, incorporating concepts of identity, loss, inner voices, personal conflicts, alter egos, morality, mental health and self-worth** (gathered from previous sessions). One learner explained his motivation to do the extra work outside of sessions came from a sense of **‘commitment’ to the programme** and a desire to share:

“I want to show the best I can do to those in power in the prison”

6.3 Self-worth and identity

- Learners **initially showed extremely low levels of self-worth and esteem** and one prisoner openly stated,

“I’m stupid – not like the rest of you”

- Learners initially **struggled to think about anything they are proud of** evidencing low self-worth.

“What I found with this group now is that all those people that were very introvert they’re not introvert in this group. Even as I watch them now, they’re not introvert no more. They’re not. They ooze with confidence now”

- The group showed a remarkable **desire to expose their vulnerability and be authentic** with other prisoners, which appears to be part of the **essential foundations for achieving meaningful self-reflection and personal transformation**.

“Yeah, and then slowly there was just layers peeled off and peeled off and some of us showed our vulnerability which allowed others to show their vulnerability, and we all just became, you know, a team, strong, you know, yeah. It’s nice. Yeah, it’s nice. It’s sad it’s at the end though, that’s the only thing”

- The facilitators encouraged the group to **pause in between the ‘action’ to deconstruct what they perceived was happening in a given improvisational scene**. Some of the learners appeared uncomfortable with this level of deconstruction of serious themes, including ideas of identity and self-worth.
- The process of **‘de masking’ began to occur during session two which resulted in a reduction in bravado**. Faces of prisoners became **more expressive** and they appeared eager to allow their **vulnerability to show** in front of the whole group helping to evidence a **safe space**.
- All learners spoke about feeling **part of a positive community** within the group – as well as **increased levels of confidence and self-reflection** at the end of the pilot programme.
- **They described the process of examining their identities and values and beliefs systems as uncomfortable at times**. They explained that they were starting to use the skills and insights explored during the programme to help alleviate some of the mental health struggles they were experiencing in custody.

6.4 Social bonds

“Were all in the same boat, we’re not being judged – I feel safe”

- Descriptions of **home, family and community** were articulated by prisoners in terms of their experience of working within the pilot programme group.

“This course... everyone gets embraced. Everyone comes together. And if you're weak at something, no one is judged. That is massive. That's massive!”

- Learners describe the **positive impact that social mixing had within the group**. They spoke positively about the **unexpected friendships** that had been created throughout the programme, describing other prisoners in the group as,

“Good people that wouldn’t normally be the type of person I’d talk to”

- Learners describe these newly developed social bonds as helping to promote high levels of trust and a sense of being safe.
- The group is made up of a **diverse demographic (age, socio/political positions, confidence/education levels)**. The apparent **high levels of trust, encouragement and openness** developing within the group appear to allow for a support network that enables everyone (including facilitators) to **feel safe to be genuine** and confidently contribute ideas and suggestions.
- Learners appear to **trust the facilitators** and never ask the purpose of exercises or what is going to happen next. Prisoners willingly volunteer to take part in a range of activities without any encouragement from facilitators across all 12 sessions. Perhaps this is due to their **desire to make a positive change in their lives** as originally articulated in their pilot applications, as well as a **lack of judgement shown by other facilitators and other learners**.
- Learners work as a **collective and collaborate at every stage of the programme** – they are the decision makers in terms of content and direction of sessions. They appear to thrive with this level of responsibility and ownership. The facilitators offer the structure by facilitating active and open exercises that **pose profound and**

personal questions about how our attitudes, thinking and decisions are informed and made. The material generated through questioning and debate form the content for improvised dramatic scenes played out – this is deconstructed and re played to explore **alternate perspectives**.

6.5 Feedback from HMP/YOI Winchester

- Education Manager, Jonathan Small stated:

*“There was an **obvious change in certain individuals’ ability to self-reflect** and the sessions that ran within the department itself allowed me to hear as well as see how much the men were enjoying the programme. The feedback I received from the participants was hugely encouraging throughout. All those that had even a small amount of contact with the pilot commented on how beneficial and how useful they found it, some even commenting that they wished they could do something like this all the time”.*

6.6 Group devised performance:

“We all benefited massively from that, like not just because we performed, you know, we done a performance but there's a lot of people growing emotionally and physically and all sorts” Learner

- The facilitators set no expectations of learners in terms of developing a piece of work to perform at the end of the programme. It was the prisoners that requested this opportunity during session 7, despite having shown considerable reluctance in previous sessions. All content in the **performance was generated and constructed solely by the learners with guidance from the facilitators**. The performance conveyed themes and concepts that genuinely encapsulated their collective desires for **positively changing counter-productive attitudes, thinking and behaviour**.
- A performance or sharing of work appears to help learners gain a sense of tangible achievement and encourage a **positive and progressive dialogue** between learners, an invited audience and those in charge of them within prison.
- During the last week of the pilot, Education staff invited Senior Management, staff and officers from across various departments in the prison to attend a group devised performance by learners in the chapel.
- Around 30-40 prison staff had shown interest in attending the performance but ultimately the audience was made up from fifteen people representing Security, Education, IMB, The Shannon Trust, Phoenix Futures, Catch 22 and administrative staff. Hampshire Cultural Trust also attended.
- The content of the **performance was collectively devised and performed by learners and explored the themes of shifting identities, authentic relationships, self-reflection and future aspirations**.
- The audience took part in a Q&A with the learners and were full of praise and congratulations for the quality and meaningfulness of the performance. The audience left comments in an open feedback book after the performance.

6.7 Post-performance comments from an audience including, IMB, The Shannon Trust, Security, Phoenix Futures, Administration and HCT:

- “A clear, thoughtful message and strong conviction in the performance. Great stage presence, this obviously made a positive difference”
- “I was surprised at the power of the performance and I could relate to the emotions you portrayed, which made this a powerful performance. Keep up the good work!”
- “Congratulations on a powerful, enjoyable performance. I look forward to the next one”
- “Really enjoyed your performance, you should be very proud”.
- “Brilliant, well done everyone and let's have more drama here”
- “Well done everyone – very impressive. Keep it going!”

7. Recommendations

“I think other people need to share in the magic that happened here. Other people need to share in it - they need that opportunity to be able to do this. It's a privilege and it was a delight to have worked with all of you as well”. Learner

The pilot programme illustrates the need for the continuation of this work and a longitudinal study which incorporates long-term follow up and tracking of representative samples of prisoners, combines and integrates qualitative and quantitative research methods, and enables researchers to test theoretical propositions about how programmes ‘work’, for whom, and in what circumstances.

UoW to conduct a **12 month longitudinal study from January 2019** to examine a larger sample of learners exposed to the programme, to ascertain whether the context of this specific group and facilitators is unique in terms of outcomes.

Plans to provide on-going programmes should consider the following:

- **Preparation workshops to run Oct-Dec 2018:** BFT to deliver six low intensity workshops to prepare potential learners for joining a programme from **January 2019**.
- **Two programmes to be delivered in 2019 (Jan - March and April – June)**
- **Each programme to consist of 12 sessions** to be delivered over 10 weeks on the **same day each week**.
- HMP/YOI Winchester to support researchers with the **tracking of future learners** post programme. This should also include **pre programme reports** on potential learners.
- **BFT to offer continued flexibility** in terms of prisoners joining at any point up until session four. This is due to sporadic attendance caused by the complex nature of the prison regime and competing priorities on prisoners’ time.
- Future programmes should only be available to **prisoners that communicate a genuine desire to make a positive change** in their lives.

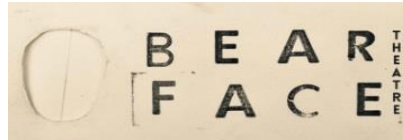
- **Senior Prison Management should help to promote** attendance of prison staff, prison officers and prisoners at future performances.
- **Prison Officers should be encouraged to escort prisoners on time** (when possible) to ensure full participation of prisoners in the programme.
- The programme should only be **marketed to sentenced offenders** to minimise sporadic attendance from prisoners on remand.
- **Prisoners to be held** to complete the programme once enrolled.
- Future programmes will be delivered in the **Chapel or Sports Gymnasium** (when possible).
- **Offering programmes in West Hill** as part of a ‘**through the gate**’ pilot that offers prisoners an on-going community based programmes post release in partnership with UoW.
- Research/delivery team must **secure advanced permission** for use of a Dictaphone, pocket projector and a disabled iPad (i.e. no internet capability) to capture performances for internal use in the prison.
- **Learning Together:** BFT are currently in discussion with Applied Criminology at UoW to deliver the **first post pilot Learning Together programme at HMP/YOI Winchester**. This would be an Applied Theatre module developed in partnership with UoW.
- **BFT and HCT will be responsible for pursuing future funding** for any on-going programme delivery.
- To ensure the **independence and objectivity of the research, UoW will only fund on-going research** and have no involvement with the programme set-up, delivery or further funding opportunities outside of research parameters.

“I think it's about prison staff accepting it - like being late and not being taken by officers, not getting even association or a shower, so this should be seen as a priority compared to certain other activities, so I think this is up there; it's better than all the other things that go on in here, I think, to be honest” Prisoner

Appendix

Applied Theatre techniques:

- **Improvisation** - Creating or performing something spontaneously or making something from whatever is available. Improvisation is a very spontaneous performance without specific or scripted preparation.
- **Forum Theatre** - This relates to the engagement of 'spectators' (prisoners) influencing and engaging with an improvised performance as both spectators and actors, termed 'spect-actors', with the power to stop and change the performance. The issues dealt with in Forum Theatre are often related to areas of social justice with aims to explore solutions to oppression featured in the performance (Augusto Boal)
- **The Joker System** - The person in the role of the 'Joker' takes responsibility for the logistics of the process and ensures a fair proceeding, but must never comment upon or intervene in the content of the performance, as that is the province of the "spect-actors". Fairness in this context means making sure that the problem story, which by its nature involves a situation of oppression that must be overcome, is not solved—that is, that the prisoners (the "spect-actors") focus on solving the problem in as realistic and plausible a way as possible, even though it is being played out in a fictional theatrical piece. The result should be something like group "brainstorming" about social problems within the community (Augusto Boal).
- **Image Theatre** (unfreezing improvised tableaux) - This is when a group moves around the room and then is asked to spontaneously get into small groups and arrange them in an undetermined shape. This is then unfrozen one group at a time and the frozen action is brought to life – participants must then improvise their character, the narrative and the interplay of relationships. This invariably offers a far more genuine insight into personal identities and life experience through a collective exercise that provides protection for participants from over exposing themselves and being dangerously vulnerable as it is one step removed (Augusto Boal).



Questionnaire

Name:.....

Date:.....

Before the workshop starts today, please score the following answers 1 to 10 (1 as low and 10 as high)

• I would describe myself as confident in a group
1 2 3 4 5 6 7 8 9 10

• I enjoy working as part of a group or team
1 2 3 4 5 6 7 8 9 10

• I feel part of a community
1 2 3 4 5 6 7 8 9 10

• I understand how my actions and behaviours can affect other people
1 2 3 4 5 6 7 8 9 10

• I feel ready to make a positive change in my life
1 2 3 4 5 6 7 8 9 10

• I know people who believe in me
1 2 3 4 5 6 7 8 9 10

• I feel empathy for others having a rough time
1 2 3 4 5 6 7 8 9 10

• I could name five things I like about myself

YES / NO (please circle one)

• **I recognise my skills and strengths**

1 2 3 4 5 6 7 8 9 10

• **I see my future as positive**

1 2 3 4 5 6 7 8 9 10

• **I want to learn something new about myself**

1 2 3 4 5 6 7 8 9 10

• **I enjoy spending time with people I think are different from me**

1 2 3 4 5 6 7 8 9 10

• **I have friends in prison that look out for me**

1 2 3 4 5 6 7 8 9 10

• **I think people are interested in what I have to say**

1 2 3 4 5 6 7 8 9 10

Please tell us what you would like to get out of coming to these sessions. Try to think in terms of your goals during this programme, as well as personally in your daily life.

Many thanks for taking the time to complete this questionnaire. Your ideas, experiences and suggestions are really valuable in helping us ensure this programme is useful and enjoyable for those that take part in it.