

BACKGROUND RESEARCH



Background research into the Current Provision of Music & Dance in European Prisons

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RESEARCH INTRODUCTION

by Jo Tilley-Wiley, *Music in Prisons*

A crucial starting point in building and developing good practice in the delivery of music and dance projects in prisons across Europe was to get an overview of the current level of provision: How it was being delivered; what the aspirations of different countries were; and what the obstacles were that were preventing the realisation of these aspirations. Work-package 3 of the *Movable Barres* project set out to achieve this, and as *Music in Prisons* has had significant experience of undertaking research with a large number of prisons, it was agreed that *Music in Prisons* was best placed to lead on the delivery of this package.

During the Manchester meetings, the partners agreed on a range of questions which they felt would help to give a broad picture of the current situation in their country. *Music in Prisons* brought these questions together into one combined questionnaire covering both music and dance provision. All country partners were then asked to disseminate the questionnaires to all prisons within their country, and to aim for a response rate of at least one-third. For *Music in Prisons*, achieving this level of response was fairly straight forward – partly because of the reputation of *Music in Prisons* and *The Manchester College* within England and Wales, but also because of *Music in Prisons*'s experience in using the most appropriate strategies to get responses. This included ensuring that the most appropriate member of staff was targeted in each prison (mainly Education Managers) and following up after a week with telephone calls to draw people's attention back to the questionnaire. With this approach, *Music in Prisons* was able to get detailed responses from over half of the prisons in England and Wales.

As the questionnaire results came back, *Music in Prisons* led on drawing the findings together into succinct reports, outlining current provision, barriers to provision, and aspirations for future provision. These reports are attached. From the reports it is clear that provision is very different across Europe, and that different countries face very different challenges in delivery – for example in England, media scrutiny is seen as a significant barrier to delivery, but in other countries, hardly any reference was made to the press, with the challenges being seen more as issues to do with a lack of qualified and trusted artists, money or security problems.

It is crucial that these differing situations and attitudes are taken into account as the *Movable Barres* effective practice model is developed, so that it is appropriate to the varying contexts. *Music in Prisons* intends to draw out, and reflect on the learning from this scoping exercise during the development of the Practical Teaching Model.

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COORDINATOR ANALYSIS

By Dr Alan Clarke, The Manchester College

As part of the background research undertaken by the *Movable Barres* project – funded by the *European Commission* through its *Grundtvig* programme – the consortium organised a questionnaire to be circulated to prisons in the seven partner countries. Accompanied by a covering letter from the project coordinator (Annex 1), the questionnaire covered key aspects relating to music and dance provision in prisons (Annex 2) and was circulated by the transnational partners to penal institutions within their country. Although the specific focus of the project is concerned with offender learning, it was agreed that a more general approach to prisons, identifying the overall music/dance provision rather than their direct links to education, would provide more useful and representative information. However there were sufficient questions aimed at identifying the educational element to provide feedback on this specific area.

In the event, 338 institutions were approached, of which 155 replies were received (around 46% - a surprisingly healthy response given the general atmosphere of isolation and restrictiveness surrounding prisons). In addition the questionnaire was placed on the website for the ease of respondents. A strong response was received from prisons in Denmark, Greece, Italy and Northern Ireland (though with only 3 prisons), a good level in England particularly given the large number of prisons, but somewhat disappointing in Norway and only one reply in Bulgaria. With the exception of Bulgaria, though, sufficient responses were received to begin to draw some general conclusions about the provision.

GENERAL POINTS

- The largest proportion of *funding for art activities* comes through the education budget, apart from in Denmark & Italy. In Denmark a large part of the funding comes through the general prison budget, in other countries less so. In Italy the main financial support comes from regional or local funds. Artists, arts organisations and charities also provide regular, if limited funding support.
- In Greece Italy and Norway, responses indicated that the major *aim of such activities* was for educational purposes, to a lesser extent in England and Northern Ireland. A sizeable proportion in Greece and Norway indicated therapeutic reasons, to a lesser extent in Italy, England and Northern Ireland. In Denmark half the prisons identified that activities were related to specific interventions, whilst in quite a large number of prisons in Denmark, England and Northern Ireland the main aim was seen as purely creative.
- In terms of *factors restricting music and dance provision* in prisons, the biggest one in all countries was money, followed by lack of suitable spaces. Security restrictions played some role in all countries, as did the lack of trusted or qualified artists in Denmark, Italy and England. In the last-named country media scrutiny caused by some negative reporting and government intervention was an additional issue.

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MUSIC ACTIVITIES

- On average around half the prisons had dedicated *music spaces*, whilst regular *music activities* took place in between a third to two-thirds of prisons questioned – only Denmark and Greece had less
- About a third of prisons had regular performances involving prisoners or professional musicians
- A high proportion of prisons had *regular music classes* (mostly weekly) from between 40% in Denmark to 89% in Greece; only Italy with 23% had less.
- Most countries indicated that over 60% of their prisons organised *one-off music projects*, although Greece had very few.
- In most countries the largest section involved in *delivering music* were either education staff, except in Italy, or arts organisations or individual artists, apart from Denmark. Only in a few cases would prison officers be directly involved in delivery.
- The *practical delivery* of music in most cases would be through live instruments or a mixture of live and electronic, rarely electronic alone.
- Apart from in Greece, a high proportion of the prisons questioned indicated that they would like *more music provision*, both on-going and one-off.

DANCE ACTIVITIES

- Dedicated *dance spaces* were identified in 3 countries – Greece, Italy and Northern Ireland – but few *dance activities* were recorded in any country, the highest being 13% in Italy.
- Few prisons had organised *dance performances*, apart from in England where a fifth of the prisons had done so.
- Few prisons had *regular dance classes*: around 10% in Denmark and Italy but little in the other countries
- Some *one-off dance projects* were identified, the highest being 20% of prisons in Norway.
- In Denmark and Greece most of the *dance activities* were classified as traditional whilst contemporary and creative dance was limited to Italy and England.
- On average around 40% of the prisons questioned indicated that they would like *more dance provision*, both on-going and one-off, although two-thirds of English prisons were in favour of this.

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CONCLUSIONS

- Whilst music provision is fairly well established in many prisons in most of the partner countries, there is little dance on offer.
- Where music is offered, it is usually on a regular basis, supported by one-off projects and regular performances by inmates and visiting professionals.
- A large proportion of arts activities in prisons are funded and delivered by the education department, supported by arts groups and individual artists
- The main factors restricting the introduction of more music and dance in prisons were limited funding and to some extent lack of suitable spaces. Security issues and lack of suitable tutors were only a limited issue.
- Despite this, the vast majority of prisons questions would welcome more music activities and a reasonable proportion more dance.
- Despite the best efforts by the Bulgarian partner (see Annex 10), only one prison in Bulgaria replied to the questionnaire, which for statistical reasons had to be excluded from the analysis above. The fact that the response came from *Lovech Prison*, which had been involved in the EC-funded *PAN European* and *Will to Dream* projects, emphasises the particular problems for the 'new' EU countries, emerging from isolation under their previous regimes. Together with the limited arts activities in prisons in Latvia, Lithuania and Estonia, identified by partners in the *PAN Network*, the lack of response from Bulgaria is not surprising. It indicates how much effort is needed to promote art in general - and music and dance in particular - in such countries, and the need for the kind of supporting information and strategic advice which *Movable Barres* is in the process of creating.

I should like to thank my colleagues in the consortium, especially Jo from *Music in Prisons*, for their efforts in developing the questionnaire, contacting the prisons in their countries, collating the information and producing it in a clear, easily accessible form.

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ANNEX 1



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March 2009

Movable Barres

Dear colleagues

The *Movable Barres* project is the third initiative promoting the arts in offender learning co-ordinated by the Offender Learning Directorate of The Manchester College and funded by the European Commission through the *Grundtvig* programme. Following the success of the *PAN European* prison arts network (website: www.panproject.org) and *The Will to Dream* project, promoting drama & music in prisons, *Movable Barres* aims to promote music & dance in prisons across Europe – see outline below.

In order to carry out our objective of providing support and information to those interested in using music and dance in prison education, we need to identify the current level of activities in using these art-forms in offender learning institutions across Europe. We have therefore devised a simple questionnaire identifying current experiences of using these art-forms in Europe's prisons and the potential interest in developing this further. We would be grateful if you could find the time to fill in and return the attached questionnaire as soon as possible to alanruscoe@yahoo.co.uk, so that we have the necessary information to inform our work. We would also be happy to supply you with further information about and, if you are interested, involve you in our activities.

Yours sincerely



Dr Alan Clarke
European Prison Arts Project Coordinator

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ANNEX 2

Current provision of arts activities

Thank you for taking time to answer this questionnaire. Your answer will help us to develop music and dance provision on a national basis which fits with the current needs of the prison service.

Please answer the following questions with reference to arts activities which have taken place in your prison during the past year.

Name:

Email address:

Prison Name:

Category:

- 1) Are there on-going music classes? Yes No
- 2) Are there on-going dance classes? Yes No
- 3) Are there one-off music projects? Yes No
- 4) Are there one-off dance projects? Yes No
- 5) How often do music projects or classes take place?
 Daily
 Weekly
 Monthly
 Intermittently
 Never
- 6) How often do dance projects or classes take place?
 Daily
 Weekly
 Monthly
 Intermittently
 Never

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- 7) Are music opportunities provided by (tick as many as apply):
- education staff?
 - prison officers?
 - individual artists?
 - arts organisations?
 - other
- 8) Are music opportunities (tick as many as apply):
- educational?
 - purely creative?
 - therapeutic?
 - related to specific interventions?
- 9) Are music opportunities mainly:
- digital?
 - using live instruments?
 - a combination of digital and live instruments?
- 10) Does your dance provision include (tick as many as apply):
- creative expressive movement?
 - traditional or cultural dance?
 - classical dance?
 - modern or contemporary dance?
- 11) Is there a dedicated music space? Yes No
- 12) Is there a dedicated dance space? Yes No
- 13) Does any dedicated music activity take place on the wing? Yes No
- 14) Does any dedicated dance activity take place on the wing? Yes No

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- 15) Are there ever musical or dance performances by (tick as many as apply):
- prisoners?
 - professional musicians?
 - professional dancers?
- 16) How are music and dance opportunities funded? (tick as many as apply):
- By charities
 - By artists (eg musicians and dancers)
 - Through the general prison budget
 - Through the education budget
 - Other (please specify)
- 17) Would you like to have more music provision? Yes No
- 18) Would you like to have more dance provision? Yes No
- 19) What are the main factors which limit the amount of music or dance that you can supply?
- Space
 - Security reasons
 - Money
 - Media scrutiny
 - Lack of trusted/ qualified artists
 - Other (please specify)
- 20) What extra dance/ music provision would you like to provide? (tick all that apply):
- On-going music classes
 - One-off music projects
 - On-going dance classes
 - One-off dance projects
 - Other (please specify)

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ANNEX 3

SUMMARY OF QUESTIONNAIRE RESPONSES

	DK	EL	IT	NO	ENG	NI	TOTAL
RESEARCH TARGETS							
Total prisons in each country	15	31	70	47	139	3	338
Total replies	10	26	40	10	65	3	155
% response	67%	84%	57%	21%	47%	100%	46%
SPACE							
Dedicated music space	30%	15%	48%	60%	34%	67%	50%
Music activities on wings	10%	8%	60%	40%	37%	33%	40%
Dedicated dance space	0%	19%	25%	0%	0%	33%	10%
Dance activities on wings	0%	4%	13%	0%	3%	0%	5%
PERFORMANCES							
Music or dance performances			53%	60%	81%	33%	60%
Prof. musicians involved	70%	35%	40%	Yes	33%		35%
Prof. dancers involved		8%	10%	X	20%		10%
Prisoners involved	30%	19%	55%	Yes	47%		40%
FUNDING							
General prison budget	40%	20%	20%	20%	25%	25%	25%
Education budget	15%	45%	10%	45%	35%	75%	40%
Artists & arts organisations	15%	25%		25%	12%		15%
Charities	10%	10%	5%	10%	28%		10%
Other	20%		65%*				10%
CURRENT MUSIC PROVISION							
On-going music classes	40%	89%	23%	80%	46%	67%	60%
Weekly	40%	89%		80%	75%		
One-off music projects	40%	19%	60%	60%	69%	67%	60%
Delivered by:							
Prison officers	12%	Some	5%		12%	x	5%
Education staff	45%	Mainly	15%	100%	35%	Partly	45%
Arts organisations	12%		30%	50%	30%	Partly	30%
Individual artists	15%	Some	50%	20%	23%	Partly	20%
INSTRUMENTS							
Solely live instruments	14.5%	50%	59%	78%	59%		55%
Solely music technology	14.5%				4%		5%
Combination	71%	50%	41%	22%	38%	100%	40%
AIMS OF MUSIC PROJECTS							
Educational	15%	55%	55%	55%	30%	25%	40%
Therapeutic		40%	27%	45%	25%	25%	30%
Related to specific interventions	50%				15%		5%
Purely creative	35%	5%	18%	5%	30%	50%	25%
CURRENT DANCE PROVISION							
On-going dance classes	10%	4%	8%	0%	2%	0%	5%
Weekly	10%		8%		0%		
One-off dance projects	10%	8%	8%	20%	14%	33%	15%
GENDER BREAKDOWN							
Male prisons					33%		
Female prisons					67%		
KIND OF DANCE							
Modern/ Contemporary			45%		20%		20%
Creative/ Expressive			55%	1 pris	35%		35%
Classical					10%		5%
Traditional/ Cultural	100%	100%			35%		40%

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	DK	EL	IT	NO	ENG	NI	TOTAL
LIMITING FACTORS							
Money	40%	60%	35%	60%	30%	75%	40%
Space	30%	30%	30%	30%	25%	25%	30%
Security restrictions	10%	10%	15%	10%	20%		15%
Lack of trusted/ qualified artists	20%		10%		10%		10%
Media scrutiny					15%		5%
FUTURE PROVISION							
Like more music	70%	19%	65%	80%	88%	33%	75%
More ongoing music provision	40%	19%	35%	80%	60%	67%	50%
More on-off music provision	70%	15%	65%	50%	74%		50%
Like more dance	30%	19%	40%	40%	69%	0%	40%
More ongoing dance provision	30%	15%	18%	40%	35%		30%
More on-off dance provision	30%	19%	40%	20%	51%		35%

ADDITIONAL COMMENTS

ITALY

FUNDING

- * Under 'other' prisons listed: provincial funding; regional funding; and funding from local bodies.

NORWAY

CURRENT MUSIC PROVISION

- 1 prison offers music classes on a daily basis
- In all prisons the music is delivered by education staff. In 50% of prisons this is supported by arts organisations, and in 20% it is supported by individual artists.

ENGLAND & WALES

CURRENT MUSIC PROVISION

- 25% of prisons responding offer daily music classes

CURRENT DANCE PROVISION

- 1 female prison offers dance classes on a daily basis

FACTORS LIMITING MUSIC & DANCE PROVISION

- In addition to (listed factors) , prisons also listed the following as factors: need to maintain balanced curriculum; space in the timetable/regime; scrutiny by funding bodies; dance & music not recognised as a 'resettlement activity'; lack of info about opportunities; hours in LSC contracts; and uncertainty about demand.

NOTEWORTHY SUB-SECTS OF PRISONS

- Of the 3 **privately run prisons** that responded, all have on-going music classes and one-off music projects and 1 has one-off dance projects. All would like more of both.
- Arts provision was highest in the **women's estate**. Of the 9 women's prisons who responded, 1 has on-going music classes, 1 has on-going dance classes, 7 have one-off music projects, and 6 have one off dance projects.
- Music provision within the **high security estate** was notably high. Of the 6 high security prisons that responded, 3 have on-going music classes and 5 have one-off music projects. However, none of them have any dance provision.

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ANNEX 4

Music and Dance Provision in Prisons in Denmark

Results from 10 prisons (out of a total of 15 prisons)

SPACE

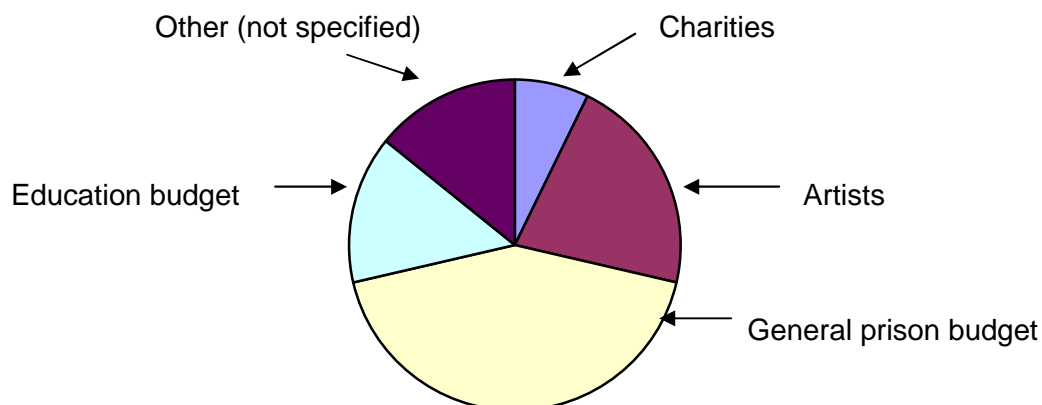
- 30% have a dedicated music space
- 0% have a dedicated dance space
- 10% have music taking place on the wings
- 0% have dance taking place on the wings

PERFORMANCES

- 30% of prisons have performances given by prisoners
- 70% of prisons have performance given by professional musicians.
- None have dance performances.

FUNDING

Funding for projects and classes comes from the following sources:



CURRENT DANCE PROVISION

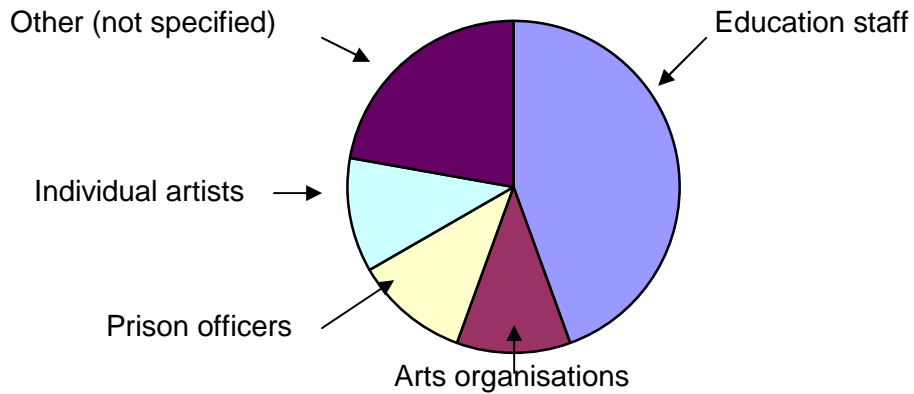
- 10% have on-going dance classes on a weekly basis.
- 10% have one-off dance classes which take place intermittently.
- The current dance provision is described as 'traditional or cultural dance.'

CURRENT MUSIC PROVISION

- 40% have on-going music classes on a weekly basis.
- 40% have one-off music projects.

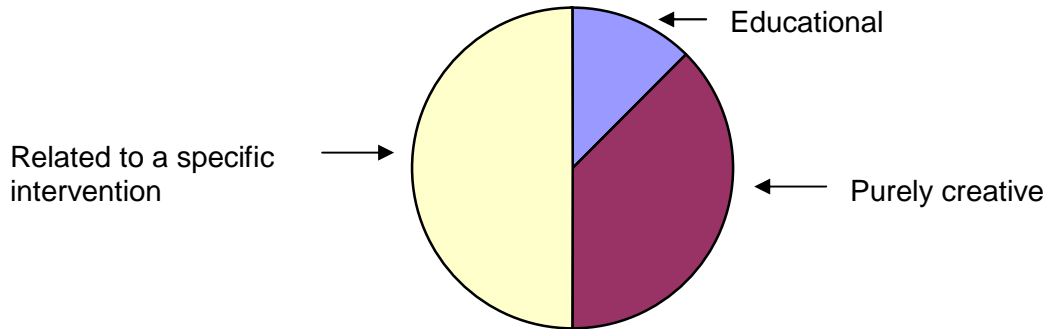
BACKGROUND RESEARCH

These music projects are delivered by:

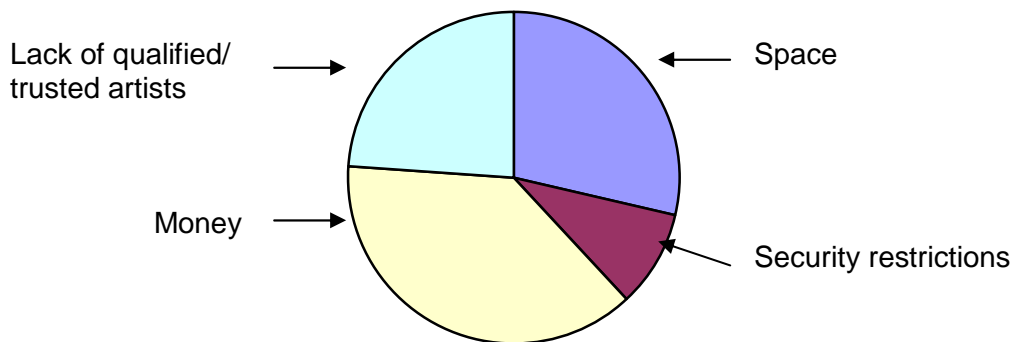


- 71% of provision uses a combination of instruments and digital technology. 14.5% just uses live instruments and a further 14.5% just uses digital technology.

The aims of the music projects & classes are:



FACTORS LIMITING MUSIC AND DANCE PROVISION



FUTURE PROVISION

- 40% would like more on-going music classes
- 70% would like more one-off music projects
- 30% would like more on-going dance classes
- 30% would like more one-off dance project

BACKGROUND RESEARCH

ANNEX 5

Music and Dance Provision in Prisons in Greece

Results from 26 prisons, including juvenile establishments (out of a total of 31 prisons)

SPACE

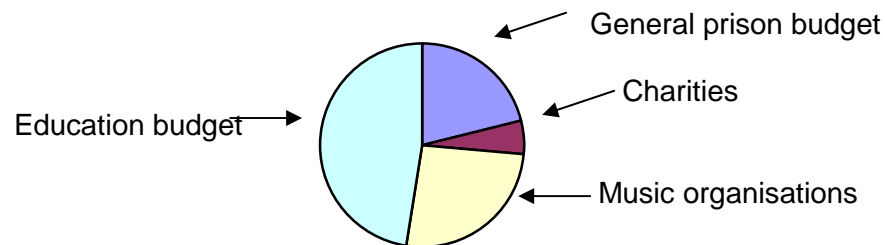
- 15% have a dedicated music space
- 19% have a dedicated dance space
- 8% have music taking place on the wings
- 4% have dance taking place on the wings

PERFORMANCES

- 19% of prisons have music performances given by prisoners.
- 35% of prisons have music performances given by professional musicians.
- 8% of prisons have music performances given by professional dancers.

FUNDING

Funding for projects and classes comes from the following sources:

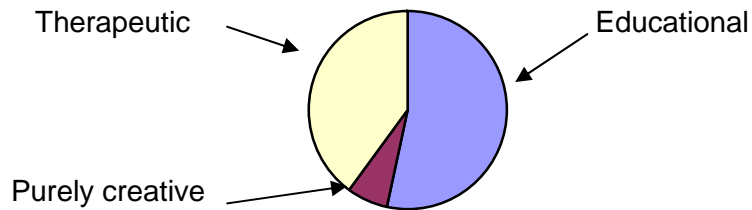


BACKGROUND RESEARCH

CURRENT MUSIC PROVISION

- 8% have on-going music classes on a weekly basis
- 19% have one-off music projects.
- Music is largely delivered by education staff with some support from officers and individual artists.
- 50% of provision uses live instruments. 50% uses a combination of instruments and digital tech.

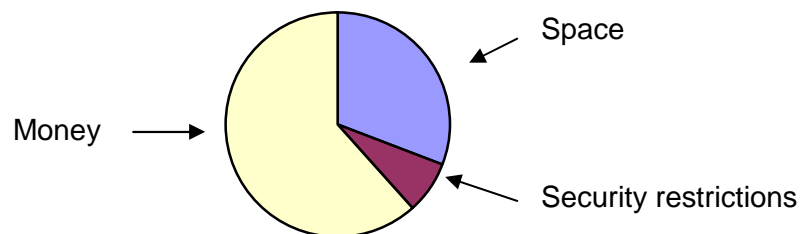
The aims of the music projects & classes are:



CURRENT DANCE PROVISION

- 4% have on-going dance classes on a weekly basis.
- 8% have one-off dance classes which take place intermittently.
- All of the dance provision is traditional/cultural.

FACTORS LIMITING MUSIC AND DANCE PROVISION



N.B. only 9 prisons answered these questions.

FUTURE PROVISION

- 19% would like more on-going music classes
- 15% would like more one-off music projects
- 15% would like more on-going dance classes
- 19% would like more one-off dance project

N.B. only 9 prisons answered these questions.

BACKGROUND RESEARCH

ANNEX 6

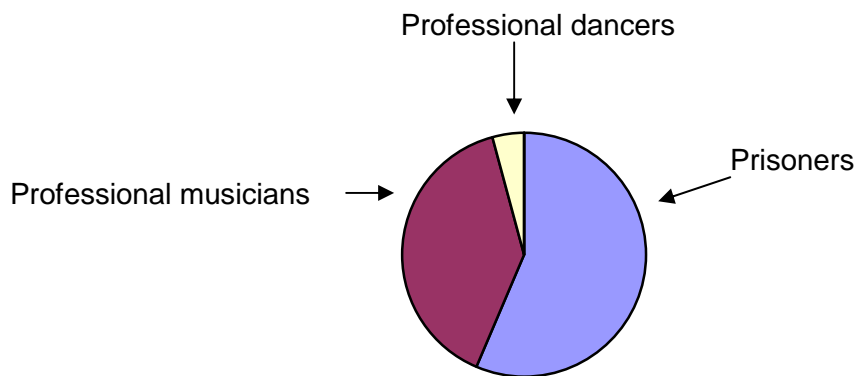
Music and Dance Provision in Prisons in Italy Results from 40 prisons (out of a total of 70 prisons)

SPACE

- 48% have a dedicated music space
- 25% have a dedicated dance space
- 60% have music taking place on the wings
- 13% have dance taking place on the wings

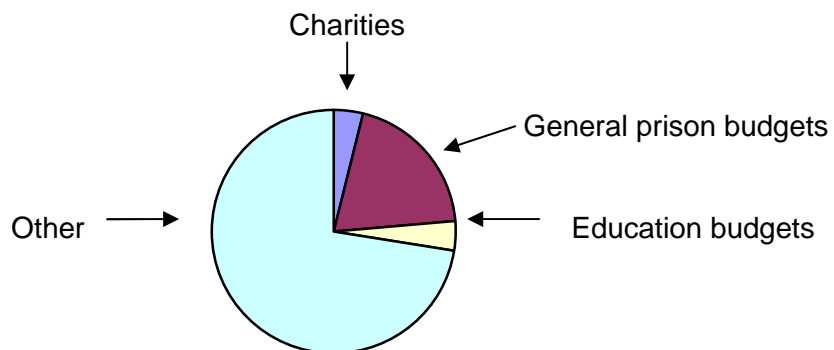
PERFORMANCES

53% of prisons have music or dance performances. These performances are normally given by:



FUNDING

Funding for projects and classes comes from the following sources:



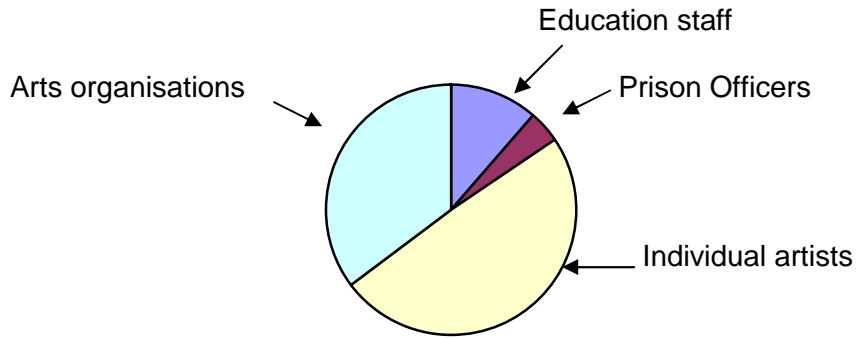
Under 'other' prisons listed: provincial funding; regional funding; and funding from local bodies.

BACKGROUND RESEARCH

CURRENT MUSIC PROVISION

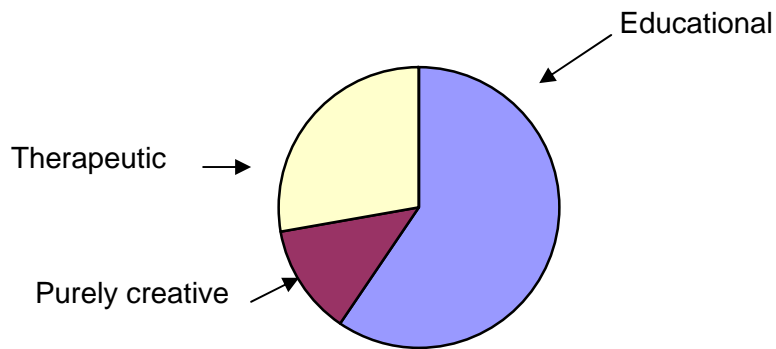
- 23% have on-going music classes. Two thirds of this is weekly and one third is monthly.
- 60% have one-off music projects.

These music projects are delivered by:



59% of music provision uses **live instruments**, and 41% uses a combination of instruments and digital technology.

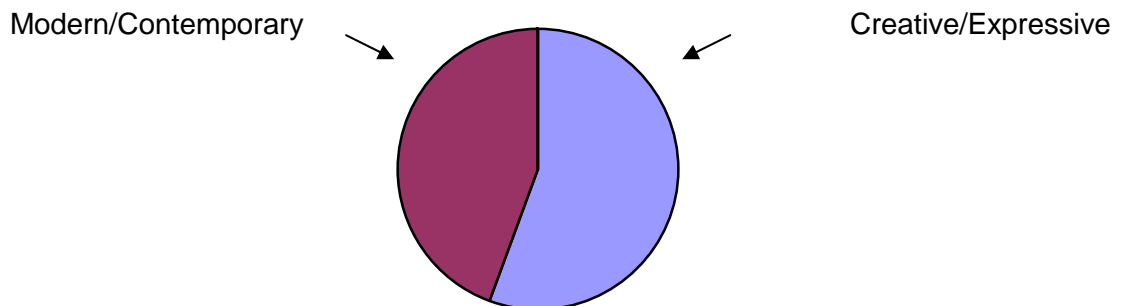
The **aims** of the music projects & classes are:



CURRENT DANCE PROVISION

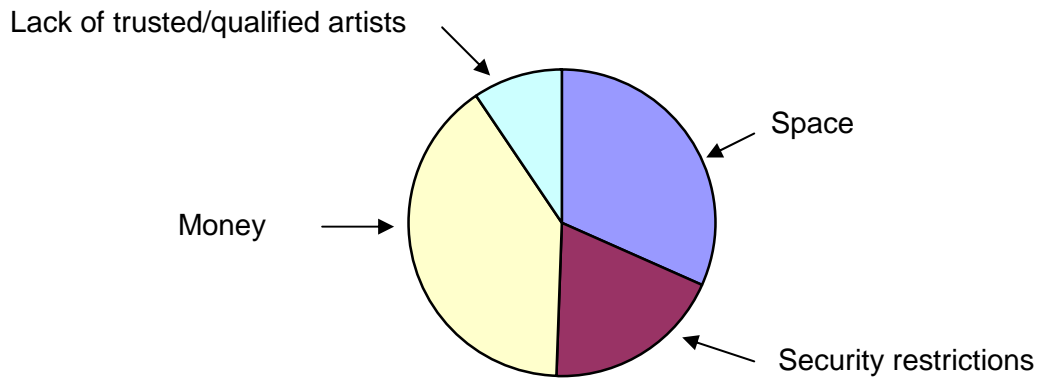
- 8% have on-going dance classes on a weekly basis.
- 8% have one-off dance classes.

Dance provision is:



BACKGROUND RESEARCH

FACTORS LIMITING MUSIC AND DANCE PROVISION



FUTURE PROVISION

- 35% would like more on-going music classes
- 65% would like more one-off music projects
- 18% would like more on-going dance classes
- 40% would like more one-off dance project

BACKGROUND RESEARCH

ANNEX 7

Music and Dance Provision in Prisons in Norway Results from 10 prisons (out of a total of 47 prisons)

SPACE

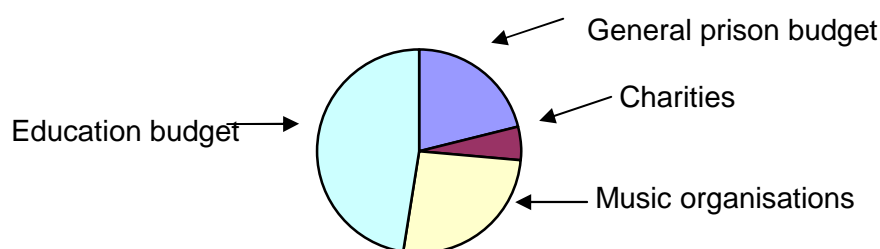
- 60% have a dedicated music space
- 0% have a dedicated dance space
- 40% have music taking place on the wings
- 0% have dance taking place on the wings

PERFORMANCES

60% of prisons have music performances given by prisoners or professional musicians. None have dance performances.

FUNDING

Funding for projects and classes comes from the following sources:

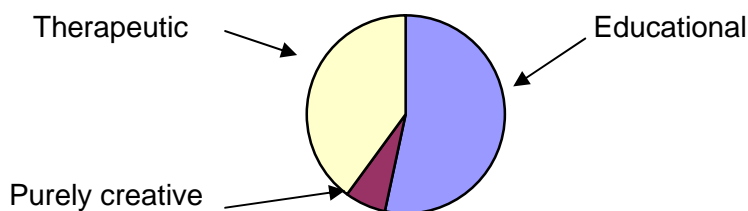


CURRENT MUSIC PROVISION

- 80% have on-going music classes. At one prison these take place daily, at all the others it is weekly.
- 60% have one-off music projects.
- In all prisons the music is delivered by education staff. In 50% of prisons this is supported by arts organisations, and in 20% it is supported by individual artists.
- 78% of provision uses live instruments. 22% uses a combination of instruments and digital tech.

BACKGROUND RESEARCH

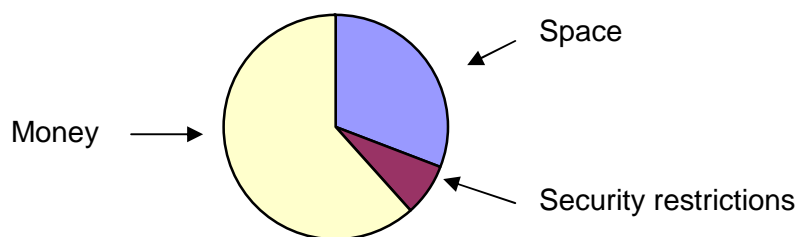
The aims of the music projects & classes are:



CURRENT DANCE PROVISION

- 0% have on-going dance classes.
- 20% have one-off dance classes which take place intermittently.
- Only one prison described the nature of their dance provision. They classified it as 'creative expressive movement.'

FACTORS LIMITING MUSIC AND DANCE PROVISION



FUTURE PROVISION

- 80% would like more on-going music classes
- 50% would like more one-off music projects
- 40% would like more on-going dance classes
- 20% would like more one-off dance project

BACKGROUND RESEARCH

ANNEX 8

Music and Dance Provision in Prisons in England and Wales

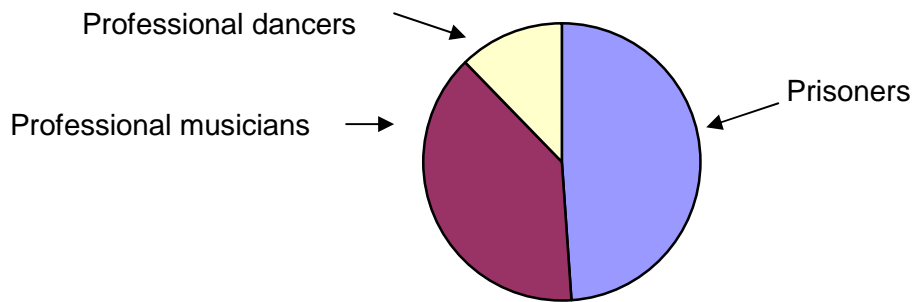
Results from 65 prisons (out of a total of 139 prisons)

SPACE

- 34% have a **dedicated music space**
- 0% have a **dedicated dance space**
- 37% have music taking place on the wings
- 3% have dance taking place on the wings

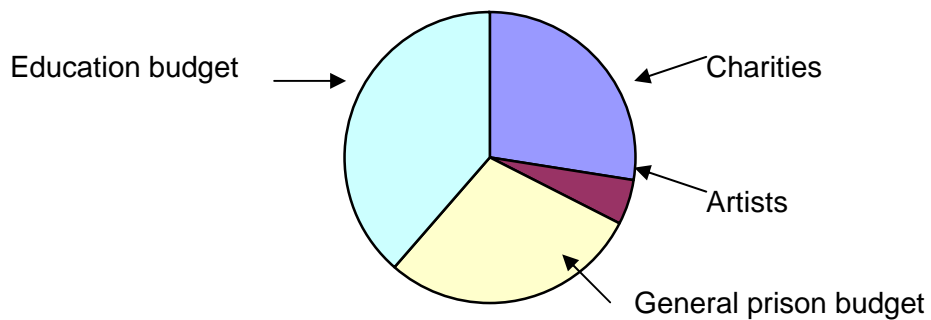
PERFORMANCES

81% of prisons have music or dance performances. These performances are normally given by:



FUNDING

Funding for projects and classes comes from the following sources:

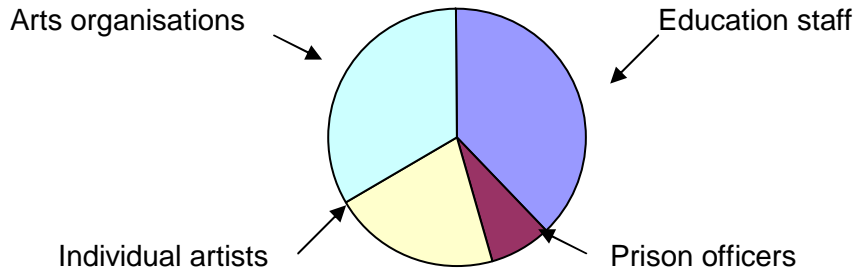


BACKGROUND RESEARCH

CURRENT MUSIC PROVISION

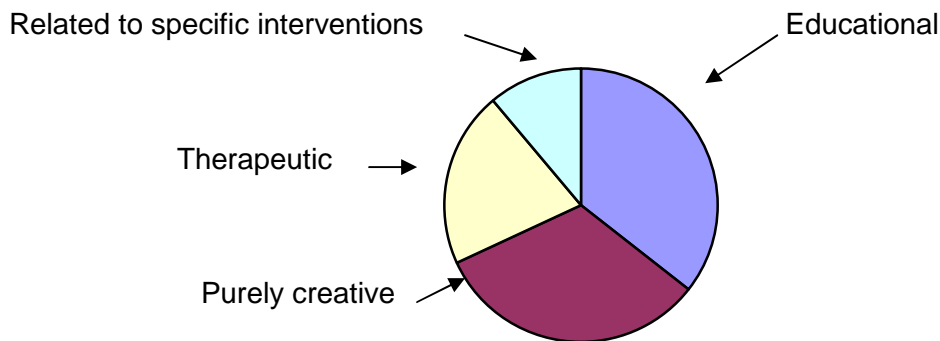
- 46% currently have **on-going music** classes. Of these approximately $\frac{1}{4}$ take place daily, and $\frac{3}{4}$ take place weekly.
- 69% have **one-off music** projects.

These music projects are delivered by



59% of music provision uses **live instruments**, and 38% uses a combination of instruments and digital technology. Only 4% works solely with **music technology**.

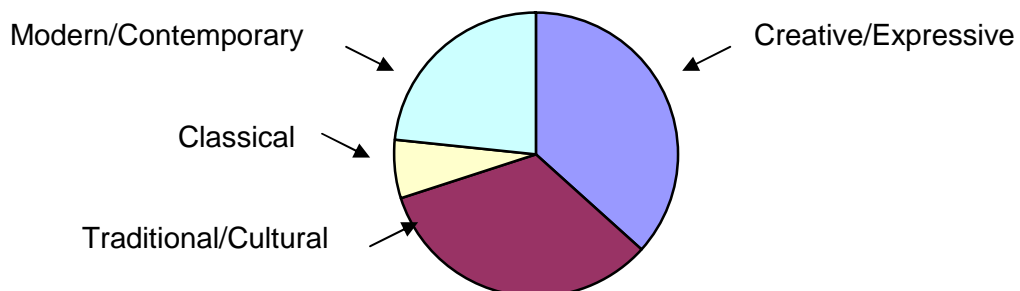
The **aims** of the music projects & classes are:



CURRENT DANCE PROVISION

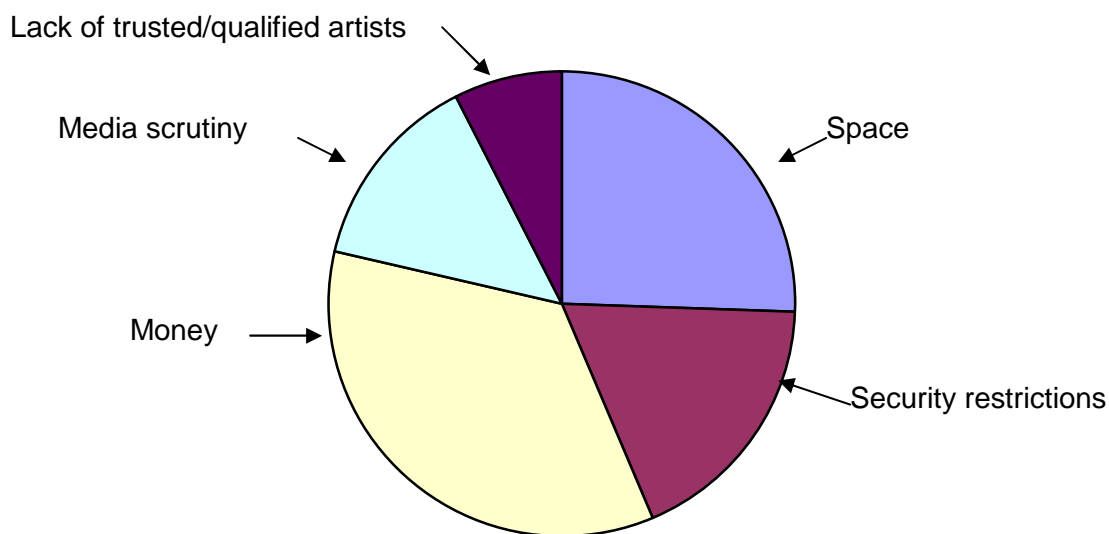
- 2% have **on-going dance** classes. This is actually just one women's prison where classes take place on a daily basis.
- 14% have **one-off dance** classes which take place intermittently. $\frac{2}{3}$ of these prisons are women's prisons.

Dance provision is:



BACKGROUND RESEARCH

FACTORS LIMITING MUSIC AND DANCE PROVISION



In addition to these, prisons also listed the following as factors: need to maintain balanced curriculum; space in the timetable/regime; scrutiny by funding bodies; dance & music not recognised as a 'resettlement activity'; lack of info about opportunities; hours in LSC contracts; and uncertainty about demand.

FUTURE PROVISION

- **88% would like more music** (and, with one exception, the reason that they didn't want more music was because they already have on-going music provision)
 - 60% would like more on-going music provision
 - 74% would like more one-off music provision
- **69% would like more dance** (80% of these currently have no dance provision)
 - 35% would like more on-going dance classes
 - 51% would like more one-off dance projects

NOTEWORTHY SUB-SECTS OF PRISONS

- Of the 3 **privately run prisons** that responded, all have on-going music classes and one-off music projects and 1 has one-off dance projects. All would like more of both.
- Arts provision was highest in the **women's estate**. Of the 9 women's prisons who responded, 1 has on-going music classes, 1 has on-going dance classes, 7 have one-off music projects, and 6 have one off dance projects.
- Music provision within the **high security estate** was notably high. Of the 6 high security prisons that responded, 3 have on-going music classes and 5 have one-off music projects. However, none of them have any dance provision.

BACKGROUND RESEARCH

ANNEX 9

Music and Dance Provision in Prisons in Northern Ireland

Results from 3 prisons (out of a total of 3 prisons)

SPACE

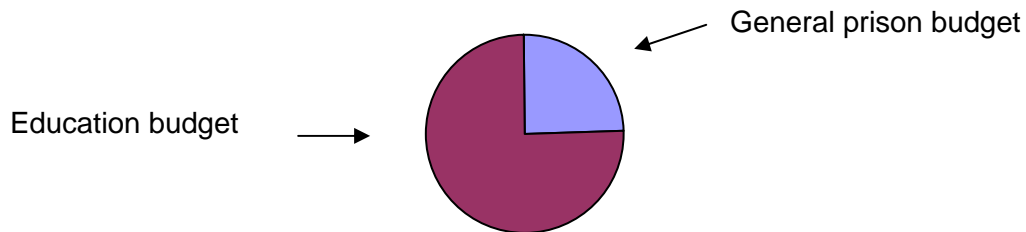
- 67% have a dedicated music space
- 33% have a dedicated dance space
- 33% have music taking place on the wings
- 0% have dance taking place on the wings

PERFORMANCES

33% of prisons have music performances given by prisoners, musicians or dancers.

FUNDING

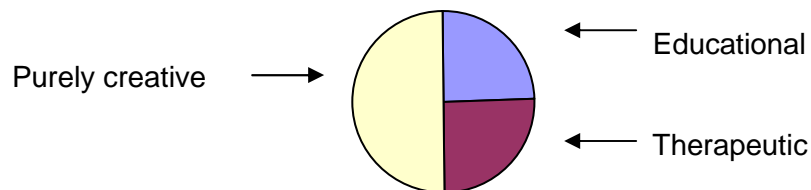
Funding for projects and classes comes from the following sources:



CURRENT MUSIC PROVISION

- 67% have on-going music classes. At one prison these take place daily, and at the other prison they take place weekly.
- 67% have one-off music projects.
- In the two prisons that have music classes and projects, these are provided by a combination of education staff, individual artists and arts organisations.
- All of the music provision uses a combination of instruments and digital tech.

The aims of the music projects & classes are:

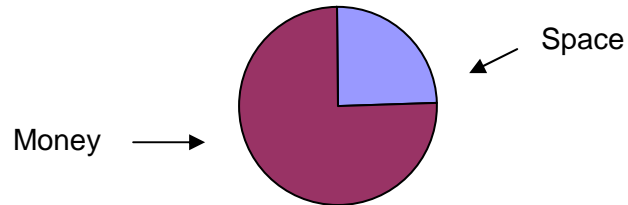


BACKGROUND RESEARCH

CURRENT DANCE PROVISION

- 0% have on-going dance classes.
- 33% have one-off dance classes which take place intermittently.

FACTORS LIMITING MUSIC AND DANCE PROVISION



FUTURE PROVISION

- 33% would like more on-going music classes
- 67% would like more one-off music projects
- 0% would like more on-going dance classes or one-off dance project

BACKGROUND RESEARCH

ANNEX 10

Report on efforts to contact Bulgarian prisons

- In May 2009 INTEGRA-ART a set of documents with a covering letter, including a description of the project along with the logo-competition and the questionnaire. The set was sent by fax to Mr. Peter Vasilev, Head of the 'Execution of Penalties' Department, and by email to Mrs. Mariana Nikolova, state expert at the 'Management of international programmes and projects' Department at the Justice Ministry in Sofia. My request was to spread the project-information and ask from both persons to pass this on to the target, audience, i.e. prisons (as I do not have direct contact to these).
- As we received no reaction/answers from any prisons except one (Lovech, thanks to my calls and personal contacts with the personnel there), we found the addresses of the prisons, and in the beginning of September started mailing to all of them. We are still waiting for their responses, which I hope will be received soon.
- If we still do not have sufficient replies, we will try to contact the prisons directly by telephone.
- The main delay was due to the lack of response from those contacted in the Bulgarian Ministry of Justice.

Reproduced below:

1. Letter sent to representatives of the Bulgarian Ministry of Justice
2. First page of the MB questionnaire in Bulgarian

BACKGROUND RESEARCH



Postal address:
P.O. Box 1461, Sofia 1000, BG
Sofia office:
96 Tsar Asen Street
Sofia 1463, BG
Tel./fax: (+359 2) 952 63 96
Mobile: (+359 88) 832 06 85
E-mail: art@integra.bg
Web: www.integra.bg

До: Петър Василев
Главна Дирекция
„Изпълнение на наказанията“
Министерство на правосъдието
София

ОТНОСНО: предоставяне информация във връзка с проучване по проект „Movable Barres“, Програма „Учене през целия живот“, подпрограма Грюндвиг на Европейската Комисия, реф. No 503195-LLP-1-2009-1-UK-GRUNDTVIG-GNW

Уважаеми господин Василев,

От името на сдружение „Интегра Арт“, партньор в цитирания проект, Ви изпращаме приложено кратко описание за дейностите ни, целите и включените организации, както и въпросник за набиране информация в затворите в България.

Партньорите обединяват усилия с проучването във всяка държава за възможностите в областта на музиката и танците като алтернативни методи, използвани в заведенията за изтърпяване на наказанията.

Екипът на „Интегра Арт“ се обръща към Вас и поверената Дирекция с молба за съдействие и предоставяне на информацията до крайните потребители, в случай че е възможно, ще сме благодарни да ни свържете с директорите на заведенията за изтърпяване на наказанията или съответните отдели по места.

Като предварително Ви благодаря за отделеното време и внимание, оставам на разположение за възникнали въпроси и необходима допълнителна информация.

Май 2009 С уважение:

София Анета Мойнова
Председател на УС
Ръководител на проекта за
България

BACKGROUND RESEARCH

ВЪПРОСНИК КЪМ ПРОЕКТ „ПОДВИЖНИ РЕШЕТКИ“

Въпросник: Какви дейности в сферата на изкуството се осъществяват в затвора

Благодарим Ви, че отделяте време за попълването на този въпросник!

Моля, отговорете на следните въпроси като имате предвид дейностите, осъществени предишната година:

Имена: Валерий Спасов

Е-мейл адрес: zatvora_lovech06@abv.bg

Име на затвора: Затвора – Ловеч

1. В момента осъществяват ли се часове по музика?

- Да
- Не+

2. В момента осъществяват ли се часове по танци?

- Да
- Не+

3. Осъществявани ли са еднократни инициативи, свързани с музика?

- Да+
- Не

4. Осъществявани ли са еднократни инициативи, свързани с танци?

- Да+
- Не

5. Колко често се състоят часовете по музика или еднократните инициативи?

- ежедневно
- седмично
- месечно
- неравномерно+
- никога

6. Колко често се състоят часовете по танци или еднократните инициативи?

- ежедневно
- седмично
- месечно
- неравномерно+
- никога

По повод различни празници се организират самодейни програми.

BACKGROUND RESEARCH



Promoting music & dance in adult prison education across Europe

October 2008 – September 2010
Funded through Life Long Learning Programme: Grundtvig 1
Project no. 2008-142276-UK-GMP

Project coordinated by *The Manchester College* through its *Offender Learning Directorate*
with support from *The European Prison Education Association (EPEA)*

AIMS

1. To identify current activities in music & dance in adult prison education across Europe;
2. To create, pilot & disseminate a practical educational model (a multilingual, multimedia learning package) for the use of music & dance inputs into adult prison education across Europe;
3. To organise practical workshops for exchanges of information and best practice between centres experienced in using music & dance in adult prison education and those with limited experience;
4. To develop strategies for promoting the use of music & dance in adult prison education in centres where it not previously been used;
5. To develop an effective framework for employing the rich traditions of European music & dance, in particular through the involvement of professional musicians & dance practitioners in adult prison education;
6. To develop the use of music & dance to explore and analyse personal and group reactions and relationships within prison education;
7. To establish local, regional & national partnerships to support music & dance activities in adult prison education;
8. To combat racism, xenophobia and other negative attitudes towards fellow human beings through the creative use of music & dance in adult prison education across Europe.

The Partnership

- 1) partners with experience of using music & dance in prison education and/or professional music & dance production/vocational training who could provide exemplary information material;
- 2) partners with limited music & dance experience, who would be interested in developing practical ways of using the performing arts in prison education.

MEETINGS

1 st meeting & practical workshops	<i>(to identify current practice)</i>	Spring 2009 (Manchester, UK)
2 nd meeting & practical workshops	<i>(to organise piloting process)</i>	Summer 2009 (Denmark)*
3 rd meeting & practical workshops	<i>(to organise learning package)</i>	Autumn 2009 (Rome, Italy)
Steering group meeting	<i>(to finalise publication)</i>	Spring 2010 (Athens, Greece)
4 th meeting & international conference	<i>(to launch learning package)</i>	Summer 2010 (Belfast, UK)*

* *in conjunction with the PAN European Network*

BACKGROUND RESEARCH

WORK PACKAGES

1. Project management
2. Background research
3. Current approaches
4. Learning Package 1: Music
5. Learning Package 2: Dance
6. Learning Package 3: Combined
7. Organising piloting process
8. Organising workshops
9. Identifying practitioners
10. Quality monitoring: finance, processes, outcomes
11. Project website
12. Publishing outcomes: print/ video/audio
13. Exploitation of project outcomes

Main activities

- Local, national and transnational exchanges and workshops between organisations and practitioners concerned with the promotion of music & dance in adult prison education;
- Transnational meetings & conferences which provide opportunities for sharing current good practice of experienced partners and identifying issues and problems for the less experienced;
- The development of appropriate strategies for employing music & dance in adult prison education;
- The production and dissemination of exemplary material (learning package) in a variety of formats, exploring and promoting the use of music & dance in adult prison education across Europe;
- The testing and piloting of this material in appropriate locations and contexts, to evaluate its suitability for use in adult prison education, especially in eastern Europe – in this, experienced partners will mentor the less experienced via electronic and other communication methods;
- The creation of an ongoing interactive partnership of adult prison education and professional music & dance workers;
- The establishment of a project website – possibly hosted by the PAN Prison Arts Network website - and other forms of electronic communication to promote and disseminate the use of music & dance in adult prison education across Europe.

PARTNERS

Coordinator

01 The Manchester College, **UK**

Steering Group

03 Sonder Orme Prison, **Denmark**
04 2nd Gymnasium & Lyceum, Avlona, **Greece**
05 Centro Europeo Teatro e Carcere, Rome, **Italy**
09 Dance United, **UK**
10 Music in Prisons, **UK**

Associate Partners

02 INTEGRA, Sofia, **Bulgaria**
06 Amitié, Bologna, **Italy**
07 Grønland voksenopplæringscenter, **Norway**
08 Prison Arts Foundation, Belfast, **Northern Ireland**

WEBSITE

www.movablebarres.eu

This publication reflects the views only of the consortium, and the European Commission cannot be held responsible for any use which may be made of the information contained therein.