



# PEETA PROJECT: INTERNAL EVALUATION OF FIVE EUROPEAN SEPE PILOTS-

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*Other projects teach you how to do; this  
project teaches you how to be*

*Bruna Scarcello, Director of Education,  
Sergio Cosmai*

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## A. A HISTORY OF SEPE

Although this Leonardo project is two years long, behind its inception is a comparatively long history, beginning in 2006. Originally, the fore-runner of SEPE was an Award in Personal Effectiveness and Employability through the Arts (PEETA). It was developed by Exeter University in 2006/7, building on research done by Dr Phil Bayliss and Dr Debbie Morgan regarding the use of an innovative framework for assessment and feedback.

Action research using the same methodology as Dr Bayliss and Dr Morgan was continued through pilots funded through an EQUAL project in Coventry, which was involved in an “Employability through the Arts” project. The project was initiated by the Belgrade Theatre and led by Warwick Probation. The qualification uses arts projects to motivate and engage participants and to develop their employability skills and personal effectiveness. The initial development and pilot of the project was achieved through its trial with 6 pilots, covering a range of different groups: Learning Disabled, Young at Risk, Workless Households and Probation.

The Award was based on the concept that involvement in an arts project offers an opportunity for people to develop their personal potential, skills and self-confidence as a foundation for improving their lives. Individual assessment and feedback to each individual took place three times over the course of the arts project. It marked their development and achievement, and highlighted to them their strengths and areas needed for development. Amongst the skills participants developed in the pilots were: communication skills, the ability to negotiate, reflective learning, task focus, self-esteem, team working skills. Some participants went on to employment after the arts projects, and some to further courses.

Further development was achieved through a pilot at HMP The Verne in Autumn 2007, which was run in conjunction with and funded through a music charity. The Marchmont Observatory (at Exeter University) then took the developed award to Edexcel, which is a UK national and international Examination Board. Edexcel then prepared the Award for accreditation working closely with the University of Exeter to ensure that the spirit of the original was not lost. It was accredited in

2010 and is now a recognised BTEC qualification, Supporting Employability and Personal Effectiveness (SEPE).

Following on from this and funded by the Leonardo Lifelong Learning Programme, in a project led by Superact, the Award has been taken to prisons in five European countries: the Netherlands, Austria, Portugal, Italy and Turkey.

## B. METHODOLOGY

The Internal Evaluation is carried out by the University of Exeter. A case study methodology has been used (Yin, 2009). The main question to be answered is:

*What were the results of the SEPE Award in each pilot?*

The information for this report is gathered from the case study data from five pilots: in Italy, conducted by Promidea in Sergio Cosmai prison in Calabria; in the Netherlands, delivered through the prison PL de Ijssel; in Portugal conducted by Pele in Estabelecimento Prisional Especial de Santa Cruz do Bispo; in Austria from Gerasdorf Prison, Young Offenders Prison with participants also from Schwarzau Women's Prison delivered by Wiener Theater, and in Turkey from Kocaeli Acik Ceza Linfaz Kurumu (Kandira Open Penal Institution).

The case studies can be found in a separate document. Data for the case studies was collected through interviews with education staff, artists, a midterm focus group with prisoners from Sergio Cosmai and end project focus groups from PL de Ijssel and Estabelecimento Prisional Especial de Santa Cruz do Bispo. Interviews and questionnaires were also carried out with artists, and prisoners.

There were two opportunities to collect evaluation data from the project in Sergio Cosmai in 2011, one in April and the second one in June. The interim international meeting at Calabria also provided opportunity to collect some initial data from the Project Team Leader and assessor from PL de Ijssel. They also took some midterm questionnaires back with them to give to the prisoners, enabling them then to return the translations. Interview data for the final evaluation of this pilot was collected at the end of their project in July 2011. The purpose of having two sets of interviews was to evaluate any changes which had occurred by the end of the project. The work by Pele at Estabelecimento Prisional Especial de

Santa Cruz do Bispo and by Kocaeli Acik Ceza Linfaz Kurumu provided a set of interim questionnaires from the prisoners, and then interviews with prison staff, the artists and a prisoner focus group at the end of the project, after the performances had taken place.

The use of five case studies enables triangulation through different perspectives from each country. Further triangulation has occurred by using interview data from different groups: prisoner participants, artists and prison staff and by using member checking by sending drafts to each pilot manager to look at and report back on. Some pilot managers also shared the drafts with prison staff.

### C. REPORT STRUCTURE

The report focuses on analysing the information from the five case studies to bring together the conclusions which have emerged of the whole project. A report on the training and the Case Studies form a supporting second document. The sections are structured as follows:

- Section 1**      An overview of the findings.
- Section 2**      The stakeholders' reactions to the process of the Award
- Section 3**      The significance of the final performance
- Section 4**      The marketing of SEPE
- Section 5**      Conclusion

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## AN OVERVIEW OF THE PEETA PROJECT

This section gives a summary overview of the European SEPE project, a project funded by Leonardo, under ECORYS and led by Superact. The section begins by giving the context and then examines the profiles of the participants and the delivery teams. Following this it gives a summary of the genres of arts used to deliver SEPE. It then concludes by revealing the immediate outcomes of the pilots.

### 1.1.1 CONTEXT

The SEPE project took place over 5 prisons in the Netherlands, Italy, Portugal, Austria and Turkey. There were 70 prisoners involved over the 5 prisons with an average of 14 participants in each prison. 57 students achieved the SEPE award. While this gives an average of 11 achieving per prison, in fact this does not reflect the true picture as of those pilots where candidates were entered for the award, an average of 14 per prison achieved. The reason for this discrepancy is that Austria only entered 6 candidates, and insufficient evidence was then submitted to enable these 6 to achieve. There were variations also in the amount of time given to the SEPE project in each pilot. An overview of all this information can be seen in table 1.

The SEPE project in Italy began on 28th February 2011 and was run for 14 days 2 afternoons a week at Sergio Cosmai prison in Calabria. It ended at the beginning of June with a focus group. The SEPE project in the Netherlands began at the beginning of May and finished on 10th July, 2011 with a production attended by representatives from the Ministry of Justice. In Portugal, the project began September 2011 and finished in February 2012, and was changed from 2 to 3 hours a week, to allow enough time for the learners to get into their sessions. In Austria the project began on 14<sup>th</sup> February 2012, and finished on 28<sup>th</sup> April 2012. In Turkey it ran from 24<sup>th</sup> April 2012 until 30<sup>th</sup> May 2012.

| Country   | Number in project at beginning | Number in at the end | Number who achieved SEPE Award | Number of sessions involved                 | Number of hours             |
|---|--------------------------------|----------------------|--------------------------------|---|-----------------------------|
| Italy – Sergio Cosmai   | 15                             | 12                   | 12                             | 14 days (2 afternoons a week over 14 weeks) | 72 (including performance)  |
| Netherlands PL de Ijssel  | 18                             | 15                   | 15                             | 10 days over 10 weeks                       | 42 (+ 2 performances)       |
| Portugal Estabelecimento Prisional Especial de Santa Cruz do Bispo                            | 15                             | 15                   | 15                             | 18 sessions of 3 hours each                 | 74 (including performances) |
| Austria – Wiener Theater at Gerasdorf (young male offenders) and Schwarzau (female offenders) | 12                             | 12                   | 0                              | 12 days over 10 weeks                       | 42 (including performance)  |
| Turkey Kocaeli Acik Ceza Linfaz Kurumu (Kocaeli Acik Ceza Linfaz Kurumu )                     | 14                             | 16                   | 15                             | 12 days                                     | 38 (including performance)  |

**Table 1 Data revealing numbers of prisoner participants involved in the projects, and time spent by participants within the SEPE courses (source: interviews as documented in case studies)**

### 1.1.2 PROFILE OF THE PARTICIPANTS

The sentences of offender participants of the project varied. In Italy the minority had sentences over three years. In the Dutch prison the length of sentences of those in the project were very variable, from life to months. The Portuguese prison was the only women’s Prison in Portugal. The sentences of those on the project ranged from a year to life. In Austria the sentences were variable and in Turkey the prisoners were in an open prison where their sentences were soon due to come to an end.

The majority of the pilots’ participants had not been involved in the arts previously. Interviews with the artists, and questionnaires from some participants in some of the pilots revealed the following data. In Sergio Cosmai, two participants had been involved in some music tuition previously. In PL de Ijssel,

several of the prisoners had been involved in art classes, but only two had been involved in performance before. However, in Portugal, although five had never been involved in theatre before, five had experience of being in productions at school; seven had been involved in music projects in prison before, one was a dancer and two had been involved in theatrical projects since leaving school and before going to prison. Three were involved in a handicraft and decoration arts group within the prison and one was a part of a music project in the prison at the same time as the course of the project. The young offenders in Austria were disaffected learners who had not been in any theatrical production before. Of the female offenders, one had acted before but the rest had no experience. In Turkey, one prisoner was a musician but the rest of the prisoners were performing for the first time.

The rationales for selecting the prisoners differed across the pilots. A summary of their rationales can be seen in table 2.

|  | <b>Method of selection</b>   |
|--|--|
| <b>The Netherlands – PL de Ijssel</b>  | Some were selected by the project team, but there was also an element of choice where some asked to come onto the course. Those chosen by the prison were those who it was felt would benefit most – either because they tended to resist learning or because they were very keen on the arts. |
| <b>Italy – Promidea - Sergio Cosmai</b>  | All participants self-selected to go onto the course   |
| <b>Portugal – Pele - Estabelecimento Prisional Especial de Santa Cruz do Bispo</b>                   | On the direction of the Prison ~Director, A social workers and psychologist chose the most difficult women in the prison to go onto the course. The then had the choice whether or not to take up the opportunity.   |
| <b>Austria – Wiener Theater at Gerasdorf (young male offenders) and Schwarzau (female offenders)</b> | The prison authorities selected the participants. For the young male offenders, those without any employment in the prison were chosen for the project. Those who had long prison sentences were more likely to be chosen as it was felt they needed the diversion                             |
| <b>Turkey Kocaeli Acik Ceza Linfaz Kurumu</b>  | Those who were going to leave soon.  |

**Table 2 Methods of selecting project participants** (source: data from interviews as documented in case studies)

All Italian prisoners were volunteers to the project and chose it because they wanted a chance to create music, and also because it gave them some variety from being in their cells. Some of the Dutch prisoners were chosen for the project, and others were volunteers. They were already known to many of the staff

delivering the project. There was little evidence that prisoners chose the course so that they could improve their employability skills. However, one Dutch prisoner said that the reason he had chosen to go on the course was

*“So I have a little in depth experience for the future. When I’m out of prison, I could volunteer in our village to help the local theatre group. It’d be nice to be able to assist”.<sup>1</sup>*

Within Estabelecimento Prisional Especial de Santa Cruz do Bispo, on the direction of the Prison Director, prisoners were selected by the social workers for being over-aggressive or withdrawn. They were then given the option of whether or not to join the project. Once they had committed themselves, they then quickly realised they had to take responsibility for completing the project. After selecting a group they interviewed them all, checking their motivation; those with problems who would benefit, and those who were timid whom the project may help to gain confidence. While some of the participants were drawn to the project because they already had an artistic leaning, others liked the challenge of being part of something of which they had no previous experience, and welcomed the opportunities and challenges that would bring. Others saw the project as a way of developing their personal skills, their ability to work together in a group and one saw it as a possibility of further developing her CV. In Austria, while the Employment Manager at Gerasdorf Prison felt that the project is better for short term prisoners because it keeps them occupied; the Director of Schwarzau argued that long term prisoners needed more diversions to break up their time in prison. The prisoners were selected by both Austrian prisons, the rationale therefore to keep them occupied rather than increase their employability skills.<sup>2</sup> In Turkey on the other hand, the prisoners were selected because they were soon due to leave and it was hoped the course would help them prepare for employment outside the prison.

### 1.1.3 PROFILE OF THE DELIVERY TEAMS

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<sup>1</sup> Netherlands Case Study, July, 2011

<sup>2</sup> Austrian Case Study, April. 2012. Interview with employment manager

The delivery teams varied in their experience of teaching within prisons. The Dutch team already worked in their prison but they had a range of challenges to overcome to deliver the project successfully. Promidea had worked in Sergio Cosmai before though the Prison Director of Education saw that this project had a different concept. The Portuguese team from Pele brought their expertise to the prison. They are used to working in prisons and with disadvantaged groups, but had not worked in Estabelecimento Prisional Especial de Santa Cruz do Bispo before. The Wiener Theater team from Austria had worked in the prison before and were very focused on the quality of the performance to the exemption of a focus on the SEPE Award. It was the first time that the Turkish musicians had worked in a prison. The musicians hope to repeat this experience.

#### 1.1.4 USE OF THE ARTS TO DELIVER SEPE

There were a range of arts genres used to deliver the SEPE qualification as seen in the table below:

|   | Genre of arts used     |
|---|------------------------|
| The Netherlands – PL de Ijssel  | Music, dance, drama    |
| Italy – Promidea - Sergio Cosmai – artists Villa Zuk  | Music                  |
| Portugal – Pele - Estabelecimento Prisional Especial de Santa Cruz do Bispo                   | Music, movement, drama |
| Austria – Wiener Theater at Gerasdorf (young male offenders) and Schwarzau (female offenders) | Drama                  |
| Turkey Kocaeli Acik Ceza Linfaz Kurumu  | Music                  |

**Table 3 Artistic genres selected by each country (source: interviews as documented in case studies)**

PL de Ijssel is very familiar with the use of the arts with prisoners, but the concept of SEPE, which they have embraced whole heartedly, was new to them. Sergio Cosmai has used the Arts infrequently. They have an equipped theatre, however,

but no musical instruments. Estabelecimento Prisional Especial de Santa Cruz do Bispo had not used the arts before within the prison, and indeed this method has not been used very often in Portuguese prisons. Gerasdorf (young male offenders) and Schwarzau (female offenders) do not have the tradition of opening out their prison for the public to come in to view a prisoner production, although Wiener Theater has introduced this method of working elsewhere. Kocaeli Acik Ceza Linfaz Kurumu has used handicrafts with prisoners previously, but drama and music is not frequently used in prisons in Turkey, and enabling visitors into the prison to view the performance was a new concept for them. The concept of SEPE was new to all of these prisons.

### 1.1.5 IMMEDIATE OUTCOMES

The immediate outcomes of the projects can be seen in the table below

| Immediate outcomes  |  |
|---|--|
| The Netherlands – PL de Ijssel  | There are plans to use SEPE throughout the prison system   |
| Italy – Promidea - Sergio Cosmai  | The prison can see the value of SEPE but funds are limited. Promidea are mentoring some prisoner participants who have subsequently left the prison. They may use SEPE in future work. They would like to deliver it to other disadvantaged groups. Villa Zuk is also considering using the concept. |
| Portugal – Pele - Estabelecimento Prisional Especial de Santa Cruz do Bispo                   | The production has been performed to the Portuguese parliament. We await further outcomes but funding is a problem in Portugal. Pele would like to deliver SEPE to other disadvantaged groups.   |
| Austria – Wiener Theater at Gerasdorf (young male offenders) and Schwarzau (female offenders) | Marketing on TV , magazine articles and public arena in discussion, but no plans to continue with SEPE   |
| Turkey Kocaeli Acik Ceza Linfaz Kurumu  | They want to disseminate it to other prisons and coordinators, and consider also using it with other disadvantaged groups.   |

**Table 4 Immediate outcomes of the SEPE pilots -longer term outcomes in conclusion, section 4.4. (source: information from emails with project managers/ project workers)**

It is early days yet to assess the full outcomes of the project. However, as can be seen the outcomes vary considerably from the embracing of SEPE throughout the prison system to total rejection of the process. As can be seen from table 4, four

out of the five pilots embraced the concept in some measure either wanting to embrace it throughout their prison system, or by using the concept in work with other disadvantaged group, but funding the project is a problem in many of the countries.

## 1.2 THE USE OF THE TRAINING

There is a detailed review of the training in a supporting document to this report. Having now delivered the project, it was now possible for the project deliverers to be more analytical about how and whether the training had actually been effective for them.

There were differences in approach between the different countries' pilots, which was revealing of the different ways they had made use of the training. Two very experienced teachers in the Dutch team felt that the training was very good for them, but questioned whether it covered any gaps felt by artists who were not trained teachers; the Italian team thought it was excellent. Alongside the Pele team, the Portuguese prison had also sent some of their staff along to the training so that they would have understanding of it when Pele delivered the project within the prison. For various reasons, however, the potential of this strategy was not fully realised. Promidea found the training very useful, as their artists, Villa Zuk, had not been involved in assessment before. The lack of translation of the training manual for the Turkish team was difficult for the team because only one of the Turkish artists spoke English and so translation fell onto him. He did adhere well to the training manual and to the training he had received.

The training was not accepted by the Austrian team, as Wiener Theater, did not really see the point of using SEPE as they did not feel it added anything to the way in which they usually worked with disadvantaged participants. Although there was support given by the project manager, Nick Smith, and the internal verifier, Kathryn Lane, the focus on the performance took up all of the time of the project, leaving no time for assessment.

Data from interview with the artists, and also from field notes during meetings with the whole partnership showed there were a few adjustments which could be



made to the training to improve its effectiveness. The conclusions from this can be found in section 4.3.1.

### 1.3 STAKEHOLDERS' RATIONALES FOR DELIVERING SEPE IN A PRISON

Information for the rationale for choosing to deliver SEPE in the five prisons has come from the case studies, and was obtained from data given through interviews from Prison Directors, Education Managers and Employment Managers.

There were a range of different rationales for delivering the project. The Directors of Gerasdorf and Schwarzau Prisons put on the course because there was an order from the MOJ. There seemed to be a resignation towards it. Wiener Theater promoted the value of the arts for their prisoners, but the value of the SEPE award was not fully promoted by Wiener Theater and so not fully understood as representing anything different from previous arts projects by the two Prison Directors.

In the Netherlands the Senior Management Team at PI De Ijssel initially did not fully appreciate the project potential. Thus the SEPE project team had to battle to gain credence. With their careful marketing, however, the potential became understood. Atje Feringa's (Assistant Governor of PL de Ijssel), rationale showed how, as she learnt about the project, she felt the aims of the course fitted into the aims of the prison:

*"Our slogan is 'motivating approach'; this event is part of executing this policy. I'm hoping it will work two ways. I hope that inmates will see what the prison is giving them, and that they will return the positive attitude. This event fits our policy to 'motivate and stimulate'*

*... There are two sides to who benefits from this.*

*First, there is the inmate. He will learn to self reflect, take a closer look at himself and he will learn that he's capable of more than he thought he was. There are big benefits to be gained from this insight. For himself, and eventually for the world that surrounds him.*

*As a prison, I think it works like that. Once you'll give an inmate your confidence, you're more likely to get it back"*<sup>3</sup>

Inge Eijkenboom (a Director of Education at PL de Ijssel) stated that so many of the prisoners felt they were 'losers'.<sup>4</sup> This view coalesced with the rationale of one of the artists who said she felt they needed to combine their enjoyment with giving them chance for self-reflection and an increase in self-confidence.<sup>5</sup> Ed Santman, (Dutch Project Manager) had even higher aspirations for the project as he said that he hoped the project would help them make changes in their lives.<sup>6</sup>

In Sergio Cosmai, Promidea promoted the project to the Director of Education at Sergio Cosmai who immediately saw the potential of the project. She then presented the case for the project to the Director of Sergio Cosmai, Filiberto Benevento, who immediately gave his permission for the course to be run

Paulo Manuel Sales Moimenta de Carvalho (Director of Education at Estabelecimento Prisional Especial de Santa Cruz do Bispo prison, Portugal), argued that his initial rationale for delivering the project was twofold: to open the prison to the public; to give the prison participants a project delivered by an external group because "from the prisoners' point of views it then breaks down the norms and usual barriers, thus enabling them to develop useful social and educational skills." As the Education Manager stated, this would then enable the participants to "gain competencies for the future."<sup>7</sup>

In Kocaeli Acik Ceza Linfaz Kurumu, different stakeholders had different rationales for delivering SEPE. According to the Director of the Prison, (Hasan Doumezkus) the Governor of Kocaeli at first rejected the idea of the project as there are already music courses in the prison. However, once the real aim of the project was explained to him, he was convinced. Then he wanted to trial the project in a prison to see if it would be effective within other prisons. The Project Manager

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<sup>3</sup> Dutch Case Study, July 2011

<sup>4</sup> Ibid 3

<sup>5</sup> Ibid 3

<sup>6</sup> Ibid 3

<sup>7</sup> Portuguese Case Study, February, 2012

had worked with the Assistant Governor of Kocaeli. In interview both revealed their enthusiasm to trial the course in the prison to discover its potential.

The Director of Kocaeli Acik Ceza Linfaz Kurumu wanted the participants to gain much from the project. He knew the prisoner participants would initially reject it but be cooperative once they understood its purpose. The Education Manager was particularly mindful of the gypsies within the group who were musical. He thought the project might benefit their integration with other groups in the prison. The Educational Psychologist hoped the participants would improve their group and team working skills as a result. The artists thought that the rationale of the prison staff for delivering the project was twofold: to support the prisoners' rehabilitation but also to gain institutional prestige by implementing a successful project.<sup>8</sup> The artists' own rationale was partly professional, to give themselves more experience of different ways of delivering the arts, and partly aimed at the participants as they wanted the students to be able to escape the idea of their being in prison during the sessions.<sup>9</sup> The Educational Psychologist thought that the main rationale for the participants choosing the course was their interest in music prior to coming to prison. Although some of them had not previously been involved in music projects before, they found the opportunity exciting.

### 1.3.1 THE CREATIVE EVOLUTION OF THE PROJECTS

While the training had a focus on different practical activities which could be offered in the prisons with the SEPE course, choice of creative approaches varied considerably.

The artists in Turkey, Italy, Portugal and the Netherlands had used Music for their PEETA project to improve their employability skills, but in the Netherlands and Portugal the scope of their project included also drama and dance, and in the Netherlands also costume, and technical work. In the Netherlands it was the combination of all these with the complexities of every role adding to the team effort which led to the improvement in employability skills. However, the Dutch team also found that this width of scope produced some challenges in giving the

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<sup>8</sup> Turkish Case Study, May 2012

<sup>9</sup> Ibid 8

same attention to monitoring, assessing and feedback as they gave to the creative aspects of their course, adding extra work for them in compiling the evidence. The use of drama through script was used in Austria and through improvisation in Portugal. The artists put in much energy into their productions: in Austria Wiener Theater, in the Netherlands, the artists in the prison, in Portugal, Pele organised the participants to seek costumes, asked authorities to help with props, and brought in professional lighting; Pele also bringing in a professional singer and musician. In Turkey and Italy the musicians organised the bringing in of instruments and teaching the participants to learn them.

Promidea delivered their project through Villa Zuk, a successful music group in Calabria, and sent two of their project team to attend all the sessions in prison alongside the artists. Pele used their own artists to deliver the project, and also employed a psychologist to assess the candidates for SEPE. Wiener Theater brought their approach into two prisons: Gerasdorf for young male offenders and Schwarzau for female offenders. For all projects the artistic content was very important both to the artists and to the participants. The rationale behind Wiener Theatre's work was "making theatre productions with actors who belong to the disadvantaged groups;"<sup>10</sup> which was also echoed by Estabelecimento Prisional Especial de Santa Cruz do Bispo prison, while Villa Zuk mainly compose music to perform to the public, an experience they brought this into the prison

The Dutch prison was responsible for delivering their project and the team was therefore employed through the prison, especially for the project. A representative from the Ministry of Justice, plus the Director of the Prison had said that if the first pilot was successful they would support it financially in a further two projects. Thus the Dutch team's strategy was to trial SEPE in three different ways: an initial project, with an ensuing focus on valorisation by trialling it in an Art class in the prison and later in their prison Christmas performance. The Turkish team also used prison staff for their project, but combined this with artists brought in from outside to deliver the project. The effective simplicity of the Italian and Turkish approach, contrasted with the elaborate Dutch approach

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<sup>10</sup> Email sent from Wiener Theater 2<sup>nd</sup> June, 2012

which used drama, costume, dance and music. The Wiener Theater approach was also challenging because it focused on scripted drama by Shakespeare. The Pele strategy of enabling the participants to create their own piece of theatre was the approach which facilitated catharsis and a rethink in some of the participants in their methods of self-presentation.

Each pilot's project was intense because in a few sessions per week, spread over about 12 weeks they created a performance for an audience. In four of the projects, there were some changes to the original plans because of changes in legislation (Turkey), a strike of prison officers (Portugal); transfer of prisoners (the Netherlands); interruption of some sessions by prison processes (Italy).

### 1.3.2 OVERCOMING CHALLENGES IN DELIVERING THE SESSIONS

The first challenge for several countries was in finding a prison to support the project. Nick Smith and Jo Cursley wrote letters of support for Wiener Theater, and for Pele to the relevant prison governors and MOJ.

The five case studies of the pilots showed that the entry behaviour of each group varied. However, there is often a generic challenge which affects the group dynamics for anyone taking a prison group. This was summed up by the Turkish Educational Psychologist who referred to the problems of mood swings "which are affected by news of their family, or news of their exit date from prison." Tensions within the Portuguese and Turkish groups were also seen where prior to the pilot antagonism had already been established between two or more of the participants.<sup>11</sup> Besides some initial displays of antagonism there was also the problem of dealing with those participants who were either not motivated initially or who were shy or withdrawn, each pilot having at least one participant who showed this characteristic. The Pele team had to develop a strategy to cope with "the most challenging prisoners in the Estabelecimento Prisional Especial de Santa Cruz do Bispo."<sup>12</sup> At first the artists involved the prison social workers in the initial problems they were having with the participants. However, then the artists found

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<sup>11</sup> Portuguese and Turkish case studies, 2012

<sup>12</sup> Portuguese Case Study, February, 2012

that this was fed back to the participants. As this resulted in inhibiting the relationships between the artists and their participants, they decided only to feed back positive points to the social workers. The Pele artist and assessor found that by having parts of the session devoted to feedback on employability skills, they were able to differentiate between creative input and social skills. They encouraged withdrawn members to have the confidence for self-expression and raised the awareness of the sometimes negative effects of those over-dominant members. The group then gelled decreasing the problem. This effective strategy was described by a member of the participant focus group who argued that she had learnt to deal with members of the group with whom she had had problems outside the project. This was a major step forward for her in her social skills.

The main challenges for the artists in delivering the sessions were coping with the range of abilities and skills, including social and artistic skills. However, besides the differing abilities there was also the challenge of coping with differing motivational levels. For those who had never been in a performance before, the participants in all the pilots had a lack of conviction it would come together. The Promidea team coped with differing motivational levels by dividing participants into groups according to their motivation, which seemed to aid everyone's progress. The PL De Ijssel team's strategy for managing the range of ability within the class was to give everyone a specific role which then resulted in those more able in the class bringing in those who were less motivated. This was effective in drawing participants in as they quickly became involved in the activities. In the project at Schwarzau and Gerasdorf, some of the young male prisoner participants at Gerasdorf wanted to stop because they found it all more difficult than they had anticipated. It was the peer support from the older female prisoner participants from Schwarzau which convinced them to stay.<sup>13</sup> An important part of their journey was learning how to react with the young women they were working with, so this worked out as a useful learning tool for them. .

Initial reaction to the artistic ideas also presented challenges for the artists. Most of the participants across the pilots had not been in a production before so did

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<sup>13</sup> ibid 16

not have understanding of the creative process, or a belief that they would achieve success or indeed be well-received. Where music was used as the sole artistic intervention, as in Kandira Open Penal Institute and Sergio Cosmai, participants did not always understand how their lack of skills in this area would enable them to perform, and also why they were focusing on genres of music which in some cases they did not initially enjoy<sup>14</sup>, although in the end limited musical experience amongst the participants did not create as much of a challenge as might have been thought. In the Italian project there were no musical instruments in the prison, so Villa Zuk brought instruments in with them to the sessions. However, practice outside the sessions caused a problem for those who wanted extra rehearsal time. The high motivational level of the Italian prisoner participants could be seen in the way they resorted to making paper instruments and playing them in their rooms.<sup>15</sup> The artists at Kandira Open Penal Institute remarked on the fact that even those participants who had not any experience of playing a musical instrument were able to fall into step with the group. Indeed, the Turkish Educational Psychologist observed that participants were very motivated. They had often started before the teachers arrived, and were to be found teaching each other prior to the lesson's commencement. Also, they often did not take the opportunity of breaks to leave the course, but stayed together drinking tea and chatting.<sup>16</sup> At first they were unable to play the pieces for the concert,<sup>17</sup> but they learnt to listen and to practise instead of chatting. Then they learnt that perseverance leads to success.<sup>18</sup>

The focus on drama and learning lines presented initial challenges for some of the participants from Gerasdorf and Schwarzau prisons as they had to get used to the professionalism demanded. The participants not only found their roles challenging, they also had the challenge of behaving appropriately when not on stage, when, according to one participant, they were often "very noisy"

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<sup>14</sup> Turkish Case Study, May, 2012

<sup>15</sup> Italian Case Study, June, 2011

<sup>16</sup> Turkish Case Study - Educational Psychologist's interim project questionnaire, May, 2012

<sup>17</sup> Turkish Case Study - Artists interview May 31<sup>st</sup>, 2012

<sup>18</sup> Ibid 14

because they found it “boring” when not on stage.<sup>19</sup> Part of their challenge was learning lines from Shakespeare which they found difficult, but rewarding when they succeeded. Another part of their challenge was assuming roles different from their “natural selves.”<sup>20</sup> As they explained: “We had to present sad or energising characters.”<sup>21</sup> Learning to improvise and to accept others’ points of view was an important part of the journey of the Portuguese prisoner participants, and with the Dutch project, learning to be flexible as the piece changed proved a learning point for them, and adjusting to the importance of being back stage as lighting and sound technicians, or playing a supporting but important role as a musician placed at the side of the stage.

Individual recognition of the talents and personalities of all participants across the pilots was important in fostering their self- belief and the ability to form a creative group dynamic. There were many examples of developing individual identities within the group by fostering self-belief in those who were finding it difficult to establish any status because of their difficulties of matching their skill levels to the rest of the group. Particular instances across the case studies were the dancer in the Kocaeli production; the solo singer in Sergio Cosmai, the narrator, musicians and technicians in PL de Ijssel, the participant who taught the group a Creole song in Estabelecimento Prisional Especial de Santa Cruz do Bispo and some of the mechanicals in “Midsummer Night’s Dream” in the Wiener Theater production.<sup>22</sup> The validation at the end helped to affirm their rising confidence

## 1.4 ADMINISTRATION OF SEPE ASSESSMENT

### 1.4.1 THE ASSESSMENT PROCESS

Evidence from the five pilots revealed there is no doubt that initially the assessment process in SEPE presented a challenge to those unused to presenting evidence against criteria. It was important for all assessors involved in each pilot

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<sup>19</sup> Austrian Case Study – participant in prisoner focus group – April, 2012

<sup>20</sup> Austrian Case study – focus group of offender participants, April, 2012

<sup>21</sup> Ibid 16

<sup>22</sup> Observation from researcher’s field notes



to understand that the project consisted of both the artistic side and also the assessment side of the project. Where a complex artistic project was delivered it could lead to the initial detriment of the assessment process, as with the project in the Netherlands, or indeed to abandoning the process altogether as in the Austrian project.

Support to enable understanding of the process was given in the training, and where needed through visits by the internal verifier from Superact mid way through each pilot. These visits varied between validating what had been done so far, and affirming and appraising the work, to having to put in structured help on the visit to try and consolidate and clarify the work done in the training. The way in which the assessment process was taken on board varied between the pilots. The assessment process needed to be seen as a major focus of the project, not just by those involved in delivering the project, but also by the prisoner participants. The success of the process depended on each team's understanding of its importance of the assessment process being translated into organisation of roles which covered the assessment and feedback process, organisation of the required paperwork and time being allotted to assessment, feedback and the requisite bureaucracy. Success also depended on the way this information was conveyed to the participants.

After the allocation of time for the assessment and feedback process, the key factor in the success of the process was the giving out of clear roles, with the assessor being clearly delineated. Projects such as Promidea in Italy, Pele in Portugal and Kocaeli Acik Ceza Linfaz Kurumu organised their assessment process from the outset with clear roles and times given to the process, showing that the training had provided them with an understanding of the complexities of evidence recording, and the main tenets of the qualification. However, within Sergio Cosmai, the Director of Education made the point that it was difficult to see whether the artists or the prison education staff should be giving the assessment results to the prisoner participants. This was an issue which could usefully have been discussed between the artists and the prison before the commencement of the project.

A clear separation of the role of assessor from that of artists proved useful in Portugal, as a focus on feeding back on the employability skills made their challenging group reflect carefully on the way they were interacting with each other which then helped to improve the group dynamics. Wiener Theatre had several challenges with delivering the SEPE process in Austria. There were initial problems with the assessment process. The prison was reluctant to allow the full names of the SEPE candidates to be released. Then, unlike the other four pilots, Wiener Theater gave the participants the option of taking the assessment and only 6 volunteered. Finally, Wiener Theater then did not find the time to deliver the SEPE award within their arts project. This meant that the Directors of Gerasdorf and Schwarzau Prisons did not see any difference between this project and three other projects they had had in the prison previously and consequently not fully understand the purpose of the SEPE project in developing employability skills.

Within four of the projects, artists were giving input into the feedback on the progress of the employability skills and within Kocaeli Acik Ceza Linfaz Kurumu, PL de Ijssel and Villa Zuk, working with Promidea, artists helped both to deliver the project and also to assess each participant. While this duality of role worked with the Promidea team, the PL de Ijssel team's reflections on their project at the end of the pilot revealed a lack of clarity in the apportionment of roles.<sup>23</sup> This resulted in initial difficulties in marshalling sufficient evidence to match the criteria. It was only when later the role was given out to one person that everything became finalised. Within Gerasdorf and Schwarzau prisons, Wiener Theater focused so much on the perfecting of the performance that no time was allocated for assessment and for writing up the necessary documentation.

The interim visits by the Internal Verifiers from Superact were useful in raising specific issues which the pilot teams were able to build on to improve their process. For example where the focus on the artistic side threatened to overshadow the assessment process to its detriment as in PL de Ijssel, they were able to point this out and work with the team to help them rectify the situation,

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<sup>23</sup> Netherlands Case Study, July, 2011

although this situation was not rectified with Wiener Theater in spite of the interim visit. During these visits, advice was able to be given to ensure that the evidence was maximised by making clear how it related to the criteria. Advice was also given around maximising the effectiveness of the proformas various teams had formulated to document the evidence.<sup>24</sup>

Administration of the SEPE Award can take a long time and the pilot teams' strategies for its organisation varied. All pilots produced creative evidence in the performance that group work had taken place. There were no expectations within the course that much written work by the candidates needs to be produced, but evidence did need to be produced of the participants' work by the teams. This could include videos, photographs as in PL de Ijssel and Pele and/or witness statements as produced by four of the pilots. The use of video to provide evidence of participants' involvement in the project also had other advantages. For example, during the internal verifier's visit to Pele's project, it led to the suggestion that they have a Dropbox to share the video files at the end of the course, which could also go on the PEETA web site.<sup>25</sup> In PL de Ijssel, the use of video was also useful as a marketing tool for the project. In Kandira Open Penal Institute, evidence was kept through videos, pictures, activity witness tables etc.

Organisational strategies varied between pilots. In Promidea, the musicians collected notes, with one observing and the other teaching each session. They experimented with how to deliver the assessment process, and tended to use time outside the sessions to write up their observations, focusing on a few prisoner participants each time. In Turkey, the assessment process was not without difficulty because only one of the three artists could speak English and therefore translating the material put a lot of strain on him. The Turkish artists organised the assessment by making notes of the participants' social and musical progress during each session. Then, after every session the artists used the notes to make formative assessments. The formal processes of assessment and self evaluation also posed a challenge to the participants. Being observed by those who would be assessing and feeding back to them was seen by one participant as

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<sup>24</sup> Notes from internal verifiers, Katharine Lane and Thomas Hamill

<sup>25</sup> Portuguese Case study, February 2012

“disturbing.” The paper work seemed bureaucratic to them and they felt that writing their diaries was tedious because it was repetitions. Within the prisoner questionnaire, they stated that they “felt a bit shy about pouring their hearts out to other people.”<sup>26</sup>

In Portugal, the assessor began by filming some of the activity to present as evidence. She chose to focus on each learner every session. This strategy may not have been as effective as in Promidea, when considering the time involved, as it involved her working 3-4 hours after each session to write up all the notes around each of the 15 learners. PL de Ijssel had one member of the team taking notes, but their lack of clear roles for the process led to confusion, so that much work had to be done by one member of staff towards the end of the project where she collected together the work everyone had done. The challenge this presented them was resolved with detailed communication between the internal verifier and the assessor by email, but the work for the member of staff was considerably more laborious than in the other projects because it had been left until right at the end of the project.

Where a wealth of evidence was being collected in portfolios, as in the Portuguese pilot, it was suggested by the internal verifiers that the participants kept their portfolios after the end of the course as they could be useful for job interviews etc. The evidence being collected would also be useful in helping the prisoners prepare for parole, to show the judges some indication of the extent of their rehabilitation.

#### 1.4.2 THE ASSESSMENT RESULTS

The results can be seen in table 1. Except for the Austrian Pilot, all candidates who remained in the project until the end of the SEPE project attained their SEPE Awards.

#### 1.4.3 THE EFFECTS OF THE ASSESSMENT

As seen in many research papers (for example Balfour, 2004; Cox & Gelsthorpe, 2008; Hopwood & Bennett, 2010; Hughes, 2003; Silber, 2005) taking part in arts

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<sup>26</sup> Turkey - Interim project prisoner participants' questionnaire May, 2012

projects influences motivation and confidence. These effects are also seen in this project (see section 2.1.2). However, potentially this project adds an extra dimension because within SEPE the assessment and feedback itself could also have an impact on the participants. The project participants understood the importance of the assessment and feedback. The feedback given through assessment came from both artists and from peer feedback. It had a positive effect on the individual participants such as helping them to gain more self-esteem, and to trust more in their own abilities. It also seems to have acted as an encourager, as one participant from in Estabelecimento Prisional Especial de Santa Cruz do Bispo stated:

*"I feel much improvement because even with all the difficulties that appeared during the project, during the group feedback moments, I realised that I could develop more and that would give us a positive result."*<sup>27</sup>

The feedback was an important piece of the holistic experience of the project because the feedback from Natasha helped reduce the conflict in the group. One participant said how surprised she was to gain positive feedback as she could not remember when she last had praise. It gave them more confidence and more strength to face other things. One said, "I already believe in myself, but Natasha told me I could go even further." Another said, "Natasha told me I should give my opinion more, so I did." They found it useful to have the point of view from someone from outside. They also however found peer feedback very positive, developing closeness as a result, improving the group dynamics.<sup>28</sup>

#### 1.4.4 EFFECTS OF THE FEEDBACK

In order for the feedback sessions to have full effect, time for them to take place needed to be built into the course and some person or people had to be given the role of giving the feedback. It was usually an artist who had this role. However, within the Pele project, the feedback was given by an educational psychologist who worked for Pele and in Kocaeli Acik Ceza Linfaz Kurumu, the EU Coordinator

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<sup>27</sup> Portuguese Case Study, February, 2012

<sup>28</sup> Portuguese Case Study – focus group with prisoners – February 2012

of Kocaeli, Enver Duz and Mustafa Güni, a Deputy Governor of Kocaeli. This then enabled those with influence in Kocaeli to gauge how successful they felt the project to be. Further feedback was then given by the educational psychologist and other educational staff. The educational psychologist also monitored the positive and negative behaviour of learners both before and after the sessions and gave feedback to the learners and the artists.

The influence of the feedback sessions was evidenced through the comments made by both the artists and the prisoner participants and it became evident that group dynamics in four of the pilots improved through group feedback sessions.<sup>29</sup> Realisation that the course was as much about improving their employability skills as the part they were taking in their artistic project seemed to come gradually to the participants. The improvements observed by the artists and prison staff in participants' levels of co-operation and teamwork seemed to be partially related to the participants' realisation that their marks were related to the improvement in their employability skills.

Feedback in four of the pilots took place both individually and in a group. The feedback sessions were useful in increasing participants' self-awareness regarding their behaviour towards others, and also a gathering understanding of how they could help others more. An example of the individual benefit to the participants was expressed succinctly by the assessor at PL de Ijssel:

*"I think they were more aware of their own behaviour and skills after the talks."<sup>30</sup>*

This change in behaviour noticed amongst the prisoner participants was not only due to the feedback, but also to the artistic endeavour taking place, but evidence in four of the Case Studies showed that the feedback had a definite effect on the participants. One of the Gerasdorf participants talked about the noise made by those who were not on stage. Feedback sessions could perhaps have helped

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<sup>29</sup> Wiener Theater's group at Gerasdorf and Schwarzau Prisons did not take part in any feedback sessions around employability skills, and so this section does not apply to them.

<sup>30</sup> Dutch Case Study, July, 2011

combat this problem. Indeed, Margitta Essenther Neuberger (Director of Gerasdorf Prison) stated:

*“One participant said that he was frustrated not to see the feedback process developing.”<sup>31</sup>*

Where feedback on employability skills was given, there seems to have been a definite improvement in group dynamics. As a Portuguese participant phrased it:

*“I feel I am developing in my work, especially with my concentration which can help me improve. I am more comfortable with the other members of the group that I hardly knew and also the advice and feedback I get.”<sup>32</sup>*

The Italian artists from Villa Zuk related the improvement they noticed in participants’ behaviour directly to the feedback given. For example, one failed to concentrate during a lesson about beat, and the feedback given to him by one of the Musicians resulted in some improvement. Another participant was being over-dominant and after feedback began to appreciate he needed to be quieter to give other people a chance to participate. The assessor at PL de Ijssel argued:

*“I think they were more aware of their own behaviour and skills after the talks.”<sup>33</sup>*

In Estabelecimento Prisional Especial de Santa Cruz do Bispo, the rising of self-awareness through feedback resulted in the group dynamics moving from one of destruction and conflict to a positive dynamic. Within PL de Ijssel, prisoners in the focus group said that the positive feedback they received gave them courage and confidence. As one Dutch prisoner said:

*“I had never been able to work with others before but this has taught me to listen and work together, not to just to follow my own ideas”.<sup>34</sup>*

Within Kocaeli Acik Ceza Linfaz Kurumu, the importance of the feedback process was noticed by the artists and the Director of the Prison. The artists noticed that the feedback had the effect of improving the participants’ social courage and

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<sup>31</sup> Austrian Case study, April, 2012

<sup>32</sup> Portuguese Case study – focus group with participants – February, 2012

<sup>33</sup> Ibid 29

<sup>34</sup> Dutch Case Study, July, 2011

interaction and judged that 40% of the improvements in the attitudes in the group were achieved through the feedback. According to the artists, proof of the participants' enjoyment of the course was seen in their verbal feedback and also in their diaries and self evaluation forms. The Director of the Prison stated:

*"Getting feedback from external sources is useful for the prisoners as they learn how to interact with the public. It will help them to learn to interact without using force."*<sup>35</sup>

The prisoner participants also felt that the feedback was useful in helping them realise they had learnt something, although they suspected that they were receiving positive feedback in order to motivate them on the project.<sup>36</sup>

Self-evaluation and peer feedback was also encouraged in some projects. For example, Pele encouraged self-evaluation to take place outside the session on each occasion. The participants at both Estabelecimento Prisional Especial de Santa Cruz do Bispo and Gerasdorf and Schwarzau<sup>37</sup> reported how peer evaluation encouraged their rise in self-esteem and understanding of what they needed to do to improve their performance within the group. In Kocaeli Acik Ceza Linfaz Kurumu, there was encouragement from their peers in the choosing of which instruments to choose to play<sup>38</sup>. Pair work during the rehearsals also provided good opportunities for them to assess each other. They also engaged in peer feedback at the end of the session when they were filling in their self-evaluation and writing their diaries.<sup>39</sup> Self-evaluation was useful in emphasising to them the way they had changed in attitude during the course. The artists working with the participants at Kocaeli Acik Ceza Linfaz Kurumu noticed that the prisoners' general attitude to the artists and to the course had changed through the whole course.<sup>40</sup>

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<sup>35</sup> Turkish Case Study, May, 2012

<sup>36</sup> Turkish Case Study, May, 2012

<sup>37</sup> Austrian and Portuguese focus groups- see relevant Case Studies

<sup>38</sup> Turkish Case Study, -Focus group with prisoner participants - May, 2012

<sup>39</sup> Turkish Case Study, May, 2012

<sup>40</sup> Turkish Case Study - Interim project prisoner participants' questionnaire - May, 2012



## STAKEHOLDERS' REACTIONS TO THE PROCESS

### 2.1 EFFECT ON THE OFFENDER PARTICIPANTS

#### 2.1.1 DEVELOPING GROUP IDENTITY

*"The biggest gain for them is to learn to work together for the shared purpose of the team".<sup>41</sup>*

All case studies reveal the total involvement necessary to enable a project to be completed enables the development of participation, co-operation and team working skills, building up confidence, and an ability to be assertive as a result, all aspects necessary in the build up of employability skills. Working in a group for many of the participants across the five pilots was difficult for several reasons. Many of the offender participants were unused to this mode of working. Secondly, they found themselves in groups where either they knew few of the people there or sometimes when they did know them there was an established ritualised antagonism displayed.<sup>42</sup> Thirdly, in the Turkish and the Portuguese pilots, there was conflict between the timings of the work they had been designated in the prison and the timing of the project. This was handled in different ways in the two projects where this occurred: in Estabelecimento Prisional Especial de Santa Cruz do Bispo prison, the participants chose to go to the project even though they would then forego the pay they received for their prison work; in Kocaeli Acik Ceza Linfaz Kurumu, sometimes other jobs the participants were involved in prior to the course, such as gardening or working in the kitchen, made them feel tired before coming to the class. The participants in the Turkish pilot described how the prison authorities did their best to help by designating their tasks to other prisoners to release them from that responsibility, to encourage them to go to the project.

The building up of trust seems to be a key factor in the development of a successful project, so that the participants learnt to care about each other and therefore about the outcome (see Case Studies). This then affected the capacity

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<sup>41</sup> Turkish Case Study,- interview with Director of Kocaeli Acik Ceza Linfaz Kurumu , May, 2012

<sup>42</sup> Portuguese Case study, February, 2012

to be open with each other (Cremin, 2009; Giddens, 1991; Hagstrom, Lindgren, & Dobson, 2010). Being listened to and trusted encouraged very quiet prisoners to come forward. Movingly, a Dutch prisoner participant said:

*"I had lost all ability to trust others both out and in prison and this project had given me hope".<sup>43</sup>*

One Italian participant from Sergio Cosmai mentioned how reserved he was before the course, and how he used to be afraid to be open about his emotions. His change, he argued, meant that:

*"Now I express my feelings and I talk much more with the others; before I write about my emotions ... now I share everything." <sup>44</sup>*

There was a near echo of this sentiment in a Dutch prisoner's response:

*"I had never been able to work with others before but this has taught me to listen and work together, not to just to follow my own ideas". <sup>45</sup>*

Another said,

*"I had never listened before and this experience taught me how important it is to listen."<sup>46</sup>*

The assessor at Estabelecimento Prisional Especial de Santa Cruz do Bispo observed that the dynamics started to improve when they realised how much they needed each other in order to enable the success of the performance. Learning to work together enabled them to move from focusing on themselves, to a realisation of the importance of the group to create something between them. The sense of trust had built up within the group as they learnt to accept others' ideas and to tolerate each others' faults. In the case of the younger participants at Gerasdorf, the journey was also analysed by the Director of Gerasdorf as being connected to their developing ability to react appropriately with women<sup>47</sup>. Group members were encouraged to help others and so found a role where they were

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<sup>43</sup> Dutch Case study – prisoner focus group – July, 2011

<sup>44</sup> Italian Case Study, May, 2011

<sup>45</sup> Dutch Case Study July, 2011

<sup>46</sup> Dutch Case Study July, 2011

<sup>47</sup> Austrian Case Study – interview with Director of Schwarzau, April, 2012

respected. It was clear that the project impacted on many of them profoundly. One participant at Estabelecimento Prisional Especial de Santa Cruz do Bispo reflected that the project had made her see herself as “more than she was.”

Encouragement to integrate into the group fostered a sense of community and developed within all groups a sense of responsibility towards the group’s success. The idea of a developing community within the group was argued by one participant from Estabelecimento Prisional Especial de Santa Cruz do Bispo. She revealed the developing closeness of the group when she stated that she had become more aware of everyone’s good and bad days to the extent that “a simple look” was sometimes sufficient for communication. The focus group revealed that their social interaction and group dynamics made them feel part of a small community.<sup>48</sup>

The Dutch Prisoner focus group conveyed some moving effects that the project had had on them. For example they said:

*“It gives hope, helps you to learn in a relaxing environment. It helps you understand you can achieve. It develops the self. It motivates people towards a qualification. We learnt to communicate and work as a team.”<sup>49</sup>*

The main realisation of the participants in Kocaeli Acik Ceza Linfaz Kurumu was their understanding of the importance of team work. In the focus group they argued that they had changed from seeing their importance as individuals, as the project had taught them that “individuals have to work in teams.”<sup>50</sup> The artists saw the importance of the dynamics of the participants working in a team as “this is where 60% of their motivation came from.”<sup>51</sup> As a Turkish participant stated, the group became a “community with one voice, not individuals but team work.”<sup>52</sup> This same creation of a group dynamic from a bunch of individuals was seen in the Dutch project when a participant stated:

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<sup>48</sup> Ibid 70

<sup>49</sup> Dutch Case Study – prisoner participant focus group – July, 2011

<sup>50</sup> Turkish Case Study - Focus group with prisoner participants, May, 2012

<sup>51</sup> Turkish Case Study -Interview with artists -, May , 2012

<sup>52</sup> Turkish Case study, May 2012

*“In the beginning we were more individualistic but now we understand that we are stronger if we unite.”<sup>53</sup>*

The integration of those who felt initially outside the group was very noticeable in the responses from those participants in focus groups and interviews with artists and prison staff. In Estabelecimento Prisional Especial de Santa Cruz do Bispo, those who were previously shy said they had learnt to become more confident. One immigrant member of the group had previously not integrated or been well accepted by other inmates, but as a result of the project she had taught the group a little Creole and a dance and had become a lively member of the group. Another participant had had difficult information to handle about her health, but the project helped her self-belief. In the later development of the group, the participants said that they wished that they had realised earlier on that they could work together as a group. At the beginning they felt a little lost but gradually they managed to connect as they gained more self-belief. The developing closeness of the group community was apparent when a participant stated that she had become more aware of everyone’s good and bad days to the extent that “a simple look” was sometimes sufficient for communication.

The focus group from Estabelecimento Prisional Especial de Santa Cruz do Bispo revealed that their social interaction and the dynamics of the group made them feel part of a small community.<sup>54</sup> The result of this was their perception that they achieved new skills with

*“The chance to meet new people exchanging experiences, points of view, alternative solutions and opportunities.”<sup>55</sup>*

One participant from the Portuguese focus group revealed the developing closeness of the group when she stated that she had become more aware of everyone’s good and bad days to the extent that “a simple look” was sometimes

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53 Dutch Case Study – prisoner participants focus group - July, 2011

<sup>54</sup> Portuguese Case Study, February 2012

<sup>55</sup> Ibid 51

sufficient for communication. Their social interaction and the dynamics of the group made them feel part of a small community.<sup>56</sup>

The motivation of the participants in Kocaeli Acik Ceza Linfaz Kurumu was commented on by the Educational Psychologist and by the Project Manager. The developing ability to make relationships was valued by all. The advantages of working in a team to produce an end product together brought a sense of community and joint responsibility, as seen with comments from a Dutch prisoner:

*"I had never been able to work with others before but this has taught me to listen and work together, not to just to follow my own ideas."*<sup>57</sup>

The change perceived in prisoner participants in Estabelecimento Prisional Especial de Santa Cruz do Bispo was observed by the Director of Education in:

*"an improvement in behaviour and stability which has produced better calmer prisoners with better self- control. Impulsivity and aggression go together."*

An improvement in group dynamics was seen in Sergio Cosmai prisoner participants' behaviour as they gradually became more relaxed and more confident around the prison.<sup>58</sup>

There was strong relationship between motivation for the project and a sense of community. The artists from Pele explained that the improvement in group dynamics led to an increase in motivation. In all pilots, the course has been motivational. In the group from Sergio Cosmai, the artists commented:

*"There was an occasion when one member of the group was unable to come to a session. When he returned he realised his lack of learning was an obstacle so he practised on his own and soon learnt"*<sup>59</sup>.

The Dutch artists argued:

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<sup>56</sup> Ibid 51

<sup>57</sup> Dutch Case Study, July 2011

<sup>58</sup> Italian case study- interview with psychiatrist- June, 2011

<sup>59</sup> Italian case study, June, 2011

*“Everyone feels responsible for what is happening and they really care about what the final product is going to be like”<sup>60</sup>.*

A Dutch prisoner about to quit had his responsibilities explained to him and also the impact his leaving would have on the course and so stayed. A sense of responsibility and loyalty towards the group was noticed in Kocaeli Acik Ceza Linfaz Kurumu, when two prisoner participants asked to complete their project before being transferred, even though the transfer would have brought them closer to their families.

Participants at Estabelecimento Prisional Especial de Santa Cruz do Bispo explained that as they became more motivated and more confident, they felt more able to deal with the challenges in their group. Those antagonistic were encouraged to help others, and so used their energy positively rather than negatively. Their realisation that everyone in the project was important and needed to be listened to seems to have contributed to this change of attitude.

This same transformational effect between two previously antagonistic prisoner participants was also observed in Kocaeli Acik Ceza Linfaz Kurumu. The Educational Psychologist at Kocaeli also revealed that two learners who were antagonistic towards one another to the extent that one nearly left the course became friends as a result of working together.<sup>61</sup> The communal aspect of the course was important to the participants as the enjoyment of the course was not only in their improvement in skills, but also, according to one of the prisoner participants, “the importance to him of the friendship he had gained from the group.”<sup>62</sup> Perhaps the feelings of fellowship can best be summed up by a female participant at Schwarzau:

*“We had a lot of fun. It has been a good time and an interesting time. We all separate as good friends.”<sup>63</sup>*

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<sup>60</sup> Dutch case study, July 2011

<sup>61</sup> Turkish Case study May, 2012

<sup>62</sup> Ibid 58

<sup>63</sup> Austrian Case Study, April, 2012

### 2.1.2 THE DEVELOPMENT OF EMPLOYABILITY SKILLS

The use of the arts as a means of developing employability skills is not new (see for example Williams, 2003 cited in Cox & Gelsthorpe, 2008, p 9) Williams (2003) argues that

*" The aim is to teach artistic skills, but there is also a sense of 'teaching people to work as a team', 'discipline', 'co-operation', 'compromise' and 'sensitivity.'"*

What is new with the SEPE Award is the commenting and assessing of employability skills through arts projects. While the results of the SEPE Award in the pilots evidentially revealed development of employability skills, this section focuses on some generic observations.

It often took time for the participants to realise the equal importance of the development of their employability skills and the work towards the performance. Typical reaction to this was seen at Kocaeli Acik Ceza Linfaz Kurumu. At first the participants had thought that the use of the arts was a strange method to use to develop employability skills. The Director of the Prison saw the advantages from the outset, arguing,

*"We aim to get alongside the prisoners because they will soon be in the community again, and so the development of employability skills and social interaction is important."*<sup>64</sup>

However, after taking part in the project they understood that it develops communication skills and allows people to interact and collaborate, giving them more confidence in their relationships,<sup>65</sup> as their self- expression improved, an observation of participants also noticed by the Education Manager in Portugal.<sup>66</sup> All case studies showed that engagement in the arts gave the prisoner participants a voice which was then heard in performance and motivation to succeed All the skills they learnt in working together were very relevant in

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<sup>64</sup> Turkish Case Study, interview with the Director, May 2012

<sup>65</sup> Turkish Case Study, May, 2012

<sup>66</sup> Portuguese Case Study, February, 2012

employment.<sup>67</sup> Particularly interesting is that even though the Austrian pilot did not assess these skills in their participants and so they were unable to be awarded the SEPE Award, there was evidence that their participants did develop their employability skills.

It became evident from interview evidence from the prisoner participants in all prisons that the development of a group identity was strongly linked to the development of employability skills. In developing group identity, through their artistic projects, there was evidence of individual personal change through the participants of all the pilots. Learning how to work with different people, even those with whom they had difficult relationships provided a challenge for some of the group at Estabelecimento Prisional Especial de Santa Cruz do Bispo which they were determined to master. While this was a common difficulty, interestingly one participant made the point half way through the pilot that she was not happy with the dynamics of the group and that she wanted “to feel more integrated with the rest of the group.” The transformation particularly in two participants: was observed by the education staff and social workers,

*“During lessons participant A was very aggressive but it became evident that she became better at listening and more controlled.*

*Participant B became more outgoing and confident”<sup>68</sup>*

Group support engendered encouragement to individuals and developing confidence of their abilities. The Director of Gerasdorf noticed a change in the group dynamics: “At the beginning the group were very relaxed but later they became more professional.” The Employment Manager stated:

*“In school these boys didn’t concentrate but in the project they had to learn the text and learn to concentrate. They learnt to work creatively by playing.”*

He had not had previous understanding of how involvement in theatre can develop employability skills, but now could see that it was “validating,

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67 Turkish Case Study - Interview with artists, May 2012

68 Portuguese Case Study – interviews with Education Manager and social workers - February, 2012



occupying.”<sup>69</sup> Furthermore, the Director of Schwarzau noticed the improvement in participants’ organisational skills as a result of the project. Having a mixed gender class was useful in enabling the participants to have some feeling of normality, besides the discipline of working together, learning to focus and gaining cultural benefits.<sup>70</sup>

In both PL de Ijssel and Sergio Cosmai there were instances of supported given by the group to participants who had missed some sessions. They enabled them to catch up with the others.<sup>71</sup> In Sergio Cosmai, a participant lacking in confidence was encouraged to be a part of the concert. A member of the group at Estabelecimento Prisional Especial de Santa Cruz do Bispo argued that she had learnt to deal with members of the group with whom she had had problems outside the project. One who classed herself as a dreamer reflected on her developing ability to focus:

*“I feel I am developing in my work, especially with my concentration which can help me improve”.*<sup>72</sup>

Employability skills developed incrementally, being driven by the need for the group to create something together. The link with this creativity to their future place in society was argued by the Turkish Educational Psychologist from Kocaeli Acik Ceza Linfaz Kurumu. She felt that a very “important aspect of the course was that they learnt/improved their modes of self-expression within society.”<sup>73</sup> The focus on creativity developed their concentration levels and awareness of others, developments noticed in themselves by the Turkish participants. Evidence from all five pilots (see case studies) showed that as they became involved in rehearsals, participants developed a sense of responsibility towards each other and towards the final performance. This sense of responsibility then affected the behaviour of the participants around the prison. Prison management in particular

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<sup>69</sup> Austrian Case Study – interview with Employment Manager- April, 2012

<sup>70</sup> Austrian Case Study -Interview with Gottfried Neuberger, Director of Schwarzau Prison – April, 2012

<sup>71</sup> Italian and Dutch Case Studies

<sup>72</sup> Portuguese Case Study, February, 2012

<sup>73</sup> Turkish Case study, May 2012

at Sergio Cosmai and Estabelecimento Prisional Especial de Santa Cruz do Bispo commented on the capacity of the project to produce calmer, norming behaviour through improved motivation and the ability to socialise amongst the prisoners. The advantage to the prisons was that prisoner participants' behaviour gradually became more relaxed and they became more confident around the prison.<sup>74</sup> While these effects should not be downplayed, the importance for the project was in the individual improvement in employability skills which this represented.

Participants from focus groups in each pilot frequently mentioned the way their communication and listening skills had improved as a result of the course. The Director of Estabelecimento Prisional Especial de Santa Cruz do Bispo explained the value of this development:

*"They developed communication skills which helps them in their life here. It has had a profound effect on the prison where there have been no punishments meted out for two months."*

An improvement in communication skills helped them to connect with other people so that they "integrate[d] with others better."<sup>75</sup> As one phrased it:

*"I feel I am developing in my work, especially with my concentration which can help me improve. I am more comfortable with the other members of the group that I hardly knew and also the advice and feedback I get."<sup>76</sup>*

In Kocaeli Acik Ceza Linfaz Kurumu, participants revealed that the project had developed both their listening skills and their understanding of folk music. A Turkish prisoner participant reflected:

*"I am not a good listener generally, and have not paid any attention to folk music before. Now I have some interest in it. Previously we only listened to music but now we have understanding how to do it. "<sup>77</sup>*

The Director of Gerasdorf attributed the developing ability to interconnect with others to a developing understanding of different roles in life, such as

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74 Italian case study - Psychiatrist's report – June, 2011

75 Portuguese Case Study – interview with prison staff – February, 2012

76 Portuguese Case study – focus group with participants – February, 2012

77 Turkish Case study: Focus group with prisoner participants, May , 2012

communication skills and improved self-presentation as they learn to understand how they are perceived by others.<sup>78</sup> She felt that “it helps them develop more self-awareness. By exploring unusual roles they investigate different emotions, which help them, to develop empathy.”

This was echoed by one of the participants from Schwarzau who argued:

*“It helped me think about the different roles we have taken and in general think about how this helps our lives because in life there are many different roles.”<sup>79</sup>*

The change of identity through role was also seen in Estabelecimento Prisional Especial de Santa Cruz do Bispo, where prisoners reflected that they learnt that others in the group were more important than themselves. This led to their learning to listen and appreciate other points of view. By acting they evolved as people, “finding [their] inner selves.<sup>80</sup>” and also evolved because of their developing relationships within the group.

One of the difficulties which some offender participants experienced was their limited ability to express and control their emotions (Berson, 2008; Clements, 2004). These are skills necessary in employment. The projects fostered the ability to express emotion by working through the arts and with a team which was working towards the same end. There was a clear link between increasing the ability to express emotion and the ability then to control anger and frustration.<sup>81</sup> As a result of offender participation and their learning to work with each other, participants from several projects said that they learnt to control their emotions, passing more easily from one emotion to another. Indeed, the women participants in Estabelecimento Prisional Especial de Santa Cruz do Bispo felt the ability to gain self-control was the most important gain for them.

There was evidence from the case studies that all groups developed a close bond as a result of working towards the performance. The prisoner participants at Gerasdorf and Schwarzau felt they had learnt to be open-minded to others

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<sup>78</sup> Austrian Case Study, April, 2012

<sup>79</sup> Austrian Case Study, April, 2012

<sup>80</sup> Portuguese case study -words of an offender participant in focus group – February 2012

<sup>81</sup> Italian case study – participant comment – June, 2011

actively focusing on other people other than themselves. They were very aware of the skills for life they had learnt from the project. As one female participant commented:

*“We learnt the importance of body language, punctuality and the importance of focusing on every word said.”<sup>82</sup>*

### 2.1.3 THE EFFECTS OF ENGAGEMENT IN THE ARTS ON THE PARTICIPANTS

Evidence for the influence of the project on offender participants was taken from questionnaires, and interviews of the offender participants, the artists and prison staff from each country. Detailed evidence can be found in each case study.

In every pilot the effects on the participants were determined by both the attitude of the prison and the skills of the arts teachers. Wiener Theatre thought that the way they interpreted the artistic part of their project as a theatrical event should have been important within the “pedagogical claim” of SEPE.<sup>83</sup> This is an interesting discussion point because there is no doubt that the quality of the artistic endeavour was what motivated the participants, and received most validation from the audience. It also acted as a better marketing tool where seen by people who were in a position to spread the idea of having SEPE in prisons around the prison system. There are many qualifications which test artistic skills. However, the main purpose of SEPE is to develop employability skills, with the arts used as a vehicle.

In many of the projects the skills of the artists were very much appreciated by the prisoner participants, who put their success down to their input. There were a variety of strategies used amongst the artists from each pilot. The artists from Pele, Kocaeli and Promidea projects had different strategies from those in PL de Ijssel and the Wiener Theater projects. In the former projects the participants appreciated their being involved in creating the final product so that everyone’s ideas were taken into account. In the PL de Ijssel and the Wiener Theater projects, the director took charge and the script was already worked out, in the case of

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<sup>82</sup> Austrian Case study, April, 2012

<sup>83</sup> Email sent from Wiener Theater 2<sup>nd</sup> June, 2012

Wiener Theater this being an extract from “Midsummer Night’s Dream”. In the Pele project, participants enjoyed the starting point being everyone’s personal story; while with Villa Zuk and participants working with both Villa Zuk, and the artists at Kocaeli Acik Ceza Linfaz Kurumu participants appreciated being able to choose their music and musical participation for the concert, and in the case of the Italian prisoners, the facilitation too to write their own protest song. As participants in all projects worked towards the performance, the project became real to them, for some for the first time<sup>84</sup>. They not only achieved new skills, but also realised they “can do things [they]’ve never done” and also that they can “trust [their] own skills”<sup>85</sup> to the extent that some of them felt they would not need so much support in the project by the end of it.

There was a tension for those directing the artistic project between wanting to put on an impressive show and the amount of time they had to complete it. Sometimes the over ambitiousness of the conception was too time consuming for the length of time available.

## 2.2 PRISON STAFF PERCEPTION OF THE PROJECT

Any arts project put on in a prison needs to show its link to rehabilitation. Europe has 1 prisoner per 1000 citizens and 50% of these reoffend (<http://www.presstv.ir> June 10, 2011). Rehabilitation through the arts is commonly presented as helping to repair perceived “lacks” in offenders by showing improvement in communications and social skills (Cox & Gelsthorpe, 2008; Houston, 2009; Hughes, 2005; Silber, 2005); rehabilitation through the arts should also focus on developing potential and social capital. According to Duncan (1988), the rehabilitative regimes offered by prisons aim to reduce recidivism by transforming the offender so that society will profit from the change, and the offender will feel an increase in well-being. The SEPE project aims to develop social capital by developing employability skills.

In several cases, the fact that the prison is not familiar with putting on performances meant that some members of the prison staff were unprepared for

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<sup>84</sup> See all case studies

<sup>85</sup> Portuguese Case Study, February, 2012

the effects on the participants. As Margitta Essenther Neuberger (Director of Gerasdorf Prison) argued, it is easier to have internal projects than external ones because the Prison Officers need training to understand external projects. In Estabelecimento Prisional Especial de Santa Cruz do Bispo, the Prison Officers seemed to find the change of role from prisoner to actor difficult to handle and were initially very disparaging to them.<sup>86</sup> The cynicism the Guards originally felt for the project was proven to be unfounded, and they understood the purpose of the project when they saw the effect on the public and the participants.<sup>87</sup> This journey of understanding of the importance of SEPE to the participants was also seen in Austria, as a Gerasdorf Prison Officer stated

*“While I had doubts about the project at the beginning, as I saw them develop it made sense to him. It made me change the way I treated them. They often asked my opinion about how it was going. I really hope that this project continues. I hope in the future that prison officers will offer to work on it in a voluntary capacity.”*

Evidence regarding the importance of convincing the Prison Officers to enable the smooth running of the project was also evident elsewhere. In Turkey, interviews with the artists revealed that initially members of prison staff were a little sceptical about the implementation of the course; but that once they understood the entire framework of the project they understood that the purpose of such a project is its ability to rehabilitate the prisoners.<sup>88</sup> The artists’ views were interesting because the interview with the Turkish Education Manager revealed that the prison is used to running arts courses, running craft projects on musical skills, handicrafts, and folk dances in cooperation with the Public Education Centre. Thus the prison’s already open attitude towards engaging in the arts with prisoners did not prevent initial scepticism amongst the guards. By the end of the project, interviews with the artists revealed that the prison staff were very positive about the project, and worked hard to make it effective.<sup>89</sup>

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<sup>86</sup> Dutch case study, July, 2011

<sup>87</sup> Portuguese Case study February, 2012

<sup>88</sup> Turkish Case Study - Interim project artists’ questionnaires, April, 2012

<sup>89</sup> Turkish Case study – interviews with artists, May 2012

Some of the scepticism comes out of the disruption to normal routine which usually arrives with an arts project. Although by the end of the project the Dutch Management team at PL de Ijssel were fully supportive of the project, from its inception and during the project journey, the Dutch project suffered from the Prison Staff's initial lack of understanding of the project. Ed Santman (Dutch Project Manager) reported that on reflection over the whole project, the Prison Governor had said that more engagement could have been made with the Prison Officers through the project, so that they too felt a part of it.<sup>90</sup> In contrast to an emerging realisation of the value of the project, the Director of the Sergio Cosmai Prison, Filiberto Benevento, was very supportive of the project from the beginning, a positive attitude engendered by Bruna Scarcello, the Director of Education. This attitude also extended to the Prison Officers who gave up their time freely to enable the project to take place. The Director showed interest and support in the course, attending a class during the process and also attended the final concert and gave a speech. While several Directors of Prison felt that it would have been useful for the prison to have had a longer amount of time for the project, overall there was a positive reflection given.

In Portugal, the views of the education staff and social workers can be summed up in the words said by their observations of the participants seen below:

*"There was a spirit of confidence within the team which was a positive force. This surprised us because it is unusual. They were surprisingly well disciplined and gained much confidence by being a part of this project. As a result their self-control improved amongst those who were more aggressive, seeming better able to cope with their emotions and consequently were more stable."*<sup>91</sup>

The ability to cope with their emotions as a result of the project was also seen in the growing confidence it gave them. An Italian participant analysed himself

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<sup>90</sup> Dutch Case study – interview with Ed Santman – July, 2012

<sup>90</sup> Portuguese Case Study – interviews with artists and social workers – February 2012

before course, as “reserved”. He explained how he used to be afraid to be open about his emotions. His change, he argued, meant that:

*“Now I express my feelings and I talk much more with the others; before I write about my emotions ... now I share everything.”<sup>92</sup>*

There was a near echo of this sentiment in a Dutch prisoner’s response:

*“I had never been able to work with others before but this has taught me to listen and work together, not to just to follow my own ideas.”<sup>93</sup>*

## 2.3 ARTISTS’ PERCEPTION OF SEPE

The project had a varied effect on the artists from each country. There is always the tension between the development of the employability skills and the development of the artistic piece everyone is aiming for. In the Netherlands the artists thought the project could be a useful way of extending their work to other prisons and also outside. In Italy, Villa Zuk wondered about using their skills in SEPE with other disadvantaged groups. Wiener Theatre felt the focus on developing the artistic skills had to be the only aspect of the work they wished to focus on. Pele could see how they could use SEPE with their work with other disadvantaged groups. The artists at Sergio Cosmai differed in their reactions. One of them realised he needs to learn English if he is to do more international projects. One came in with some prejudices to working with prisoners but has overcome them. A third artist is still at university and next year plans to be very active in student clubs. He would like to organise a student display of the work and disseminate the results of this project to other students.

## THE SIGNIFICANCE OF THE FINAL PERFORMANCE

### 3.1.1 THE IMPORTANCE OF THE PERFORMANCE

There is no doubt that having a final performance created a focus and tension for all participants in all pilots. The performance had two main advantages: it gave a focus to the project participants as all the practical, artistic work was

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<sup>92</sup> Italian Case Study, June, 2011

<sup>93</sup> Dutch Case Study, July, 2011



working towards this end point; secondly in some cases it was used to market the award to the public (Portugal), to those families who were able to go (Austria, Portugal, the Netherlands), at PL de Ijssel members of the Dutch Government and Kocaeli Acik Ceza Linfaz Kurumu leading officials of Kocaeli Province. A discussion of the marketing value of the performance is analysed in the next section.

The objectives of the SEPE project meant that the participants “had to take responsibility in order to achieve success.”<sup>94</sup> The direction towards an endpoint was useful for the development of employability skills in that it bore similarity to having to meet deadlines, a factor often seen in employment. However, at the interim point in their projects<sup>95</sup> offender participants in several of the projects revealed their concern about the prospects of their final performance. Most participants had never previously been involved in a performance, and so it could be difficult for participants unfamiliar with arts projects to understand the creative process at first. Thus they longed for firm goals when an improvisation was still being written, or a concert being compiled. This was seen for example in the following prisoner response from PL de Ijssel:

*“The goal wasn’t very clear in the beginning: who does what etc. Jos asked us if we’d want to write a text and then he changes it again. I told Jairi our ideas are not being heard. But it was good Jos apologised at the last session. It’s alright now.”<sup>96</sup>*

Participants’ growing understanding about the necessity for being reliable and to rely on others was evident from observations from staff, and from the focus group interview with the prisoner participants themselves. However, focus on a final performance brought its own stresses on both performers, and musicians and all education staff involved. The advantage of this focus was the effect it had both of bringing everyone together (see section 2.1.1) and also of marketing the fact that the course developed participants’ understanding through an activity which motivated them.

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<sup>94</sup> Turkish Case study – interview with Education Manager – May, 2012

<sup>95</sup> See Case Studies - focus group in Italy, questionnaires from the Netherlands and Italy

<sup>96</sup> Dutch Case Study, July, 2011

The Dutch performance was an improvisation within a structure provided by the artists. Where they created drama, as in Estabelecimento Prisional Especial de Santa Cruz do Bispo, or created a song, as in Sergio Cosmai, or rhythms, as in Kocaeli Acik Ceza Linfaz Kurumu, evidence from the case studies showed the participants became very involved in the structure and ownership of the piece.

During the interview with the artists at Kocaeli Acik Ceza Linfaz Kurumu, they made the observation that earlier on the offender participants would get lost in the music. However, for the performance they realised the seriousness of the performance, were aware of all the expectations and were better than in all the rehearsals. It helped them to focus and to start to treat the rehearsals seriously instead of just chatting. The participants from Gerasdorf and Schwarzau prisons had the challenge of learning lines from Shakespeare. In order to learn them, they were saying them in tasks around the prison, such as when working in the kitchen. The immense enjoyment they received from the project, they said was seen in the way “we went around the prison with big smiles on our faces because we were enjoying ourselves so much.”<sup>97</sup> They felt a sense of achievement in learning their lines. They also felt a sense of involvement when they found the confidence to own their role and develop it in their own way. The rising familiarity and understanding of their roles in performance was also seen at PL de Ijssel where participants took responsibility for narration, dancing, acting, or playing music, or operating the lights and sound.

However, the Portuguese team’s method of using the participants’ life stories within performance brought another dimension. As the Director of the Prison argued:

*“The catharsis they underwent during the performance had a profound effect on them”*

In all performances the reactions of the audiences to the events in each prison validated the effort that the participants had put into the project. In the case of Prisional Especial de Santa Cruz do Bispo, the public exposure of those aspects of their life histories they had chosen to reveal, also had a cathartic effect, so that

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<sup>97</sup> Austrian Case Study, April, 2012

several were in tears as a result of the performance, but felt that they had changed so much internally by taking part in it.

### 3.1.2 MARKETING

Evidence from the Case studies reveals that in most pilots, the final performance was used also as a marketing tool. In Sergio Cosmai, the prisoner participants used this to their advantage, as they composed a song especially for the concert. It was a protest song about the over-crowding in Italian prisons. Sergio Cosmai Prison invited the local press who reported the event. In the newspaper *il Quotidiano Venerdì* on 3 June 2011 an article appeared about the Italian performance in the prison entitled: *Idetenuti cantano l'ernetgenza sovraffolliuento* (roughly translated as: "The offenders sing a protest song about overcrowding"). A full Italian version of the newspaper article can be found in Appendix 4. Although this was not the case with the Austrian pilot, there had been innovative plans in Austria to take the performance to a public theatre. However, the Prison Authorities at the MOJ would not allow permission for the performance to be taken outside the prison. As Gottfried Neuberger (Director of Schwarzau) stated it would have been of great advantage:

*"if the project could have been realised as planned so that the public could have seen what has occurred. Society does not have an authentic view of prisons."*

Margitta Essenther Neuberger argued that "it would have been useful for the public to see what their responsibilities are to young people by seeing the younger group." She felt that the older generation tend to blame the young people rather than realising that they too are responsible for developing the attitudes and behaviours of the next generation<sup>98</sup>. In the end, however, permission was only granted by the authorities for an external audience to the performance two days before. A small audience was invited to the final performance which consisted of a few members of the public, including one participant's family. The Vollzugsdirektor over the prisons, Pieter Prechtel, was present and a colleague in charge of rehabilitation of drug offenders. Having been

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<sup>98</sup> Austrian Case Study, April, 2012

selected later than the other partners, they then found that no international meetings or training took place in Austria. The artists from Wiener Theater felt that if there had been a large European contingent visiting the project, then the authorities in Austria would have taken their pilot more seriously and the final performance would then have been a bigger event.<sup>99</sup>

However, in spite of the fraught difficulties in gaining a large audience from the public for the performance, the Directors of Gerasdorf and Schwarzau managed some excellent marketing about SEPE through a televised report on ORF, the main Austrian TV channel. Also Manfred Michalke from Wiener Theatre discussed SEPE sharing a podium with Karl Markovics, under the heading “Gesellschaft für Kulturpolitik” (Society and the politics of culture) in Karlsplatz-Kunsthhaus, an important centre of culture.<sup>100</sup> There was also a newspaper article about the project (see appendix three).<sup>101</sup>

The Director of Estabelecimento Prisional Especial de Santa Cruz do Bispo prison felt that it was important that the public came into the prison because during the present climate of austerity, it gave out a positive message that projects like this continued to be funded. Within the audience in all of the countries’ pilots members of participants’ family were invited and also prison staff including the Director of each prison. Enabling those with both vision and power to see the performance foregrounded the importance of the work. As the Director of Kocaeli Acik Ceza Linfaz Kurumu related:

*“I saw yesterday that they learnt how to work together as a team. This is the aim of an open prison... I personally know some of the prisoners and I know that adapting to the demands of the project was difficult for them, but they showed courage in performing and understanding the importance of working for the team. The purpose of the project became clear to the*

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<sup>99</sup> Austrian Case Study, April, 2012

<sup>100</sup> Email from Manfred Michalke, Wiener Theater, 10<sup>th</sup> September, 2012

<sup>101</sup> Email from Manfred Muichalke, Wiener Theater, September, 8<sup>th</sup>, 2012

*staff when they saw the performance... There have been no disadvantages... It has taught us a lot for the future.”<sup>102</sup>*

Members of the public were invited to the Portuguese performance, the media to Portugal, Italy and the Netherlands and a range of dignitaries from central government were present in Portugal (including the Director of Portugal’s National Prisons), the Netherlands, Turkey and a small contingent from Austria. Villa Zuk used their public performances as a marketing tool to tell their audiences about their work with the SEPE Award, and Promidea brought in the media to the performance so that it was in the national newspaper. As a result of bringing in the media to Portugal, the event was on national news on RTV1, on the radio and reported in national newspapers. Members of the Portuguese Parliament saw it on television and asked for it to be performed in front of them.

As seen with the photo following, PL de Ijssel brought in the Head of Prisons, and other high ranking officials.



**Doekle Terpstra, a former union leader and now chair of the “onderwijsraad”, a commission that advises the gouvernement on education, and head of “Hogeschool Inholland” Peter van der Sande (head of Dutch prison system)**

The Dutch team at PL de Ijssel have many links at government level through Ed Santman who is in charge of Arts across the Prison system. As a result of this

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<sup>102</sup> Turkish Case Study - Interview with Director of Kocaeli Acik Ceza Linfaz Kurumu , May 2012

exercise, the Governor of PL de Ijssel has encouraged a few more courses to take place using SEPE processes. In Turkey, Kandira Open Penal Institution promoted SEPE in both the local media in Kocaeli and the intranet of the Ministry of Justice which was then viewed by many other prisons throughout the Country. There were several examples of publications of the final performance of SEPE. Moreover, the official web pages of Governorship of Kocaeli and Kandira Open Penal Institution were used as dissemination tools.

The Portuguese pilot had an unexpected marketing result. As the Education Manager stated:

*“It gave the prison a chance for positive promotion of its strategies and the effects on the participants.”*

First of all, 120 members of the public came into the prison which gave good publicity to what is possible to do with prisoners. Secondly, it is a useful tool to spread ideas across the prison system. The artists from Pele were unsure however, how she had responded to the concept. Thirdly the Prison Director was acutely aware of the positive publicity which arrived through the media interviews. The programme was captured by television and promoted across the country on RTV1. It was also reported in national newspapers and on the radio, the media being at the performance. Finally as a result of this marketing it was shown on July 12th in the Senado Room in the Assembly of the Republic. The National Director of the Prisons was also present. It was a personal invitation by the President of the Assembly who had previously worked in prisons. For her it was symbolic to have this group of women there. Pele gave of their time voluntarily. The prison was contacted by the Prison Services. The presentation was open for the general public but mainly deputies. In the end the participants had a very long standing ovation that was very emotional.

### 3.1.3 THE SIGNIFICANCE OF HAVING AN AUDIENCE

Evidence from the case studies revealed that for several countries' pilots, (Austria, Turkey) the prisons were not used to bringing in the public for events. The Turkish Education Manager stated that in future they may invite professionals from

outside and put in the SEPE learning.<sup>103</sup> The significance of inviting people in from outside to see the performance was considered important, as the Education Manager argued:

*“It opened the prison to the outside world and showed the benefits of using performance. It opened the eyes and vision of very important people who have a traditional understanding of offenders as being isolated and in chains. Now they see they have human rights.”*

The Austrian Director of the Prison argued the importance of allowing visitors into the prison so that the public did not see offenders as being separate from them, and also so that they realised that offenders represent different sections of society, and are not all the same.

The desire for a successful performance was motivated by several factors. First of all participants all felt the need to obviate the fear of failure in front of an audience. Evidence from all the focus groups showed that the offender participants were concerned about playing in front of other offenders as they thought they would be mocked. Such was the fear by the young offenders at Gerasdorf that they did not invite the other offenders to see their performance. Mainly, however, the participants at the other prisons found to their relief and pleasure that the other offenders were very supportive (see Case Studies). In Kocaeli Acik Ceza Linfaz Kurumu those that could not come felt sad at missing it. The Portuguese Guards called for “the stars” autographs. The Chief of the Wing called their number and then “the stars”.<sup>104</sup>

The validation of the performance was important to the participants. As the Education Manager of Kocaeli Acik Ceza Linfaz Kurumu stated:

*“Those in the audience were able to see some positive aspects of their activities, so that they were not just classed as criminals.”*

Prisoner participants and Directors of the prisons in all countries felt the experience validating. They also found the challenge of the performance was

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<sup>103</sup> Turkish Case Study - Interview with Education Manager, May 2012

<sup>104</sup> Portuguese Case Study - Prisoner participants focus group - February, 2012

“being out in the open, exposed.”<sup>105</sup> In Austria, this aspect of performance was echoed by the Employment Manager who said that it was very useful for the participants “to receive positive feedback.”

A Turkish participant gave an alternative analysis:

*“We are guilty and it is the first time we have been applauded.”*

In all projects, the offender participants were very pleased with their success in their performances. Further motivation seems to have come from the promise of certificates for those who pass.<sup>106</sup> In Portugal, Turkey, the Netherlands and Austria there was initial scepticism from some of the prison staff (See Case studies) with prison officers unconvinced that these offenders would be able to perform publicly. However, having seen the performance, there were many congratulations.

When families had managed to come to see the performance, discussion with the Turkish participants in their focus group revealed that they felt that this gave their families the understanding that they were doing something well in prison. This same desire to prove their capabilities was also seen in the Portuguese pilot. One participant from Estabelecimento Prisional Especial de Santa Cruz do Bispo put her ambition to perform succinctly when she said that she wanted to “show that we, the detained, are capable and that is going to be great.” There was thus the idea, as another detainee voiced, that “even detained we can play other roles.”<sup>107</sup>

After the Turkish performance the offenders were given certificates by a range of officials. In one case a judge gave out the certificate to an offender whom he had convicted. The irony was not lost on the audience. The Director of the Prison stated: “The fact that by random chance a judge gave a certificate to an offender he had sentenced led to the judge saying: “We are seeing they are still human and have human rights.” The offender concerned said at the focus group how much

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<sup>105</sup> Dutch Case Study, July, 2011

<sup>106</sup> Dutch Case Study – filled in interim questionnaire with Ed Santman (Dutch Project Manager), June, 2011.

<sup>107</sup> Portuguese Case Study - Offender participant from focus group – February, 2012



he loved the irony “of the judge giving me the certificate, the same judge who told me I was not rehabilitable.”

Bruna Scarcello (Director of Education at Sergio Cosmai) revealed:

*“It was very emotional. They gave the best of themselves. During the dress rehearsal a lot of fear was evident. However the performance revealed their passion.*

*The learners were able to share their common humanity, showing a creative side of themselves. It gave them a chance to have a voice. This was important for them. This made the learners feel accepted.”*

*Interview with Bruna Scarcello May 2011*

#### 1.1.4 THE ROLE OF PERFORMANCE AS A VALIDATING TOOL

Putting on a performance was vital to all the pilots. The professionalism needed for the performance meant a strong focus on the rules necessary to enable it to occur, and the rules needed linked with the self-discipline needed in employment. As the Director of Estabelecimento Prisional Especial de Santa Cruz do Bispo argued:

*“They think that rules are a bad part of society but this shows them you have to have to have rules to make it work. This then parallels the rules and norms necessary in society.”<sup>108</sup>*

Evidence from all the focus groups (see case studies) revealed that the main challenge which most of the group agreed on was the necessity of developing skills which would enable them to have a successful performance. The Director of Kocaeli Acik Ceza Linfaz Kurumu was surprised by how much the offenders gained from the project and the performance.

There was evidence from the case studies that all groups developed a close bond as a result of working towards the performance. Meetings with the focus groups from all pilots revealed their enjoyment of the course and particularly the

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<sup>108</sup> Portuguese Case Study – interview with Director of Estabelecimento Prisional Especial de Santa Cruz do Bispo – February, 2012

performance (see case studies). Through the performance process the offender participants learnt to believe in themselves. As some of the Turkish participants expressed in the focus group, they enjoyed “the feeling of adrenalin, feeling excitement, hearing the applause.”

The increase in self- esteem which came after the performances was visible in the excitement in participants’ voices and faces after the performance in each pilot.

The Director of Schwarzau observed,

*“Feeling successful is important and that is what this project has the potential to give them.”<sup>109</sup>*

A participant from the Turkish project said,

*“I am 35. I have never been in such a performance and I felt shy. Now I have self-confidence so I want to be in other such projects.”<sup>110</sup>*

It seems evident that the self-confidence this participant gained by being in the project has motivated him towards repeating the experience. Having the performance taught them what is possible if everyone works together. For example, Ed Santman, the Dutch Project Manager wrote:

*“They learn a lot of skills and they experience how much is possible if you go for a maximum result with other people.”<sup>111</sup>*

This concept was echoed by an offender participant in Estabelecimento Prisional Especial de Santa Cruz do Bispo, who revealed that her growing self- esteem and confidence has affected her aspirations as she said,

*“I have learnt that I can reach everything in my life. Nothing is impossible.”<sup>112</sup>*

Two participants from this prison explained how they had learnt to experience each moment with more intensity. The intensity may also have emerged from the

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<sup>109</sup> Austrian Case study – interview with Director of Schwarzau – April, 2012

<sup>110</sup> Turkish Case study - Focus group with offender participants - May, 2012

<sup>111</sup> Dutch Case Study – interview with Ed Santman – July, 2011

<sup>112</sup> Portuguese Case Study – prisoner participant focus group – February, 2012

cathartic nature of the Portuguese performance. Maria (the Project Manager) related the moving experience at the participants 'performance to their families.

*"They read either letters they had received or letters they would have liked to receive directly to their families. There were many tears."*

It is evident that their project ensured learning was achieved on all sides, not just by the prisoners, but also by Pele, the Director, the managers and the Prison Officers. Thus in spite of the challenges both the prison and Pele found within the project, the end result was effective both in the calmer atmosphere engendered in the prison, and in the cathartic effects on the prisoner participants.

In other cases too there seem to have been moments of epiphany. One participant from Sergio Cosmai revealed he had experienced *"emotions like never before and I understand that all in life is possible."* The inner freedom they experienced as a result of the course was a useful survival technique for them within the prison. A participant from PL de Ijssel stated:

*"It enabled us to focus on things other than to do with criminality – all the talk in the wings was about the show. The show gave us an opportunity to forget we were in prison and to focus on something else."*

Participants from Estabelecimento Prisional Especial de Santa Cruz do Bispo wanted to take their performance outside to a theatre, as the participants told me that this project could show how it can change situations in prisons for the participants to become more positive, more powerful. The enthusiasm for the project was well summed up by exclamations from the participants from Estabelecimento Prisional Especial de Santa Cruz do Bispo:

*"Fantastic"*

*"It made me feel free and serene"*

*"Magic"*

*"To continue with the project"*

*"The project makes it possible to know yourself"*

*"I'd like to tell about this to the MOJ and they should support it. Because we have made a mistake once doesn't mean they'll make it again."<sup>113</sup>*

As one participant from Estabelecimento Prisional Especial de Santa Cruz do Bispo confided:

*"I thought I could only do bad things but I can deal with other people even if they are not my best friend."*

## CONCLUSIONS

### 4.1 INTRODUCTION

All pilots worked successfully towards a creative end product. There was evidence of increased employability skills (see section 3.4.1). The prisoner participants in four of the pilots all gained their qualification which showed not only their commitment but also the commitment of the artists and the Prison Staff. Those in the Netherlands achieved once they had reorganised their roles and worked on how to present their evidence (see section 3.3). Those in Italy achieved more quickly as their organisation of the assessment process was clearer at the beginning. The Portuguese project was a highly successful project, where great imagination and flair was shown by Pele, but then taken and developed by the participants themselves. The success reverberated around the prison, and the various audiences who came to see the performance. The Turkish pilot was well organised rewarding the assessment process and again all prisoners passed their qualification.

There were however some lessons to learn from the project across the pilots and also some considerations of what happens to the participants and to the development of SEPE itself after the pilot. These issues will be developed in the sections following.

In Austria, the project in the prison focused solely on the play. The lack of support from the prison authorities meant that Wiener Theatre was unable to take the performance to an outside theatre as both they and the two Directors had

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<sup>113</sup> Portuguese Case Study, February, 2012

planned. They also were unable to invite as many outside audience as they had originally planned. There were no plans to follow up any of the work with the people involved by giving them any roles of responsibility, or by encouraging any more creativity. While increased socialisation had been observed amongst the participants, any idea of using this advantage with future prisoners with a similar project was not really taken on board.

## 4.2 THE CHALLENGES AND HOW THEY WERE OVERCOME

Once the SEPE Award is understood by the Arts deliverers through the training, there are several general challenges in putting on the SEPE course. The first challenge is ensuring that all stakeholders understand it, and that the prison is prepared to accommodate it. There is a challenge in ensuring that the emphasis is on improving employability skills, rather than on the Art involved. At the same time there is the challenge that the Arts course chosen as the delivery mode for the qualification motivates the participants so that they become involved and are able therefore to develop co-operative, team working skills. There is also the challenge that some artists delivering this course are not trained teachers but artists who may have experience in taking workshops but not in running a full length course. Finally there is the challenge that those delivering the course wanted to ensure that the Director of the Prisons where they were working understood its importance. In both cases in the first two pilots they therefore used the final performance as a marketing and promotional tool. This aim of the final performance therefore brought added stresses which were successful in its promotional aims and also gave added affirmation to the prisoners involved.

Although the musicians from Villa Zuk were not trained teachers, they overcame some of these challenges by self reflecting on ways of combating some of their initial challenges (see section 3.2). They also found ways of solving the challenges around recording the evidence against the criteria (see section 3.3). The artists from PL de Ijssel found difficulties in sorting out the roles around assessment which had the knock on effect in providing much work for one person towards the end of the pilot in order to draw all the evidence together (see section 3.3).

In both cases a major challenge seemed to be the initial lack of effective inter - relationality between the course and the Prison Management Teams. During the

process of SEPE this meant in Italy and the Netherlands that there seemed a lack of awareness from the management teams of keeping to the original agreed scheduled timetabling of the process. However both project teams found their own routes through this challenge (see section 3.2).

There is a challenge to ensure that the Prison Management teams understand the assessment process.

## 4.3 LESSONS LEARNT

### 4.3.1 TRAINING

Field notes from observation of the training<sup>114</sup> showed the trainers' lively approach as they covered all aspects of the qualification. They used effective question and answer and practical involvement of all participants. There was a variety of responses to the training from the participants. While artists from several of the countries found the training in Amsterdam and Portugal "excellent", as it enabled them to understand the concept; the interim visits were useful in clarifying and affirming each SEPE teams' work.

Sergio Cosmai took the first pilot through with Villa Zuk through Promidea. Of all the teams they seemed to pick up the nuances from the training most quickly. The artists at Pele started with a good understanding after the training but the interim visit was needed for further guidance, as it was with the Dutch team at PL de Ijssel. Some points which came out during the visits to Italy and the Netherlands gave some direction for possible adaptation of the next bout of training for the remaining partners. . The excellent paperwork devised by Villa Zuk through Promidea was extremely useful for the second training session in Portugal because their paperwork and artistic experience was able to be used as a teaching aid for the ensuing pilots.

The penal systems in the five countries presented sufficient differences to make it difficult to generalise about the challenges of working in the prison chosen for their pilot. There were some points which those unfamiliar with working in prisons had to adapt to, such as the idea of a guard continually observing them.

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<sup>114</sup> Field notes (researcher)

In interviewing the artists from each country, some points from the training sessions were put forward as ways of improving the training in future. The musicians at Kocaeli Acik Ceza Linfaz Kurumu in Turkey thought it should be made clear that every trainer has to adapt to the penal system of his country<sup>115</sup>; the Dutch team that the ways of collecting and presenting evidence should be clarified and simplified. The PL de Ijssel team also realised in retrospect that their programme design was probably too complicated<sup>116</sup>.

There was no doubt of the importance of the arts project to motivate the prisoner participants, but did the training supply enough information about possibilities for delivering it? The artists at Kocaeli Acik Ceza Linfaz Kurumu felt there was enough theoretical information in the training but that it would have been more effective if more practice and examples from previous PEETA courses were included in the training. Furthermore, the EU Coordinator of Kocaeli Province argued that in order to make the project sustainable, there needed to be a clear “good practice” guide, giving concrete examples from previously implemented courses so that other prisons could take up the project and deliver it, a view endorsed by the Turkish Education Manager. The practical slant then would support the theoretical perspective. However in both training sessions there was considerable focus on different ideas which could be used as the practical basis for the arts project<sup>117</sup>. It seems that it was thought there should be more ideas actually written down, rather than a reliance on the ideas from the artists at the training, which was a point to take forward for future training sessions. Later investigation through interview of the artists revealed that the challenges of coping with a range of abilities perhaps needed to be focused on more in the training (see section 1.3.2). Good practice could be shared. Effective ways were found in all projects, which could be shared with future participants of the SEPE Award.

Analysis of how the pilot teams reacted to the assessment and feedback sessions revealed more evidence of possible adaptations to any future training. The experience of the Dutch and Austrian teams shows that a definite emphasis in the

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<sup>115</sup> Turkish Case Study – interview with artists, May 2012

<sup>116</sup> Discussion with Pris Tatipikalawan and Ed Santman, September 2011

<sup>117</sup> Field notes (researcher)

training on the importance of putting time aside for assessment and feedback and the importance of giving out roles to cover these areas is necessary. The evidence from the Portuguese, Italian and Turkish Case Studies revealed that good feedback sessions on the development of their social and employability skills added another dimension to the SEPE qualification, which also made it different from most arts projects (see for example, Cox & Gelsthorpe, 2008; Hagstrom, et al., 2010; Hughes, 2005). The lack of connectivity in some pilots between artists and the prison processes, (see section 4.4.4) reveals the training could also include some focus on the necessity of ensuring that members of the education staff are aware of the assessment process so that they can use the results to encourage the participants further both during and after the project has ended.

Thus while the training conveyed well the main criteria of the course, issues that have emerged in this project show that there could usefully be time given within the training to discuss these other factors so that future SEPE project teams are more cognisant of issues which may arise.

#### 4.3.2 ORGANISATION OF THE AWARD

There was a tension between aiming for the final project and collecting evidence for the award, which needed strategic planning to ensure success in accomplishing both. Ed Santman (Dutch Project Manager) has much experience of arts projects in prison, but found the focus on the process as well as the final product a great strength of SEPE. He felt there was a story to explain which made the project interesting.

The organisation behind strategies for considering which prisoners the course should be aimed at varied in the prison. Some were able to volunteer from throughout the prison, as at Sergio Cosmai. In some prisons participants from a selected group had some choice about coming onto the course, such as in Gerasdorf and Schwarzau, Kocaeli Acik Ceza Linfaz Kurumu , PL de Ijssel but for others it was mandatory, as in Estabelecimento Prisional Especial de Santa Cruz do Bispo prison. Where attendance was mandatory whatever the motivation, as in Portugal, it did provide extra challenges for the artists delivering the project.



A main lesson learnt was the importance of factoring in the assessment and feedback into the planning of the course, to ensure it is covered in the time allowed. Roles need to be agreed at the beginning so that everyone is clear who is collecting the evidence and putting it together to ensure that the criteria are fulfilled. Time also for self-assessment needs to be planned carefully. Ed Santman (Project Manager at PL de Ijssel) made the point that in the Dutch project they had too much focus on performance and ignored the importance of the collection of evidence.<sup>118</sup> This led to much extra work at the end of their first project as a result. The organisation of the award went more smoothly in Portugal, Turkey and Italy. In Portugal, Pele organised the assessment by using a separate assessor and artist which had many benefits, not least the capacity of the assessor giving feedback to assist the group dynamics which helped to subdue the initial aggression within the group. In Turkey, and Italy, the musicians organised their roles within a lesson so that one of them collected up the notes after talking to the others at the end of the session and wrote up the notes at home. In Austria the focus was solely on the performance.

Interview data revealed some discussion about the length of the course. To an extent the length of the course is determined by two factors: the amount of funding available and the amount of time needed to fulfil the criteria of the course. There was obviously sufficient time for the course to be completed as the learners passed the criteria, but possibly not enough time for full development of the artistic, team working and other social skills needed. The Prison Director at Kocaeli Acik Ceza Linfaz Kurumu pointed out that other vocational courses are 120 hours, but they only gave 36 hours to their pilot, which the Director of the Prison did not feel was sufficient for the participants to be able to develop their employability and musical skills. The Education Manager said that he felt that not only should the course be longer, but he would have preferred it to have included theatrical performance alongside the music. Prisoners from all pilots were sad the project had come to an end. The Italian prisoner participants in the focus group revealed they wanted more time to focus on their musical skills

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<sup>118</sup> Field notes (researcher) - Comment from Ed Santman at training course in Portugal, September, 2011

as the course had really motivated them. The fact that discussion around some dissatisfaction with the length of the course actually tended to focus on the difficulties in developing artistic skills in the time available, however, seems revealing of the difficulty in establishing the purpose of the project: the development of employability skills. However, at the same time it reveals the motivating force of the course is the arts project.

Comments from both prisoner focus groups revealed something of depth had occurred within the project for them. For example a Dutch prisoner said:

*"I had lost all ability to trust others both out and in prison and this project has given me hope."<sup>119</sup>*

Bruna Scarcello's (Director of Education at Sergio Cosmai) analysis in her interview shows she felt the course was "too short for full development. The development though can be very painful so in 100 hours is probably the maximum."

A longer project could give participants a chance to progress their personal development further, but at the same time, Brunas analysis reveals she feels that the pain of exposure and development would not withstand a longer course.

The focus group with the prisoner participants in Turkey revealed they felt that there could usefully be an added dimension to the course as they would also have liked further support in setting up their own business. A focus on further support was also suggested by the Director of the Prison who was concerned that there should be a focus on the prisoner participants after the course had finished. He would have liked some of the project budget to have gone towards this end. If a prison would like a chance for participants to explore personal development in more depth, there is a SEPE Certificate which requires more time to complete and would enable a more concentrated focus to progress these skills. This could be considered by prisons in the future.

#### 4.3.3 THE CONNECTIVITY BETWEEN THE PRISON PROCESSES AND THE SEPE AWARD

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<sup>119</sup> Dutch Case Study, July, 2011

*“The prison have to want (love) the project so that they make it as easy as possible for the artists.”<sup>120</sup>*

While none of the pilots would have succeeded without the excellent input of the artists who motivated their students, the overall effectiveness of a pilot also depended in large measure on the attitude of the prison, the MOJ and the connectivity between prison processes and the performance. The connectivity began in most cases with the presentation of the project to the prison by the artists, this initial presentation setting the tone for the timetabling and support for the rest of the project. However in the case of both the Netherlands and Turkey, high profile attendees at the initial presentation of the project helped to give initial weight behind the projects’ import. This determined physical and prisoner accessibility to the course, encouragement and support to prisoners and artists during the project and the vision of future sustainability by marketing awareness of it through the final performance. As the project manager from Pele argued, a prison has to embrace and empower the project rather than just allowing it to happen. Similarly the Education Manager at Kocaeli Acik Ceza Linfaz Kurumu was concerned that where the right attitude does not exist amongst staff then unnecessary hurdles are put into place which can inhibit the full success of the project. It is worth noting that ensuring that an international event such as training or meeting taking place at the country, and then the facilitation of a large European contingent to see some of the work of the pilot, raises the profile of the project and perhaps makes it more likely for the prison to work towards the final event.<sup>121</sup>

There is potential for further affirmation to prisoners’ achievements noted in the assessments to come from the prisoner systems, for instance in the giving out of roles and the further understanding of the participants as individuals amongst the anonymity of the prison system. This link can potentially enable some follow-up for offender participants between the course and their other activities/ involvement with prison staff within the prison. The measure of connectivity differed across each prison in each country. In Gerasdorf and Schwarz, there was

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<sup>120</sup> Portuguese Case study - Project Manager of Pele – February, 2012

<sup>121</sup> Email sent from Wiener Theater 2<sup>nd</sup> June, 2012

no overt connectivity built up between the course and the prison processes, except in enabling the organisation of the project to take place. While the Employment Manager at Gerasdorf said any bridge between the course and the participants other work in the prison would be automatic because their work ethic would improve, the lack of assessment process in that project and the dismissal of its potential anyway by the Employment Manager because the young people there already had initial assessment, meant that there was no chance of the project's ethos influencing that prison's practice.

The connectivity between the prison processes and the SEPE Award at Sergio Cosmai could be seen in facilitation of the Director of the Prison, the involvement of the Director of Education who ensured the timetabling of the course, Tulia Lio (Sergio Cosmai Educational Psychiatrist) and the support of the Guards in doing extra duties. . However, there is a lack of connectivity between some prison processes nationally within Italy, and without the support of the central government, it is unlikely that there is chance the project will go further. Within PL de Ijssel the disjunction between the course and the prison management and Prison Officers initially caused some extra challenges, although by the end of the course the management were very much on board. On the other hand, in the Netherlands, the connectivity between the course and prison processes was high because it was run by a mixture of education staff and those employed specifically for the project. This gave it every possible chance of its being integrated successfully into the education systems of the Prison in the future.

In Portugal the immediate response of the Prison to consider supervisory positions for some of the participants in the SEPE project was a useful connection between the project and their future life in the prison. The journey towards this conclusion was not without difficulty however. The Education Manager saw the operational difficulties the project had presented. Thus she saw the link between the project and the prison processes as presenting some challenges, such as providing staff to clean up afterwards, and providing some of the equipment and materials. It did take up staff time, but overall, the Education Manager felt that "it

was worth it.”<sup>122</sup> Connectivity between the Director and the project was vital for establishing the support of the Prison Officers who needed some convincing of the need for the project with its disruption to prison life. They were however convinced by the end of the project.

There was initial connectivity between the assessment process in Estabelecimento Prisional Especial de Santa Cruz do Bispo prison and the prison processes, through the social workers who were at first informed about the students’ progress. However, for various reasons this did not work out as planned and so this link was not maintained. The difficulties were connected to the non certainty of the boundaries and roles of the social workers connected to the project, which would usefully have been sorted out before the project began. Consequently, the social workers felt frustrated that they had not been able to observe the gradual improvements in the participants at the beginning, middle and end of the project. Within Sergio Cosmai, Gerasdorf and Schwarzau prisons, there was a no link between the prison processes and the assessment which took place in SEPE at the prison which meant that there were no follow-up activities for the prisoners once the project had finished, although in Italy, the project team at Promidea did their best to help some of the prisoners from the project when they left the prison

Where connectivity was able to be established at the highest levels in their respective ministries, there was more chance for future sustainability. Within Kocaeli Acik Ceza Linfaz Kurumu, and PL de Ijssel, the support from the Ministry added strength to the connectivity between the prison processes and future possibilities. In Portugal, the successful marketing from Pele who worked within Estabelecimento Prisional Especial de Santa Cruz do Bispo ensured too that the project was brought to the attention of the Portuguese Parliament.

## 4.4 THE LEGACY OF SEPE

### 4.4.1 EFFECTS ON PRISONERS

Evidence for the influence of SEPE on the prisoner participants was taken from the focus groups with prisoner participants, the interviews with management at

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<sup>122</sup> Portuguese Case Study - Interview with Education Manager - February, 2012

the prisons, and finally any information sent from project managers about the activity of any prisoners since the project has finished. As two projects only finished in May 2012, it is difficult at this time (September 2012) to obtain any data about the long term effects. Probably the best data has been obtained from one of the first pilots to complete: PL de Ijssel in the Netherlands. This evidence is collected together in table 5.

| <b>Effects on prisoners</b>                                       |   | <b>Comments</b>  |
|---|---|--|
| <b>1 Generic changes in attitude of those remaining in prison</b> |   | They're more dedicated, more serious about their future and they're more inclined towards realistic self-reflection <sup>123</sup> |
| <b>2 Deterioration since course</b>                               | 1 | Family issues. Suffered a breakdown. Found to be on drugs and relieved of duties- doing manual labour                              |
| <b>3 Numbers deported</b>   | 1 | No education is available to these prisoners while awaiting deportation  |
| <b>4 Transfer to other prisons</b>                                | 3 | Details inserted in 2 and 5 – unknown activity for one transferred   |
| <b>5 Attending a vocational course</b>                            | 2 | Work and learn course<br>Will start a 4 year course in administrative course in low security prison                                |
| <b>6 Completed A level course</b>                                 | 1 | Looking for which course to start next   |
| <b>7 Taking a role within the prison</b>                          | 3 | Education assistant (2)<br>Working in supermarket  |
| <b>8 Mentoring other SEPE students</b>                            | 4 |  |
| <b>9 Undergoing further creative activities</b>                   | 1 | Taken up music   |
| <b>10 Left prison</b>   | 2 | Both in employment: Setting up own car business<br>Salesman  |

**Table 5: destination data for Dutch SEPE participants, as at May 2012 (source: information from Pris Tatipikalawan, artist at PL de Ijssel and assessor in SEPE project)**

Some statistics were also able to be obtained for the prisoner participants at Sergio Cosmai as seen in table 6. In Estabelecimento Prisional Especial de Santa Cruz do Bispo, there was a generalised consideration of how best to capitalise on

<sup>123</sup>Email sent from Pris Tatipikalawan, art teacher working at PL De Ijssel

the social development seen in the participants in the project. It was stated by the prison management at the Portuguese prison that SEPE prisoner participants would have different opportunities because of their development within the project. Some would be given roles of responsibility such as supervisory positions. Some would gain professional training as a result.<sup>124</sup> A planned approach by the prisoners for the prisoners after the project however was not common amongst the prisons in the pilot.

|  | <b>Numbers</b>                 | <b>Comments</b>  |
|--|--------------------------------|--|
| <b>1. Changes in attitude of those remaining in prison</b> | 3 out of 4 remaining in prison | Changes have been noticed in three out of four of those SEPE participants still remaining within the prison. This was seen for example in their approach to education, in a willingness to take on other courses, and in the respect they gave to the teachers. <sup>125</sup>   |
| <b>2. Released and destination unknown</b>                 | 2                              |  |
| <b>3. Released for home detention</b>                      | 7                              | Activities planned post prison unknown   |
| <b>4.. Transfer to other prisons</b>                       | 2                              | Activities at next prison unknown  |
| <b>5. On probation</b>                                     | 1                              | He has paid employment during the day and goes back to the prison at night.  |
| <b>6. Attending a vocational course</b>                    | 2                              | Professional course working in a hotel and catering course   |
| <b>7. Completed IT course</b>                              | 1                              |  |
| <b>8. Mentored by Villa Zuk after release</b>              | 2                              | One was released from prison in January 2012. He was a foreigner and in contact with Villa Zuk who helped him. Villa Zuk also helped him materially with clothes and other things. Promidea followed him in relation to his documents, as he did not have a regular permit to stay. Promidea tried to help obtain different work activities for him and / or training.<br><br>There were plans to help a second prisoner on release by helping him identify some inclusion activities. |
| <b>9. Deterioration since course</b>                       | 0                              | As far as is known   |

**Table 6 destination data for Italian SEPE participants, as at May 2012 (source, information from Bruna Scarcello, Director of Education at Sergio Cosmai, obtained via email through Sandra Perfetti from the Promidea Team)**

<sup>124</sup> Portuguese Case Study – interview with Director of Prison –February, 2012

<sup>125</sup> Italian Case Study – interview with Director of Education of Sergio Cosmai to the Promidea project team - June, 2011.

From the data available, we note that the 2 prisoners, who had left prison in the Netherlands, both had gone into employment. Within Italy, the data for those who had left prison was unavailable, except for the foreign nationals whom Villa Zuk was mentoring. The greater propensity to engage in education after the course was over was observed, and there were 3 prisoners from Italy and the Netherlands with whom this was observed. In the Netherlands, 7 prisoners still remaining in the prison after the course were given specific roles to engage in, an effective influence on changing perspectives (Jenkins, 2008; Lawler, 2008; Watson, 2008).

Most prison staff amongst the five prisons hoped that the course would have given the participants sufficient skills to utilise in future work and courses. To an extent this was also verbalised by prisoner participants at the focus groups (see section 2.1). A prison officer at Gerasdorf Prison argued succinctly:

*“They will return to everyday life in the prison. However, as a result of the learning achieved on the course they will be better able to react in a group, which should help them work.”<sup>126</sup>*

In Estabelecimento Prisional Especial de Santa Cruz do Bispo, The Director of the Prison argued that the course will help the participants because they have higher self esteem as a result and so will interview with more confidence.<sup>127</sup> The artists from Pele felt that the portfolios they had encouraged the prisoner participants to put together may well help them in interview situation because it will enable them to talk about what they have done.

In Kocaeli Acik Ceza Linfaz Kurumu Enver Duz (EU Coordinator of Kocaeli Province) argued that the project “develops participants subliminally by entering the soul.” The Educational Psychologist at this prison argued that the short term effects could be the sense of responsibility through sharing and doing something for others and for their team. She argued that in the long term, the small community they had created by taking part in the project would enable them to perceive the

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<sup>126</sup> Austrian Case Study – interview with Gerasdorf Prison Officer - April, 2012

<sup>127</sup> Portuguese Case Study – interview with Director of Prison –February, 2012



cultural values and rules of the society outside prison, thus transferring the cultural norms of one location to another.<sup>128</sup> However, the artists felt that the long term effect may be diffused because the participants may feel the absence of such a group when the course finished.

There are difficulties ahead for all prisoners leaving prison because unemployment is very high in several countries (e.g. as high as 15% in Portugal as at February 2012, <http://www.bbc.co.uk>, accessed 12/4/2012; and 10.7% in Italy as at July 2012, <http://www.tradingeconomics.com/italy/unemployment-rate> accessed 7/9/2012). \_However within some of the countries' pilots, project participants kept diaries, or put together portfolios. They also have the assessment papers filled in for them by their SEPE assessors, so the possibility of their demonstrating their employability skills within this project will be useful<sup>129</sup>. It is also to be hoped that the skills they picked up through the course will help them in the future. The success in focusing on developing their self-understanding and self- confidence was evidenced by prisoners' comments from both countries and it was clear they understood the relevance of what they were doing to their life post release (see case studies). As Ed Santman (Dutch Project Manager) stated:

*"They learn a lot of skills and they experience how much is possible if you go for a maximum result with other people"*<sup>130</sup>

#### 4.4.2 EFFECTS ON THE PRISON

The SEPE project had immediate effect on all prisons as the marketing of the final performances meant that they gained maximum and wide publicity. Within the PL de Ijssel, they had planned to deliver another two SEPE courses in 2012. Unfortunately several hurdles meant that this did not actually take place. There was also the possibility that the project may fit into their vocational training. Inge Eijkenboom (Director of Education) planned to go to the prison in Rotterdam to look at opportunities to spread the concept.

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<sup>128</sup> Turkish Case Study – Educational Psychologist interim project questionnaire – March, 2012

<sup>129</sup> See Case Studies, especially Portuguese, February 2012

<sup>130</sup> Dutch Case Study, July, 2011

The main drawback in Sergio Cosmai, Gerasdorf, Schwarzau, Estabelecimento Prisional Especial de Santa Cruz do Bispo and Kocaeli Acik Ceza Linfaz Kurumu seemed to be that they did not at present have the funding to put the course on again.<sup>131</sup> To enable this to happen it was not so much the prisons which needed to be convinced. As a Prison Officer in Austria argued:

*“It makes sense to continue with the project in Austria as working in a theatrical production gives them some kind of employment and improvement in social skills. It has made them more self-confident in presenting themselves.”<sup>132</sup>*

It is representatives in the parliaments who need to be persuaded to release the funding to enable this project to take place.

#### 4.4.3 EFFECTS ON THE PRISON SYSTEM AND BEYOND PRISON

The lack of recognition of Edexcel examinations in several countries: Portugal, Italy, Austria and Turkey means that the qualification itself at the moment will have limited currency, but the ethos and ideas behind it, and any portfolios or assessment reports the participants have as a result of the project are generic and can be used by participants in future interviews. Edexcel is recognised in the Netherlands, and they are already considering putting SEPE into their prison system.

In Italy, there was the view that there was difficulty in persuading central government to use SEPE. Because the project has only been done in a small area of Italy in one prison, Sandra Perfetti felt that this would not carry enough weight to persuade the government to invest.<sup>133</sup> The main focus of Italian prisons at present is to reduce the overcrowding. The focus of SEPE also seemed to be out of kilter with the focus of the MOJ in Austria. In Turkey and the Netherlands their Government have awareness of the project because high officials were behind the project from the start. However, within Turkey they want a more detailed manual

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<sup>131</sup> See Italia, Austrian and Turkish Case studies

<sup>132</sup> Austrian Case Study, April, 2012

<sup>133</sup> Email sent by Sandra Perfetti, Promidea Project Manager, Italy, 3/7/12

to enable the SEPE project to move easily from one prison to another (see section 4.3.1).

In Portugal, Pele itself is quite small, but the effort they put into marketing meant that it caught the attention of those in Parliament. The performance was shown to Parliament on 12<sup>th</sup> July, 2012. On the day of the presentation representatives from Pele had booked a meeting with representatives of all the parties that were in Parliament. They discussed SEPE / PEETA and their goal to transfer it to the National System of Qualifications. Pele also presented the importance of continuity and the autonomy of having theatrical groups in the prison. Pele hoped that this would put some pressure on the Government for theatre in prisons to continue with SEPE as the qualification. Subsequently, Pele has tried to secure a meeting with the National Director of the Prisons to talk about continuity and to present their work.<sup>134</sup>

The potential of SEPE to be used in other contexts apart from prisons was seen in most of the pilots.<sup>135</sup> It is hoped that bids for funding to pilot this are successful in the future.

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<sup>134</sup> Information via email from Maria Mota Project Manager, PELE

<sup>135</sup> See Case Studies for Italy, the Netherlands, Portugal, Turkey

## APPENDIX ONE:FREQUENTLY ASKED QUESTIONS

Below are some of the questions asked in the first training session with the given responses.

Q How does the Award fit into each country's qualifications?

R Edexcel will map the BTEC Award to each country

Q How can you assess their levels of communication?

R The concept of the journey offender participants can make through the project. They can make notes on each participant's communication input, date them and see how they progress.

Q Who is Edexcel?

R An exam board in the UK.

Q Why do we need so much paperwork?

R Edexcel needs the evidence the participants had achieved. However, they also need evidence to show the journey that each participant has made as often formative paperwork shows progression when compared with the final result. Jo explained we also need to record the journey as part of our research results.

## APPENDIX TWO: QUESTIONS POSED TO OFFENDER PARTICIPANTS

What did you like about the course?

What did you dislike about the course?

Which taking techniques did you find useful/ not useful?

How useful to you were the feedback sessions?

What changes if any have you observed in yourselves?

What will be the benefits of what you have learnt on this course?

## APPENDIX THREE: MAGAZINE ARTICLE FROM NEWS STORIES IN ORF

### SHAKESPEARE HINTER GITTERN

**Über eine Theaterrolle nachzudenken sei vielleicht leichter, als über das eigene Leben nachzudenken: Inhaftierte Jugendliche spielen deshalb innerhalb der Justizanstalten Theater und fangen an, sich mit Shakespeare auseinanderzusetzen.**

Die Gefängnismauern sind hoch, die Zellen klein und der Alltag, der ist trist. Letzteres versucht man in der Justizanstalt Gerasdorf zu ändern. Hier sitzen jugendliche Straftäter, wegen Diebstahls, Körperverletzung, Raubes oder auch wegen Mordes ihre Strafe ab.

Doch wenn man sich mit ihnen beschäftigt, werden die Häftlinge zu anderen Menschen, heißt es. Das haben sieben Burschen und drei Frauen der Anstalt Gerasdorf aus Schwarzau auf der Bühne der Jugendstrafvollzugsanstalt gezeigt.

#### MEHR SELBSTBEWUSSTSEIN DURCH DIE BÜHNE

Das Stück „Ein Sommernachtstraum“ von William Shakespeare wird zwar nur hinter den Gefängnismauern aufgeführt, dennoch hat es eine große Wirkung. Es bringe einerseits Selbstbewusstsein, andererseits aber auch Teamgeist. Es sei gut, gemeinsam an etwas zu arbeiten und dabei zu bleiben im Sinne von Durchzuhalten, sich gegenseitig zu unterstützen, sagt der Leiter der Justizanstalt Schwarzau Gottfried Neuberger.



ORF

Jugendliche Straftäter spielen Gefängnis.

Eine therapeutische Wirkung kann auch die Leiterin der Justizanstalt Gerasdorf erkennen. „Die Jugendlichen müssen sich in eine Rolle hineinversetzen die sie vielleicht in ihrem Leben auch spielen. Aber nachdenken über die Rolle ist vielleicht leichter als nachzudenken über sich selbst“, sagt Margitta Neuberger-Essenther.

**TV-Hinweis:** „Theater hinter Gittern“, zu sehen in [„NÖ heute“](#), 19.00 Uhr, ORF 2

Regisseur Manfred Michalke arbeitet mit Randgruppen. Bei seinen Projektpartnern macht er keinen Unterschied. So würde er nie jemanden danach fragen, weshalb er im Gefängnis sitzt, oder wie lange er noch dort ist. Für den Regisseur seien das Fragen, die mit der Ausübung der Rolle auf der Bühne nichts zu tun haben.

### „SYMPATHIE MIT MENSCHEN HINTER DEN TATEN“

Verbrecher einfach wegzusperren, davon hält man sowohl in Gerasdorf als auch in Schwarzaun nichts. „Ich habe auch keine Sympathie mit der Tat, aber ich habe Sympathie mit den Menschen hinter der Tat, die oft eine furchtbare Geschichte

haben. Das entschuldigt nicht, aber man versteht oft, wie so etwas Furchtbares passieren kann. Eines darf man nicht vergessen: Wenn auch manchmal gelacht wird im Gefängnis, lustig ist es nicht“, sagt Anstaltsleiter Gottfried Neuberger.

Vor allem wenn man daran erinnert wird, dass sich die Gefängnistore für Jahre hinter einem geschlossen haben.

<http://noe.orf.at/news/stories/2536899/>



## APPENDIX FOUR: ITALIAN LOCAL NEWSPAPER REPORT ON PERFORMANCE IN PRISON

: Idetenuti cantano l'ernetgenza sovraffolliunento

di MATILIA GAILO

UNA canzone di denuncia contro il sovraffollamenID  
delle carceri, scritta da alcuni  
detenuti del "Cosmaì",  
riscuotevaapplausì  
una settimana fa nella sala  
ttacoli- nella casa-circondariale  
a Cosenza. Lo  
soorso venerdì, presso la  
l casa circondariale "CO-  
l smai", si teneva la perfor- Imance finaie del progetto  
dalnome "Unacanzoneper  
te". Quindicii'detenutiche  
Isi sono esibiti. TutID ciò è  
stato reso possibile anche  
grazie alla collaborazione  
importante del gruppo locale  
"Villa Zuk". E così lo  
! scorso venerdl, la platea Icostitultadapartnerinternazionali,  
istituzioni locali,  
i volontari del penitenziarioe  
alcuni detenuti ha  
applaudito sinceramente  
Ila performance musicale.  
Sei i brani eseguiti, aicuni  
dei quali appartenenti alla  
musica popolare napoletana  
Ina e reggina. La band, la  
"The New Revolution", è  
stata anche in grado di  
scrivereillestomusicaledi  
due brani, autonomamente.  
Scritti in vernacolo oosentino,  
trattano temi propri  
della vita da detenuto:

"Vieni ca cu mia" e l'altra  
 canzone, "Si guardu Fo- Ira". In quest'ultima si parla  
 proprio del problema del  
 I sovraffollamento, alla rì-  
 , baltadelle cronache di questi  
 giorni. Di seguito il testo  
 del brano: "Quannu canusci  
 li guai ca ci su fora,  
 piensi ca d'irritra nun c'è di  
 ohiparrari. masitidicianu  
 cadintrasinligliora, si tilu  
 dicianununtantu tifidari.  
 Nunèlacurpadicbinicilavora,  
 quanti su pochi dintraca;  
 nunèlacurpadichinè  
 condannato, quanti su  
 troppidintraca. Siguardu ! Iorairnuranun vidunenti, !  
 si chiudu l'occhi piensu a i tuttì limomentì. si guardu I  
 . fora sientu li lamenti, e si •  
 J nun cangia fora dintra'  
 I nuncangianenti. Quanb.u i  
 I, di l'uacchi, e lu fanzulettu nfusu, sett'otto chiusi tri  
 , rnetrimtranastanza. etutticecati,  
 mutiesurdi. e tutti  
 dintra chiù



## AB'den Kandıra Cezaevi'ne tam not

04 Haziran 2012, 10:40



Editör

AB Hayat Boyu Öğrenme Programı "Leonardo Da Vinci Yenilik Transferi Projeleri" kapsamında hükümlülerin sosyal hayata yeniden kazandırılması sonrasında bir dizi sosyalleştirici eğitim

programı düzenlendi.

Eğitimin sonunda hükümlüler hünelerlerini AB'li uzmanların da hazır bulunduğu gösteride sergiledi. AB'li denetçilerden Cezaevi'ne tam not verdi. Kocaeli Valiliğinin, Avrupa Birliği Hayat Boyu Öğrenme Programı Leonardo da Vinci Yenilik Transferi Projeleri bünyesinde 2010 teklif çağrısı döneminde ortak olarak dahil olduğu PEETA "Avrupa Cezaevlerinde Sanatsal Ödül Yoluyla Bireysel Etkinlik ve İstihdamın Desteklenmesi ve Transferi" isimli proje kapsamında, uygulama alanı olarak Kocaeli Açık Ceza İnfaz Kurumu belirlendi. Kocaeli açık ceza infaz kurumunda "Uluslararası Proje Toplantısı" etkinliği düzenlendi. KİMLER KATILDI? Düzenlenen programa; Kocaeli Vali Vekili Mustafa Güni, Kocaeli Cumhuriyet Başsavcısı Vekili Özcan Ahmet Yılmaz, Kocaeli Büyükşehir Belediyesi Başkan Yardımcısı Zekeriya Özak, Kocaeli Adli Yargı Adalet Komisyonu Başkanı Hakim Yusuf Coşkun, Proje Koordinatörleri Nick Smith, Alison Smith, Kocaeli Defterdarı Süleyman Dal, Kandıra Kaymakamı Hamza Erkal, Kandıra Cumhuriyet Başsavcısı Evren Akbey, Kocaeli Ceza İnfaz Kurumları Cumhuriyet Savcısı Serhat Tütüncü, Kocaeli Cumhuriyet Savcıları Mahmut Tokmak, Bülent Cansu, Kocaeli İl Sağlık Müdür Yardımcısı Sabri Medişoğlu, İl Kültür ve Turizm Müdürü Adnan Zamburcan, , Basın ve Halkla İlişkiler Müdürü Birsal Kavcı, Kocaeli Müftü Yardımcısı Şaban Apaydın, Açık Ceza İnfaz Kurum Müdürü Hasan Dönmezkuş, Proje ortaklarından 6 Avrupa Birliği ülkenin 13 temsilcileri, görev alan hükümlülerin ziyaretçileri ile hükümlüler katıldı. Programa, Proje Koordinatörü Nick Smith, Proje hakkında bilgilendirme konuşması, Kocaeli Cumhuriyet Başsavcısı Vekili Özcan Ahmet Yılmaz, proje hakkında Türkçe ve İngilizce yaptığı konuşma ve Kocaeli Vali Vekili Sayın Mustafa Güni'nin yaptığı konuşma sonunda düzenlenen Barkovizyon sunumu ve hükümlülerin 36 saatlik eğitim süresinde Temel Ritim, Dünya Ritmi ve Anadolu Ezgilerinden oluşan performans gösterisi düzenlenmiştir. CEZAEVİNDE EĞİTİM.... Kursa katılan 16 hükümlüye kurs sertifikaları İl protokolü tarafından verildi. Sertifika töreninde Kocaeli Adli Yargı Adalet Komisyonu Başkanı Hakim Yusuf Coşkun "Sosyal hayat içerisinde belirlenen herkesin uyması zorunlu olan yaptırıma bağlı kuralları ihlal etmesinden dolayı, Yargıç olarak bir çok kişiye kanunlar çerçevesinde yaptırım olarak hapis cezası verdiğinde insan olarak üzüldüğünü, Ancak; cezaevlerinde boş durmadıklarını kurum idaresince açılan eğitim öğretim çalışmaları ve kişisel becerilerini artırıcı kurslara devam ettiklerini, yine kurum idaresince sosyal ve kültürel faaliyet çalışmalarına katılarak kendilerini olumlu yönde geliştirdiklerini gördükçe bundan dolayı da mutluluk duyduğunu, hükümlülerin göstermiş olduğu başarıdan dolayı emeği geçen herkese çok teşekkür ederim." Şeklinde konuştu. 36 SAATLİK KURS.... PEETA projesi kapsamında uygulama alanı olarak belirlenen Kocaeli Açık ceza infaz kurumunda cezalarını infaz etmekte olan hükümlüler arasında belirlenen 16 hükümlüye, 24/04/2012 – 30/05/2012 tarihleri arasında 36 saat SEPE "Bireysel Etkinliğin ve İstihdamın Desteklenmesi" kursu, Kocaeli Valiliği AB Koordinasyon Merkezinde görevli Proje Uzmanı Mustafa Ginesar yönetiminde, Kocaeli Açık Ceza İnfaz Kurumu 2. Müdürü Kağan Gencer, Kurum Uzman Öğretmeni Halil Mutlu tarafından uygulandı.

## APPENDIX FIVE: EXAMPLE OF TURKISH MARKETING ON WEBSITE

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