



School: Bath School of Music and Performing Arts

Researcher: Dr Helena Enright

Project Title: On the Inside

UOA: 33 - Music, Drama, Dance, Performing Arts, Film and Screen Studies

Research Timeline

Date	Rationale of research activities and decisions undertaken
June 2017	Conversation with Andy Watson, Artistic Director, Geese Theatre Company about using my theatre of testimony model to explore women's experiences of motherhood and maternal health in prison. Warwick University were commissioning public engagement events as part of their Prisoners, Medical Care & Entitlement to Health in England & Ireland, 1850-2000 Wellcome Trust funded study.
July 2017	Application by Geese Theatre submitted to University of Warwick to use Theatre of Testimony combined with an Applied Theatre Methodology to explore female prisoner's contemporary maternal health experiences of incarceration.
September 2017	Meeting with Andy Watson at Geese Theatre offices in Birmingham to explore further the Theatre of Testimony approach and how this might work with their applied drama work in prisons.
October 2017	Meeting with Dr Hilary, Dr Rachel Bennett and Flo Swan of University of Warwick, Andy Watson and Liz Brown of Geese Theatre at the Wellcome Trust building in London to consider the scope of the project and timings etc.
October 2017 – April 2017	Contact made with HMP Peterborough by Geese. Draft schedule put in place for the timings of delivery of the project. Telephone and email conversations between Enright and Brown to discuss design and approach to project. Emails between Geese and our contact, a probation officer, at HMP Peterborough to arrange dates and parameters of the project.
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	<p>Information sheets designed by Brown and Enright given to probation officer to distribute to prison staff and potential participants on the project.</p> <p>Recruitment of participants by probation officer at HMP Peterborough.</p>
April 2018 – July 2018	<p>10 Applied Drama Workshops took place with women in HMP Peterborough. These took place weekly on Mondays in the mornings and afternoons. During this time, participants on the project and prison officers were also interviewed by Enright. Enright with the permission of the participants also recorded group discussions facilitated by the drama games and exercises.</p>
14 May 2018	<p>Professor Hilary Marland and Dr Rachel Bennet visit the prison to meet the women on the project and share material from the archive with them.</p>
June 2018	<p>26 June 2018 – Enright and Brown were invited to take part in a one day conference at University of Warwick entitled A Century of Maternal Experiences of Incarceration. They performed a short extract of the testimonies and archival material as part of their presentation on the project.</p> <p>Ongoing transcription of individual interviews and group conversations/explorations.</p> <p>Final workshop with participants. Reading of an initial draft section of the play. This was followed by a group discussion on what they thought about the play and how it felt both reading it and hearing it.</p> <p>Initial findings:</p> <ul style="list-style-type: none"> • The women commented that it was quite a powerful experience and that they were struck by how faithful I had remained to the use of their words and commented on how it felt hearing their experiences told in their own words. • They women felt that they had been listened to and it also gave them an insight into some of the other women's experiences. • They also commented on how it made them remember some of the exercises that we did during the workshops and the discussions that followed. • It also gave them a sense of the direction the play was taking and the themes that were presented. • New understandings and insights for both the residents and staff about issues within the prison also resulted from this reading. • Decision to keep a lot of this material in the final draft of the play. <p>This links with the idea of placing material together in a performance setting that might not otherwise find a shared platform can lead to a deepening of understanding of issues.</p>

July – August 2018	<p>Work on first full draft of play. This was completed and shared with the historians at University of Warwick for comment. This draft focused on the contemporary testimony gathered from the participants on the project and also the prison staff. Initially the historians were taken aback that there was no history present in the draft.</p> <p>Reminder that working in different disciplines can raise challenges. Explained that this was a chance for them to see the content of the testimonies and the potential shape of the piece and how it might resonate with their historical research.</p> <p>Immediately Rachel Bennett was able to highlight areas of the script where the contemporary testimony resonated with her historical and archival research.</p>
October 2018	<p>Work on Draft 2 commenced in order to incorporate the historical material. This resulted in a further consideration of the changes that had been advocated for and had taken place over the course of the last century since the 19 Duchess of Bedford Enquiry. It was also becoming clear that despite these changes and numerous reports and enquiries, very little had also taken place. This draft was then sent to the team at University of Warwick for consultation.</p> <p>The team at Warwick could see now more clearly how their research was engaging with the contemporary research and the potential that this might have in performance.</p>
December 2018	<p>Performed extract of script at the conference <i>Healthy Inside: Arts, History, Policy and Practice in Prisoner Health</i> at the University of Warwick Business School at the Shard, London</p> <p>This performance generated a discussion among artists and people involved in the prison system who were present and they spoke about the rawness of the contemporary testimony coming through and the political potential of hearing these women's words.</p>
January – September 2019	<p>During these months I worked on refining the script further. Digging deeper into the archives and mining the transcripts for relevant testimony.</p> <p>Application made to Bedlam by Geese Theatre & Birmingham Rep to stage the play as part of the Bedlam Mental Health Festival.</p> <p>Actors would be supplied by Geese and Andy Watson, Artistic Director of Geese and I would co-direct.</p>
September & October 2019	<p>Rehearsals for public performance took place in Geese Theatre's building in Birmingham for two weeks.</p>

10 & 11 October 2019	<p>Two public performances of <i>Playing the Game</i> at The Stage Door, Birmingham as part of Bedlam Theatre Festival</p> <p>A post show discussion was held after the performance on the 11th with Dr Lucy Baldwin, Senior Lecturer in Criminology, De Montfort University and author of <i>Mothering Justice</i>, Professor Hilary Marland, University of Warwick and one of the women who took part in the project when she was incarcerated and whose testimony featured in the play.</p>
June 2020	<p>Abstract submitted to IOHA Biannual Conference in Singapore June 2020 - Abstract accepted. Enright is currently working on this paper as the conference was cancelled due to the Covid pandemic.</p>
