Making up our own moves:

Exploring movement, dance and experiences of the body at the Newfoundland and Labrador Correctional Centre for Women

By

Amy Sheppard

A project report submitted to the

School of Graduate Studies in partial fulfillment of the requirements for the degree of

Master of Gender Studies

Department of Gender Studies

Memorial University of Newfoundland

September 2016

St John's, Newfoundland and Labrador

Abstract

In this project report, I present my experience of offering a dance workshop to women living in prison. The purpose of the workshop was to provide women in prison with an opportunity to discuss body image, embodiment, and the impacts of prison on the body. Based on two workshops offered to two groups of 20 women and feedback from participants, I created a guide to assist others in offering similar workshops to women in prison. This paper explains the process of creating the workshop including theoretical and methodological influences that helped craft the idea for this research. Further, the paper details the learnings that came about as a result of discussing body image, embodiment, and participating in dance with women in prison. The results focus on relationships between myself and workshop participants, impacts of prison on the body, and sexuality within a women's prison. I also explore the potential future work for working with women in prison around issues of the body and dance.

Keywords: arts-based methods, prison, dance, women in prison, women, body, embodiment, carceral space

Acknowledgements

Thank you to the Department of Gender Studies at Memorial University for your support and guidance during the pursuit of my Master's Degree. I have had an amazing experience working with faculty, staff and students who have challenged me, guided me and kept me going.

Thank you to my Supervisor, Dr. Natalie Beausoliel, with the Division of Community Health and Humanities, Faculty of Medicine. Your guidance and support has been invaluable. Thank you for pushing me to keep thinking, exploring and creating.

My gratitude to Dr. Rose Ricciardelli from the Faculty of Sociology at Memorial University for your help with this process and your encouragement to keep going.

Thank you to ISER for providing a grant contributing to this research.

My deepest, heartfelt gratitude to all the women who participated in this dance workshop. It was a privilege to share, to learn, to have fun and to dance! This work is dedicated to all women, past, present and future who have served time at NLCCW. It has been an honor to work with so many women who struggle and keep going on.

Many thanks to staff and management at NLCCW. Your tireless work lets me do mine. Thanks for your support in this project. My appreciation to Assistant Superintendent Michelin for working with me to make this project a reality.

I would like to thank the Stella's Circle for your support and encouragement of my school work. Thanks to Denise Hillier for your support and allowing me to take the time I needed. Thank you to my "work wife," Karen Pennell, who has read countless drafts and listened endlessly to countless ideas, rants and doubts. At least it kept the drive entertaining.

Special thanks to my friend Andrea Tucker who consulted at all stages of this process. You inspire the dance.

Thanks cannot say enough to my support team, my family. To my mom and dad, who cultivated a love of learning, thanks for your love, support and encouragement. To my sisters, Lisa and Julie, who put up with my explanations, thanks for your love, support and a laugh when needed. To my partner, Shawn, thank you for your patience during times of frustration, thank you for support and understanding and thank you for your love. You always know the exact right thing to say.

Table of Contents

Introduction

While considering a project for my Master of Gender Studies program, I drew upon my number of years of experience working in the Newfoundland and Labrador Correctional Centre for Women (NLCCW) as a social worker. I wanted to work on a project that would have real world application and which would benefit women living in prison. Throughout my work at NLCCW, I have developed relationships with women serving time in prison. I have grown to care about these women, both as individuals and as a group who face a great deal of stigma and challenges. I have had the privilege to learn from women with whom I work and the privilege to pass these learnings on to the women who come after them. This group faces a great deal of stigma, and I see a part of my role, both as a social worker and as a researcher/student, as an advocate for women in prison. I want to show the public that they are not, as some have described, monsters, deviants, throw-aways or poor lost souls. They are women with stories, making choices, living life as best they can while tangled in an unforgiving system. This paper will share some of these stories coming from my experiences of offering a dance workshop to women in prison.

I currently work as a registered Social Worker with Stella's Circle, a non-profit agency based in St John's. I work with women who are involved, or have been involved with, the criminal justice system. In my role, I deliver therapeutic programming to women living both in NLCCW and in the community. As such, I have the unique opportunity to speak with women who are currently and formerly incarcerated about issues both in and outside the prison. I have heard many women in prison speak about their bodies in negative ways that reflect the realities of living in an institution. Women in prison speak about how uncomfortable they are in their bodies because they have put on weight while in prison. They also speak about track marks and

other impacts that drug use has on their bodies and appearance. These issues come up both in formal therapeutic groups, in individual sessions, and also in casual chats that I have with women as I enter and exit the prison. Certainly, women in prison are not immune to the images and messages from media and society that we all face, but women in prison have unique bodily experiences of being confined, strip searched, medicated. At times, women in prison have to ask permission to move, to go to the bathroom or to shower. Their bodies often suffer withdrawal from drug use and cigarettes and they have little choice in what they eat, when they exercise and what they wear. Many women put on weight while incarcerated and this can be a major source of discomfort and worry for women. Given all the issues around body and embodiment I hear from women in prison, I wanted to help women talk about these concerns.

Then came the connection to dance. I connected the idea of dance and body movement as a means to explore body image and embodiment as a result of my own experience with dancing as a student. I dance, for fun, at a local dance studio and have taken classes in a number of styles of dance. It was my experiences with belly dancing and contemporary styles of dancing that have enabled me to connect with my body and experience a sense of embodiment I had not before. I felt a sense of peace in existing in my body and a visceral pleasure in movement. I began to experience a connection between mind and body that I had not before. I began to have more and more positive associations with my body. I dance for fun, pleasure, a connection to my body and to experience a sense of mindfulness and embodiment. This, I hope, can be shared with the women with whom I work.

Building on these observations through research for my Masters of Gender Studies, I studied feminist theories of embodiment and feminist work regarding women in prison. This research helped to contextualize what I was witnessing as I worked in the prison setting. Further

to that, I examined how dance has operated in a number of prisons throughout the world. With these ideas in mind, I created a workshop template based on my experiences in dance class. In addition, I drew on my experience facilitating workshops on body image and other topics involving the body, such as addiction and trauma. Finally, I consulted with a dance teacher/choreographer for guidance on how to structure the workshop and for some ideas on creating movement.

With approval from staff at NLCCW, I was able to pilot a dance workshop with two groups of 10 women over two different weekends and to hear their feedback. Based on these workshops and feedback, I created a guide for offering a dance workshop to women in prison settings. The workshop was created as an introduction to dance for the women in prison and as a means of talking about and exploring body image issues. The workshop builds toward the creation of a piece of choreography, however, the most important goal was for participants to experience a positive connection to dance and to their bodies.

This paper explains both the process of offering the dance workshop to two groups of women at NLCCW and what I learned from these workshops. I begin the paper with situating myself as a researcher. I then review available research on NLCCW, theories of criminology and theories of embodiment that influenced how I thought about the workshop and the experience of dance in prison. Following this, I explain my methodological approach and study design. After an analysis of what happened during the workshop, I share what I have learned throughout this process. Finally, I discuss potential for further work in this area.

A note about language

Before I begin, I will examine the question of language. The literature examining the lives of women involved in the criminal justice system often does not distinguish between women who have committed a crime and women who are serving a custodial sentence as a result of committing a crime. Most studies use the term "women offender." In recognition of the importance of language, I acknowledge that this term is problematic and is rife with negative connotations including the idea that women are offensive in ways that men are not (Comack, 1996). Comack (1996) decides that she will use the term "women in trouble" (p.10) which acknowledges that women are in trouble in a variety of ways, within their daily lives as well as being in trouble with the law. In my own daily work as a social worker with women residing at NLCCW I tend to use the words "participant," "client," or even the general "woman." Within this report, I will use the terms "women in prison" when discussing my own research. I come to use this term after a great deal of reflection. My own comfort (and habit) and respect for women with whom I work compels me to think of my research participants as "women" much like me. They are women much like me, but with a major difference, I do not live in a prison and they do. As Hannah-Moffat (2000) points out, not acknowledging this key difference obscures "wider relations of power not only between institutions and individuals, but between women" (p. 520). Thus, I want to explicitly acknowledge the power imbalances inherent with being a woman in prison. Furthermore, I want to acknowledge that while these women are *offenders* that this is not a defining quality, but a piece of their lives. Thus they are currently *in prison*.

While discussing my workshop specifically, I will use the term "participants" to distinguish those women in prison who took part in the dance program. Use of the term "participants" is also helpful in centring women at the heart of the research process. From the

perspective of feminist standpoint epistemology, women's "*concrete experiences* provide the starting point from which to build knowledge" (Brooks, 2007, p. 6). Thus, having women in prison act as participants in this research project helps a diverse group of women come together to give voice to the common experience of being in prison.

Situating myself as a researcher

It is important to situate myself within my research as someone with a great personal investment in this topic. My professional reputation as a social worker is dependent upon the work I do at the prison. I do not want to do anything to compromise that. I also have an advantage due to my professional work in that I have good, respectful relationships with staff at the institution. This provides me with access to do my research, but also may hinder my ability to be critical when needed. Furthermore, I have relationships with the women at NLCCW, that is to say, I care about them and my desire to research this topic is driven from a place of caring and empathy. What I have observed is a real need for a different approach to services to benefit women in prison.

These issues posed a number of ethical concerns that I considered as I applied to do this research. My research was approved by the Interdisciplinary Committee on Ethics in Human Research at Memorial University (ICEHR) after ensuring that I would make my dual roles clear and separate to research participants. I endeavoured to not pose an undue influence on participants by having staff at NLCCW put up a sign up sheet for the workshop. I reviewed a detailed consent form outlining my roles as researcher and social worker, as well as other areas of concern (Appendix A). Furthermore, the workshop occurred on a weekend creating a separation of my paid work which is on a weekday. I have also been mindful of relationships with staff and been open and honest about my research, providing the Assistant Superintendent

with a list of questions and a workshop outline. I also was available to answer any questions from staff.

My research comes from a place of great respect and empathy for all those living and working at NLCCW. I have taken care to demonstrate this throughout my research. I see myself as somewhat of an "insider," in that I am familiar with the workings of the prison where my research is happening and have relationships with research subjects. I am, however, an insider from the outside. This is significant for a couple of reasons. I am not truly an insider because I do not live in the prison with the women (although they have asked me to stay so I "can really get it.") In another way, I am an insider, because I work in a prison and understand the inner workings of the prison. I am an insider, literally coming from the outside of prison. Inside/Outside is prison lingo to describe when someone is serving time in prison. A person serving a sentence in prison is "inside," when a prisoner is released from prison, they are "getting out," or preparing for life "on the outside." Thus, my status is living in two worlds and experiencing privilege from both. I have the privilege of insider knowledge and the privilege of leaving.

Further to this idea of insider/outsider, I am also walking this line when it comes to experience with dance. I have taken classes, but I am not a dance teacher. I am a facilitator and feel comfortable in that role, but teaching dance was outside my comfort zone. Again, I am insider/outsider in that like participants, this is a new dance experience. I am an outsider, because I still maintain power in my role as facilitator and researcher. These insider/outsider roles have provided unique insight into dance in a prison setting.

Theory

Research focussing on Newfoundland and Labrador Correctional Centre for Women

In this section, I begin by locating my research within contemporary scholarship and then move to an examination of the current conditions concerning NLCCW, with specific regard to rehabilitative programming.

In her thesis examining rehabilitative programming at NLCCW, Miranda Monster (2000) outlines a number of barriers to rehabilitation programming which include concerns at a policy level and at a practical level. She argues that public opinion which devalues rehabilitation and the media portrayal which frames prison as ensuring public safety both fuel policy makers' commitment to emphasizing punishment and control. Furthermore, low female population in the corrections system ensures that when funds are allocated on a per capita basis, women in prison lose out on programming dollars. This is echoed by politicians, policy makers, and criminologists across Canada provincially, within the federal corrections system, and internationally (Balfour & Comack, 2006; Hannah-Moffatt & Shaw, 2003). Other factors contributing to inadequate programming include the geographic location of the prison and the layout of the institution which provides little programming space (Monster, 2000). NLCCW is located two hours outside of St John's, where many services are centralized. This poses challenges for services to come into the prison.

Monster (2000) cited some concerns regarding rehabilitative programing from the women in prison themselves. To this point, women in prison argued that there is an emphasis on criminogenic factors in rehabilitative programming which disregards the women's more

immediate needs. Criminogenic factors are those factors that may contribute to a prisoner's offence. Such factors may include, who the prisoner associates with and their attitudes towards crime. According to Monster (2000) Staff who deliver programming were concerned with risks to reoffend, while participants in programming wanted help with immediate needs such as housing, employment, and recovery from addiction. Women in prison stated that they need programming but that practical concerns can cause inconsistencies. For example, there was no regular schedule and a reliance on volunteers can mean program facilitators are not dependable. Furthermore, the women in prison interviewed by Monster (2000) stated that some of the programming seemed to be aimed at relieving boredom rather than addressing either criminogenic or non-criminogenic issues.

Published a decade later, *Time Better Spent: Seeking Justice for Women Offenders in the Criminal Justice System* cites some of the same barriers to programming within NLCCW. This document, commissioned by the Newfoundland Labrador Department of Justice and administered by Stella's Circle (formerly Stella Burry Community Services), examines the needs of women offenders[1] in Newfoundland and Labrador. The document offers a number of recommendations to government which reflect similar barriers to programming as offered by Monster (2000). The report recommends specific programming such as an empowerment group and vocational skills training (Boland & Morton Ninomiya, 2009). This approach echoes Monster's assertion that both criminogenic and non-criminogenic factors should be addressed.

Both studies highlighted the lack of programming available to women in prison at NLCCW at the time of their reporting. The program I work for; the Just Us Women's Centre, a

[1] In this case, 'women offenders' refers to all women who have been involved in the criminal justice system, not just women in prison. This includes women on parole, probation or have had any type of criminal justice involvement.

program within Stella's Circle was created as a result of concerns raised by Boland & Morton Ninomiya (2009). The Just Us Women's Centre has introduced programming into the prison in consultation with correctional staff[2], classification staff,[3] and women in prison. Furthermore, some practical issues such as consistency and a regular schedule have been addressed. In addition to the programming that I have been a part of, I have seen commitment from staff within NLCCW to offer a range of meaningful programming including a dog program (where women in prison care for and train dogs from the SPCA as well as pets owned by staff), yoga, schooling, vocational programming (such as WHIMIS and First Aid) as well as involvement with community activities.

The current challenge facing NLCCW is the increasingly high numbers of women in the prison system. In short, the prison is overcrowded and understaffed. This strains the ability to provide recreation as there is limited physical space where woman can socialize, read, play games or do crafts. Moreover, overcrowding causes tension between women in prison with staff and amongst each other. The resolution of these issues are outside the power of the institutional staff but staff continues to ensure that there are limited disruptions to programming, schooling or counselling services.

Feminist criminology

This section examines how feminist criminology provided a base for my work with women in a prison setting. Balfour (2011) argues that feminist criminology involves

[2] Correctional staff are those who would commonly be known as "guards." They provide day to day security for the prison and address prisoner's daily needs. These positions include both Correctional Officers (COs), those working "on the floor" with prisoners as well as staff in management positions, Lieutenants and the prison Assistant Superintendent. These positions oversee the workings of the prison.

[3] Classification staff are responsible for assessing prisoners as they enter the prison and assigning programming as needed. They also help with release planning and liaising prisoners with supports outside the prison.

repositioning “women’s narratives as potentially subversive stories…” (p. 235). She argues that women’s stories shed light on the realities that women experience.

The pathways approach within the field of criminology provided a good place to start for my research. The pathways approach is a way of understanding how circumstances in women’s lives may have led to criminal behaviour (Miller & Mullins, 2006). Women and girls are more often the victims of physical and sexual abuse and they tend to exhibit “psychopathology including posttraumatic stress disorder, suicidal behaviour, dissociative behaviour, and borderline personality” (vanWormer, 2010, p 37). Furthermore, evidence shows that incarcerated women have typically experienced multiple traumas (Balfour & Comack, 2006; Barker, 2009; Boland & Morton Ninomiya, 2009; Chesney-Lind & Pasko, 2004; Comack, 1996; Frigon; 2003; Gelsthorpe, 2004; Hannah Moffatt & Shaw, 2003; Monster, 2000; Sheehan, McIvor & Trotter, 2007; vanWormer, 2010). As well, addiction is identified as a reality for many women involved in the criminal justice system (Barker, 2009; Chesney-Lind, 1997, Hannah Moffatt & Shaw, 2003; Monster, 2000; Sheehan et al. 2007; van Wormer, 2010). The pathways approach theorizes that, often for young women and girls, histories of abuse, trauma, substance use, and mental health concerns can lead to criminal behaviours for the purposes of survival (Chesney Lind & Morash, 2013; Miller & Mullins, 2006; van Wormer, 2010). This criminal activity strengthens a young woman's connection to criminal networks as she transitions into adulthood (Miller & Mullins, 2006). The pathways approach seeks to make a connection and to explore the “blurred boundaries” of victimization and offending (Miller & Mullins, 2006, p. 229). For many women offenders, involvement with crime is an attempt to cope with abusive histories (Comack, 1996) and a survival strategy (Frigon, 2003). This approach echoes my own experiences in working with women offenders many of whom have had histories of multiple traumas, abusive

relationships, and substance abuse. Using the pathways approach, I see the importance in using a feminist criminological framework which both values stories of women and can be used as a starting point for social actions and change. Feminist criminology can be a useful tool for advocacy and change within the lives of women generally and women who commit crimes in particular are seen in a multi-faceted light and as active agents in their lives (Balfour, 2011; Sommers, 1995).

Building on this idea of subjectivity within feminist criminology, I bridge this to the idea of subjectivity and the body. Grosz (1994) suggests that subjectivity can be theorized through use of the body. She asserts that the body itself is a system of knowledge. Starting with the basic assumption that the body is a site of knowledge, as well as a producer and a system of knowledge, was a helpful way to frame my research. This frame that allows women's bodies to be subjects rather than a passive "thing," helped lead discussions with women prisoners to think about bodies in this way. The design of the workshop acknowledged that women's bodies themselves are a source of knowledge and information.

Embodiment

In this section I will discuss the meanings bodies have taken on within a Western context. Current ways of thinking about bodies are rooted in a dualistic notion of the mind/body split. These modes of thinking have both created a hierarchy of value on these concepts and have linked the mind and body with other oppositional terms, reason/passion, outside/inside, self/other, and men/women (Grosz, 1994). I will briefly examine feminist scholar's responses to the mind/body split. From that discussion, I will explore the idea of bodies as a site of knowledge and bodies as means of social control. This sets the stage to consider women's bodies within a prison context.

As noted above, ways of theorizing about the body, have been heavily influenced by Descartes's notion of a mind/body split (Grosz, 1994). Within this concept, the mind is privileged over the body. Historically, women have been associated with the body. They are often reduced to biological function linked to reproduction and are thus associated with a 'lower' form of being (Grosz, 1994). This notion has been challenged by some feminist scholars who argue against an essentialist notion that positions women as linked to biology (Bordo, 2003; Grosz, 1994; Young, 2005). Others have embraced the idea that women have a special connection to bodies that men lack (Grosz, 1994). Postmodern feminist theorists have challenged western dichotomous thinking that would have female/male as opposites, instead, positing that there is no fixed identity of woman (Alaimo & Hekman, 2007). Instead, they see gender as a culturally constructed identity (Butler, 1990). Given this path of thinking, postmodernists have been criticized for dismissing the materiality of the body (Alaimo & Hekman, 2007). Grosz (1994), too, calls for a non-dichotomous re-thinking of the body but with an emphasis on the materiality of the body. The body itself is a system of knowledge (Grosz, 1994). It is within this frame that I would like to consider the body as both a site of knowledge and the body as a means of social control.

Looking at bodies as knowledge systems, bodies have means of knowing based on interactions with surroundings. Gatens (1999) encourages us to think about the individual body's history and to consider the ways diet, activity, environment contribute to the materiality of the body. She argues that difference among people has less to do with biological "facts" and more to do with ways in which bodies interact with the world to live and recreate themselves. In discussions around the pursuit of femininity, Bordo (2003) states that we "memorize *on* our bodies the *feel* (emphasis added) and conviction of the lack, of insufficiency or never being good

enough" (p.166). This is not an intellectual response, but rather, bodies have that knowledge within them. Bodies have a knowledge of how to be read as feminine. Young (2005) looks at how women and men use their bodies. She argues, carefully pointing out that this is not the case for all women, that generally, women are more hesitant to use whole bodies, women use less space than do men and lack a confidence in their bodies ability. Again she sees the body as having this knowledge through the experience of becoming feminine. It is the body that knows that women living in a sexist society are physically handicapped by femininity (Young, 2005).

Given this knowledge within bodies, it is possible to view some bodies as subverting dominant discourses of femininity and other prescriptions placed on the body. Shildrick (2006) examines the figure of the monster, bodies that are excluded from corporeal norms, as a method to disassemble the binary of mind/body split. She argues that seeking to understand the monstrous body requires an examination of self and other. Monstrous bodies have been constructed as an absolute other and Shildrick (2006) questions what will happen if the monstrous are thought about in a more positive way. She looks at the physical construction of a monster and demonstrates that the monster has been associated with the feminine throughout history. Bodies that may be potentially monstrous include those of the anorexic (Bordo, 2003) and criminalized women (Frigon, 2003). Both these bodies are outside the norm and can be viewed as sites of subversion to norms of femininity. Bordo (2003) theorizes that anorexia, while appearing to adhere to a hyper feminization model of bodily control, may be a way for women to gain entry into male privilege. While the criminal monster is not discussed in a similar way, I connect this to the idea of women entering a world dominated by men in an attempt to seize some of the privilege. Further, Frigon (2003) discusses criminalized women's self-mutilation as

potential subversion, stating that it can be seen as a way to exercise control over their bodies in a space where they have little control.

A connection can be made from bodies as sites of knowledge to bodies as means of social control. 'Marked bodies' can be seen as both ways of knowing and as objects of social control. Marked bodies record the history of what has happened to them, thus possessing the knowledge of history of social control. Bodies are marked through violent and nonviolent means, by coercion and consent to demonstrate culturally appropriate, and inappropriate existences (Grosz, 1994). Drawing on Foucault, Bordo (2003) asks us to rethink power not as something possessed by one group and used against another. Rather, she encourages us to think about the ways that power is enacted through systems of practices, institutions, and technologies. In this way, the practices of femininity within the body can be seen as social control. Female bodies are consumed by the discipline and normalization associated with maintaining femininity. In this method of control women are increasingly centred on self-modification to adhere to standards of femininity (Bordo, 2003). While on one hand women are encouraged to look inward at the body, we are also encouraged to look outward at others to provide emotional and physical comfort. Women "learn to feed others, not the self, any desires of self-nurturing and self-feeding is greedy and excessive" (Bordo, 2003, p.171). These concepts of femininity may seem at odds, on the one hand, one should pay attention to one's own body to maintain femininity, on the other hand, one should put all one's energy in caring for others. However, this seeming paradox is a mode of self-regulation and social control.

The Body in prison

There are few places where the body is placed under more control than in a prison environment. The prisoner's body becomes a marked body subject to "carceral practices which

rely on disciplinary routines to regulate physical activities while affecting thoughts and actions" (Shantz & Frigon, 2010, p.6). There is a long history connecting the body to deviance and criminality. Early philosophers (Aristotle, Plato) and others throughout the sixteenth and seventeenth centuries used observations of the body to explain deviance (Frigon, 2007). Foucault argues that the criminal's body was once the site of punishment in the form of torture or death. This has since been replaced by prison, but the body remains a central part of penalty. Punishment is no longer directly on the body, but the body is the subject of punishment (Foucault, 1977; Frigon, 2003, 2007; Frigon & Shantz, 2014; Shantz & Frigon, 2010).

Frigon (2003) theorizes that women's bodies in prisons are both *sites of control* and *sites of resistance.* Borrowing from Harold Garfinkel (1956), Frigon has used the descriptor 'degradation ceremonies,' to describe the strip searches, undressing in front of staff, showers with disinfectant that begin the process of marking the body as "criminal" (Frigon, 2003, 2007; Shantz & Frigon, 2010). The body is controlled through surveillance, both vertically and laterally. Vertical surveillance is maintained by top down means from correctional staff. This can be both static (cameras) and dynamic (staff interactions). Lateral surveillance occurs between prisoners. Prisoners are on constant watch with one another. These measures of surveillance become internalized and become self-surveillance of one's own body (Foucault, 1977; Shantz & Frigon, 2010). This focus on self is exacerbated by sensory deprivation. There is little color, smell or touch (Frigon, 2007). These means of marking a body as criminal are often marked on a body that is already marked as "other," due to experiences of abuse, trauma, addiction, and health issues (Frigon, 2007).

While prisoner's bodies are controlled, they also resist. For some prisoners, prison is an opportunity to eat, sleep, feel safe, and receive medical care. Other women resist control over

their bodies by exercising their own control through regulating food intake, exercising, tattooing, makeup or self-mutilation (Frigon, 2003, 2007). Smith (2006) posits that sexual expression in a prison setting can also be seen as an act of resistance. Sexual activity is prohibited in prison and thus taking pleasure from sex while in prison is transgressive and an expression of one's bodily control.

Thus, we see that the prison enacts on the prisoner's body in multiple and, at times, conflicting ways. The body can receive care and safety inside a prison while at the same time the body is controlled, watched, and deprived.

Methodology

Feminist Methodology

Methodology helps researchers to understand what we know as well as providing an understanding of the environment where the knowledge is produced (Pink, 2012). Thus methodology involves "engaging with a philosophy of knowledge, of practise, of place, and space" (Pink, 2012, p.3). Methodology involves setting the frame that will guide a researcher's work and understanding of the data. To this end, it is important that I frame my research from a feminist perspective.

One of the aims of feminist research is to provide voice to marginalized groups through challenges to structures and ideologies that are oppressive (Hesse-Biber & Leavy, 2007). This is key when working with women living in a prison setting. Women in prison experience oppression on multiple levels and feminist research practises can allow research subjects to explore these systems of oppression and share their experiences. Feminist research methods centre women's experiences and allow for flexibility to ensure that theses experiences are

understood. Thus, it is not the method that is feminist, rather it is the approach to the method (Hesse-Biber & Leavy, 2007). Feminist methods should be "naturalistic" inasmuch as the method should draw on people's normal modes of communication and everyday social contexts (Wilkinson, 2004). While I am loathed to say that a prison environment is a "natural" environment, given that I am researching women's experiences of body and embodiment within a prison environment, I think that the workshop within the prison is a good choice for the research because it is the impact of the prison itself that I am examining.

Arts Based Methodology

Starting from this feminist base, I considered arts-based research as an innovative way to explore women's experiences in prison. McNiff (2008) defines arts-based research as:

> ...the systematic use of the artistic process, the actual making or artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involved in their studies. (p. 3 of 19)"

McNiff (2008) suggests that arts-based researchers are willing to start with a question and design methods in response to the situation. This is how I came to dance as a method to explore body image and experiences of embodiment with women living in prison. Thus, it was a natural extension for me to consider dance as a method for exploration.

Arts-based methods can be helpful to look at problems in new ways (Eisner, 2008). There has been much work in feminist academia regarding body image and embodiment. Using dance as a method is a new approach that can provide new insights through use of the body. Movement analysis has emerged as an important research method that can enhance the practice of traditional methods such as ethnography and interview. It helps to attend to gestures and other nonverbal

communication (Leavy, 2009). Using dance in a prison system is an innovative way to do research within that system. I wish to build on the work that Frigon and Shantz (2014) have done using dance as method to re-think the fields of criminology and penology. They state:

> Dance is a fluid, dynamic means of expression that allows the researcher to take new perspectives, transcend set categories, and question existing knowledge and practise. Within the prison, dance provides a stark contrast to the physical environment and institutional practises. How does the prison shape the dancers and dance? How does dance reconfigure penality? (Frigon & Shantz, 2014, p. 84-85)

Using dance as a method has a unique perspective to examine the body and the impact of prison on the body.

As I developed my workshop, other arts-based methods were included as a natural extension for participant's expression. I introduced visual mediums to discuss and explore body image and the impacts of prison on the body. Using large sheets of craft paper, as a group we drew and wrote about the impacts of prison on the body. Initially, I had considered this as a practical means of data collection. Because I was the only facilitator, it was difficult to take notes while engaged in the workshop. What happened was a rich, collective arts piece created by myself and dance workshop participants. This was very important as I was able to take pictures of this art project. I was not able to videotape or audio tape the workshop itself due to prison regulations, however this art piece is a powerful way to share women in prison's experiences of bodies in prison. This visual presentation can be a way to explicitly share inequalities and have political impact (Clark, 2012).

We watched videos on dance, including videos of dance in prisons and by prisoners, drawing on cultural studies to provide analysis on how media is absorbed and interpreted. Cultural criminology pays close attention to "the *lived experience* of crime, transgression, and social control" (Merrill & Frigon, 2015, p. 302, emphasis in original). A goal within this field, is to understand how cultural representations of crime and prison impact those actually living these realities. The experience of dancing within the prison with a focus on the body contributes to this idea for participants. Merrill and Frigon posit that the "marriage of the artistic and the carceral allows participants to change conceptualizations of the criminal justice system through interpretations of 'movements, emotions, and visceral reactions'" (Merrill & Frigon, 2015). Building on this, engagement with videos of other prisoners and prison settings also impacts participants' understanding of and engagement in prison life.

Based on these methods, I used a narrative analysis to interpret the data generated. Narrative analysis does not simply look at what is said, but also looks at "how and why incidents are storied…" (Kohler Riessman, 2008, p 11). Within the context of a mixture of arts-based methods, this is a key element of analysis. How are these stories being told? Are different stories being told through different methods? Some stories are easier to interpret through visual, movement based or spoken methods.

Study design

I created a workshop template based on my experience working with women in prison as a social worker and based on my experience participating in dance classes (see Appendix B). While designing the workshop, I considered body image and the impact that prison can have on the body. I thought about how these issues can be discussed and worked through using dance and movement. I considered that a formal dance class would be a new experience for many women

in prison and thus I built a workshop that incorporates movement and dance in a way that is non threatening, meaningful, and fun. I considered my own abilities and strengths. I am not a dance teacher and I wanted to create a workshop that could possibly be used by a variety of people (other social workers or volunteers) to offer dance programming in a prison environment. I also considered my usual role in the prison as a social worker. I offer therapeutic groups throughout the week and this workshop is not meant to be a formally therapeutic group. Therefore, I wanted to ensure a distinction from a therapeutic group, while ensuring a workshop that is meaningful and helpful to those involved. I also considered what activities would be fun for participants because I wanted them to enjoy dance. With these ideas in mind, I created a frame for a dance workshop that started slow, using basic, simple, and familiar movements. I incorporated yoga, which I knew many women in prison had done before. I incorporated discussion, music, video and created a workshop that would build to a couple hours of dance exercises that encouraged movement, creativity, and working collectively. Throughout the process of workshop development, I consulted with Andrea Tucker, a dance teacher, choreographer, dancer, and friend who provided valuable feedback and suggestions.

I designed the workshop to be a one-day event. I didn't want to overwhelm participants with too much as they have limited dance experience. Additionally, the logistics of the prison location helped inform this decision. Ideally, I would have liked to run a dance workshop over a series of weeks, however, the prison is located two hours from my home and a one-day workshop was practical. As well, in consultation with prison staff, weekends were an ideal time to offer a workshop as there generally is nothing scheduled on a Saturday.

Recruitment

The workshop was offered twice, to two different groups of 10 women in prison on two weekends. The number was limited to ten participants as space was an issue. In reality, the space did not accommodate ten well. It was much too small. However, if there were fewer participants many of the exercises would not have worked well as they were based on having a number of people participate.

Recruitment was done via a poster and sign up sheet that was posted in a prison common area by staff (See Appendix C). My name was not included on the poster in consideration of ethical concerns due to my role in the prison as social worker. I did not want to unduly influence participation in the event, therefore efforts were made so participants did not know that I was offering the workshop. When I entered the prison the day of the first workshop, however, many women in prison were happy to see that it was me doing the workshop and they checked the list to make sure that they were signed up and ensure that their friends were signed up for the same day. Ten women in prison came to the first session, however, one participant dropped out before I could collect demographic information from her. When I came into the prison on the day of the second workshop, the sign up sheet had been taken down and women had to sign up that morning. Due to an error on my part (I miscounted), I had eleven women come to the second group.

Participants

I worked with twenty women who were living in prison at the time of the workshop. Their identities will remain anonymous and quotes are credited to pseudonyms. This is to protect privacy of women in prison. Fine and Torres (2006) note the danger of some participants speaking out publicly in their research using participatory action research with inmates. There is

a responsibility and obligation to research participants when there is potential for sharing of information to be damaging to not only the particular subjects of their research, but the community which the subjects represent (Barker & Langdridge, 2010). This project works with a group of people who are marginalized by the community at large and, as well, are subject to great power inequities within their daily lives. Thus, privacy and anonymity when publishing information is important.

Participants completed a short questionnaire to collect demographic information (See Appendix D). Participants ages ranged from 18-34. For half of the participants, this was their first admission to NLCCW. One participant stated that she had had dance lessons, the rest reported that their only dance experience was for fun. All participants reported having issues with substance use, trauma or an eating disorder while many women reported having difficulties with all three. More than half reported having received counselling for these issues. Three women dropped out of the workshop after completing the demographic sheet. One participant was uncomfortable with the dancing. Another participant stated that she needed a shower and would come back. She left for the morning session and returned for the afternoon. Another participant completed most of the workshop, but overexerted herself and left for the last hour. Two participants stayed for the morning session and did not return for the afternoon. They later told me that their medication has a big effect on sleeping patterns and fell asleep after lunch but they would have liked to come. The workshop was set up so that participants could come and go as they needed.

Data Collection

Data was collected throughout the workshop in a number of ways. I was limited due to the environment in my data collection methods. I was not permitted to video or audio record and

I was not able to take pictures during the workshop. I asked that participants complete feedback forms after the morning session and the afternoon session (See Appendix E). During the workshop, I incorporated a data collection method whereby I used craft paper unrolled on the floor with markers as a compliment to discussion around body image the impact of prison on the body. This was helpful as it allowed women to draw and to write in their own words. It was also helpful from a logistical point of view as it is challenging to write notes and facilitate at the same time. I am able to take pictures of this work (See Appendix F). During the discussion on dancing, I used sticky notes for women to write on and post their thoughts on a flip chart. In addition, I was able to keep some notes during the workshop, capturing initial impressions such as the feeling I had entering the prison, who engaged with me, and sensory information. Immediately following the sessions, I journaled my reflections of the day, fleshing out in more detail the events of the day (Emerson, Fretz & Shaw, 1995). Finally, I returned to the prison the day following the workshop and completed a focus group with participants who had attended any part of the session to ask questions. I used the craft paper method again as I had discovered this to be a rich data source. I was able to photograph the rolls of craft paper that were used after the workshop. Quotes throughout this paper are taken from my field notes, feedback forms or the craft paper used during the workshop and focus group.

Based on the experiences from the workshops offered and the feedback from participants, I created a guidebook that will help others offer similar dance workshops in a prison setting. The guide is based on my work at NLCCW, but can be easily modified so that it can be offered in other settings.

What happened? Setting the scene

On the morning of May 21 2016, I rose early to a beautiful sunny day to make the trip to NLCCW, located in Clarenville, about two hours from where I live, St John's. The car was loaded down with supplies, chair pads, pens, paper, folders, a stereo, cds, flip chart paper, and my computer. The drive gave me time to think through all the possibilities of what may happen, maybe no one shows up or maybe participants think the workshop is stupid or maybe prison staff forget I'm coming and I can't get inside the prison. I assure myself that no matter what happens, its all data! On the way to the prison I stopped in to buy donuts and perked coffee. These are treats for women at NLCCW as they only have access to instant coffee.

I pulled up in the front of the prison. It seemed quiet, perhaps because I usually visit on weekdays when there are more cars in the parking lot and more activity outside the prison itself. Women in prison may be outside doing yard duty, or involved in the dog program, caring for and training dogs from the local SPCA. I load up my gear and ring the buzzer to be let in through the front gate. I'm greeted by a Correctional Officer whom I know. She was happy to see me as I would "entertain the girls" for a few hours. I laughingly agree, and hope that this is the case. After entering the building, she inspects the items that I have brought in. She questions my IPod. My music for the workshop is on there. It is an old IPhone without cell service. She thinks that might be ok, but checks with Lieutenant A to be sure. I am nervous about that. I need access to a range of music. I had brought cds that a friend (a dance teacher) lent me, but I was counting on using the iPod for modern music. Unfortunately, the IPod is removed. There are concerns due to the camera in the IPod. I assure Lieutenant A that I can manage without it, I have cds, but I'm disappointed. We joke around a bit about the workshop and what my plans are for the day. She

says that she will be watching me through the camera. I laugh and say, I hope not. She says no, she has better things to do, but the cameras are always watching.

I am then admitted on "the floor" where the prisoners reside. As I am walking through to the school area, where the workshop is to be held, a number of the women are calling out asking what I am doing there. I reply, "I'm here to dance!" The women living in prison are excited to see me and ask about my co worker who usually accompanies me. I try to explain that I am there for a different purpose than work with Stella's Circle, but with multiple women in the prison talking to me about the dance workshop, this is a challenge. I go into the school area, the door is unlocked by staff who are watching from the bubble,[4] and drop off my supplies and come back out into the diner where the sign up sheet is. A number of women are already crowded around seeing who signed up and making sure that their friends are signed up with them. A few names were crossed out, and some are added. As this is happening, women are asking me questions about the workshop and why I am there. I explain the purpose is unrelated to my work, and that I am doing this for school and that I will fully explain what is happening when the workshop starts. A few of the women are talking about being nervous about participating and how they were not sure about doing it. I share that I am nervous too because I have never done this before. I also assure them that they will not have to do anything they do not want to do. Other women encourage those who are nervous stating that everyone will participate and no one will make fun.

I take the sign up sheet with me after the women have seen who has signed up and make my way back to the school room, where I will be doing my workshop. The school room is at the back of the prison separated from the diner by the multipurpose room. All rooms are separated

[4] The Bubble is a room where staff monitors what is going on in the prison. It is made of one-way glass. Staff can see out, but prisoners cannot see in. Staff are able to monitor what is happening in the prison by watching as well as by using cameras.

by huge windows that allow the ability see from the diner to the school room. The diner and multi purpose room are where women "hang out" during the day. There are televisions in both rooms along with tables and chairs. The diner is also where women eat all meals. There are three cells off the diner that typically sleep two women each. At times when the prison is full, there may be a third women who sleeps on a mattress on the floor. During the workshop women in prison who will not be participating will be hanging out in the diner. They are not allowed to hang out in the multipurpose room while there is anything happening in the school. This gives one room of separation from anyone who may be watching.

The school room is a small area with tables, chairs, book cases, a photocopier, and filing cabinets. With help from a woman, Sophie, who will be participating in the workshop, we moved the tables and chairs into the multipurpose room. This gives us more space for dancing. One table to bolted to the floor and cannot be moved. I requested a broom as the floor was pretty dirty and we will be sitting on the floor. The same woman gets me the broom and I sweep. Another woman, Susan, comes in with a mop and bucket and she cleans the floor. I go about getting my music, computer and supplies set up. We chat a little as we go about our work. As I was setting up I realise that I have music on my computer. I use that in combination with the cds I have. The music list is projected on the television screen. I realise that this will be helpful, because participants can pick out music they want from my list.

Sophie comes back and asks if I will wait for her to start because she has to take methadone and it is dispensed late on the weekends. I tell her I will wait for the women getting methadone. I ask if she thinks the methadone will affect her coming to the workshop because it often makes women in prison sleepy, a condition they call "on the nod." Sophie says it may

affect others, but she thinks being active will be good for her. She leaves to go get her methadone.

I continue to get set up and wait as medication is dispensed to all women in the prison. They have to return to their cells during medication time. After a few minutes, participants start to trickle into the room. I offer them a chair pad to sit on the floor. I am already seated and have some music playing. As women enter, some are asking work related questions. I explain that I'm not here for work, and can't answer any questions about that. I speak briefly about my school work, but state that I will get into more detail when everyone is there.

I distribute pens and folders that contain workshop handouts and consent forms. I put out two packages of pens. These should have been enough for two workshops, but I realise that they are all gone. In my social work role, I am stricter about supplies because I know that there is sometimes conflict about how much one person gets and the colour of pen someone may have. I sense myself wanting to be less strict in this role, as a researcher. But all my pens are gone and people are arguing over wanting a certain colour. It is not a big deal and the conflict resolves, but I need to buy more pens.

As we waited for the women who were on methadone, coffee and donuts were offered. The women from methadone come in, but we are slow to get started as different women get up and go to the bathroom or get water or tend to some other need. I tell them that I would like to have everyone in the room to go over the consent form, but after that they can come and go as they please.

Finally, everyone settles and I have ten women ready to start the workshop. I begin by introducing myself and what is happening today. There is only one woman that I don't know.

She introduces herself to me, Elizabeth. We start by going over the consent form. As we review, Elizabeth asks if she will have to dance. I inform her that she will not have to do anything that she is not comfortable with. She states that she is sore from playing a dance video game that is frequently played in the prison. I smile and assure her that she is expected to do as much as she can, but that's ok if she needs to stop or take a break. We continue to review the consent form. A few minutes later, Elizabeth leaves. This causes some disruption as other women leave to go to the bathroom or get water. There is also discussion about how its not right that Elizabeth came, took donuts and coffee and left. When everyone is back again and settled, we continue to review the consent form. There are questions about my role as a social worker as the consent form details the different roles I am in. Some of the women ask if as a social worker I can remove children from parental care. I inform them that only social workers working for Child, Youth and Family Services (CYFS) can do that. I let them know that I did work at CYFS at one point. This upsets some women, but Sophie defended me, stating that I didn't like taking children, "that's why she works here now, helping us." Some women are frustrated because the conversation had nothing to do with dance. I felt that it was an important discussion to have so that the participants are fully informed of my role as a social worker and as researcher and that I can be both. Eventually, we return to reviewing the consent form. The conversation is derailed again with discussion about my workout pants. This leads into a discussion about what the women are wearing. Women in prison are provided with sweatpants, t shirts and sweatshirts. However, they wanted yoga pants and lighter tops.

We finished the consent form, women signed them and handed them into me, keeping a copy for themselves (See Appendix A). I asked women to complete demographic information sheets and these were handed in (See Appendix D). We then created group guidelines. I asked

participants what they would need to have in the group to feel safe. They wanted everyone to be non judgmental, respectful and to participate. One participant left the room at this point, stating that she needed to shower but that she would be back.

We then started the dance exercises. I could tell that women were eager to get moving. We had been sitting on the floor for a long time doing paperwork. I had planned an exercise using nature words, but I discarded that due to time. I placed cards on the floor with movement words written on them (stretch, wiggle, jump, walk, etc).. I instructed the group to walk around the room, and when the music stopped, they would stop, look at the card and when the music started again, they do the movement. Then I would stop the music again and they would find another card. Participants had questions about doing a particular movement as they looked at cards on the floor. I reassured them to just go with whatever they felt. All the women participated in the activity and everyone was laughing. I was stopping and starting the music but I would get out with the women and do movements with them. They were awkward to start, but after a while got into doing the moves. My intent was for the moves to be repeated, but usually they would just do it once and stop. This activity got everyone up and moving. The women encouraged and helped each other to figure out what to do. Another participant, Evelyn, left the workshop following this activity. She said that she felt too awkward and self conscious. Others encouraged her to stay, but Evelyn stated that she wasn't comfortable with dancing.

The next activity was yoga which generated excitement. Most of the participants had done yoga before either in the prison or on the outside. I provided handouts and we went through some simple poses such as warrior, sun salutations, twists, and forwards bends. The instruction was very casual and women were talking throughout. This is unlike yoga classes that I am used to where there is silence from participants. Women appeared confident in these movements and

were clearly enjoying themselves. They were smiling and engaged in the movements. Some women started doing other poses and I incorporated those into the exercises as well. They requested a final meditation, or corpse pose at the end. I too attempted to settle into this relaxation, but after a moment I felt I needed to be alert and observing the group. Participants were relaxed during this portion, had their eyes closed and were breathing deeply. When I brought them back from the meditation, they all stated that they felt good and relaxed. I asked that they complete feedback forms and we broke for lunch.

I left the institution for lunch. When I returned, staff brought participants to the school. Women in prison are locked in their cells from twelve until two pm to accommodate staff breaks for lunch. When activities are taking place with a facilitator, participants are released from cells and are allowed to attend. The woman who went to shower returned for the afternoon session. One woman didn't return as she was asleep. I provided fruit for the afternoon session. NLCCW usually provides bananas, apples, and oranges. I brought in pineapple, melon, and grapes.

The afternoon session started with a discussion about the body and body image. I unrolled craft paper on the floor and distributed markers. I invited participants to draw or write as we sat around the paper and I asked questions about body image and the impact of prison on the body. We talked about what causes us to feel bad about our bodies, in general. There was also discussion about what makes us feel good. We discussed the impact of prison on the body, both positive and negative. Participants wrote or drew pictures in response. There was a combination of talking, drawing, and writing.

Following this session of heavy discussion, I showed a video leading women through a hand massage. I provided lotion and we went through the exercise together. This lightened the mood from the earlier discussion, but participants were not engaged in the activity.

We then watched videos of different dance styles and types of bodies dancing. These generated a lot of discussion. I showed a video called "Fat Girl Dancing" (2014). Participants liked this and many said it was nice to see someone big dancing and showed a great deal of admiration for her. I showed two clips of dance in a prison setting. "Figures in Flight" is a part of the Rehabilitation through the Arts program in New York. The video showed a group of male prisoners' dance performance (Each Other, 2013). This video resonated strongly with participants as they interpreted what the movements meant and reacted with great emotion. This led to discussion about the idea of performance as sharing voices. Next, I showed a video by Claire Jenny, a dancer and choreographer from France called DanceDanse Ottawa Prison (Frigon & Jenny, 2013). Jenny has worked with Sylvie Frigon, a professor in criminology at Ottawa University to explore dance in prisons in Quebec. This video is inspired by poetic text from creative workshops with women both in and outside prisons. The dance features Jenny and some of Frigon's students and takes place in an old prison. The video was well received by participants. They could see their experiences of prison in the video. They brought up issues around confinement, privacy and intimacy in a prison setting. Some other videos were viewed that were more fun, light hearted and inspired women to get up and start moving.

Because the final video had everyone up dancing, it was easy to transition into the final activity of the day which was collectively creating a dance piece. We started with an improv exercise where everyone created a signature "move." We formed a circle, I put on music and went around the circle with all participants creating a move, and the rest of the group mimicking

it. Many of the moves were sexual in nature, mimicking dance seen in hip hop videos. Initially I was taken aback as I had been visioning movements based on a contemporary style of dance that I was used to. I went with the group and allowed them to explore what movements they liked. A number of the participants were very into the groove; others took more coaxing. Participants encouraged others when there were pauses and everyone participated. We continued to practise these signature moves and gave them names. Naming the moves started out with descriptor words, but quickly became based on the woman who made them up. For example, the "shake," a movement where a dancer moves her bum up and down while compressing her chest in and out (similar to twerking) was renamed "The Sophie." This generated a lot of laughter and people became more comfortable and into the moves as time went on. This exercise got everyone moving and participants were a bit out of breath.

I moved to a slower exercise to give participants a break. This exercise was based on an exercise I have done in contemporary dance classes many times. I asked participants to choose a space on the floor, sitting, standing or lying down and close their eyes. I explained that we would be moving with our eyes closed. I acknowledged that space was very tight and that they should be careful, but that this is an opportunity to explore getting in touch with themselves and feel like no one is watching. All women chose to lie down. I led them through the exercise that invites them to start to explore what movements their bodies wanted to take. Movements were very small and tentative and there was a lot of peeking. Following the exercise participants stated that they found it relaxing and they liked the idea of no one watching, but everyone admitted that they peeked at some point.

This exercise was followed by "flocking." This is a technique whereby dancers are grouped together and one person leads. The others follow just slightly behind. The idea is that

the group should look like a flock of birds and when the group changes direction, the person in the new front becomes the leader. I forgot to explain this part, however, and the activity became more like follow the leader. The activity was challenging in a small space however; it was also helpful in seeing leaders emerge. Some participants were eager to lead, others were content to stay behind and follow. Again, this was a fun activity and participants were enjoying the movement. They enjoyed creating their own movement and I could see that they were gaining confidence.

The final exercise of the day was collectively creating choreography. Based on the "moves" we created earlier, I ask one participant to be a "caller," she calls out the moves and we perform them as a group. The caller's job is to experiment to see how different moves look in combination with each other. We started with one participant taking on this role. She enjoyed being the caller and was having fun seeing what moves work well together. Following this activity, one of the participants reported that she over exerted herself. She sat for a moment, but felt she needed to go lie down. She did so, with another participant checking in on her a little later and she was fine, just tired.

From there, we started to put the dance together. The caller decided which moves the groups starts with and the group attempted to do these. We chose a piece of music from my selection on ITunes. After working on our moves for a little while, I realised that the group needed some direction on "staging," counting musical beats, and putting moves to music. I showed them where the "audience" would be, steering them away from facing the diner, where other women in prison were sitting watching television. This was due to my own discomfort. I didn't want to be watched. I put the group into "formations" and taught them counting to four and putting moves to the counts. Participants quickly caught on and we decided to add more

moves. Participants suggest moves and I help them put them into a routine. Together, we put together a two-minute routine based on the moves that we created earlier. This process was a lot of fun. I could see participants' faces and bodies relax as they started to enjoy themselves and not worry about getting it "right." Participants were very encouraging of each other and all were involved in making suggestions. They appeared to gain confidence in their movements and there was a sense of accomplishment when we finished. After about an hour of dancing, I sensed that participants were getting tired. We finished about fifteen minutes early and I asked that they fill out feedback forms. A number of the participants asked to come back to the workshop the following weekend. I let them know that I wanted to have ten new participants, but that if I didn't have ten I would allow people who had done it before.

As I was cleaning up from the workshop, participants gave positive feedback about the day. A few stayed behind to help move tables back and help me pack up my gear. Susan helped me carry my things. After checking in with Lieutenant A. I left the prison and headed to a hotel for the evening.

I was physically tired after the day. My bones were aching. I didn't think I had been that physical when I was engaged in the workshop, but my body certainly felt it. I was also emotionally and intellectually drained. It is a lot of work being engaged in a day long workshop. The day seemed to fly by and I had a lot of fun, gained a lot of information and had a good feeling about what I had accomplished that day. On one hand, my body needed a break, but I also needed to write and reflect on the day's events. I reviewed the feedback forms in preparation for the focus group the next day and made notes about what I would need to follow up on. It was challenging to write notes during the workshop. I sat and wrote a journal of the day's events,

including my observations, impressions and feelings. After that I was able to take a break, have a hot bath and take some time to rest and relax.

I returned to the prison the next day to do a focus group with participants from the day before. I opened the group to anyone who participated, even if they left early. On entering the prison, I was informed that there was no space for me to do my focus group. I suggested we go outside as it was a nice day and Lieutenant A was able to accommodate this request. I provided a list of people for the focus group and staff brought them out into the compound area[5] where we sat on the grass. I unrolled a sheet of craft paper again as that activity went well the day before. I used the ORID method (Hogan, 2003) to review the day before and get feedback form participants. This was a method I has used before in groups in the prison and it was a helpful way to review the workshop. The method starts with reflecting on the Objective, identifying what people remember from the event such as sights, smells, sounds, tactile sensations. It builds to draw on the Reflective, which are emotional responses, asking about feelings such as highs and lows. Then we move to looking at the Interpretative, examining what we have learned. The final stage is decision making. In this case, I used this stage to talk about what participants might like in the future if another workshop was offered or ways they can follow up with their own dancing if they liked. Using this method, I asked open ended questions and encouraged participants to draw, write on the paper or discuss.

A second workshop was offered the following weekend. I arrived bringing all the same supplies except for the IPhone. I was greeted at the gate by Lieutenant B who said he was expecting me, but wanted to know all about what I was doing. I let him know about the

[5] This is a fenced in area outside the prison. This is an area where prisoners are allowed outside for recreation without staff supervision.

workshop and the dancing. He joked that there was no point to exercise if I was bringing in donuts, I told him I believed in moderation. He informed me that they were short staffed that day, so it may be a bit of a delay in getting women brought in for the workshop. I informed him that was not a problem, I would be ready whenever they were. I worked with a correctional officer, JB to get a list of names of participants. The sign up sheet had been removed. Women in prison who had not participated the week before were offered the opportunity to attend. A number who had participated the week before asked to come again.

I ended up with eleven participants in attendance. The women in prison were on recreational rotation that week. This was due to high numbers within the prison. The prison has a capacity for twenty-eight prisoners. That week the count was at thirty-three prisoners. Recreational rotation is when half of the women in prison are locked in their cells and half are allowed to access the floor and diner. This made my workshop more appealing as it meant that women would be allowed out of their cells for most of the day. Also, a woman in prison may be rotated on a different shift than friends, thus coming to this workshop may be an opportunity to see friends on the opposite rotation.

The second group had a number of participants who were new to me. I did a brief introduction and went around the room to get everyone's name. It was at that time I realised that I hadn't incorporated an ice break activity into my workshop because I assumed I would know most of the women. I made a note to ensure that I included an icebreaker in the guide book I intended to write following the workshops. In this group there was one woman, Judith, with severe mental illness and who engages in child like behaviours. I was asked if she was allowed to attend and was agreeable. Judith was told by staff and by other women that if she misbehaved she would be asked to leave. One participant, Claire, took Judith under her wing and tried to

guide her behaviour. Judith was not disruptive, but participated in a limited way. She did some of the exercises, but at other times chose not to participate.

The second group followed the same format as the first. Again, paper work and the consent form took great deal of time due to comings and goings and people getting settled. Further to that, this group didn't know each other as well as the first group as there were a number of women who were new to the prison. Thus their engagement was a little more tentative. Their movements were smaller and they appeared to be more self conscious about moving. With this group I took a more assertive leadership role in suggesting movements. Yoga was familiar to the group and these exercise were more comfortable for participants.

In the afternoon session, there was a low energy in the group. Lunch is served in prison at 11:30 and following that, women are returned to their cells and usually locked in until 2. Many women take this as an opportunity to nap. I returned at 1:00. Some of the women had been sleeping or relaxing and thus the low energy. One woman did not return as she was sleeping. Participants informed me that this was as a result of her methadone.

We went through the same activities as did the first group. This group wanted to do the eyes shut activity twice as they thought that the first time the music was not inspiring. We went through the exercise again using hip hop music and they moved a little more and we engaged with the beat.

Participants were engaged in the movement throughout the workshop. This group was a little more focussed in getting the moves "right." However, they were still willing to work together to create a dance piece. There were some moments of frustration in this group. Again, I think that was because this group didn't know each other well. However, the woman who was

frustrated was able to work through her feelings and kept going. I also saw moments of joy and smiles on faces while participants were dancing and working together. There was a sense of accomplishment at the end of the group. Participants indicated that they were happy that we created a dance working together as a group.

I went through the same process of reflection and journaling following the workshop. The focus group the next day followed the same format as did the prior focus group.

Results/conclusions What I learned

Relationships/collectivity

My relationships

The collective nature of dancing was cited as an important benefit within the literature on dance in prison. Prisoners are required to work together as well as work with community members who come in to offer dance workshops, enhancing social skills, and providing role models and connections outside the prison environment (Brown, J., Houston, S., Lewis, L., & Speller, G., 2004; Frigon & Shantz, 2014; Houston, 2009). It was my experience that the relationship I had with participants was key to the success of the workshop. I had a pre-existing relationship with most of the workshop participants due to my role as a social worker at NLCCW. In my role as a social worker, I provide therapeutic groups for women in the prison and in the community on a variety of topics including trauma, addiction, anger management, and emotion regulation skills. I am in the prison two days a week and I believe that I have built positive relationships with women in prison. This is evident based on high attendance at groups and the willingness of women to have a chat outside of the group setting. Groups are not mandatory and while boredom is certainly a motivating factor to attend groups, it has been my

experience that women in prison will not attend sessions if they feel judged or don't like the facilitator. It is important to recognize the power I do hold within the prison setting. I am the "keeper" of therapeutic groups which can be helpful for prisoners who are applying for a Temporary Absence or parole. Often, prison staff will consult with me when assessing women in prison for parole or a Temporary absence. They will ask if a particular prisoner is attending therapeutic groups and if they are learning anything. I am often asked to write letters for court to demonstrate that prisoners have been participating in groups or counselling. I also hold power, simply because I am not a prisoner. I get respect from staff as an equal. I get to choose my clothing and perhaps, most importantly, I am permitted to leave.

Based on this work over the past 7 years and my regular presence in the prison, I have gotten to know a number of the participants through multiple admissions to the prison, or throughout the course of their stay prior to the workshop. There were a number of participants that I had not met before. However, they were given some positive information about me from other prisoners before the workshop. In fact, I overheard one women, Stephanie, in prison tell another; "Amy is best kind. You should do the dance thing." In interpreted this to mean that she knew me and affirmed that I was a person who could be trusted and that I would offer a good dance workshop.

Certainly, I do think that attendance at the workshop was partly based on my prior relationship, however, I don't think it was due to coercion or to make me feel good. I asked that staff post the sign up sheet to the workshop so that potential participants did not know that it was me offering the workshop. When I arrived on the morning of the workshop, 10 people were signed up, but when they realised it was me, they made efforts to make sure that their friends were going. Feedback given following the workshop was that because they knew me, they felt

more comfortable from the start. One participant wrote during the focus group, "Knew Amy so it made it less uncomfy." Thus, I believe that the eagerness to participate was about a familiar face offering an unfamiliar event. A portion of the workshop in the morning was spent reviewing the consent form which outlined my role as a researcher separate from my role as a social worker. While this is a key ethical consideration, the power of the pre-existing relationship was evident.

I went into this workshop with a different attitude than I normally have when I go into do groups. Specifically, I was nervous, because I was offering something new and it was for my research. I was also a little more relaxed. It was a Saturday, and there was a quieter atmosphere in the prison. Prisoners get to sleep in on the weekends and there is not as many staff on duty. I also made an effort to be a little less formal than how therapeutic groups are conducted. I was not as strict about starting and ending on time and allowed people to come and go from the workshop as they pleased. I was also more relaxed about supplies and food I provided. Usually, these items are distributed because it can cause arguments if one person takes more than another. I had enough pens and folders to last two workshops, but after putting the pens and folders out for women to take, all my supplies were gone. In prison, women have very little access to "stuff," so any item is a commodity. Because I had been operating in one way for a long time, this was a reminder of the privilege I have as an outsider.

In general, I had very positive feedback as an instructor. One participant wrote on her feedback form; "She did an awesome job with keeping us on the right move while learning how to dance in a group. …where we didn't have much experience." I reviewed the feedback forms before returning the next day for a focus group, enabling me to follow up on this. I asked participants if they felt that a professional dance teacher would have been a better idea. Some women liked my inexperience. One participant, Stephanie, said to me, "I knew you were

nervous and you were just like 'fuck it.' And got up and went for it. So I did it too." I attempted to participate in the dancing as much as I could. This quote highlights how important it was to have participants see me move. Further to this, it was helpful for me to move with the participants and experience the movement with them. This allowed me to have a deeper experience and to see my own body as a source of knowledge (David, 2013).

Other participants were concerned about being judged, by each other, by prison staff and in particular by outsiders who provide prison programming. One woman relayed a story about another facilitator who clearly looked afraid about being in a room alone with women in prison, "We aren't monsters. That didn't make me feel good." A great deal of feedback I received was in this area. Participants wrote on feedback forms that I was non judgmental and accepting. One woman wrote:

> "the instructor was very good at explaining and has a really nice attitude towards us inmates and she treats us equally and is a good person and instructor. You can tell she cares about us and our lives."

This quote is very important to me. I do have a great deal of empathy and respect for women in prison. I was very happy to hear from workshop participants that my feelings are evident.

Others relayed concerns that a professional dance teacher may be "strict" or "expect us to be good." These concerns highlight the importance of building a positive relationship between the facilitator and participants of the group. This observation isn't anything new or provocative, however, as I was offering a new experience, a dance workshop, this illustrated the importance of having a non judgmental attitude, meeting people where they are and being myself. This fits

with the feminist approach when working with vulnerable populations and sensitive topics such as bodies and appearance. Rice (2009) suggests using a strong reflexivity to move beyond a mere acknowledgment of social inequalities towards a deeper understanding in the researcher's impact on the data without the researcher becoming the centre of the data. A strong reflexivity requires a researcher to subject the self to the same level of scrutiny that they would give data sources, thus the "agent of knowledge (is) placed along the same critical plane as the object of inquiry" (McCorkel & Myers, 2003, p. 203). Therefore, this idea of presenting my identity to participants is key to maintaining not only an ethical approach, but one that contributes to rich data.

Women's relationships with each other

While my relationship with participants was an important factor in the outcomes of the workshop, equally important were relationships between workshop participants. One of the first activities in the workshop was setting up group guidelines. Both groups highlighted the importance of everyone participating, being respectful of each other, and having a non judgmental attitude (See Appendix F, picture 1). This point was reaffirmed repeatedly in feedback forms and during the focus group. A number of women wrote on the craft paper during the focus group about "getting along as a group" or "working together." Others wrote about having support from each other and a feeling that "not everyone judges ya." (See Appendix F picture 2).

Participants stated that they liked working together as a group, however, it was also made clear that working together as a team was dependent on who was in the group. A number of participants commented during the focus group that they would not have done the workshop if certain people were in the group. Due to my insider knowledge, I am aware of cliques, friends, and enemies that exist between prisoners. While nothing overt happened during the workshops, I

was aware of tensions and love relationships between participants in the groups. This can have an impact on the group dynamic and present issues for facilitators who do not have the privilege of pre-existing relationships with women in prison. The workshop recruitment was designed as a "sign up" so participants were able to self select the group they wanted by seeing who else was signed up or ensuring that their friends were in the same group. I observed this dynamic the mornings before the workshops started.

I was able to talk to one woman who left after the morning portion of the workshop, Evelyn, who stated that she was uncomfortable with dancing. Later in speaking to her, she spoke about being made fun of for her appearance by one of the woman that had been in group with her. She spoke about the hypocrisy of setting group guidelines for everyone to support each other when a participant left the workshop and made fun of her.

A review of literature on dance in prison highlights a key benefit is that prisoners get to work together and develop positive relationships within the prison (Sheppard & Ricciardelli, 2016). Based on my experience of running these workshops, it is evident that relationship dynamics have a huge impact both in and out of the dance program. I suggest that, based on the literature and observations of personal dynamics because this was a one-day event, the pre-existing relationships had the most impact. I suggest that, having a dance program offered on a long term basis would allow for the benefits that dance can bring to building trust and mutuality among program participants (Brown et al, 2004).

Dance in prison

For some, the idea of offering a dance program in a prison is a challenging idea. However, I propose that both dance and prison share a common theme around control (or lack

thereof) in relation to the body. Thus the dance, an embodied experience is ideal for exploring bodies in prison.

Academic and professor at Ottawa University, Sylvie Frigon has collaborated with French dancer and choreographer Claire Jenny to offer dance workshops to women in prison in Quebec. Their work involved bringing a dance troupe into a federal institution and a provincial prison in Quebec to provide women in prison with a dance workshop and performance (Frigon & Shantz, 2014). These dance workshops have allowed Frigon a new method of exploring women's experiences in prison (Merrill & Frigon, 2015). Dance in prison allowed Frigon to explore carceral space and allowed for women in prison to experience their bodies in a new and transformative way (Frigon & Shantz, 2014).

Exploring carceral space

My dance workshop built upon this work by Frigon and echoes much of what she has uncovered. I showed a video created by Jenny and Frigon's students which was based on women's experiences of incarceration. DanceDanse Ottawa Prison (Frigon & Jenny, 2013) resonated strongly with participants in my workshops. In particular, there is a part of the dance where Jenny hikes up her skirt and squats, reminiscent of urination or defecation. Immediately, participants recognized this as an experience of prison, going to the bathroom in front of others or being in a room where others are going to the bathroom. This led to much discussion regarding humiliation, health issues, and privacy that are challenged in a prison environment. Victoria commented, "its like that old saying 'you don't shit where you eat.' We don't shit where we eat but we shit where we sleep. That can't be healthy." This led to discussion about adapting to life in prison regarding these private issues, such as dealing with constipation, completing a "courtesy flush" to reduce unpleasant odours, making sure to use the bathroom

during times when cellmates are on the floor, and using menstrual pads as a cushion on the cold, steel toilet seat.

Weight gain was highlighted as an issue of concern for many participants of the workshop. Prisoners have limited control of what they can eat. At NLCCW, meals are catered and there is no choice in what prisoners can eat. Some prisoners have access to canteen if they have family or friends who can put money into their internal prison account. Prisoners are able to order candy, chips, and other items. Bread, peanut butter, butter, milk, coffee and tea are provided as well throughout the day. One woman drew a picture of a prisoner as a loaf of bread, demonstrating concerns about weight gain and limited access to food (see Appendix F picture 3). Most participants blame weight gain on too much bread and limited access to activity. Other participants acknowledged that weight gain can be healthy because when they entered prison they were underweight due to drug use.

While there was a great deal of conversation about the harm that prison can have on the body, we also discussed the positive impacts that prison has had for some participants. Similar to what Frigon (2003, 2007) has explored in her work, participants I worked with also highlighted that prison can provide medical care, regular sleep, and meals. Participants spoke about detoxing in prison. This is a painful experience. However, many participants saw this as a positive because prison forces them to stop using drugs and they may have not been able to stop while outside of prison. Many women have credited prison with saving their lives, because they feared their drug use would lead to death. Some participants view prison as a "stress free" environment, unlike outside where there are many responsibilities, problems, and relationships to deal with.

The dance workshop itself highlighted issues around control of the body. There is a new rule about clothing in NLCCW. Women are issued sweat pants, sweat shirts and t shirts. Many participants wanted to be able to wear yoga pants and tank tops, particularly when working out and during our workshop. Participants spoke about the impact on self esteem and the ability to "look good." Others said that it reduced bullying and women in prison feeling bad about themselves because they didn't have anyone in the community to bring nice clothing into the prison. In the past, there were issues with some prisoners having brand name clothing while others did not have access to expensive clothing. This did create problems with bullying.

The only negative feedback I received on feedback forms was around the space we used (too small) and the heat in the room. These are issues over which I had no control. For me, it was just easy to roll with these challenges. However, I am aware, I was able to leave at the end of the day. The women remain challenged by a small institution with a growing population. I also was allowed to wear a tank top. So while, my body too is impacted by the prison environment, I have control over some elements. What I am proposing, is that, it is not so much the heat and space that is the problem, but the lack of ability to have control over these issues that is the challenge. When I asked participants if they would still do the workshop even if I could not change where the workshop is offered, they said that they would still participate. Given the choice between an unideal environment and nothing, they would choose the unideal environment.

Exploring relaxation and freedom

Frigon (2014) writes;

> "Dance in prison *is* subversive. This carnal art invites prisoners to reconnect, blossom, and liberate themselves from the physical and mental 'shackles' of confinement." (p. 236)

This theme, of liberation and connection came up a number of times during the workshops. Participants spoke about their ability to relax and to let go. One woman said that she felt free and "didn't even realize (she) was in prison." Another participant wrote on her feedback form that she had been having "…a hard time mentally and this group and activities really helped me with naming my thoughts and relieved a lot of built up stress."

Dance itself is a revolutionary act while in prison. It is generally not allowed except in specific circumstances such as this workshop or playing a dance video game that the prison has on hand. The workshop was experienced as an opportunity to move freely, with as one participant said, a "fuck it" attitude. Participants were aware we were being watched, by cameras and by other prisoners. While this was awkward initially, we named it and quickly forgot and kept dancing. At one point, I became keenly aware of other women in prison who were not in the workshop, but had the ability to observe us. Due to security reasons, I was not able to block out the windows into the room where we danced. I turned the group to face the other way, so that we couldn't see them watching us. For some participants, the workshop was an opportunity to show off their moves both to staff and to those not participating. The workshop itself imparted a small amount of power through engaging in an activity that is usually not allowed and that is exclusive to workshop participants.

Positive feelings

In her work with prisoners at the Washington Corrections Centre for Women, Pat Graney

speaks of the potential for social change through dance programming. She asserts that that by encouraging dance participants in prison to believe that they "are someone," they can begin to work towards a greater goal (Berson, 2008). Other research has found that arts based programming in prison settings contributes to a sense of self esteem, empowerment, and accomplishment for participants (Brown et al, 2004; Merrill & Frigon, 2015; Nugent & Loucks, 2011). Similarly, I found that much of the feedback from participants in the workshop focussed on these positive feelings of building confidence, finding strength, and accomplishing a goal. A dance program can also be a place to experience joy, pride, trust, and have fun (Brown et. al. 2004; Dunphy 1999). The prison environment does not easily foster positive feelings. Having fun came up again and again during the focus group and on feedback forms (see Appendix F picture 4). The ability to have fun is a skill that some women in prison lack. In my experience working with women with addiction histories, boredom can be a trigger to go back to drug use. Thus, engagement in an activity that is fun (while sober) can be a "hook" that inspires a woman in prison to consider desisting from a criminal lifestyle (Sheppard & Ricciardelli, 2016.)

Sexuality

An unexpected outcome of the dance workshop was in the area of sex and sexuality. During the workshop participants engaged in sexual dance movements and brought up sex and sexuality during discussion on the body. Given this, it was surprising that in the literature I have examined around dance programming and prisons, this issue has not come up. I expanded my search to look at female prisoners' sexuality in more general terms and still was able to find very little. It should not be a surprise that this issue arose, as dance and sexuality are closely connected and of course, talk about the body may also include a discussion on sexuality and

sexual pleasure. What is surprising then, is that the issue has not come up in dance literature and the dearth of information on the topic more generally.

During the workshop participants were asked about when they have danced in the past or styles of dancing they enjoy. A number of participants highlighted pole dancing, stripping or dancing for a partner, dancing that is sexual in nature. Sexuality was also heavily emphasized when participants were able to make up their own dance moves. Coming from a background in contemporary dance style, I wasn't expecting to see these moves. Women "twerked," engaged in hip swivels, dropped to the floor, shook their breasts and bodies, and one move was dubbed the "sexy walk." While I was surprised, I went with it. The workshop was aimed at helping women with self expression and it may have been counterproductive to the purpose of the workshop which was to explore the relationship with the body in prison if I limited their movements. Beyond dancing, other women brought up the difficulties in not being able to express sexual identity in a prison setting during the discussion on body image and during the focus group following the workshop. In a discussion on bodies, sexuality, and love should be recognized as a key component of health (Maeve, 1999).

In an attempt to understand issues around sexuality in prison and how dance may be an influence, I reached out to scholar Sylvie Frigon to ask if she had similar experiences while offering dance in prisons. She stated that she had not encountered sexual dance moves or issues around this area, but suggested "…it might be also an attempt for intimacy. And also maybe dance provides them with a sense of desire and a boost to their self-image. But, of course, dance moves can unleash body sensations often censured and forbidden." (Frigon, personal communication, June 15, 2016). I agree with Frigon's ideas and I will explore these further below.

In their study on the motivations of women in prison engaging in sexual activity, Hensley, Tewkebury and Koscheski (2002) offer two models; the deprivation model and the importation model. The deprivation model suggests that women in prison often seek out relationships that fulfill desires that we all have and need but that are denied to them in prison. Women in prison, as we all do, need to feel wanted/needed, affection, sexual intimacy, and emotional ties. The second model suggests that women in prison "import" their behavior from the outside into the prison world, thus assuming that women who are gay inside prison are gay outside prison. Hensley et al. (2002) suggest that their survey of women's sexual activity in prison found a combination of both these ideas. This too is my observation with the women with whom I work. As someone with insider knowledge, I am aware of romantic relationships that happen within the prison. What I have seen is that women who identify as gay will often "import" this into the prison setting and will seek out relationships. I have also seen a number of women who did not previously identify as gay enter into relationships. This is often termed "gay for the stay" and is often used pejoratively to deny validity to these relationships. During the workshop, a woman who identifies as gay, Katherine, brought this idea up. She acknowledged that some women are "gay for the stay," but stated that "we all need love and affection. Someone who thinks we are special. One of the things we miss in here is a partner to tell you nice things about you." Thus, it would be unnatural for women to not seek out romantic partnerships, particularly if they are serving a long sentence.

Frigon's idea that dance may be connected to a sense of desire and self esteem was evident in discussion on dance and in how women moved while dancing. In discussions around when participants dance, many stated that they usually dance with others or for others' pleasure (i.e. stripping or pole dancing). It is possible that that many women in prison have experienced

their value and self worth in these terms, as their potential for attracting others or providing sexual gratification for others (Maeve, 1999). It was evident in watching women perform that sexual movements were their comfort zone. When given a choice to move anyway they wanted, participants chose these sexualized movements. A possible explanation for this is that the engagement in highly sexualized movements reflects popular culture, music videos, and other popular dancing which emphasize the sexual. It is likely that participants in the workshop had not been exposed to other types of dancing. It is clear that participants could relate to these moves and found pleasure in performing them. I want to be clear that in this discussion around sexualized dance movements, I do not intend to present this as a negative. I too engaged in these dance moves during the workshop. I also find pleasure in sex, sexuality, and enjoy the feeling of being desired. The intent of this discussion is to highlight the connection between dance and the expression of sexuality.

Engaging in a kind of "sexy dance" can also be seen as a way to engage in the forbidden while in an extremely controlled environment. Smith (2006) acknowledges the potential for sexual expression to be an expression of freedom and transgression in a prison environment. During the focus group following the workshops, participants stated that they had been practising their moves and were told to stop by staff. The dancing was deemed to be too sexy. Thus, given an opportunity to be sexy, during the dance workshop, women took it.

Where do I go from here?

Based on this research and the feedback I received from participants in the workshop, I believe that there is great potential to continue work in this area. During the workshop, I included methods other than dance as a means for women to express themselves. One such method was the creation of a collective piece of art by writing and drawing on craft paper while discussing

body image and the impact of prison on the body. In this exercise, there was a spontaneous example of 'body mapping," a tool that was developed with women living with HIV/AIDS as a therapeutic means to explore difficult, highly stigmatized bodily issues. During the body mapping process, participants outline a life size drawing of their body and draw, paint or make collages to illustrate life and body experiences. This work, while having therapeutic benefits, has also been used to advocate around social issues, in particular HIV/AIDS (de Jager, Tewson, Ludlow & Boydell, 2016). During the dance workshop I offered, one woman drew two pictures of how she saw herself before and after prison (see Appendix F picture 5). Although her main concern was around weight gain, her drawing presented other revealing imagery. The bodies were naked. Her face was frowning in both images. Her hair was "done" in one image and in a pony tail in the other, looking much like she did that day. There was also opportunity for the other participants to question her drawing and contribute to her drawing. Other participants wrote "wow" and "boobs" and spoke about how both bodies looked good. Seeing this unfold during the workshop was fascinating and unplanned. I see opportunity to further explore body mapping methods with women in prison and the ability to share these outside the prison setting.

I am interested in further exploring the ideas of sexuality in prison and the potential for dance to be a healthy expression of sexual desire and sexuality. Smith (2006) posits that the prohibition on sex in prison is a missed opportunity to educate prisoners about sex, sexuality and healthy relationships. At NLCCW, I have offered therapeutic groups that look at these issues and I am aware that other agencies have also provide information on safer sex practises and sexuality. I do see the potential for dance to further expand this conversation about healthy sexuality and desire.

Another area to explore is cultural and aboriginal awareness. Within Canada's prison

system aboriginal people are disproportionally represented. In 2012-2013, aboriginal people made up 20.5% of the population of federal inmates while making up 3% of the adult population of Canada (Correctional Services Canada, 2014). Aboriginal women may thus be regarded as "triple deviant" (Yuen, 2011, p. 98) within the mainstream population as they have deviated from mainstream cultural norms of what it means to be a woman and are further marginalised due to race and cultural traditions (Yuen, 2011). Much of the literature in this area looks at the federal criminal justice system and thus may not fully reflect experiences within the Newfoundland and Labrador context. While the aboriginal population across Canada have many cultural differences, the loss of identity, and fragmentation due to colonization are similar experiences that have contributed to over incarceration (Martel & Brassard, 2008). In Newfoundland and Labrador, Aboriginal women are over represented in the corrections system and face a number of challenges due to race, geography and language. Jill Collier, Aboriginal Liaison at NLCCW, was able to share some experiences and expertise. She has stated that Aboriginal women face racism from other inmates and often feel alone and isolated. Furthermore, Innu and Inuit women are often "lumped" together by staff without acknowledging the differences and sometime clashes between these two groups. Most Aboriginal women come from Labrador and are very far from home. There is a correctional facility for men in Labrador that offers culturally specific programming and is closer for family visiting. A further barrier for Aboriginal women at NLCCW is language. English is not the first language for many women coming from small coastal communities and this is a challenge in providing programming and services (Jill Collier, personal communication, February 2016). These issues further add to the "marking" of bodies as "other," and can create further layers of control and resistance.

Two aboriginal women participated in the dance workshop. I neglected to include this on the demographic form, but I had met these participants previously and one identified as Inuit and the other Innu. I did not encounter any challenges working with these women. They both spoke English and participated in the workshop fully.

Jill Collier has since left the position of Aboriginal Liaison and the position has not yet been filled. This is a major gap in services for the aboriginal population at the prison. Furthermore, I have been witness to racism by other women in prison towards the aboriginal population. I wonder if a workshop such as this may have potential for aboriginal women to participate in and share their culture with other women in prison. I am not an expert in this area but if another workshop is offered in the future, I may be able to partner with an aboriginal group to explore traditional arts, for example, drumming and dancing, within the prison setting.

I also see great potential for dance to be able to provide a voice for women prisoners to share their experiences with the community. I was not able to organize a performance, but briefly explored this idea with participants. Many agreed that performance would be a great outlet to share their stories. In the future, I would like to work with women in prison to produce a dance performance that can be shared with non-academic audiences, including prison staff, policy makers, and with other women who are involved in the criminal justice system or in prison. Many prison based theatre and dance programs view performance as an essential part of the experience. From a practical point of view, Pat Graney, director of "Keeping the Faith," a dance program in Washington State prisons, states that performance is motivating. She has observed that the pressure of performance causes prison participants to work harder and to overcome obstacles such as anxiety and fear (Dunphy, 1999). Having something to work towards and then being able to have an audience to witness that work is a key part of enhancing self-esteem and

building towards personal change (Berson, 2008). The act of performance can have great impact on those doing the performance, as well as those witnessing the performance. In a prison, the prisoner is not seen. They are locked away from the general public and serve their sentences away from the eyes of the public. Performance in a prison allows the prisoner to be seen and to share their humanity (Merrill & Frigon, 2015). Furthermore, performances that let prisoners to develop their own content allows them to challenge other constructed messages of prisoners and prison life that are portrayed in popular culture (Merrill & Frigon, 2015). Amie Dowling (2011) quotes a prisoner who participated in a theatre performance: "And I think we not only created a new form of theatre, but also a whole new audience that would never seen you or understood you in any other way" (p. 14). This quote resonates for me because I see that often prisoners are trying to voice their experiences and that often, no one is listening. Performance based workshops within the prison system can be one such way to have voices heard.

I would like to find a way to continue to offer dance programming at NLCCW. In the past, a problem with offering programming in the prison was the lack of consistency (Monster, 2000). This continues to be a problem in areas of programming that rely on volunteers. I have heard from the participants of the dance workshop that they would like to do more of this type of work. Unfortunately, I am part of the problem. It will be a challenge for me to return to offer this again. I can take steps to explore how I can offer a dance workshop again. I can speak to my employer or, seek outside funding to offer this on a volunteer basis. Based on these two workshops and the potential for so much more, I need to find a way to make this happen again.

References

Alaimo, S., & Hekman, S. (2007). *Material feminisms*. Bloomington, IN: Indiana UP.

Balfour, G., & Comack, E. (2006). *Criminalizing women*. Nova Scotia: Fernwood Publishing.

Balfour, G. (2011). Re-imagining a feminist criminology. In A. Doyle & D. Moore, (Eds)., *Critical criminology in Canada: New voices, new directions.* (pp. 227-242) UBC Press: Vancouver.

Barker, J. (2009) *Women and the criminal justice system: A Canadian perspective*. Toronto: Emond Montgomery Publications.

Barker, M., & Langdridge, D. (2010). Silencing accounts of silenced sexualities. In R. Ryan-Flood & R. Gill, (Eds)., *Secrecy and silence in the research process: Feminist reflections.* (pp. 67-79). New York: Routledge.

Berson, J. (2008). Baring and bearing life behind bars: Pat Graney's 'Keeping the Faith' prison project. *TDR: The Drama Review: A Journal of Performance Studies, 52*(3), 79-93.

Boland, B., & Morton Ninomiya, M. (2009). *Time better spent: Seeking justice for women in the criminal justice system*. Stella's Circle. Retrieved from http://stellascircle.ca/uploads/Time_Better_Spent_Report.pdf

Bordo, S. (2003). *Unbearable weight: Feminism, western culture, and the body*. Berkeley: University of California Press.

Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. New York: Routledge.

Brooks, A. (2007). Feminist standpoint epistemology: Building knowledge and empowerment through women's lived experience. In S Hesse-Biber & P. Leavy (Eds.)., *Feminist research practise.* (pp. 53-83). Thousand Oaks, California: Sage Publications.

Brown, J., Houston, S., Lewis, L., & Speller, G. (2004). An evaluation of Dancing Inside: A creative workshop project led by Motionhouse Dance Theatre in HMP Dovegate Therapeutic Community. University of Surrey. Retrieved from http://www.motionhouse.co.uk/documents/SurreyFinalreportnov04.pdf

Clark, A. (2012). Visual Ethics in a Contemporary Landscape. In S. Pink (Ed.), *Advances in visual methodology.* (pp. 17-26). London: Sage Publications.

Chesney-Lind, M. (1997). The female offender: Girls, women and crime. California: Sage Publications.

Chesney-Lind, M. & Morash, M. (2013). Transformative feminist criminology: A critical re-thinking of a discipline. *Critical Criminology* 21(3), 287-304.

Chesney-Lind, M., & Pasko, L. (Eds.). (2004). *Girls, women and crime: Selected readings*. California: Sage Publications.

Correctional Services Canada. (2014). *Aboriginal offenders: Research Results*. Retrieved from http://www.csc-scc.gc.ca/publications/092/005007-3027-eng.pdf

Comack, E. (1996). *Women in trouble.* Halifax: Fernwood Publishing.

David, A. (2013). Ways of moving and thinking: The emplaced body as a tool for ethnographic research. In P. Harrop & D. Njaradi (Eds.)., *Performance and ethnography: Dance, drama, music* (pp. 45-66). Newcastle upon Tyne, UK: Cambridge Scholars Publishing.

Dowling, A. (2011). 59 Places: Dance/theatre in Hampshire jail. In J. Shailor. (Ed)., *Performing new lives: Prison theatre*. (pp. 66-82). London: Jessica Kingsley.

Dunphy, Kim. (1999). A creative arts performance program for incarcerated women. *The Arts in Psychotherapy*. 26 (1), 35-43

deJager, A., Tewson, A., Ludlow, B., & Boydell, K.M. (2016). Embodied ways of storying the self: A systematic review of body-mapping. *Forum: Qualitative Social Research,* 17(2)

Each other. (2013). Each Other-Figures in flight 5 at Woodbourne New York 5.07.11. Retrieved from https://www.youtube.com/watch?v=-HZWapMzDuk.

Published on 25 Oct 2013.

Elliot. E. (2008). Art and knowledge. In G.J. Knowles, & A.L. Cole (Eds)., *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues*. (pp. 3-14). Thousand Oaks: United States, California SAGE Publications. http://dx.doi.org.qe2a-proxy.mun.ca/10.4135/9781452226545.n1

Emerson, R., Fretz, R., & Shaw, L. (1995). *Writing ethnographic fieldnotes*. Chicago: University of Chicago Press.

Fat Girl Dancing. (2014). Retrieved from https://www.youtube.com/watch?v=Tbcoh5hre74. Published Jan 29

Jan 2014 by Jared & Katie in the Morning - 1075 KZL.

Fine, M., & Torre, M. E. (2006). Intimate details: Participatory action research in Prison. *Action Research* 4, 253.

Foucault, M. (1977). *Discipline and punish: The birth of the prison.* New York: Vintage Books

Frigon, S. (2003). Body talk: Chronicles of women's experiences in prison. In Martinez & M. Stuart. (Eds.)., *Out of the ivory tower: Feminist research for social change*. (pp. 131-153). Toronto: Sumach Press.

Frigon, S. (2007). Do women's bodies matter? In G.C. Pavlich, & M. J. Hird (Eds.)., *Questioning sociology: A Canadian perspective*. (pp. 239-251). Don Mills, Ontario: Oxford UP.

Frigon, S. (2014). When prison blossoms into art: Dance in prison as an embodied critical, creative and performative criminology. In M.H. Jacobsen, (Ed.)., *The Poetics of crime: Understanding and researching crime and deviance through creative sources.* (pp.237-262). London: Routledge.

Frigon, S., & Jenny, C. (2013). DanceDanse Ottawa Prison. Retrieved from https://www.youtube.com/watch?v=FYfQ65sHf1g

Frigon, S., & Shantz, L. (2014). Dance in prison: Narratives of the body, performativity, methodology and criminology. In J. Kilty, M. Felices-Luna & S. Fabian (Eds.)., *Demarginalizing voices: Commitment, emotion, and action in qualitative research*. (pp. 81-103). Vancouver: UBC.

Garfinkel, H. (1956). Conditions of successful degradation ceremonies. *American Journal of Sociology*, 61(5) 420-424. Retrieved from http://www.jstor.org/stable/2773484

Gatens, M. (1999). Power, bodies and difference. In J. Price and M. Shildrick, (Eds)., *Feminist theory and the Body: A reader*. (pp. 227-234). Edinburgh: Edinburgh University Press.

Gelsthorpe, L. (2004). Female offending: A theoretical overview. In G. McIvor (Ed)., *Women who offend*. (pp. 13-37). London: Jessica Kingsley Publishing.

Grosz, E. (1994). Volatile bodies: Toward a corporeal feminism. Indiana University Press, Indianapolis.

Hannah-Moffat, K. (2000). Prisons that empower. *British Journal of Criminology, 40*(3), 510-531.

Hannah-Moffat, K., & Shaw, M. (Eds.). (2003). *An ideal prison? Critical essays on women's imprisonment in Canada.* Halifax: Fernwood Publishing.

Hensley C., Tewsbury, R., & Koscheski, M. (2002). The characteristics and motivations behind female prison sex. *Women & Criminal Justice* 13(2/3), 125-139.

Hesse-Beber, S., & Leavey, P. (2007). Feminist *Research Practise*. California: Sage Publications

Hogan, C. (2003). Retrieved from https://www.bridgew.edu/sites/default/files/relatedfiles/ORID-discussion-method-6.3.14.pdf. ORID Focused Conversation Method Adapted from Practical Facilitation: A Toolkit of Techniques, Chapter 3 (Christine Hogan, 2003, Kogan Page Publishers).

Houston, S. (2009). The touch 'taboo' and the art of contact: An exploration of contact improvisation for prisoners. *Research in Dance Education, 10*(2), 97-113. doi:10.1080/14647890903019432

Kohler Reissman, C. (2008). *Narrative methods for the human Sciences*. California: Sage Publications.

Leavy, P. (2009). *Method meets art: Arts-based research practice*. New York: Guilford Press.

Martel, J., & Brassard, R. (2008). Painting the prison 'red': Constructing and experiencing Aboriginal identities in prison. *British Journal of Social Work.* (38), 340-361.

McCorkel, J., & Myers, A. (2003). What Difference Does Difference Make? Position and Privilege in the Field. Qualitative Sociology, 26(2), 199-231.

McNiff, S. (2008). Art- based research. In G.J. Knowles, & A. Cole. (Eds)., *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues*. (pp. 29-42). Thousand Oaks: United States, California: SAGE Publication. http://dx.doi.org.qe2a-proxy.mun.ca/10.4135/9781452226545.n3

Maeve, K. (1999). The social construction of love and sexuality in a women's prison. *Advances in Nursing Science.* 21(3), 46-65.

Merrill, E., & Frigon, S. (2015). Performative criminology and the "state of play" for theatre with criminalized women. *Societies* 5(2), 295-313.

Monster, M. (2000). *'There's nothing offered here': The rhetoric and reality of a rehabilitative approach at the Newfoundland and Labrador Correctional Centre for Women.* Master's Thesis. Memorial University of Newfoundland, St John's, NL.

Miller, J., & Mullins, C. (2006). The Status of feminist theories in Criminology. In Miller, J.; Cullen, F. T.; Wright, J.P. & Blevins, K. R. (Eds.)., *Taking stock: The status of criminological theory.* (pp. 217-250) New Brunswick, N.J: Transaction Publishers.

Nugent, B., & Loucks, N. (2011). The arts and prisoners: Experiences of creative rehabilitation. *Howard Journal of Criminal Justice, 50*(4), 356-370.

Pink, S. (2012). *Advances in visual methodology.* London: Sage Publications.

Rice, Carla. (2009). *Imagining the other? Ethical Challenges of researching and writing women's embodied lives*. Feminism and Psychology 19 (2) 245-266.

Shantz, L., & Frigon, S. (2010). Home free? The (after) effects of imprisonment on women's bodies, physical and mental health and identity. *Aporia: The Nursing Journal* 2 (1) p 6-17.

Sheehan, R., McIvor, G., & Trotter, C. (Eds.). (2007). *What works with women offenders*. Portland: Willam Publishing.

Sheppard, A., & Riccairdelli, R. (2016). Let's Dance: Exploring dance programs in prisons as a process towards desistance. *Journal of Community Corrections*. 25(4) p. 9-15.

Shildrick, M. (2006). Monstrous reflections on the mirror of self shame. In D. Orr, L. Lopez McAlister, E. Kahl & K. Earle, (Eds.)., *Belief, bodies and being: Feminist reflections on embodiment*. (pp. 37-48). Maryland: D Rowman and Littlefield Publishers.

Smith, B. (2006). Rethinking prison sex: Self expression and safety. *Articles in Law Reviews & Other Academic Journals.* Paper 257. http://digitalcommons.wcl.american.edu/facsch_lawrev/257

Sommers, E. K. (1995). *Voices from within: Women who have broken the law.* Toronto: University of Toronto Press.

van Wormer, K. (2010). *Working with female offenders: A gender sensitive approach*. New Jersey: John Wiley and Sons.

Wilkinson, Sue. (2004). Focus groups: A feminist method. In S. Nagy Hesse-Biber and M.L. Yaiser (Eds.). *Feminist perspectives on social research*. (pp 271-295) New York: Oxford

Press.

Yuen, F. (2011). *"I've never been so free in all my life": Healing through Aboriginal ceremonies in prison.* Leisure/Loisir, 35:2, 97-113, DOI 0.1080/14927713.2011.567060

Young, I. (2005). *On female body experience: "Throwing like a girl" and other essays*. New York: Oxford University Press.

Appendix

Appendix A: Consent form

Informed Consent Form

Title:	A Delicate Dance: Using dance with women to explore experiences of their body while incarcerated at the Newfoundland and Labrador Correctional Centre for Women
Researcher(s):	Amy Sheppard, Masters of Gender Studies Candidate, 738 0624
Supervisor(s):	Natalie Beausoleil, PhD, Associate Professor of Social Sciences and Health; Division of Community Health and Humanities; Faculty of Medicine, Health Sciences Centre; Memorial University St. John's, NL, Canada A1B 3V6 Tel: 709-864-6578

You are invited to take part in a research project entitled "A Delicate Dance: Using dance with women to explore experiences of their body while incarcerated at the Newfoundland and Labrador Correctional Centre for Women"

This form is part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. It also describes your right to withdraw from the study. In order to decide whether you wish to participate in this research study, you should understand enough about its risks and benefits to be able to make an informed decision. This is the informed consent process. Take time to read this carefully and to understand

the information given to you. Please contact the researcher, Amy Sheppard, if you have any questions about the study or would like more information before you consent.

It is entirely up to you to decide whether to take part in this research. If you choose not to take part in this research or if you decide to withdraw from the research once it has started, there will be no negative consequences for you, now or in the future.

Introduction:

I am a student in the Department of Gender Studies at Memorial University. As part of my Masters project I am conducting research under the supervision of Dr. Natalie Beausoleil.

Purpose of study:

The purpose of this study is to create a dance workshop for women at NLCCW that talks about body image. I have created a workshop that uses a variety of movement and dance exercises as well as discussion and audiovisuals to talk about how you feel about your body. This one-day workshop will be run at NLCCW with groups 2 groups of 10 women. The workshops will be followed by focus groups or an interview with participants for feedback within 1 or 2 weeks. The final project will use your feedback to create a dance workshop to talk about body image for women in prison.

What you will do in this study:

I will offer a 1day dance workshop. We will do different kinds of dance and movement, watch videos, listen to music and talk about how our bodies feel while dancing and moving and how the prison impacts the body. After the workshop I will ask workshop participants to participate in a focus group or interview to ask more questions about the impact of the workshop and what participants think about their bodies.

Length of time:

The workshops will be over a weekend. Saturday or Sunday from 9:30-11:30 and 1-4. The focus group and interviews following the workshop will take an hour a weekend following the workshop.

Compensation:

Participants will receive food and drinks during the workshop.

Withdrawal from the study:

You will can end participation during the workshop and interview if you don't want to participate in the study. You can stop coming to the workshop and ask that your data not be used by contacting, Amy Sheppard in person or at 738 0624. Any data I have collected about your participation will be destroyed. If you do not ask for your data to be destroyed, the data will be used for the purposes of writing my final thesis. There will be no consequences if you choose to withdraw from the study. You will have until July 31 2016 to withdraw from the study.

Possible benefits:

Dance programming can help participants connect with their body, cope with trauma, anger and aggression and benefit women by building their self-confidence. Dance programming can provide health benefits through physical activity.

This project can be helpful in developing further programming available to inmates in the prison system.

Possible risks:

There is potential physical risk inherent in any physical activity. I have first aid training and am a trained fitness instructor. You will not be required to do any movement that makes you

uncomfortable or hurts.

There is potential for emotional and psychological risks such as embarrassment, anxiety and upset. The workshop will begin with a discussion group rules and expectations around confidentiality and creating a safe space. You will be offered an opportunity to discuss any concerns about the research project with me. If you have concerns about your mental health arising from this project you can speak to my mental health colleague working in the prison (Karen Pennell 738 0658). If you have ethical concerns about the research, such as the way you have been treated or your rights as a participant, you may contact the Chairperson of the ICEHR at icehr@mun.ca or by telephone at 709-864-2861.

There are potential social risks for participants. Privacy will be impossible to maintain in this environment. The final paper will be written such that not any one individual identifiable.

The subject of the research project is how the body is experienced, therefore intimate and sensitive information is being discussed. You will be offered one on one interviews following the workshops should you want discuss information that you are not comfortable with during in a group. Confidentiality cannot be guaranteed while in a group setting, but the final paper can be written in such a way to not identify anyone individual.

This workshop is different than my work here as social worker leading groups. I won't be doing up final reports to submit to classification officer and its not considered a therapeutic group. I can't write a letter for court confirming you attended because this is a research project.

Confidentiality:

The ethical duty of confidentiality includes safeguarding participants' identities, personal information, and data from unauthorized access, use, or disclosure.

We will ask that anyone participating in the group maintain confidentiality, however, confidentiality cannot be guaranteed. I will be keeping notes during the workshop and interviews. This information will not be shared with anyone. I will create a code known only to me so that anyone reading my notes cannot identify names. I will write my final paper in such a way as to not identify any one individual.

Confidentiality is limited by my duty to report. I am bound by Social Work ethics to report to authorities if you disclose that you intend to harm yourself or someone else or if you disclose the abuse of a child under the age of 16.

Anonymity:

Anonymity refers to protecting participants' identifying characteristics, such as name or description of physical appearance.

There is a difference between anonymous participation and anonymous data.

In this study, your anonymity cannot be guaranteed as data is collected in a group setting, but the data obtained from that participation can be reported without saying who you are.

You can choose to not to be anonymous instance as long as it does not negatively affect and/or identify other participants who do wish to remain anonymous.

If you choose to be anonymous every reasonable effort will be made to ensure your anonymity; and you will not be identified in publications without their explicit permission.

Recording of Data:

I will be taking notes during the workshop, focus groups the interviews.

Storage of Data:

I will keep a note book locked in a cabinet in my home. I will keep information on my computer on a usb stick that will be password protected. Your consent to participate will be kept in a separate locked drawer from the data collected. Data will be kept for a minimum of five years, as required by Memorial University's policy on Integrity in Scholarly Research.

Reporting of Results:

A report will be written based on the information I collect. The report will be publically available at the QEII library. I will also do a public presentation based on my report. I will be seeking to publish in appropriate journals. Direct quotations may be used. No personally identifying information will be used.

Sharing of Results with Participants:

After the project is complete and I have written my thesis, I will provide the thesis to participants as requested. You can also make contact with Karen Pennell, Social Worker with Stella's Circle or NLCCW to request a copy of the thesis.

Questions:

You are welcome to ask questions at any time before, during, or after your participation in this research. If you would like more information about this study, please contact: Amy Sheppard, 738 0624 or my supervisor, Natalie Beausoleil, PhD Tel: 709-864-6578

I will continue to work as a social worker while I am conducting this research. If you have any concerns about my role as social worker, you can contact the Newfoundland and Labrador Association of Social Workers (NLASW) to register a complaint at 753 0200.

The proposal for this research has been reviewed by the Interdisciplinary Committee on Ethics in Human Research and found to be in compliance with Memorial University's ethics policy. If you have ethical concerns about the research, such as the way you have been treated or your rights as a participant, you may contact the Chairperson of the ICEHR at icehr@mun.ca or by telephone at 709-864-2861.

Consent:

Your signature on this form means that:

- You have read the information about the research.
- You have been able to ask questions about this study.
- You are satisfied with the answers to all your questions.
- You understand what the study is about and what you will be doing.
- You understand that you are free to withdraw participation in the study without having to give a reason, and that doing so will not affect you now or in the future.
- You understand that if you choose to end participation **during** data collection, any data collected from you up to that point will be retained by the researcher, unless you indicate otherwise.
- You understand that if you choose to withdraw **after** data collection has ended, your data can be removed from the study up to two months following your interviews.

I agree to the use of direct quotations ☐ Yes ☐ No

By signing this form, you do not give up your legal rights and do not release the researchers from their professional responsibilities.

Your signature confirms:

☐ I have read what this study is about and understood the risks and benefits. I have had adequate time to think about this and had the opportunity to ask questions and my questions have been answered.

☐ I agree to participate in the research project understanding the risks and contributions of my participation, that my participation is voluntary, and that I may end my participation.

☐ A copy of this Informed Consent Form has been given to me for my records.

_____ _____

Signature of participant Date

Researcher's Signature:

I have explained this study to the best of my ability. I invited questions and gave answers. I believe that the participant fully understands what is involved in being in the study, any potential risks of the study and that he or she has freely chosen to be in the study.

_____ _____

Signature of Principal Investigator Date

Appendix B: Workshop template

Workshop Outline:

9:30-10

Housekeeping stuff: Introduction to facilitator; how the day is going to go; the purpose and possibilities of this workshop (creating a workshop for future use; performance, other)

Confidentiality/anonymity: My role as researcher

group guidelines;

What does the group need to feel safe?

Respect: for yourself, for the movement and for others

Provide consent forms

Provide contact information for me and Karen Pennell, a social worker and my co-worker who is open to providing counselling if anyone is upset due to participation

10:00- 11:00

Topic: Introduction

Purpose: Getting participants to talk about bodies. Getting participants to move.

Activity:

Warm up. Begin with walking. Fast. Slow. Shuffling. Looking at each other.

Cards with nature words are on the floor. Participants walk around looking at all the words. They are then asked to pick a word that describes their body. Discussion around why they picked the word that they did.

Nature words:

Sun Sky Green Grass Tree Bird Leaves

Moon Star Moss Flower Earth Rock

Meadow	Forest	Air	Fire	Pollen	Water
Wind					

Pick a movement and do it the music. When the music stops, pick a new movement to do.

Movement words:

ZigZag	Sharp	Slow	Fast	Jump	Stretch	Circles
Sway	Slide	Hop	Low	Walk	Backward	Wiggle
Shake	Shrug	Point	Bend	Small	Big	

11-11:30

Activity: Yoga followed by discussion about the experience of moving/yoga and the body

Purpose: Gentle movement to warm up the body and to experience mind and body connection.

Movement: Sun Salutations, Child's Pose, Warrior poses

Complete Feedback forms

11:30- 12:30 Lunch

12:30- 1:00 Topic: Influences on how we experience our body

Questions for discussion:

1. What influences how we experience our bodies?
2. How does NLCCW influence your experiences of your body?
3. How does drug use influence your experiences of your body?
4. How does trauma influence your experiences of your body?

5. Does how we see our bodies influence the decisions we make in our lives? How?

1:00-1:30

Activity: Healing/soothing movement

Purpose: Experience a soothing, non sexual, comforting touch; learning self soothing for the body

Self Massage: Women will use hand lotion (unscented, alcohol free) to massage their own hands, feet and calves.

1:30-2:00

Topic: Dance

Questions for discussion:

1. When have you danced?
2. What do you like about dancing?
3. What styles do you like?

2:00- 2:30 minutes

Activity: Videos of dance styles

Purpose: To see many styles and types of dance that women can explore during the workshop

Discussion questions:

1. How can dance can help you be in tune with your body?
2. How can dance can help you experience your body in a different way?

2:30-4:00

Activity: Improv score

Purpose: Beginning to create a collective dance piece. Women are creating a dance together.

Use calls to create a score. Calls include: walk, pause, jump, twirl, plie, etc

Have participants create a number of calls and each person gets to be the caller.

Cool down: Gentle yoga and stretches

4:00- 4:3

Wrap up and evaluation:

Check in with how everyone is feeling. Offer counselling services if needed.

Final feedback forms. Remind of focus groups or interviews that provide opportunity for more feedback.

Appendix C: Poster

DANCE WORKSHOP

MAY 28, 2016
TIME: 9:30-11:30 & 1-4

A dance workshop for 10 women will be offered on May 21 or May 28. A researcher from Memorial University is doing these workshops to see if a dance workshop will help women in prison talk about body image. This workshop will help her start this research. The workshop will be led by the researcher and will be a fun day of dance and movement. We will do yoga, dance exercises, look at different styles of dance and create our own dance piece.

Talk to staff member (to be determined) for more information or to sign up below.

FOR MORE INFORMATION CONTACT: TALK TO MS MICHELIN

Appendix D: Demographic information

Demographic info:

Age: _____

How long you have been in NLCCW _____

How many times you have been to NLCCW _____

How much dance experience do you have?

____ none _____ dance for fun ____ taken lessons _____ paid dancer

Do you have a history of:

____ substance abuse?

____ trauma?

____ eating disorder?

____ counselling for any of the above?

What do you do for fun?

_____
_____
_____

Education:

_____
_____
_____

Appendix E: Feedback form

Your feedback is really important and will help me to create a dance workshop that can be offered again. Your feedback is anonymous; I don't want any names. I will use information here in my final paper.

Date: _____ Morning _____ Afternoon _____

Was this workshop: ❑ a. Too short ❑ b. Right length ❑ c. Too long

Please rate the following:

	Excellent	Very Good	Good	Fair	Poor
a. Instruction	❑	❑	❑	❑	❑
b. Music	❑	❑	❑	❑	❑
c. Space	❑	❑	❑	❑	❑
d. Activities	❑	❑	❑	❑	❑
e. The program overall	❑	❑	❑	❑	❑

What did you like?

_____
_____
_____
_____

What didn't you like?

_____
_____
_____
_____

Did you like the instructor? What could she do differently?

_____
_____
_____
_____

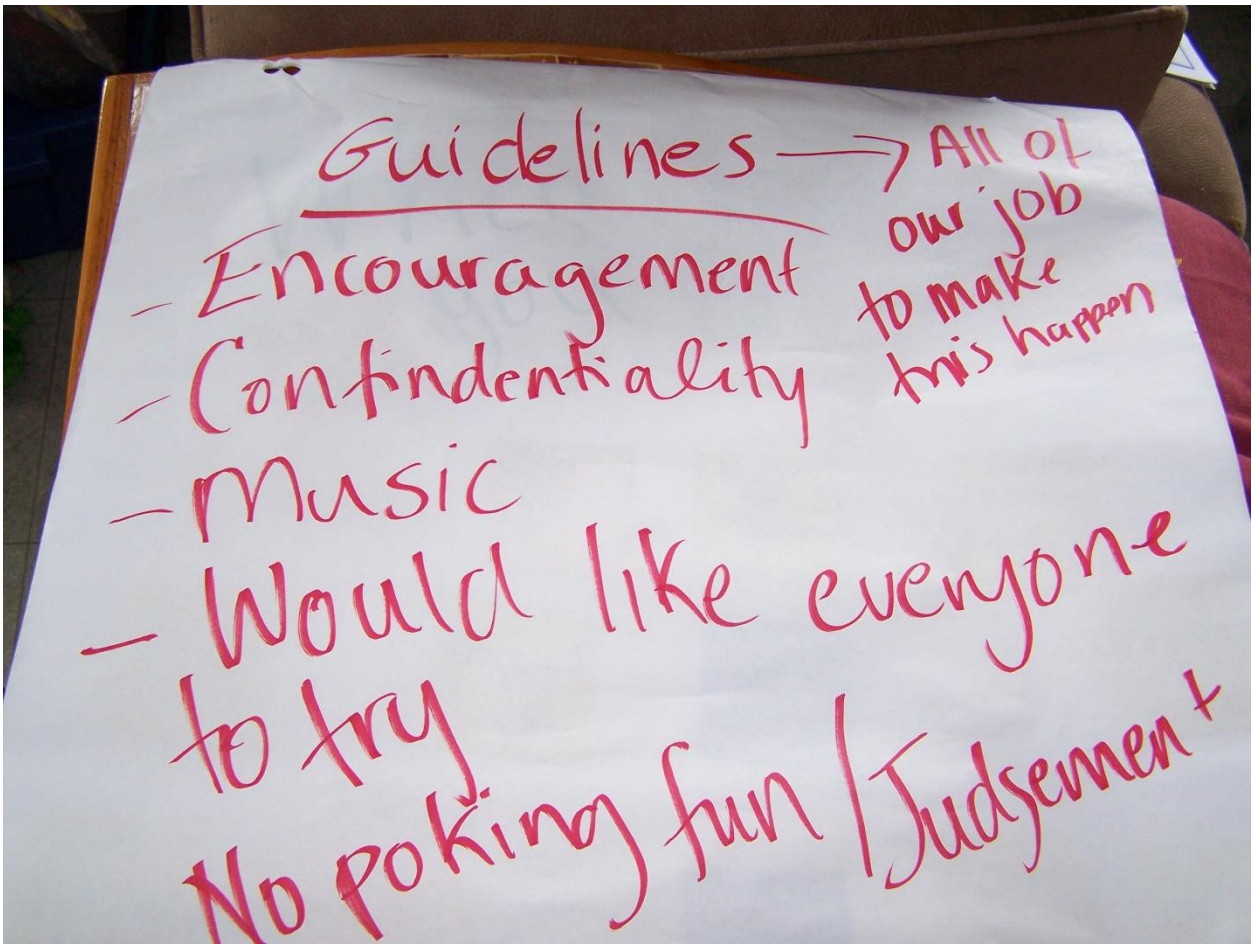
Would you do this workshop again? ___ yes ____ no

Would you recommend this workshop to someone else? ___ yes ____ no

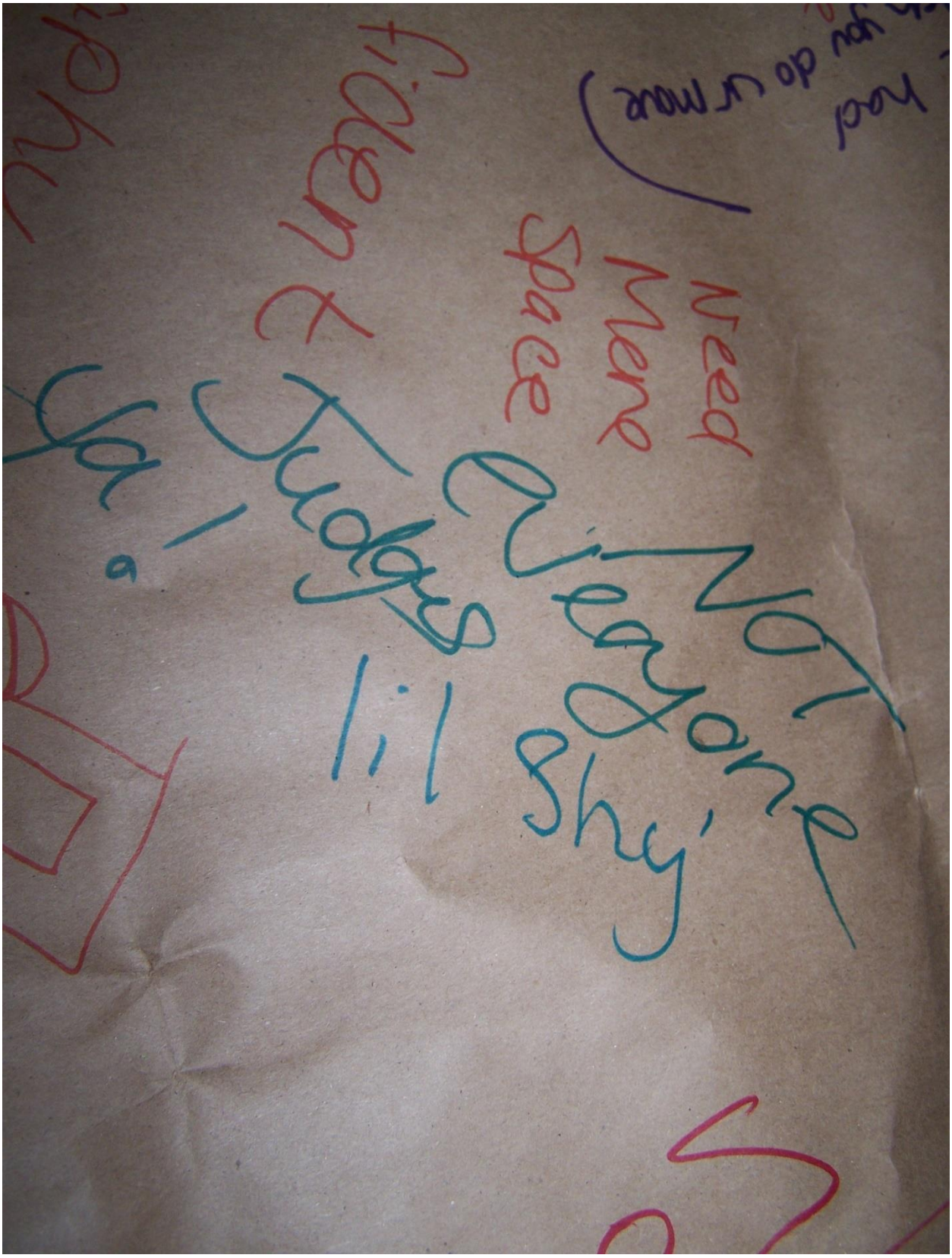
Other comments?

_____
_____
_____
_____
_____

Appendix F: Photographs

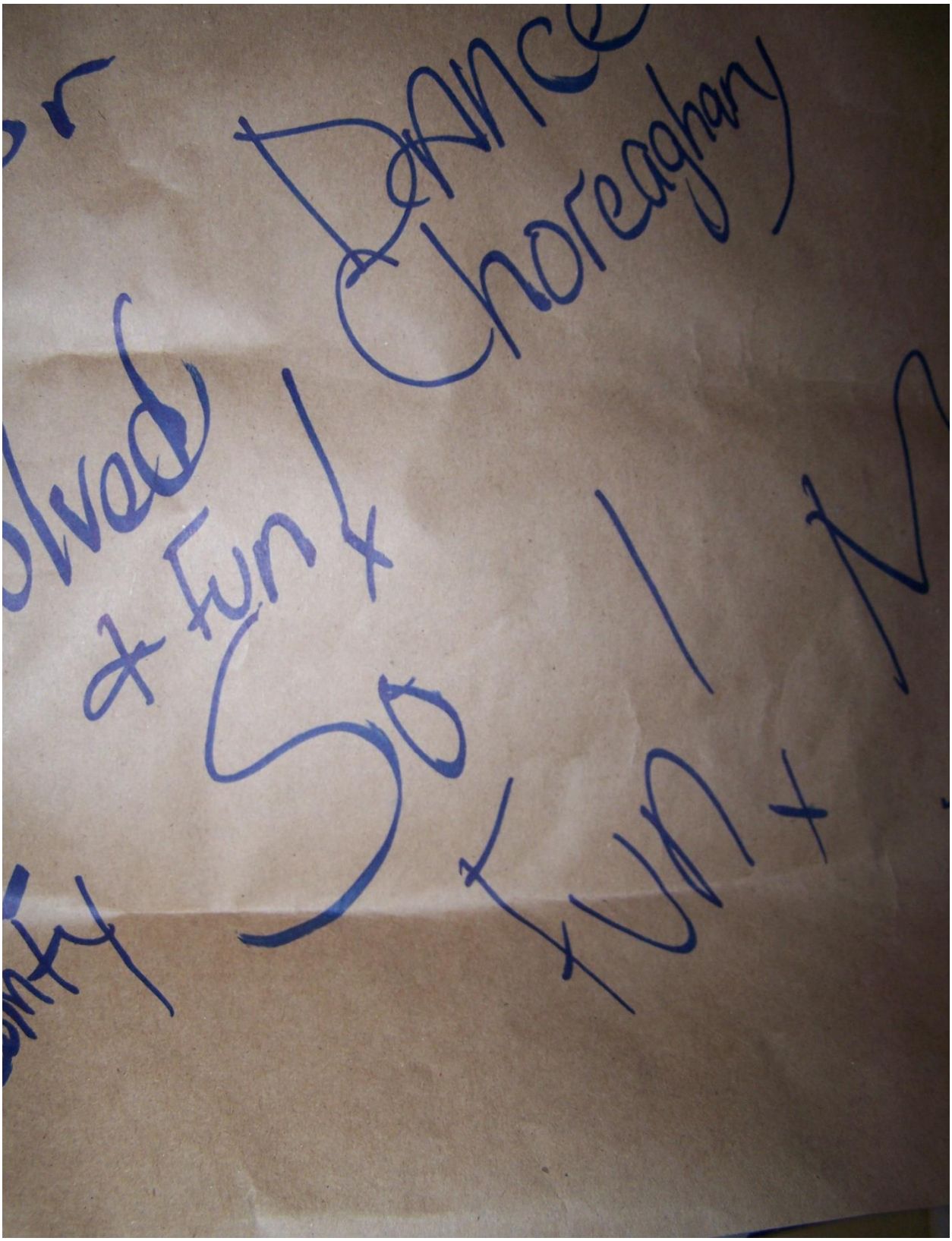


Picture 1: Group Guidelines.

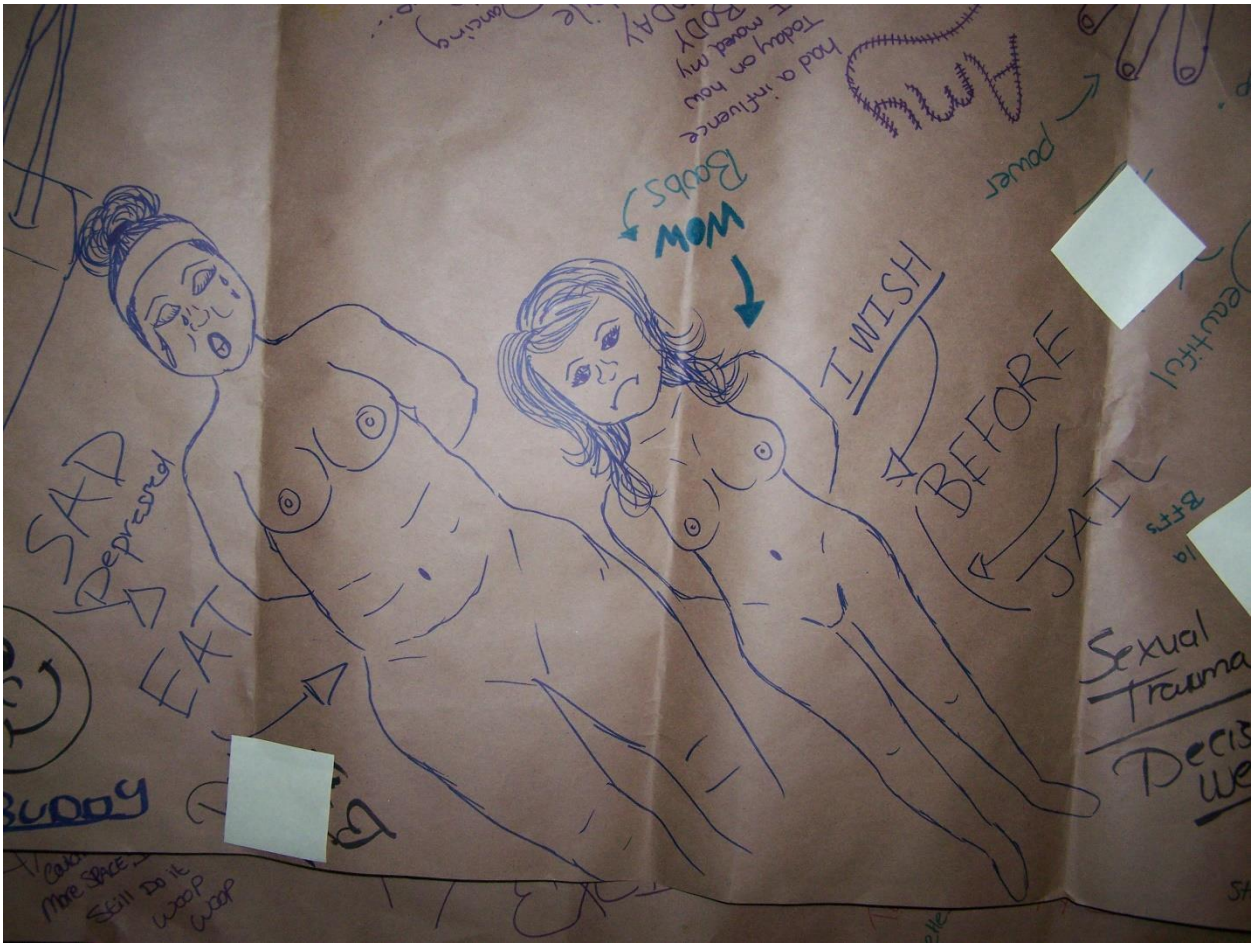


Picture 2: "Not everyone judges ya"

Picture 3: Bread Body



Picture 4: So Fun!



Picture 5: Body Map