



Best Practices & Innovative Methodologies for the Teaching Model in Music and Dance education in prisons

DANCE UNITED – UK



INTRODUCTION

Dance United is a sector leader in applying contemporary dance of excellence to transforming the lives of those who suffer educational, social and economic disadvantage. Excelling on the stage to rapturous applause from peers, friends, family and strangers, stands as a potent metaphor for what else could be achieved in the rest of their lives and a pivotal moment. In our experience, one small taste of success is enough to start to turn a life around.

Dance United was established ten years ago with a groundbreaking project in Ethiopia working with street children. The legacy was a permanent contemporary dance company, *A dugna* that to this day passes dance skills from one generation to the next.

Dance United then discovered that large-scale contemporary dance projects can bridge the divide in fractured communities. Three projects (2003, 04 and 05) with Simon Rattle and the Berliner Philharmoniker achieved the seeming impossible in Berlin with around 200 people each time focusing on a common goal. These were followed by equal success working across the divide in Belfast. More recently in London, the *Destino* project broke down the walls between young and old, and between professional contemporary dancers and non-dancers from the community. In March 2009, for the first time ever, Sadler's Wells allowed a community production onto its main stage.

From 2001, the company turned its attention to the secure criminal justice estate. What followed was a series of short prison-based projects in which prison gyms were transformed into theatres and prisoners excelled in contemporary dance.

The *Academy* was Dance United's first community-based long-term programme within the criminal justice sector. Building on the experience gained from working in prisons, the *Academy* was established as a pilot in Bradford in 2006, targeting young offenders. It is uniquely intensive (five days per week, six hours per day for twelve weeks), the curriculum is accredited and the programme is evaluated by the University of Manchester. It is still running three times a year in Bradford, with outstanding results in terms of transitions back into mainstream education, training and employment and reductions in re-



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offending. The Academy is being replicated in London from September 2010 and in Wessex in January 2011.

The Performance Company is a key progression route for the Academies. The dancers are stretched to go further and perform at all kinds of events, helping to spread the word as living proof of what can be achieved.

The company also produces industry standard films that make the case for the transformative power of dance. For example, *Destino: A Contemporary Dance Story* follows the fortunes of two of the original Ethiopian street children who are now internationally famous dancers.

Lastly, there is also a training programme to help prepare dance artists for the challenges of this kind of work.

DIFFICULTIES

The single biggest barrier to delivering dance projects in prisons, in our experience, is the lack of suitable and *dedicated* space. Our dance projects are always intensive (being delivered every day for three, six, ten or twelve weeks).

And when we did find the right space, this was often *only* available for the duration of the project, thus making it impossible to continue the work on a weekly or more regular basis.

For Dance United the other main considerations for bringing dance into prisons are:

- Prison life is inherently boring so do not be surprised if some prisoners come to the dance class simply because it gets them out of their cell. Hopefully after the first two sessions they will attend for more dance-related reasons
- The dance artists need a real understanding of the necessity for firm boundaries and the keeping of prison rules (for example, not passing items in or out of the institution on a prisoner's behalf)
- The role of prison officers is critical in ensuring that everyone gets to the project at the right times. Prison officers can make or break a project so get them on your side
- You need to create choreography in which decisions about who dances which element are kept very flexible. Prisoners can be removed any time, anyhow and whole establishments can be locked down with no notice, so adaptability is essential
- Everything takes three times as long as you expect, for example, simply getting into the prison in the morning
- It is important that facilitators do not dress provocatively, rather unrevealingly and plain; this can be particularly challenging in dance because of the need to wear clothes suitable to move in
- Prison personnel change frequently, including Governor grades, so consider this when negotiating and planning projects with key personnel
- Petty concerns are amplified in prison. Be careful that your dance activities are not sabotaged by the participants continually engaging you in prison gossip, complaints, moans and groans.



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BULGARIA



INTRODUCTION

Integra Art is a non-profit organisation concerned with education, qualification and training, designed to improve the access, quality and efficiency of interpersonal and institutional communication through the means of expression of arts and culture.

Integra Art provides support to community services aimed at:

- personal, social and creative realisation of children, teenagers and adults through art and the interaction with it;
- consolidation of the national values and to integrate them with the Balkan, European and international intellectual and cultural values;
- establishing the principles of civil society through the principles of tolerance, pluralism and experimentation in the sphere of art and culture.

We initiate, prepare, participate in and support activities, projects and initiatives on national as well as on international and European level, aimed at equal access to education, creative process and the works of art and culture for all social strata regardless of sex, age, ethnic identity and financial condition.

We are engaged with free and accessible to all distribution of the qualitative and aesthetic works of art and culture; interdisciplinary approach towards artistic projects in the sphere of contemporary performance and visual arts, the cinema, music, literature, as well as the related (Web) design, architecture, photography, performance, fashion, etc.

We are concerned with cooperation for development, realisation and carrying out of projects in the sphere of popular, elite and experimental art, intellectual and aesthetic culture, as well as in the sphere of education, professional development and science by means of art, aimed at assisting personal realization, social adaptation and integration; cooperation for the Bulgarian adaptation to European and international requirements and standards by participation in international, European, regional, Balkan and other artistic and cultural initiatives, forums and programs.

Website: <http://www.integra.bg/>

Integra Art is not working directly in the prison but our staff has been participating in a two-year educational project creating highly engaging and motivating materials using Game Based Learning for developing basic, personal and work sustainability skills in prisoners, those at risk of offending and ex-offenders, including those with disabilities (*Game on*, <http://gameon.europole.org/>).

This experience led to our involvement into *Movable Barres* project and we intent to be able through our project-activities to respond adequately to the rapidly changing reality in our country, difficulties and challenges in the theme of using arts while working with different target groups: groups in risk, offenders, prisoners, their trainers and teachers, any interested parties.

DIFFICULTIES

This is a general overview on the situation in Bulgarian prisons – as stated in the new *Strategy for development of places of detention in Bulgaria for the period 2009-2015*

Underdeveloped infrastructure: the existing infrastructure is old and not always appropriate for conducting working sessions. There is a scarcity of space and overpopulation (sometimes twice and three times more prisoners than as it is planned). The constructions do not allow enough light and fresh air for intense physical activity. All in all, the infrastructure does not meet the international standards, as it is stated in several documents.



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Underdeveloped legislation: the existing legislation is behind the times, as it does not comprise systematically the possibilities for participation of the NGOs and other educational/cultural organizations in prisons' life. It's not quite transparent what are the rules one organization should stick to in order to provide services for prisoners within the prison. It is expected that soon new legislation be adopted.

Underdeveloped systematic approach to educational and cultural activities in prisons: a need for more effective programs for work with prisoners regarding their social inclusion; a need for new approaches in capacity building regarding prison teachers and social workers.



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GREECE



2nd Gymnasium and Lyceum in the Avlona Prison for Minors and young Offenders.

INTRODUCTION

The overall aim is to provide secondary level education to juvenile and young prisoners– following full curriculum courses, in both gymnasium and lyceum level. In addition, prisoners have the opportunity to participate in the National Exams, having access to University Studies. Moreover, to make sure that education within prisons keeps track with education on the outside.

Secondary aims:

- Involving prisoners to extra curriculum activities of various subjects (art, music, theater, science etc), aiming at their cultural and social integration.
- Promote equal opportunities between multi-cultural groups.
- Limit recidivism.
- On a psychological level, our aim is to exploit their skills in order to encourage them, strengthen their self – esteem and regain their self-confidence.
- Prepare students for e-citizenship keeping track with ICT cutting-edge technology.
- Widen their perspectives, develop cooperative skills, communicate and help them to express themselves.

Where/When/Who

APMY Statistics:

population: approximately 340 inmates

nationality: Greek and foreigners (30 % and 70%)

age :14-21 years old (can stay until 25 for educational purposes)

crimes and sentences: a great variety.

In the APMY functions the 2nd Gymnasium and Lyceum of Avlona, which is the only autonomous unit providing full curriculum courses.

There are approximately 130 students (attending courses is not mandatory but the system of justice reduces their penalty time). During the school hours, there is no presence of guards. They are mostly Greeks, Albanians and from other countries as well.

The school employs 28 teachers. Only three of them are permanent in the educational system and they are not specifically appointed to the 2nd Gymnasium and Lyceum of Avlona. The rest of the teachers are working on temporary (contract) bases.

The school has developed over the past few years a rich extra-curriculum activity involving art, music, dance, athletics and theatrical performances. The 35-hour a week curriculum, plus tutoring teaching is enriched with several cultural activities projects, approved by the Regional Education Directorate. These activities are delivered by schoolteachers fully employed in the Unit. All projects, including Music, Dance and Theatre are undertaken by both specialist and not specialist schoolteachers. The activities schedule consists of 2 to 3 hours on weekly basis throughout the school year. Furthermore, it has published nine issues of its newspaper and a magazine through the years.



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DIFFICULTIES

Despite the fact that Prison legislation in Hellas is quite new and modern, it does not fully support formal and non-formal education. A new legislation will be enforced in due time. Educational activities, arts activities included, are considered by a part of the prison system as a factor which its immune system is fighting. Overcrowded, multicultural and understaffed Prisons do not always consider education to be a helping hand. Even though it is clear that apart from improving prisoners' lives in many aspects, education helps a great deal to keep security and the respect of human rights at a higher level. Prison Education is mostly supported by the Ministry of Education (formal for juveniles and Lifelong Learning for adults). The Ministry of Justice is also supporting educational activities in various ways. In many Prisons there is a need for specific spaces and necessary technical means. NGOs and other Organizations are involved in prison education but not always in permanent basis.

Regarding arts activities that are valuable in a prison setting, one has to fight with prisoners' low self-esteem, difficulty to follow a schedule and fear of exposing themselves through art.

Young prisoners suffer from psychological instability before and after a court. Also young offenders, who have been involved in art projects in the past and have established a strong bond with the teachers and each other, due to their ageing, are moved to an adult prison.



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NORWAY



INTRODUCTION

The school provides training for inmates at the Oslo prison and Bredtvedt prison and released prisoners.

Our students are, in other words, a very big group: with varied education backgrounds and with mixed school experience. But everyone is given the same unique opportunity to get personalized instruction from experienced teachers. In small groups and individual counselling, we work for the individual to find their talents and motivations to work on basic skills and subjects, whether it means to grasp the reading and writing problems, develop creative skills, take the exams from high school or guidance in studies of college and university level. Minority-language lessons are offered in regular groups or special rate packages with an emphasis on language training.

School counsellors provide guidance in career choices and help to plan further education. This is followed up with assistance in matters concerning students' life situation.

The school is spread over five sections: two in Oslo prison (remand and convicted) of a branch in Bredtvedt women's prison, a division of Tyrili, and a follow-up class in Nordahl Brun Street in downtown Oslo. The school management and administration is in Oslo prison.

We are about 45 employees and 185 student places. During one year we have over 700 students.

Education authorities have the technical and financial responsibility for the training of correctional services. County Governor of Hordaland is responsible for national coordination and reporting.

Cooperation between education authorities / school has been called the "import model" or "management partnership model": the school will organize education while in prison / correctional services to facilitate this.

DIFFICULTIES

Methodology of Music:

- it is forbidden for students to work with recording equipment without supervision.
- the students hold the rights to their own text and recorded CDs.

Methodology of Dance:

- the prison is small and has limited space.
- the students are moved to other prisons without the knowledge of the teacher.
- filming must be approved by inmates and prison.

Methodology Combined:

- filming must be approved by inmates and prison.
- limited space to shoot in.



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MUSIC IN PRISONS - UK



INTRODUCTION

The Irene Taylor Trust 'Music in Prisons' was inaugurated in 1995 and was set up in memory of Lady Taylor of Gosforth, the wife of the late Lord Chief Justice Peter Taylor.

The Trust delivers intensive high quality music projects in prisons and other secure facilities throughout the UK to provide positive experiences and help in the process of rehabilitation, education and the forming of life skills. Music in Prisons' projects are co-ordinated and run by Sara Lee, the Trust's Artistic Director who has over 20 years valuable experience in applying careful strategies for dealing with people excluded from arts activities as a result of imprisonment. The focus of every project is the creation of new and innovative music, drawing out the ideas and influences of a group of individuals who rarely, if ever, get such an opportunity to engage in the arts.

15 years of experience in over 170 different projects working with over 2000 prisoners has shown that participants greatly benefit from having an opportunity for self-expression and that their sense of self-worth and confidence increases greatly after taking part in a project. Cox and Gelsthorpe (2008) evaluated a series of five-day workshops and reported that these music programmes helped offenders develop confidence, positive relationships with families, increased their hope for the future, developed their competencies and self esteem as well as their thinking and emotions, and helped them express their talents.

The projects draw on prisoners' creativity and experiences and whilst they are carefully planned, the project team adopts a fluid approach to the creative process, allowing participants to influence the direction of the music and workshops. In consistently striving for and encouraging the highest levels of commitment it regularly inspires and engages participants in exploring positive avenues away from crime.

DIFFICULTIES

The difficulties you will experience working in the UK prison system vary greatly and no single prison will have the same rules as another due in the main to their differing security categories. In some prisons there may be no difficulties at all, in others there may be many.

However, the difficulties when they do arise are invariably logistical rather than artistic and broadly fall under the following headings: -

Finding a reliable internal prison contact:-

This is crucial to the success of the project. Your internal contact will be the one who arranges everything from security clearance, the arrival of the equipment, the selection of the participants, staff support during the project through to the final performance. They are the 'trouble-shooter' and will be able to do things that outside agencies are unable to do.

Finding space to work in:-

This is getting more and more difficult as prisons become more overcrowded. It is crucial that you address this matter before you arrive in case the space you have been offered is totally unsuitable for the activity (i.e. too close to offices who will not be able to work because of the noise or too small for the amount of people/equipment etc)

Organising the relevant security clearance for the prison you are working in: -

This has to be done in consultation with the prison, as they will be aware of the level of clearance you need in order to work there. Prison clearance in the UK now takes more than 6 weeks to complete and you will not be allowed to work inside if you do not have it.



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ITALY



INTRODUCTION

CETEC was founded in 1990 by Donatella Massimilla after a long experience as director of the Ticvin Teatro Association of Milan and companies born in the male and female sections of the San Vittore Prison: "La Nave dei Folli e Alice T" (The Ship of the Madmen and Alice T). and her laboratories at the "Istituto Penale per Minori" C. Beccaria, in the Opera and Rebibbia prisons, and in various prisons in Europe.

In 2000 CETEC wins the contribution of the "Cultura 2000" program of the European Community with the project called "Diario di viaggio da luoghi reclusi Cambridge, Belfast, Parigi, Wuppertal, Berlino, Milano, Roma, Reggio Calabria" (Diary of travels in recluded areas Cambridge, Belfast, Paris, Wuppertal, Berlin, Milan, Rome, Reggio Calabria".

Thanks to this project an annual program of encounters is created which aims towards the dissemination and knowledge of the leading European artistic realities of theater and prison, in order to promote the first informal European creation of PAN (Prison Art Network) currently released in Europe thanks to new projects which is lead by the City College of Manchester.

Since 2005 CETEC brings the Edge Festival to Rome, an art festival born in Cambridge by a company of actors / ex-prisoners Escape Artists, who organized two editions of the Festival (2005-2006) and two Edge Meeting (2006 - 2007) in Rome-with the contribution of Regione Lazio, the Province of Rome , The Municipality of Rome and the collaboration of the Office of Ombudsman for the Rights of Detainees and the University of Studies Roma Tre - aimed at creating an Italian and European Edge network that compares artistic and cultural realities that work on social, marginality and discomfort issues.

Thanks to these results in October of 2008, CETEC now organizes Milan's first Lombardia Edge Festival - with the contribution of the Lombardia Region, the Province of Milan and the Municipality of Milan, in collaboration with the "Teatri delle Diversità" and Trasgressione.net and under the patronage of the De André Foundation - at the Teatro Verdi of the San Vittore prison, Opera and Bollate.

During the Lombardia Edge Festival in 2008, in collaboration with the psychologist and musician Angelo Aparo of Trasgressione.net and at the "Teatri delle Diversità", a European magazine, the first Italian meeting linked to the European project Movable Barres takes place at the Teatro Verdi in Milan and San Vittore prison, Opera, and Bollate, (City College of Manchester, Prison Art Network, Social Art Network), which promotes music and dance in places of confinement.

In 2009 CETEC, besides the second edition of the Lombardia Edge Festival, the Movable Barres project in Italy is also promoted and developed with the organization of the European meeting in Rome from December 9-11, where it meets up with "Presi per Caso" (Picked at Random) and promotes the production of reports and documentaries, networking the main reality of theater and prison in Italy and Europe, in collaboration with Convegno di Cartoceto, The University of Urbino and the magazine "Teatri delle Diversità".

March 2010: The Italian and European tour begins for "Princesse". "Diario di bordo" (Logbook). Memorie di Teatro (Theater memories) and Woman's jails (Collate Prison, Theater Oscar in Milan, Festival MigrAction in Paris, La Santé prison in Paris, etc.)

April 2010: CETEC is the winner and leader of the prestigious Culture Program 2007-2013 of the CEE, along with Escape Artists from Cambridge-London and the "Theatre de l'Opprimé" of Paris, by which



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over a period of two years developed the new European Edition of the EDGE FESTIVAL (Milan December 2010/December 2011) several Edge Meetings (Paris Festival MigrAction May 2010 - September 2010 London) and Edge Workshop in Milan and in Europe, including inside and outside the prisons, especially with Italian, English, French, Bulgarian and Tunisian partners.

DIFFICULTIES

Music:

- Generally there is no money for these kinds of courses so sometimes only volunteers can come to teach music, not professional staff. Sometimes even if there are some musical opportunities inside a prison, if the politics changes and they stop supporting the activity, some opportunities become again invisible.
- Sometimes we don't have musical instruments and equipment or a dedicated space to work inside. Usually the educators of the school inside provide whatever they can.
- Getting permission for prisoners that are musicians but are located in different part of the prison (it depends on the kind of crime as to where you are located) to be allowed to play together in the same space in the same group.

Dance:

In a female prison:

- no money to support activities in the institutions.
- unlike music, there is no dance teaching inside the prison school.

For male and female prison:

- Work with different cultures so it's easier to propose an intercultural, popular, dance course, if there is the space to do it.

In a male prison:

- To win the "pregiudizi" ..to make dance class without a "musical" project, can be a problem.
- Sometimes you cannot find right spaces to do the work, especially in the winter.
- During the summer is easier to work "outside" with Dance training (as in the movie "Tutta Colpa di Giuda" of Davide Ferrario is well shown (even if a rainstorm come during a dance class outside...))



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DENMARK



INTRODUCTION

Sdr. Omme State prison is an open prison with 190 inmates. In the prison there are several working areas: kitchen, forestry, agriculture, carpentry, blacksmith and gardening. One of the options for the inmates is the school. The school teaches: Danish, English, Mathematics, Arts, Philosophy and Computing. The Prison is a member of the EPEA and a partner in the *PAN European Prison Arts Network*. The prison has previously participated in arts projects run as summer schools, primarily run by artists invited as guest teachers.

Due to the participation in the *PAN* project two teachers from the Prison School, Niels Bak and Evy Green Jensen ran a 6-week Art and Computer Design project for the inmates in May 2007. The Production will be presented at the *PAN Conference* in Sofia, Bulgaria in May 2008. The Prison church has a church choir and it is planned that Niels Bak will soon start actual music lessons in the prison, when some practical obstacles have been overcome



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