

**What Would the Optimal Music Lesson Look Like in a
Prison Institute?**

by

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Chapter 1: Introduction

The moral case for the rehabilitation of prisoners has been disputed by many. The perception of offenders in the United Kingdom is less than favourable; in fact, the majority of people believe that the criminal justice system is much too lenient in their sentencing (Hough et al., 2013). Many reputable studies have demonstrated that the successful rehabilitation of prisoners is beneficial to all (Burnett and Maruna, 2004). There are many organisations with the mutual aim of delivering rehabilitation who deliver incredibly successful results, however, this paper will explore music education and how it can be utilised. There are many studies outlining the benefits of music itself, playing music and music education; in Chapter 2: Literature Review, I explore what is already known about music education within the penal system. The benefits of music education for offenders is outlined, however, there is little research into which elements of the music education enable any positive outcome. Therefore, this paper aims to outline the optimal music education that an offender can receive. The many charities throughout the United Kingdom working in prison institutions and attempting to develop the musical skill of participants, while also aiming to increase desistance, rehabilitate and positively affect the mental state of offenders, are certainly not lacking in success. However, rehabilitation is an ever-growing idea which needs to be constantly updated and improved.

Research Limitations

There are limitations when it comes to researching prisoners and their education. Prisoners are classed as vulnerable people, so research is restricted (see Chapter 5: The Context, [p.31](#) for further information). However, information on the penal system and education is prevalent. The charities which provide music education also provide plentiful insight on their websites with researched statistics and testimonials.

Chapter Overview

Chapter 1 introduces the paper and outlines its aim. Chapter 2 is a literature review, exploring what is already known about music education in prisons. Chapter 3 outlines what elements of a person need to be reviewed in order to be an optimal music teacher and work within the penal system. Chapter 4 examines the elements of the music lesson itself which can affect the prisoners' education. Chapter 5 explores the context of music education in terms of the prison education system and the charities within its limitations. Chapter 6 summarises the existing charities and questions their success, concluding in an overview of elements which the optimal music education prison programme would need to employ.

Chapter 2: Literature Review

Introduction

There are 117 HM prisons in England in Wales. This number has fallen over recent years due to government cuts, with spending 19% lower in 2015/2016 than 2009/2010. However, prison capacity has remained the same; this has led to a range of various issues such as overcrowded prisons and lack of resources (Institute for Government, 2019). According to Tett (2012) there are five purposes of the prison system; incapacitation, deterrence, general prevention, delivery of justice and rehabilitation. It would seem that our prison model attempts to focus on rehabilitation rather than punishment, much to the exasperation of a Tory MP, Phillip Davies who is quoted as saying ‘Unfortunately no one in the Ministry of Justice believes that prisons should be places of punishment anymore.’ (Davies, 2020).

The reason for increased focus on rehabilitation rather than punishment may be to do with the example set by Germany, Norway and Japan: these are the countries with the lowest reoffending rates and the least amount of incarcerated individuals overall (Walmsey, 2013). The way they achieve these astonishing results appears to be to do with their progressive rehabilitation programs that are used to encourage desistance and a successful transition back into society. British prisons are behind in terms of reducing reoffending rates and currently have the highest population rate of offenders in Europe. With almost 84,000 incarcerated, 48% are said to reoffend within a year of release (Wagner, Sakala and Begley, 2014). This is a statistic which has almost doubled since 2014 when reoffending rates were 25% (Higgins, 2012). It would seem that the British prison system is problematic to say the least.

Despite this there are people determined to make a difference, and education has forced its way into prisons in an attempt to encourage rehabilitation. Courses are available to help prisoners learn new skills like reading, writing, mathematics and computer skills. Most prisoners in England and Wales get an individual learning plan that lists courses and training available to them. Most of these courses lead to qualifications that are recognised by employers outside of prison, for example, GCSEs or NVQs and possibly even a degree from

the Open University (Ministry of Justice, 2016). It is possible for a prisoner to learn a range of new skills like woodwork, engineering, gardening or an instrument (Ministry of Justice, 2020). This essay aims to explore the role of music courses within the prison institution with focus on the effect music has on the incarcerated, whether this is positive, such as increasing desistance and improving mental health, or negative, such as commercial exploitation or a failure to correctly execute a well-structured music programme.

It must be said that the prison system cannot bear all responsibility when prisoners receive little or no education during their time in the system. Indeed, it is likely that prisoners are likely to have had a negative experience of schooling as part of an anti-school subculture and may continue to resist any education that is offered to them (Caulfield, Wilkinson and Wilson, 2016). An effective learning environment can be created by a teacher's conscious effort to engage students and make them feel comfortable in conjunction with a student's willingness to participate. Not only are courses beneficial in terms of earning real educational qualifications, they also give the prisoners an opportunity to develop better communication and social skills as they are in contact with non-prisoners in a relatively friendly environment. Participation in the arts has long been shown to be an incredibly effective way of improving a person's mental health, positive sense of self, and in the context of a prison environment, increased desistance (Tett, 2012). The sense of identity promoted by a positive learning environment is likely to help prisoner's self esteem and self expression, which are of vital importance in terms of a prisoner's journey to becoming a functioning member of society (Medonca, 2012). Support from a positive influence can greatly aid relationships, be it with the teacher themselves, incarcerated people around them, prison staff and friends and family. It has been found that prisoners who rebelled in the education system are more likely to partake in an arts program than a formal education course because of the negative associations to schooling as stated above (Anderson and Overy, 2010). It would seem that arts programmes in the prison system work as a mutually beneficial form of rehabilitation that can begin to bridge the gap between offenders and non offenders and their norms and values.

Whilst existing music programs within prisons boast incredibly positive responses (Burnett and Maruna, 2004), there is not enough in place to ensure prisoners are given equal opportunity to use this form of rehabilitation. Regrettably, three fifths of prisoners leave prison with no sign of education during their time there (Tett, 2012). There are many issues which complicate the workings of a successful program. This includes policies, limitations, confinement, regulations and security protocol (Kertz-Welzel, 2016). The safety of all participants is of course crucial, however the current cost of reoffending rates are estimated to be between £9.5-13 billion per year (Ministry of Justice, 2020) so maybe the importance of programs that are proven to aid rehabilitation need to be better recognised, and the lack of commitment to making them safe and sustainable needs to be addressed. As arts programs have one of the highest desistance rates (Cheliotis and Jordanoska, 2015), the benefit of increasing the number of programs is surely beneficial to all. The profit of outcome compared to expense cannot be disputed, so why doesn't every prisoner receive this same opportunity?

Societal Limitations on Music Education in Prisons

In order to understand the limitations placed upon music education within prisons, societal context needs to be acknowledged. Public response to a project is vital; the majority of the music education seen within prisons are non-profit-making organisations, therefore reliant on public funding and sponsorship to support their work (Caulfield, Wilkinson and Wilson, 2016). According to Pickett-Baker and Ozaki (2008), entire opinions can be altered by a newspaper headline, radio announcement or marketing scheme. This can have huge effects on what the government allows within prisons, as public response is hugely influential in regards to politics in the UK.

An example of this having a negative impact is an article of a photo taken in 2008 that caused a revision of prison regulations. A Halloween party in Holloway Prison became headline news when The Sun published a photo of 'lifers' - people serving life sentences for the severity of their crimes - in fancy dress (Daily Mail, 2008). The women were dressed as vampires, witches and even a pumpkin as the headline read 'Ghoulish line-up of Holloway Monsters'. The juxtaposition of the description of the women's crimes alongside such a jovial

photograph resulted in major backlash from the public. Taxpayers were especially appalled at the thought of their money being used for criminals' enjoyment. In response to this, the justice secretary at the time of the incident, Jack Straw, placed a ban on all prison parties deemed 'unacceptable'. A spokeswoman stated that the ban would apply to events that were 'out of normal routine and with absolutely no justification, which are completely unacceptable' (The Editors of Encyclopaedia Britannica, 2019). This halted a great deal of activities with educational benefits, as the element of enjoyment the prisoners may experience was seen as disrespectful to the victims of the crimes committed. Two years later, Crispin Blunt announced he was reversing the decision made by Jack Straw. He declared 'arts activities play a vital role in helping prisoners' (Blunt, 2010). He deemed it completely unacceptable that a decision such as the ban would be made based on a press story and the public response to it, as opposed to statistics and research. He called the ban 'deleterious, damaging and daft'; a spokesman for the Ministry of Justice continued, 'Arts activities have a part to play in reducing re-offending. They are not designed as entertainment for the prisoners, but are properly supervised programmes which are educational and help address offending behaviour', whilst Blunt added 'We recognise that arts activities can play a valuable role in helping offenders to address issues such as communication problems and low self-esteem and enabling them to engage in programmes that address their offending behaviour'. Despite the ban being rescinded, a lot of prison workers feel that there has been a long-lasting effect on prison life.

During an interview I conducted with E.S., a professor of criminology who taught poetry within prisons for 15 years, she spoke about the after-effects of Jack Straw's ban. She stated, 'Jack Straw's legacy has a long shadow... fun became the 'F word' in prison' (E.S., 2019). The media can make an enormous difference to the everyday life of a prisoner. Indeed a sense of normality in 'everyday life' is a very important factor for rehabilitation and desistance, as one joyful day can change the life of a prisoner. An occurrence such as a leaked photo of a Halloween party changing the course of prison life demonstrates how fragile the current system is.

Finance and Bureaucracy

Over the years, music education has become easier to provide to prisoners. This has been apparent both through the interviews I have conducted, and the research showing more developed programmes within institutions. Education for prisoners wasn't established in the United Kingdom until 1823, when Robert Peel's Parliamentary Gaol Act called for reading and writing classes in all prisons (Forster, 1996). However, prison staff opposed the concept on the grounds that education would not provide any 'moral elevation'. It wasn't until 1928 that the majority of prisons within the United Kingdom were providing a basic level of education. 1992 saw an enormous improvement, when educational institutions were outsourced and prisons saw a variety of education, such as the arts, sciences, mathematics and more. Because of this, the organisations around today such as the Irene Taylor Trust (Irene Taylor Trust, 2020), Changing Tunes (Changing Tunes, 2020) and the National Criminal Justice Arts Alliance (NCJAA, 2020) are some of the few established groups.

Professor E.S. discussed her work teaching poetry and creative writing within prisons 15 years ago, and felt that the limitations were much greater at that time. She stated, 'If you stick your head above the parapet too far, somebody's going to say you can't do it (E.S., 2019)'. She frequently touched on the desire to improve the chance of desistance and rehabilitation of prisoners through education, but felt that the bureaucracy and administration of the various institutions for which she worked obstructed this. She faced a lot of difficulties with funding, and often found that working 'below the radar' was the most effective way of providing education. She stated, 'I managed to talk the education manager into letting me do some creative writing workshops in the education system.' The idea of dodging the system to supply education seems an old-fashioned one, yet in the 2000's this was still necessary for E.S. to achieve what she wanted.

In comparison, I spoke with David Jones, the chief executive of Changing Tunes (Jones, 2019), who's view of bureaucratic limitations vastly differed. Changing Tunes works with over fifteen prisons in England and Wales, teaching music to prisoners with a range of

instruments, skill level and teaching methods, delivering incredible results within desistance, rehabilitation and improved mental health (Changing Tunes, 2020). He discussed how the charity was run and whether he ever considered his work limited by outside influence. Changing Tunes gains financial support from three main sources: grant-making trusts, the prisons themselves and individual donors. Despite his confidence in Changing Tunes being consistently and loyally financially supported, he stated, 'Unsuccessful grant bids are part and parcel of being in the charitable sector'. Changing Tunes has an approximately 30% success rate; this is higher than most prison education organisations. He claimed to have 'never' felt dismissed, but one of the most important aspects of gaining funding and permission, Jones said, was the strong and loyal relationship you build up with the trusts, prisons and independent donors, but also presumed that this was because Changing Tunes had become 'more prevalent and visible'.

This could be seen to concur with E.S.'s presumption that for a lot of charitable organisations such as these, once they get a name for themselves they can continue the work they had previously been doing but, as she put it, 'legally'. The level of limitations faced for music education in prisons seems to have greatly decreased, proven by these anecdotal statements and academic evidence previously stated. However, E.S.'s statement, 'We smuggle the arts in as contraband', demonstrates that charities and individuals wishing to teach music in prisons may reach limitations within the bureaucracy and administration which may decrease the amount of education and support received.

Inclusivity

Once a music education program is in place within a prison, an important part of making it beneficial is that it's inclusive and reaches a wide variety of participants. So, how does each program ensure that everyone is given a fair chance to benefit and progress? The answer, unfortunately, is that there are inevitable injustices and lost opportunities. For example, it is commonplace for a prisoner to get transferred between prisons (Tett, 2012), and there would be nothing to stop this from occurring during a pivotal moment in their music education. This is also damaging to the academic research carried out on prison music programs, as anecdotal

evidence cannot be effectively retrieved from an offender who is absent from their original location (Caulfield, Wilkinson and Wilson, 2010). Security limitations are also enforced within the programs, such as the instruments allowed on site. A prison in Oakdale, California, denied their prisoners access to the guitars for a year after a guitar string went missing (Bartlett and Higgins, 2012). While safety concerns are legitimate, it is often up to the prison governor to make these decisions, and so there are liberties taken with music access restraints. An example of this would be using it as a punishment; there are several instances where participation has been denied due to penalisation. This seems ironic due to the purpose of the classes being about rehabilitation, and not focused on previous crimes or errors in judgement made by the prisoner. Music-making should be all inclusive. This covers all genders, races, ages and skill levels.

With this being said, the majority of programs are keen to integrate a variety of persons, however, not everyone gets the opportunity to participate. While discussing how the prisoners get to partake in music classes within Changing Tunes, David Jones stated that the organisation 'never turns anyone down' (Jones, 2019). Even so, there is a substantial waiting list which could see offenders waiting for months or longer. This is not uncommon, and is the same system many organisations employ across the United Kingdom (Burnett and Maruna, 2004). It is often necessary for classes to be limited to five to ten people given the scale of each organisation, such as funding issues stated above.. Given these reasons, there seems to be a slim chance of a prisoner in the United Kingdom participating in classes such as these. The benefits of these classes are greatly researched and proven, thus making the slim probability of participation a great setback in the efforts of rehabilitation and increased desistance.

Reported Findings of Music Education Program Changing Tunes

In a report on Changing Tunes, *A Narrative-Based Evaluation of "Changing Tunes" Music-based Prisoner Reintegration Interventions*, a participant of the music program is quoted as saying, 'They shouldn't be called 'Changing Tunes'. They should be called 'Changing Lives'. I owe them my sanity' (Cursley and Maruna 2015), and the authors, Jo

Cursley, Ph.D and Shadd Maruna, Ph.D., immediately state, ‘Participants we spoke to insisted that their participation in Changing Tunes had a transformational impact on their lives’. Changing Tunes are another example in many music education programs within prisons which are described as ‘life-changing’. For an offender, life-changing can often mean a life free from crime, which is surely the goal for everyone involved. On this personal transformation, one participant attributed this to Changing Tunes, ‘I found out that I was good [at music] and so I suppose when you start changing your attitude and your thinking, your behaviour changes along with it. From being a very negative, pessimistic, self-pity and little child mentality all my life I started to turn into an adult and being more responsible and taking responsibility for my actions... I didn’t look at what [others] did to me, I looked ...at how I reacted and how I responded’. Another offender spoke of the self-esteem he gained through the program: ‘I think every time I learnt something and mastered it, I felt good... I think also there is a little bit of self-pride in being able to play something hard: you know that your hard work and determination has come off and you know that it’s an achievement’. An increase in mental health is shown by this anecdotal evidence given by a participant, ‘And then I feel I want to get back involved with stuff, and do stuff, because I have something to live for’.

Relationship Between Teacher and Student

One of the most important factors for a beneficial outcome is the relationship formed between the music teacher and their class. L. Tett (Tett, 2012) believes that a music teacher should treat the offenders with ‘unconditional hospitality’. This is to build an all-inclusive space for the offenders to grow as musicians and people; musical freedom and a welcoming environment are a crucial aspect of the classes, as the offenders thoroughly gain from being in surroundings which are the direct antithesis to their daily prison life. An expressive and relaxed lesson is a welcomed break from the security, strict regulations and power structure of a jail. Higgins strongly advises against ‘working on’ people and instead ‘working with’ them (Higgins, 2012), however, there are instances throughout the history of music education in prisons where it is clear the educator has disputed this. I discussed what David Jones was looking for in a music teacher that he felt would most greatly benefit the offenders. He

required them to be a multi-instrumentalist; drums, bass, guitar, voice and keys are all a necessity, along with a musical identity. Having said this, when I questioned whether he believed the employees he hired were equally musicians and teachers, Mr Jones stated he would hire an ‘inferior musician if they were very switched on (Jones, 2019)’.

This led to a very distinct set of requirements. The ‘right kind of person’ has been mentioned as the key to a beneficial relationship in several academic research papers (Caulfield, Jolly and Massie, 2019), but defining the characteristics which make up this person can be complicated. To be emotionally aware and have the ability to manage their and others’ emotions seems to be vital, as well as having an empathetic nature and being a ‘people person’. If these qualities are met, the relationship made between offender and teacher can be incredibly powerful and advantageous. The problem then created is the idea of a person, who has committed a crime and given a sentence, having a relationship which could include all the features of a friendship. On this subject, Mr Jones said, ‘It has many of the attributes of friendship, because of the interest we take in the person we are working with, and because of our ability and willingness to listen, but it’s never a friendship, there is always that professional boundary’. This boundary becomes increasingly important if the offender and music teacher continue their relationship following the former’s release. For members of Changing Tunes, the musicians must be careful in maintaining professionalism whilst potentially listening to the ex-offenders plight with housing, debt and social relationships.

This highlights a potential problem for music education in prisons: the experience must remain a safe space for all those involved. The potential for conditioning and manipulation is great, as there is a large amount of studies which show prison guards being manipulated by prisoners (Batchelder and Pippert, 2002). The issues shown here are not simple to rectify, as a dependence on a music teacher being a certain ‘type of person’ is a hard achievement. As E.S. pointed out, if an individual with great success in this field finds an organisation with a similar favourable outcome, and then no longer sustains said organisation, ‘who are you left with? (E.S, 2019)’. An equal level of musician, mentor, companion and adviser can assist an

offender with remarkable results, however, the issue of finding a person with such qualities can make the goal that much harder to reach.

How Good Vibrations Affects Offenders

As previously stated, when an offender has a successful working relationship with their music teacher, the benefits are vast. Well-being, self-esteem, behaviour, treatment engagement, and engagement with further learning are some of the personal qualities which are crucial to the potential for rehabilitation and desistance (Anderson and Overy, 2010). Through mostly anecdotal evidence, we can surmise that organisations such as Changing Tunes, The Irene Taylor Trust and Good Vibrations assist with all these traits. As stated on their website, Good Vibrations is an award-winning charity which uses communal music-making to ‘support people in challenging circumstances with additional needs (Good Vibrations, 2020)’. Peter Right, Director of Forensic Services at Nottinghamshire NHS Mental Healthcare Trust, is quoted as saying, ‘Good Vibrations has demonstrated the way it can win the confidence of people from all backgrounds and work with them to achieve outcomes that they could never have expected... For me, the most important benefits are the building of a more positive sense of self and the creation of optimism about what might be achieved in the future’.

Good Vibrations teach Gamelan to offenders, as well as other groups. They boast that 82% of completers developed team-working skills, 78% improved their communication skills and 82% became more confident. One of the differences between Good Vibrations and other charities is the group size; the nature of Gamelan is that the groups can be as many people as there are instruments, and Good Vibrations have evidence of groups as large as twenty (Mendoca, 2010). Concerning these larger group dynamics, John Pawson, a tutor within the charity since its beginnings, states, ‘It’s a social thing . . . In prison if you have a disagreement it can get violent or aggressive very easily. All of this seems to happen in the music—people are communicating and listening to each other—and there’s a negotiation going on all the time, but because it’s in the music, it just takes the edge off it . . . There’s something about the way that gamelan works that encourages people to get on with each other’. The added social skills did not go unnoticed by the participants, citing ‘It teaches you

social skills: what you need in life'. Another participant remarked on the relief from isolation, 'now if I pass one of these blokes on the wing, I can actually nod to them from afar'. The emotional benefits are also great, with many participants noticing an improvement in their self-esteem. '...on the wing you're in your own little world, just surviving... gamelan has made me stronger; it has broken me out of my own four walls... it has helped me face prison. When I came in I was a wreck. I didn't want to get on, and I just wanted to give up. It has taught me that you can find good in here'. Good Vibrations have shown through this anecdotal evidence that they have achieved the benefits as listed above; the improvement in self-esteem, social skills and behaviour is apparent, and they certainly seem to have achieved their goals.

The Irene Taylor Trust and Its Benefits

The Irene Taylor Trust is another fantastic organisation whose research shows their methods receive undoubtedly positive results. They enter a prison with the intention of a five day intensive course, which provides a safe space for the participants to form a band, create their own music and professionally record a CD which is sent to their families (Caulfield, Jolly and Massie, 2019). In *An Evaluation of the Irene Taylor Trust's Sounding Out Programme 2016-2018*, they state that nine out of ten participants noticed an increase in confidence: in themselves and others. One participant said, 'I've had an increase in confidence, not just from my ability as a musician, and my ability to be more involved in that as a professional, but in my day-to-day life'. Another, 'It's given me a lot of confidence back, shown me that I can actually work with people'. This organisation also had a lot of feedback demonstrating a favourable increase in the participants' mental health. Seven out of ten participants voiced an improvement in their feelings and wellbeing: 'I was really depressed as well and that before I done this course. They got rid of all my anxiety, fear.', 'Sounding Out brought me to a space of sanity and to cope emotionally and psychologically.', 'it's the first time I've felt positive about my life for months'. In the same research document, it is written that issues with negative mental health and wellbeing are directly associated with re-offending.

Thus, we can conclude that The Irene Taylor Trust has increased the possibility of desistance and rehabilitation within the group of people who have participated in their Sounding Out programme. One participant said, ‘Well look I’ve been out of jail for two years. That’s a record in itself, usually I’m not even out for six months, and that’s over twenty years, that’s a long time’. On this topic, a staff member is quoted, ‘Our rate of re-offending is really, really low, much lower than the normal average ... I think it’s being there at a very turbulent difficult time which is when someone’s been released. Giving them the confidence and self-esteem to feel proud of themselves and belief that there are other things they could be doing. Giving them support to get work and that might be work with other people, or working with us. Because, a big reason for committing crime is not having money, so if you can provide that, it is going to be a deterrent’.

Conclusion

We can conclude from all the evidence given for the benefits of participating in Changing Tunes, The Irene Taylor Trust and Good Vibrations that they can indeed achieve their goals of increased confidence, behaviour, social skills and general well-being, and that these are crucial for an offender to rehabilitate and increase their chances of desistance. All three charities cited here have desistance rates of less than 20%, compared to the United Kingdom average of 48% (Ministry of Justice, 2020). Knowing this, the question can only be: why isn’t every offender given the opportunity to participate in a program such as these, when the benefits are so great for everyone involved? The benefit to the offender, tax-payer and the societal gain is huge, but unfortunately, funding, bureaucracy, public perception and the working of the prison itself can play huge roles in limiting the possibility of participation. Following this, how the education is presented to the offender is still mostly unknown. As the education comes from charitable organisations, there are no compulsory guidelines of teaching. In the remainder of this thesis I aim to outline the different ways a music education within a prison can be delivered and received and whether there is such a thing as an ‘optimal’ lesson.

Chapter 3: The Person

Introduction

In Chapter 2: Literature Review (p.13), it was outlined that in order to be a successful music educator within a prison institute, one would have to be the ‘right kind of person’ (Caulfield, Jolly and Massie, 2019). This chapter aims to discover the true meaning behind this statement. To realise who the ideal music educator in a prison would be, we must examine if shortcomings in teaching occur, and if so, enhance them, and emulate the ongoing strengths. Issues which have arisen and curtailed music education in prisons before have included the perception of offenders and racial discrimination amongst both staff and prisoners. The political leaning of a teacher in a prison could have a dramatic impact on how successful an educator they are. Finally, a teacher of any kind needs to find their job fulfilling to perform to the best of their ability; there must be a mutual gain that surpasses financial. These elements of personal belief have the ability to shape a person into the optimal music teacher in a prison institute.

Perception of Offenders

Negative and restrictive views of men and women in prison prevail and where this occurs, the quality of education suffers (Costelloe and Warner, 2014). The difference between such perceptions is one sees an offender who is less-deserving while the other sees a person who has rights. Seemingly, the type of education provided around the world mirrors the perception of people in prison. A comparison is shown in how Norwegian and British governments react to their prisoners. Norway’s White Paper on education in prison, *Another Spring* showed they viewed their prisoners primarily as citizens who have unquestionable rights to education (Norwegian Ministry of Education and Research, 2005). Contrastingly, a British-based Green Paper entitled *Reducing Re-offending Through Skills and Employment* shows an emphasis on outcome (Department for Education and Skills, 2005). The person is first and foremost a prisoner, and any education offered is to serve the effort of reducing reoffending rates. While this is a worthy cause, studies have shown that regarding a prisoner as morally lesser is a narrow perspective in keeping with a ‘culture of control’ or ‘new punitiveness’ (Garland, 2001; Pratt et al., 2005).

Prison Education Across Europe: Policy, Practice, Politics lists four ‘curtailments’ of prison education: the ‘criminogenic’ curtailment, curtailment of provision to ‘the undeserving’, the ‘employability’ curtailment and curtailment by measurement (Costelloe and Warner, 2014). The first suggests that when a prisoner is thought of solely as a criminal, the programmes offered try to address a problem, as opposed to a personal education. The programmes may target certain prisoners and focus on correction behaviour, however, offence-focused programmes have been proven to be unsuccessful. Arts courses have a much stronger effect in reducing reoffending rates (Caulfield et al., 2019). When prisoners are regarded as lesser humans, their education suffers. Various government officials have regularly voiced their internal beliefs to the detriment of the perception of prisoners by the general public. For example, in 2010, the Irish Justice Minister referred to offenders as ‘thugs’ and ‘scumbags’ (Lonergan, 2010). Irish Prison Service education facilities and finance were halved between 2008 and 2010 (Costelloe and Warner, 2010). Another harmful requisite is having the single goal of employment for prisoners who have received an education. While this mindset can help to deliver the necessary skills for a workplace, the programmes offered under this guise are often not of a high standard. It is proven that education reduces reoffending through positive social encouragement, not uncompromising goals or as a punishment. Finally, management is often involved when education is not sufficiently provided. While the bureaucratic limitations faced in prison education have been previously addressed, educators in prison must navigate these. In outlining the curtailments which education can face due to negative perception, Costelloe and Warner have made it clear that the optimal person to teach a music lesson within a prison institute would be the antithesis to these ideas. They would view the offenders as human beings who have education as a basic right and do their utmost to deliver this. The delivery would not have a sole focus on employability or correction; as we know workplace skills and social benefits occur when the prisoner receives a well-rounded education regardless of an aim. Ideally, they would be able to navigate the politics and bureaucratic limitations which may deter prison education.

Racial Discrimination

Unfortunately, a requirement which has been failed to be reached by many in prisons is lack of racial prejudice. There is an ever-increasing number of ethnic minorities in prisons in Britain, thus increasing the awareness to racial incidents amongst both inmates and staff (Cheliotis and Liebling, 2005). Furthermore, there is great evidence to show that incidents which are shown in official records demonstrate a slim proportion of actually occurring incidents (Burnett and Farrell, 1994). The majority of prisoners who experience a form of racism do not alert the issue or file an official complaint, due to fear of punishment and lack of trust in the relevant procedures. Institutional racism is the construct of a system using rules, guidelines and policies which directly disadvantages a person due to their race or ethnicity (Narey, 2001). The British Prison Service has revised its policy on race-relations many times in the last twenty years. According to Cheliotis and Liebling, this included extending the legislation to cover discipline, transfer, segregation, appointing race relations officers in every prison institute and promoting the hiring of staff of an ethnic minority.

There are three outlets for racism in a prison: staff, prisoners and the prison as an institution. The most common form of racism lies in the decisions which are made for the prisoners, including access to prison facilities, higher disciplinary actions and unfair allocation of jobs (Cheliotis and Liebling, 2005). Prisoners of an ethnic minority are significantly less likely than white inmates to be allocated for the most wanted jobs in the institute (Edgar and Martin, 2004). In order to be an optimal music teacher in a prison, one would need to be aware of the racism which is present in prisons throughout the United Kingdom. Obviously, the optimal teacher would never act in a racist or prejudiced way, but further than this, they may have a hand in combating it. Issues of racism from staff is not uncommon: the most prevalent being verbal abuse (McDermott, 1990). HMP Brixton is dealing with an ongoing problem of racist graffiti drawn by staff members (Commission for Racial Equality, 2003), showing the prevalence of racism which still remains in the United Kingdom. The unfair allocation of activities has a direct affect on prisoners benefiting from programmes such as music education. In order to combat the racism in prisons, the optimal music teacher could play a role in the observation of fair treatment in their class. This would include other

students, members of staff and the proportion of people of an ethnic minority participating in the course.

Political Leaning

While it may seem that the political inclination is more relevant outside a prison than within, political leaning of prisoners and prison staff has proven more paramount than one may think. Time in prison tends to politicise offenders; the longer the stretch the more likely they are to discuss politics and evolve their opinions (Lewis, Shen and Flagg, 2020). The need for prison education, especially the arts, has often been labelled as a left-wing ideal (Davidson, 1974). People who support the need for music prison education are activists and have an ‘arts is empowerment’ rhetoric (E.S., 2019). In L. Cheliotis’ paper *Theatre States: Probing the Politics of Arts-in-Prisons Programmes*, he explores how the political leaning of an arts educator in a prison institute can drastically affect the outcome of the programme (Cheliotis, 2012). He writes, ‘[Prisoners] are schooled in the elementary artistic skills they are presumed to lack by dint of their lower-class upbringing and ethos and are preached the virtues of ‘high-brow’ bourgeois culture as an especially demanding benchmark by which all else is to be judged.’ While this may serve as a generalisation, his point remains that arts programmes are often served in a way which express cultural elitism. Cheliotis uses the extreme comparison of the Nazis in the concentration camp Theresienstadt where they would encourage the prisoners to participate in arts and cultural programmes to use as propaganda (Gilbert, 2005). While this is a very different structure to prisons in the United Kingdom, the point remains that the programmes themselves may be a tool in changing the perception of the prison system to that of an open-hearted and caring nature, as opposed to the rehabilitation they claim.

In the 1970’s and 1980’s, arts programmes started to become more about mutual aid rather than patronage (Cheliotis, 2014). The distinction between the two often stems from who is running the programme: the ‘right kind of person’ (Caulfield, Jolly and Massie, 2019). This may have begun when criminologists started to move into activism (Aresti and Darke, 2016). The combination of academic knowledge and an aim of empowering prisoners brought

credibility to prison education programmes. However, when prisoner empowerment is discussed in regards to education, the suggestion of prisoner-run activities and classes arise. On this, civil rights activist R. Carmichael said, 'People who support the prison movement still need to understand what self-help and self-determination are, because these are the basic philosophies we operate under. They simply mean that prisoners are helped by prisoners. And organizations concerned with prisoners should be run by and for prisoners' (Kopp et al., 1976). Of course, given the current politics of the prison system in the United Kingdom, this seems incredibly far-fetched. However, the importance of political leaning is certainly demonstrated in the intricacies of running an education program in a prison. If the intention of the class ever strays, the possibility of manipulation and exploitation arise. There is no simple way of solving this issue; the complications of politics in prison education are great. Having said this, music education programmes can learn from the mistakes made in the past, such as a feeling of patronising elitism, and grow as an institution. Putting prisoners at the forefront of such music education has the potential to eventually bridge the gap which Carmichael expresses.

Personal Gain

While discussing personal gain in a charitable sector seems self-regarding, it has been proven that liking your chosen career is hugely advantageous to the role. According to Jessica Pryce-Jones, happiness at work enables you to be 180% more energised, 50% more motivated and 40% more confident (Pryce-Jones, 2011). It does seem telling that the benefits of liking your job are similar to the benefits of participating in music education. Jones defines the three controlling elements of happiness at work as an individual's approach and awareness, role within a group and acceptance of difficulties. Again, these are universal and similarly apply to the prisoners' response to a music education class. She also demonstrates the chain of events which leads to the success of organisations. Psychological capital involves the resources which you use to address a situation whether negative or positive, such as resilience, confidence and motivation. A strong psychological capital enables social capital; a strong psyche allows for contribution to a group in an efficient way. If social capital is high, such as a strong sense of community and relationships, then common thinking and shared values allows the person to learn and optimise their human capital. Of course, the

improvement of individual skills within a group context then strengthens the organisation and leads to financial capital. When exploring the role of happiness in a job, it is clear that the psychology of working can be likened to that of learning. We know that when a prisoner feels the benefits of their music education class, their psychological capital improves. According to Jones, this in turn will heighten social capital and then human capital. While financial capital may not apply in prison, the potential remains post-release.

While these elements are aspects of the workplace that are controllable, in reality a teacher of music in a prison must do their best within the confinements of the charity or organisation. However, the benefits are many: studies have shown that working for a charity (Boezeman and Ellemers, 2007), being an educator (Laal and Ghodsi, 2012) and practising music (Stewart and Lonsdale, 2016) are all psychologically beneficial. As well as this, it has been proven that teaching someone else increases the skill of both student and teacher (DeLorenzo, 2003); this is a large advantage for a music teacher as they are often practising musicians themselves. If all these elements combine together to achieve workplace satisfaction from the teacher, the students within the prison must surely receive a higher level of musical education. In fact, in Jessica Pryce-Jones' study, the group with the lowest workplace happiness spent 53% of their time on task at work, whereas the group with the highest happiness spent 73% (Pryce-Jones, 2011). In an optimal prison music class, the happiness of both the prisoner and the teacher would be elevated by positive educational interactions.

A Prisoner's Perfect Teacher

This is a mere fragment of the elements which affects a person's suitability to teach music in a prison institute. Nonetheless, the aptness of the person teaching has been proven to be essential to the benefits received by the prisoner, so we must examine and optimise the crucial points. It is clear that the optimal music teacher would have a perception of the offenders which best served each individual. They would see education as a prisoners' basic human right and do their utmost to deliver it to the best of their ability. Their aim would be to emotionally and psychologically benefit the prisoners through their work, as opposed to an obsession with correction or employability. They would be aware of the complex social structures in the prison, such as the potential for racial discrimination and act accordingly.

While not necessary, in the past, a background in both criminology and activism has proved successful in the rehabilitation of prisoners. At least, a knowledge that you are serving in mutual aid, which reaps many personal benefits, and not patronage. The personal benefits have been highlighted here to demonstrate that this is indeed possible, and the optimal person for the prisoners would find the workplace happiness and satisfaction that would spur them on daily to provide the best musical education possible for the inmates.

Chapter 4: The Lesson

Introduction

In this chapter, I aim to evaluate the parameters which would affect the framework of a lesson and attempt to discover the optimal model. The parameters outlined are elements which affect how the education is received by the prisoners, including teaching itself, forms and instrumentation. Of course, the optimal lesson plan for an average musical learner may not look the same as one for a prisoner. While the basis of teaching remains true for all learners, it is important to acknowledge the context of learning and construct the lesson and teaching based on the student's needs. The practicality of a prison classroom and the learning which takes place there is also a vital aspect, as a prisoners daily life differs from those of an average musician. It has been proven that a prisoner receiving a musical education benefits all, so what is the ideal lesson which suits the process?

Teaching

Teaching and the education system have changed dramatically over time; one of the biggest changes is that teaching in schools is just a fragment of the education available today; a prison is just one example of an unconventional classroom.. As the complexity of teaching is examined, it is clear that there is no simple way to approach it. As each student is a unique and complicated individual, so is the teacher, so the challenge of balancing each component to achieve the expansion of knowledge and learning is great. Indeed, different teaching strategies can prove successful for one group of students, but may produce a negative outcome with another. The differences between a prisoner and a civilian as a learner which have been highlighted in studies mostly includes response to the education construct and negative view of teaching (Caulfield, Wilkinson and Wilson, 2016). Therefore, we must conclude that an academic approach to teaching prisoners is imperative. If a prisoner's education is to be a successful one, optimal teaching strategies must be examined to counteract an already negative view of teaching.

It may have been that the student has received teaching strategies in the past which have since been shown to be ineffective. The teaching that we now think of as traditional, includes

extremely structured and undeviating teaching, with an emphasis on results (Creemers, 1994). While this can include some benefits, such as frequent monitoring and feedback from the teacher, completed tasks and an importance on goals, high expectations on a student can have counterproductive effects (Sheerans, 2008). A constructivist approach to teaching consists of 'real life' learning. This is where the learning environment is used as a tool for self-regulated learning which connects to a real-life context. This approach also highlights the need to acknowledge students' differences: drawing on a student's personal experiences and their learning preferences can only be achieved through a knowledge of the student. The effects of traditional and constructivist teachings were compared and examined by Scheerens (2008), who determined that the constructivist approach garnered the greatest student outcome. Because of this, an academic approach to teaching is now based on a constructivist approach to teaching.

In a study by Thoonen et al. (2011), it was concluded that there are four main instructional strategies within education; process-oriented teaching, relatedness to student's world, cooperative learning and differentiation (Thoonen et al., 2011). The idea of process-oriented teaching is strengthening the students' skills and gradually giving them control of the learning process. This can be an invaluable life skill gained by the student: they see the importance of perseverance and being proactive, but most importantly they are able to take their skills and their knowledge and apply it to practical learning and real-life scenarios. Research shows that process-orientated teaching facilitates cognitive strategies. It strengthens the attitude to learning and improves problem-solving skills. (Verschaffel et al., 1999). Relatedness to the student's world is an extension of the aforementioned knowledge of the student and their learning. The acknowledgement of differences in the learning process of students due to characteristics such as socioeconomic background, ethnicity, intelligence and cognitive strategies is greatly advantageous to a student's learning. To tailor the teaching of each student can be complex, especially in group lessons conducted in a prison, an unfamiliar environment for the teacher. As noted above, cooperative learning is vital. In the context of this research paper, prisoners' mental health is greatly improved by cooperation and the social skills it provides. We also know that positive interdependence is established by interactions which facilitates and motivates the learner. Johnson and Johnson (1999) deemed cooperative

learning as a method which may result in the same positive relationships, admirable results and psychological well-being in any learner. Differentiated teaching occurs when a lesson is planned to successfully aid their individual students. A flexible plan or structure is required if each students' difference in learning is properly observed. Each student can then have equal access to their education, which can seemingly only be achieved through differentiation. Using these theories and strategies, a group of students can learn from their teacher, themselves and each other with positive results both academically, socially and psychologically.

Teaching Music

The responsibility of a music teacher is teaching a subject which, to many, is a way to express yourself, a source of passion and an identity (Booth, 2009). This may be even more daunting a task if you have knowledge of the potential benefits this can have on a prisoner. As we look at the world around us, it seems as though musicians, amateur or professional, are overflowing with skill and talent. E. Booth (2009) offers direction through elements and strategies which are believed to aid a teaching musician in their practice. According to Booth's writing, the six strands of the music learning (or indeed, the arts in general) ecosystem are arts appreciation, skill building within an art form, aesthetic development, arts integration, community arts and extensions. Arts appreciation includes teaching music in a way which relies on providing information: the sort of learning we may call academic. Booth elaborates on contextual learning with an experiment which corroborates the success of the strategy:

'I perform a small poem four times, with a different preparation each time...The four preparation strategies are (1) no preparation, (2) a biography of the poet, (3) a mini-lecture on the poem, and (4) a story about the circumstances that prompted the creation of the poem. Although responses vary, there is wide agreement on the following:

1. No preparation left them flailing to orient to the poem while it was unfolding and missing the point because they never figured out how to be with it, how to pour their attention in effectively.
2. The poet's bio put them up in their heads and made the listening experience more comfortable but cerebral and dull.
3. The mini-lecture gave

them things to look for, which they did; but it also irritated them and made them attend through the lecturer's perspective, making them "successful" at identifying elements of the poem and caring less about it. 4. The story, if shaped and shared just right, invited them to discover their sense of the heart of the poem and have a strong emotional response as they listened, and made them want to hear it again'. (Booth, 2009, pp.40-41)

This example using a poem is intended to highlight how music is often approached unpreparedly, often by both teacher and student. Strategy 1 is often how musicians begin learning, yet music should be an all-encompassing concept, not a stand-alone goal or way of achieving. So, strategy 4 is proven to be the most efficient learning tool; a way to connect with both song, teacher, student and context.

Of course, as musicians, the most obviously necessarily responsibility of a music teacher is to build their students' musical skills. Technical instrumental skills are not only crucial, but also a skill we know is buildable. The level of technical skill of musicians in conservatoires, concert halls and orchestras seems limitless, but we are also seeing an incredible level of musical skill in amateur musicians in their homes, on the streets or even in prisons. Aesthetic development is simple: can you have a love for the art form that unites so many of us? It may seem like a skill which is easy to learn and easier to teach, however it can be difficult to find one's place as a musician, especially as a prisoner facing the negative preconceptions of the general public. This is where teaching strategies such as relatedness to a students' world can be integral. Arts integration, community music and extensions may not belong in the world of music education in prisons and relate more to school classroom learning. In fact, prison teaching may be included in these as an 'other' in the category of music learning. However, Booth makes the point that music learning without an emphasis on variety is lesser. A rounded musician must be a performer, creator, audience and critic, whether your musical education is received in a classroom or a prison.

Which Form of Music Learning is Best?

While it is impossible to truly say which type of music is ‘best’, there have been studies done on the different effects which forms of music have on the brain, whether as a performer, listener, learner or patient. When we think of music in an academic setting, it is often assumed to be a course focused on western classical music. While singing a Wagner aria and discussing his lasting musical impact that is still visible in modern music could never be deemed fruitless, it certainly is not the only way to get a full and rounded musical education. There are many valid choices of musical education: instrument, genre, solo/ensemble learning, which strand of music is emphasised. Equally, there are several components which would influence each decision: personal preference, practicality, employability. For an everyday musical learner, these decisions are much less restricted than those of an inmate. For practicality for an average musician, financial circumstances, location and travelling of instruments would be the largest factors. Employability would incorporate personal preference to a greater degree than for a prisoner. In a prison, a lot of the decisions are made for you. The instrument choice may only incorporate singing, guitar or piano, as is true for most music education in prisons (Caulfield, Jolly and Massie, 2009; Changing Tunes, 2020). These instruments certainly have their place; choral singing is by far the largest amateur arts participation (Einarsdottir and Gudmundsdottir, 2015), singer/songwriters using a guitar or piano are incredibly popular and fashionable (Till, 2016) and playing these as classical instruments has been proven to provide many benefits for mental health, memory and skill level (Gómez Gallego and Gómez García, 2017). However, personal preference has many influencing parameters: cognitive functions: communication and self-reflection, emotional functions, physiological arousal, cultural and social functions, repetition and familiarity, characteristics of the music and the listener themselves (Schäfer and Sedlmeier, 2009). As highlighted in Chapter 1: Literature Review (pp. 12-17), the cognitive function parameter is parallel to the personal parameters of a prisoner which are enhanced by a musical education (personal social development including communication, confidence and self-reflection). From this it can be inferred that if an inmate had the opportunity to choose their instrument based solely on personal preference, the rewards would be greatly enhanced.

If we assume that in the ideal music lesson in a prison the inmates have an array of instrument options similar to those of a child from a financially able family, then we do not allow for legitimate restrictions such as safety and space to practice. However, if the employability of each instrument is explored, there are countless which both complies with the restrictions and benefits the learner. Upon release, prisoners are able to work with full employee rights, yet only 17% of ex-offenders manage to find work within a year of release (Brunton-Smith and Hopkins, 2014). It is not just ex-convicts who get overlooked for jobs; The Boston Symphony Orchestra pioneered a practice in 1952 of blind auditions (Rice, 2013). In 1969, when a high-profile racial discrimination case was brought by two musicians against the New York Philharmonic, more orchestras began to use blind auditions as a new way of hiring musicians. At the time, orchestra directors hired almost exclusively white men, claiming they were the only musicians who were qualified. Researchers from Harvard and Princeton found that blind auditions increased the likelihood of a female musician being hired by 25%-45%, and that women were in fact slightly more hireable as musicians (Goldin and Rouse, 1997). This proves that sometimes a musician is taken simply for their skill-level and not their socioeconomic background, their experience or education level, however, we know this is often not how the hiring process is practiced.

In fact, it may be that the most lucrative musical education for a prisoner is a popular music education. The evidence for this statement lies in the existence of many successful musicians who have spent time in prison. That is not to say they have received a musical education during their time which has benefited them, however it does suggest that being an ex-convict does not affect your employability as a popular musician. The list includes Tupac Shakur, Pete Doherty and Billie Holiday, who all had successful music careers following their time in prison (thefoureyedfox, 2016). In fact, Tupac released his album *Me Against the World* (1995) while in prison, becoming the only person to ever have a number one ranking album while serving time in jail (Stanford, 2010). Popular music can incorporate jazz, blues, rock, hip-hop but the essential ingredients of modern popular music tends to be song-writing ability, use of technology and recognition of modern trends (Katz, 2010). While song-writing ability is a skill which can be enhanced and bettered by the teacher, keeping up to date with

pop culture and technology are potentially out of reach for most prisoners due to restrictive circumstances. The evidence suggests that the most lucrative careers for an ex-prisoner as a practising musician are playing instruments used in popular music or orchestras. Furthermore, personal preference must be taken into account, as it plays a role in the benefits received from playing.

A Prisoner's Perfect Lesson

Each section has highlighted that there are many complications faced when trying to plan the ideal music education which takes place in a prison institute. First of all, the inmate has to choose to participate in a music class. Existing charities often have guitar, voice or piano lessons on offer which, as discussed, are perfectly gainful instruments. There are two 'goals' for most music students, whether in a classroom or a prison: to reap the benefits of learning an instrument personally and professionally. The choice of instrument and genre changes the potential career path a significant amount. The beginning of the ideal musical education for an inmate would include advice on which instrument would suit each them best, taking into account personal preference including emotional benefits, practicality and employability. When teaching begins, the teacher would implement a constructivist teaching approach to the lesson which would include process-oriented teaching, relatedness to the student's world, cooperative learning and differentiation and would attempt to cater to each of the inmates' personal needs. The outline of their music lesson plan would include performance skills, songwriting skills, historical and motivational context and analytical skills. This allows the student to have a rounded knowledge of their skill and chosen instrument. This would then allow the inmates to have the tools necessary to call themselves skillful, well-rounded musicians. This has been expanded further in Chapter 6: Conclusion (p. 40) where a framework for this purpose has been devised.

Chapter 5: The Context

Introduction

In order to establish the optimal music lesson for a prisoner, we must examine how the education is provided. In the United Kingdom, charitable organisations provide prisoners with resources, skill-building and shared knowledge where the government, prisons themselves and the penal system fail to do so. However, if additional charities have to fill this void, the assumption can be made that the education would not be delivered to as high a standard as a school or a university. Because of this, this chapter will explore how a successful organisation may be run and the challenges which need to be overcome.

The Charity/Business Model

The system of education in prisons is unique in how it is run. When education occurs in a school in the United Kingdom, a plethora of subjects is offered as a basic human right directly from the government, funded by taxes (Ministry of Justice, 2016). In May 2018, the Justice Secretary, David Gauke, said the aim of the government regarding prisons should be to ‘put offenders on a path to employment as soon as they set foot in prison...it starts with education’ (Dobbs, 2019). In response, the Ministry of Justice made the decision to allow individual prison governors to have responsibility for their prisoners’ education. It is not believed that this change will improve the prison education system, and indeed, has not thus far (Hewson, 2018). This system has made Offender Learning and Skills Services (or OFLSS) redundant, which had fallen short of a high standard; the Prisoners’ Education Trust said they were ‘not tailored towards the particular circumstances of a prison situation’ (Clinks, 2018). The new Prison Education Framework orders each prisoner to complete a core curriculum of Mathematics, Information and Communication Technologies and English to a minimum standard of a Level 1 (Criminal Justice Alliance, 2019). The four education systems which will be responsible for these subjects are Novus, Milton Keynes College, PeoplePlus and Weston College. Aside from these core subjects, the governors will then be able to spend their budget on a number of courses from a number of different providers, if they so choose.

While this may seem logical, this leaves arts programmes with some complications. This funding from prisons themselves can sometimes only account for 4% of their annual income (Jones, 2019); this is why arts education programmes for prison institutes are mostly charitable organisations. As discussed in Chapter 1: Literature Review (p.10), alternative funding will be sourced from grant-making trusts and individual donors. However, this offers an additional problem. While the success of (and lack of) music education courses in prisons in the United Kingdom means we must actively encourage the creation of new charities, the existing charities must form a market competitiveness in order to feel financially able to deliver competent education. Furthermore, charities have faced rising inflation rates for years: one of the negatives of this is reduction of household disposable income resulting in fewer donations to charitable organisations (Govier, 2017). The Weston Charity Awards cites the operational problems of each day preventing charities from expanding a long-term plan, and lacking finances as a prevention from gaining additional resources (Weston Charity, 2018). However, financial success is not the aim of a prison music education programme. According to Matt Stevenson-Dood, CEO of Trust Impact, an advisory business for charities and organisations, ‘Many organisations think they tick the ‘impact box’ by reporting the numbers of people they’ve ‘helped’ or ‘reached’, but this isn’t impact – it’s outputs. Impact is the long-term change which happens because of the organisation’s intervention’ (Stevenson-Dood, 2017). It is near impossible to measure the success of a charity based on impact over finance. Stevenson-Dood begs the question, ‘Perhaps the time has come to audit impact like we audit financial reports?’.

Exploitation

One of the reasons it is so difficult to define the optimal business model is that the use of prisoners as research participants can be controversial. This is due to the possibility of exploitation; prisoners are classified as vulnerable people in a study (Charles et al., 2016). While this may be in place to protect prisoners from horrific tests which have been previously carried out, it denies them the opportunity to have their opinions heard. It has been criticised for limiting the potential for improving conditions for the prisoners. In the United Kingdom, the National Research Ethics Service, or NRES, is responsible for the ethical

review of all research and takes a rather restrictive approach to offenders (National Health Service, 2019). While there are a number of factors which exclude prisoners from research studies - restrictive guidelines, ethics and avoidance of exploitation, practicality and affecting the generalisation of scientific results - a survey by Charles et al. suggests that the majority of researchers and members of NRES believe that most prisoners should have equal opportunity to participate in research studies. Lack of research due to fears of exploitation only furthers the ability to keep ongoing exploitation of prisoners hidden. While we have many positive personal testimonials from prisoners in response to musical education, in order to truly define the optimal charitable organisation we must allow appropriate research to gain insight into the wants of the prisoners.

Potential for exploitation in the context of a music programme may include commercial exploitation. An aspect of revenue for a lot of existing music charities in the United Kingdom include the commercial sale of products such as musical events, CDs and recordings. This is often sold using a website with an online shop; additional charities such as Fine Cell Work and Prison Art sell clothing or accessories which act as a large part of their income (Fine Cell Work, 2017; Prison Art, 2020). Both charities which have been named send part of the prisoners' income directly to their immediate families. Arguably, the only aspect of selling products which prisoners have made for a profit that isn't exploitative is the employment schemes available upon release, in part due to financial decisions being out of the prisoners control. However, in all likelihood the benefits of prisoners participating in a music concert or recording outweigh the potential for exploitation. Seemingly, there are no charities currently working in the United Kingdom which require any financial input from the prisoners which they are working with, thus we can infer that the gain is greater for the prisoner (Nacro, 2020). The opportunity to demonstrate musical skills to a wider audience can improve self-esteem and confidence. While prisoners remain in the category of vulnerable person, the fear of exploitation may be a restriction of the optimal musical education. We cannot know what a prisoner deems optimal without true insight from the prisoners themselves. We also know that charities which utilise a prisoner as an employee during incarceration often deliver employment post-release, which is usually such a struggle to achieve for ex-offenders.

Employability

Unfortunately, this does not suggest that a higher percent of ex-convicts would find work as musicians. Realistically, a small proportion of people who study music will not become professional musicians upon release. According to Julian Benetar of The Next Big Sound almost 91% of music artists are unknown (Benatar, 2019), a statistic which must surely be worsened by the limitations of an ex-convict label. Furthermore, we know that employability should not be the aim of a music education programme and so often employment upon release may seem like a pipe dream. Ex-offenders are limited by the stigma of a criminal record, legal restrictions and forced living conditions in often impoverished places. Employment is not only essential as a source of income for the majority of individuals, it also provides safety, security, a sense of community and increased self-worth. For a lot of offenders, employment is the key to reducing recidivism. Often, limited education and cognitive skills are a large factor in limited employment opportunities. For the purposes of reaching a definition of optimal circumstances using the tool of musical education, we can assume that the hypothetical prisoner has gained the necessary skills and benefits which have been previously examined. According to Fahey, employers are opposed to hiring ex-offenders more than any other disadvantaged group (Fahey et al., 2006). Transitional work experience has the potential to provide workplace skills, show ability to hold down a job and take workplace responsibility. However, this is not something which is readily available to ex-offenders.

Charities have found an intermediate solution to this paradox using two methods: assisting and advising offenders post-release and direct employment within the charity. Nacro, an organisation which offers information and advice to offenders and their families, has offered a list of some of the employers in the United Kingdom who are known to hire ex-offenders of which the majority are charitable organisations or part of a government scheme (Nacro, 2020). This is one of many organisations which are set up to assist ex-offenders in employment, known as through-the-gate services, and yet the work available is incredibly limited. Prisoners can and do have a plethora of skills which can be used for far more than

labour work. Ironically, music and the arts is one of the few job sectors where a criminal record has the potential to be beneficial; context can be crucial for songs, books and art. This is why it is so crucial that music education programmes continue to work with prisoners upon release. It is also a benefit to education programmes being run as charitable organisations; if there was a prison ‘school’ network which was confined inside prison walls, the possibility of employment would seem even more far-fetched. Many penal music education programmes have a history of hiring musicians they have previously worked with in a correctional facility to continue teaching (Changing Tunes, 2020; Caulfield et al., 2019; Caulfield et al., 2010). At least, the majority recognise the need for working with prisoners after their release, which encourages reduced recidivism, increases mental health and supports the offender through a healthy and musical lifestyle.

A Prisoner’s Perfect Charity

The structure surrounding music education in prison is a complicated one. If we were to delve into the framework too deeply, it is almost certain that the current education system in the penal system in the United Kingdom is not optimal. In fact, running a charity is rife with complications and the need for their existence dampens the truth that prisoners have the same rights and access to education as the general public. They are not overseen or kept to any governmental standard and the mere existence of an arts programme is a luxury, not a necessity. Charities and prisoner schemes have exploited and abused prisoners in the past, a fact which seems to have diminished their survival and continuance, instead of simply encouraging a positive structure. This limits employability for prisoners upon release, due to lacking education and skills suited to the workplace, prejudice from employers due to a criminal record and practical and legal restrictions. If we take the current education system as a given, we can assume from the evidence shared that the optimal music education programme would in some way assist a prisoner upon release. This is a vital aspect of charitable organisations working within prison institutes which is unique to the majority of the population’s every-day life. While employment and education is a necessity and a basic human right to the majority, it is seemingly a luxury for prisoners and ex-offenders.

Chapter 6: Conclusion

Does it Already Exist?

To define whether or not any charitable organisation in the United Kingdom provides optimal music education, we must first define the categories in which existing programmes will be judged. In an online article, the Effective Altruism Foundation defines the three criteria which make a successful charity as the following; Scale: the amount of people positively affected and by how much, neglectedness: the amount of charities competing in the area, tractability: the likelihood of the charity reaching their aim (Effective Altruism Foundation, 2016). In terms of scale, the prison population is vast, so charities reaching a large-scale must be contributing the most to the cause. Charitable organisations can also perform better if they can focus on their individual aim, as opposed to the competitive market. Of course, this is helped by a lack in rivalry charities. Of course, most charities fulfill the criteria to some extent. For the purposes of defining which music education charity in the United Kingdom is doing the ‘best’, I am going to compare the three key charities’ influence and success rate.

Good Vibrations

According to their website, Good Vibrations has a large scale: they have helped over 8,000 people with complex needs since 2003 (Good Vibrations, 2019). They work in almost 60 prisons in the United Kingdom and during 2018 had 729 participants. Their tractability is formidable; they boast 242 qualifications have been achieved through their programme and the making of 54 CDs. They have an abundance of positive testimonials from offenders who have benefited greatly from the Good Vibrations programme. They have certainly achieved their aims to a high standard. However, they do not make known of any through-the-gate services they provide: most of their programme is based on one continuous Gamelan course as opposed to hiring resident musicians in prison institutions.

The Irene Taylor Trust

A smaller scale, The Irene Taylor Trust has had over 4,500 participants since 1995 (Caulfield et al., 2019). However, the performances and concerts they have held have been of an incredible scale with an audience total of 21,000. While this statement cannot be comparable

to the other charities as we do not have the data, a study demonstrated that for every £1 invested into The Irene Taylor Trust, there was a social return investment of £4.85. Their tractability is arguably the greatest of all the charities examined here; they have three strands of music education which aim to solve the issues which offenders can face at different stages. Music In Prisons teaches a band in prison to record an album in just five days and employ musicians in residence, Sounding Out assists ex-offenders with musical employment and rehabilitation and Making Tracks works with children and young adults who are on the edge of incarceration to reduce offences and increase their positivity. They also participate in research in the United Kingdom and abroad, aiming to better the music education available to prisoners. The Irene Taylor Trust is surely the most successful in terms of achieving their aims. While their scale is still relatively small, they deliver to the widest variety of struggling offenders.

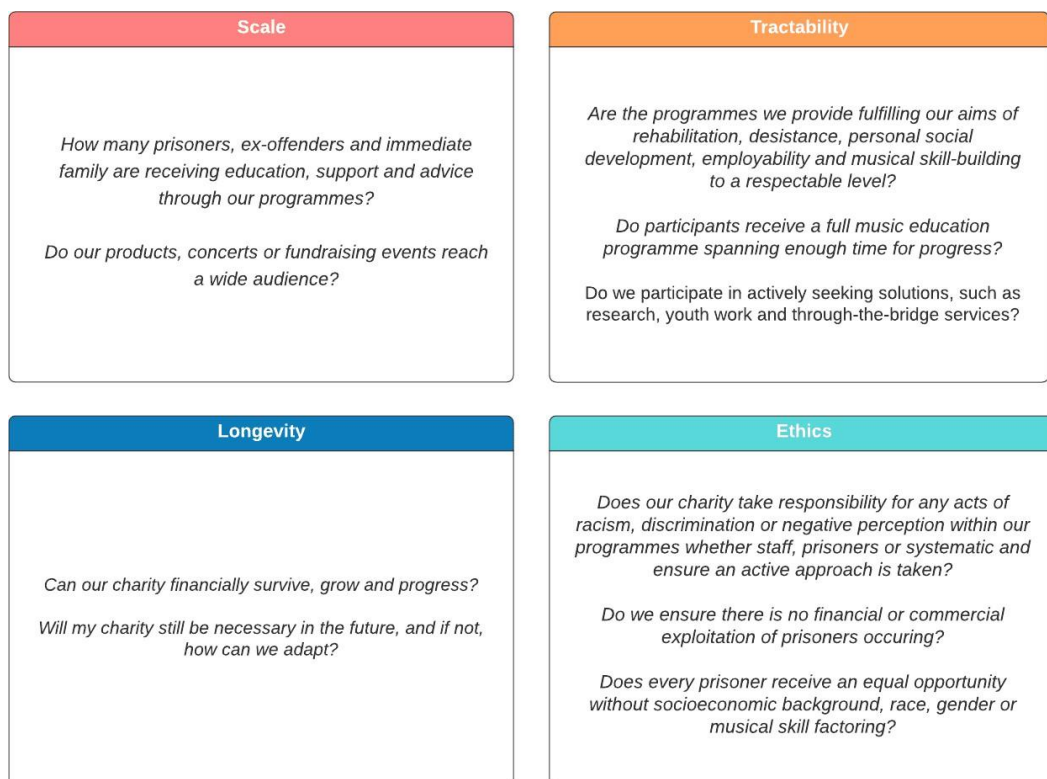
Changing Tunes

Changing Tunes works in 14 prisons and two community hubs, helping over 500 prisoners and 50 ex-prisoners every year (Changing Tunes, 2020). They boast an incredible re-offending rate of less than 15% when people have worked with them. Their tractability is incredible; in 2016, participants in their music education programme won 72 Koestler Awards, a charity which awards ex-offenders for their creativity. They offer a wide range of instruments and forms such as working in a band and songwriting. Their remarkably long list of positive testimonials from offenders and successful through-the-gate services speak for themselves.

While there is not enough data to accurately compare the neglectedness of each charity, it is clear that there is a very small number of charities with varying aims and methods. Despite having reached the smallest number of people, it is clear that The Irene Taylor Trust has elements of the optimal music education charity working with offenders. Trying to solve the problem before, during and after is surely the most effective approach. There is much to improve in the education system provided to prisoners and all three charities named here have managed to have an incredibly positive impact despite limitations and frustrations. Having said this, it is arguable that the prisoners are participating in a ‘project’ more than education.

Under an education rhetoric, charities will parachute into a prison and create an album, put on a concert or learn a new skill in as little as two weeks.

The leading existing music education charities working within the penal system have been analysed with the aim of justifying the need for improved standards of both teaching and the organisation itself. It is clear that charities working in prisons are not held accountable for their actions, whether the consequences are positive or negative. The education curriculum which is labelled as optional within prison institutes, such as music, art and drama, have a considerable freedom: meaning there are no standards to which they are held. Understandably, a charity can lose sight of the aims which have been highlighted: rehabilitation, personal social development and employability. For this reason, I have constructed a basic standard which I believe music charities working within prisons should utilise to better the education and services they provide.



There are many complexities which can occur when a person needs to be trusted. For a role as an educator, especially in an environment such as a prison, this is an enormous responsibility. Prisoners are classed as vulnerable people, so examining the issues which can arise is incredibly important. In Chapter 3: The Person (pp. 18-24), some of the potential causes for concern were explored. In roles where you are assumed to be trustworthy - teacher, charity worker, prison staff - abuse, manipulation and exploitation has previously occurred. A negative perception of offenders and racial discrimination has led to prisoners suffering attacks, both verbal and physical, from staff members and other prisoners. As well as negatively affecting the individual, prison education suffers from this mindset. The optimal music teacher must aim to combat this while also delivering a successful musical education. It is certainly a challenging and complex role.

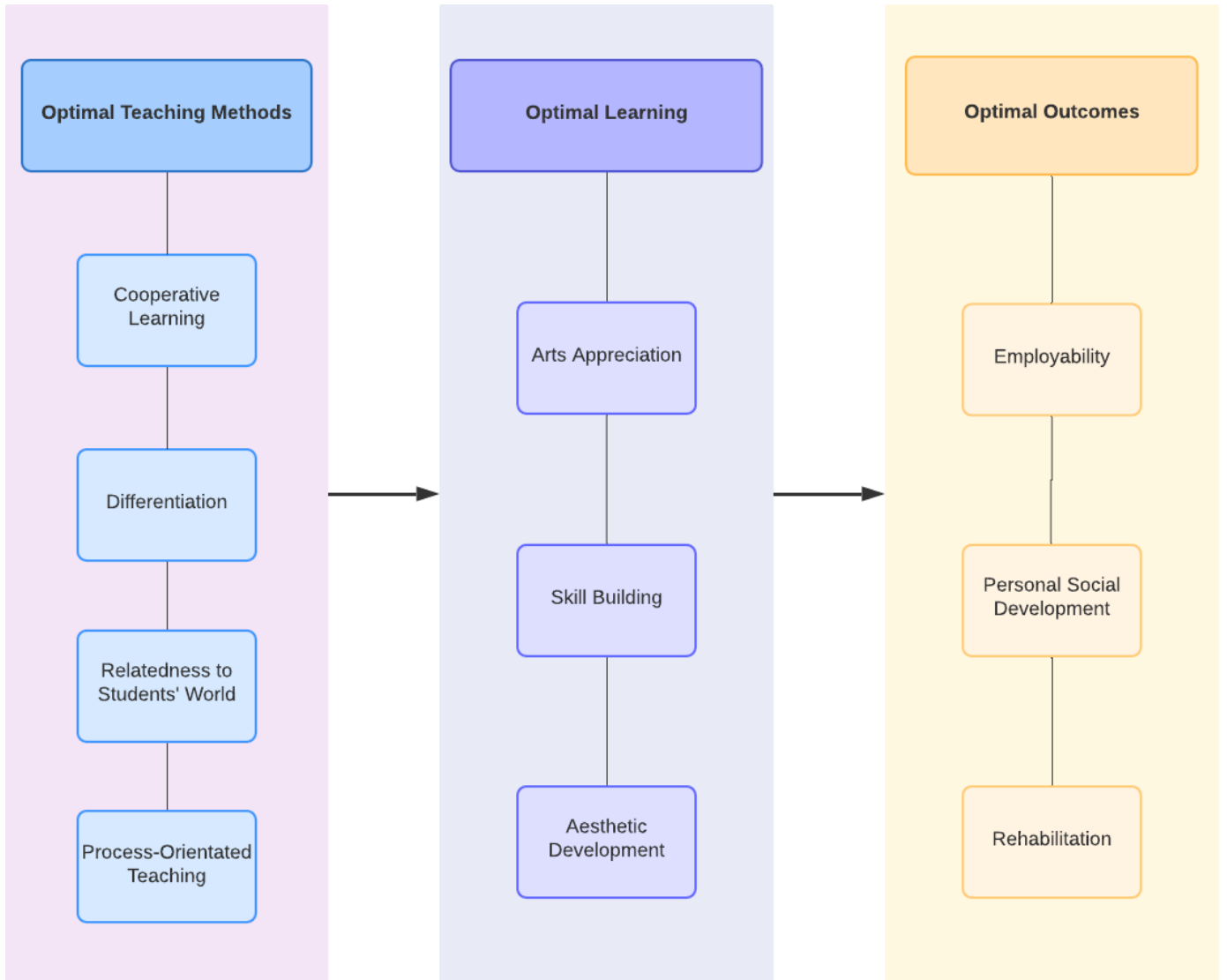
Examining teaching methods in Chapter 4: The Lesson (pp. 25-31) showed how teaching has adapted and improved. For example, a constructivist approach is now the basis for teaching, whether in schools or prisons, as opposed to a traditionalist approach. It is clear from this chapter that a learner responds more effectively to certain teaching strategies no matter the context. However, using the highlighted methods - process-oriented teaching, relatedness to student's world, cooperative learning and differentiation - in a way which is catered to the offenders, both as individuals and a group, can provide the benefits of a rounded and successful music education. By allowing the student to take responsibility for their learning, their mental state and their music, the offender can progress and gain invaluable life skills. In fact, it is clear from this chapter that instrumentation, form and genre are relatively redundant; an offender taking responsibility for their own choices and knowing what will suit is what separates each decision.

In Chapter 5: The Context (pp. 32-36) the many complications of the music education system in prisons were highlighted. It was discovered that through-the-bridge services are crucial if the United Kingdom's aim of rehabilitation is to be realised. While the charities working in prisons and delivering musical education are changing many offenders' lives with immense

impact, they are not currently reaching a large enough scale or providing enough consistency to be able to call any current music lesson within a prison optimal.

Drawing on the findings of the teaching methods of Thoonan et al., Booth's music lesson plan, the benefits of music education for offenders explored by Caulfield, Jolly and Massie and my own conclusions found throughout this thesis, I have constructed a framework, shown on the following page, for the optimal music lesson within a prison institute (Thoonan et al., 2011; Booth, 2009 and Caulfield, Jolly and Massie, 2019). This framework shows how the defined optimal teaching methods of cooperative learning, differentiation, relatedness to students' world and process-orientated teaching, when provided proficiently, can lead to an optimal learning entailing arts appreciation, skill building and aesthetic development, which in turn will reveal the potential for an optimal outcome for the offenders of rehabilitation, personal social development and employability. I believe that it has been demonstrated that the quality of input given through music education to offenders is directly correlated to the outcome. I also believe the current music education system within prison institutions falls short in terms of the scale, ethics, tractability and longevity which has been previously addressed. This in turn must include the individual teachings, thus, there is need for a ubiquitous guide to achieve the outcomes which serve a mutual gain for all. Therefore, the framework below serves the purpose of guiding the individual to perpetuate the idea that prisoners can rehabilitate, receive employment and personally develop.

Framework for the Optimal Music Education Within a Prison Institute



Further Research

Firstly, further research into the current penal education system must be done. There are many pitfalls and complications; the evidence does not show that a varied education is a human right for offenders in the United Kingdom. Secondly, issues such as discrimination and prejudice in prisons have been labelled ‘ongoing’; this should surely be researched further. Employment opportunities for prisoners are offered through charities, whether this is direct employment or ex-offender job schemes; the rarity of ex-offenders finding work is a large element of re-offence, thus further research into employment opportunities should be performed. There is also a lack of research conducted in prisons due to prisoners being vulnerable persons. However, it seems time to ask prisoners themselves how they would like their education to look.

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