CHALLENGING BOUNDARIES:
Prison Commissioned Art Projects As A Means To Explore The Choreographed Behaviours Of Different Spaces.

Dr Rachel Forster – HMP Wakefield
Carceral Geography Conference 2016
‘THE WAKEFIELD WAY’

Relationship with the local area.

Accommodation and layout

Relationships between staff and prisoners

‘The Wakefield Way’
CO-MISSION-D ART GROUP

‘Real’ creative employment opportunities

Belonging / membership of something positive

Open to everyone

Responsive and flexible approach
CASE STUDIES
CASE STUDY 1
CASE STUDY 1

• Prison Choreographies: Staff Roles

• New roles – Staff as client: Prisoner as designer

• Space as an agent

• Creating appropriate contexts for new choreographies.
CASE STUDY 2
CASE STUDY 2

• Prison Choreographies: Ways and Means

• Motivation and Momentum: Overcoming Barriers

• Moving out of our Space

• How far can we go?
CASE STUDIES
CASE STUDY 3
CASE STUDY 3
CASE STUDY 3

“Why didn’t you get a proper artist to do it?”

“Why have they paid someone to do that, when they can’t even afford to buy enough toilet rolls?”

“It’s not my style of art, but I can see the effort and techniques that have gone into it.”

“Brightens the place up. Makes it more warm and comfortable. Makes a change to all the notice boards and CCTV posters.”
CASE STUDY 3

“This one is the best yet!”

“All the comments I’ve heard prisoners making have been positive so far.” – prison officer

“Th ere is so much going on, I keep seeing different bits each time I go past. So many different ideas.” – prison chaplain
CONCLUSIONS

1. Provides a permanent/ dedicated space

2. Encourages autonomy and individuality

3. Opportunity for Respect as Esteem to be earned

4. Improved sense of community
Any Questions?