



**An Evaluation of Dancing Inside:
A creative workshop project led by
Motionhouse Dance Theatre in
HMP Dovegate Therapeutic Community
Year Two Programme**

November 2004

Dancing Inside

A research evaluation conducted on behalf of

Motionhouse Dance Theatre

by Surrey University

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Summary

A previous report by Surrey University in October 2003 evaluated the impact of Motionhouse Dance Theatre workshops conducted with prisoners in HMP Dovegate's Therapeutic Community during 2003. The present study examines year two of the Dancing Inside project.

It is important to recognise that Dancing Inside presents an opportunity for TC residents to experience dance. Motionhouse dancers are not art therapists. Nonetheless, there may be positive outcomes that are consistent with the therapeutic aims on the Dovegate TC. i.e. changing behaviour; bringing about change by means other than control by those in authority; developing a sense of communalism.

So the present examination of the TC residents' experiences of Dancing Inside sought to look at the short term emotional and psychological impacts during the workshop residency in December 2003. Thereafter, the study addressed issues of the longer term effects and transferability of insights gained through working with Motionhouse. The methods used in the evaluation include participant observation, content analysis of imaging tasks, interviews, focus groups and psychometric testing. The findings reveal that the use of dance in a prison TC can facilitate emotional awareness and

expression, encourage new ways of thinking, and help participants to discover an emerging sense of a new self. This has a significant contribution to the 'process of change' for each participant, as it aids self-disclosure, increases willingness to talk about themselves, their experiences and their offending behaviour. There was evidence of the short term impact experienced after the workshop. There is further evidence to support the longer term sustainability of change.

A note of caution however needs to be struck when considering the generalisability of our findings. We conclude that many of the considerable achievements and gains by the TC dance participants are in part due to the interaction of the TC regime and the contact improvisation form of facilitation used by Motionhouse. We cannot say to what extent another company, or dance per se, would have notched up the same success as Motionhouse. The other factor is the giftedness of Motionhouse lead facilitator KF. Research evaluators observed and it was also noted by the TC dancer participants, that he has an exceptional talent as a workshop facilitator. Thus the report evaluates the particularities of the conjunction of the Dovegate TC, Motionhouse and KF rather than attempts to consider the role of Dance in prison more generally.

Box 1: Overall conclusions

- ?? The qualitative data, exemplified by the imaging tasks and interviews, indicated the positive impact and sustainability of change as a consequence of the Motionhouse project.
- ?? The more quantitative measures, psychometric and other indices, provide contra indicating evidence of the sustainability of change.
- ?? Whilst there were overall changes in the prisoners' self esteem, and a shift to greater internal locus of control, there were no differences between TC residents who had taken part in the Dance residencies compared to other TC residents.
- ?? There were changes in the frequency with which TC dance participants were comfortable in touching either men or women immediately after a five day workshop compared to before the workshop, but most of these changes were not sustained over the longer term.
- ?? Peer evaluation of themselves did become more positive after experiencing a workshop but none of the ratings were statistically significantly different.
- ?? Self image represented through drawings before and after a workshop series showed stronger sense of self with a greater degree of optimism.
- ?? Self concept represented by physical images were healthier and more positive after the workshop residency
- ?? There was evidence from the focus groups and performances that aspects of the TC regime and the dance workshop coalesce and provide a means for TC residents to work through emotional material.
- ?? There were demonstrable gains in terms of team working and a pride in achievement
- ?? gained through hard work and perseverance

Introduction

“The dancers at Dovegate could not surmount the bars surrounding the space, although several tried. It seems that the way the performers, made up of both prisoners and Motionhouse dancers, overcame their situation was to put trust in each other, expending energy to take risks together, to create good feeling amongst performers and audience, to prove their value and worth through movement”

This was the observation made by SH, one of the research evaluators, when reflecting on the July 2004 performance during Dovegate’s *Rezart* Festival. The achievement of trust, the mutuality between dancers and prisoners and the appreciation of the performance was testament not only to the immediacy but also the enduring success of the two year project.

The research evaluation during the project’s second year took place at Her Majesty’s Prison (HMP) Dovegate and other prison establishments to which former TC dance participants had been transferred.

The year two study was designed to identify the emotional and psychological changes experienced, observed and measured that occurred in participants within the week of a *Dancing Inside* residency which took place in December 2003. Thereafter the longer term impacts were accessed by conducting interviews and collecting psychometric data some nine weeks after the termination of the Motionhouse input.

Although the work of Motionhouse is not based on the idea of dance therapy per se, because the arts have an inherent capacity to heal (Levine, 1997), there are therapeutic benefits in using

dance in an artistic setting rather than a therapeutic one. There are qualities that the arts possess that contribute to the process of change. The setting, environment and materials provided for the workshops play an important role in creating a feeling of safety and offering a space where experimentation and permission to be creative is given. This gives scope for new possibilities and the potential for change as the workshop ethos is a space of mutuality that welcomes the unknown (Schaverian, 1990).

The arts have the capacity to access unprocessed emotional material, which has been banished to the unconscious (Sunderland 1998). He contends that the arts can act as a container for difficult emotions. This can bring new insight about something previously not part of conscious awareness. In this way, use of the arts has particular relevance in a prison environment where, firstly, the client group may have difficulty accessing and expressing emotional material and, secondly, a method is needed where prisoners feel safe to express feelings which may be experienced as unfamiliar, dangerous, unmanageable, or overwhelming. Moreover, a number of prisoners have at some point in their offending behaviour experienced themselves as being dangerous and the containing quality of the arts offers protection for those who may find it too exposing to communicate directly through words.

Artistic expression can give form and voice to pre-verbal experiences of suffering, enabling intense early feelings to find expression. In his book ‘Poesis’, Levine (1997) likens an artistic space to “a theatre for the presentation of the self”. Use of the arts provides a rehearsal of the

possible, where giving expression to aspects of the 'self' is like giving oneself permission to strip away protective layers and attain full potential. We would argue that rehearsing the possible within a prison environment, begins a process of change by allowing individuals to experience themselves and their environment as different. This is especially pertinent with regard to the work of Motionhouse, who use contact improvisation. This allows participants to explore the use of touch in a positive way, as well as developing an increased awareness and sensitivity, to the impact of their movement, and consequences of their actions on another human being.

Dance as a Prison Based Intervention

Bohart (1993:12) suggests that we first know the world perceptually and experientially. In the Gestalt model of human development, growth and the formation of self come about through contact (interaction) with the environment. Through this contact we seek out what we require for our survival and development, integrate experiences that can be used for change, and reject those that cannot. Just as aspects of the environment become rejected, aspects of the self that are rejected become disowned. The vocabulary of the identified self becomes verbal, and of the disowned self, kinaesthetic. The work of maintaining this split and keeping the disowned self out of our awareness is aided by the bodily nature of repression itself. We can keep our disowned self out of awareness by physically preventing the movements intrinsic to those parts, such as tensing to prevent the movements of reaching out to others, and thereby maintaining the identified-self characteristic of independence. 'It is through movement that we express feeling, manipulate and shape the

environment, relate and react to others, create and modulate boundaries, and defend our integrity. It is only through movement in fact, that feeling has full meaning. Only by moving can we connect the need the feeling manifests to the environment where needs can be completed' (Kepner, 1990). Like an unused language that is gradually forgotten, the expression of the body-self is difficult to talk about. This is why use of dance workshops can be so powerful, providing a tool for the disowned-self to speak and find expression. Creating an environment where people can risk coming back into their body needs to be done sensitively. As each layer of body-self is re-contacted, old emotional wounds resurface (Perls, 1951). Using body as a vehicle to connect with, express and transform emotional experiences offers cathartic relief, at the same time as transforming emotional discharge into creative, as opposed to neurotic action (Sunderland 1990).

The second phase of '*Dancing Inside*' began in the Therapeutic Community (TC) of Dovegate Prison on 1st of December 2003. The residency in year two lasted until Friday 5th December. As previously KF took the lead and was joined by one male, and one female dancer on Monday and Tuesday, and one additional male and one additional female dancer on Wednesday to until Friday. A further residency took place culminating in a *Rezart* performance 16th July 2004.

Research Objectives

Given our previous experiences we wanted, in year two, to be able to provide evidence for the short term impacts of participating in the workshops and also to examine the longer term gains made by dance participants

Box 2: Objectives for year two

To examine the impact of the workshop on the prisoners, with respect to

- ?? psychological change
- ?? changes in prisoners' self concept
- ?? changes in emotional states, awareness, and ability to express emotional material;

and

To examine the role of dance within the prison system as a tool for facilitating emotional and psychological change.

Box 3: Study details

Study one: evaluation of the emotional and psychological changes following participation in the December 2003 5 day residency LL.

Study two: performance and post performance reflections by JB and SH.

Study three: change through psychometric measurement by JB

Study four: sustainability and transferability of insights gained through the Dancing Inside experiences by GS and JB

Methods

The year two evaluation comprised several components. These included: an intensive participant observation of the December 2003 work by LL; a review of the *Rezart 2004* performance by SH; a post performance focus group lead by JB; and a series of interviews and psychometric testing of the original December 2003 residency participants by GS nine weeks after the termination of the Motionhouse input. Thus the evaluation is presented in the form of four distinctive studies.

Several methods were used in the year two evaluation. Psychometric testing had been employed by the Surrey University Research Team in October 2003 which provided limited evidence of psychological or emotional change. Nevertheless we decided to ask our participants and the control group to repeat the original measures in order to see if there were any longer term measurable effects. In addition, methods were chosen for the present evaluation that are based on art therapy techniques in an attempt to access emotional and psychological material more effectively.

LL undertook the key data collection by means of a participant observation study. This involved partnering work with dancers as well as TC dance participants taking part in the study. LL made use of the partnering work with the participants to ask informal questions regarding the impact of their participation in the Dance Workshop over the course of the week. Notes were taken during breaks in the sessions as well as at the end of each day. Three other data elicitation techniques were employed one week prior to the workshop, when LL visited the TC and was introduced to the participants. These tasks were also administered at the end of the week. Observations and focus group interviews had proved successful previously and these methods were retained in the present study. As the interview material had been an especially rich source of data in year one, it was felt useful to extend this technique when attempting to assess the more enduring aspects of the TC resident dancers' experiences.

Study one: evaluation of the December 2003 workshops

Sample

Thirteen participants volunteered to take part in a week of dance workshops run by Motionhouse from Monday 1st December to Friday 5th December 2003. Participants were all TC residents at Dovegate Prison, Staffordshire. Of the 13 participants, 7 had taken part in previous workshops run in July, which culminated in a performance. These were participants 1,4,6,7,8,10 and 11. The remaining participants had no prior experience of Motionhouse although they had all watched the performance put on by the other men in July 2003.

Data gathering tools

Task 1: Central Emotional Themes (see Appendix 1): this task has been used to identify if participating in the week of dance workshops has an emotional impact on those taking part. “Inability to express consciously feelings either in childhood or later in adulthood has serious consequences in later life” (Miller, 1987). Repressed abuse, or traumatic emotional experiences, which have not been processed, can lead to acts of violence, burning homes, physically attacking others, rape, murder, and many other serious criminal offences. Re-enacting the trauma of those emotional experiences enables the offender to avoid feeling what they felt as a child. Much of our emotional experience is stored in somatic experience, movement therefore enables us to connect fully with emotional material and find alternative ways of expressing our feelings. The following would indicate that the dance workshops had an emotional impact on participants:

1. A Central Emotional Theme marked in the first data, but not in the second, suggests this feeling state has found expression and cathartic relief through movement, during the week of dance. Its absence in the second data indicates that in finding expression, this emotional state has been transformed.
2. A Central Emotional Theme marked in the second data, but not in the first shows that participation in the dance has facilitated emotional awareness, and enabled participants to access emotional material, out of conscious awareness.
3. A Central Emotional Theme marked in both sets of data shows a fixed feeling state which has not found expression during the week of dance.

Participants are given a worksheet, and are instructed to mark any emotional theme which they can identify with at this particular point in time.

Task 2: Images of Place (See Appendix 2):

Images of place can act as powerful metaphors for intense feeling states. In being asked to identify with images of place which most accurately represent their life, participants are depicting their inner psychological landscape. In looking at each story contained for participants in their psychological landscapes, it is *as* important to look at what is *not* there, as what *is*. For example; absence of things growing, may point to feelings of depression, or of feeling dead. Images of isolation – desert, wilderness, banishment, and exile, images of fighting, ruin, and brokenness may suggest a harsh, hostile, or bleak inner world (Sunderland 1998). Images that

suggest something good, warm, rich or comforting may include images of cosiness, beauty, calm, or nourishment. Being in an environment, which is constantly healing can cause inner psychological change (Sunderland 1998). The following are indicators that psychological change has taken place as a result of participation in the week of Motionhouse dance:

1. Images suggesting something good which are **present** in the second data, that were **absent** in the first, suggest a positive emotional experience has taken place within the week of dance.
2. Harsh, hostile, or bleak images, **absent** in the second data that were **present** in the first suggest that this negative feeling state has been transformed as a result of participation in the dance workshops.
3. Harsh, hostile, or bleak images **present** in the second data, that were **absent** in the first, suggest that participants have begun to access difficult emotional material which they had not previously been able to do.
4. Where images are present in both sets of data, this would indicate that no significant psychological change has occurred to the feeling state expressed in these images.

Participants are told that this is not to do with the actual place they are in i.e. prison, but with the place they imagine themselves to be in.

They are invited to imagine their life as a place, and asked to look over the list of images presented and to mark which they feel reflect how they are currently feeling.

Task 3: Image of Self Data 1 Participants are introduced to the idea of a sense of 'self'. It is explained to participants that this is not to do with how others may see them, but how they see themselves. They are then instructed to produce an image which communicates how they see themselves.

Task 3: Images of Self Data 2: Participants are given the image they produced prior to the start of the group, they are asked to produce an image of how they see themselves now, with respect to their former image. They are told they may wish to add something to their previous image, or focus on something in the first image and change it, or produce a completely different image.

Dialoguing with Images:

A further tool used in the current research is another art therapy technique, referred to as 'dialoguing with images'. In this participants are invited to give their image, either as a whole or specific parts, a voice; they are then asked to say a sentence from this part of their image. For example: Participant12 in his first image provides text and so gives his face a voice; "This is all my creative gifts, which I am unable to use as I am in prison, but when I get free, and this lock gets broken, I am going to go and use them." In this way, the vocabulary of the disowned-self begins to find expression through the images.

Procedure

The residency of *Dancing Inside* took place in the Therapeutic Community from 1st to 5th December 2003. Workshops were scheduled as follows: Monday 1st December: 2pm to 4.30pm. Tuesday 2nd to Friday 5th – 9.00am to 11.30am, and 2.00pm to 4.30pm.

Box 4: Details of the procedure used in study one

- ?? LL attended the TC on 26th November 2003 prior to conducting the study. It was explained to the participants that the researcher would be taking part in the dance workshops for the week as part of a research study.
- ?? Participants were reminded that the study was confidential and that names would not be referred to in the data analysis.
- ?? Administration of Tasks 1, 2, and 3 on 26th November, 4 days prior to the onset of the first dance workshop.
- ?? The researcher undertook a participant observation study over the week of *Dancing Inside* residency and took part in all the dance workshops.
- ?? Observational notes were made during the workshops throughout the week.
- ?? Reflective notes were made each evening based on the experience of the day.
- ?? Conversations with residents and Motionhouse were used to clarify and contribute to the information gathered.
- ?? Informal interviews were used with the participants during the course of the week.
- ?? Administration of Tasks 1, 2, and 3 at the end of the week.

Results

Central Emotional Themes (C.E.T.)

Table 1 shows the Central Emotional Themes sheet marked by participants in the first and second data collections. The results presented in this table show changes in emotional states for each of the 13 participants. Participants 5 and 8 did not complete the second data for this task. Participant 13 did not complete the first. Participant 3 did not mark any emotional themes on either of the two sets of data. Participant 1 did not mark any on his second data.

The 9 remaining participants completed both sets of data. Of those 9 participants, 8 marked emotional themes in their first data, which they did not mark in their second. 7 have marked an emotional theme in their second data, which they did not in their first; and 4 have marked 1-3 of the same emotional themes in both sets of data.

Table 1 shows the choices made by participants during the first and second administration of the task. To illustrate the interpretation of this task, several participants' choices will be highlighted in the following section.

Table 1: Central Emotional Themes marked by TC resident dancers before and after the December 2003 residency workshops

Participant	Data 1	Data 2
1	16. Feeling exposed 20. Hating myself and spoiling my life	NONE MARKED
2	4. Feeling of always wanting to be in control 17. Fears of falling 29. Feeling trapped, suffocated or imprisoned	4. Feeling of always needing to be in control 30. In someone else's life
3	NONE MARKED	NONE MARKED
4	11. Feeling chaotic or a mess inside 29. Feeling trapped, suffocated or imprisoned	25. Fears of letting go (holding on)
5	8. Feeling alienated, of not belonging, 10. Feeling that "I am bad" 11. Feeling chaotic or a mess inside 12. Feeling damaged 18. Feelings of wanting to hit out, hurt or destroy 19. Fear of being myself in case I damage someone 20. Hating myself and spoiling my life 29. Feeling trapped, suffocated or imprisoned	NO DATA
6	5. Wanting closeness or merger and hating being alone 14. Feeling emotionally exhausted or that it is all too much 31. Feelings of wanting walls to keep others out	4. Feeling of always needing to be in control
7	20. Hating myself and spoiling my life	23. Feeling invaded or taken over
8	5. Wanting closeness or merger and hating being alone 7. Fears of being left or abandoned, 13. Feeling empty, depleted or dried up 17. Fears of falling 26. Feeling lost or directionless 28. Feeling stuck 29. Feeling trapped, suffocated or imprisoned	NO DATA
9	3. Feeling small, invisible, powerless or insignificant 5. Wanting closeness or merger and hating being alone 14. Feeling emotionally exhausted or that it is all too much 26. Feeling lost or directionless 27. Feeling trapped, suffocated or imprisoned	11. Fears of falling
10	3. Feeling small, invisible, powerless or insignificant 4. Feeling of always needing to be in control 7. Fears of being left or abandoned 8. Feeling alienated of not belonging 14. Feeling emotionally exhausted or that it is all too much 16. Feeling exposed, 19. Fear of being myself in case I damage someone 21. Feeling "I want to run away, withdraw or hide" 25. Fears of letting go (holding on) 26. Feeling lost or directionless 29. Feeling trapped, suffocated or imprisoned	7. Fears of being left or abandoned 16. Feeling exposed 29. Feeling trapped, suffocated or imprisoned
11	4. Feeling of always needing to be in control 29. Feeling trapped, suffocated or imprisoned	4. Feeling of always needing to be in control 6. Fears of catastrophe 7. Fears of being left or abandoned 14. Feeling emotionally exhausted or that it's all too much 17. Fears of falling 20. Hating myself and spoiling my life 21. Feeling "I want to run away, withdraw or hide"
12	1. Feeling broken, fragmented or about to break 5. Wanting closeness or merger and hating being alone 7. Fears of being left or abandoned 8. Feeling alienated of not belonging 12. Feeling damaged 14. Feeling emotionally exhausted or that it's all too much 19. Fear of being myself in case I damage someone 22. Feeling "I want to run away from or avoid myself"	7. Fears of being left or abandoned
13	NO DATA	1. Feeling broken, fragmented or about to break 2. Feeling dead, dull or what's the point of anything 3. Feeling small, invisible, powerless or insignificant 5. Wanting closeness or merger and hating being alone 6. Fears of catastrophe 7. Fears of being left or abandoned 8. Feeling alienated of not belonging 9. Fears of being annihilated 11. Feeling chaotic or a mess inside 12. Feeling damaged 13. Feeling empty, depleted or dried up. 14. Feeling emotionally exhausted or that it's all too much 16. Feeling exposed 23. Feeling invaded or taken over

This table shows that of the 9 participants who completed both sets of data, 8 have experienced transformation of a feeling state as a result of their participation. Seven have gained awareness of emotional material, and 4 have 'fixed' feeling states that were not changed as a result of the workshops. Below are 3 cases taken from Table 1 to illustrate this.

Table 1a: C.E.T., Participant 1

Data 1
16. Feeling exposed
20. Hating myself and spoiling my life
Data 2
NONE MARKED

Table 1a shows emotional themes marked in the first data, absence in the second, indicating that this participant's feelings of self-consciousness and self-loathing, have found expression, as well as having been transformed in to a different emotional state during the week of dance.

Table 1b: C.E.T., Participant 6

Data 1
5. Wanting closeness or merger and hating being alone
14. Feeling emotionally exhausted or that it is all too much
31. Feelings of wanting walls to keep others out
Data 2
4. Feeling of always needing to be in control.

Table 1b shows the presence of emotional themes of wanting closeness (C.E.T 5), feeling exhausted (C.E.T 14) and wanting walls to keep others out (C.E.T 31). Each of these emotional themes are absent in the second data, demonstrating change in each of these feeling states for this participant. This suggests that this participant has experienced himself in new ways during the dance workshops that have enabled him to begin to feel in control (C.E.T 4) as evidenced in the second data.

Table 1c: C.E.T., Participant 11

Data 1
4. Feeling of always needing to be in control
29. Feeling trapped, suffocated or imprisoned
Data 2
1. Feeling of always needing to be in control
6. Fears of catastrophe

The above table cites the presence of the same C.E.T in both sets of data (C.E.T 4). For participant 11, feelings of needing to be in control have been present both before and after his participation in the week of dance. The absence of C.E.T 29, (feeling trapped or suffocated), and the presence of a new C.E.T (6. fears of catastrophe) suggests that this participant has been able to access emotional material which he was previously unaware of but which may be threatening. In this case, movement has facilitated a developing awareness of feelings previously out of conscious awareness.

Task 2: Images of Place (I.A.P)

Table 2 provides a breakdown of the data from each of the participants for this task.

Table 2: Images of place themes marked by TC resident dancers before and after the December 2003 workshop

Participant	Data 1	Data 2
1	28. An ancient ruin 44. An empty beach 47. A walled garden 77. A winding lane	11. A health farm 17. Top of the world 34. A fountain
2	1. A jungle 2. A bottomless pit 19. A rollercoaster 23. A maze 30. A burial ground Other: 86. Belly of the beast 87. Prisoner of war	1. and 19 again Other: 86. Oppression
3	52. A tunnel	34. A fountain, 74. Open field 76. Flowery meadow
4	13. A minefield 19. A rollercoaster 66. A circus 67. A funfair 81. Another planet	17. On top of the world 38. Fairground 80. Waiting room
5	11. A Health Farm 14. A sinking ship 17. The top of the world 21. A dream landscape 33. An endless tunnel 44. An empty place 73. A tight corner	17. Top of the world 21. Island 71. Sunny beach
6	19. A roller coaster 23. A maze 31. An overcrowded street 55. A deep forest 70. A wide open space	19., 31., and 70 again
7	19. a Roller coaster	19. again
8	2. A bottomless pit 7. A foggy street 19. A roller coaster 23. A maze 57. A traffic jam 77. A winding lane Other: 86. A board game 87. A Russian roulette	NO DATA
9	2. A bottomless pit 8. A film set 41. A lonely crowd 81. Another planet	61. A clear pool 67. A funfair 70. A wide open space 71. A sunny beach 74. An open field
10	1. A jungle 13. A minefield 23. A maze 33. An endless tunnel 39. A prison 73. A tight corner Other: 86. A puzzle	2. A bottomless pit 17. Top of the world 20. A stage 33., 39., 73. again
11	19. A roller coaster 23. A maze 39. A prison 47. A walled garden 70. A wide open space 85. An oasis	11. A health farm 19., 23., 39., again 32. A wrestling match 48. A hell
12	14. A minefield 19. A rollercoaster 23. A maze 30. A burial ground 33. An endless tunnel 57. A traffic jam 66. A circus 78. A zoo	8. A film set 20. A stage 38. A fairground 67. A funfair 71. A sunny beach 75. A sunny glade 76. Flowery Meadow 78. again Other: 86. A box of chocolates
13	NODATA	7. A foggy street 15. a Cloud 19. A rollercoaster 32. A wrestling match 41. A lonely crowd 59. A muddy pool Other: 86. Is this reality

The findings presented in this table show changes in the images of place marked for each of the 13 participants. Participant 8 did not complete the second data for this task, participant 13 did not complete the first. The remaining 11 participants completed both sets of data. For 10 out of 11 participants, there is the absence of positive images in the first set of data, and the presence of 4-8 negative images. In the second data there is the absence of at least 1 or more of these harsh, bleak images, as well as the presence of 1 or more positive images. Five out of the 11 participants have marked 1-3 of the same negative images in both sets of data. For participants 1, 3, 4, and 9, there is an absence of 1-4 harsh images, and a presence of 3-5 positive images in the second data. For the remaining 2 participants (2, and 10) there is the presence of a negative image in the second data that was not present in the first.

This would indicate that each of the 11 participants who completed both sets of data, have experienced both a positive emotional experience as well as a transformation of a negative emotional self-state. For those 5 who marked the same negative images twice, this would suggest a fixed feeling state that has not been accessed through their participation in the dance workshops. Where participants 1, 3, 4, and 9, have not marked the same negative images in both sets of data, this suggests that negative emotional states have been replaced by, or changed into positive emotional experiences. For participants 2, and 10, who have presented negative images not present in their first data, this indicates that they have been able to access difficult emotional material, which they were not

previously able to do. I will now use 2 cases extracted from Table 2 to illustrate this below.

Table 2a: Images of place participant 1

Data 1
28. An ancient ruin
44. An empty beach
47. A walled garden
77. A winding lane
Data 2
11. A health farm
17. Top of the world
34. A fountain

Table 2a shows the presence of 4 lonely images present in the first data which are absent in the second. The second data choices contain 3 positive images that were absent in the first. For this participant the data presented in the first set of images, offers insight into emotional themes of abandonment and isolation, places of neglect (*images 44 and 28*), walls as defences, feeling trapped or stuck (*image 47*), feeling directionless, or not rooted (*image 77*). Where as the images presented in the second data point to feelings of well being (*image 11*), places of life, energy and abundance (*image 34*), a sense of fun, and elation (*image 17*).

Table 2b: Images of place participant 10

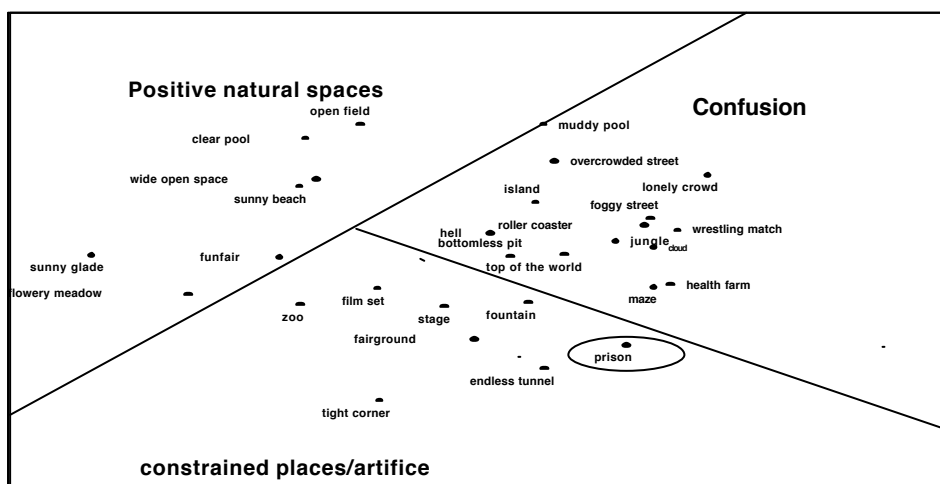
Data 1
1. A jungle
13. A minefield
23. A maze
33. An endless tunnel
39. A prison
73. A tight corner
86. A puzzle
Data 2
1. A bottomless pit
17. Top of the world
20. A stage
33. An endless tunnel
39. A prison
73. A tight corner

Table 2b shows the presence of 3 negative images present in the first data that are absent in the second (1, 13, and 23) as well as the presence of 2 positive images (17, and, 20), 3 negative images in both sets of data, (33, 3, and 73), and an additional negative image present in the second data (image 2). For this participant the first set of images presented illustrates an inner emotional world of catastrophe or disaster (images 1 and 13), feelings of confusion, feeling trapped (images 23, 33, 39 and 73), feeling fragmented or broken (image 86). The presence of images 33, 39 and 73 in the both sets of data suggests that this participant still has feelings of confusion and feeling trapped. However, the absence of images 1 and 13 shows a transformation of feelings of catastrophe or disaster present in the first data. The presence of an additional negative image (2. a bottomless pit) demonstrates that this participant has accessed difficult feelings of emptiness, barrenness, of

which he was previously unaware. The presence of the 2 positive images (images 17 and 20) suggests that this participant has experienced feelings of elation, satisfaction, and achievement, which he had not previously experienced.

Through the use of multi dimensional statistical procedures, Smallest Space Analysis, we can show the collective movement of the group in terms of the overall themes that they chose before and after the workshops. A matrix is constructed of all the image choices made and intercorrelated. These are then converted into linear distances and plotted in such a way that points represent concurrent themes. Before the workshops prison is located in the constrained region where the images can be themed around constricted and claustrophobic places. There also seems to be an element of confusion with choices of muddy pool, roller coaster a foggy street.

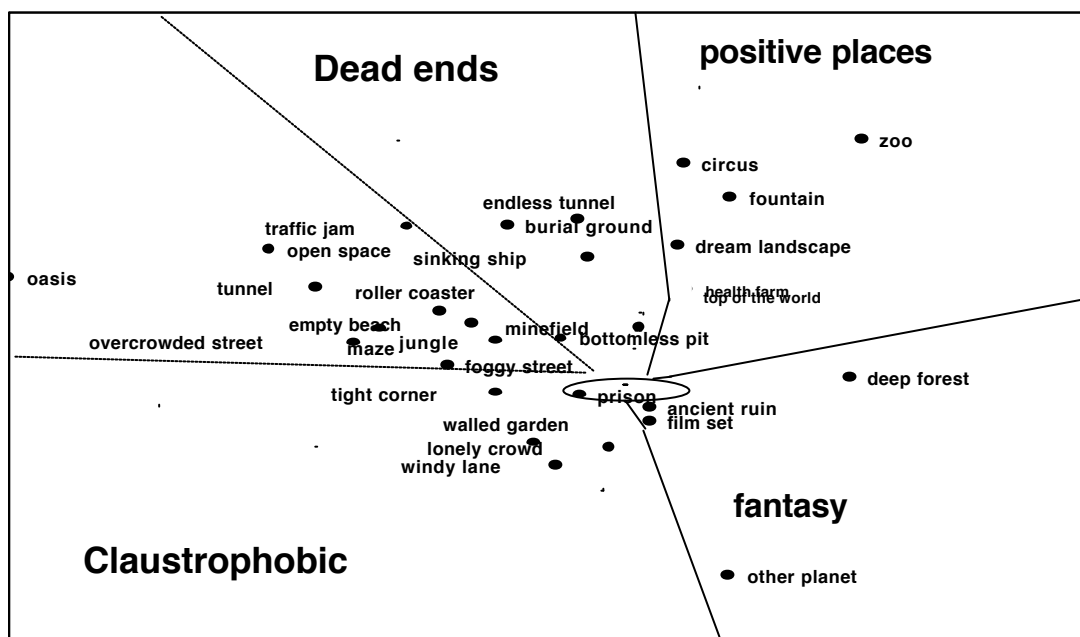
Figure 1: Smallest Space Analysis of images of place before the December 2003 residency



After the workshop, the structure of the images indicate prison is more central suggesting a certain ambivalence as to its associations, with prisoners seeing it as having elements of all the

emergent themes. A number of natural places indicative of open air and health giving properties of places not evident in the earlier choices, were present post residency.

Figure 2: Smallest Space Analysis of images chosen after the workshops



|

Task 3: Image of self

Participant 1

The first image shows identity of the self in terms of what he can do for others.

Participant 1 describes this image as him being happy as he supports his friends in his community.

The second image however, drawn at the end of the week, shows a shift. The image now has more energy, and has a sense of celebration of the self expressed in the raising of arms and legs as if jumping. P1 describes this image as him feeling liberated and having a new sense of freedom in being and expressing himself.

He has also chosen to draw the second image over the top of the first, showing a sense of self-integration of these different aspects of his character. The image over the top of the first, demonstrates that this participant has a sense of who he is in a way that he did not prior to the week of dance. He has chosen to keep the identity drawn at the start, but produce a second image overlaying it to show a more whole and complete picture of himself.



Image 1 (orange) and image 2 (blue)

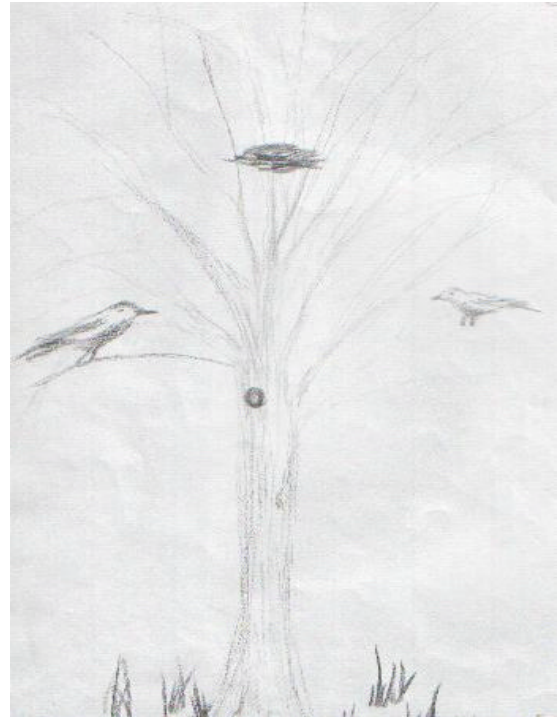
Participant 3
Image 1 and 2

Image 1: The first drawing consisted of a bare tree, sketched lightly in pencil.

Image 2: The second drawing consisted of the participant adding images to the first. Grass is added around the base of the tree, a nest is added and a hole in the tree, and two birds have been sketched sitting in the branches of the tree. These images are drawn using pencil, but are much more prominent.

It could be suggested that these images added to the first represent the life and growth that this participant has discovered as a result of the week of dance.

The presence of the grass, birds, nest and hole in the tree shows evidence of things that embody life, living, and growth absent in the first image. The image representing this participant's self concept speaks of a transformation, in no longer being a barren tree but a tree that contains life in its branches, and all around it.



Participant 4
Image 1 and 2

Image 1: The first image contained the participant's family, home, and a sun.

Image 2: In the second image the following is added to the first image: a car between home and his family, a gate and image representing prison, and a pathway exists between home and the prison.

During an informal interview LL was given an opportunity to discuss this image with P4.

In talking about what Image 1 meant to him, he commented on it being an image of hope, about his future, being a dad, and having a family. The sun is rising not setting, and his outlook is positive as he has a life waiting for him outside to return to.

The second image shows connections made during the week, the car, prison and pathway that have been added represent a shift in recognition and changing awareness of the period of time that awaits before he can reach his best hope. This image still contains hope but has a sense of being more grounded in the process of time.

Changes to the image of self seem to represent changes in a state of being connected to self and to other.



Participant 5:

Image 1: This image mainly consists of words, sketched in black biro. A distinct splitting is apparent in the zig zag division down the page, accompanied by the words 'crazy', 'mad', 'hated' on the left side of the page and 'loving', 'caring', 'honest' on the right.

Image 2: The word 'HAPPY' is written in coloured pen in large capital letters, with a large exclamation mark highlighting the word written.

The two images on the right clearly show a clear shift in P5. He has moved from the first image, asking himself 'what' he is, to his second, being connected to his own emotional experience, and using visual, as well as verbal written tools to convey this. His first image ends in a question mark, his second in an exclamation mark, demonstrating a significant change in his perception and awareness of himself. The second image has a quality of celebration about it whereas the first reflects a quality of confusion and desperation.

His choice of materials also highlights a shift: he has chosen a brightly coloured felt tip pen to write his second image whereas in the first he uses a black biro. He clearly sees himself as more colourful and the boldness with which the second image is written reflects both a marked emotional experience and an act of celebration of himself.

Image 1

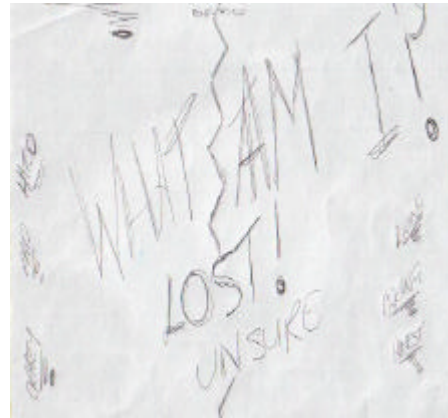
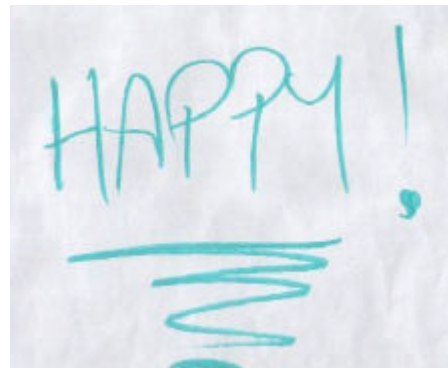


Image 2



Participant 6

Image 1: A landscape including the participant's home to the left of the page, and the prison to the right. Over his home is a sun, over the prison, he has drawn rain. Three figures are drawn in the middle of these two places, in the middle is the participant himself, to the left, an angel, to the right, an image of a devil.

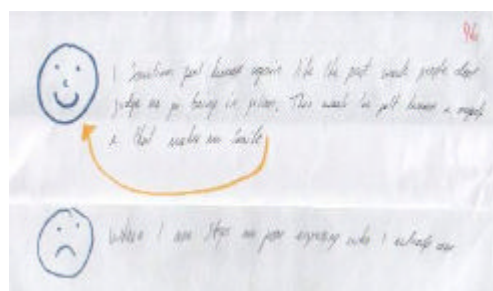
Image 2: Two faces are drawn, one smiling, with the following words written alongside the face; "I sometimes feel human again, like the past week people don't judge me for being in prison. This week I've felt human and myself and that makes me smile". The second face the mouth is turned down, reflecting an opposite emotion, sadness to the first. The following words accompany this face: "Where I am stops me from expressing who I actually am". This participant has chosen to focus in on a feature of his first image in his second to develop this in more detail. He has drawn the 2 faces, which were expressed in his earlier drawing as an angel and devil, and given 'voice' to these images through the words written. This could suggest a shift in these opposing parts of himself becoming more integrated into a whole and a fuller image of himself. That the second image 'gives voice' to the images presented in the first is evidence of a change in 'self' states. As result of the week of dance, this participant has been able to 'give voice' and expression using words where previously he was unable to. This demonstrates he has been able to access emotional material as well as connect this at a conceptual level to his current situation.

Image 1



Words Written: *Freedom lies not in the hands of the jailer, but in the complexities of the mind!*

Image 2



Words Written: *I sometimes feel human again like the past week people don't judge me for being in prison. This week I've felt human and myself, and that makes me smile.*

Where I am stops me from expressing who I actually am.

Participant 7

Image 1: This participant felt that a blank page reflected his 'self' state prior to the week of dance. In talking to him, he said how he had nothing to draw, as he is in prison, and that a blank page perhaps showed how he does not know what to think or feel about himself anymore.

Image 2: An unhappy face is drawn. This participant was reluctant to complete the second set of tasks required for data 2.

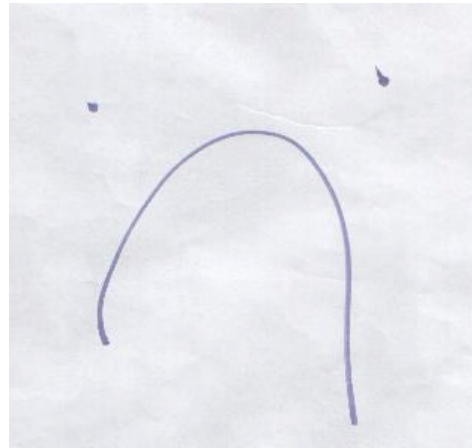
Although a sad face has been drawn for the second image, the fact emotional material is present in his second image, where in the first it was absent, shows a significant change in awareness of self-states.

As a result of the week of dance, this participant has been able to come more to terms with how he feels about himself as a result of being in prison. This would indicate that his participation in the dance workshops actually facilitated him getting in touch with some difficult emotions, evidenced in his second image.

Image 1



Image 2



Participant 9

Image 1: Figure behind bars, tears down face, with the word 'lonely'. In talking about this image, Participant 9 expressed how he was sad as he is in prison and his father had recently died which makes him sad.

Image 2: A stick figure, with speech bubble containing the words "Feeling stress free". There are several notable changes evident in the second image for this participant. These are as follows: the former image is behind bars, the second is not. This suggests how the experience of dance has given this participant a bodily experience of 'feeling free' even within the confines of prison walls. This seems to be a quality specific to dance and movement, giving participants a feeling of freedom through the use of movement of their own bodies.

The first image is crying, the second is smiling indicating a change in emotional states. For this participant, taking part in the dance has brought about a shift in his emotional experience, and he has moved from being in a feeling state of 'loneliness', to 'feeling stress free'. The first only shows from head to waist, the second is a full figure image; this highlights this participant's experience of freedom as well as having a fuller image of himself.

Image 1



Image 2



Participant 10

Image 1: A question mark above two faces, one smiling, the other unhappy. Participant 10 commented that this image is an expression of how he feels about himself, in relation to his offending behaviour and being in prison and therapy.

Image 2: A detailed image of a landscape, including; a stream, grass, birds flying in the sky, a star, a pond with creatures in, and a tree.

In terms of the concept of 'self' this participant's images represent a shift in his own understanding and perception of who he is. His image has changed from a question mark, and two faces expressing two very different emotions to a whole landscape rich and full in imagery, imagination, life, energy and movement. His second image of a landscape is full of living things, grass, a tree, birds as well as things that move e.g. a stream. In terms of representing his 'self' state, one could suggest that this image reflects a state of 'aliveness' this participant feels himself. The second image is also of clarity, whereas the first is unclear, and poses a state of confusion, unanswered questions. This participant seems to have arrived at a place in himself with not only a clearer and fuller perception of who he is, but reflected in his image is a sense that being him is a good, rich, alive place to be. The second image is rich in emotive material, and shows an elaborated inner emotional world. In addition the second image is lacking in negative emotional material, the image therefore expresses a change in emotions in relation to how participant 10 feels about himself.

Image 1

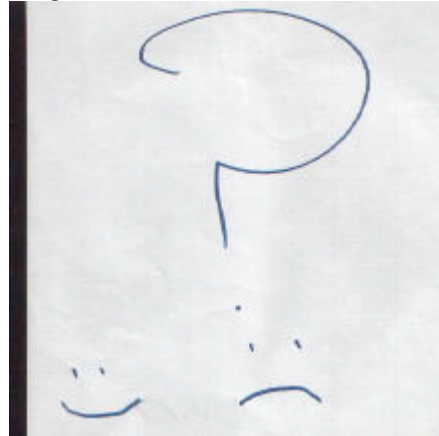


Image 2



Participant 11

Image 1: Image of self in context of family, words 'family man' are written. 3 smiling figures, including wife and son.

Image 2: Two faces drawn expressing two different emotions: happiness and sadness.

A different emotion (sadness), is present in the second image that was not in the first, indicating that this participant has been able to access emotional material which he was unable to prior to his participation in the dance workshops. Two emotions are expressed alongside each other in the second image, suggesting that this participant has a more sophisticated understanding of his own emotional experiences. The fact both are present next to each other could suggest this participant has been able to develop an understanding that both, as well as different, and even opposing emotional states can exist together, and at the same time. The fact that this participant has focused singly on his own emotions in the second image, whereas in the first, he drew himself in the context of his family, also indicates that he has a different sense of identity, outside of the context of his family, and has begun to own his own emotional experiences.

Image 1

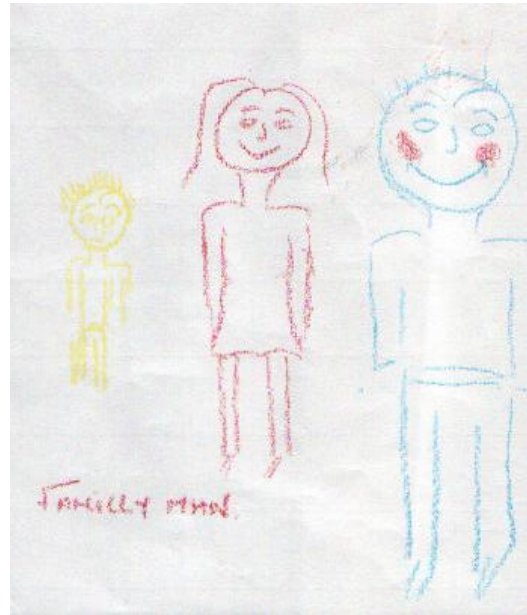
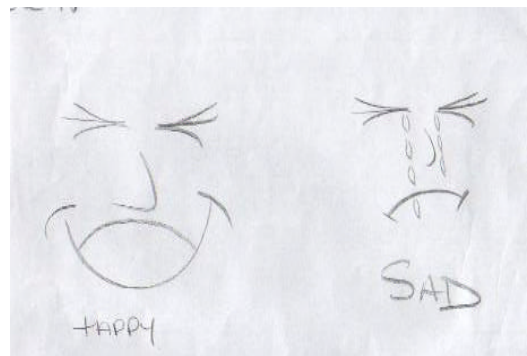


Image 2



Participant 12

Image 1: Head with art materials drawn coming out of the top of the image. Padlock on this, figure running out of box.

Image 2: Smiley face, thumbs up, with the word 'Thanks' written along the bottom of the page in large capital letters.

Participant 12 described Image 1 as representing all his skills, the padlock symbolising how he is unable to use his artistic talents as he is in prison. The figure leaping out of the head, almost off the page, represents him when he is released from prison, when the padlock is broken he will be able to use the skills he has acquired. The first image expresses a state of frustration and feeling of being trapped or constrained. The second expresses more freedom and happiness. These images are distinctly different in style as well as in materials used. The second perhaps reflects a more relaxed style and less of a need to produce a 'good' or 'artistic' image. This seems to reinforce that which is expressed in the images themselves, changing from feeling frustrated, to freedom in expression.

Image 1



Image 2



Participant 13

Image 1: Three separate faces, one sweating, one sneezing, the other has the words 'I'm gay' written alongside it. Beneath each face is a box with a cross in it.

Image 2: A dotted figure walking across a bridge becoming more visible, and stronger in definition from the left to right of the page. The same crosses are used on the bridge to represent the fears expressed in the first image.

Participant 13 described his first image as representing his fears around hygiene and cleanliness, each face showing a different fear: firstly, his fear of being close to anyone sweating, secondly, being near anyone sneezing or being sneezed on, and thirdly, of being near anyone who is gay. He describes his second image as demonstrating his journey in facing, as well as in overcoming some of his fears, as a result of taking part in the dance workshops, where he was working in close proximity with and touching men who were sweating.

The fact that this participant was able to confront his fears in the context of dancing inside, expresses something of the safety that is found in the arts, in enabling participants to confront difficult emotions using a safe and containing medium. In his first image, this participant was aware of his fears, but in avoidance of them, in his second, his fears are still present, but he is confronting and dealing with them.

Image 1

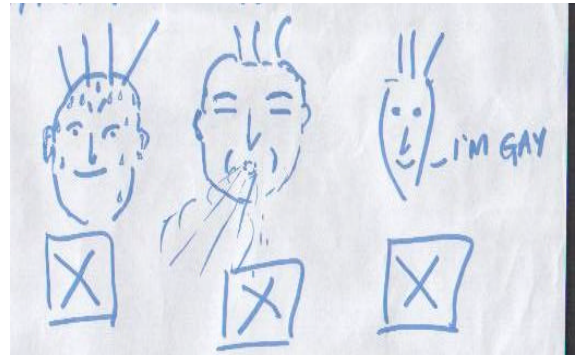


Image 2



Participant Observation

TC Culture interacting with Motionhouse's facilitative ethos

The same type of dance workshops are being run in mainstream prisons, although KF notes that these are “not as effective as quickly”. The culture of a prison TC supports the ethos of working on yourself, which facilitates prisoner's willingness to change, and try something new. This has two main benefits, firstly, it means that there are not as many initial barriers to overcome. Secondly, the impact that the dance workshops have is quicker. This is further aided in this particular TC because the work of Motionhouse is sustained over a longer period whereas work in other prisons may only be a one off visit.

Motionhouse working style

Apart from the warm up everything involves working with a partner. The group is shown a technique/skill and the rest is up to exploration and discovery of movement space and balance with partner. Work in pairs means that participants are not dealing with themselves.

Box 5: Themes from Motionhouse workshop style

?? warm up
?? partnering
?? touch
?? trust

Figure 3 Warming up



The focus is on working together rather than performance which means there is no exposure. Partners are constantly needing to think about their movement and how it will impact on the other person so they become absorbed in their partnership, rather than what they might look like. Working with a different partner will bring new challenges and participants need to reach a level of confidence in their technique before they will swap partners freely. Also dealing with what is happening is essential, the nature of contact improvisation means that there is no external model they have to achieve, there is no image to achieve in their dance/movement. The only aim to be achieved is the essential sharing experience. Something seems to happen in the making of contact with another person in this way that builds something of mutuality. Both partners need one another and neither can perform or achieve the movements without the others help. Not only this, but size/weight and gender is not important because the focus is very much on technique. Once individuals are confident in their own skill they are usually prepared to swap partners: it is safer to stick with same one but with this group, because some have done it before, they swap regularly.

What seems to have been of major importance was the performance last year, put on for the whole community of 200 prisoners, by those who participated in the dance workshops. This got them a standing ovation, one community had posters up, and the participants were all applauded when returning to their rooms. Several of the prisoners made reference to this and the importance of (a) having achieved something and (b) getting praise and encouragement. P8 commented that participants were “called pansies the first time round when it was mentioned in a community meeting that dancers were coming” but that “now people have seen what they did,” their “reputation has changed as they know it takes physical endurance”. This has changed the “credibility of doing the dance workshops among other inmates”. The way that the dance workshops are run creates an atmosphere of praise, encouragement and recognition. The dancers themselves enjoy the work they do and give positive comments such as; “good, great move”, as well as a significant amount of reassurance, for example: “that’s it, you’ve got it!”, “you’re doing some great stuff!”. This in turn affects the dynamic of the group, whose members give positive words of encouragement to one another. It is evident that every one of these men responds in some way to praise, encouragement and recognition when they feel they have gained a new skill, or are good at something. On day four of the week of dance the class are instructed to create a sequence with partners. They then show their sequences in pairs to the rest of group, there are lots of smiles, laughter, cheering and applauding after every group. When asked why dance is more effective than going to the gym, P13 comments that in 15 months of being in the TC he has “never laughed

or experienced fun up to yesterday when he took part in this”.

Within the work of Motionhouse dance, touch is function based. Often one way of overcoming barriers with newly forming group is to try and legitimise use of touch. This group is different as they have volunteered with the knowledge of what they are buying into. In this context, touch has a purpose/function to achieve something, which is how it is introduced. KF reported that in the first group run in this prison he experienced a lot of resistance to using touch, e.g. six prisoners dropped out making statements like “I have been in prison 20 years and can’t do this”, “Don’t touch me you’re a woman; this was overcome by end of the week. This group however, is unique in the dynamic that they are confident in using touch due to the make up of previous participants, and the performance which took place. One participant commented that the work is all about “trust and confidence”. The work involves a lot of non-verbal negotiation and co-operation with one another; if one person does not co-operate, the movement doesn’t work. Working at this non-verbal level with a partner builds trust. Participants are also told by KF that you “Don’t trust anyone unless you trust yourself, e.g. when fall and grab hold of partner – scared of own inability to land do not put blame on your partner”. So that with trust, comes also personal responsibility, choice as well as recognising one’s own imitations.

Dance as a Prison based Intervention

In asking those who have done dance before if the novelty has worn off doing it a second time round, they said that it is still hard but more enjoyable than going to the gym. This is because you are with people in a group, not “just down

the gym with a mate working on machines”, also that “everyone in the gym is focused, not sociable”. One participant commented that dance helps to “keep a clear mind”. He went on to say that after yesterday (*his first day*), he went back to his community and was telling all the people in his community about it. They were really surprised, as he says he is homophobic, doesn’t like germs, if someone coughs on him, spits, sweats, but already the workshop has broken down so many barriers for him. When asked why dance is more effective than going to the gym, he comments that “people who go to the gym are concerned with their ego, not really social, here is different, you get to have a good time with other people”.

Another participant talked about how dance allows you to overcome and express fears. He gave an example of having been bullied growing up, which may lead to finding it difficult to relate to people. He said that “dancing and working with partner helps to overcome feelings of self consciousness, become more confident and deal with fear in a positive way”. He also commented that dance gives “expression to anger”, which might prevent someone being violent, or find alternative ways of expressing this emotion. The use of partnering work is also said to enable “prisoners who have trouble thinking about the consequence of their actions, to develop this ability, because everything you do affects the other person”.

In being asked about the benefits of participating in the work of Motionhouse, participants reported on the process of change as a result of this work.

Box 6: Commentary from a TC dance participant on the workshops

“Before these dance workshops I never smiled, I was very serious and withdrawn, and did not want to talk about myself. After the first workshop my confidence had been built. I am more relaxed, can joke, am more approachable, I interact with others, and am more open about myself.” In reflecting on the wider impact of this work in a prison TC setting, this participant went on to say that whilst the group therapy is beneficial sometimes there is “too much talk, and not enough feeling”. Stating further that “People come here, and won’t open up or be vulnerable for months, the dance workshops create a different space, which helps to build confidence in expressing yourself, so you feel more able to talk”.

This participant expressed that he feels there “should be more creativity, because it helps people to be more open and confident, and more able and willing to talk about their issues and be vulnerable”. This could be supported by the fact that over the duration of the week of dancing inside, by day three, participants began to open up to the dancers about their life experiences, including their offending behaviour and childhood experiences. The level of self-disclosure was directly linked to their involvement and engagement in the movement.

Another participant commented that this is the first prison he has been to where has “wanted to learn how to deal with confrontation in a non-violent way”. He went on to state that “dance and the use of touch looks at contact in a non-violent way” which allows him to express himself in a way he never considered, that might mean he does not need to shoot someone or be violent.

Conclusions from study one

Box 7: Impact of the workshops on psychological change

- ?? The images of self task demonstrate that accessing emotional material and being able to give expression to this in movement facilitates participants in thinking differently about themselves, as well as their offending behaviour.
- ?? Participant 13 stated how he “used to view himself as bad”, and how taking part in the dance workshops has enabled him to see why some of his offending behaviour began which has changed the way he sees himself.
- ?? Participant 9 also spoke about how taking part in the dance workshops has ‘helped me to find other ways of expressing my anger’. He also commented that prior to his involvement in Motionhouse dance, he never realised that dance could release so much emotion, where before he would have been violent.
- ?? Participant 6 images clearly show how being part of a group where ‘staff’ are outside agencies, rather than ‘in house’ sets up a very different relationship dynamic. Having a purpose to this involvement which is not primarily prescriptive in its practice of working with ‘criminals’ enables participants to think about themselves outside of the crimes they have committed. This helps them to think about life beyond prison, as well as reflect on the causes of their offending behaviour. This participant talked about ‘feeling human’ again, and ‘not being judged for being in prison’, by the dancers leading the workshops. He went on to talk about how for the first time, he has been able to think about ‘life after prison’ and some of the dreams and ambitions he used to have for his life.
- ?? Relationships of trust and mutuality which are set up within this work develop the ability to think about the consequences of one’s actions, as well as giving participants the opportunity to explore, rehearse and think about meaningful relationships already in their life.
- ?? Participants 1, 3, and 11 shared that they feel ‘a lot of prisoners have trouble thinking about the consequences of their actions’, and how working with partners during the dance workshops, where everything one person does, has a direct impact on the other, helps them to ‘think about the consequences of their actions’ more clearly. This in turn, they reported, helps to ‘build confidence in being able to build positive relationships, and interactions in social environments’.

Box 8: Impact of the workshops on changes in prisoners self concept

- ?? Participating in the week of dance enables participants to discover and explore different parts of themselves, which in turn gives them a fuller and more complete sense of self. This is evidenced most clearly in the images of Participants 1 and 3. These participants drew their second image (second data), over the top of their first. This shows a sense of self-integration of these different parts of themselves they have discovered during the week of Dancing Inside.
- ?? The images of participant 5 and participant 9 show how the use of movement and touch enables difficult or painful parts of the 'self' to find voice and expression. This can be seen in the images where, for participant 5, his first image has words like 'lost', 'crazy', and 'mad', and his second, the word 'Happy', in large written in felt tip pen. For participant 9, this is evidence of where dance brings transformation to his relationship to 'self'.
- ?? Partnering work, and being part of a group with a shared purpose enables participants to develop their sense of self in relation to another, as well as develop the ability to think about the consequence of their actions in relation to another person. Participants 1, 3, and 11 reported how 'most prisoners are in here as they don't think about the consequences of their actions, working in partners, where everything you do affects the other person, helps to develop this way of thinking'.
- ?? Receiving praise, recognition, gaining new skills, as well as a sense of achievement has a significant impact on participants' self-image, and brings change in the way they view themselves in reference to their competencies, worth, and belief in themselves. This was observed in the way the participants spoke about the performance some of them took part in last summer. Participant 10 stated how this gave him 'such a buzz' and that 'for the first time in 20 years I felt good about myself'. During the week of Dancing Inside, participants were given two opportunities to perform with their partners in front of the rest of the group and the dancers. At these times, there was a lot of applause, laughter, smiling, and a general atmosphere of raised esteem.

Box 9: Impact of the workshops on changes in emotional states, awareness, and ability to express emotional material

- ?? The use of contact improvisation without being 'dance therapy', facilitates, through movement and touch, participants' access emotional material which was previously out of conscious awareness. This is shown in Table 3 where 11 out of 13 participants had a positive emotional experience as a result of their participation in the workshops.
- ?? For participants 2 and 10, (*Table 2*) movement creates safety and containment enabling them to express difficult emotional material. Table 2 shows how the image of a prison is used by 10 out of the 13 participants in the first data, whereas in the second, it is used only twice. This shows how the use of dance in a prison setting, creates feelings of freedom and space, which itself has a positive emotional impact on participants taking part.
- ?? Taking part in shared experience facilitates self-disclosure. This was observed by day three of the workshops when participants were regularly self-disclosing about their feelings, experiences and offending behaviour prior to their involvement in the week of dance. This is supported by comments by participant 7, who said that taking part in the workshops had made him "more open". He went on to report how he felt and there should be "more workshops like this" adding how "some people come in here and don't open up about their experiences for months... taking part in something like this builds up your confidence, and helps you to be less vulnerable".

Box 10: The role of dance within the prison system as a tool to facilitating emotional and psychological change.

- ?? The work of Motionhouse and the use of dance in a prison environment has a very clear role in facilitating changes to emotional or psychological states and changes to prisoner self-concept.
- ?? The therapeutic benefits of using dance in a prison TC are twofold. Firstly, because prison TC operates from a culture of enquiry, this aids the impact of the work of Motionhouse. Secondly, the work of Motionhouse has a significant contribution to make in facilitating openness and self-disclosure, in a prison setting where such disclosure is not only encouraged but is an essential part of day to day life and the process of change.
- ?? In a culture of enquiry, where exploring one's identity, emotional awareness, and thinking about the consequences of one's actions are essential, the use of the arts as a therapeutic tool is clearly helpful in such a process. The arts possess many qualities, which enable the participants in this study to access, and express emotional material, and gain a fuller sense of who they are. It is unlikely that 'talk therapy' alone is able to do this, which is why integrating the use of the arts as a therapeutic device in prisons could usefully enter into practice of prison TC.

The therapeutic benefits that have been reported are embedded in the culture of the Dovegate TC. It is evident from the present research that a contributing factor in influencing the effectiveness of the TC's work has been that the style of workshop run by Motionhouse and the role of performance (described below) as an intersecting influence of outcomes for TC residents.

Study two: The performance and post performance reflections, 16th July 2004

Sample

Three Motionhouse dancers and eleven TC resident dancers took part in the performance. These fourteen plus KF and LR took part in the focus group session facilitated by JB, SH and GS.

Data gathering tools

Two performances took place on a wing within the TC. SH employed observational techniques from which to provide a descriptive account of the choreography. The focus group after the performance sought reflections from the dancers, KF and LR and from the TC residents about their experiences and what they had achieved.

Procedure

SH attended the performance and made notes from which she provided an account of the choreography. JB, SH and GS participated in a focus group after the July 2004 performance to seek reflections on it and also on the Motionhouse residencies from dancers and TC residents. Notes were later transcribed.

Results

The performance

Twelve men and one woman hang, heads down, from the balcony. Dropping to the ground they slowly press faces, hands and bodies against the unforgiving wall and anonymous cell doors.

One, two or three dancers scurry or creep like beetles along walls and ceiling, as if in a hallucinogenic nightmare. The raw edginess of the music goads the emotive language of the movement. As the music builds in pace, so the performers increase speed, agility and risk with partner work. The moodiness of the first half breaks into energetic, dynamic movement based on trust and acrobatic dexterity. The audience, far from being removed from the performance, add to the dynamic highs in a sound score of clapping and cheering as dancers jump, roll and catch each other.

Figure 4: The Performance, 16th July 2004



In working on a wing of the prison, Motionhouse and the residents used the backdrop to good effect. The theme of being caged, locked up, was noticeably worked into the movement and was illustrated by the number of closed cell doors surrounding the performance space. The bars of the upstairs railing suggested the timeless image of prison bars and the large drop to the floor was all the more poignant for its length. Just as Ek's Wilies in his *Giselle* cannot get out of the mental hospital because the door is painted half way up the backdrop, so the dancers at Dovegate could not surmount the bars surrounding the space, although several tried.

It seems that the way the performers, made up of both prisoners and Motionhouse dancers, overcame their situation was to put trust in each

other, expending energy to take risks together, to create good feeling amongst performers and audience, to prove their value and worth through movement.

Choreographically the second half of the performance was not as cohesive as the first. Having said that, the duets were certainly crowd pleasers and demonstrated the incredible amount of physical acrobatics that the men had acquired in, for several of them, just four days. For example, the leap-frogging over partners over six-foot tall, the leaps that took the dancers horizontal in the air, the jumps through each other's legs and the dives caught by partners around their shoulders were challenging sequences.

It was noticeable, however, that the show was under-rehearsed and some of the men did not have as thorough a grounding of technique as demonstrated by last year's performance. The amount of mental and physical self-belief and inspiration it would have taken to perform the work after only three or four days of rehearsal was therefore all the more impressive. The obvious willingness of the dancers to encourage each other during the performance, to work as a team to produce a product that was so enthusiastically received by their peers was a testament to KF's ability to coach and motivate participants. If, as a dance work, it was not entirely polished, the commitment shown by the performers demonstrated the real value of the work.

The Focus Group

Several themes emerged from the focus group discussion. As previously, there was a high level of excitement about the performance tinged with some sadness that the work with Motionhouse was ending. Reflections were offered on the choreographic process and the exchanges between Motionhouse and TC resident dancers as well as comments on the impact of the experience. Indeed one participant said "at the weekend when we did not train, I felt depressed. I missed the group, being a member of the group. What am I going to do now? You've been on such a high," whilst another was of the view that "it's been the happiest I've been in the whole of my sentence."

Other comments in response to the question what are you going to miss included:

"the buzz", "coming together," "the group", "having a laugh."

What comes through from these comments is the sense of connectedness emotionally to the group, being committed to one another, having the grace to value others' achievements but also developing an ability to be the butt of a joke through a mistake or clumsiness and enjoying this as part of the ease within the group rather than reacting to an imagined affront. This to some degree was reflected by the comment, "with me what was important, I hesitated about doing dance, it was the macho thing. This has broken down the machismo. I am now more open to options."

KF explained that the performance happened because of the group's efforts. "I'm not sure how aware you are of this, but you made the show as a group. From the outset you did a lot of the work to get from a collection of individuals to a team."

In discussing the piece just performed, KF did so in terms of its construction through "teaching physical skills but I was keen for people to develop their own ideas. Stretching arms is a familiar movement and they found their own tensions without being told. Slow movements are about feelings e.g. the movement around pushing the prison walls".

When describing the sequence of pushing at the walls and doors KF explained that "everyone made their own personal statements. I imagined the doors in prison what it would be like for me. Then people made their own expressions of what it meant."

A TC resident dancer observed "We combined ideas and if KF liked the ideas they were put in. We learnt to make a movement out of anything".

A Motionhouse dancer commented “KF didn’t introduce the whole idea. He started with the walls and straight away all the stories were coming out. We had to find our own intention.”

A TC member volunteered the movement involving the prison walls helped him “get away from myself...I was listening to the outside”.

Another TC resident dancer, who had participated throughout the duration of the Motionhouse workshops and performances, thought “this piece is better [than the previous year’s performance] because it’s longer and we’ve got rests in it so we can see the others perform. I like that we can get to see each other dance. I think it’s about working against the prison walls.”

This idea that the performers wanted to see the work of others, reflected both the closeness of the group but also a celebration of their own and fellow dancers’ achievement and was illustrated in a further comment.

“It was being able to feel the moment, it was nice moving slow. You don’t realise what’s going on around you when it’s fast. When it’s slow you focus in, more aware of what’s going on around you.”

This was elaborated by other dance participant and which drew upon notions of trust, risk taking and implied how this could be recognised in one context and translated into a dance movement so that its potential for other applications and use might be realised.

“With the new moves...well I’m a criminal, I’m a risk taker. I’ll have a go...criminals are risk

takers so we do stuff that other people wouldn’t. ...we made mistakes [when learning a dance phrase] but we realised we had the confidence to realise our potential.”

KF offered some thoughts on this: “My philosophy is that everyone has got potential. I believe in the power of the individual. I want to share what I have got with you. Because if I had put up a poster when you were on the outside you wouldn’t have come. We get to share. It’s not about social background, it’s about expectation. Prisoners need to grow and keep living and eventually come out”.

This focus on individuality and personal growth captures something of the distinctiveness of the Motionhouse approach and this presents a counter force to the stereotyping and conformist requirements of a prison regime and its requirement for a tidy compliance to mainstream social conventions.

TC resident dancers offered the following insights:

“We showed you that we are human and have potential.”

“Motionhouse have not given up on us, just feeling that support allows us to be individuals”.

“It’s not about trusting the other person. It’s about trusting yourself. Self belief starts to grow on you”.

“It worked because you put trust in us. I felt comfortable and welcome”

LR spoke about “the exchange and wonderful communication where everyone’s got to find out things from each other”

KF’s take on this was as follows: “The warm up is hard because if you are doing work and you are not strong and fit you will get hurt. Early on because you preferred a warm up, I create an exchange. If I give you a work out as the warm up then you do me a favour and come and dance. You might just get to like it”.

Underlying this notion of exchange are principles of equality and mutuality. One TC resident dancer volunteered that he found the idea of performing scary and that prior to the actual performance he had been “very nervous. I’ve never been that nervous but then everything comes together you forget the audience is there after a time”. Another contributed “I didn’t think at the beginning that I’d be doing those things. But today I look back and I’m proud of myself.”

Figure 5: “The team”



One of the Motionhouse dancers said “We’re also nervous and when we’ve finished we’re proud too. We get to work with lots of people, not always like this. I’ve never worked with eleven guys, usually lots of females. I like to share what we do but usually people can’t do all this movement. We’re all learning, nervous and proud”.

Change does not just take place within the workshop participants. One of the professional dancers said “my perceptions changed. It’s become extremely enjoyable. You’re just blokes. It’s also a physical thing. I never get lifted. I can tell someone how to do it, but can’t do it myself. It’s great to fly around and be safe.”

Box 11: Conclusions from study two

- ?? The excitement, anticipation and sense of achievement resulting from performing was palpable. The TC resident dancers were proud of their achievements and gained the approbation of their fellow residents.
- ?? The choreography did provide a medium whereby thoughts, emotions and conflicts were given physical expression.
- ?? The Motionhouse working style engendered a strong team ethos where the residents cohered as a group, engaged in co-operative behaviours and enjoyed their own and others’ successes.
- ?? There was evidence that therapeutic processes do seem to intersect with contact improvisation which mutually reinforced emergent feelings and resolutions about a new self.
- ?? Learning was experienced as a two way transaction with dancers gaining from the TC residents and vice versa.
- ?? The non judgmental style and emphasis on the potential of the individual seemed key to the workshop and performance success.
- ?? The self reporting in the focus group was undertaken enthusiastically and occasioned some critical self disclosures.

Study three: The Psychometrics

Sample

The psychometric data collected in year one were from a sample of the TC members participating in the dance workshops, and two comparison groups of prisoners who engaged in high work out and low work out regimes. During the data collection, we were also able to collect data on those dropping out of the dance programme. Measures were taken at three time intervals during year one. The same measures were repeated during year two.

The sample available for the fourth psychometric measurement included all those who previously took part in the evaluation. Completers were defined in terms of finishing at least one year of the programme and taking part in the *Rezart* performance.

Of the 30 high work out comparators selected, 19 agreed to complete psychometric questionnaires; 20 out of the 30 low work out group participated. When these were contacted for the fourth measurement, two high work out and one low workout completed the measures.

Of the original 11 completers, three had moved onto other establishments and agreed to participate in a follow-up interview and also filled in a further set of psychometric measures. A further six of the original completers went on to participate in the year two workshops and also undertook the fourth set of measures. Four new participants who went on to participate in the performance were classified as completers and were included in this category.

Thus it should be noted that the time 4 measurements have a very small number of high and low work out participants and further, the completer group is made up of a different but overlapping sets of individuals. Finally we were able to recruit 10 prisoners who had dropped out of the dance workshops.

Thus the combination of small numbers and overlapping sample for the completer group suggests our results are broadly indicative rather than definitive. Our four groups did not differ in terms of their sentence length or the length of time they had spent in the TC. Also when considering robbery and murder, there were no differences between the groups in terms of these offences.

In addition to the repeated psychometrics, the 12 participating in the December 2003 workshops completed two additional measures, a touch index and a rating of their fellow TC resident dancer participants. Eleven completed the touch index in July 2004.

Data gathering tools

- ✍ Locus of Control (LOC) i.e. the degree to which a person feels events are internally driven or they are subjected to external forces
- ✍ Culture Free Self Esteem Inventory (CFSEI) i.e. assessment of their self-confidence
- ✍ Stages of Change Questionnaire (SCQ) i.e. readiness to change.
- ✍ Touch index devised by Roland Woodward and which asked for ratings in terms of the frequency that respondents touched key role figures (father, mother, close friend) in various ways (shake hands, hug, kiss on cheek)
- ✍ Peer ratings grid also devised by Roland Woodward whereby respondents were asked to rate each other in terms of ten dimensions e.g. approachability, likeability, trustworthiness)

At time 4 respondents were also given a cover sheet which distinguished those participating in the workshops. A series of questions were asked as follows:

As a consequence of your involvement in therapy or Motionhouse workshops

Did you feel you had better control over emotions?

Do you still feel this now?

Have you gained a greater sense of self discipline?

Do you still feel this now?

Have you been able to channel your emotions through therapy/dance workshops?

Have you experienced any insights into previously difficult emotional material?

Procedure

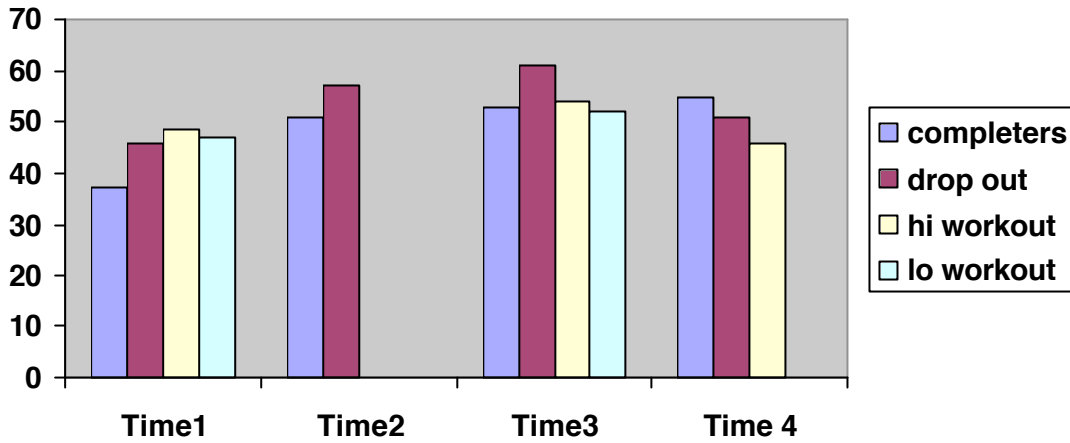
The psychometrics were administered at three time intervals during 2002 and the fourth measurement period was September 2004.

The touch index and peer ratings were collected before and after the December 2003 workshops and again in September 2004.

Results

Locus of control

Figure 6: Locus of control before (T1), during (T2) and after the 2002 Workshops (T3) and September 2004 (T4)

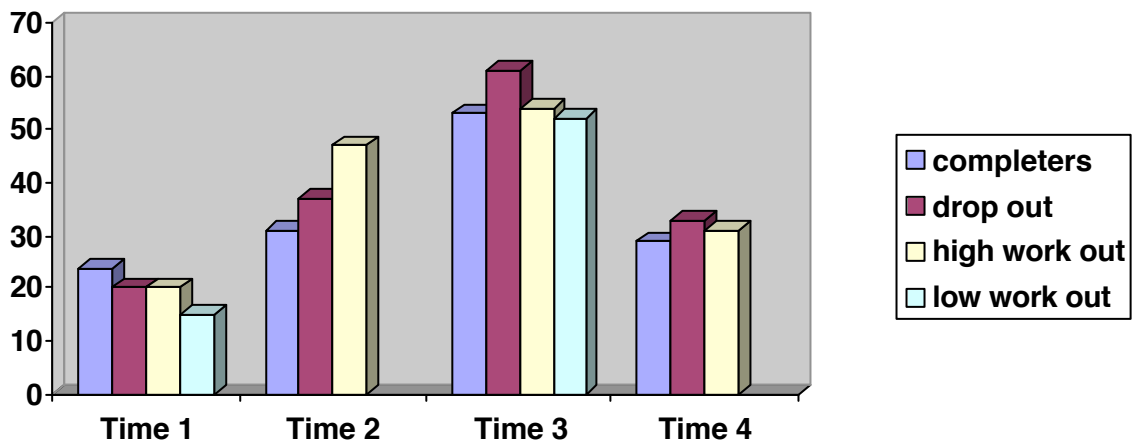


It can be seen that scores on locus of control tend to increase for all groups across time which is indicative of a greater level of internal locus, meaning the person is more likely to see themselves rather than external sources as arbiters of their fate. There are no statistically significant differences between groups or across time. However the dance completers are the only group to preserve the upward trend whereas the

other groups tend to score lower at time 4 indicative of seeking external sources on whom to lay responsibility for the things that happen to them. The high work group actually had a lower score at time 4 that at time 1. Interestingly, the dropouts showed higher scores at times one and two indicating a measure of self-responsibility for action.

Self esteem

Figure7: Self esteem before, during and after the 2002 Workshops and September 2004



The prisoners' levels of self esteem at time one is classified as intermediate. There is a trend discernable in the data to suggest an increase in self esteem during the period of the first workshops reaching its height after the 2003 performance. The latest measure shows a drop in self esteem. There were no statistical differences either between the groups or across time. However for the sample as a whole there was a statistical difference between time 1 and time 3 ($t=7.2$ $p<001$) and between times 1 and 4 ($t=-5.49$ $p<012$). This suggests that the factors that may have been contributing to self esteem had some common element which may be related to progress in therapy.

Scores of thirty or more are considered to demonstrate very high self-esteem. The elevated self esteem at time three could be attributed to the activities of *Rezart* with the various activities, including dance, adding to prisoner's sense of achievement and worth. The dance drop outs may well have participated in other activities instead of the Motionhouse workshops. There is no evidence from this analysis to suggest that the dance workshops intrinsically provide the TC residents with greater levels of self esteem than other activities within the TC regime.

Stages of change

There were no statistically significant differences for the four stages of change, measured across the four groups at the four time intervals. Most prisoners were either at the contemplation or action stages and these did not alter over the times measures for any of the groups.

Changes through therapy or Motionhouse workshops

Seventeen completed questionnaire were received, eleven from those who had participated in the dance workshops and 6 from control groups.

There were no statistical differences in their responses implying that there was no greater likelihood of those participating in the dance workshops getting better control over their emotions, gaining a greater sense of discipline, dealing with difficult emotional material or gaining emotional insights than those not participating. Neither were there any statistical significance between those who had not continued into the second year of the programme and implying there was no greater gain in these respects for prisoners who had participated in year one or year one and two.

Touch

TC dance workshop participants completed a grid before (time one) and after the workshop (time two) thereafter in September two months after the performance (time three) relating to the frequency in touching either men or women (target) in different ways (type). This was scored by means of a rating from 1 to 8 with higher scores indicating greater degree of touching.

Overall, when constructing a total touch index for men and one for women then between time one (before the workshop) and time two (after the workshop) the average scores are as follows indicating that the TC members were more likely to touch women than men both before and after the workshop. This pattern is sustained two months after the cessation of Motionhouse's project.

The increased rate of touching women after the workshop is not maintained during the succeeding two months. The increased frequency of touching women during the Motionhouse residencies is because they were working with female dancers. Back in the TC regime opportunities for touching women are limited, so this result is not so surprising. Their frequencies of touching men do not change significantly either directly after the workshop or after the performance.

Table 3 Changes in overall levels of touching men and women

	Men	Women	<u>Statistical significance</u>
Time one	2.77	4.15	t=-5.141 p<.001
Time two	3.69	5.63	t=-6.689 p<.039
Time three	3.2	4.61	t=5.824 p<.000
<u>Statistical Significance</u>			
T1 by T2	ns	-3.75 p<.01	
T2 by T3	ns	ns	
T1 by T3*	ns	ns	

*T1 = Time one, T2 = Time two, T3 = Time three

A more detailed analysis looked at differences in types of touching and the sustainability of the findings:

?? Generally speaking before the workshops the TC residents were more likely to touch women (hugging, holding hands, kissing) except for shaking hands where they were more likely to do this with other men. After the workshop they were equally as likely to shake hands with men and women. However some months later they returned to the before workshop pattern where again they seemed more likely to shake men by the hand. than women

?? After the workshop the dance participants showed greater likelihood in touching men on the shoulder compared to before and also a greater likelihood to hug a man after the workshop than previously. However, their frequency of doing both these dropped after the greater time interval-touching men on the shoulder returned to pre workshop level whilst hugging men also dropped, this remained higher the pre workshop levels.

?? After the workshop the TC residents were more likely to hold women by the hand, but this level returned to pre workshop levels in the longer term.

?? The TC residents indicated an increase in touching women on the shoulder, but this too was not sustained and returned to pre workshop levels.

Figure 8: Changes in average touch ratings before, immediately after December workshops and 2 months following the performance

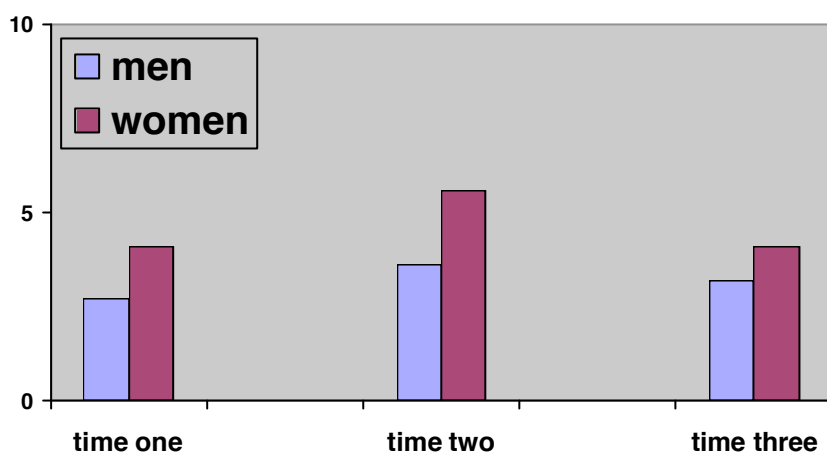


Table 4: Changes in type of touch

Time one Before workshop	Men	Women	Statistical significance
Touch on shoulder	4.5 ¹	4.9	ns
Shake hands	6.0	4.7	t=2.5 p<.03
Hug	2.7 ^{2,4}	4.4	t-4.3 p>.001
Hold hands	1.0	2.9 ³	t=8.0 p<.001
Kiss on cheek	1.4	4.4	t=10.7 p<.0001
Kiss on lips	1.0	3.2	t=-6.8 p<.0001
Time two After workshop	Men	Women	Statistical significance
Touch on shoulder	5.7 ¹	6.3	t=2.9 p<.04
Shake hands	6.1	5.6	ns
Hug	4.4 ²	5.4	ns
Hold hands	2.4	4.5 ³	t5.1 p<.004
Kiss on cheek	2.4	4.2	t=3.4 p<.01
Kiss on lips	1.6	5.0	t=3.9 p<.008
Time three 2 m post performance			Statistical significance
Touch on shoulder	4.9	5.1	ns
Shake hands	6.2	4.5	2.85 p<.02
Hug	3.8 ⁴	5.3	-3.58 p<.005
Hold hands	1.6	3.8	-4.66 p<.001
Kiss on cheek	2.2	5.0	-6.59 p<.000
Kiss on lips	1.3	3.8	-5.89 p<.000

¹ t=-3.6 p<.03 ² t=-3.6 p<.01 ³ t=4.1 p<.004⁴ t -2.2 p<.05

A second set of more detailed analysis examined the target of the touch.

?? Before the workshops the TC residents showed no differences in the overall frequency in touching a stranger, an acquaintance or close friend and they preferred touching their mothers to their fathers. After the workshop they appeared equally likely to wish to touch either parent and were more comfortable in touching a female close friend. These changes were not sustained in the longer term.

?? After the workshop, TC residents exhibited greater likelihood in touching

a male acquaintance and their fathers but this later returned to pre workshop levels.

?? After the workshop, they seemed happier to touch female acquaintances and close friends. Frequency rates of touch with women close friends diminished in the longer term but were still greater than pre workshop levels. Frequency of touching women acquaintances returned to pre workshop levels.

Table 5: Changes in target of touch

Time one Before workshop	Men	Women	Statistical significance
Stranger	1.8	2.00	ns
Acquaintance	2.4 ¹	2.8 ³	ns
Close friend	3.6	3.6 ^{4,5}	ns
Parent	3.5 ²	5.03	t=2.6 p<.02
Sexual partner		6.9	
Time two Before workshop	Men	Women	Statistical significance
Stranger	2.4	2.7	ns
Acquaintance	3.1 ¹	4.1 ³	ns
Close friend	3.9	5.1 ⁴	t=-2.2 p<.05
Parent	5.6 ²	5.6	ns
Sexual partner		7.4	
Time three 2 m post performance			
Stranger	3.9	2.3	ns
Acquaintance	2.8	3.5	ns
Close friend	3.9	4.9 ⁵	ns
Parent	4.1	5.3	ns
Sexual partner		6.7	

¹ t=2.8 p<.02 ² t=-2.9 p<.02 ³ t=3.3 p<.01 ⁴ t=3.2 p<.01 ⁵ t=-2.8 p<.01

A total touch style score, based on a self assessment by the TC resident of their previous history around touch, was calculated and there was only one significant finding when comparing this with the target and type touch variables. TC members who had a higher overall rating of touch were more likely to be comfortable around touching women ($Rho = .89$ $p < .002$). Interestingly their touch history appeared not to make any difference in terms of changes in their willingness to touch either different targets or in different ways after the workshop.

Peer rating

TC dance workshop participants were asked to rate each other by means of a grid containing 10 constructs. There were no statistical differences in ratings across the constructs before or after the workshop. The lower the score the more positive the rating.

Table 6: Peer ratings

Construct	Score at time one	Score at time two
Easy to approach	2.6	2.54
How well known	3.8	3.92
Liked	3.01	3.83
How often speak	3.87	4.42
Amount of time would like to spend	4.0	4.13
Trusted	3.71	3.92
How easy to touch	3.78	3.5
Person to talk to if had a problem	4.92	4.92
Would like to get to know	5.06	3.75
Enjoy spending time with	3.53	4.08

The total ratings for each person were summed and averaged. These were generally very positive to start with implying that the individuals were reasonably well known to each other. There are no statistically significant differences either within or between these ratings.

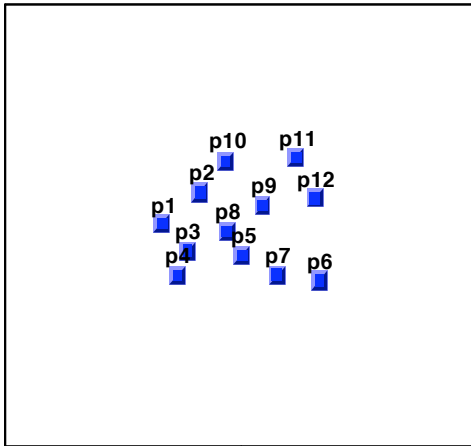
Table 7: Average ratings for individual participants

Participant	Overall score at time one	Overall score at time two
p1	3.75	3.72
p2	3.93	3.78
p3	3.83	3.98
p4	3.82	3.77
p5	3.81	3.46
p6	3.77	3.93
p7	3.89	3.96
p8	3.91	3.98
p9	3.82	3.42
p10	3.84	3.84
p11	3.89	3.68
p12	3.78	3.75

The overall pattern of ratings was compared at time one and two. The participants are located in the two following diagrams in terms of their overall similarity to each as rated by all other group members.

There is a discernible difference in the clusterings at times one and two. This is interpreted as suggesting some re-alignment of individuals in the group as a consequence of their working together in the residency and changing their views of each other.

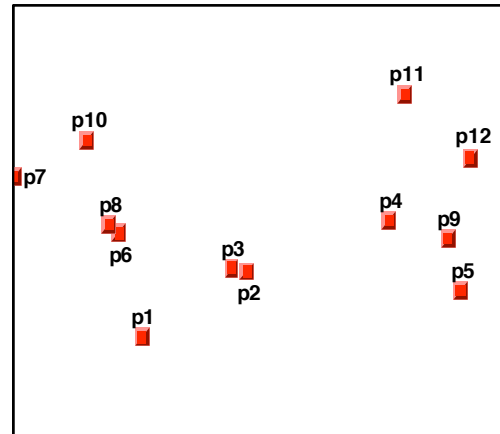
Figure 9: Time one comparison of participants as rated by each other



This is a tight clustering of points representing each man. This suggests a close similarity of ratings with relatively little differentiation in their ratings of each other. P8 and P9 are at the centre of the plot suggesting their ratings are the most equivalent from all the participants.

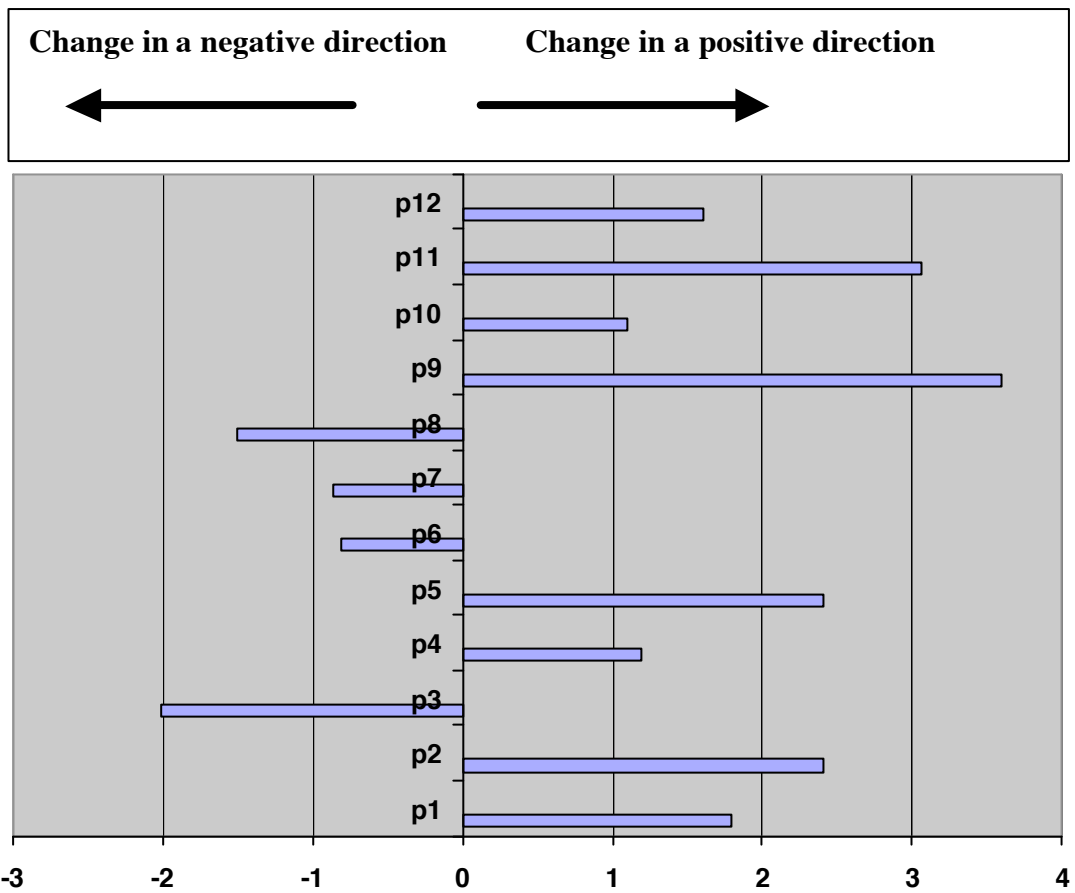
After the workshops these two individuals appear more in the centre of two distinct sub groupings.

Figure 10: Time two comparison of participants as rated by each other



The separation with in the two clusters (4, 5, 9, 11 and 12) and (7, 10, 8, 6, 1) with 3 and 2 located in the middle suggesting they share some characterisation with both clusters. Interestingly individuals (3, 6, 7, 8) in the left hand cluster were more likely to have been rated moderately more negatively after the workshop. Those in the right hand cluster were all rated more positively. There is a health warning here as these differences represent trends and are not statistically significant.

Figure 11 Changes in grid ratings after the workshop



Conclusions

The psychometric data show that change has taken place within the TC residents. They increased their levels of internal locus of control and their levels of self-esteem have also risen. The evidence is not able to demonstrate the role that the Dance Workshops played in these changes as all TC residents (i.e. those who did not take part in the Motionhouse residencies showed changes in a positive direction).

The touch data shows that the maximum frequencies in touching were exhibited immediately after an intensive five-day residency. Longer term, it would appear that levels of touch by and large had reverted to pre workshop levels. This implies that for this measure at least, there is an immediate but no long-term impact. Given the nature of the prison environment and the opportunities for touch, this result is hardly surprising.

Study four: Longer term follow up

Sample

A total of 14 prisoners were contacted between 2 September and 4th October 2004. Of these, 12 were participants of the Motionhouse dance workshop, 8 of whom were still resident at Dovegate Therapeutic Community (TC) at the time of the interview whereas 4 had been moved to non-TC prisons. Two additional former TC residents were contacted who had been discharged from Dovegate TC to an open prison and who had not taken part in the dance workshop. It was decided to include these participants to see whether any difference could be detected in their account of their time at the TC compared to those people who had been part of the Motionhouse workshop. The last Motionhouse performance took place on 16th July 2004. All those whom we were able to contact agreed to be interviewed.

Data gathering tool

The semi-structured interview schedule was based on issues which had arisen from the focus group data in 2003 and 2004 and previous Dancing Inside evaluations in 2003 and 2004 but, in addition, the purpose of the interviews was to listen to each participant's account of their experiences and to explore their meanings and interpretations of the experience.

Procedure

It was decided to carry out a thematic analysis of the interview data as the main concern was to listen carefully to the participants and attend to themes which were important to them. The focus of the analysis was on the range of reported experiences and on comments which indicated a change in behaviour patterns, conceptualisations,

interpretations and evaluations of their Motionhouse dance experience.

Results

The main themes which emerged are summarised under the following headings:

- ?? Positive evaluation of the Motionhouse dance workshop/performance
- ?? Changed perception of self/changed values
- ?? Indications of personal and collective identity changes
- ?? Perceived or actual sustainability of attitudes and behavioural changes
- ?? Perceived or actual transferability of attitudes and behavioural changes

Each main theme is divided into sub-themes as the following table demonstrates.

Table 8: Themes and sub themes from the follow up interviews

Main Themes	Positive evaluation of Motionhouse experience	Change perceptions of self/values	Identity	Sustainability	Transferability
Sub-themes	KF's motivational and communication skills KF's technical knowhow Dancers respect for TC residents Learning to express emotion Linking physical movement to affect Giving/receiving support Taking responsibility	Courage/confidence Able to achieve Reassessing self Acceptance of whole package Appreciating experience Value of team work Accepting constructive criticism Being with genuine people Standing up and being counted Letting go of stereotypes Being less judgemental	Distinctiveness Self esteem Self efficacy	Having a positive experience Achievement Learning through doing Knowing what people I want to be with	Changes confirmed by others Being supportive to others outside the TC environment Taking what I've learnt with me

What now follows is a detailed account of the TC Residents comments.

?? *Theme 1: Positive Evaluation of the Motionhouse dance workshop/performance*

The primary issues discussed by TC resident dancers were an appreciation of the qualities of KF and the dancers from Motionhouse. Every participant commented positively and none could think of any negative points concerning the team, the residencies or the performance.

Box 12: KF's communication and motivation skills

KF got this way about him, he can just talk you round. People were saying: 'I can't do this' and before you know it they are doing it. KF just talked to them and said: 'yes, you can'.

We're used to sport. You've got competition against somebody, whether it's the other side of a net or a playing field. Here [Motionhouse residency] you're actually working with a partner and putting your trust in them, it's totally different.

KF would command respect without shouting at you. He wouldn't sit there and argue with you or try to dominate you. ... You knew that he wanted you to do it this way because this way you would reach your goal. He wanted you to succeed and he made you want to succeed. He gave you ambition.

Box 13: Relationship with KF and the Motionhouse dancers

KF's role

KF built us up so gradually. He's a brilliant teacher when it comes to your safety. He does all he can for you.

You had to warm up, you did the routines and after that you had a warm down. You felt safe. And that's the time when you got stronger and stronger and he was there constantly helping you.

KF is brilliant, brilliant. There aren't enough words to say what he is. He made you feel at ease. Although KF was an authority figure like the guards, he turned it upside down! He'd take on your ideas, he'd get you involved, and it's a different thing. All the dancers were like that, V.. everybody. ... Actually having people who treat me as me. That was his way, dealing with me as I am today.

Interaction with Motionhouse

Nobody treats you like you're in a prison. It's only when it is all over and you put the mats away and you come back that you think: 'bloody hell', it's nice. It's amazing. You don't think you are here. ... I miss it now.

They didn't make you feel different from them, they didn't make you feel that they were better than you .

The most important thing was the understanding between the two sets of people: the dancers and the prisoners. There wasn't a barrier, that was so different .

Being with 'genuine' people.

I felt upset, I felt I was losing something [end of workshop] but I felt so proud and so grateful that I had the opportunity to dance with them. They were so genuine, it helped me to understand ... I just wanted to be with those people all the time.

It was a chance to bond with straight-goers, in a sense with people who enjoyed doing good things

There are only certain people now that I want to be around. A lot of that came from therapy as well but I could put it into practice with KF, J and V, the whole gang of them. It was such a privilege to me and I felt good that I could be this normal person and being accepted as a normal person. It was like a little test and it worked, I passed it! I now fit into a group that is different.

The TC resident dancers became aware of KF's talent as dancer and teacher and also drew attention to the basis of the relationship that built up during the residency. The equality of status accorded the TC residents and the normality of the interactions were especially striking as important to the TC residents

The TC residents seemed to experience some suspension in their being defined as prisoners. This possibly created a basis for them to

reconstruct themselves and consolidate the TC processes involved in reconstructing aspects of the self-identity. As well as the style of interpersonal encounters they experienced through the residency that appear to present them with new models of interacting, the physicality of movement also gave them an entirely new medium of expression. For some it did seem to present them with a new way of learning about emotion.

Box 14: Ability to express emotions in a physical way, and linking physical contact with positive affect

By doing the actual motion, it kind of helped me to be me, and being able to talk freely on anything that's bugging me, being able to confront feelings. It's helped me to say how I feel .

Because I believe I could be myself I could also express what I want to express. Doing Motionhouse I was expressing myself ... I am 100% more hopeful .

This was great fun ... to do the rolls, the turns and the spins with others. I thoroughly enjoyed it although I hurt myself. It was worth hurting myself just to be close to other people.

A lot of us are in prison because for a lot of us that love and attention, that contact, wasn't there as a child. To experience it in an establishment like a prison – it was a lovely feeling.

Before you know it you are throwing each other around and you are all happy and, by God, it's nice to be there.

This combination of working with dance and dancers appeared to give TC residents a new experience of mutual social exchange and, at an individual level, a new way to experience self through physical movement. This combination might be linked to their greater sense of reciprocity and how this drew out from them, their care for and responsibilities towards others sharing their common goal of the performance.

Box 15: Giving and receiving support, and feeling responsible.

It was good to get the support and encouragement from the others as it motivates you to accomplish the given task. ... also being able to be helpful to others and trying to motivate them when they may be feeling down.

All of it was important, especially the group work ... and you are helping each other.

When it came to the performance, you didn't want to be letting the team down by mucking up a move or being out of place .

Comments from the TC resident dancers within this sub theme echo the importance of the principle of reciprocity. The notion that it was helpful to help others and this contributed to the overall success of the enterprise. What is striking is the lack of competitiveness amongst the TC members. This was very much a mutual exercise where the individual's achievements were an important component to the group fulfilling its goal successfully. Clearly working towards the performance provided a focus and a goal.

?? Theme 2: Changed perception of self/changed values

Both the workshop residency and the performance helped participants to reassess their attitudes towards themselves, their achievements and their ability to achieve. The main sub-themes included having the courage and confidence to try something new; being able to

achieve; reassessing self; reassessing the value of touch; recognition that one needs to accept the whole package in life; appreciating positive experiences; the value of team work; accepting constructive criticism; being with 'genuine' people; standing up and being counted; letting go of stereotypical views; and being less judgmental.

Box 16: Doing and achieving

Having the courage and confidence to try something new

It's given me an understanding that not everything is impossible. You can do something, go for training, you might like it. It's given me more confidence.

Performing in front of other people, I've never done that before, I would avoid it. So actually volunteering to do something like that I wouldn't have done before but I would do it in future. I felt I got a great deal from it.

The 'high' I got from the performance totally surprised me because I was apprehensive about getting on stage ... the 'high' that I got was tremendous.

Being able to achieve

It stuck with me, I can do dance, I can do whatever I want.

It made me think that if I put my mind to something, I can do it. Now that I did this, I know I can achieve other things.

It gave me a lot more confidence and I am now more positive. It gave me a level of fulfilment and also understanding and recognition that anything you could imagine you actually can accomplish.

By doing this Motionhouse it has made me more determined to achieve a lot more things.

I think if you've got a goal or a dream, there isn't anything that you can't do. That's one of the things the workshop and KF taught me. ... If you want a life it's out there for you, you can get it if you want it. It's made me more aware of myself and what I'm capable of doing. I can make a difference if I put my mind to it and that's my outlook now.

Motionhouse showed me my potential and I keep pushing that now because I know that I can get further and further.

In experiencing success and achieving in a domain of life that was unusual, the TC residents seemed to be able to generalise beyond the

specific arena provided through dance to life beyond.

Box 17: Reassessing self

It made me more aware, it showed me a different side of myself. I wanted to work with them not against them and it was like getting a bit of yourself back again.

It gave me a lot of patience. I never had any patience before then I found I was being patient. You can't hurry someone, they need to build it up slowly otherwise they'll hurt themselves and you.

I don't deal with trust that well, my life style has never been about trust ... They turned it round and they expected us to trust them. They were honest, they said what they felt and I thought, well, I can do this. I can be me.

It pulled me away from the person I was, it's changed me. I am not just a criminal, I am more than that, and I'm more than I thought I was.

I now talk to the people who were in the workshop. Because they were all in it I can talk on a different level, on a decent level.

What therapy and Motionhouse have done for me is changed the way I think. If you change the way you think long term, then you change the way you behave and then you cure people.

As the residencies and the work involved in putting the *Rezart* performance together proceeded, there was a sense from the TC residents that they came to realise that there was "no gain without pain". To gain proficiency and present a credible performance required perseverance and perspiration. They had to work hard, accept setbacks, and make incremental progress before realising the successful execution of movement sequences and the performance.

Box 18: Needing to accept the whole package

The warm-ups were the killers. I knew that they were important. I could understand that there was a process, a tiring, painful process but once you had got there you could enjoy yourself. I am now more patient and wait. I now take the right route rather than take shortcuts and then trip over.

You have to have self-belief, work hard, will power and that's all part of the package as well.

Commitment and hard work pay off.

The 'sticking at it' was a big thing. In the past, if I didn't want to go to work, I didn't go. My body was shattered, my muscles were killing me but I kept going.

The TC members were able to articulate some specific gains that they experienced through the residencies and performance. That they were able to do so is an indication of some self reflective capacity. What they were saying indicated once again the modelling element of having positive experiences as a reference point to call upon in the future. They also recognised that success involved perseverance and perspiration. In other words they had to "stick at it". This represented a new determination whereas in the past, they might have been inclined to give up fairly easily if things did not go well. Perhaps there is a pointer here to understanding the principle of 'delayed gratification' whereby there is not an immediate reward for expending some energy in an activity, but rather the gain comes some time later.

Box 19: Value of the December 2003 residency

Appreciating positive experiences

The experience has made me feel that I can help other people, helping other people to approach things differently. And it's good to see people change, watching people's confidence grow.

Brilliant. I shall never forget it. I've had some bad experiences and now I'm in the mindset of wanting good experiences not bad ones.

The value of team work

Before I had a very selfish attitude, all I would do is think about myself. Through Motionhouse I understand the concept that united we stand and divided we fall.

We were a team. If someone got injured we still wanted him to stay in. N sprained his ankle, we didn't want to leave him out and that, well, it just comes down to caring.

[It taught me] to start listening to other people and their needs as well and what they're capable of doing and fitting it into the plan.

The dancing, well, it's team work, you can't do it by yourself. I now know that if you want anything to work in life then it has got to be a bit of team work.

It's easier for me now [working with other people]. I feel less daunted by the idea that I have to work with other people.

Accepting constructive criticism.

It has taught me to accept advice and constructive criticism and I've really learned through that. It's about accepting it as a positive treatment not something negative.

Standing up and being counted

This is me. I thought I couldn't do it [performance] but then I thought I'm not doing anything wrong, I've done bad things in my life but this is OK, so what's wrong with it! It's about being accepted, showing that I have the strength and the courage to do this in front of the whole gaol. That was an achievement.

Letting go of stereotypical views

KF, I would think is in his late forties and yet he still could do all this. V, she was like a sister and J, well, I had a lot of racist feelings before but he is the nicest fellow I have ever met in my entire life and I think differently now about all these things [age, sex, race]. ...knowing that it is the person that counts, that's what is different for me now.

I've got the attitude now, even someone that you don't get on with or don't like, it doesn't mean that you have to disrespect him. You have to help people even if you don't like them.

Being less judgmental

It was very important to me because before I always tried to find fault in others. ...if you look at our rolls you'll see faults in our rolls but people don't focus on the faults they just focus on the beauty of the actual roll. So that's what I tend to do now, I tend to not be so judgmental.

?? *Theme 3: Indications of personal and collective identity changes*

Within the Process Identity Theory (Breakwell, 1986; 1988; 1992) identity is defined as the subjective concept of oneself and is composed of two distinct but related planes or sets of dimensions, the content dimension and the evaluative dimension. The content dimension contains information about the individual, including behavioural, physical, psychological and life-historical aspects and includes group membership and category identifications. The value plane of the identity structure contains the current evaluation of each of the content dimensions. These evaluations change over time because of changes in the individual or the wider society, thus identity is essentially dynamic rather than static.

In this structure of identity, the content and value planes are 'filled' by two processes, i.e. assimilation-accommodation and evaluation. Assimilation is the absorption of new information into the pre-existing identity structure; accommodation is adjustment of the identity structure to include the new information. These two are seen to operate in tandem in terms of the development of identity. Moreover, Breakwell makes it clear that these are active, motivated processes rather than a mechanical addition of facts, i.e. the dual process operates as an editor and censor at the same time as it records events" (1988: 193). Similarly, the continuous process of evaluation of the identity elements is purposive and motivated in order to achieve a positive outcome for the self. Of the four basic principles which Breakwell suggests guide the assimilation-accommodation and

evaluation processes in order to achieve the desirable outcomes, three can be clearly seen in the participants' account of their responses to the Motionhouse workshop and the performance. These are distinctiveness, self esteem and self efficacy. The fourth principle of the Identity Process Theory is continuity which is less appropriate for the Dovegate TC context as the main aim of the TC is to support discontinuity from a victim-creating lifestyle. As 'discontinuity' was addressed in the previous section (changed perception of self/changed values) only distinctiveness, self esteem and self efficacy will be explored here in terms of sub-themes.

Box 20: Distinctiveness

And I got the T-shirt. Everyone who took part got a Motionhouse T-shirt and I got the T-shirt! I've still got it, I got it in reception!

There was a photo of me in Dancing Times, it's a prestigious magazine for dancers. I actually got a copy of the magazine and sent it to my fiancé and wow!

It was about trying hard and getting it right and achieving something, something positive. Seeing the look on other people's faces! They couldn't believe it. What, you can do this?!

[after the performance] I walked back on the wing and there was a poster on my door with a star, it was so good!

As time went on there were certain things that I could do now that even the dancers won't do. I know I've done well.

Box 21: Self-esteem

I was proud of myself. I really wanted my family, my wife and my kids to come and see it because they wouldn't believe that their dad could do that.

It was difficult at times but it was very rewarding ... it elevated my self esteem.

It boosted my self esteem because I thought I can't do this, especially when I saw his team doing the flying and rotating. Now I've done it it's given me a big boost and I think it's given me a bit of self belief that if I put my mind to it, eventually I can do it.

The performance, to see it all come together. I suppose it's a bit like watching your baby grow up, seeing it bloom into this mature adult. It makes you proud. That's how I felt.

I'm glad that I was given the chance, I've learned a lot of things about myself and I've learned another skill now. ... It's the movement that got me, it's beautiful, it's magic. I'm dead proud of what I've done.

I'm very proud of what I've achieved ... especially when you have professional dancers saying: "that was good".

I felt proud, very proud. I am proud because I was part of that team.

It empowers you. When you do something, when you achieve something like this then you think, I've been selling myself short. With criminals, part of the reason why we become criminals is the fact that we devalue ourselves and we don't think we are worth as much as other people. Now, 99% of the time I feel equal to other people.

The most important personal gain for me is self worth. The feeling that I am worth something and that I am of good use to other people and not a waste of time.

It gives you the pride and the confidence and you know that if you work at something you'll get it.

You learn something. Your confidence gets stronger. I felt stronger physically and mentally. I felt proud of myself and confident.

Part of the therapy is to challenge yourself in areas that you don't normally do. I wanted to boost my confidence. I did very well at it and got a lot of praise and good comments for the whole performance at the end.

What I got out of Motionhouse was confidence. It helped me to get my self esteem back.

Box 22: Self-efficacy

I look forward to planning out my own moves and [talking to KF about it]. He loves that because he wants everybody to contribute and that's how it makes me feel. Some of the dancers said that some of the moves we do they don't even attempt. They say they learn new things when they come to us.

You are just surprised at what your body can stretch to. I am one of the oldest in the group and I thought I was too old for this. I ended up doing it because of knowing how. I'm great, I love it.

As an individual you strive to do something and work to get it done right. I've got to get it perfect. But also, we've been a group, I want us all to get it right. If we don't get something that we want to perform we keep doing it and nobody will drop out. It's a group thing and everybody in the group will pull together to get it right.

Eventually it became easy, it became like second nature. You just knew how to land perfectly, not to injure yourself.

You see, it looks great when you do it right. It makes you feel good and that is what rubbed off on me.

If you don't get something right the first time, the second time, or the third time – keep practising. It's not about how quickly you learn something but it's about how well you can do it in the end. It's about quality and it is worth doing something correctly.

I now seem to just know that I can do things. There is no fear at all of who is going to see me making mistakes, that's kind of gone.

?? Theme 4: Perceived or actual sustainability of attitudes and behavioural changes

Box 23: Sustainability

Being able to achieve something positive

It was hard work but it was worth it. If you work hard at something you achieve it. I understand that side of things now [and it will stay with me].

I have bettered myself, I have learned a lot about myself and that will stay with me.

It opened different avenues for me. It helped me find something different and it is now part of my life ... I am a 100% committed.

Having a positive example to talk to others about

It's given me a chance to achieve something and I can look back and talk about it.

I know it will stay with me because I talk about it with friends. Probably next time I'm in a relationship I'll talk about it. It will always be there.

Learning through doing

Staff and residents have noticed that my tolerance levels are a lot better. ... I was hopeless at interacting with others, doing Motionhouse has helped in that way. Tolerance and don't just say 'I can't do it', try it, you can do it, give it a go. Those two things have stayed with me a lot since then.

Just to be more myself, to be open with people, talk to people a lot more, putting more trust in people that will stay with me.

I used to suffer with lack of trust and it really built up my levels of trust towards others. ... through that workshop we bonded because we had the same aims.

Knowing what people I want to be with

I just want the simple things in life now, like getting to know my son again and have friends, go on holidays, get a job. When you know where you want to go and what people you want to be with that's when it will stay with you.

Box 24: Transferability

Change confirmed by others

When I was transferred back to my old prison the officer said, “you have changed, you are not the same person”. I know I have changed.

I am more aware of everything and that’s stayed with me.

Being supportive to others outside the TC environment

I have always had a problem with my mother. Now, instead of shouting at her and saying you shouldn’t have done this and you shouldn’t have done that I accept the way she is and try to support her.

Taking what I’ve learnt with me

It’s transferable to another place. It’s going to be different but I’ve still got what I have learned.

I’ll carry that confidence with me. I take on things that I think are beyond any scope or that I’m not familiar with. I’ll have the confidence to go for them.

because I had moved from a place which was secure for me to this place ... All the feelings were coming back of the person that I was and I wasn’t going to allow that. I used my new angle to push that away. This wasn’t the person I wanted to be and I wasn’t going to let this happen I felt I might swap and not dispense my anger. It wasn’t instantly that I knew what this was about – it took me about a week to understand why I was feeling this way. I then started to try and find out what was happening in their lives, their families, ... To understand their feelings

Conclusion

The interviews very powerfully revealed that the TC residents who had participated in the Motionhouse residencies were acutely aware of KF skills as a facilitator and greatly appreciative of his and the Motionhouse dancers’ attitudes when working with them. They recognised that they had achieved more than dance and movement skills. Their working as a team, being supported and supportive and having a positive experience as a model encounter gave them resources to call upon within their therapeutic community relationships and beyond.

The interview material demonstrated that the insights they had gained through the experience of dance and working with Motionhouse did translate into the Therapeutic Community especially in terms of confidence and having a greater sense of self and sensitivity towards others. These insights also persevered beyond Dovegate and went with them as resources to call upon when dealing with a new prison environment. The Motionhouse project was a truly life enhancing experience for the Dovegate TC residents.

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Appendix 1: Central Emotional Themes

1. Feeling Broken, Fragmented, Or About To Break
2. Feeling Dead, Dull, Or What's The Point Of Anything
3. Feeling Small, Invisible, Powerless Or Insignificant
4. Feeling Of Always Needing To Be In Control
5. Wanting Closeness Of Merger And Hating Being Alone
6. Fears Of Catastrophe
7. Fears Of Being Left Or Abandoned
8. Feeling Alienated Of Not Belonging
9. Fears Of Being Annihilated
10. Feeling That "I Am Bad"
11. Feeling Chaotic Or A Mess Inside
12. Feeling Damaged
13. Feeling Empty, Depleted, Or Dried Up
14. Feeling Emotionally Exhausted Or That Its All Too Much
15. Feeling Uptight, Angry, Or Sitting On A Volcano
16. Feeling Exposed
17. Fears Of Falling
18. Feelings Of Wanting To Hit Out, Hurt Or Destroy
19. Fear Of Being Myself In Case I Damage Someone
20. Hating Myself And Spoiling My Life
21. Feeling "I Want To Run Away, Withdraw Or Hide"
22. Feeling "I Want To Run Away From Or Avoid Myself"
23. Feeling Invaded Or Taken Over
24. Feeling To Full
25. Fears Of Letting Go (Holding On)
26. Feeling Lost Or Directionless
27. Feeling Rubbished Or Used
28. Feeling Stuck
29. Feeling Trapped, Suffocated Or Imprisoned
30. In My Own Life Or Someone Else's
31. Feelings Of Wanting Walls To Keep Others Out

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Appendix 2: Images of Place

		thin ice	a circus
		an empty beach	a funfair
IS YOUR LIFE LIKE:	a dream landscape	a dried-up stream	a school
a jungle	an island	an empty place	a bleak moor
a bottomless pit	a maze	a walled garden	a wide open space
an unknown countryside	a mental hospital	a hell	a sunny beach
a castle e	a garden	a womb	a snare
a fortress	a battlefield	a damp basement	a tight corner
a wilderness	a cemetery	a cellar	an open field
a foggy street	an ancient ruin	a tunnel	a sunny glade
a film set	a narrow passage	an empty room	a flowery meadow
a dungeon	a burial ground	a fountain	a winding lane
a palace	an overcrowded street	a deep forest	a zoo
a health farm	a wrestling match	a crowded motorway	a country cottage
a five star hotel	an endless tunnel	a traffic jam	a waiting room
a minefield	a cave	a dark passage	another planet
a sinking ship	a stormy sea	a muddy pool	a litter bin
a cloud	an overgrown garden	a bog	a lake
a heaven	a derelict building	a clear pool	a hospital
the top of the world	a fairground	a swamp	an oasis
a desert	a prison	on quick sand	
a roller coaster	a factory	a tower	
a stage	a lonely crowd	a deserted island	

Appendix 3: Follow up letter



University of Surrey



Dear Participant

Research evaluation of the Motionhouse Dance Project

You kindly took part in the evaluation carried out in 2002 and we need your help again. If you were involved in the Motionhouse workshops

1. How many sessions did you take part in?
2. When was your last contact?
3. Did you take part in the performance? Yes/No

As a consequence of your participation in the Motionhouse workshops:

- a. Did you feel that you had better control over your emotions?

Not at all	A little	A lot

- b. Do you still feel this now? Yes/No

- c. Did you gain a greater sense of self-discipline? Yes/No

At the time	For a short period afterwards	For a long period afterwards	Do you still feel this now

d. Were you able to channel your emotions through the workshop exercises?

Not at all	A little	A lot

e. Did you experience any insights into previously difficult emotional areas?

Not at all	Some insight	A lot of insight

If you dropped out can you just briefly explain why this was.