

**Research about Prison-theatre-projects in Europe  
Prison-Theatre-Projects in Germany**

**EU-Project  
Theatre and jail in Europe**

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**EU research**

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## 1. On prison and penal system in Germany

The basic principles of imposing prison sentences differ greatly among the European countries. In Germany it is regarded as the last possible means of punishment. Accordingly, the proportion of prison sentences and fines has been reversed between 1982 and 1997. In 1982, 76.8% of all imposed sentences were prison sentences. In 1997, 81.7% of all sentences were fines. 12.6% of the 18.3% imposed prison sentences were probation sentences, so that in the end only 5.7% of prison sentences had to be served. However, in recent years a slight reverse trend can be detected. In 1991, 17% of all sentences in Berlin were prison sentences; in 2001, 19.8%, with fluctuations in the intermediate years without detectable tendencies.

Another basic principle in Germany says that a short-term prison sentence of less than 6 months should only be imposed in exceptional cases, meaning when special circumstances require the imposition of a prison sentence in order to exert influence on the offender or to defend the legal system, §47 par.1 penal code. In Germany a short-term prison sentence is seen as more damaging than helping, as the offender is taken out of his surroundings, might lose his job, gets into damaging contact with other prisoners, and as, due to the short period served in prison, there is practically no opportunity to exert positive influence on the offender. This is seen completely differently in some other European countries. There, the shock effect of a short prison sentence is seen as a means of prevention.

To give an example, in the Netherlands in 1991, 79% of prison sentences were short-term. In the same year, 79.6% in Switzerland, 77.3% in Denmark and 75.2% in Norway. In practice, however, in Germany, too, despite the attempts to reduce the number of prison sentences, a fairly high percentage of prison sentences are shorter than 6 months. In Berlin in 2001 they amounted to 32.54%. Added to this are the number of imprisonments in default of payment of fine. As serving a short-term sentence is not regarded as useful, but causes fairly high costs, the law requires that fines which cannot be paid are to be replaced by communal work as a primary sanction.

A study on the effects of short-term prison sentences in the Netherlands has shown that the desired shock effect is not achieved in general. It largely depends on the previous living conditions of the offender. Drug addicts, for example, might even benefit from a prison sentence. In prison they are given food, receive medical care and have time to rest, usually denied to them. The results of the study are in accordance with an observation which is also made in Berlin as substitute imprisonments become more and more common. Here, too, medical and social care have to even out the results of impoverishment, which causes considerable costs and should not be the task of the penal system. The basic principles of the German law of imprisonment mentioned above are the reason for the comparatively low number of prisoners in Germany. In 1995, Germany had a prisoner ratio of 95 per 100.000 of the German population, positioning the country in the Western European midfield. This is considerably lower than the prisoner ratios of Eastern European countries or the USA. Estonia, for example, had a ratio of 310 prisoners, Russia of 730 prisoners per 100.000 of the population. The USA on 31<sup>st</sup> December 2001 had a ratio of 692 prisoners, which has risen considerably since. In spite of the fairly similar prisoner ratios in Western Europe, the tendencies and methods in the penal system differ greatly among the Western European countries. For example, while between 1984 and 1999 the prisoner ratio in the Netherlands rose strongly from a very low level and has now reached the German level, Finland lowered its prison population from the German level in 1984 down to 45 prisoners per 100.000 of the population in 1999.

The idea of reintegration is a constitutional duty according to a decision of the Federal Constitutional Court. The threat and execution of a prison sentence find their

constitutionally required supplement in a meaningful penal treatment plan: this requires that every prisoner is given the chance and the support necessary to lead a life without criminal offences. The prisons are required to counteract the damaging effects of a prison sentence in as far as possible. This also implies that in all suitable cases alternative measures – such as communal work – have to be given preference to a prison sentence. Some remarks on the prison system in Germany. Here, a prison sentence is a uniform sentence aimed at taking away personal freedom of movement. Other forms of punishment of the prisoners are not legitimized, §4 par. 2 penal code. Confinement in open prisons is the rule, confinement in closed prisons the exception, §141 par 2 penal code. Open prisons are open or semi-open institutions with low security measures against escape, §141 par.2 penal code. This generally means prisons which the prisoners can leave in the daytime to go to work, provided they have a job. The prisoners have to meet the special requirements of open prisons. The risk of addiction, escape or committing more crimes have to be ruled out. The practice of placing prisoners in open or closed prisons varies among the German federal states. In 1995, only 5% of prisoners in Bavaria were placed in open prisons, compared to 29% in Hamburg. In Berlin, about a quarter of the prison population meets the requirements of open prisons.

A big problem in Germany is the creation of jobs for prisoners. Work is regarded as a central means of reintegration. It is particularly important in the penal system, and the German penal code requires the education and training of prisoners for a job after their release, as well as improving existing abilities. Therefore it is necessary to offer as many work opportunities as possible to the prisoners.

Women in prison are a special issue. Women show a criminal behaviour different to the one of men. They play a tiny role in the overall crime rate and are much less violent. So the percentage of women was only 15.6% of all sentences in 1997. Consequently, only very few prisoners are female, only 4.2% in Germany in 1998. Women in prison also show a different kind of behaviour from their male counterparts; escapes of female prisoners are extremely rare. As they make up only a tiny part of the prison population and are usually seen as an appendix of the male prison system, the special needs of women in prison are not really taken into account and they are usually submitted to exaggerated security measures. In Berlin, there is a prison designed exclusively for women, its conditions aimed at meeting the needs of women; for example, the security standards are much lower than the ones in the prisons for men.

## **2. Statistics**

**Tabelle 1: Daten zur Strafvollzugspopulation in Deutschland  
(Stand am 30.6.2000)**

	Bundesländer insg.		Alte Bundesländer		Neue Bundesländer	
	Absolut	pro 100.000	absolut	pro 100.000	absolut	pro 100.000
Gefangene insg.:	77.682	94,5	64.782	95,0	12.900	92,5
davon:		%		%		%
männlich:	74.271	95,6	61.710	95,3	12.561	97,4
weiblich:	3.411	4,4	3.072	4,7	339	2,6
Strafgefangene:	60.003	73,0	49.844	73,0	10.159	72,8
Untersuchungsgefangene:	17.679	21,5	14.938	21,9	2.741	19,6
Alter der U-gefangenen:						
14- unter 18 Jahre:	913	5,2	736	<u>5,0</u>	177	<u>6,5</u>
18- unter 21 Jahre:	2.108	11,9	1.616	<u>10,8</u>	492	<u>18,0</u>
21 Jahre und älter:	14.658	82,9	12.586	<u>84,2</u>	2.072	<u>75,5</u>
Abschiebungshaft von Strafgefangenen	1.998	2,6	1.802	<u>2,8</u>	196	<u>1,5</u>
Strafgefangene im Vollzug von Freiheitsstrafe: (Erwachsenenvollzug)	49.458	100,0	41.895	100,0	7563	100,0
davon:						
voraussichtliche Vollzugs- dauer bis unter 6 Monate:	9.838	20,0	8.396	20,0	1.442	19,1
6 Monate- einschl. 1 Jahr:	10.307	20,8	8.589	20,5	1.718	22,7
mehr als 1 Jahr:	29.313	59,2	24.910	59,5	4.403	58,2
davon:						
offener Vollzug	9.102	18,4*	8.363	<u>20,0*</u>	739	<u>9,7*</u>
Sozialtherapie	876	1,7*	797	<u>1,9*</u>	79	<u>1,0*</u>
Ersatzfreiheitsstrafe	3.406	6,9*	2.696	<u>6,4*</u>	710	<u>9,4*</u>
davon:						
Unterbringung im offenen Vollzug	900	26,4	846	<u>31,4</u>	54	<u>7,6</u>
Jugendstrafvollzug (bez. auf Strafvollzug insg.)	6.999	11,6	4.870	<u>9,7</u>	2.129	<u>21,0</u>
davon:						
offener Vollzug	593	9,3	460	10,1	133	7,4
Vollzugsanstalten	222	100,0	179	100,0	43	100,0
davon:						
offener Vollzug	26	11,7	25	<u>14,0</u>	1	<u>2,3</u>
Haftplätze insgesamt	75.333	100,0	63.724	100,0	11.609	100,0
darunter für:						
Einzelunterbringung	45.540	60,5	41.868	<u>65,7</u>	3.672	<u>31,6</u>
Gemeinschaftsunterbring.	29.793	39,5	21.856	<u>34,4</u>	7.937	<u>68,4</u>
Tatsächliche Belegung:**						
Einzelbelegung:	36.060	46,7	33.650	<u>52,4</u>	2.410	<u>18,7</u>
Gemeinschaftsbelegung:	41.107	53,3	30.617	<u>47,6</u>	10.490	<u>81,3</u>

\* Prozentsatz bzgl. Strafgefangenen im Erwachsenenvollzug.

\*\* ohne Bremen

3. **Is there a legal basis for arts and culture in prisons:**

1. there is no rule forcing prisons to allow arts and culture.
2. A rule stating that that prisons SHOULD offer art and culture is § 67 paragraph 2 Penal Code. The following sentence can be found under the heading “spare time”:  
**“He (the prisoner) is to be given the opportunity to take part in educational measures, including sports, open courses and other vocational offers, in leisure activity groups, group talks as well as sports events, and to use a library.”**
  - arts and culture are not specifically mentioned
  - the “should”, however, does not refer to just any kind of activity, but implies that the prisons have to offer activities and opportunities which “fulfil the meaning of leisure”, as the comment to the Penal Code states. It also implies that a prisoner does not have a claim to any particular activity.
3. Another guiding line that could be of help in interpreting and justifying that theatre and other arts activities should be offered in prisons is § 3 par. 1 PC: **“Life in prison should be as similar to normal living conditions as possible.”**  
However, we have not been able to find a definite comment on this, not even in the “alternative commentary” – it has probably been neglected so far
  - in individual cases § 3 par. 3 PC might provide a decision in a case: **“the penal system has to aim at helping the prisoner reintegrate into life in freedom.”** (example: if an actor serving a sentence is to be excluded from a theatre group without compelling reason, then his professional future has to be taken into consideration when making this decision).
4. § 154 par. 2 sentence 2 PC is also interesting in this context: **“The prison administration should cooperate with individuals or groups whose influence might be beneficial for the reintegration of the prisoners.”**
  - this rule generally and traditionally applies to voluntary helpers, group leaders, and individuals or groups volunteering to work for or with prisoners
  - the “should” again does not mean that anybody from outside offering an activity has a claim to being accepted by the prison administration. It is usually applied when prisons stop or forbid existing offers without sufficient objective or financial reasons; this can even mean that the person offering the activity can insist on a court decision; however, the court will only check if the prison has not abused its discretionary powers – meaning it will not admit a definite claim.
5. We are not aware of any laws other than the Penal Code demanding support for arts projects in prisons. I suppose there are none, in any case they would only be “can” or “should” regulations.

## **4 Research / Method and Process**

„According to the constitutional order of the Federal Republic of Germany, the execution of remand and prison sentences is the duty of the Federal States.” This was the requirement at the beginning of our research on prison theatre projects in Germany. When we first inquired to the Federal Ministry of Justice we were referred to the responsibility of the Federal States, so that from then on we contacted each respective state. The Justice Ministries of the Federal States became our points of contact. None of the states could give details about “theatre in prison” right away. We were referred to the ministries and the correctional facilities websites. There many of the correctional facilities presented themselves to the public and we found some information on theatre work. The press departments of the ministries helped us further, in giving us lists of correctional facilities to approach.

We sent the questionnaire to around 150 correctional facilities, to the social education or public relations departments. Approx. 70 have contacted us in response up to this point. Many of the replies were negative to the effect that no theatre work takes place in their prison. As a component of the execution of the sentence or further education, no theatre work takes place. In very few cases there are theatre projects, with the participation of external actors and organisers, which may be counted with the cultural events in the prison. Some of those asked gave us tips and encouragement, how and where we could find which theatre makers. We were also sent documentation material of previous projects of correctional facilities in Hamburg or Schwäbisch Hall, to get an insight into them. No theatre work takes place there today, even though the work there was successful and gained a lot of attention. Questions were clarified in telephone conversations and we received more detailed information on their theatre work.

### **4.1 Historical Development of Prison Theatre in Germany**

Numerous sources report of prisoners who founded amateur theatre groups since the 1920s, wrote plays, rehearsed and presented them. This phenomenon exists until today and often takes place under the supervision of a teacher, paedagogue, prisoner, social worker or an external amateur. Results are presented in front of an audience, sometimes including performances in other prisons or even out of prison walls, for example in churches or cultural institutions. A member of the Straubing prison near Munich is quoted as early as 1930 saying that „theatrical performances in correctional institutions are nothing new.“ He claimed that such activity lead the criminals back on the righteous path and was a great success. However, only inmates who were willing and able to better themselves were allowed to participate. In 1929, inmates had written, directed and performed a play in front of a large external audience. He furthermore claimed that „citizens who watched this felt enriched in the knowledge that criminal does not equal criminal and that their opinion cannot be mere rejection.“

In 1972, Michael Walter investigated amateur theatre activities in the German penal system. He found that 36 institutions had such activities which represent 28% of German institutions. Since 1948 the number of groups had increased from one to nine in 1958 and to 25 groups in 1968.

Another example is provided by Angelika Brenner’s theatre projects. In 1987, she started a

group in the Munich women's prison together with friends.

The group performed pieces like Agatha Christie's „Witness For The Prosecution“ and Jean Paul Sartre's „The Respectful Prostitute“ also in the Stuttgart women's prison.

The parish of the small town Hameln organized amateur performances in the local prison for young offenders which reached beyond the prison walls.

These performances were supposed to give the performing inmates and opportunity to make their problems public and thus work them through.

In the Swiss town of Saxerriet, the 61 year-old prisoner Peter Zimmermann lead a self-governed theatre group from 1996 to 2002.

The group was greatly recognized, especially in church circles. They also performed outside the prison, mostly in churches, sometimes during services. All plays were written by Zimmermann together with other prisoners. They contained biographical motives as much as biblical and ethical topics.

Taking into account the variety and number of projects in the 70s and 80s it has to be stated that we see a decline of prison theatre activities today.

A considerable limitation of this sector is practised by the judicial system, mainly due to lack of personnel.

## **5 Theatre projects in German Prisons**

### **5.1 aufBruch – ART PRISON CITY**

aufBruch was founded in 1997 by Roland Brus and Holger Syrbe and has since then mainly been active in Tegel (Berlin), the largest German prison. aufBruch does not exclusively work in jails, but tries to combine the social structures of both, city and prison. The main purpose is to establish prison as an obvious cultural and social topic. aufBruch is the oldest and the most important theatre project in German jails.

The prison of Tegel extends over an area of 130.000 square metres and is surrounded by an 1.327 metre long barb-wired wall including 13 watch-towers. It consists of 6 parts, 15 internal businesses with 1.300 working places (bakery, printer's, metalworking shop etc.), a church, a hospital, a sports field and a school for 100 pupils. Tegel offers places for 1.536 inmates; at the moment there are 1.700 persons imprisoned there, of which 35 percent are immigrants from 62 states. aufBruch regards Tegel and prisons in general as a mirror for modern western European societies.

Apart from numerous projects in Tegel, aufBruch last year for the first time had the chance to realize a theatre project in a Russian youth prison near Moscow. Using the experience of

working with young prisoners, the members of aufBruch now were able to start a similar project in the local youth prison in Berlin.

The team tries to realize two projects every year. Each time the cast consists of 20 to 25 men. Anybody who is willing to get involved with the work is allowed to join. The kind of crime committed is of no importance in the process of selection.

It is intended to create a piece of professional theatre work, which has a place in the cultural life of the city and which also is recognized and appreciated as art by the audience. aufBruch uses very different kinds of topical approaches. Traditional literary texts (Schiller – The robbers, Beckett – Endgame) serve as a basis for the projects, but also texts from related topics (biographies – Einar Schleef, Werner Gladow) as well as numerous biographical elements of the lives of the members of the cast. At the beginning of each new process of rehearsing the most serious hurdle is to create a team out of a number of persons, who don't know each other. Confidence-building games with physical contact help

the inmates to get a little closer. The meeting before each rehearsal plays an important role, where not only the schedule is being discussed but also the obvious differences between daily life in prison and the theatre work as well as other occurring problems and concerns. Every rehearsal is concluded with a general evaluation by all participants. In the time in between the cast works with the single scenes as well as a lot of physical exercises, speech training and improvisation exercises. Since the inmates hardly have the chance to meet in groups in other situations, it is very difficult to keep up discipline and concentration during the rehearsal. At the same time it is surprising to see how glad the men become for acting and how many ideas they contribute to the process of rehearsing. The performance presented for the audience later on very often is the result of having improvised directed step by step. Usually the rehearsing process takes about six weeks of concentrated work from Monday to Friday between 2.30 and 9 pm. Before this final stage of rehearsing the so called "casting rehearsals" take place, which are used by the aufBruch members to present the next project, the team and the method of working and to attract new participants. This process of getting to know each other before the most demanding and working intensive period starts is of great importance to anyone involved, since the majority of the cast members changes from one production to the next.

During the initial stage a lot of scenic and text material is collected, which is tried out and selected and built on continuously. The actors are supposed to collect ideas and write down their experiences. At the same time, the outside-team meets regularly to evaluate material and rehearsals, to schedule, to work on concepts, to discuss problems and to develop the project step by step.

The performances are public and accessible for an internal and external audience. Each project leads to 7 – 9 performances, which are nearly always sold out. The interest of the media is enormous. aufBruch projects have been invited to several theatre festivals, but have hardly ever had the chance to follow these invitations. The projects are sponsored by the Berlin senate of culture and by several cultural foundations. The sponsoring is only ensured for one project at the time; no continuous sponsoring is guaranteed. This project is not supported by money from social budgets.

Generally, the work is based on self-exploitation.

## **5.2 Sabisa – Young Offender Institution Raßnitz**

The project „Lead role in your life“ was carried out after a long preparatory phase in June 2004 in the Youth Offender Institution (YOI) Raßnitz, the largest prison for young people and adolescents in Sachsen-Anhalt. In their project the network Theaterdialog wanted to make free space possible in the young offenders prison, where the young people could confront their lives in a different way through theatre.

The network Theaterdialog consists of the culture and theatre educators Katrin Wolf, Katharina Lammerts and Till Baumann. TheaterDialog is a cultural and educational theatre basis which has developed the project DOMINO – civil courage in the limelight.

TheaterDialog projects connect fantasy and reality, reflection and action, creativity and the everyday. Based on TheaterDialog, creative competency should be supported in dealing with social conflicts, violence and intolerance. A lively, playful, at the same time serious, confrontation with one's own life should be enabled. Theater Dialog means

- 1 Not playing existing theatre pieces, rather mutually staging personal everyday experiences
- 2 To work in the tension between everyday reality and vision
- 3 To test personal and social changes in the protected space of the theatre

TheaterDialog is based, amongst other things, on the *Theatre of the Suppressed* by the Brazilian theatre maker Augusto Boal, which was developed in the 70s in Latin America and in the meantime is practised worldwide in widely varying areas. TheaterDialog also uses other points of departure, (e.g. from improvisational theatre, work with masks etc.). The project "Hauptdarsteller im eigenen Leben" („Lead role in your life“) was carried out by Katrin Wolf, Till Baumann, Ken Kupzok and Peter Igelmund. Katrin Wolf and Till Baumann lead the practical workshop.

The Young Offenders Institution Raßnitz is a closed penal institution for male adolescents and young people. It came into use in 2002, approx 20 kilometres away from the city of Halle, and counts as the most modern institution of its kind in Europe. It has 398 custodial places and takes on the majority of youth penal sentences in Sachsen-Anhalt. The YOI Raßnitz is responsible for the execution of youth sentences on male youths and adolescents who at their time of admission have not yet completed their 21st year. Some of the prisoners go to an (internal) school, others work, some have the possibility to complete a course of study. The institution tends to be overcrowded. There is a care ratio of psychologists and social workers to prisoners of 1:120.

As neither the young offenders institution nor the Ministry of Justice or the Interior in Sachsen-Anhalt have means to support theatre projects in prisons, TheaterDialog receive money from external funds. The network TheaterDialog applied with the project to the office for economic support of the district. They received a positive response, the funds necessary were obtained from the European Social Fund.

### **Project Aims:**

In the conceptual discussions during the period of preparation in the network TheaterDialog, several goals emerged. TheaterDialog identified the focus of the educational theatre work – in addition to the artistic staging with the goal of a stimulating presentation of exciting scenes – the support of the character development of the young people, stimulation of self-reflection and strengthening of team work as well as, outside the frame of the group work, testing cultural educational starting points in prison terms and general public awareness. The educational goals are briefly listed:

- 1 Character development
- 2 Discovery of own creative abilities
- 3 Strengthening of communicative abilities
- 2 Strengthening of sense of responsibility for oneself
  
- 2 Self reflection
- 3 Analysis of one's own history
- 4 Analysis one's own sentence
- 5 Testing alternative patterns of action and behaviour
- 6
- 3 Team skills
- 7 Strengthening of social skills, tolerance and openness
- 8 Confrontation and analysis with various realities
- 9 Experience of joint development of a creative product
  
- 4 Testing cultural educational starting points in penal sentences
  
- 5 External effect / Consciousness raising of public area
- 10 e.g. through visits to the prisoners productions

### **5.3 Lichtenberg Prison / Berlin**

Lichtenberg prison has been striving towards continual theatre work since 1999. The group was coached by various artists and students (Petra Kelling, Christine Boyde, Anna Montanya). Within the KNASTFESTIVAL 2000 (JAIL FESTIVAL 2000) the workshop "Rote Schuhe" („Red Shoes“) led by the Italian director Donatella Massimilla was presented in public.

#### *Kollektiv VolkArt*

Kollektiv VolkArt realizes theatre productions in prison and in public space. Since their foundation in 2003 they have worked continuously in the women's prison in Berlin and have developed various productions there. Two of these have up until now been presented outside the prison walls, among them a premiere (HAU1 und HAU2), a new occurrence (as far as is known) in German-speaking „Women's prison theatre“. By 2005 two more productions will be staged, both „inside“ and „outside“.

#### **Method and Aesthetics**

Theatre in prison works with lay actors. The very particular characters in their difference make, through the situation of their imprisonment, a permanently critical rehearsal situation. In the beginning they have to break down fear and build up trust. The protected theatre space has to establish itself against the tough everyday hierarchy of the inmates. However, then unexpected possibilities occur. Scenes are mutually developed. The fear of making a fool of oneself is replaced by the desire to act, to express oneself. The actors grow into an ensemble. The members of Kollektiv VolkArt lead the rehearsals and structure the results but otherwise act on a one-to-one level. Many women are on a stage for the first time in their lives. The theatre work has taken them to areas which fascinate them, but which are mostly new to them, including the risks.

The protection of the actors takes precedence over the aesthetics. To avoid the greatest danger, showing oneself, very personal reports are disguised, divided into various roles or dramatised in scenes, so that their emotional impetus can fully develop. Personal dramas and intimate confessions become abstract movements and actions. Personal details disappear behind moments of great dramatic visual power, whilst the original message is reinforced and presented to the public.

The goal is always (regarded in artistic categories) a valuable, interesting and nuanced production.

The previous experiences, the support and trust from the side of the HAU direction, on the side of the leadership of correctional facility for women Berlin and from Kunst&Knast e.V. make it possible to make theatre work with the women accessible to a broader public in the future.

### **5.4 Correctional Facility Wriezen**

Sabine Winterfeldt has worked there for one year (Autumn 2004) with a team of seven friends and colleagues. They act with the 14 to 24 year old male prisoners as well as four institution workers. It began with a loose collection of sketches. In early 2004 the Berlin actress and director suggested staging the drama „Die Räuber“ ("The Robbers"), written in 1781 at the end of the „Sturm und Drang-Zeit“ ("Storm and Stress time") by a 22-year-old Schiller. The dialogues, the lines of actions were developed with the young inmates in discussions and improvisations. The main space of conflict, where Karl and his gang make

their nuisance, takes place in prison. The professional artists rehearsed for almost nine months with the young men from the closed institution. Theatre is also used here against the hierarchic structures of everyday prison life. The experience that it is possible to change roles, to break the pattern of culprit and victim. The artists dared to go a step further with their group. They presented the „Räuber von Wriezen“ (“The Robbers of Wriezen”) outside for a private public. Although there was not quite enough time for this first production, the production only presented the first part of the piece freely after Schiller, the rest was narrated, the public was enthusiastic. Unfortunately the finances are still not assured. Sabine Winterfeldt and her team would very much like to establish a long-term theatre group in the prison.

### **5.5 Zukunft@BPhil – Educational Project 20 „Sieben Türen“ (“Seven Doors”) – Plötzensee Prison Berlin**

The members of the Berlin Philharmonic went with Sir Simon Rattles project [Zukunft@BPhil](#) with the idea of a music theatre workshop to Plötzensee prison. Three project leaders were selected with many years of experience with workshops (also with inmates): Nigel Osborne, the composer and musician, Stephen Langridge, the director and Stephen Plaice, the librettist and scriptwriter. The idea was taken from Béla Bartók's opera „Herzog Blaubarts Burg“ (“Bluebeard's Castle”). However, they did not want to simply act out the story, but to create something new, inspired by the question, “What do the inmates see behind the doors?”. The impetus for the project in Plötzensee prison in the area of open sentencing came from the prison pastor Eckart Wragge. Ten inmates applied to take part in the workshop. On the first evening the randomly collected group already had common musical and rhythmic material at their disposal. In the following days, they worked consequently and systematically in three groups. The trainers only gave work structures, ideas and the inmates developed content. The members of the Berlin Philharmonic, as well as all the others, were in new territory. For this project, they agreed to co-develop the music through improvisation, and they co-operated as performers. (For the performance the stage set was designed by a graffiti artist, inspired by an inmate in prison for vandalism.)

### **5.6 Bautzen Prison**

1998 the idea was developed to play theatre with inmates. The prison theatre quickly got professional assistance, the actors Wigand Alpers and René Wolf carried out their first scene studies seven years ago in the leisure department of the prison. Since 1999 the dramaturg Christoph Gerdes and since 2001 the actress Janina Brankatschk have supported the prison theatre group. With their help, the men learn to place themselves into different characters and roles. They play amongst others „Reif für die Insel?“ (“Ready for the Island?”) (2001), „Der Fehler“ (“The Mistake”) (2000). In 2002 the German-Sorbian folk theatre and the prison signed their first co-operative contract, which assures comprehensive support in sets, costumes and technology. Not least, the dancers of the Sorbian national ensemble take part. They also stood in front of the camera together with the prison actors. With the support of the SAEK-Studio Bautzen a video film was produced for the theatre evenings.

### **5.7 Bremen Prison:**

In Bremen prison, where currently 685 prisoners are incarcerated, of these 652 inmates are male and 33 female, a theatre group is currently being set up. A weekly rehearsal of

around 7 hours is planned, which will be led by a co-worker. The leadership will choose the performers. The planned goal of the rehearsal process is that they should lead to one or more presentations. The novel „Crime and Punishment“ forms the basis of the planned piece. The aim of the theatre work is above all the mutual solution of conflicts, working towards team skills, support of creativity and performative expression. The work will be financed by funds from the state of Bremen. As the theatre work is currently in a developmental stage no more detailed statements could be made as yet.

### **5.8 Wuppertal Prison:**

Theatre work is also offered to the prisoners in Wuppertal prison – 550 inmates –through the Evangelical prison minister Mr Schnitzus and a volunteer. Currently they are carrying out their third project, for which ten prisoners have applied. Collages of pieces are being developed, incorporating biographical material from the prisoners. Rehearsals take place once a week for a duration between six weeks and three months. No special funds are made available for the theatre work. The presentations, so-called cultural evenings where also prison music and art groups take part are presented to the other prisoners and guests invited by the institution.

The actor and director Burkhard Forstreuter made several pieces with prison inmates even in the early years. The piece „Es ist, wie es ist“ (“It is how it is”) about crime, negotiation and execution was made with eleven prisoners over a period of six weeks. It was performed amongst others in the prison chapel in Bocum prison for the other co-prisoners. There were further guest performances in, amongst others, Köln-Ossendorf prison and Remscheid prison.

### **5.9 Schwerte Prison:**

Currently Schwerte closed prison has approx. 270 male prisoners. The prison minister and theatre educator Dirk Harms developed the piece „Die Bibliothek von Babel“ (“The Library of Babel”) after Jorge Luis Borges with a group of 9 to 12 men. Mr Harms had previously worked for nine years in the youth department of Iserlohn prison, where he built up theatre work during seven of those years. The project „Iserlohn jail productions“ was established and completed there.

Actors could apply to take part in the projects in Schwerte prison, and should be prepared to stay with the group throughout the period of work. This means that a group can be re-cast even in the rehearsal and work process. The motivation of the group is evaluated as high, so that changes can be absorbed. The rehearsal time begins four months before the premiere, rehearsals take place twice a week for three hours. Four weeks before the performances the participants work together for four hours almost daily.

Description of the rehearsal process: To begin with there is an intensive physical training of 60-90 minutes, voice-training follows. In the second part, thematic improvisations follow, on the motives of the subjects. The basis is the work on the physical actions. They do not work on defined roles, rather on images which develop during the improvisations. The piece, a composition of the images developed, is oriented towards the strengths and colours of the actors.

### **5.10 Celle-Salinenmoor Prison:**

In the years 1997 to 2000 prison theatre work took place at Celle-Salinenmoor prison. The two directors Ralf Siebelt and Winfried Tobias developed three projects with the inmates. In 1997 Brecht’s „Arturo Ui“ was staged in a seven-week rehearsal process in co-

production with the Schlosstheater Celle. This project with the co-operation of 18 prisoners, was performed uniquely in a private presentation, not publicly, for relatives and guests of the prison. However there was an extensive report in the print media and on television. Two years later they developed „Wie dem Herrn Mockinpott das Leiden ausgetrieben wird“ (“How Mr Mockinpott was cured of his sufferings”) after Peter Weiss, in six weeks. The production could be carried out with the support of the LAGS (Landesarbeitsgemeinschaft Soziokultur Niedersachsen – {State Working Committee of Socioculture of Lower Saxony}) as well as the Schlosstheater Celle. For this project prisoners also took part in the workshop work in, amongst other things, the stage sets. 20 prisoners took part in all. Three performances could be shown, not just to relatives and guests, but guests of the theatre were also admitted. In 2000 the expanded external team (Ralf Siebelt, Winfried Tobias, Otmar Wagner, Cordula Stummeyer) produced „Man is Man“ with 16 participants. This production was made possible by funds from LAGS, the lottery foundation of Lower Saxony and the church Hanns-Lillje-Foundation. A rehearsal process of eight weeks was made possible for this work. Again technical workers worked alongside the actors on this project. This piece could be shown publicly for the first time. 500 spectators in all watched the open-air event in the prison courtyard. The ticket sales and prior registration were also supported and carried out through tourist information. This project was also widely reported on in the print media.

#### **5.11 Fuhlsbüttel Prison:**

Theatre work behind bars began in 1997 for the two directors Ralf Siebelt and Winfried Tobias with the performances in the Celle prison. The success encouraged them to expand their activity to Hamburg. Together with 15 interested prisoners they prepared Tabori's piece “Die Kannibalen” (“The Cannibals”) in seven weeks. The piece offered the prisoners the opportunity to reflect on their lives behind barbed wire. The prison chapel was turned into a stage for this. The prison businesses were also claimed for the project. Under the leadership of costume maker Marion Eiselé they created costumes, masks and props. The project of the „Society for the Support of penal Sentence In the Hasenberge“ was realised with funds from the Hamburg Kulturstiftung, the David Jonas Foundation and the Zeit Foundation. This work was also supported by the Thalia-Theater Hamburg and the Städtischen Bühnen Kiel. Six public performances were presented.

#### **5.12 Schwäbisch Hall Prison:**

A much-noted theatre work in the then youth prison was developed from Autumn 1994 to early 1995. The director and leader of the theatre project „Diener zweier Herren“ („Servant of Two Masters“) was the actress and theatre educator Monika Timme. This work was made possible through support from the Ministry of Justice. The leader of the “Abteilung für außerschulische Jugendbildung” („Department for extra-curricular youth development“) was named as project leader, to co-ordinate the project work and present themselves as a contact partner. There were nine performances of the project for a total of approx. 650 spectators.

#### **5.13 Ichttershausen Prison:**

##### **Close-ups instead of strange impressions: Theatre in prison**

Uta Plate worked as a theatre pedagogue at the borstal Ichttershausen near the city of Erfurt from November 1996 until May 1999. The project came to life due to an initiative of the Theatre Nordhausen. The Ministry of Justice funded 75% of the costs of the project.

The boys and men (aged between 14 and 24 years) were offered to participate in the theatre project once or twice a week during their leisure time between working and confinement in their cells. Each time a group of about 15 boys and young men developed several pieces on the bases of their life stories, which were then performed for the public and for the other inmates. The following report shows how strange it is to make art and to socialise behind prison bars.

### **The Beginning**

The extreme living situation of the inmates has a constant influence on the artistic process, the subject and the final result of a theatre project within the prison. There was only a rough framework for the various phases of the development of the piece: improvisation, search for material (their own stories, quotes taken from films and books), structuring of the material and the final rehearsal phase of the play which was created during the working process. However, the situation could change from one rehearsal to another: members of the group came or left, their motivation, moods and power structures would change. The one thing you could rely on was, that you could not rely on anything.

### **Improvisation**

Various impulses were given to stimulate scenic improvisations: for instance with photos, which became the basis for our work, or costumes, or certain conflicts. Sometimes they had to take on a certain character and use it in small scenes, sometimes music and rhythm or film scenes were given to them.

### **Difficulties in the beginning**

One of the prisoners, describes how hard it is for the young people to find a creative way to free improvisations: "Theatre is helpful, but it also means stress. Stress, because you cannot leave the daily conflicts or the extreme psychological stress outside." All that amounts to an atmosphere of aggression and apathy, which makes it a lot harder to be creative. This means to always give new impulses and to keep on making the effort to transform one situation into another.

Another consequence of the situation behind bars is the so called prison quirk. When somebody is reduced to the status of a prisoner and defines himself exclusively as a criminal, he starts to see himself only one-dimensional.

### **Role Shield**

The young men had great difficulties in playing a character, which did not correspond with the role they once ascribed to themselves. A "King" does not allow a "Crack" to be superior in a scene. It is certainly a part of the normal learning process, which you can become somebody completely different on stage while you are acting. But the role shield of the offenders is more solid than anywhere else. The position you take within the prison hierarchy, is crucial for the fate behind bars.

It was the main task for several weeks to offer a new solution to the inflexible role-structure with its one-way solution of the "survival of the fittest". To catch the ball, no matter from which corner it came flying. To be aware of each other, to remain open for the partner and to the actual reaction to him. When another scene would drift into a violent fight for power, I explained to them, that the scenes become really boring when the only answer to every conflict is "to smash somebody's face." But the role shield of the young men was sometimes so strong, that acting sometimes became a challenge that took them to their limits. Over the course of several weeks they managed to free themselves more and more, characters were developed, that were filled with their own and new material. Some of them already really enjoyed to step out of their own role and to show how they could act and portray things.

The various theatrical exercises opened up spaces for freedom, a game with an uncertain ending. Working on the aesthetic level interacted strongly with the social level. The possibility to encounter someone in a different way on stage, had its effect on their daily

life with each other.

### **The search for material**

Another approach on the social as well as on the aesthetic level is the development of the character. When the actors create their roles, they do so by using their subjective stories and experiences. The story-telling method is an integral part of the rehearsals. Somebody tells one story of his life. While creating the play we dealt with the search for the kick and the search for luck. There stories were like snapshots offering short glimpses of their biographies. They became the material; we would work on in order to bring them in a theatrical form. Moreover the scene with its multiple levels becomes an interesting theatrical moment for the audience. By collecting and sorting out the biographical material which is then consciously altered through the use of theatre techniques, the various scenes come to life due to the simultaneous identification and distancing of the actors.

### **Public dimension**

The next step would have been the preparation for a performance. Theatre does only exist with the presence of an audience. In theatre the audience makes the various steps of the creation complete (...) as long as there is no audience, the piece is not finished."

Three different things were to be reached with the completion of the work, which were: the members of the drama group should gain the experience of a performance, to prove to all prisoners of the borstal, that theatre can be at least as exciting as going to the movies, and finally to make a public statement to an audience from the outside world, which adds a political dimension to theatre.

### **The play**

The play "Let's go buddy" is staged on four platforms and deals with adventures and depression. Somebody breaks into a car, somebody else persuades another person to rob a bank, and boredom prevails everywhere. In between a kind of fairy of fortune is dancing, symbolising money and promising luck. One after another is taken to prison. In the end all four platforms change into floats gliding in wild water, the police-men and the fairy become figureheads on the journey into the unknown.

### **Performances**

"Theatre made me see, that I can do other things than only sit here in prison." This was reached through the enthusiasm for the power on stage, the cohesion of the group, the applause, the contact to the audience from outside and also through discussions afterwards.

Prisoners were confronted with unusual ways of playing, surreal moments, which were new to their usual way of seeing things and they had to deal with the reflection of their own history and different role models. In contrast to that, the audience was confronted with the world of the young offenders and impressions of the prison. The actors described their view of life in various self-written scenes and monologues and used them to take a public stand. Scenes which portrayed the brutality of prison have always been a part of the performance. It was a matter of concern to us, to show this to the audience.

The audience has seen close-ups instead of receiving strange impressions. The reality of life in prison as well as the frequently mentioned lack of perspective for the young offenders were the bases for the panel discussions. Participants were the young prisoners, justice-guards and the audience.

## **5.15 Pankow Prison / Berlin**

La Grande Vie - Gudrun Herrbold

Between 1999 and 2001 the director Gudrun Herrbold worked on two theatre projects in the women's prison in Pankow. These pieces were presented in public as well as in the prison (each three times), and in the Volksbühne (each two times). 10 to 12 prison

performers took part. Freedom, dance and ecstasy were the focus of the work. The second project was carried out in collaboration with law students. The law students acted alongside the prisoners on stage.

#### **5.16 Related Projects:**

Most prisons in the Federal Republic of Germany offer a cultural programme. So, although many prisons do not develop active theatre work from the side of the employees or from external groups, along with concerts, theatre evenings do take place. The theatre performances are either pieces by certain houses, or pieces by drama schools are performed for the prisoners in closed events. Such theatre evenings take place on average around twice a year. Within the penal institutions, the prisoners also have the possibility to take part in other cultural projects. Numerous prisons offer literature groups. Mostly external employees offer their services here, who, in regular meetings with interested prisoners compose literary texts, read them together and discuss them in the group. Texts and articles are, amongst others, written for prison newspapers published in the Federal Republic of Germany. In Tegel prison on the initiative of, and in co-operation with aufBruch the first prisoner's website worldwide was set up and has been on line since 1998. Painting and drawing groups, and even sculpture courses are on offer. In Geldern prison for example, sketches for events have been mutually developed for the past several years.

## 6. Evaluation:

Can one make a concluding comment on „theatre in prison“ at this time? We are still in contact with the different and numerous prisons in the FRG. We continually receive new information on theatre work in prisons. New groups are being formed and are at the very beginning of their work. Therefore up until now the study could not yet always be answered in full. There is therefore interest in responding to the study at a later date. This should be carried out.

In the short statements presented here from various projects the following concluding remarks and statements may be made:

Theatre in German prisons seldom takes place and is in no way a matter of course. Theatre in prisons takes various forms. The work with existing pieces as a given, and the pieces developed from improvisations are popular and obvious methods of carrying out the work. The artistic methods (group work, contact work, movement and trust exercises, improvisation) are relatively similar. The artistic demands and the results vary greatly. They range from very improvised performances to highly professional and stylised theatre pieces. Artists, actors, theatre educators or students often carry out the work. Support from, and partnership with, state or communal theatres often exists and is beneficial. Further questions of financing of the projects vary. If the theatre work is offered directly by a prison, funds from the state government responsible are available. Fundamentally however, there are less and less funds for culture in the authority budgets. The authority has to save costs and rejects their responsibility for art and culture and refers to external patrons and sponsors.

External groups apply for funds from various areas, e.g. foundations or state funds (e.g. Lotto etc.). There is however no current or guaranteed way to get project support, no jurisdiction. The majority of the projects are not carried out due to lack of funds.

There are almost no foundations which deal directly with the subject of funding the cultural work by prisoners. In Berlin there is the association Kunst & Knast e.V., whose financial strength is growing from donations, and is therefore to be seen as a nest egg. The Gustav-Radbruch Foundation concerns itself with the prison problematic, but does not to our knowledge support theatre projects.

On the question of possibilities of artistic further education in prison we can make the following statement. Artistic further education is not offered in any prison in the FRG. Only school education, correspondence courses and, above all, trade qualifications are offered.

We would like to thank all those who have taken part in this study, and who have answered it comprehensively. Further we would like to thank all those who have helped us, who gave us tips and supported us in our work on this study. We hope for the future to consolidate the network now developed between the theatre makers from inside and outside, to enable and ease an exchange. We wish for more and growing theatre projects in prisons, and

hope for wide support, openness and larger financial possibilities for this work.

## **7. Conclusion / aufBruch**

In our eyes, the most productive method of creating prison theatre is to independently take creative teams inside prisons. Working on artistic productions with volunteers then leads to performances for both inside and outside audiences.

The socio-political importance of the artistic high standard and the visibility of such work in the public cultural life must be stressed.

Methods should include: movement/body consciousness, voice, basic performance techniques, group work, professional direction, a professional artistic framework (like: set, costume, musik, sound, lights, video) and the work on artistically important and controversial topics.

Forms of artistic work and time spans may vary, while long-term projects achieve greater sustainment.

## **8. Kohlert / research in Europe**

In connection with a Graduation Ursula Kohlert started a research on European prison theatre projects at the respective Ministries of justice and culture.

The results are enclosed here.

Ursula Kohlert  
Bizetstr. 142  
D - 13088 Berlin

kohlert@zedat.fu-berlin.de

Berlin, 15. 06. 99

An / To / À

Sehr geehrte Damen, sehr geehrte Herren,  
für meine Abschlußarbeit im Fach Theaterwissenschaft an der Freien Universität Berlin zum Thema "Gefangenentheater" erstelle ich eine Dokumentation der verschiedenen europäischen Gefangenentheatergruppen. Da diese Gruppen nur unzureichend organisiert sind, aber sehr wohl einen nicht geringen Beitrag zum kulturellen und sozialen Leben in und außerhalb der Gefängnisse leisten, möchte ich Sie um Ihre Hilfe beim Aufspüren dieser Gruppen bitten. Da es sicherlich auch in Ihrem Land solche Gefangenentheater-Projekte gibt, wird es Ihnen möglich sein mir Adressen dieser Gruppen mitzuteilen. Erfreut wäre ich ebenso über Angaben zu möglichen Dachverbänden oder nationalen Organisationen und über andere Informationen jeglicher Art (z.B. Spielpläne, etc.). Ihre Mithilfe dient nicht nur der wissenschaftlichen Vollständigkeit, sondern ermöglicht auch einen Vergleich der Bedeutung von sozial-engagiertem Theater auf europäischer Ebene.

Eine schnelle Bearbeitung würde mir sehr entgegenkommen.

Dear Sirs,

working on my Magister Artium - thesis about prison theatre at the Freie Universität Berlin I am establishing a documentation of various European prison theatre groups. As these groups are quite badly organized, even if they furnish a considerable contribution to cultural and social life both inside and outside of prisons, I would like to ask you for your support in tracing them - and their work. Supposing that there may be such prison theatre groups in your country, I would be glad if you could send me some of their addresses. I would also be very glad, if you could give me some advice concerning possible umbrella-organisations or national boards, etc or other kinds of information of any kind concerning their work (programs, etc.) With your assistance I wouldn't only be ready to complete the scientific aspects of my research work, but also would I be prepared to establish a comparison of socially engaged theatres on an European level.

A reply quite soonly would be very helpful.

Mesdames et messieurs,

pour mon travail de fin d'étude dans la discipline de science des arts dramatiques à la Freie Universität Berlin dont le sujet sera le théâtre des prisonniers, j'élabore une documentation des différents groupes de Théâtre d prisonniers européens. Comme ces groupes sont organisés insuffisamment, mais contribuent beaucoup à la vie culturelle et sociale à l'intérieur comme à l'extérieur du prison, je voudrais vous demander à m'aider de le découvrir. Sans doute y-a-t'il de tels projets de théâtre de prisonniers dans votre pays et ce serait alors possible de me communiquer des adresses de ces groupes. En même temps je serais très contente si vous aurez des informations sur des associations ou des organisations nationales et d'autres informations de tout genre concernant le sujet (programmes de spectacles etc.). Votre coopération n'aide pas seulement à l'intégralité scientifique mais elle rend possible une comparaison au niveau européen de l'importance du théâtre qui s'engage socialement.

Un traitement assez rapide m'arrangerait tout à fait.

Mit freundlichen Grüßen,

Sincerely yours,

Avec les sentiments les plus distingués,

Tabellarische Auswertung der Evaluation zum Gefängnistheater in Europa (EU-Mitgliedsstaaten).

Land	Antwort der Justizministerien, oder vergleichbare Einrichtungen	Antwort der Kultusministerien, oder vergleichbare Einrichtungen.
Belgien	Anfrage wurde weitergeleitet an einzelne Gefängnisse. Neun Antworten, davon vier mit Hinweise auf Theateraktivitäten.	- - -
Dänemark	Dem Ministerium sind keine aktuellen aktiven Theatergruppen bekannt.	- - -
Deutschland	Das Ministerium hat keine Informationen über Gefängnistheater.	- - -
Finnland	Es gibt keine ständigen Theatergruppen. Aber Theateraktivitäten, sowie ein Seminar „Theatre in Prison“.	- - -
Frankreich	- - -	- - -
Griechenland	Informationen über eine Frauentheatergruppe im Gefängnis Korydallós in Athen.	- - -
Großbritannien	Sieben Adressen von Dachorganisationen und der Hinweis auf das Buch „Theatre in Prison“	- - -
Irland	- - -	Adresse des Verantwortlichen für Gefängnistheater in Irland.
Italien	Erste Antwort mit zwei Adressen und den Hinweis später mehr Informationen zu senden. Zweite Antwort acht Monate später mit neun Adressen.	Anfrage wurde weitergeleitet, daraufhin Informationen und Material von Organisation „Ente Teatrale Italiano“
Luxemburg	Anfrage wurde weitergeleitet, daraufhin keine weiteren Informationen.	Hinweis auf Theateraktivitäten im Luxemburger Gefängnis.
Niederlande	- - -	Das Ministerium verfügt über keine Informationen, und verweist auf das Justizministerium.
Österreich	Derzeit eine aktive Theatergruppe.	Das Ministerium verfügt über keine Informationen.
Portugal	Ausführliches Material und vollständige Liste aller Gefängnisse mit Theateraktivitäten.	Adressen von zuständigen Theaterorganisationen.
Schweden	Adresse von zuständigem „Prison and Probation Service“	Adresse von zuständiger Theaterorganisation.
Spanien	Hinweise auf Theateraktivitäten und besondere Empfehlung der Gefängnistheatergruppe „Yeses“ im Frauengefängnis Madrid.	Keine Informationen, aber Adresse des zuständigen Innenministeriums.



MINISTERIE VAN JUSTITIE  
DIRECTORAAT - GENERAAL STRAFINRICHTINGEN  
PENITENTIAIR COMPLEX BRUGGE

Sint-Andries, 10 augustus 1999 8



Legeweg 200 - 8200 Sint-Andries

Tel. 050/45.71.20 - Fax. 050/47.71.23  
Dossier behandeld door Cécile Mosbeux  
bestuursassistent  
O/Ref.: 99/SECR/ 2745 /CM

Aan mevrouw Ursula Kohlert  
Bizetstr. 142  
D - 13088 BERLIN

Geachte mevrouw,

Betreft : toneel en theater in de gevangenis

Gevolg aan uw brief dd. 15 juni 1999, laat ik u weten dat in het penitentiair comple  
te Brugge onder de gedetineerden geen toneel- of theatergroep actief is.

Met achtingsvolle groeten

De ea. directeur,

**E. Verberckmoes**  
Inrichtingshoofd  
Pen. Complex BRUGGE



MINISTERE DE LA JUSTICE

5 août 1999

Administration des Etablissements  
Pénitentiaires

Prison de Forest  
Av. De la Jonction, 52  
1190 BRUXELLES  
Tel. 02/349.74.06  
Fax. 02/349.75.60

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SECR/RP/99/12252

Mademoiselle Ursula Kohlert  
Bizetstr, 142

13088 BERLIN

Votre lettre : 15/06/1999  
Votre référence :

Concerne :

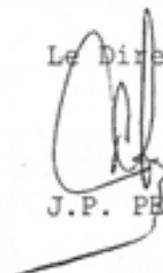
Mademoiselle,

En réponse à votre lettre du 15 juin 1999, je vous informe qu'il n'y a pas de troupe de détenus ni de théâtre spécialement pour détenus à Forest. Plusieurs troupes viennent à Forest dont 2 régulièrement

- L'Equipe  
Avenue Marivaux, 23  
1300 WAVRE
- La Parenthèse  
Alain Lecot  
Rue d'Irlande, 50  
1050 BRUXELLES

Veillez agréer, Mademoiselle, l'expression de mes salutations distinguées.

Le Directeur,

  
J.P. PETIT.

HELLENIC REPUBLIC  
MINISTRY OF JUSTICE  
- GENERAL DIRECTION OF  
PENITENTIARY POLICY  
- DIRECTION OF PRISON  
ADMINISTRATION  
96 Messogion Av.  
11527-ATHENS  
GREECE

Athens, 28 July 1999

TO:  
URSULA KOHLERT  
BIZETSTR.142  
D-13088 BERLIN

Dear Mrs, Kohlert,

Answering to your letter, dated 15-06-99, I inform you th  
there is one theatre group of prisoners in the women's prison  
Korydallos-Athens.

This group was developed, inside of the prison, by anoth  
organization named:

General Secretary of New Generation, in the address:  
417 Aharnon Street,  
11143-Athens-GREECE

For more information about the above groups, you can conta  
to this Organization.

Sincerely yours  
Yiannis Stalikas  
CHIEF OF SECTION



all84/3



MINISTÉRIO DA JUSTIÇA 108  
DIRECÇÃO-GERAL DOS SERVIÇOS PRISIONAIS  
DIRECÇÃO DE SERVIÇOS DE EDUCAÇÃO, ENSINO, FORMAÇÃO PROFISSIONAL E DE APOIO À  
REINTEGRAÇÃO SOCIAL DOS RECLUSOS  
DIVISÃO DE EDUCAÇÃO, ENSINO E ANIMAÇÃO SÓCIO-CULTURAL

Ursula Kohler  
Bizetstr. 142  
D - 13088 Berlin  
Germany

Sua referência	Sua comunicação de	Nossa referência	Lis
		1.5/202-1111	' 99.0'

**ASSUNTO: THEATRE IN PORTUGUESE PRISONS**

Replying to your letter dated last 15th June we are pleased to send you the address of Portuguese prisons which did some theatrical work during last times.

For our part we would like to know in more detail your current work at European level in field of the theatre in prisons.

Yours sincerely

Education and Teaching Direction

  
Dr. José Pires

CG/



Ursula Kohlert  
Bizetstr. 142  
D - 130088 Berlin

Sua referência

Sua comunicação de

Sua referência

Data

-6.AGO99 ( 02976

**ASSUNTO Pedido de informações**

Em resposta à vossa carta solicitando contactos sobre teatro nas prisões, informamos que se deve dirigir aos seguintes grupos de teatro:

**Associação Visões Úteis**  
Av. Vimara Peres, 46 – 4º Dtº, sala 33  
4000-544 PORTO  
Telefone: 02 – 332 65 55  
Fax: 02 – 200 61 44  
T.M. 0936 – 268 03 25  
Email: [visoesuteis@mail.teleweb.pt](mailto:visoesuteis@mail.teleweb.pt)

**NUNO CARDOSO**  
ANCA – Auditório Nacional Carlos Alberto  
Rua das Oliveiras, nº 13  
4050 PORTO  
Telefone: 02 – 200 91 77  
Fax: 02 – 208 79 52

Com os melhores cumprimentos.

A Directora

Ana Marin

## 9. link list

[www.kunstprojekt-aufbruch.de](http://www.kunstprojekt-aufbruch.de)

[www.planet-tegel.de](http://www.planet-tegel.de)

[www.kollektiv-volkart.de](http://www.kollektiv-volkart.de)

[www.sabisa.de](http://www.sabisa.de)

[www.domino-x.de](http://www.domino-x.de)

[www.knast.net](http://www.knast.net)

[www.strafvollzug-online.de](http://www.strafvollzug-online.de)

[www.knastforum.de](http://www.knastforum.de)

[www.hinter-gitter.de](http://www.hinter-gitter.de)

[www.treffpunkt-nbg.de](http://www.treffpunkt-nbg.de)

[www.people.freenet.de/ash.ev](http://www.people.freenet.de/ash.ev)

[www.haefling.de](http://www.haefling.de)

[www.gefaengnisseelsorge.de](http://www.gefaengnisseelsorge.de)

[www.kath-gefaengnisseelsorge.de](http://www.kath-gefaengnisseelsorge.de)

[www.rote-hilfe.de](http://www.rote-hilfe.de)

[www.freihilfe-berlin.de](http://www.freihilfe-berlin.de)

[www.soziales.freepage.de/zb-berlin](http://www.soziales.freepage.de/zb-berlin)

[www.zakk.de/ulmerecho](http://www.zakk.de/ulmerecho)

[www.comlink.de/blickpunkt](http://www.comlink.de/blickpunkt)

[www.freiabos.de](http://www.freiabos.de)

## 10. reading list

Boal, Augusto: Theater der Unterdrückten. Übungen für Schauspieler und Nicht-Schauspieler. Frankfurt am Main, 1979.

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Dülmen, Richard van: Theater des Schreckens. Gerichtspraxis und Strafrituale in der frühen Neuzeit. München, 1985.

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Wagner, Georg: Das absurde System. Strafurteil und Strafvollzug in unserer Gesellschaft. Heidelberg, 1985.

Zelle, Carsten: Strafen und Schrecken. Einführende Bemerkung zur Parallele zwischen den Schauspielen der Tragödie und der Tragödie der Hinrichtung. In: Jahrbuch der deutschen Schillergesellschaft. (Bd. 28) Stuttgart, 1984.

## **11. Bewegungstraining für Gefängnis / aufBruch Methode**

### 1. Teil: Spiel

10 Minuten

Für Gruppendynamik, Aufwärmen

z.B. Fangenspiel: Fänger fängt mit Gefangenem Hand in Hand, beide dürfen fangen, so daß die Kette immer größer wird.

### 2. Teil: im Stand

10-15 Minuten

Für Kraft, Beweglichkeit, Körperwahrnehmung und Haltung

- Kombination für Dehnung, Kraft und Kondition

Wiederholung rechts, links im Wechsel bis zu 8 mal mit Temposteigerung

- Isolation der einzelnen Körperteile ( Kopf, Schultern, Arme, Brustkorb, Hüfte, Knie, Füße) für Körperwahrnehmung und Beweglichkeit

- Sprünge zum Lockern, Kondition

- Übung zur Koordination von Armen, Beinen, Kopf

- Elemente mit Kontraction und Release

- Elemente für Choreographie

10 Minuten

einzelne Bewegungen: angefangen mit Beinen, dann Arme, Kopf

Zusammensetzen von verschiedenen Bewegungen zu einem Bewegungsablauf

Im Verlauf gezählt, dann auf Takt selber zählen lassen

### 3. Teil: auf dem Boden

5-10 Minuten

Für Kraft und Dehnung

- auf den Boden kommen ( sinken, fallen..)

- Rückendehnung- Rückenmuskeln

- Bauchmuskeln

- Seiten-, Oberkörperdehnung

- Beinendehnung

- Übung für Körperhaltung

### 4. Teil: durch den Raum

10-15 Minuten

Für Präsenz, Spannung, Focus

- Im Raum gehen, stop, Focus, gehen in Richtung von Focus,

1. jeder im eigenen Tempo, 2. Auf Kommando, 3.einer führt ohne Ansage zu machen – für Gruppenempfinden

- gleiches mit rennen

- in Reihen hintereinander von einem Raumende zum anderen 6 Taktschläge gehen,

gesteigert bis rennen, stop- Focus rechts bzw. links- rückwärtsgehen  
6 Taktschläge

- Elemente für Choreographie 10 Minuten  
in Reihen von einem Raumende zum anderen, beginnend mit Beinen, dann Arme und  
Kopf, im Verlauf gezählt, dann auf Takt selber zählen lassen  
Später Aneinanderreihen von schon bekannten Bewegungen

5. Teil: Partnerübung oder Gruppenübung 10 Minuten  
Für Verantwortung in der Gruppe, Wahrnehmen von Gewicht und Gegengewicht und als  
choreographische Teile  
- Gewicht abgeben- daraus Hebung  
zu fünft im Kreis, sechster in der Mitte lässt sich mit Körperspannung in die Hände der  
anderen fallen- daraus über Kopf Hebung, indem der Kreis aufgelöst wird.