

# ***The Means of Production***

*A qualitative evaluation of a long-term drama residency facilitated  
by Rideout (Creative Arts for Rehabilitation) in  
HMP Dovegate Therapeutic Community 2003-2004*



Commissioned by Rideout (Creative Arts for Rehabilitation)

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# Contents Page

<b>A. Executive Summary</b>	1
<b>B. Research</b>	
1. Background	5
2. Rideout	5
3. HMP Dovegate	5
4. Methodologies	5
<b>C. Aims of the Evaluation</b>	7
<b>D. Findings</b>	
1. Getting involved with Rideout	9
2. Impact of Rideout's work	10
2.1 The buzz: social success and recognition through public performance	12
2.2 The process of being involved: embarrassment, enjoyment, fear and achievement	14
2.3 Effect on wider life in the TC: community and therapy	17
2.4 Personal and social benefits	20
3. Creative Leadership Skills Course (CLS)	22
3.1 The experience of doing the course	23
3.2 Practical creative leadership skills	23
3.3 The impact of CLS in developing an arts culture	24
3.4 Long term impact of CLS course	25
4. Staff comments on Rideout's work	26
4.1 Understanding the aims of Rideout's work: therapy or art?	26
4.2 Issues of impact, communication and therapy	27
4.3 Communication and understanding	28
4.4 Further suggestions for development	29
<b>E. Practical recommendations / development issues</b>	
1.1 Developing staff awareness of the aims and rationale of Rideout	31
1.2 Developing methods to embed the work of Rideout within the TC	32
1.3 Other suggestions for development / issues to consider for the future	33
1.4 Looking at the impact of Rideout	33
<b>F. Appendices</b>	35
• Appendices 1-2: Detailed interview questions	
• Appendices 3-4: Staff and participant interview guides	
• Appendix 5: CLS course guidelines & Info for therapy managers	

## A. Executive Summary

### 1.1 Introduction:

*"It's a bit like worms...if you took an individual worm and you said to it, 'how do you think you fit in to the ecological world?' It would probably look at you and think 'well actually I just eat dirt and leaves and get on with my daily life' but, if we didn't have worms doing that individually, then we wouldn't be able to grow anything, because the top layer of the earth wouldn't get aerated. They are fundamental to our eco-system, but the individual has got no clue that they are part of that huge process...the fact that the arts culture is built into the community, that is the fundamental bit"*

The above quote, by Roland Woodward, reflects a very specific reality for arts and therapy practitioners working in Dovegate TC. The impact of each individual practitioner is increased by the presence of other practitioners and by other work done by residents. In this sense, whilst this report is a qualitative evaluation of the impact of Rideout's work in the TC, it is apparent that both staff and residents saw this work as part of a much bigger and holistic process of therapy and rehabilitation. Despite the fact that the work of Rideout is strongly interrelated with other areas of work in the TC, for the purposes of this evaluation report Rideout's input is largely discussed as a discreet entity, whilst at the same time acknowledging that these individual gains take place within a wider supportive context. With these parameters in mind, the overall aims of the evaluation were to:

- Get verbal feedback from participants and staff about participation in Rideout projects
- Look at the impact Rideout's work on residents and within the TC
- Get verbal feedback from staff about their understanding of Rideout's work

- Indicate any areas for development in phase four of Rideout's work in 2004/2005

### 1.2 Involvement with Rideout

Staff and participants found that the informal system of getting involved in Rideout was largely a positive one. In particular it was seen as important that residents made their own choice about whether to get involved in the project. Both residents and staff thought the focus on individual choice increased ownership and made it more likely that residents would persevere with it, even when it got tough.

### 1.3 Impact of Rideout's work

Many of the participants' immediate response about the work was to talk about the 'buzz' of being involved in a performance<sup>1</sup> project. In doing a public performance, there was the sense of a very real adrenalin rush and an experience of working through fear without using old coping mechanisms such as drugs or alcohol. In this way the performance provided a real space in which to test out some of the new strategies that had been discussed in small group therapy sessions. The performance was also important as it provided a very public piece of work, which enabled other TC residents to see them in a different way and to offer them positive feedback on the work that they had done. It was noticeable that participants felt happier performing in front of their own community, reflecting the fact that a sense of belonging to a supportive and personal TC is something experienced by residents.

<sup>1</sup> I use 'performance' to mean both the plays / films at the end of Rideout projects and also to indicate the 'facilitation workshop' done by CLS participants for other residents in the TC at the end of the course.

Many residents spoke about an 'impact process' of being involved in Rideout work, where different outcomes and emotions were felt as the Rideout project was developed. A typical pattern was that of: initial embarrassment or wariness, followed by enjoyment, development of teamwork skills, fear as the performance approached, and finally a deep sense of achievement after the event. This pattern in itself had a significant impact on participants as people began to reflect on the ways in which they had overcome personal and inter-group difficulties in order to reach a point of success and completion. In this way participants were able to articulate a wide variety of benefits they felt they had gained through doing the work, some of these were personal such as:

- Confidence
- Self esteem
- Listening skills
- Patience

Whilst others (especially from the Creative Leadership Skills course) were related to practical skills learnt:

- Script writing
- Learning lines
- Acting
- Film making
- Delivering drama based workshops

Whilst only approximately 50% of residents said that they would go on to use their drama related skills directly in the future, most people felt that they had made personal gains during the project which had had an impact for them in therapy or in their general well being. In a number of cases specific accounts of personal development by individuals were also cited spontaneously by other staff members and fellow participants, showing that these gains were visible and tangible not only to the person concerned but for those around him. This ability to be aware of gains made by others is also a significant social skill and is seen as something that can help counteract some forms of offending behaviour.

Participants also consistently connected what they had done with Rideout to the work that they did in other therapy settings and to the overall structure of their TC. Participants were clear that the drama work was not 'therapy' in the strict sense of the word, *"It's therapy, but in a good way!"* (John). In this way participants were happy to see it as an additional option within the TC and were not worried about whether it should be classed as 'arts' or 'therapy.' This was different for a number of the staff who were concerned that they did not fully understand the aims and rationale of Rideout's work and felt uncomfortable about being unsure about where the work would be placed on the arts-therapy spectrum of practice. Participants found that involvement in Rideout projects had a positive impact for them in the community whether that was about breaking down their image, feeling more confident to speak at meetings, getting better known in the community or simply receiving positive feedback from other members of their community.

## 1.4 Creative Leadership Skills

### Course (CLS)

This section of the report offers some direct feedback from this particular skill based course that Rideout delivered in phase two of their work. Participants on this course had usually been involved in other Rideout projects and so their general comments are also included in the overall 'impact' section of Rideout's work. This course was specifically aimed at developing a range of practical leadership skills with participants that could be used in further creative projects, or in other professional work situations.

Participants found the course hard work, but satisfying in that they felt they had learnt things such as: management skills / health and safety issues, as well as interpersonal skills, and planning and negotiating creative projects with others. Participants felt the delivery and quality of

the course was extremely professional and that their learning on the course was facilitated through the combination of watching, formal teaching and practising facilitation themselves.

It was felt that this quality of process was reflected in the Rezart projects that were developed following CLS. Two other plays were developed spontaneously by participants for a family day in TC C and for a leaving party for the Therapy Manager in TC A<sup>2</sup>. These developments can therefore be seen as tangible evidence that it is possible for an arts culture to be developed and led by residents, and that skills learnt in a 'drama' context can be transferred to new environments.

The long term impact of the CLS course will need to be evaluated at a later date, but initial signs are hopeful with the production of new arts works, plans for further plays and films and a number of residents reporting how they plan to use the skills in the future, as youth workers or drug rehabilitation workers

### **1.5 Staff comments on Rideout's work**

Staff were very supportive of arts work in the TC and viewed it as something that benefited the work that they did in a more 'straight' therapeutic context. Staff were able to discuss the impact of Rideout on particular residents as well as discussing the more generalised impact that the work had on the communities through the public performance.

Staff expressed a number of uncertainties around the work that Rideout do, mentioning:

- Not being clear if the work was therapy or arts based, or how it linked to their therapeutic work

- Not always feeling confident to explain to residents what the work is about
- And because of the above issues, not being clear about the impact of Rideout on certain individuals

Staff felt that this situation could be improved by a better system of communication between TC staff and Rideout. One staff member who had got directly involved in a project found that this was a beneficial way to discover more about how Rideout worked.

Both Staff and residents felt that the work of Rideout could be enhanced by having them more fully integrated into the life of the community, in particular it was suggested that this could be done through Rideout coming to a number of the community meetings which are held each day in each of the separate communities

### **1.6 Practical recommendations and development issues**

The participants on Rideout's projects had very few suggestions as to the changing of actual content or style of the work, saying that it should just happen more often and for longer! In this sense the key practical recommendations and ideas for development have mainly been generated through the small sample of staff interviewed, who felt that there were two fundamental ways that the impact of Rideout could be increased.

1. Increase staff awareness of the aims, objectives and methodologies of Rideout's work.
2. Integrate Rideout more practically into the communities through community meetings.

Participants were also keen that that Rideout's work should be more fully integrated into community life and also suggested that it would be beneficial for Rideout to go to the community meetings.

<sup>2</sup> It was not clear from the interview whether this followed the CLS course or whether the residents had developed it after a different Rideout residency.

These two areas listed above represent the main areas for development in the next six months. Additional developmental areas are suggested below and are based on interpretation of the data provided by staff and participants.

- Could ‘fear’ for new participants be reduced by introducing a system of peer tutoring within new Rideout residencies? This approach may also be a way to allow participants on the CLS course to carry on using and developing new skills.
- Whilst there is evidence that an arts culture is being developed in the TC, this is at an early stage and if Rideout were to finish their work abruptly, this could have a negative impact on the continued growth of an organic arts culture. If Rideout do not continue working in Dovegate beyond phase four, it would be helpful to develop a gradual exit strategy, which may be an additional six months of supported peer led work.
- Consider rotating the location of Rideout’s work throughout the different communities in order to develop stronger relationships with staff and residents in these units. If this is not possible, look at ways to ensure that the other communities are kept informed / involved in the work (such as community meetings / staff liaison etc.)
- Many of the key gains and impacts cited by participants and staff, would appear to be pro-social skills and new practical skills which would therefore indicate a potential decrease in offending behaviour patterns. This relationship of skills learnt through Rideout (and the wider TC) and whether offending behaviour has decreased would need to be assessed by long term quantitative research. Research of this nature could build on the hopeful intentions of many of the participants, just one of whom is listed below:

*“I’d say to David Blunkett, the experience that I, as a participant on the Creative Leadership course with Rideout have had...your money doesn’t stop here, because I can pass that on to other people further down the road, so it’s got a knock on effect, it’s not like they’ve given money so that I’ve benefited as an individual, but in my interactions, hopefully in the future with drug addicts, they’ll benefit also, so it’s going to be an ongoing thing.”*

(Robert)<sup>3</sup>

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<sup>3</sup> All residents names have been changed to preserve anonymity



## B. Research

### Background

In 2002 Rideout was invited to discuss the possibility of becoming involved in a long-term residency at HMP Dovegate as part of a range of arts based developments being initiated by staff within the prison. This work started in July 2003 and is due to continue until July 2005. This report is an evaluation into the work carried out within the Dovegate Therapeutic Community between July 2003 and July 2004 and as such encompasses an evaluation of phase one, two and three as described below<sup>4</sup>:

Phase 1: will be a two week theatre-based residency with a group of prisoners during the 2003 arts festival which will culminate in one or more performances of an original, participant devised play. The process will involve a series of workshops on devising for theatre, and the development of a script for performance. Part of the purpose of this residency will be to identify those prisoners who are interested in developing their theatre skills further, particularly in relation to the development of their own performances. The process will then be repeated, perhaps on a slightly smaller scale working towards a performance scheduled in December 2003.

Phase 2: will involve the development and delivery of a training programme for a small group of prisoners interested in becoming peer tutors. The focus will be on those skills which will help participants create their own productions working with other members of their respective communities. Participants in this group should therefore be representative of all the communities if possible.

Phase 3: will centre on the 2004 arts festival in which prisoners from one or more communities will devise their own performances. These performances will not

be facilitated by Rideout although the company will provide support and advice as needed.

### Rideout

Rideout (Creative Arts for Rehabilitation) is a small arts-based company specialising in the provision of theatre and multi-arts based programmes in custodial settings. The co-directors of Rideout, Saul Hewish and Chris Johnston, are professional theatre practitioners with many years experience of theatre and drama with offenders and ex-offenders, both within prison institutions and in the community. Rideout is based in Stoke-on-Trent.

### HMP Dovegate

HMP Dovegate is a privately run adult male prison housing approximately 800 prisoners near Uttoxeter, North Staffordshire. The prison is divided into two main units, one of which operates as a regular category B prison (population approximately 600 men), whilst the other is a 200 bed Therapeutic Community (TC). These units are distinct and as such prisoners from the TC do not mix with prisoners from the main prison, nor do they have access to the main prison's facilities (outside of the gym and chapel). The TC itself is divided into four separate communities, each of which has approximately forty men living in it. They are termed as TC A, TC B, TC C and TC D. Rideout work with mixed groups from across the different communities, with their workshops taking place mainly in TC D, and occasionally in TC C.

### Methodologies

The information used in this report was generated through a series of semi-structured interviews with staff and prisoners<sup>5</sup> in all four of the TC units. The

<sup>4</sup> Description taken from the original proposal made by Rideout to the prison in early 2003

<sup>5</sup> From this point on referred to as 'residents' as this is what they are called within the TC



questions were developed through a consultation process with Rideout and can be seen in appendices 1- 4. The interviews were recorded on minidisk and submitted to Rideout after notes and transcription had been done. For the interviews themselves, the interview guide was used. In total, sixteen people were interviewed, five staff and eleven residents. Interviews lasted from between twenty to thirty five minutes. The work Rideout carried out was not observed as part of this evaluation and so it should be stressed that the results reported by individuals are based on their own processes of reflection. Many of the comments made by both staff and residents were corroborated in other interviews, so whilst the data is individually subjective, it also benefits from triangulation with other people's comments.

## **C: Aims of the Evaluation**

- To get practical detailed feedback from participants about the work they had done and what they had gained through participation
- To find out how staff perceived the work of Rideout
- To find out what impact the work of Rideout had on the participants (from both resident and staff perspectives)
- To see how the work related to Rideout's mission statement, "***To aid the rehabilitation of, and advance education of prisoners, offenders<sup>6</sup> and ex-offenders in the community, and young people at risk, by the promotion of the arts, in particular but not exclusively the art of drama.***"
- To highlight any practical ideas for development in the second phase of Rideout's work from 2004-2005.

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<sup>6</sup> Author's emphasis



## D. Findings

### 1. Getting involved with Rideout

#### Summary:

- **People joined Rideout as a result of personal choice and motivation**
- **The informal nature of self selection was largely seen as positive by both staff and residents as it fitted within wider therapeutic goals of making individual choices**
- **Some clarification of Rideout's requirements aims / requirements would be useful for staff**

Involvement with Rideout is voluntary and other than on the Creative Leadership Skills Course<sup>7</sup> there were no specific entry requirements for participants. Of the eleven participants interviewed, seven people were doing drama work for the first time and four had been involved in drama before, either in school, prison or as an outside interest.

In terms of what prompted them to become involved with Rideout, the following breakdown is given:

- 3 people had seen a previous Rideout production, liked it and volunteered to get involved the next time for fun or because useful for future career.
- 3 people had Rideout suggested to them as a good option by other people in their community or heard it discussed by community members who rated the experience as positive.

- 2 people picked it 'blind' when fairly newly arrived on the community as an option during Rezart.<sup>8</sup>
- 2 people picked it because they had done previous drama work (school and prison) and had enjoyed it.
- 1 person picked the CLS course because it related to skills used in a previous job. He also had seen a production and was impressed by it, but offered this as a secondary reason.

The eleven residents discussed their involvement in terms of "giving it a go" or "I just put my name for it" or "thought I'd get involved". The decision to do Rideout was largely framed as an individual one of personal choice for the purpose of enjoyment, challenge or usefulness. Some also described it as a personal decision that was influenced by encouragement from other residents in the community. It is noticeable that neither Rideout or TC staff are described as suggesting or selling it as an option. In some cases it was the ability to make this free choice that was one of the fundamentally important things about the work, *"not [being] forced to do it made all the difference...I suppose I wanted to prove something to myself...many times I wanted to give up on it, it was hard but the end result was good"* (Colin)

This emphasis on involvement through personal choice is also reflected by the staff who talk about recommending people to go forward to Rideout, after the resident has suggested it, saying that, *"there's an encouragement that can come from staff and other residents as well as from the resident themselves, so there's not a structure to how you get involved, it's quite flexible really."* (Nikki Bedlow)

<sup>7</sup> See appendix 5

<sup>8</sup> Rezart is the name of the annual 2 week summer arts festival held at HMP Dovegate TC

The projects that Rideout do are advertised through community meetings, with individuals who express an interest following that up with staff and community members. After this stage there is an understanding that staff also look at who has been put forward *“to see if it’s appropriate because they might have other things going on”* (Richard Cross). Both staff and residents found this to be a satisfactory method of getting involved in Rideout, *“generally speaking it has worked quite well, with a low drop out rate”* (Richard Cross). This approach seems to fit in well with the overall therapeutic aims of the unit in terms of residents making their own choices and working through the consequences of that action with the benefit of this mode of involvement being recognised by both staff and residents.

However, there were a few issues that were raised in relation to the methods of involvement which may indicate some need for clarity around this fairly informal approach:

- 2 staff mentioned being unsure as to whether Rideout had any guidelines for what they wanted from participants (i.e. would Rideout want / not want particular participants). This may be particularly relevant in relation to the CLS course where Rideout *had* outlined some guidelines for involvement.
- 2 staff members felt that they were not entirely clear about what Rideout’s work was aiming to do within the TC and therefore found it harder to inform / advertise the projects within the community.
- 1 staff member felt more residents tended to get involved from TC D (where workshops take place) and felt that it was hard to encourage a similar number from other communities.
- 1 participant also mentioned that it had been boring / tedious to have to get up each day to go over to TC D

(not his community) - a potential barrier for involvement.

- 1 participant (on a peer led project) agreed to be involved but then said he wanted to drop out but felt trapped.
- 1 person said that they had put their name down to do the CLS course but no-one had got back to him.

Overall though, it is important to reiterate that everyone interviewed was generally happy with the informal self directed mode of getting involved and did not want it to become a more formal ‘referral’ process.

## 2. Impact of Rideout’s Work

*“The therapy obviously helps a great deal but so does that [Rideout] because it opens up other doors inside you, the flowery bits if you like!...I think we all need that”*  
(Robert)

### Summary:

- **The impact of a public performance provides a focus for participants and a tangible piece of work with which they are associated. The performances were all regarded as successful and the feedback participants received was positive, increasing their appreciation of the event and their willingness to be involved in the future. The ‘buzz’ of the final performance was intensely memorable and allowed participants to reevaluate alternative and legal methods of getting ‘high.’**
- **The process of working in a group towards a final goal allowed participants to experience and practice new interpersonal and dramatic skills. The process**

**involved in working towards a performance allowed them to work through a variety of difficulties (such as fear, embarrassment, group dynamics etc.) and emerge on the other side with a sense of achievement.**

- **The work of Rideout had a generalised positive effect on the wider community, although some staff found it hard to evaluate the specific role of Rideout in this. In addition, a number of participants reported that they felt better able to be involved in the life of their community after the experience of group work and public performance they had experienced with Rideout.**
- **Rideout's work was also seen as related to the wider therapeutic goals of the TC, with a number of participants reporting that it had specifically helped them continue with small group therapy and most reporting that it had given them a 'boost' of some kind which had helped to make sense of the therapeutic process. Participants were clear that it was not 'straight' therapy, but that it was linked to therapy or could have therapeutic effects. Staff were positive about the role of arts in the TC and were clear that they felt that the arts could help residents express emotions and were a good addition to traditional talking therapies which did not suit everyone. Staff had different opinions about whether Rideout's work should be more integrated into specific therapeutic goals, or should be more independent, these**

**differences were linked to some lack of clarity about Rideout's overall aims for their work in the TC.**

- **Participants and staff detailed a wide variety of personal and social benefits that were gained during the work with Rideout and these can be seen as some of the longer term impacts of Rideout's work that are embedded in people even after the final performance. These included personal development issues such as confidence and self-esteem, and 'harder' social skills such as negotiating, active listening, problem solving etc. There is more detail about long-term impacts in section D, 3.4 of the Creative Leadership Skills Course.**

In this section I have divided the impact into a number of recurring themes that were evident in resident's conversations. The reality is that the distinctions between these categories is not as clear as this might suggest. Life in the TC is an intense experience with men involved in small group therapy for half a day and edu-com<sup>9</sup> for the other half of the day. In addition to this there are also options such as psychodrama, art therapy, gym, Rideout, Motionhouse<sup>10</sup>, as well as involvement in daily community meetings with all staff and residents. This range of activities helps foster an environment where people are able to succeed and have new experiences - Rideout's work plays a part in this, but it also benefits from, and contributes to, this multidisciplinary approach.

<sup>9</sup> Education and Commerce

<sup>10</sup> Motionhouse Dance Theatre – Motionhouse have also been involved in a long-term residency at HMP Dovegate, the results of which have been evaluated by Surrey Univeristy. A participatory dance company

## 2.1 The buzz: social success and recognition through public performance

*"...and when I came back on the wing I felt like royalty, everybody was upstairs, they was all clapping like, that's why I felt I got so much from it, if it was the right show I would do it again and I never thought I would say that!"*

(Colin)

The men who had participated in Rideout projects consistently referred to their work as giving them 'a buzz' and that this was something they experienced particularly in the final performance, the culmination of the workshops. The performances were a social and public space where their final work was put 'out there' for public consumption. It was in this arena that the 'buzz' was created - there was no one reason for this feeling, but rather people spoke about many important things that happened for them as a result of this public performance.

- **Community exposure / changing roles:**

The final performance provided a way for people to be known in their community, they were 'exposed,' shown in a different way, than might have normally been expected of them. Some people spoke about being very shy, others talked about how it revealed an alternative side to the image that they normally played in the TC. *"When I was doing the play I didn't think nothing of it, it was only afterwards where people were saying we weren't expecting that from you, I thought, it was a kind of booster for me, it proper helped me"* (Steve)

As well as showing a different side of themselves to others, the process of being 'someone different' allowed some participants to re-evaluate how they understood themselves, *"I think it will be*

*mainly the therapy thing that helps with my image, but I still had that until I broke that barrier down when I joined Rideout and exposed myself on the community and I was doing all this mad drama stuff and everyone was looking at me like I'd gone mad and telling me mates on visits what I'd been up to...this was the start of me losing that image you know"* (Liam)

Participants also consistently talked about how performing in front of their own community was easier than performing in front of the other communities where they felt they did not know the men. *"I found it easier performing in front of my own community than I did for the other two, cause I knew all of them"* (Daniel). This is interesting as most 'professional' performers tend to be more nervous in front of their peers (rather than strangers) and would seem to indicate that the communities are experienced by the residents as supportive environments where it is safe to take risks and do unusual things.

- **Public performance<sup>11</sup> as a tangible product:**

The process of public performance also created a physical example of work done by a resident on a community and therefore provided an opportunity for feedback from others. Nobody reported having experienced any negative comments from their community members. *"I got some praise off people for doing it, the next day in the [community] meeting people were saying well done for doing that"* (Andy). Even one participant who had not felt comfortable doing the acting admitted that he got *"quite a buzz off it, like everyone was saying you were sound and good and that...I got some good feedback...yeah maybe I would do it again"* (Daniel). The process of feedback was an important element in how participants continued to evaluate their success.

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<sup>11</sup> 'Public performance' refers to performance to others within the prison as opposed to members of the general public.



Linked to this idea of feedback from a tangible piece of work, is the feeling of having simply completed a piece of work successfully and the feelings of pride and self worth that this generates with one participant commenting that it, *“helps people complete something, you know most people in jail they feel that they haven’t completed things, like they always fail at things...and when you do something like this and you know you see the result at the end, it makes people feel that they’ve done something good and that can lead them onto other things”* (Liam). Simply reaching the end of the project and having a product that can be seen is what is important, *“the final performance was the most enjoyable part of it...it was quite scary to go out in front of them all and do the thing, but once I got out there I enjoyed it”* (Paul)

- **Doing something useful, applause, pride and self worth:**

The performance allowed participants to give something to others which people felt enhanced their feelings of pride and self worth, *“after that first performance, the applause that we got was like rapturous applause. It was like a really good feeling, gave me a feeling of self worth, to know that I’ve given something and they’ve enjoyed it. It was good, it was really positive”* (Paul) and as another resident said, *“you put into production what you’ve actually done and seeing somebody else enjoying it, it’s just a buzz”* (John). The impact of other people enjoying something you have produced made one resident comment that, *“people who have just been in the criminal world all their lives they don’t value themselves and then they go and do something like that in front of everyone - ‘fucking hell I can do this’ - I like this, I’d rather do this. It’s definitely a good thing to do.”* (Andy). This sense of achievement was acknowledged by a number of the staff who talked about how the performance can demonstrate what is possible, which is an important message for the wider community and can be inspirational.

- **Alternative high:**

The performance also provided a ‘pure’ buzz in the sense of an adrenalin rush. For some people this was compared with their experiences of drugs or alcohol and many had been surprised by getting this feeling through public performance, *“it was ingrained in me that I couldn’t do anything unless I had the drugs, that’s what I really believed...but then when I did the performance and performed it in front of everybody, the praise we got afterwards and just the buzz when everybody was cheering and clapping. It was a real buzz, a real adrenalin rush and it made me feel really good that I’d actually done something without the need for drugs, just reinforced the fact that I don’t actually need drugs to cope with things”* (Martin). For people who did not compare it to other addictions, there was still a clear recognition that it provided an intense emotional high, *“right up till when we did the play I thought I’m gonna die, but then when we did it I forgot about everybody who was in the room...I mean I knew the people were there...and then we did three lots, the first two I just wanted to run, but when we did the last one I just buzzed off that... I suppose it’s the biggest buzz I’ve ever had - it was brilliant!”* (Colin)

Performance with its social and personal recognition was therefore seen as an extremely important part of the work that Rideout were doing. The fear leading up to the performance and the ability to get through that fear to a place of success was an important transition for many of the participants.

## 2.2 The process of being involved: (embarrassment, enjoyment, teamwork, achievement, and fear)

*“for me it gives me confidence, you’re part of something, creating something from scratch. I like the way you start off just a whole load of bodies who don’t know each other, you become together as a team and you start relying on each other and bonding and then to put into production what you’ve actually done and see somebody else enjoying it, it’s just a buzz...it’s therapy but in a good way!”*

(John)

In terms of the process of being involved, participants were asked about what they enjoyed and later what they felt they gained or learned from the process<sup>12</sup>. Many respondents had clearly enjoyed the process of being involved in Rideout, but mainly talked about enjoyment less in the sense of ‘fun’ and more related to a sense of achievement. In this way a number of the things that were enjoyed were not necessarily easy parts of the process. People also instinctively talked about the things that they had found hard or confusing and again could see the enjoyment in this once they had reached the end part of the performance (or after the performance).

- **Embarrassment:**

A number of participants spoke about how they were initially uncomfortable or embarrassed about taking part. *“At first doing Rideout was a bit embarrassing, with the exercises you know”* (Liam). The fact that it was voluntary and that it was possible to attend taster sessions was mentioned by a few participants as being important. It was noticeable that nobody mentioned being embarrassed in terms of

the performance - there was fear at this stage, but as already mentioned, the performance and its after effects were seen as a buzz and a place of social success.

- **Enjoyment:**

Enjoyment of the process and the end result was a key motivator for people and the variety of different activities mentioned seemed to keep people interested even when they had participated on a number of Rideout projects. *“It’s good, something new every time, to me it doesn’t seem like work or anything like that, it’s just enjoyable”* (Kevin)

People felt that the range of exercises and games were important in allowing them to get involved and that these had been fun to do. *“The games, the warm ups I enjoyed, even on CLS course I enjoyed doing those games with another group, but then I enjoyed all the making up of it as well and the encouragement I got off Saul and Chris”* (Kevin). The games had also been important in letting people relax and start to get involved with the drama, *“after the ice broke after the first couple of sessions when we were doing a bit of role playing, getting up and talking in front of other people then it became an enjoyable experience”* (Paul)

People who were initially sceptical about the exercises and the ‘pointlessness’ of them reported that they began to see their relevance after a period of time, *“you know at first I thought, what’s this crap? I’m not into this...but I saw the benefit of it, the team building, confidence building and I saw that and then thought, ‘it’s not as daft as what it looks, it’s all got a meaning’ and once I’d grasped that, you know I went for it”* (Robert) and again, *“I enjoyed all them little mad exercises...it’s good the way that teaches you”* (Andy). The exercises were not just about being fun, but were also reported as being enjoyed because they were seen as relevant to building up other inter-personal skills. *“To be mindful of everybody else and to interact and to try and learn*

<sup>12</sup> What people felt that gained or learned is mainly written up in ‘personal and social benefits’ although there are also elements of this discussed in the ‘effect on wider life in the TC’

*patience and tolerance and things like that, I enjoyed that aspect of it as well” (Martin).*

This idea of ‘worked for’ enjoyment was also reflected in some of the work done on one of the CLS follow up projects where during the filming process there was a lot of ‘tedious’ work, which was nevertheless reported as being ultimately enjoyable because it was a good experience to learn about film making skills.

Other areas of enjoyment which were more specific to individuals included:

- 2 participants said that the enjoyment and gains of being on Rideout projects specifically helped them continue on the TC and said without it they might have quit.
- 1 participant said that he enjoyed the process, not the performance, but enjoyed the after effects of the performance
- 3 participants mentioned the enjoyment of learning how to teach others to do drama exercises (CLS course)
- 1 participant mentioned that enjoyment was not only about being in the group, but also about those watching the performance
- 1 participant enjoyed the final performance the most
- 2 participants talked about enjoying the ‘normality’ of Rideout, either for the interesting ‘normal’ conversations or for the sense of being involved in some ‘normal’ work *“when I was working with Rideout it was as if I wasn’t in prison, it was as if I was outside working on some project with ‘normal’ people in a ‘normal’ setting, it sort of took me away” (Martin).*
- 1 participant spoke about the release of being someone else in drama *“I think that’s the best thing about drama, I can be a prat and laugh at myself as well...you can laugh at me when I’m being a prat, but not when I’m being normal” (John)*

#### • **Teamwork:**

Many people commented on the fact that they enjoyed working as a group, meeting other people (not necessarily from their community) and finding new and practical ways in which to work. This process also allowed people to understand people in a different and creative environment which was seen as positive, *“you get to know people in a different way which is good” (Kevin)*

The group work and teamwork process also caused some stress with a number of people mentioning that there was initially something of a psychological battle going on for who would be at the top (in terms of status). One participant recognised his role in this and said he enjoyed causing a bit of friction. There was also some comments about whether certain participants could be a drain on the group, but simultaneously a recognition that these people might be those who would most benefit from this type of work. There was no sense of wanting to exclude people from future projects, but there was some anxiety expressed from one participant about the potential difficulties this might cause if Rideout were not present. (i.e. a fear of peer led projects that would not manage this group work process well). Participants recognised the skills and difficulties that were there in this group building process, but continued to enjoy the process because of the wider sense of fun or purpose that they were working towards. *“but really I think if you enjoy something you just get on with it” (Kevin).*

The sense was that the development of these group work skills were evaluated as enjoyable, because there was a realisation that people could succeed in using them as part of creating a project that was important and enjoyable to everyone participating. Roland Woodward sees the development of these inter-relational skills as fundamental to the work of Rideout and that trying to develop ways for people to communicate their experiences and what that means to them *“is a fundamental skill that many*

*people don't have...it's hard work*". He argues that Rideout's work does more than raise self-esteem - it develops a new skill base.

- **Fear:**

Nearly all participants said that they felt some fear during the time of the project. For one participant this was as extreme as waking up at 4:00am every day he was doing Rideout, sweating, heart pounding and feeling very panicky, and for others it was more usual to feel this immediately prior to going on stage and sometimes when onstage itself. Fear seem to be generally centred around two areas:

- Not understanding how (or trusting that) the improvisation, games etc would build up into something that could be performed (fear of looking foolish)
- Once the piece is ready to be performed, the fear of performing this publicly (making a fool of yourself / forgetting lines<sup>13</sup> etc)

Most people reported feeling unconvinced / unsure at the beginning of a two week project about why they were doing the games and did not understand until near the end how they inputted into the final production. *"the lead up to the actual performance wasn't really exceptionally enjoyable...I was getting kind of bored...well maybe boredom isn't the right word, maybe fear that it's not gonna turn out right..."* (Paul). It might be that more could be done to reassure people of how the process works, so that some unnecessary fear can be eliminated. However, the researcher also recognises that sometimes it can be hard to understand or hear this information even if given, as at the time it does not seem believable. It might be that the fear is an inevitable part of the process. One of the

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<sup>13</sup> Most of Rideout's work is not based on 'learning lines' as the pieces are put together through improvisation, however one of the peer led pieces did involve this process.

residents involved in a number of projects suggests as much when he says, *"but the new lads who are coming in will start dropping out thinking 'ughhh, this isn't going to work - I'm not making a fool out of myself, I'll go elsewhere' and even though Saul and Chris will turn round and say, 'no it'll be alright, we'll get it sorted, it'll be alright on the night' they're not going to believe them, but if someone like me says this is the way it is, then [that]can get through to them"* (Kevin)

For many participants the process of working through that fear, receiving support from Rideout staff, their colleagues in the group and then the admiration from other people in the TC whilst not 'enjoyable,' was something that was very profound. Many people spoke about the way in which they had overcome their fears without using drink, drugs, violence or through withdrawal from the group. For a number of people it was the first time that they had felt they had proved to themselves that 'confidence' did not have to come from a substance or attitude, but that was something that they had within themselves. This sense of 'overcoming' and proving to themselves and others that they were capable of something they never thought they would be, gave people a feeling of confidence and positive sense of self worth which is also discussed in the section on social and personal benefits.

- **Achievement:**

*"It was one of the biggest achievements I've ever done in my life - two achievements in my life, one was getting my fork lift licence and one was doing Rideout"* (Colin)

The combined process of getting over embarrassment, working together, producing a performance and overcoming fear led to people owning a real sense of achievement when doing and finishing the project and the sense of this personal and group achievement was something that was intensely memorable and enjoyable. Not

everybody felt that they would go on to do more drama or necessarily use these skills in the future (approximately 50% split) but all felt that it had been achievement in some way:

- Personal confidence - overcoming fear
- A realisation that they had not lost skills
- A different way to occupy time and get a buzz
- Knowledge that they could succeed in areas that they had not previously thought possible

### **2.3 Effect on wider life in the TC: community and therapy:**

During the interviews the residents were asked about how, and if, they felt the drama work they were doing connected with other therapeutic interventions in the TC. It was noticeable that many residents mentioned this relationship before being specifically questioned. Although participants varied in the way in which the drama had had an effect on them, all residents were able to articulate clear and personal reasons about why drama work such as Rideout fitted in with the overall pattern of work and community environment of the TC.

In relation to the aspect of 'community' many of the residents talked about how after having been involved in Rideout they were more confident and able to participate in the large community meetings where before they had felt too shy or nervous. There was a sense of having already performed to bigger and unknown groups, to then speak in front of your own community was a much less frightening thing to do. As mentioned previously, people had also received a lot of positive feedback from their own TC for the work they had done both formally and informally and this again is likely to have helped to create a safe environment in which people felt comfortable to talk. One resident spoke about how he had gone on to put himself forward as chairman for his community,

something he said he never would have done if it hadn't been for the work with Rideout.

The three residents who undertook work with Rideout as newly arrived members of the TC reported that it had a positive impact for them in community, as it helped to get them known and be recognised as part of a group. For some of the other residents who had specific images (e.g. as a 'gangster') in the community, the work also helped to show themselves (and the community) that there were other sides to their personality. Again the community's positive reaction the productions helped to enhance people's self-esteem and confidence that they could take risks in public.

There was also the sense that the work done by Rideout and residents also affected the wider community of the TC through its performances with both residents and staff commenting that the people who watched it had enjoyed the shows and that for some it had given them something to think about and discuss in their small therapy groups. One staff member felt that by seeing things from a different perspective, the plays particularly encouraged victim empathy. Staff did reiterate that by far the biggest impact was on the residents who had taken part, rather than having any larger tangible impact within the community as a whole.

In terms of the relationship to 'therapy' the drama was viewed in a number of different ways for the residents. All felt that it was not 'therapy' in the sense of the other therapeutic work undertaken (such as small group work, art therapy etc) but most residents mentioned that despite this it clearly was therapeutic in a number of ways: *"everyone has got a creative side to them, it's just that it's been suppressed...so you can express yourself which is only good for you as a human being, someone like me for instance, spent all their lives suppressing their feelings because of what went off in their childhood, not really connecting with wife, partners, girlfriends, people, friends and that...the therapy obviously helps a*

*great deal but so does that [Rideout] because it opens up other doors inside you - the flowery bits if you like! I think we all need that"* (Robert).

One of the staff members who participated in a Rideout Rezart project also commented that he was struck by the way in which residents from different communities incorporated therapeutic learning into the drama work, *"to find people from different TCs talking about, or being capable of improvising a piece of group work in front of the camera in which they are talking the language of therapy and sharing that - that's extremely powerful"* (Gustavo Angeli). Other staff members also commented that they felt that the work Rideout was doing was a good complement to other therapeutic interventions being used, it 'blended in well' and there was a sense that this working in tandem could be developed further.<sup>14</sup>

The bullet points that follow are areas of development that participants identified as being developed through work with Rideout and can be said to be broadly therapeutic.

- **Release of emotion**

Some people felt that by doing the work with Rideout they were able to express and release more of their emotions than they were able to in their small group work. One resident was very clear that this had saved him from leaving the TC, that without this opportunity to express emotions, he would have quit the TC some time ago as he found the talking style of the small groups hard to cope with. For him, and a number of the others, the work done with Rideout, gave them things to take back and discuss with their small groups and therefore helped to keep the overall therapeutic process moving. *"Acting I can let the guard down, I can act out those difficult emotions because I'm playing a character...he's gotta cry, and I can release that way, rather than in a normal situation where I just revert to*

*one thing - anger - in doing Rideout it has allowed me to be vulnerable and it's allowed me to come back here [to the TC small groups] and then allow myself to be more vulnerable, rather than more guarded, so it has paved the way for me really...definitely, for a long time I have fought this place"* (John)

- **Encountering problems in practice**

The process of doing, planning and organising drama work often causes stress, and many residents recognised that they responded to these situations by being able to see some of the clashes between their instinctive behaviour patterns (such as violence) and their increased knowledge and ability to use techniques such as discussion / reasoning. Obviously this process did not always run smoothly(!) *"I'll be polite about it saying like 'don't get irate with me, I'm hearing what you're saying' blah blah...and after about the fifth attempt I think, why bother?"* (John), but it gave people a chance to practice new skills in an environment which was not in itself focussing on those skills (i.e. not a cognitive-behavioural therapy session) but in an environment where people were motivated to achieve specific goals and so had to find a way to get there. This area was particularly discussed by those who had taken part on the CLS course and may reflect the difficulties and rewards of a more peer led process in creating the pieces of work. The usefulness of this practice in relation to the wider therapeutic aims was picked up by one of the staff who said, *"I think therapy is good to be offering people an insight about their own lives, but if that is not reflected in daily living then what's it for? It is just chit chat, just nonsense and Rideout bring them the opportunity to go out of the crystal palace of therapy [ivory tower]...and to put something in place practically...it is some sort of rehearsal of going back to the outside world"* (Gustavo Angeli). In other words Rideout provide a practical experiential forum in which to live out some of the insights gained through other therapies.

<sup>14</sup> See section D,4: Staff perceptions / suggestions for Rideout work for further discussion of this point

- 1 participant spoke of the difficulties of working with another resident to deliver exercises, *“one of the things that Saul and Chris taught us was that if you have a difference of opinion, don't bring it into the group and the lad nearly brought it into the group and so I had to try and blank him and carry on with the group”* (John). For someone who acknowledges that he would often be more violent than this, the ability to stay focussed on the task, despite interpersonal difficulties is a positive development.
- 1 participant spoke about how he had been pulled up by Saul for swearing / getting angry with others in the group when they wouldn't listen to his ideas for a solution, *“I began to realise to be more tolerant, to understand that other people might not fully understand what was going on...try to be more calm and more controlled and get the job done...so I did get better in that respect...it helped me in that way”* (Martin)
- 1 participant spoke about being dogmatic in his ideas and how that didn't work on the CLS course as *“you've got to be open to ideas”* (Kevin) and says that was one of the hardest things to learn.

The residents who talked about these difficulties and developments were very aware of how this learning in Rideout related to their other work in therapy with a number of them reflecting on how theoretical therapy group discussions had come to light in the practical group work. *“It's dovetailed with therapy...don't have to think and act in one moment, [like with the] the games and the impros, even though it's an impro, you've still got that couple of seconds to think, look for clarity inside you before you move on and it's the same with the games, it's given me confidence to do things, but also to think”* (Robert).

- **'A little booster'**

Many people expressed how the work done had given them 'a little boost' in terms of

moving things on in the TC. Whether that was confidence, a realisation about some aspect of their behaviour or listening to others. It was described as a 'kick up the arse' - something that made you think / interact in a different way. *“Rideout gave me that extra boost, it gave me something which I'd never had, it gave me a kick up the arse and I thought, I can do this, whereas before I had my self doubts...if I really want to do something it's achievable”* (Colin). It provided an additional and alternative way to look at people's issues, *“got a different look on it, rather than just going in a small group and speaking about it. Kind of setting it out and role playing it...now I do psychodrama”* (Steve). This resident had been spotted by the psychodramatist after his performance and had suggested that he work with her which he has since found very useful. Again this demonstrates the natural interconnectedness of the work of Rideout with some of the other therapeutic strategies.

- **The content of the work**

Content which looked at issues of drugs, therapy, and criminality was felt to be helpful for a number of individuals who either overtly (or less obviously) put a lot of their own personal experiences into the work. This seemed to produce two types of therapeutic effect, firstly in terms of expression and acknowledgement of areas of their own lives, and secondly in being able to see issues 'out there', people were able to reflect on the sadness / stupidity of certain acts. *“Another way it helped, a lot of the subjects that was coming out of other people could be related to different parts of my life...and when you see someone else acting it out you think what a prick, I needn't have done what they've just done, I could have done this, you realise what an idiot you have actually been!”* (Kevin). Because of the performance-based nature of the work, the participants also felt that other people like them could gain from the work and that people had spoken to them about the work either individually or in their small groups. *“people spoke to us*



*afterwards and they probably would have spoke about it in their small groups, it would have brought up lot of emotions in people, it was an emotional play” (Daniel)*

- **Confidence to speak in small groups**

*“Cause through doing Rideout it’s learned me things about social skills...a lot of us haven’t got communication skills either, a lot of us lack confidence and the way Rideout do it, they incorporate it...and you do gain but without even knowing that you’re gaining...you come back here one day and you’re buzzing off a session from over there and the next minute you’re talking to everybody about it and they’ll be like ‘uhhh’ and I think ‘hey that isn’t like me, how did I manage to do that?’” (John).* A number of people spoke about the effect the sessions had on their small group work (as well as in community meetings). People often expressed having an insight or enthusiasm that helped them to move on / engage in the small groups as well as being able to make connections the other way - such as seeing discussed issues come up in practice in the Rideout sessions.

- **Should drama be more incorporated into the overall therapeutic programme?**

This was an issue that was spontaneously raised by a number of residents (and staff<sup>15</sup>) during the course of the interviews. Some felt that Rideout visits were too infrequent during the year and that they would prefer to have this more embedded into the life of the TC either as a permanent option or as a drama group as part of edu-com. Nobody suggested that it should become ‘more overtly therapeutic’ but rather there was a sense that it sometimes sat on the edges of the therapeutic community and that somehow it could be more incorporated into the overall life of the TC. The most stated suggestion for Rideout was that it should be more frequent / regular (5 participants) and 1 participant said that it should be

specifically incorporated into the therapeutic programme.

- **Recognition of other people’s gains**

In addition to these benefits of personal gain in community or therapy, residents also often commented on how they had seen the work had effected someone else - in other words there was a high degree of social awareness, with people able to see how, and what, had changed for other people during the process. *“I didn’t even think I were creative in that type of thing and here we are...I’m extremely proud of it and also extremely proud of the group of people I work with, the inmates and seeing them develop as well...there’s a lot of joy to be took out of that...hopefully I can keep doing it to some degree once I’m out of here and released from prison” (Robert)* and again, *“A lad in my small group this morning, a very introverted character and he played a part in a Rideout play last year and he said that it brought on his self confidence...and being in his small group I can see the difference it has made to him...when he got into it and saw the reaction that he got, it really brought him on, out of his shell” (Terry).* The process of working in this way (along with the small therapy groups) seems to encourage an awareness of other people in the group and an ability to be sensitive to what other people gain.

## 2.4 Personal and social benefits

*“But for someone to come from the streets and you know, be a hard man, and then come in here and get involved with a play with dressing up, it’s a good thing you know, it shows like that image isn’t everything to me you know, you get me? I can get involved, I can do stuff” (Liam)*

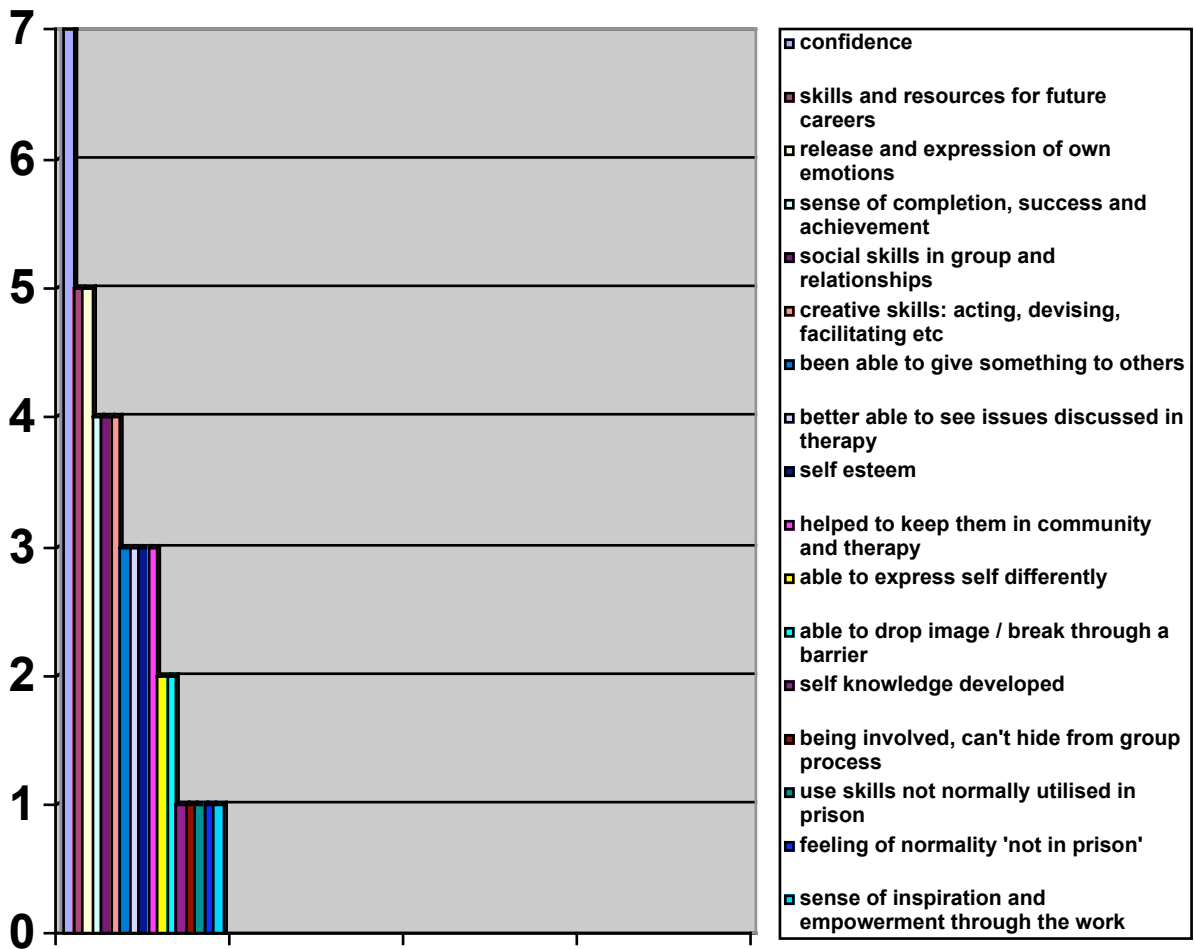
Many of the personal and social benefits have been covered in more narrative detail in the above sections and specific examples are provided of how and where these

<sup>15</sup> See the staff section (D, 4) for further discussion of this point from their point of view and how it relates to understanding more about Rideout’s overall work intentions.

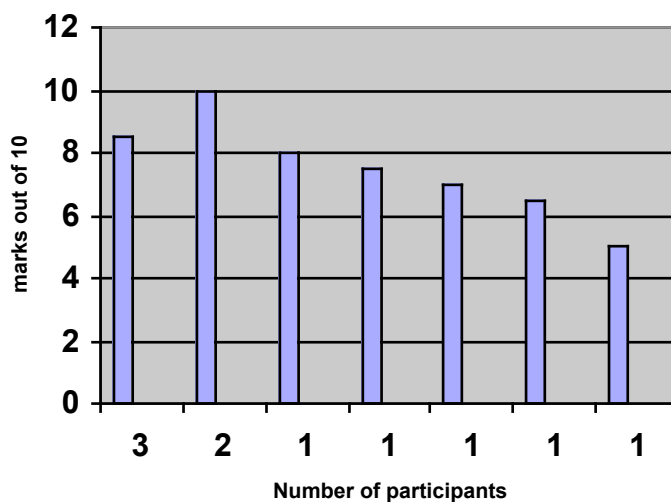
benefits were seen to take place. Here I list the most frequently reported gains from the residents who took part. The numbers on the left represent the number of people (out of eleven) who offered this gain without any specific prompts / lists being offered. These gains were deduced both from the specific

'what did you feel you gained' question, but also from other comments made in the interviews, often related to the last question 'how would you sell this work?' where people frequently sold it on what impact it had had for them.

**What do you feel you gained from the work of Rideout?**



In response to how important was the Rideout work for you in your life with 10 being extremely important and 1 being very unimportant, out of 10 participant responses they were as follows:



### 3. Creative Leadership Skills (CLS)

#### Course

*"I felt good at the end for the fact that I'd achieved it...I walked out with more than a certificate saying that I'd done it...A certificate is sod all really, I was actually proud of something I'd done for once, which I 'aint for a long time"*

(John)

#### Summary:

- **Participants found the course hard work, but satisfying in that they felt they had learnt a lot by participating. This learning included such things as management skills / health and safety issues as well as interpersonal skills, and planning and negotiating creative projects with others.**
- **The course was felt to have been very professional both in the quality of the teaching, and their own creative outputs as a result of the work. The combination of learning through watching, teaching and practising was described as very helpful.**
- **The course generated two projects for Rezart with some support / advice from Rideout staff. These developments are tangible evidence that it is possible for an arts culture to be developed and led by residents, and that skills learnt can be transferred to new environments.**
- **The imminent release of some of the participants from the CLS course may be something that**

**could disrupt the development of peer based projects (TC C).**

- **The long term impact of the CLS course will need to be evaluated at a later date, but initial signs are hopeful with the production of new arts works, plans for further plays and films and a number of residents reporting how they plan to use the skills learnt on the outside as youth workers or drug rehabilitation workers.**

Of the eleven residents interviewed, six had taken part in the Creative Leadership Skills course which ran from February till June 2004, normally in blocks of three days a month. The aim of the course was for residents to develop skills in running projects with other people, whether that was in prison or on the outside. The focus was on developing and running drama based projects, although the idea was that skills were relevant for other kinds of arts project work. The CLS course was conceived as one way to develop an informal system of peer based projects within the different communities.

The overall project was rated very positively by the participants who felt they gained a lot from the course. A couple of people said that it had been an extremely challenging course for them, especially at the beginning with the focus on theoretical and written ideas. One participant initially found it very hard and said that he had not felt prepared for the switch from Rideout's normal drama work to this more theoretical and technical style of workshop, however he said, *"I came in with the wrong attitude basically"* (Liam). All the other participants seemed to have understood more clearly that this was a different style of course and a couple specifically expressed value in the more literary processes involved, *"I think it's quite good, I mean I've kept every single bit of my work and hopefully when I do go out I want to be involved in that stuff again"* (John).

### 3.1 The experience of doing the course:

During the course people felt they gained specific knowledge around issues such as health and safety and financial planning when running a group but also that they learnt a lot about leading or facilitating a group. These skills were developed by watching Saul and Chris (as well as other freelancers) lead the sessions as well as practice sessions and by the experience of having to work with diverse people within the group. *"It was fantastic, I loved every session, I got something from every session which we had, which I think was a full twelve days...I got communication skills, management skills, how to communicate on an equal footing, give other people a chance to get on board, rather than make snap decisions which I've done all my life"* (Robert). Most participants reflected back particular insights that they had gained during the course, or stumbling blocks that they could relate to in other areas of their lives. For example, during the process of working together to deliver workshops and to develop shared creative ideas, different individuals said that it had highlighted ways in which they could be:

- Dogmatic
- Not listen to other people
- Make snap decisions
- Be intolerant

As one resident commented about life as a criminal, *"you know if you want something, you want it straight away, so you go out commit a crime 'cause you want the drugs...[it's] a very selfish lifestyle, you're not interested in anybody else except yourself, so to be in a group and to be mindful of everybody else and to interact and to try and learn patience and tolerance and things like that, I enjoyed that aspect as well."* (Martin) The course provided a space in which it was possible to develop working relationships and learn how to negotiate. The course was not 'perfect' in this sense - participants reported a number

of arguments amongst the group, one participant felt that the dynamics could be difficult and felt that his own skills at acting were sometimes not valued by some members of the group. However, most discussed how the differences within the group had highlighted some of their own personal issues in relationships and so had largely found it a helpful experience. One person also commented on personal feedback from Saul which had helped him to re-evaluate how he worked in the group - this was again seen as a positive intervention. There were also a couple of people who reported that through working in a creative environment they saw different sides of people, allowing them not to see them in a one dimensional way. *"you get to know them as a different person then that helps you see them better in the therapy like, 'cause you know they're not always bleating on!"* (Kevin) *"I've learnt more ways of socialising and communicating with people through Rideout than I have actually in therapy at the moment, so I've been able to go over there have the fun doing what I'm doing with the play, plus actually getting the methods from them and using them back here"* (John). One participant also commented that it was nice to work with some other people (rather than just those on their community) as it gave a wider social network. One participant thought it was important to retain a degree of outside facilitation in negotiating group dynamics and there was also a suggestion that some of the work was not about drugs as this could get boring.

### 3.2 Practical creative leadership skills:

Participants reported enjoying and finding useful the range of approaches used, watching professionals, being explicitly taught, role-playing with each other and finally trying it out 'for real' with a group of volunteer residents, with one participant saying that, the combination of work has *"put me touch with the real person I was"* (John)

Participants commented on the usefulness of being able to watch the theory in action when Saul and Chris were doing the work and how they managed to join together 'fractured' parts and simplify the process so that it was possible to see how it was done. A couple of people also commented on the practice that they provided for each other, by role-playing difficult children, although one participant said that they had not found this particularly helpful. People found the experience of running a workshop for a group of volunteer residents a nerve wracking experience, but in a similar way to the idea of a 'final performance' discussed earlier, it was something that people could work towards and represented a culmination of the different skills learnt. One resident talked about having to persuade the volunteer group to participate who had initially thought that they were going to watch a play rather than be involved in workshops. In this way the end of the course, facilitating drama workshops for unknown residents, was seen as satisfying and, as quoted at the beginning of this section, was a much more significant achievement than simply receiving a certificate. Again the success is partly evaluated by participants in relation to the fear and difficulty involved in completing the task.

An additional area of satisfaction was with the professional nature of the training in terms of the way in which things were taught but not 'preached' (i.e. there was a process of trial and error in learning how to do the work) and the production of a new play and film for Rezart 2004 which were evaluated by both staff and participants as extremely professional pieces of work.

### **3.3 The impact of CLS in developing an arts culture:**

The CLS course was specifically designed to help embed the arts / drama culture into the TC and so it is important to look at the work arising out of this course and begin to evaluate (at this early stage) whether it has

had a positive effect in bringing about this change.

As a result of the course, two projects were developed and performed during Rezart 2004, one was a film about a resident going through the process of starting therapy in the TC and the other was a play about a drug dealer and junkie. Both projects were led by people who had been on the course and involved other people from CLS, previous participants of Rideout residencies as well as additional 'new' people from various communities. Both pieces of work involved the development of new skills such as writing, directing, filming etc. The film writer / director spoke about how it had been a totally absorbing experience and that he had felt that he had been engaged in a way that was 'normal' and so removed him from the sensation of being in prison by doing meaningful and creative work that he had control over. This understanding was echoed by his therapy manager who spoke about how he enjoyed it *"not merely for the sake of enjoying it but also learning the technique, how to do it, how to learn practical skills"* (Gustavo).

The resident who wrote and directed the play also reported that he had found it very useful to write something out of his own experiences of drug use. One of the staff on his community also commented independently that she thought the process of writing and performing this piece, *"helped to facilitate an enormous amount of grief for him, a real grieving process, so that's been great for him, to have some closure with that"* (Amanda) Both projects were developed with the support of Rideout who provided advice and technical help, but the majority of the work was carried out by the residents themselves. Everyone interviewed was very proud of the results of the projects and the additional skills learnt on the job such as writing, directing, filming, learning a script etc. The process of a peer led project had its own difficulties and frustrations which are detailed more fully in previous sections, and mainly centred around the need to find and negotiate solutions with



other people in the group when producing the work. Whilst this did create a certain level of stress, participants recognised the benefits of working in this way and ultimately as the overall project was successful participants saw these difficulties within a wider pattern of success.

In addition to these directed peer led developments (which had been part of the overall goal / aims of CLS course) there were also a couple of spontaneously developed plays that were devised and performed in different communities for entertainment; one for a family visits day and one as part of a leaving party for a therapy manager. Both of these projects were developed by people who had either been on the CLS course or on other Rideout courses and were done for enjoyment for a particular event. The ability to translate skills learnt into new contexts, without any outside help or facilitation, demonstrates that the hope of an arts culture becoming embedded within the TC is not simply a dream, but is actually beginning to happen.

### 3.4 Long term impacts of CLS

#### course:

*"I'd say to David Blunkett, the experience that I, as a participant on the creative leadership course with Rideout have had...your money doesn't stop here, because I can pass that on to other people further down the road, so it's got a knock on effect, it's not like they've given money so that I've benefited as an individual, but in my interactions, hopefully in the future with drug addicts, they'll benefit also, so it's going to be an ongoing thing"* (Robert)

*"Almost without fail [working with Rideout] uncovers for some individuals talents that they didn't know they had which unlock potential for the future and possibilities for when they go out. When people discover that they have a talent for something that they were totally unaware of, it unlocks all sorts of doors for them"* (Roland Woodward)

The above quotes from a participant and from the Director of Therapy help to demonstrate the type of long term impact that can be generated through drama work in general, and the CLS course in particular. The CLS course specifically aims to enable participants to feel confident using the skills they have learnt for future creative projects (inside or outside prison). The skills developed can also be used in many different types of group work settings such as youth work / drug rehabilitation work, which a number of participants were interested in following up when they were released. For this reason participants on the CLS were asked about how they planned to use what they had learnt in the future and what value they felt it had for them.

Participants expressed a number of additional creative ideas that they wanted to go on and do: write another play, develop an improvised play from an autobiographical point of view, take on a different stage management role etc. The course seemed to have inspired participants to believe that these types of projects would be possible to carry out in the future. This sense of possibility was reinforced by the success of both the structured and spontaneous creative projects that were developed after the course had finished.

As a caveat to this optimistic picture, it should be noted that some of the members of the CLS course will be leaving the TC before the final phase of the Rideout work in 2005 and so some communities (TC C in particular) may find that it loses key people in terms of going on to develop further spontaneous work and this could have an effect on the development of an embedded arts culture. It may be particularly important in the next phase of Rideout's work to ensure that there is good representation from communities where Rideout will lose key internal advocates of their work.

In addition to the creative projects being developed, participants also felt that the course had been beneficial for their own career and personal development as

professionals. A number of people expressed a wish to become youth workers or drug rehabilitation workers and viewed the skills they had learnt as being applicable to work in the future. *“When I get out I’m going to be a youth worker and so I can use these skills with the lads... most of the course was teaching you about how to work with groups”* (Liam). Another participant said that it had helped him with his peer tutoring work and that doing drama based work could provide a structure for him when he comes out. He saw drama as a useful and fun evening activity that could help him stay away from drugs on the outside, *“its given me extra structure in my life... structured my future, not trying to big Rideout up, but that is the truth”* (Kevin) Participants acknowledged that they might not use drama straight away, but felt that since they had experienced the benefits of this form, then they would be in a position to introduce it when relevant. It was a collection of people and creative skills that had been learnt and which participants felt that they could apply to other situations.

#### 4. Staff comments on Rideout’s work

##### Summary:

- **All staff at the TC were very positive about the role of arts as a part of a wider therapeutic strategy and as such their comments have been incorporated into the above sections. They viewed arts work as being something that could impact positively on residents, allowing for other means of development and communication which could open ‘other doors’ for residents who might be struggling with ‘talking therapies’. Staff reported seeing a number of residents change and develop through being involved with Rideout.**

- **The key areas where staff responses were different to the residents’ were around issues of: understanding Rideout’s intent (therapy or art), how to understand the impact of the work and, communication and feedback. This section therefore contains information about these areas and the different opinions that were held by staff.**
- **This section finishes with a number of suggestions made by staff about how Rideout could improve the effectiveness of their work. Some of these are also followed up in the practical recommendations / development issues section (Section F)**

#### 4.1 Understanding the aims of Rideout’s work: therapy or art?

Staff interviewed ranged from having no clear understanding of the aims of Rideout’s work, to being extremely clear about where their work was on the arts-therapy spectrum of practice. Of the five staff interviewed, one regarded it as fundamentally arts based, two placed in somewhere in the middle of the spectrum and two felt they could not really say as they did not have enough information about Rideout’s work or intentions. For those who were unclear about the intentions of Rideout’s work, this meant that they found it more difficult to evaluate the **impact** (section 4.2) of the work as they did not feel sure about what they were looking for. All staff who worked in the TC felt that the main recommendations were centred around **improved communication** (section 4.3) and a system of feedback that would be beneficial to staff, residents and Rideout.

##### Therapy / art:

Roland Woodward, the Director of Therapy was very clear about the role of Rideout in



the TC in that their role was to build up a culture of arts for arts sake and it was not therapy. He expressed the importance of the process and that the work Rideout did was essentially about co-operation, *“somehow [you’ve] got to get others involved, that process itself is very important, coping with frustrations when you can’t get others to understand what you are trying to say.”* Ultimately he saw everyone’s work in the TC as being about a process that worked together in order to help people stop offending and Rideout was part of that process but did not tackle it in such a direct way as a therapeutic intervention. He expected that staff would have conversations with Saul and Chris about residents taking part and give some indication of what they needed to work on, but that this was not a formal process. Roland was very clear about wanting to avoid the situation of having a double agenda - what Rideout were there to do was arts work and he felt that linking that too overtly with therapy would undermine the artistic process. Rideout’s work was about developing cultural self sufficiency in the TC.

At the other end of the spectrum Gustavo Angeli and Richard Cross (Therapy Managers of TC C and TC A) felt quite unclear about where Rideout’s intentions were on the arts-therapy spectrum with Richard feeling that this lack of knowledge made it difficult for him to advertise the work effectively in his community as he felt he could not guide participants as regards what they would be doing or learning. He compared this with the way psychodrama operated on the TC where he had clear feedback procedures in operation, both to him and as part of the community meetings. He felt this level of communication was useful as it allowed him to tie in residents’ therapy goals with the work of psychodrama. He acknowledged that this level of communication could be difficult as Rideout work across all the communities, rather than psychodrama which just operates in TC A and B. Gustavo Angeli also commented on the difficulties of communication saying that, *“if we are not*

*having a good communication between the staff team and Rideout tutors we are basically wasting, allowing a good resource to go down the drain”* He thought that communication had improved in the last project (Rezart 2004) and felt that he understood the work of Rideout better through being involved with the Rezart project, but again, like Richard Cross, he suggested having a more overt link up with the therapeutic practice going on in the TC.

Nikki Bedlow and Amanda Warsop (staff on TC D and TC B) were somewhere between these two extremes, they felt they understood the work as something that was between therapy and arts and that worked positively to engage people in other therapeutic methodologies and it was also a useful outlet and place of development for those people who needed a different way to access their emotions. *“So it can be a break from therapy in that you are not actually attending the groups at that time, but how you express yourself is still part of the therapy so that can be brought into the small group afterwards...I think it can enhance how they can deal with a problem or how they can express what they are feeling”* (Nikki Bedlow).

In this sense it can be seen that there is some significant disparity between how the work is understood by the Director and by the different staff throughout the various communities.

## **4.2 Issues of impact, communication and therapy**

*“If I allow you to work isolated from what is going on in the small groups or in the community meetings, so the impact is going to be extremely minimal, perhaps even opposite”*  
(Gustavo Angeli)

For the staff who were unclear about how the Rideout work fitted in with broader therapeutic aims, it was particularly difficult to assess the impact of the work as they felt

they did not know what they should be measuring it against. As Richard Cross says, *“I suppose if I knew a bit more about what Rideout’s model was, what they were aiming to do, then I could actually tie it in with therapy targets”* and he then says, *“Because I’ll be honest with you, without understanding what is going on with Rideout ... there is a tendency for me to think it’s something that is going on community or in psychodrama”*. Richard felt that without feedback or knowledge of the aims of their work it was impossible to evaluate their impact. Organisationally Rideout were very efficient and he knew how their timetable worked, but felt very detached from them in relation to their aims and objectives. In this way potential benefits of the work of Rideout are lost and positive changes in residents may not be ascribed to the work of Rideout. At the same time Roland was very clear that, *“we wouldn’t pass on information about residents therapy goals, we’d see that as separate”*. Again there seems to be some evidence of a mismatch between how Roland has set up the project and how staff on the ground understand the work of Rideout, in other words whether the impact should be measured in a ‘therapeutic manner’ or whether it is measured in a different way.

In spite of this larger picture of not being sure about how to measure / understand ‘impact’ many of the staff were able to talk about specific residents and the impact that they had seen on them; someone who was extremely quite and withdrawn becoming much more confident and talkative, development of film making skills, inter-group confidence, losing an image and being able to talk about things / express emotions that they hadn’t been able to in other contexts. *“you can look within the groups and some of them aren’t able to verbally express the connection with their feelings, but with their art expression it’s just phenomenal”* (Amanda Warsop)

The work that Rideout have been doing has been described as having a positive impact on the lives of the participants. However, it

should be noted that both staff and participants regarded the positive impact of Rideout as part of a wider combination of activities and therapies that were available in the community. So whilst sometimes it was the work of Rideout that allowed the men to have a breakthrough or a ‘boost’ in their therapy, sometimes it was the work in therapy which could give them a boost in Rideout. In this way the impact of Rideout cannot be divorced from the wider therapeutic setting in which it takes place.

### 4.3 Communication and understanding

As a number of the issues raised by staff seemed to centre around issues of communication and a level of misunderstanding about the aims and objectives of Rideout’s work, we looked at how it might be possible to improve communication and understanding from a staff point of view.

The most common response was to suggest that Rideout could become **more integrated into the TC daily / weekly structure** and that it would be helpful for both staff and residents if they came to more community meetings (Rideout had been to some community business meetings). It was felt that a more regular presence at these meetings would help in a number of ways:

- The community (and staff) could hear first hand what was involved (allowing people to understand more about their aims and objectives)
- Feedback about the sessions and individual residents could be given at the meetings, making it clear for those taking part (as well as the community) that Rideout projects were linked into TC life in a specific and concrete way<sup>16</sup>

<sup>16</sup> It is interesting to note that residents themselves did not raise this as a suggestion, although one resident, who wanted to do psychodrama and had so far been unable to get onto it, felt that it would have helped him if his positive feedback had been passed on to his therapy manager.

*“maybe when some people do separate things the community can feel quite isolated in some ways...I think that would be really good to involve them [Rideout] more in the daily routine”*  
(Amanda)

- Involvement in meetings was standard practice for a number of other therapeutic workers - such as psychodramatists and drama therapists and as such it would help integrate Rideout more fully into the life of the TC rather than having them detached.

It was acknowledged that Rideout had given written information in advance of their work and that this was not always fully digested by staff. Staff therefore suggested that it would be useful to have some more direct feedback about how the projects were going when they were happening. Gustavo felt that he had achieved this during his personal involvement in a Rezart project as well as the persistence of Rideout staff who were keen to talk to him and ensured that conversations took place.

Gustavo felt that through being directly involved in a Rezart project with residents and Rideout this had helped his understanding of the work and recommended this as a way of staff finding out more providing they had the time.

The summary of key suggestions for improved communication and understanding were:

- More regular involvement in community meetings
- More feedback to staff
- Staff should make / take an opportunity to get involved first hand

#### **4.4 Further suggestions for development**

Staff also made a number of other suggestions for Rideout in the coming year which are distinct from those which centre around communication and understanding.

- Rideout should do some work over longer periods of time, rather than just two week slots<sup>17</sup>. It was thought that these two weeks could ‘spark something off’ but that a longer project might make the gains more stable and also develop the inter-relationship between therapy and the drama work. (Nikki and Amanda)
- Roland suggested that Rideout should also have an opportunity to stretch their own boundaries of what is possible and develop some work in their second year which not only challenges the residents but is a new challenge for them.

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<sup>17</sup> It should be noted that the CLS course was over a longer period of time and that here the staff were referring to more ‘dramatic’ projects.



## ***E. Practical recommendations and development issues***

### **Summary:**

- The work that Rideout carries out with its client group (the residents of the TC) has consistently been reported as of a high standard and something that residents have found to be both stimulating and enjoyable. The vast majority of suggestions from this group included doing the work more often, or for longer, as residents frequently expressed the view that there was nothing that they would want to change about the actual work. There are a number of small suggestions for improvements from participants that arose during the course of the interviews which are listed at the end of this section, but most recommendations and suggestions for development have come out of the interviews with staff members within the TC units who were not always clear about the role and function of Rideout.
  - It is interesting to note that both residents and staff are concerned to develop ways of working that more deeply embed the work of Rideout in the TC. So whilst these are suggestions for change and development, it can be seen as an extremely positive position for Rideout to be in, in that everyone concerned would like them to be 'more involved' even if how they should do this is not sometimes agreed upon.
- For this reason the sections are divided into the areas of: **developing staff awareness of the aims and rationale of Rideout, developing methods to embed the work of Rideout within the TC and then, other suggestions for development / issues to consider for the future.**
  - The section finishes with a brief discussion / suggestions for how the work of Rideout could be continued to be evaluated and how this might increase knowledge around the specific impact of their work.

### **1.1 Developing staff awareness of the aims and rationale of Rideout**

- **Staff meeting:** before the next Rideout phase of work it would be beneficial to have an informal meeting between Rideout, Roland Woodward and the Therapy Managers of the various communities. If possible it would also make sense to have other counselling staff attend. This would allow Rideout to clarify their aims and objectives for their ongoing work and provide a space for therapy managers and staff to ask any questions that they felt were important. Possible topics for discussion could include:
  - Rideout's aims and objectives.
  - Their methods of working.
  - What (if any) criteria Rideout have for participants to be involved.
  - How to develop good participation from across the communities.

- Whether it is appropriate for Rideout to give feedback as part of community meetings.
- Clarify what kind of communication is useful for both Rideout and specific communities - what is helpful (and realistically possible) for each side to know whilst projects are running?
- Decide on an appropriate liaison person in the TC (Therapy manager or other named member of staff) with whom Rideout staff can meet and feedback about particular residents.
- Does a weekly meeting already exist between the various therapy managers and could Rideout feed into that when working in the TC?
- Have brief literature available on the work of Rideout for therapy managers to take away if required.

If appropriate, it would also be useful to offer staff members the opportunity to come to some taster sessions or residency work so that they could better understand the process involved. This would provide an opportunity for them to see how the work is explained and done with the participants, as well as them make them more aware of how it connects with other therapeutic work in the TC.

Some staff were also unaware that Rideout did evaluation work with participants after the course / residency had finished and they expressed an interest in being able to see / discuss those with Rideout staff.

## 1.2 Developing methods to embed the work of Rideout within the TC

- **Community meetings:** both participants and staff expressed a desire that Rideout would become more involved in the community meetings.

The community meetings were seen by both residents and staff as a fundamental part of TC life and that by participating more in these meetings it would allow Rideout to be more involved as part of the community, rather than as a 'more detached' project. Community meetings were seen not only as a way to 'embed' the work, but also as a useful and practical way of providing feedback about the work for both staff, residents and participants. The specific benefits of involvement in community meetings were seen as follows:

- Providing information about the projects direct 'from the horses mouth'.
- Encouraging members of the community who are participating in Rideout's work to speak about their experiences publicly.
- An opportunity for Rideout staff to offer feedback on the work and on how residents have been participating.
- Information for staff about how Rideout are seeing the impact of their work on residents.

In terms of implementing this community involvement strategy, there may be need for clarification around the extent of Rideout's 'therapeutic' aims, in that if they are not 'therapy' then it may be inappropriate to attend all community meetings. Secondly, because Rideout work across all the communities it will never be possible for them to attend all community meetings and this should be taken into consideration at the planning stage.

Further actions at this stage would depend on what was decided as a result of 1.1 (above)



### 1.3 Other suggestions for development / issues to consider for the future

In the actual work:

- Consider whether there are ways that 'fear' (in particular fear that the final production won't come together) can be reduced for participants. Whilst many participants viewed overcoming their fears as an important part of the process, some people also mentioned that others may drop out, or be put off being involved, because they don't believe it will work. One participant felt that it was useful having a range of participants in any one project, as the experienced participants would be able to get through to and explain this process more 'genuinely' than Rideout staff. This could also be a way to link CLS course participants back into other residency projects through being peer workers.
- There were a few issues around peer led projects, with some people not feeling safe to be involved (or to drop out). Rideout staff need to continue to offer some support and structure to groups at this stage. Whilst there is evidence of an 'arts culture' being developed, it still seems to be at an early stage and if Rideout were to withdraw their support too suddenly, this may have a negative impact on the further development of peer led arts projects. For this reason it will be important that Rideout develop a gradual 'exit strategy' from Dovegate at the end of phase four and it may be useful to consider a further period of support for peer led projects.
- It will also be important to monitor when key participants from the CLS course are released as this may impact on further organic arts based work within specific communities (TC C in particular).

- Rideout should also aim to make a particular effort to advertise / inform about their work on TC A, B and C as these communities sometimes expressed that they were less connected to the work of Rideout as the workshops tend to take place in TC D. Depending on logistics, one suggestion would be to rotate the location of Rideout's work throughout the communities as this would help Rideout to have more knowledge and communication with other TC staff and residents.

### 1.4 Looking at the impact of Rideout

From the qualitative data generated through conversations with participants, the work done with Rideout (combined with the range of therapeutic strategies in the TC) seems to have had a number of significant impacts on residents:

- Personal and social development (confidence, self esteem, success, teamwork etc).
- Awareness of how the work of Rideout affects others (greater social awareness).
- Recognition of issues in therapy 'coming to life' in practical sessions.
- Development of specific skills that can be used in other contexts.

Staff also noted a number of these impacts listed above, but also felt that due to a lack of clarity about Rideout's work overall, this lessened their ability to be able to discern the specific impact of Rideout.

All of these impacts are significant in terms of providing a means for individuals to develop resources in order to move away from an offending behaviour lifestyle. For this reason future evaluations will be critical in terms of looking at the links between impacts cited and whether this translates into practical ways in which people find alternatives to offending behaviour





## ***F. Appendices***

- **Appendices 1-2: Detailed questions**
- **Appendices 3-4: Staff and participant interview guides**
- **Appendix 5: CLS course guidelines**

## **Appendix 1**

### **Suggested questions for participants**

**Have you been involved in theatre projects before Rideout?**

(what was it / if never been involved in theatre before, what stopped you?)

**How did you get onto the Rideout projects? - selection process**

(good / specific qualities / would you change anything)

**What drama activities (courses and residencies) have you done with Rideout?**

(over what length of time / number done etc. Why did you do choose these ones? What did you want / expect from the courses? Which was the course / residency that you were most interested in doing? What did it involve?)

**What did you think / how did you feel when you first started working with Rideout?**

**What things do you remember doing (things you liked and disliked) on the course / residencies?**

(What sticks in your mind and why?)

**Does what you do with Rideout fit in with the other things you do in the TC?**

(explain a bit about this - therapy, group relationships, edu-comm etc)

**How do you rate your experience of participation with Rideout as an important part of your life?** (on a scale of 0-10 with 0 being very unimportant)

**What do think you have gained / what have you felt since doing the work with Rideout - maybe specific skills, maybe other things**

(like confidence / more friends / more assertive)

**Did anything in your life change as a result of being involved in these arts projects?**

(anything done afterwards that you might not have done before?)

**What things have you gone on to do (or plan to do) as a result of the work with Rideout**

(pick up on Creative Leadership Course and other projects they have run)

**Do you think that having done this work, it will impact on you in the future?**

(How / why? In what ways? in the TC, life post TC, when out of prison etc)

**Have you got any suggestions for other things that you think Rideout could do in the future in the TC?**

**If you could make one change to the way in which the course / residency was run (or the content) - what would it be?**

**If you were the governor of this prison and had to raise money for future work with Rideout, how would you convince government officials it was worth it?**

## ***Appendix 2***

### ***Suggested questions for staff:***

Did you understand what Rideout were aiming to do in the TC? / Did you feel informed about the work that was planned?

What's your understanding of Rideout's work in the prison?

What role do you play in deciding who does work with Rideout? What do you look for / how do you select people?

Did you find that the selection process worked well, or would you want to make any changes in the future?

Who from your community has taken part in Rideout projects?

Have you noticed anything different in their behaviour / involvement in the community whilst being involved with Rideout? (impact of this work on offending behaviour)

Has the work of Rideout had any wider impact in your community - either positive or negative?

Have people used the skills they have gained in other areas of the TC? Have people gone on to run other projects?

How does art project work (in general) affect your work in the TC?

Do you think the work Rideout has done will continue to affect the community? / the men who have taken part?

Would you want to see more Rideout projects in the TC - why / why not? Have you got suggestions for other areas of work that they could do?

Would you make any changes to the way in which Rideout do their work?

If you were the governor of this prison and had to raise money for future work with Rideout, what evidence would you use to show that it was worth it?

### ***Appendix 3***

#### ***Interview Guide - participants***

Past experiences of theatre work

Getting involved with Rideout - how, why, what

How did it feel - memorable things, good and bad

Relationship of Rideout work with rest of TC

Important in your life 1-10

What gained or changed in your life as a result of the work

Gone on to do / plan to do anything with skills learnt

Future suggestions for Rideout - projects / changes

Governor of prison and had to raise money - how would you convince?

## *Appendix 4*

### *Interview Guide - Staff*

Do you understand Rideout's work / their aims (Do you feel informed)

How does selection work / your role in this / good process

Who done it in your TC - impact in community / behaviour

Men used skills in TC, or to run other projects

Work of Rideout - wider impact on community, positive or negative

Art project work in general and effect on your work in TC

Long term effect of Rideout on men in TC

More Rideout projects in TC / Any other work they could do

Would you make any changes to way Rideout do their work

Governor of prison and had to raise money, how would convince



### Rideout's Course in Creative Leadership - Information for Participants

#### REVISED Provisional Timetable – 28/1/04

- |          |   |
|----------|---|
| <b>A</b> | Day 1. (23 Feb) Project Management - Planning, Negotiating & Setting up.<br>Day 2. (24 Feb) Working as a Facilitator - Theory and Practice.<br>Day 3. (25 Feb) Teamwork in Practice.  |
| <b>B</b> | Day 4. (29 Mar) Understanding and Running Theatre Games.<br>Day 5. (30 Mar) Planning and Leading Improvisations.<br>Day 6. (31 Mar) Working from Autobiography.   |
| <b>C</b> | Day 7. (26 Apr) Devising - Turning Improvisations and Exercises into Performance.<br>Day 8. (27 Apr) Devising - Turning Improvisations and Exercises into Performance.<br>Day 9. (28 Apr) Devising - Turning Improvisations and Exercises into Performance. |
| <b>D</b> | Day 10. (24 May) Dealing with Resistance & Conflict during Sessions.<br>Day 11. (25 May) Evaluating Projects.<br>Day 12. (26 May) Reminders and Recaps.   |

This course is being run for individuals who have an interest in setting up or managing drama-based projects either within the prison context or outside. You might have enjoyed participating in drama workshops and want to understand how to lead, or co-lead, workshops yourself. You might have a play you've written which you want to put on. You might be interested in using the arts with young people or others - within a community setting - when you leave prison.

A significant part of the course will involve absorbing theoretical ideas. This means looking at some of the theories behind drama and arts practice and its function in society. This is particularly true of Block A in the course. Once we move on to Block B, the work will become much more active. You will be learning different games and exercises to run with groups. There will be discussion of which games and exercises are most appropriate in different settings. We will also look at how to turn personal stories into scenes and plays.

The third part, Block C, will be about how to take your raw material (pieces of writing, improvisations and still-unformed ideas) and turn these into performance. So we will look at issues of narrative, character, relationships and staging.

Finally in Block D we will look at all the difficulties and problems that can occur when you run drama-based projects. These might include problems of 'difficult groups' or individuals who behave obstructively. We will examine different strategies and solutions. We will also look back over the course and recap some of the principle ideas and techniques.

**You need to ensure you can attend all sessions of the course. There will be 2 sessions per day. This will mean you will have to miss your gym sessions during the days that the course runs.**

The course is what it says it is - it's about leadership. Rideout runs other activities within the prison which are simply for those who want to join or act or have fun. This is for individuals who want to develop leadership skills - so that you can propose, organise and lead arts-based activities yourself in the future. It could mean organising a few one-off workshops to explore a theme - either organising it by yourself or with someone else. It might mean organising something more substantial like a series of performances involving music, theatre and visual arts, for example during ReZart. It might mean that when you leave prison, you are in a better position to organise activities for young people.

## **Creative Leadership Skills Course – Info for Therapy Managers**

The Criteria for inclusion on this course are:

1. Participants are available to attend all sessions
2. Participants have an interest in organising or managing drama-based projects in the future
3. Participants have a year or more left in the TC
4. Participants have an interest in learning how to use drama in a group setting
5. Participants have a good behaviour record in the TC
6. Participants are capable of thinking beyond their own immediate needs and able to respect the needs and priorities of others
7. Participants are tolerant of others and able to deal with situations arising within a group

It might also be helpful if participants are already studying courses which might utilise drama-based groupwork skills (eg youth studies), and/or they are already, or have expressed interest in becoming peer tutors.