

**AN EVALUATION OF
THE IRENE TAYLOR
TRUST'S *SOUNDING
OUT* PROGRAMME**

Researched and written
by Jim Cartwright

October 2013



MUSIC IN PRISONS
The Irene Taylor Trust



**SOUNDING
OUT**

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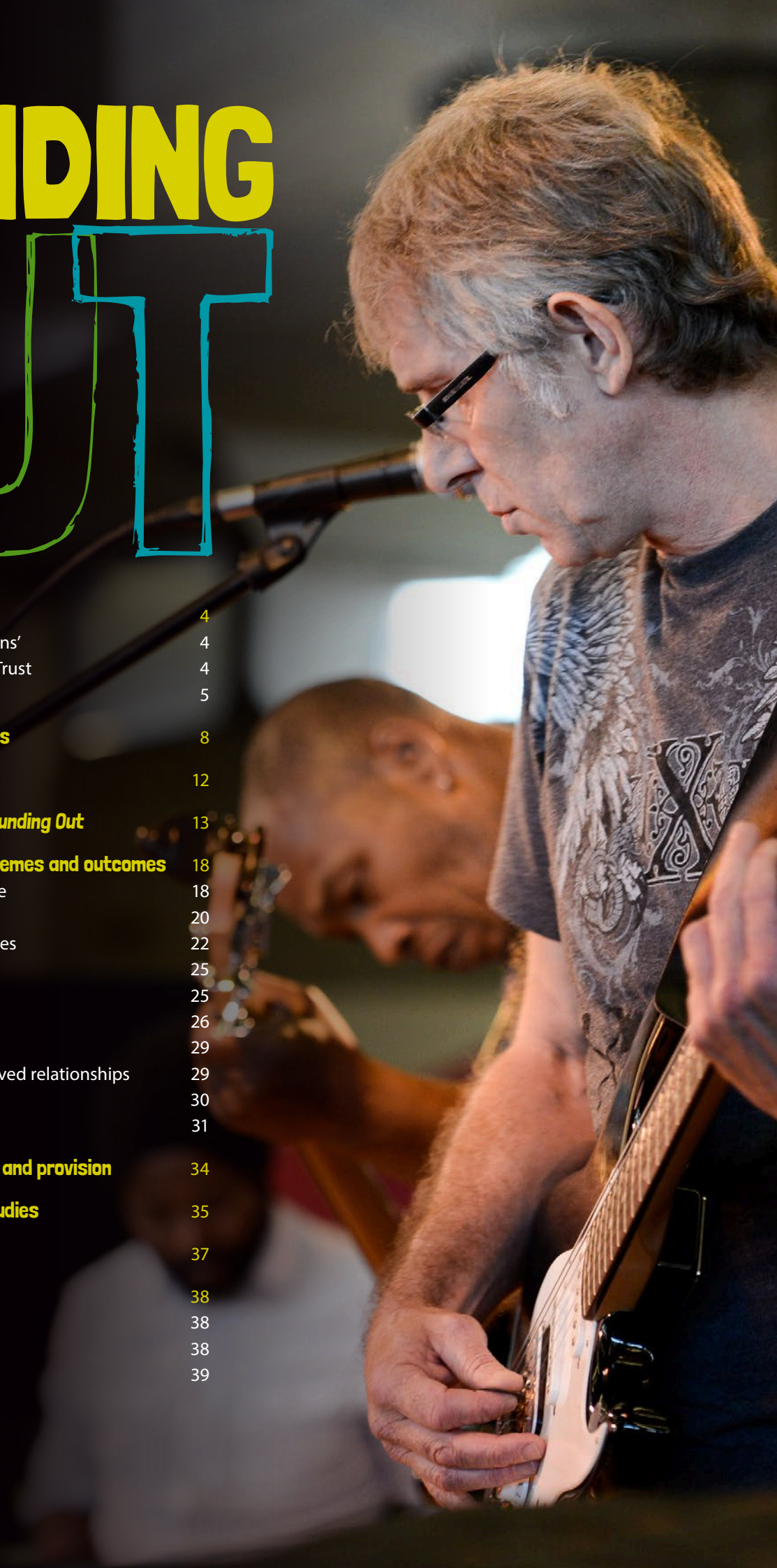
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INTRODUCTION



The Irene Taylor Trust 'Music in Prisons'

Since 1995, the Irene Taylor Trust 'Music in Prisons' (MiP) has delivered more than 220 creative music projects in over 50 prisons, to around 2,500 prisoner participants and over 13,000 audience members. Its aims are: *"Delivering innovative music projects enhancing the rehabilitation and education of prisoners and in doing so, enabling their reintegration into the community."*

With the guidance of a highly experienced delivery team, participants work intensively as members of a band to create high quality original music in order to perform to fellow prisoners, prison staff and outside guests. MiP seeks to build valuable life-skills such as team-working, communication and self-confidence and to kick-start engagement in education, both in custody and on release.

From 2012 onwards MiP extended the scope of their work using creative music-making, developing two new programmes in the community to complement its work in prisons; *Sounding Out* was designed as a progression route on release for ex-prisoners who had originally engaged with MiP while in prison; *Making Tracks* would target young people at risk of offending in Lambeth, also providing an opportunity for *Sounding Out* participants to develop facilitation skills by joining the MiP project team as support musicians and acting as positive role-models to the young people in danger of becoming involved in the criminal justice system.

The Irene Taylor Trust 'Music in Prisons' team

Although a well-established and respected organisation, MiP is relatively small and comprises of a board of twelve trustees and a team of three staff including Sara Lee (Artistic Director) and Luke Bowyer (Projects Manager). Additionally, the organisation engages a pool of 6 professional musicians on a freelance basis, all highly skilled and experienced in delivering participatory projects in challenging environments.

On any given prison project the delivery team will comprise of three musicians, all of whom have a substantial amount of experience of working on MiP projects.

Past evaluations of the Irene Taylor Trust

MiP had undertaken several evaluations in the past, all relating to their projects in prisons, including 'Time Well Spent' (2005) and 'Fair' (2006) – however, the most significant evaluation to date was 'Beats and Bars' (2008) by the Institute of Criminology, University of Cambridge. Over 8 MiP projects, 71 participants were evaluated before, immediately after and then one to three months after taking part, surmising:

"The 'Music in Prisons' project makes measurable and substantial impacts on the well-being of participants in prison, and we demonstrate that these findings may have implications not only for these individuals' potential ability to desist from crime, but for their well-being while incarcerated, and in particular their motivation to participate in the educational and skills-building opportunities available for them while they are incarcerated."

Beats and Bars (2008)

One limitation of 'Beats and Bars' was the logistical difficulty of tracking participants in the longer-term through the prison system, and therefore of measuring the lasting impact of the MiP project. The *Sounding Out* programme opens the opportunity for MiP to follow the progress and development of participants over a much longer timeframe.

The *Sounding Out* programme

In June 2012, MiP ran a pilot 'through the gate' project which, through music, aimed to provide longer-term rehabilitative opportunities to previous project participants in order to help bridge the gap between life inside and outside prison. This project was a strategic development for MiP, taking their expertise of working in prisons into the community and inspiring people to reach their full potential.

Key aims of *Sounding Out* were to:

- Assist reintegration into society
- Impact on offending rates and returns to prison
- Impact on employment and further training
- Improve participants well-being, including confidence, motivation, trust, social skills, outlook and aspirations
- Provide a level of financial assistance in the form of payment for attendance
- Provide a positive activity base that fosters new opportunities.

Conceived as a year-long intervention, the programme was structured around an initial rehearsal period and concert, followed by two more high profile performances. Within this period and also afterwards, participants were given support to access additional opportunities such as further music training and employment.

The *Sounding Out* participants were paid at a rate of £90 per day for all rehearsals and performances. In the case of shorter time periods, this sum was adjusted to an hourly rate of £15. Additionally, travel and food expenses were provided as agreed.

Built into the programme was the opportunity for a number of the participants to undertake roles as supporting musicians on *Making Tracks*. This community-based project was run in partnership by MiP, Code 7 and Pathways SE11 and sought to work with young people at risk of coming into contact with the criminal justice system. Similar to the intensive prison projects and the *Sounding Out* programme, *Making Tracks* focussed around an intense music-writing and rehearsal period, followed by a performance, but additionally offered weekly sessions to the young people after the intensive project, allowing them to further hone their musical skills.

Project timeline

PERIOD	EVENT
November 2011 to April 2012	Recruitment and on-going contact between MiP and potential <i>Sounding Out</i> participants
18 to 22 June 2012	Rehearsal Period at St Marylebone Church
5 July 2012	Performance at St Marylebone Church
15 July 2012	Performance at the New Music 20x12 Cultural Olympiad event held at the Queen Elizabeth Hall, Southbank Centre, London
20 to 24 August 2012	<i>Making Tracks</i> Cohort 1 - rehearsals and performance
28 August 2012	<i>Sounding Out</i> participants and Music in Prisons project staff 'next steps' meeting
19 September 2012	Performance at the Koestler Trust's 50 th anniversary celebrations held at the Royal Festival Hall
23 October 2012	Performance at Arts Alliance event at Southbank Centre
October 2012 to January 2013	On-going contact and support from Music in Prisons
16 to 18 January 2013	<i>Sounding Out</i> acoustic Project
18 to 22 February 2013	<i>Making Tracks</i> Cohort 2 – rehearsals and performance

Sounding Out – staff and participants

The *Sounding Out* delivery team comprised of three of MiP's most experienced delivery staff; Nick Hayes, Charles Stuart and Sara Lee (MiP's Artistic Director). Hermione Jones and Joe Bentley, both music students from the Royal Academy of Music, attended the rehearsals and performances as guest musicians.

In total, seven former prisoners were recruited for the project, all of whom had previously worked with MiP whilst inside. Two of these members, Anna and Paul, had first come

into contact with MiP around 10 years previously and had both been out of prison for a number of years. Since their release, both have been involved with various MiP projects and one now sits on the board of trustees as an advisor.

Indeed, their role as participants could be seen somewhere between that of the 'newer' team members and the employed delivery staff. There was a tacit understanding that they would take on a supporting role, both as excellent musicians, proven team members, and ex-prisoner musicians who had successfully made the challenging transition from prison to release.

Recruitment

The remaining five participant members were all recruited within a year of release. As a demographic, the group comprised of four males and one female with an age range from mid-twenties to mid-fifties (see Appendix 1).

The offending histories of the participants were varied. However, all the participants were on license and had served custodial sentences of a minimum of three years; they had been convicted of relatively serious crimes. Two of the five had spent the previous 20 years periodically offending and returning to prison at regular and frequent intervals.

At the time of the *Sounding Out* project, none of the group was in employment or undertaking training or education and all five were receiving state benefits. Additionally, four members were in accommodation regulated by the probation service.

Due to the project being a pilot, a clear 'recruitment stream' did not exist. As the concept and shape of *Sounding Out* developed and funding was sought, Sara and the core delivery staff began to think about appropriate participants they had worked with, taking into account the right number and mix of musicians required.

Individual's personal and musical qualities were given consideration; however, there were a number of other key factors affecting the recruitment process:

- Region – ideally participants needed to be based in or within easy reach of the London region
- Guaranteed release date
- Terms of license – any conditions of license needed not to have a prohibitive effect on full participation – for example a curfew or tag order

- Number of participants – there were only a relatively small number of potential participants with whom MiP was already in contact
- Accessing potential individuals – contacting potential participants once they have been released often proves impossible if a given individual has not proactively been in touch with the organisation
- Drop-out rates – even after contact has been made and a place offered, there is likely to be a certain percentage who are unable to attend for various reasons such as finding employment, recall to prison or other personal circumstances
- DBS clearance – a lack of appropriate DBS clearance would exclude participation in the further training available on the *Making Tracks* projects due to child protection issues.

As per the above, by March 2012, MiP had identified a group of eight potential participants who they had been in regular contact with. The group of seven that took part in the project originated from this number. (NB the eighth potential participant had his release date altered to a date beyond the start of the project).

On any given prison-based course, the MiP team have little prior knowledge or control over the selection procedure as this is at the discretion of the prison. In the case of *Sounding Out*, the selection process was entirely in the hands of MiP.

Consideration of prospective participants' personal circumstances needed to be taken into account prior to the start of the project. MiP had to ensure that participants were committed and free of acute personal circumstances (such as an impending court case or a current pattern of volatile behaviour and/or acute substance misuse) that would lead to poor attendance and lack of commitment. This was achieved by Sara being in close and regular contact with potential participants and building strong relationships with relevant probation officers early in the process.

As with the formation of many bands, serendipity has a part to play in the process. For example, in the case of Dianna there had been no contact after the initial MiP programme while she was still in custody, however contact was re-established due to a chance meeting with Sara at an event held by the Koestler Trust. Equally, Sara was able to make contact with Tony via John, due to the fact that they had known each other in prison and had remained in touch.

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KEY FINDINGS AND RECOMMENDATIONS



Key findings

<p>SUPPORTING RESETTLEMENT</p>	<p>The research shows that <i>Sounding Out</i> was successful in offering a programme of multi-dimensional support to participants. This took the form of financial support, making new friends and contacts, on-going help to access other training and performing opportunities, a lift in motivation, hope and self-esteem, a clear sense of achievement and a positive use of time. It was found that being paid appropriately for their time and commitment acted as an incentive not to re-offend and a support in the face of financial hardship. Additionally, being paid engendered a sense of professionalism and pride. Taking part also contributed to re-building positive family relationships and being seen in a more positive light by others.</p>
<p>THE MiP PRISON PROGRAMME</p>	<p>Previous experience of the MiP prison programme appeared to be an important element for ensuring the success of <i>Sounding Out</i>. In particular, the previously positive MiP experience, and existing relationships with the tutor team, meant that participants positively anticipated the opportunity of undertaking the programme. This in turn led to changes in behaviour and well-being even before the <i>Sounding Out</i> programme commenced.</p> <p>The research found that participants on both the prison and community programmes are treated with a high level of trust by the delivery team.</p>
<p>RE-OFFENDING, EMPLOYMENT AND THE SOCIAL RETURN ON INVESTMENT</p>	<p><i>Sounding Out</i> made significant impact on reducing participant re-offending levels. This is demonstrated by both the SROI calculation and qualitative data. Additionally, the research documents how <i>Sounding Out</i> played a significant part in helping participants gain the motivation and confidence to successfully find employment.</p> <p>It was calculated that the <i>Sounding Out</i> programme offered a Social Return On Investment of £4.85 for every £1 used to fund the programme.</p>
<p>MUSIC</p>	<p>Music was found to be a primary motivation, given that the participants were all passionate about playing and performing. More complexly, the research found that the process of creative music making and preparing for performances fostered participants' team-working and negotiation skills, self-confidence, achievement and sense of pride at presenting oneself in a positive light.</p>
<p>TRUST AND RESPONSIBILITY</p>	<p>Participants reported that one of the most striking aspects of MiP prison projects is the level of trust placed in them from the outset. This is a defining feature of MiP's programmes and approach and is important for building good relationships. It was found that being treated in this way led participants to foster a strong sense of responsibility to the organisation and staff.</p> <p>The notion of trust was a prominent theme within the research and it was found that the <i>Sounding Out</i> participants felt a strong sense of responsibility towards MiP as an organisation, the staff team and the other band members. Participants reported that they felt a responsibility to be fully committed to the programme, support each other as a team, present themselves as positive role-models and perform to the best of their abilities. Additionally, this sense of responsibility was a strong motivation not to re-offend at the risk of letting others down.</p>

Recommendations

Developing the *Sounding Out* model

There are a number of areas that The Irene Taylor Trust 'Music in Prisons' (MiP) will need to develop in order to fully establish *Sounding Out* beyond the first pilot programme. The key issue is around staffing and capacity. In order for the pilot project to run successfully, the Artistic Director and Projects Manager both took on a greatly increased workload which was, in large part, outside of their normal remit. Therefore, it is recommended that MiP reviews the viability of continuing to use its existing staff members to

manage the workload successfully and also, in the longer term, whether this would be fully effective in maximising and sustaining the opportunities *Sounding Out* offers.

Ultimately, it is recommended that MiP seeks to employ an additional staff member specifically dedicated to its new community programmes. It is suggested that the role focusses on progression and key-working support for the participants. Additional duties should focus on the maintenance and development of cross-sector partnerships and MiP's relationship with the probation service.

ACTIONS	RATIONALE
DEDICATED STAFF MEMBER TO OVERSEE COMMUNITY PROGRAMMES	The research process highlighted that existing staff members were working beyond capacity. This issue needs to be addressed in order to develop the community programme effectively and sustainably.
EXTEND THE PROGRAMME TO RUN FOR A 2 YEAR PERIOD	Participants highlighted a desire to continue past the initial 12 month period, as it took some of them longer than expected to settle into a regular routine upon release. Participants often remain vulnerable for long periods post-release and an extended <i>Sounding Out</i> programme would help counteract this.
FORMALISE THE STRATEGY FOR RECRUITMENT OF FUTURE PARTICIPANTS	To ensure that the opportunity is offered to appropriate individuals, 'feeder' prisons should be established.
INCORPORATING PAST 'GRADUATES' OF <i>SOUNDING OUT</i>	Having 2 participants who had already faced the challenges of resettlement as well as previous experience of working alongside the delivery team, improved the quality of the programme for the whole group.
FURTHER AND CONTINUED EVALUATION	Given the current funding climate it is essential for <i>Sounding Out</i> to continue to demonstrate effectiveness in order to justify continued funding. Additionally, further research, particularly if concentrating on areas overlooked within this first evaluation, will allow MiP to develop the <i>Sounding Out</i> programme strategically and to best effect.

Logistics and maintaining quality

The *Sounding Out* pilot project has been shown to be successful in meeting the core project aims, and has

made a definite impact on the lives of the participants. In order to maintain quality, any future programme should sustain the elements outlined below.

DESCRIPTION AND ACTIONS	RATIONALE
<p>REHEARSAL AND CONCERT VENUES</p> <ul style="list-style-type: none"> Continue to use a dedicated space for the duration of the rehearsal period and in a central London location. Continue to structure the programme around a series of concerts in relatively high profile venues. 	<p>Participants appreciated the rehearsal space and maintaining it throughout the rehearsal period allowed for the group to settle into the space. Having visitors to the venue to watch the rehearsals was not deemed a problem by participants.</p> <p>The performances were an important milestone for both participants and other stakeholders. The venues used added value.</p>
<p>PAYMENT</p> <ul style="list-style-type: none"> Continue to pay participants at a rate of £90 per day for their time. Continue to pay reasonable expenses. 	<p>Provides financial support, improves motivation, feeling of worth and the incentive not to re-offend.</p> <p>Participants often not able to pay for travel and food in advance. Expenses not to be confused with payment for effort.</p>
<p>SUPPORT AND PARTNERSHIPS</p> <ul style="list-style-type: none"> Continue high level of contact. Maintain and develop partnerships with probation. Maintain and develop partnerships with related arts organisations. 	<p>Enabled participants to feel supported, motivated and fully involved, prepare for the programme, access other opportunities and maintain progress and momentum during challenging periods.</p> <p>Participants being better supported and professional stakeholders have clear input.</p> <p>Important to create a 'bank' of further opportunities and contacts for participants.</p>
<p>MAKING TRACKS</p> <ul style="list-style-type: none"> Time and financial support Acquiring new skills 	<p><i>Making Tracks</i> provided an extra level of support for participants who were otherwise not engaged in employment or further training or education.</p> <p><i>Making Tracks</i> offered an opportunity for participants to learn skills specific to working with young people, acting as role-models.</p>
<p>MIP STAFF</p> <ul style="list-style-type: none"> Staff numbers Gender 	<p>The ratio of delivery staff to participants was clearly appropriate.</p> <p>MiP should continue to ensure at least one of the delivery team is female.</p>
<p>CONTINUE TO USE ONLY MIP GRADUATES</p> <ul style="list-style-type: none"> Prior relationship A set way of working Anticipation 	<p>The research highlighted that the prison- based course provides a solid grounding via the relationships previously formed between staff and participants.</p> <p>Due to their previous MiP experience participants had at the start of <i>Sounding Out</i> a clear idea of what was expected of them and their responsibilities.</p> <p>As demonstrated in the research, participants positively anticipated the <i>Sounding Out</i> programme due to their previous prison based experience – in some cases this had a powerful effect and deterred people from re-offending.</p>

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METHODOLOGY AND RESEARCH AIMS



Sounding Out offers a new opportunity for MiP to make a long-term positive impact upon the lives of ex-prisoners. The transition from prison to a community setting presents, along with a very different set of challenges, the chance to assess the outcomes of the programme over a longer period of time. It also allows for detailed follow-up research in order to produce data rich in details that document the participants' experience of the programme.

The research period ran from May 2012 to January 2013 and focussed primarily on tracking the progress of the cohort of five recently released participants. However, the two long term MiP graduates did provide valuable insight into the value of the prison based programme as well as the potential for MiP to support ex-offenders over a longer term. The incurred costs of paying them for their involvement have been included in the Social Return on Investment calculation.

Prior to the start of the programme, it was explained to all participants that a researcher would be working alongside the team to attend all sessions and document the project. Further to this, verbal permission was sought to put each participant in contact with the researcher and on first contact, the research aims and process were fully discussed. Permission was also sought to make contact with individuals' probation officers. In the interests of anonymity, all participant names have been changed.

The following research techniques were used:

- Semi-structured interviews in the week prior to the start of the programme, halfway through the programme and at the end of the research period
- Participant observation at all rehearsals, concerts and team meetings
- Regular phone contact with participants and MiP staff
- Feedback from probation officers.

Interviews were initially conducted in locations chosen by the participants and the locations were often close to their homes. This pattern remained throughout the research period as it was found to assist in making each person feel comfortable. During the initial stages of the research, the Star Outcomes research and key working tool was used. However, this process was discontinued after the second round of interviews due to the fact

that it did not produce reliable data (see Appendix 3). However, the research continued to concentrate on the key 'hard' outcomes outlined in the Star Outcomes Tool:

- Reduction in Re-offending
- Reduction in returns to prison
- Employment.

The following indicators from the Star Outcomes Tool were also held in consideration:

- Motivation and taking responsibility
- Key life skills
- Relating, social networks and relationships
- Emotional well-being
- Meaningful use of time
- Creativity, writing music and performance.

Additionally, the research sought to assess the importance of a number of factors particular to the programme and of specific interest to MiP. These were agreed with MiP's Artistic Director:

- The importance and effect of being paid
- The part that music and performance plays
- The importance of the prior relationships built during the initial prison-based course
- The extent to which the MiP model, or way of working, is integral to the process and impact
- Impact on other stakeholders, in particular participants' family members
- Importance of partnership working and MiP's relationship with probation officers.

Overall research aims

- To present a Social Return On Investment (SROI) calculation for *Sounding Out*
- To assess the data against the key outcomes and indicators as highlighted above
- To document the process and the participant experience
- To assess areas for improvement of delivery and organisation.

SOCIAL RETURN ON INVESTMENT - SOUNDING OUT



The New Philanthropy Capital recommend in their 2011 report, *Unlocking Value – the economic value of the arts in criminal justice*, that charities need to collect quality data on outcomes in order to demonstrate impact. As previously discussed, *Sounding Out* provides MiP with the opportunity to assess impact to a level previously unavailable to the organisation. Further to this, the change in setting (from prison to the community) allows for different methods of analysis to be used.

Increasingly, charities and arts organisations are under pressure to provide evidence of their impact on re-offending beyond the anecdotal and descriptive account of the personal and social potential of the arts for transformation. The current financial climate, budget cuts within the CJS, and the Ministry of Justice's plans to implement a payment-by-results system, leave little doubt that evidencing value for money will become an increasing imperative within the charity sector.

Additionally for arts organisations working within the CJS, proving their monetary worth can help counteract a view, held by some, that providing arts activities for offenders is a 'jolly' for participants and ultimately a waste of money. This notion is likely to be more commonly held within a climate increasingly scarce of resources. This section concentrates on assessing the Social Return on Investment (SROI) of the first *Sounding Out* programme.

Social Return on Investment - background

Social Return on Investment is an analytic tool used for measuring the social value that is generated by a given programme, policy, organisation or intervention. Although the underlying rationale is based on a broad conception of value, the SROI uses money as a common unit of value. This analytical approach requires impacts to be measured in order to achieve a cost-benefit figure. Very simply put, a SROI calculation provides a return figure on the money invested. The New Philanthropy Capital summarises this below:

"In practical terms, this allows charities to add together the values of all of their outcomes and to compare the total value created for stakeholders to the money required to achieve those results. This is summed up in the SROI ratio, usually expressed as 'for every pound spent, Charity A creates Y pounds of social value'."

NPC 2010

The concept of SROI has been in use since 2000. Since then the methodology has continued to gain popularity, both globally and in the UK. In 2007 the New Economics Foundation in the UK published a 'DIY guide to Social Return on Investment', followed by a specific commission project set up by the Office of the Third Sector.

More specific to the arts and criminal justice, the New Philanthropy Capital (NPC) concentrated on how SROI can be used by organisations working in this sector to evidence their social-economic value. The SROI calculation for the *Sounding Out* project takes as a model the NPC's *Unlocking Value* report and follows the seven core principles laid out in their 2010 SROI position paper (Appendix 2). The key principles are taken to be the involvement (though the interview process) of the primary stakeholders, only including what is material and valid, concentrating on change (as outcomes), not over claiming, and offering a transparent calculation.

Key assumptions

The *Sounding Out* SROI calculation is based on the figures used by the New Philanthropy Capital's report as discussed. Like the NPC's calculation, the *Sounding Out* calculation uses a number of hypothetical assumptions based on statistical reasoning, in order to account for what would have happened without *Sounding Out*. Therefore, it is difficult to test the data and it should be understood that in finality, it offers an estimate rather than a 100% accurate calculation.

Because of the small cohort size and differing demographic, the statistics offered in the NPC report are not wholly transferable and some adaption has therefore been made. Details are presented in Appendix 2.

Sensitivity analysis

The data for the outcomes is largely based on self-reporting from the participants and therefore in certain circumstances may not be entirely accurate. However, the outcomes are based on factors that are empirically observable, coupled with the fact that the research is grounded in a series of interviews with each participant which run throughout the period applicable for the SROI calculation. Therefore, significant confidence can be had in the validity of the SROI estimate as based on the reported outcomes.

Outcomes

As a valid and current source, the *Sounding Out* calculation uses the NPC's statistics on offending rates. In order to account for the counterfactual figure it is based on three key outcomes:

- Reduction in re-offending
- Reduction in returns to prison
- Employment.

Reduction on re-offending

As self-reported in the interviews that were conducted over the course of the *Sounding Out* tracking period, each of the five participants reported that they had desisted from offending and indeed had done so since initially being informed that they had a place on the programme. However, in December 2012, one member of the cohort was returned to prison. It is included as a negative outcome in the calculation in an attempt to offer a realistic figure, true to the principles laid out above. At the time of writing there was little information available with regard to the nature of the recall – whether due to a breach of license, a further offence or wrongful arrest.

Outcomes data

The research finds that of the cohort of five participants, four have ceased offending. This provides a re-offending rate of 20%.

Re-offending rate = 20%

Calculation figure

Sounding Out cohort = 5

Actual number who have re-offended = 1

Re-offending rate (1 out of 5) = 20%

Counterfactual estimate

The calculation uses figures taken from the *Unlocking Value* report to estimate a counterfactual figure of **40%** (Appendix 2).

Counterfactual calculation figure

Sounding Out participants = 5

40% of 5 = 2

Therefore 2 participants would have re-offended

Impact

Therefore the calculation above provides an estimated figure for the number of participants that *Sounding Out* prevented from re-offending.

Impact calculation figure

Sounding Out cohort = 5

Counterfactual estimate = 2

Actual figure participants that re-offended = 1

Impact figure = 1

Estimate of economic value

This figure makes an estimate of the monetary value of the reduction in re-offending to the criminal justice system. The *Unlocking Value* report uses the 2010 Compendium of re-offending statistics and analysis published by the Ministry of Justice. The compendium finds that, for an individual who is re-convicted in the first year of release, an average of 4.302 offences will have been committed.

Further to the above, the Social Exclusion Unit estimated in 2002 that the average re-offence cost to the criminal justice system was £13,000 – equivalent to £16,044 in 2010 (*Unlocking Value*, p.24).

By using the information above a total cost figure for a period of one year can be estimated.

Average number of offences in 1 year period = 4

(rounded down from 4.302)

Average cost to criminal justice system of each offence = £16,044

Total cost over 1 year (4 x £16,044) = £64,176

However, given that the period from the *Sounding Out* programme commencing to the SROI calculation being made is a total of nine months (rather than a year) a further calculation needs to be made in order to offer an accurate evaluative figure.

Total cost over 1 year = £64,176

£64,176 divided by 12 months = £5,348

Cost over 9 months (9 x £5,348) = £48,132

In conclusion, this section estimates that *Sounding Out* has, since commencing in June 2012, made a saving to the state through a reduction in re-offending and reconviction of **£48,132**.

Reduction in returns to prison

It is impossible to know for certain whether in the case of the respective *Sounding Out* participants, a reconviction would lead to a return to prison. Because the cohort group is small it is also impossible to offer a coherent statistical evaluation.

38% of cases of reconviction for re-offenders do lead to a prison sentence.¹ Given that the entire participant cohort was still within their licence period and under probation supervision meant that for each of them, a further conviction would be treated less leniently and a return to prison therefore more likely. It also needs to be considered that each of the participants had either committed one or more serious offences and served a relatively long sentence, or had a case history of prolific and repeat offending, convictions, and shorter prison sentences.

It is fair to conclude that reconviction for any of the *Sounding Out* participants would almost certainly lead to a prison sentence. Taking this as fact, one can further conclude that in preventing one participant from repeat offending and reconviction (as shown in the prior section), the programme is also responsible for preventing one return to prison.

The section discussing the findings from the interviews offers strong qualitative data to support the above conclusion.

Impact data

1 person prevented from returning to prison

Estimate of economic value

The *Unlocking Value* report estimates that in 2010 the average cost of a prison sentence in Crown Court was £37,641 and that the annual cost of prison is currently £45,000.² As modelled by this report, the *Sounding Out* SROI calculation makes a conservative assumption that any return to prison in the case of the *Sounding Out* cohort would be for one year. The financial saving to the criminal justice system is outlined below:

Number of participants prevented from returning to prison = 1
Cost of prison sentencing = £37,641
Cost of prison for 1 year = £45,000
Total cost saved (£37,641 + £45,000) = £82,641

In conclusion this section estimates that *Sounding Out* has, since commencing in June 2012, made a saving to the criminal justice system, through a reduction in prison sentencing and returns to prison of **£82,641**.

Employment

Sounding Out does not specifically focus on supporting ex-prisoners into employment. However, as the findings section demonstrates, the programme clearly helps participants in terms of building confidence, support, motivation and of course the opportunity for participants to demonstrate successful participation on a post-release programme. Further to this, Sara Lee (MiPs Artistic Director) provided a number of employment references for *Sounding Out* participants.

Outcomes data

Six months after the start of the *Sounding Out* programme, two of the participants had secured full-time employment.

Employment rate = 40%

Counterfactual estimate

Again, it is difficult to present an ideal counterfactual estimate for *Sounding Out* because of the small cohort group and the demographic range across both age and gender. Both factors affect the likelihood of employment for ex-prisoners. Taking this into account, the *Sounding Out* SROI calculation finds a counterfactual estimate of 20% (see Appendix 2).

Counterfactual estimate for employment rate = 20%

Estimate of economic benefit

The *Unlocking Value* report estimates that the gross economic value to both the individual and society of an ex-prisoner being in employment is £14,611 over one year. This figure is based on the average earning potential (taking into account qualification levels) and includes payment of national insurance and tax. Given the demographic similarity, the *Sounding Out* SROI calculation uses this figure.

Estimate of economic benefit to society of being in employment for 1 year

Financial benefit to the state (tax/national insurance) = £2,544

Financial benefit to the individual (annual salary after tax/national insurance) = £12,067

Total economic benefit to society = (annual salary + tax/national insurance) = £14,611

Using the calculation above, the employment-based figure for the SROI for *Sounding Out* is **£14,611**.

Summary of total economic benefits attributable to *Sounding Out*

OUTCOME	NUMBER OF PARTICIPANTS	ECONOMIC BENEFIT
A) NOT REOFFENDING	1	£48,132
B) NOT RETURNING TO PRISON	1	£82,641
C) ENTERING FULL-TIME EMPLOYMENT	1	£14,611
		Total (A + B + C) = £145,384

Total economic benefit: £145,384

The cost of the programme

In total the *Sounding Out* programme cost £29,964. This figure includes all staff and participant payments and expenses, and covers the rehearsal week, concerts, the *Making Tracks* element of the programme and a smaller acoustic songwriting project that ran in January 2013.

Total cost of *Sounding Out*: £29,964

Overall return on investment

The costs of the programme compared to the estimated benefits provide a final return on investment figure expressed as the return on every £1 spent.

Total benefit (£145,384) divided by total cost (£29,964) = **£4.85**.

Therefore, for every pound that was invested in the *Sounding Out* Programme there was a return of £4.85

**SOUNDING
OUT**



THE SOUNDING OUT PROGRAMME - THEMES AND OUTCOMES



Beginning with a more detailed discussion of the 'effect' the intensive course had on the *Sounding Out* participants whilst they were in custody, this section then presents a narrative of the *Sounding Out* rehearsal and concerts.

The intensive Music in Prisons course

The researcher had previously undertaken a study of a MiP course taking place in HMP The Mount in May 2011. Briefly, the findings attested that the course generated positive outcomes in terms of improving group cohesion, motivation and personal and group creativity. Equally, it offered a space that, albeit briefly, allowed inmates to transcend their immediate environment and thus see aspects of their future in a more positive light. Inversely, the research highlighted how aspects of the course 'mirrored' the participant's wider lives in prison, for example, interpersonal conflict, monotony and lack of motivation and willingness to take responsibility.

Arguably, the job of the MiP tutors is to challenge these behaviours via the creative musical process, at least for the duration of the week. The research concluded that the tutor team do this subtly through allowing a certain amount of conflict, disorder and risk. This is not to advocate a 'hands off approach', but rather to recognise that, through a specific way of working and art form, MiP is able to offer an antidote to aspects of prison life to positive effect.

Engendered within the process are the relationships that the tutor team foster with participants as well as the notion of trust. From the outset, participants are seemingly encouraged to get on with the process of creative music making and, importantly, the tutor team do little in terms of imposing rules or conditions. Participants are confronted with juxtaposed challenges in the form of trust and taking responsibility. These are life factors rarely experienced by prisoners and form the basis of the MiP way of working and the subsequent effect on individuals.

For example, Anna did the Music in Prisons course nine years ago whilst serving five years in prison. Since being released she has been involved with a number of MiP's projects, acted as an ambassador for the organisation and now sits on the trustee board as an advisor. Anna feels a loyalty to the organisation and tutors even though

she described, during an interview, how she had not initially wanted to attend the initial prison course, but was encouraged to do so by the education department.

"This loyalty is due to how we were treated from day one ... it had respect all over it ... we were trusted with the instruments and having the opportunity to be somebody with everyone in the band treated equally, that is what I liked. In the first stage it was not so much the music but how we were treated ... it's unique."

Anna

Almost ten years on she still feels that this is the case and that the organisation placed belief in her. With this belief comes responsibility. Anna saw her role on *Sounding Out* very much in terms of supporting the 'newer' participants, even though this was not made specific:

"Sara did not say 'support these people' ... I feel a responsibility to Sara, what is not said, unspoken words ... none of MiP have said 'don't let me down', it's the unspoken words."

Anna

Ultimately, the faith MiP put in the participants becomes reciprocal:

"I have more faith in MiP than the Criminal Justice System. They did not judge, they believed in me."

Anna

For Anna, singing is "her world" and she does place importance on the musical aspect of the course:

"Listen to the lyrics, every song tells a story ... people get a chance to express themselves."

Anna

However, it appears that the music needs to be set within a certain working model, one that engenders trust and responsibility. These themes are prevalent throughout the research.

"It's a turning point."

Anna

Paul validates Anna's comments. Having served a life sentence, Paul's first contact with MiP was over 10 years ago. Indeed Paul, Sara, Anna and Nick seem like old friends with a history of shared experience and musicians' 'war stories'.

Paul has now been released for over 6 years and duly acknowledges that MiP has “enhanced” his life. However, he also acknowledges his own fortitude and resilience to the challenges life has presented him with:

“Life is one big struggle, whichever side of the street ... it’s about what you put in.”

Paul

It is clear that for both Anna and Paul, music has played a huge part of their lives and is certainly a resource providing fulfilment and joy. Anna and Paul both write and play gigs outside the MiP projects. What then is their motivation for being involved? Certainly not money, given that both of them are in full-time employment. In fact their involvement comes at a cost; long distances to travel, very early starts (neither live in London) and time off work. Equally the process is not necessarily an easy one:

“Monday was hard, the worst day, what I had to realise was that I had to re-evaluate and re-identify my role ... 8 years out and I need to support. I’ve had time out.”

Anna

Both Paul and Anna have a desire to give something back, both to MiP and to people who have been in prison. Paul describes his involvement as a supporting musician on a MiP course once he had been released. He was clear with the inmate participants that he was an ex-prisoner and tried to give them hope. Interestingly, Paul states that this role felt good for him on a personal level, a sentiment also echoed by Tony:

“Every time I give testimony it empowers me, it reminds me I gotta stay a role model.”

Tony

Clearly there is more to be gained for Anna and Paul than simply repaying a longstanding debt of gratitude to the organisation. MiP offers a creative experience removed from the more general band one and it seems something is special about the process, the defining feature being the democratic group process that drives any given project. Paul notes that:

“For my own bands I’m more opinionated. With MiP, it seems like people leave their egos at the door. The band does not react to the smaller issues.”

Paul

In short, Paul and Anna’s accounts highlight that, as a way of working, what drives a successful MiP project is the offer of trust, reciprocity and a lack of ego on the part of the delivery team. MiP relies (whether characterised or not) on these qualities of delivery, set within the context of music, to reach out to participants.

The ‘newer’ *Sounding Out* participants clarified further how MiP could lift spirits and improve interpersonal relations beyond the initial intensive prison project. For example, David recounted how unhappy he was for the first year he was in prison and the positive change MiP had on his outlook.

“I was not happy for a long time because the beginning is an unsettling time, it (MiP) made me more optimistic ... not all doom and gloom.”

David

He was also aware of the effect MiP had on others:

“There were two lads, one a long-termer, it lifted his spirits. For a month he felt high spirited - the week made him gain hope and perspective.”

David

There was also change within certain interactions David had with people on the wing including with prison staff that had seen the concert.

“...because it (the concert) was good, it was the officers who said do an encore. There was definitely a change in staff attitude, I gained a big rapport with certain staff ... they would remind me that our song was played on the radio ... the staff appreciated it. It was a brilliant opportunity at the time.”

David

Dianna also felt a change in how she was treated by staff who she said:

“Saw a positive side to the women.”

Dianna

Some of these interpersonal changes had a direct effect on behaviour and in one instance led to reconciliation between David and another inmate who attended the concert and with whom he had had an altercation a number of months before.

"I had had an incident with an older fella, church going ... I got moved wings. He came and saw the show and came up after and said, 'that was fantastic, I'm really sorry about everything ... your music really touched me' ... he held out the branch."

David

David was not the only participant that witnessed a powerful effect in others. Dianna recounted:

"...another participant who it (the original project) really helped, wrote, 'please walk slow' about heroin ... I hope she is OK ... (Dianna described how withdrawn this person was) ... it really helped her to put pen to paper ... (and) people believed in her more through the music."

Dianna

One would expect that participants are likely to suffer from a drop in spirits after the intense experience that MiP provides. Certainly, Tony confirmed that for the duration of the course he felt like he was not in prison and therefore for him when it did finish, it was; "horrible, a short sharp shock suddenly back behind the door."

Having a copy of the recording that is made at the end of the MiP programme certainly helps to counteract a post-course come down and provides both a reminder of the project as well as something tangible to present to loved ones:

"I can get upset when I listen ... it reminds me of how I ended up in prison ... it is great for people to take home to the kids."

Dianna

"It's the only child friendly music I've created ... it's a pleasure to play it to my daughter."

David

David recounting a comment made by another participant on the MiP course he attended:

"When I feel really low it gives me back that good feeling ... I've been in for four and I might do another five; it reminds me that I have done something positive."

David

Summary

The data evidences that the Music in Prisons course provides the following:

- The potential to lift spirits, enable inmates to transcend their immediate environment, attain a sense of personal achievement and more positive feelings towards the future
- The delivery of the programme effectively allows for a certain amount of conflict
- Participants are made to feel trusted and treated equally – these factors are crucial to the MiP delivery model
- Participants are presented with the challenge of taking responsibility for the creative process
- The interpersonal approach of MiP staff, coupled with trust and responsibility engender in participants a faith in the MiP 'brand'
- The programme can have a profound effect on interpersonal relationships including those between prisoners and staff
- Writing original lyrics can have a powerful effect and allow for another level of self-expression
- The CD is very important to participants once the programme has finished and helps maintain the positive effects of the course.

Between release and Sounding Out

Release

It is not uncommon for some individuals to report aspects that are positive about the experience of serving a custodial sentence. Dianna felt that she could see a positive side to going to prison and John believed that, "If you don't achieve in prison, you have wasted your time."

Indeed, John chose to avoid watching TV in prison, in part because it reminded him too much of life outside. John turned to music and poetry for release. He also undertook activities offered by the education department and, after doing the MiP course, participated on a prison programme that involved teaching physical education activities to young people with learning difficulties. Courses such as MiP's can act as a motivational catalyst for participants to seek further opportunities whilst inside (see Gelsthorpe 2010, Mendonca 2011).

Undoubtedly, though a prison sentence is a challenging life event and can shatter the lives of individuals and families, equally challenging can be the prospect and reality of release:

"There's not much help out there. This is such a good country but some don't get any help..."

Steve

"...shock of release. This year has been tough; there is a lack of opportunities, finding work with a record. Your vision of release is never how you imagine ... When you leave (prison) you can almost become house bound, always looking out. Prison is a slower pace of life."

John

"...really hard to fill the days ... it's hard to get away from that lifestyle (offending) ... initially a shock on being released, it's hard to explain."

Tony

The promise of a place on *Sounding Out*

"The best Christmas present ever!"

Dianna

Predictably, the prospect of doing *Sounding Out* lifted spirits and, as reported, helped participants to remain positive once released. What is striking though, as reported by the *Sounding Out* participants in the weeks prior to the programme starting, was the sheer efficacy this prospect had on the participant's attitudes, sense of wellbeing and actual behaviour.

"Knowing I am doing this (Sounding Out) has kept me out of prison for the last year."

Steve

"I was not expecting to get a job straight away, but 7 months? ... It's been a definite positive help having it (Sounding Out) in the calendar."

David

"I need something to really outweigh the negative conviction."

David

"Once outside (released) it helps not to be lost in the world ... me against the world ... knowing people help sends out a positive message to people and makes people more positive."

David

*"Without it (Sounding Out) I could have thought 'f*** it, I tried so hard for 8 months I could have ... (re-offended) when you've had money and you've tried to be an honest man but got nowhere, it affects your head ... I've seen others turn."*

David

"Sounding Out has come at the right time, I've been out a year ... I've felt differently over the last few months knowing that I am doing Sounding Out."

Tony

"I'm looking forward to making new friends, and meeting old ones."

Tony

"Coming out of prison, this gave me something to focus on ... knowing about the place (on Sounding Out) gave me something to look forward to, it gave me reason to be enthusiastic about myself."

Dianna

In the case of Steve, the programme was a paramount factor in his decision not to re-offend from the moment he was released. This was confirmed not only by him but also his probation officer:

"Steve completed 18 months on licence from prison and there was no contact with the police during this time or any intelligence linking him to criminal activity. This is a significant period for Steve to avoid re-offending and I honestly believe his involvement in Sounding Out was the principal reason."

Steve's Probation Officer

The potential of *Sounding Out* to act as both a deterrent and as a motivational catalyst is based on a number of key main factors.

- Trust in the MiP brand and the experience that *Sounding Out* offers
- Further to the above, the relationships built during the prior prison-based MiP programme
- Level of contact with MiP
- A passion for music
- The prospect of payment.

The rehearsal week and performances

"Scarily good."

Sara

The rehearsal week

Running over five full days (10am – 5pm) in mid June 2012, the *Sounding Out* rehearsal week offered an intense creative experience for the participants. By 9.15am on the first morning the staff team had set up the MiP music equipment (assisted by Paul and Steve who had voluntarily arrived early; Paul and Steve continued this pattern throughout the week and proceeding concerts. They were also generally the last to leave, making sure that they never did so before all the MiP equipment was packed away. This behaviour is in part perhaps due to the fact that both have experience of 'gigging' and the laborious process of loading in and out that goes hand in hand with performance) in the small room to one side of the main chapel at St Marylebone Church. The MiP delivery team were grateful for the use of the space; especially since it would give the participants a chance to acclimatise to the venue that they would be performing in a couple of weeks later.

Although things appeared to be running smoothly, Sara, by her own admission, started the first morning of the programme with trepidation. With so much riding on the week being a productive success, a high level of anxiety was to be expected. This was likely to be intensified by the fact that the preparation period had clearly been intensive and exhausting. Importantly, Sara had been in close contact with participants and their probation officers during this time and, although all participants had expressed their excitement and commitment to the week ahead (as attested to in the first round of research interviews), Sara's primary worry was whether everyone would show up ... not necessarily such a worry on a prison-based course.

As the participants drifted in it was apparent that there was a cross network of prior contact between them. John and Tony had spent some time in the same prison, and it transpired Steve had met David before under similar circumstances. Participants greeted the staff like long-term friends. With the familiar MiP blue drum kit set up with keyboards, guitars and amps arranged in MiP's standard semi-circle configuration, there was an air of comfortable familiarity to initial proceedings, aided by the freedom to make a cup of tea, nip out for a quick cigarette and chat with new faces.

As the group sat in a circle for a quick introduction, Dianna had not yet arrived. Sara had received a text confirming that she was on her way so felt it best to start proceedings. Similar to the prison model of working, the opening introduction was kept short. Other than expressing excitement at the prospect ahead, the staff made no mention of logistical issues such as break times, absence or staying on site. The group in turn introduced themselves and what they did musically.

As the band filtered into the rehearsal space, a somewhat flustered Dianna was on the Euston Road. The venue was proving hard to find and she was apprehensive about being late, wondering if Sara would be annoyed. She was also aware that she would have to walk into a session that was already underway and, unlike the male participants, there was no chance that she would be meeting any old acquaintances.

It was clear that being in a female minority added to other apprehensions Dianna felt. She had previously discussed some of the negative aspects of a so-often male-dominated music and entertainment industry, but did appreciate that MiP operates in a very different way and is not driven by profit or any expectations of the entertainment industry:

"With the MiP team it's different; spiritual, not commercial."

Dianna

Also, she was nervous about the project:

"I'm excited and nervous ... a bit of stage fright about the week."

Dianna

However, she had been talking to Sara regularly and clearly looked to her as a female role model. This view remained throughout the research period and in the final interview six months later, Dianna explained that Sara was one of three key strong female role models she held in her life, likening her to her (Dianna's) probation officer, a telling compliment given that Dianna saw her as a role model too. Undoubtedly it was important to feel a prior existing bond with at least one other team member before undertaking the project.

Dianna arrived to find the band in full swing with the instrumentalists running over a groove and John, Anna and David scribbling lyrics on the table outside the room. After a short break to introduce Dianna, the band continued while John explained to Dianna what they were working

on. After about 20 minutes, Sara stopped proceedings and suggested learning the chorus. The band then took instruction primarily from John. To an observer, the MiP staff appear almost like musical interpreters, finding the right notes and rhythm for each suggestion.

“The skill of Nick, Sara and Charles is that they can hear your idea and how the room is feeling and in an instant make it feel and sound just right.”

David

Noticeably different at this stage, compared to a prison based course, was how attentive each member was. There was little struggle for attention or to be heard over the seemingly inevitable cacophony of noise. This is rarely true of a first day. In fact, it is not long before all members operate in such a manner, for example just before lunch Tony puts aside his bass and explains to the group how he sees the structure, seeking both agreement and guidance.

By lunchtime the band had run through a complete rendition of John's song “I can't get you out of my system” – a song about love and rejection and one that he wanted to do because ‘everyone’ could relate to it as it was not about ‘being inside’.

The MiP model of working functions very much as a ‘musical democracy’, most prevalently with regard to the lyrics, with words often being written by a number of people. As a process, this is what helps allow for projects to have such a powerful effect. In practice though this is not always the easiest way for a band to function and that morning there was some disagreement between John and Dianna regarding the content of the first song.

However, the process of disagreement and compromise are important lessons to learn and help provide people with powerful and transferable life skills. Dianna's probation officer confirms this:

“She (Dianna) has developed her negotiation skills as she had to work with others to decide on who sings/plays what part and I think this may have been a challenge as Dianna is used to doing things her own way.”

Dianna's probation officer

A certain amount of conflict and tension on a MiP course is inevitable and actually desirable. The episode above highlights that, far from being destructive, it is these instances that

help people to develop and learn team-working skills. For Dianna it was learning, or perhaps ‘refreshing’ the ability to compromise, which is not to be underestimated in this scenario given it was the first time she had undertaken any ‘work’ in a mixed gender environment for over five years.

Inversely for John, it was having the confidence not to compromise but stick to his artistic vision. Having observed the prison-based course that he originally attended, it was clear to me that although John played the drums throughout that particular week, he did actually have an excellent voice. Equally, although he was clearly respected among the group and carried a quiet confidence, he was relatively unvociferous in the group decision-making process. John's behaviour on *Sounding Out* was very different; before the course started he had clearly prepared himself to step up to a singing and song writing role at the front and to shoulder the responsibility that comes with such a role.

In an interview soon after the rehearsal week, John talked about group dynamics:

“When you hear it not sounding quite how it should be you have to find a common ground that sounds good to all ... there will always be tension but I am passionate about music and I want it to be perfect so a few stressful moments are OK.”

John

In trying to seek perfection, John did feel a certain responsibility:

“I felt a sense of responsibility to the others in a writing sense; I had quite a heavy load of writing and this created a sense of responsibility.”

John

Over the course of *Sounding Out*, John developed into a confident and charismatic performer although he was admittedly nervous about the first concert, as he had been about the rehearsal week. However, though challenging, stressful and fatiguing at times, he found that the process of making music in the *Sounding Out* band a rewarding experience:

“I'm a self-conscious guy about everything ... but for myself after day two I felt settled, it felt like family.”

John

To the observer, the above is fair comment. There was indeed a familiar and family-like atmosphere to the project and, like any 'good' family, people took on different roles and there were moments of stress and tension, as well as trust and humour. That first afternoon there was a timely moment during a break in the rehearsal when a police car with its siren loudly sounding went past the venue. As it did so, there was a moment of silence with tutors and participants listening and looking from one to the other, the world outside the rehearsal room offering a reminder of where the band had come from and the importance of the project now in hand. Solemnity then turned to hilarity as the siren continued to speed past and in unison the group burst into laughter.

The band continued to work very hard throughout the week and the period was largely issue-free other than those of an artistic nature as discussed above. One factor that did arise though was around timekeeping. There were moments when some participants and tutors found it frustrating if others were too long on taking their breaks; a difficult issue to resolve and often a problem in any band without a fully ascribed MD (musical director) watching the clock.

Perhaps this MD role could have been taken on by one of the MiP tutors, but it is likely that such action would have had an inverse effect. If part of the strength of the MiP model is trust and responsibility, a 'sheepdog' approach will prove to be counteractive. Dianna commented that she appreciated that they group were "not overly micromanaged and allowed to do their own thing."

Equally, there were times when people were late for the morning sessions. Although keen not to "project her own sense of time" on everyone else, Sara found this frustrating because the participants were being paid for attending. She accepted that in prison, late arrival happens for a variety of reasons, but in the *Sounding Out* setting, "there is nobody else to blame." Individual responsibility aside, the issue of timekeeping, largely out of the control of the MiP tutors on a prison course, now centres itself as more of a factor. Aware that "how people live their lives on the outside now comes in to play" (Sara), it is a hard issue to assess the appropriate action for and doubtless one the MiP tutors will need to continue to tackle if the organisation run further *Sounding Out* courses.

By day five, everyone was visibly exhausted, but the band had a name (Platform 7) and had written and recorded a set of 6 original songs of excellent musical quality containing thoughtful lyrics on topics ranging from love and loss, looking

positively to the future, and the prison experience. Having run through the set many times they were ready to perform.

The concerts

Platform 7 made their debut performance in front of an audience of around 200 friends, family and guests of MiP at St Marylebone Church. The band spent the afternoon sound-checking and running through the songs. The band members all appeared confident but, as expected, there were admittedly a few nerves, perhaps compounded a little by the absence of Anna who had contracted chicken pox. John spent extra time learning Anna's lead vocal for her song 'Future'.

The performance itself was highly professional and it was clear that each individual had made sure to run over the material and listen to the CD in the days between the last rehearsal and concert. The band finished their set to a standing ovation and were soon engulfed by audience members congratulating them and wanting to talk about their experience. As the section below on confidence illustrates, this after-gig ritual, although a challenge in itself, made an impact of the participants.

"...it's been good for my confidence ... what people say to me, like the Mayor."

Tony

Before leaving, the band took time to express their thanks to Nick and Charles and present Sara with flowers.

A number of comments from members of the audience were collated and sent out to the band members as written feedback in the days following the concert. Like the CD, this provided a keepsake of their achievements and was very much appreciated.

In certain respects, the following gig two weeks later was more relaxed. Certainly the change in setting, from a church to dedicated performance venue had an effect. More importantly though, the band members were visibly more relaxed between songs with the singers taking a much more proactive role in introducing the band members, songs and interacting with the audience.

The first concert had been highly professional and a huge success. This was true also of the second concert but additionally, having got a gig under their belt, Platform 7's music took on a further quality, hard to define, but perhaps best thought of as musical fluidity; the band had really gelled.

This was essential for the final performance at the Royal Festival Hall where, unlike the first two occasions, there was only a very short and seemingly fraught and pressured sound-check. Additionally, the participants had not rehearsed or played together for over month. However, the band provided a performance that demonstrated both further interpretation of the material, and that each member had clearly continued to work on the songs in the interim. Platform 7's second performance of the day was particularly vibrant and confident and had a previously seated audience on their feet and dancing – not an easy task at large venue such as the RFH.

After the show John's brother approached Sara with a hug:

"...thanks, having the opportunity to do this has been the most amazing thing for him – and us (his family)."

John's brother commenting to Sara

Themes and outcomes

There were a number of important themes and outcomes that were prevalent within the research data and provide evidence that the *Sounding Out* programme was successful in meeting the aims discussed in the introduction section.

Creativity, music and performance

Clearly, *Sounding Out* provided the participants with an excellent and indeed rare opportunity to create and perform music. The concerts and recordings provide a base of empirical evidence, as does the narrative above and the selection of participant's comments below:

"Music can help you express yourself, communicating and feeling like you've achieved something ... 15 minutes of guitar and you forget about the bad day. Music is therapeutic, exercise for the mind."

Tony

"The boys came up with what I wanted straight away, everything fell into place and this raised my confidence – I got it on point!"

Dianna

"Without MiP I wouldn't have been interested in other things (drama and acting)."

John

"...as the week progressed I felt like I had grown in terms of fitting into different genres ... I'd love to carry on with Platform 7, it's something totally different, I would never have had the confidence to make songs and sing."

David

"To have so many creative minds taking part in the process and still have a collective togetherness and responsibility is typical of everything MiP stands for."

David

All the participants were clearly passionate about making music; unsurprising given the recruitment process. More pertinent to the non-musical aims however is the fact that the programme provided more than simply a 'showcase of talent' opportunity, for both individuals and MiP.

On the contrary, the process of creating new music and performing in the *Sounding Out* context comprised a process that met multiple needs including providing a creative/emotional outlet, a network of new relationships and contacts, a boost in confidence and motivation, and a foundation from which to take personal responsibility.

Responsibility

One of the most striking aspects of the *Sounding Out* programme was how it engendered the participants with a strong and multi-layered sense of responsibility towards themselves, the band, the MiP tutors and the organisation as a whole. Additionally, this sense of responsibility transgressed to others not directly involved in *Sounding Out* including other prisoners and ex-prisoners. This manifests itself in various forms:

- The need to make the best of the opportunity and their own potential

"I'm trying my best to be really positive, it's a really good thing looking at the pictures (from the rehearsal week and 1st concert) ... the position we've been put in is really great, we have to turn it round and make use of it ... really amazing, too good to be true."

Dianna

- To represent ex-offenders in a positive light

"I'm working for a better life ... doing it for the community, for other prisoners."

Tony

"I'd like to inspire young people."

Dianna

"We can represent people in prison so something we can't do is be rowdy; we can inspire and show what others can do."

Dianna

- To fulfil the confidence that MiP have put in them

"I could go back to a life of crime but I have got people like MiP who've put time in; I'd let people down."

John

"You (MiP) did this project because you believed in us and we believed in ourselves."

Dianna, addressing Sara

- Not to reoffend/go back to prison and thus be unavailable to continue the programme

"I'd be letting the band down if I went back inside; putting the band at risk ... I didn't feel like this two weeks ago."

Tony

"I don't want to lose this opportunity of the course at the moment."

Steve

"I had the band to think about, I was not going to let them down."

Dianna

- A responsibility to modify one's behaviour and process of interaction for the greater good

"I compromised because of not wanting to let the band down."

Dianna

"I'm a perfectionist but (during the rehearsals) that did not shine out because we needed to get the songs done."

Tony

"I know I could not do it monged out ... 'landing' behaviour inside is to protect myself ... I was aware I needed to watch my landing behaviour."

Tony

Motivation and confidence

Arguably, motivation and confidence are factors that interact with each other and increase or decrease in related increments. As demonstrated in the section covering the effect of being offered a place on *Sounding Out*, motivation was certainly increased by having a place confirmed. Additionally, this motivation was bolstered by close contact with MiP prior to commencing the programme, and then the support participants received during the period over which it ran.

Within this supportive environment, confidence was built through the creative process itself, performing and receiving feedback and praise. As with the prison-based MiP course, the participants reported a strong sense of achievement.

- The support they received on *Sounding Out*

"I have more confidence to do a lot more; the belief in you is an encouragement."

John

"I'm overwhelmed with Sara."

Dianna

"It was noble of her (Sara) to text during the riots. I appreciated her concern not wanting me to get in trouble."

Steve

- The rehearsal week and performing

"Everyone has their own comfort zone ... Charles has given me confidence."

David, on singing

"Fantastic week because of how hard it (making progress after release) had been, I'm not downbeat, having that week was refreshing ... I feel more positive after everything we did together, it put me on a buzz."

David

SOUNDING
OUT

THE FRONT ROOM



"I needn't have worried about being rusty ... the vibes all round, what an amazing day."

Tony, on the first concert

"Confidence that week after (working with) so many personalities and seeing what their struggles are, changes in their confidence, seeing others go through stuff and not go back, it gives a buzz and confidence."

John

"It helped me maintain my confidence and motivation in the face of getting rejected 5 times by McDonalds during the time I was doing Sounding Out ... also I had an outlet through music at a time when my Auntie died and my family was stunned."

Dianna

- Receiving feedback and praise

"Since being out I've changed and since Sounding Out that's been bigger ... so much feedback, it's been good for my confidence ... what people say to me, like the mayor."

Tony

"Even for a grown man to hear 'I am proud of you' ... some have never heard this."

John

"The feedback was really good, scary though, (someone) from the Koestler Trust said I have a really lovely voice, it's very nice to hear that."

Dianna

"Feedback ... really positive and really good to get it, especially with this type of project to see that people embrace it."

David

- A sense of achievement

"The effect of this is that it gives people something to look back on and get confidence ... if you can do that then what can't you do? No matter what happens we've achieved this, and that can't be taken away."

David

"I achieved this ... achievement is transferable."

John

"Once you do it (Sounding Out) it definitely starts the ball rolling, the sense of achievement."

John

- Meeting new people

"Meeting people that I would not normally meet, talking to people that I would not normally talk to, that I would have avoided in the past."

Tony

"My confidence has changed since meeting MiP – this week (the rehearsal week) has helped to engage with strangers ... you don't want to be judged as someone who has been in jail. For myself after day two I felt settled."

John

"It was nice to meet Hermione's Mum. Meeting different people and hearing how she helped Hermione was inspiring."

Dianna

- Feelings about the future

"It emphasises to me the potential to get into music, being around it made me think why didn't I do this before ... maybe it all happens for a reason. I'm not in prison and I won't reach 40 and still be doing stupidity, this is a good step ... I can do something else – I'm really excited."

David

Six weeks after *Sounding Out* commencing all of the participants had relatively clear ideas about things they wanted to achieve in the relatively near future:

TONY	Continue to play music and possibly set up his own band/ use the money from SO to equip a home recording studio
STEVE	Keep himself busy with activities/ continue doing music and perhaps teach drums/ try to get regular paid DJ work
DIANNA	Find paid employment/ furnish flat/ have her daughter live with her again/ learn to drive
JOHN	Start a career as a music performer and facilitator
DAVID	Find employment/ go to university/ do more music

Emotional well-being

In terms of improving emotional well-being, beyond the other factors discussed such as motivation, *Sounding Out* supported participants in two key ways; fostering self-esteem and helping them reaffirm a sense of identity other than that of an offender.

- Identity

"I'm never wearing grey tracksuits again!"

Dianna

*"Part of me doesn't see me as an ex-offender ... people see me like that but **Sounding Out** has helped me overcome this."*

Dianna

"Every time I give testimony it empowers me, it reminds me I gotta stay a role model ... This is rehabilitation for me ... getting back to a normal person."

Tony

- Self Esteem

"He comes home after rehearsals and talks about doing this and that during the day. It's had such a great effect."

John's girlfriend

"...everyone wants a part of the new Tony."

Tony

"It's helped me rebuild my life and self-esteem."

Dianna

"The way everything came about with MiP, it felt like it came together at the right time. It helped me get back to the person I was before I went to prison."

David

"I know myself ... I've made myself a promise (not to offend or use drugs) ... staying true to my goal and intentions I'm not going to give away my power."

Tony

For some of the participants this change in identity has helped them change certain patterns of damaging behaviour:

"I'm happier now, I don't want to do drugs and drink."

Tony

"I can see this course through somebody else's situation, I think MiP is a way through music to stay away from drugs."

John

Relating, social networks and improved relationships

Music is a form of communication in its own right and being part of *Sounding Out* therefore requires people to communicate and build interpersonal relationships with the other band members. Participants clearly benefited from this.

- Building relationships, communicating and spending time with/working with others

"Sounding Out has helped by being part of a team."

Tony

"Coming out of jail was hard, I was in a hostel and then moved into my flat and been staying home (alone) a lot ... last week was good, getting out meeting people, talking."

Tony

"...8 years in prison ... living to rules." Tony explained that after such a long time in prison he felt isolated but that *Sounding Out* had helped him improve his communication skills.

"Felt like family."

John

"All of us together, we are an inspiration because I ain't seen anything else like this."

Dianna

"We're all in a different boat and came together through mishap but we're all positive."

David

"I believe her communication skills have improved as a direct result of the project as she is able to speak to people from different areas of life with more confidence now."

Dianna's Probation Officer

- The opportunity for family members to see participants on stage, hear the recordings and witness them being involved in the *Sounding Out* project had a positive effect

"I showed the video to my sister; she says it's really good ... my nieces say we should put out flyers. It's nice to get a response from my sister; our relationship has improved."

Tony

"My daughter was really excited to see me on stage."

David

"Daddy how is it that you do that fast talking?"

David's daughter

"My family knew something good was going on although I did not tell them at first, I wanted to keep it for myself ... my kids were well pleased for me"

Tony

"... my daughter was inspired to see me on stage."

John described how music and performing had become a shared interest between himself and his 7 year old daughter

- In offering an alternative programme of activity, relationships and opportunity, *Sounding Out* helped people to avoid, and break from, negative ties and relationships

"Meet the same people on release ... there's a vicious cycle of drugs, (and) old friends looking down on me now – they're wrong."

Dianna

"Some people do see prison as a fun-run; you meet the same people on release."

Dianna

"The only people I knew (on release) was druggies and criminal scientists ... when I did Sounding Out it was the right time because I was starting to integrate back with the old crowd. I don't know where I'd be if that programme was not on ... that programme was a saviour."

Tony

"I chucked my (old) SIM card in the bin after my first Sounding Out meeting, I was on my own."

Tony, commenting on actions taken in order to separate himself from his old peer group.

Use of time

In total, the *Sounding Out* initial rehearsal week and performances, the Making Tracks programme and the shorter acoustic project together provided approximately 86 days of paid activity between June 2012 and January 2013, providing an average (not all participants took part in every activity) of 12 days paid activity per participant, earning approximately £1,080 each.

The participants reported that having a constructive activity base to involve one-self with not only has a strong impact on factors such as self-esteem and identity but can also impact on both the motivation and opportunity to re-offend:

"It fills a gap constructively."

John

"I haven't the time for people dragging me down with weed."

Dianna

"Being busy is important ... when you are idle it can be dangerous."

Steve

"We're somewhere constructive, no time to offend."

John

Being paid

The participants were paid at a rate of £90 per working day, including performances. It was clear from the interviews and the data presented that the *Sounding Out* programme offered a rich and rewarding experience far outweighing any financial gain; it was not simply an easy pay day. However, being paid properly for their time and effort clearly added to individuals sense of worth:

"The money sets you up and it's nice to get paid for doing something."

Steve

The money also enabled people to buy certain one off items:

"I bought a sofa and carpet for my flat."

Dianna

Being paid also helped maintain motivation to act professionally and in some cases not to re-offend:

"The money helped motivate me so I could buy my sofa."

Dianna

"Steve has found it very difficult to find paid employment since release and in the past this has often led to reoffending. The money received from MiP has reduced this risk."

Steve's probation officer

"It kept everyone understanding that there has to be professionalism. It's human nature to be careless when not being paid."

David

The money also helped some of the participants stay on top of bills:

"Being paid was a helping hand and it was good to bring something in, it did help, especially the period it came in with the baby coming."

David

"I bought some bits, paid some bills, I'm ahead ... the money is fairly simple, it gives me some breathing space."

Tony

"... had I not been being paid it would have been harder."

David

The Platform 7 EP

At the end of the rehearsal week the band recorded the songs they had created and intended to perform two weeks later. Time was taken over this with a number of takes for each song being recorded in order to produce best results.

As with the prison based course, having a CD provided a certain legacy for participants, evidence for others of their achievement. Additionally, individuals were able to listen to the songs between performances in order prepare properly and remember their parts. A number of the participants claimed to have been doing this and it was evident from the quality of the concerts, even after long breaks where the band had not played together, that this was the case.

"Great for people to take home to the kids."

Dianna

"I played it to my probation officer, she liked track three."

Dianna

"... even my daughter likes it (the CD), that feels good."

David

"... stand back and look at the house I built...an achievement."

Tony described how he had played the original MiP CD he had kept to his hostel staff and that it was inspiring to have a copy.

Not re-offending

One of the key aims of *Sounding Out* was to make an impact on re-offending and returns to prison. The research has evidenced that even the initial offer and promise of a place can have a dramatic effect with regard to this. Importantly, the data indicates that this is in large part due to the pre-*Sounding Out* experience participants had on the prison-based programme. Put simply, they know what they are getting and already have a working relationship with the MiP delivery staff. Being offered a place on a course that they had not already invested time and emotion into would be unlikely to have such dramatic effect.

During the nine month research period, none of the participants reported committing any offences and there was no evidence to the contrary. However, after the research period had ended one member did return to prison (as included in SROI) following an incident with the police that clearly had a negative effect on self-esteem by confirming to them that they would 'always be suspect'. Further details are unavailable and inappropriate; however what this turn of events does show is just how vulnerable each of the participants is. This was a point not lost on any of the participants or the MiP staff.

Given the above, it is valid to claim that the programme was effective in this key area; the research data and participant and probation officer testimony support such a claim. It is also clear that there is not one single key factor but rather a multiple of effects as outlined in the impacts above.

- Offering trust and responsibility
- Helping foster motivation and confidence
- Providing a creative emotional outlet
- Providing a regular contact and an underlying level of support
- Providing a financial incentive

- Access to new relationships
- Constructive use of time
- Support to access further opportunities
- Opportunity to perform and do something they are passionate about
- Improvement in family relationships.

"This course has stopped me offending, it's curtailed my offending"

Steve

"Doing music helps not to be interested in crime"

Tony

"The other day I stopped myself 'I have to be a role model, the new Tony' "

Tony

*"Without it (Sounding Out) I could have thought 'f*** it, I tried so hard for 8 months I could have ... (re-offended) when you've had money and you've tried to be an honest man but got nowhere it affects your head ... I've seen others turn."*

David

"The other day I saw a bloke in the street selling a Hofner bass ... I thought better of buying it because it was probably stolen."

Tony

Tony was perfectly aware he could have bought this and sold it on for a profit.

"It keeps you out of the thought of crime ... even money, you spend it differently. The longer you are out of crime the harder it is to get back into it, you get out of practice, your route gets blocked."

John

**SOUNDING
OUT**



SOUNDING OUT SUMMARY - SUPPORT AND PROVISION



“What it did for us at that time, we couldn’t have asked for more, it gave us optimism and an end in sight...not lying around, it was just what I needed at the time”.

David

As demonstrated, the *Sounding Out* pilot programme had a marked effect on the participants and successfully met the original aims of the programme. That the programme offered an intervention of support set within a musical framework was crucial. As an art-form, music provided an activity that the participants were passionate about – this was an important factor in setting up and maintaining a high level of engagement.

Delivered within the MiP participatory setting, it was essential that those involved work together, communicated, built good relationships and ultimately took collective responsibility. Participants described the ‘buzz’ of playing material that felt good, as well as performing it to an audience. Clearly this ‘buzz’ and power of music to effect mood was a key ingredient.

Having established a strong musical base, the *Sounding Out* programme provided an offer of support to participants that went further than simply a musical opportunity. Indeed, the programme gave different things to different people as appropriate. Below are the points of support as identified:

- A ‘stepping stone’ into employment by providing a stimulating and supportive intervention that helped participants approach the job market with fresh enthusiasm, a sound reference, a recent positive achievement and rekindled sense of self belief. One participant explained that the programme provided him with a break from being a ‘job applying robot’ and that when he returned to this task he did so with renewed vigour. He felt that this was in part responsible for him finding work.
- A subtle underlying ‘bed’ of relationships and organisational support, as well as an alternative stimulus helping to maintain self-esteem in the face of employment disappointment, family, housing and other resettlement challenges.
- New friends and contacts providing an alternative to previously existing relationships and peer group. The participants could see a clear benefit in severing certain ‘old ties’; *Sounding Out* helped fill the inevitable gap.

- The provision of financial support in the form of payment as well as an opportunity to fill a considerable amount of their time with positive activities, helped participants resist the pressure and temptation to reoffend.
- The chance to present oneself foremost as a musician and performer, rather than offender. This provides a boost in confidence and self-esteem, as well as a statement to friends and family. As highlighted in the research, acknowledging this ‘journey’ to others can have a profound effect on individuals’ sense of identity.
- The opportunity to help others by acting as a positive role-model (*Making Tracks*) and offering public testimony that the cycle of reoffending can be broken and ex-offenders can achieve positive goals. This in turn can have a reflective positive effect on those giving testimony.

SOUNDING OUT PARTICIPANT CASE STUDIES



John

John took part in a MiP prison course in 2011, having first had contact with MiP during a collaborative drama and music project in 2009. Quietly confident, John was certainly a productive influence on the 2011 course. However, although he had some previous experience of singing and writing lyrics, as well as drama, John remained behind the drum kit throughout the week. It became clear he had an excellent voice and pitching, though, when he eventually volunteered to add some backing vocals whilst drumming.

John was due to be released a couple of months after the project and so Sara, aided by the fact that there was a good line of communication between MiP and the prison's Education Department, was able to contact John and offer him a place on *Sounding Out* on release. Sara remained in close contact and she and John discussed him taking on a vocal role on *Sounding Out*.

In part perhaps due the different context, as well as the fact that he had clearly prepared for the programme, John presented himself very differently on *Sounding Out* from the outset. His focus was entirely on singing and song writing and he worked very hard over the programme, proving to be the centrepiece of the band and a strong front of stage presence.

Over the following six months John was unable to find work. Aspects of his life were very hard, including having to live in a probation hostel and facing severe financial problems. John concentrated on music throughout in order to keep busy and focussed. He regularly went to a friend's studio to work on his music and took part in the *Making Tracks* project MiP ran in conjunction with Code 7 and Pathways SE11. He set goals for himself every day, from keeping up a fitness regime to chasing up possible music contacts.

During the *Sounding Out* programme of activities John was invited to work as an assistant vocal facilitator on the Southbank Centre's VoiceLab programme, which culminated in a performance in the Clore Ballroom on 16 December 2012.

John also performed a short acoustic set with Paul at a conference focussing on Criminal Justice. He later described how nervous he felt having to do this, but found that it offered him a different challenge and one that he relished as it also involved John talking about himself and his

life up until this point. He and Sara also worked on an application which nominated him for a BBC Performing Arts Fund Music Fellowship. After giving an impromptu 'a capella' rendition of one of his songs in the interview, John heard in February 2013 that he had been successful and was one of only 19 people to be awarded the honour. The funding allows John to work closely with MiP for 12 months to develop his skills, showcase his work and experience the reality of working in the music industry.

Nine months after starting *Sounding Out*, John is more focussed than ever on a career in music. He anticipates working with MiP more over the following year and is looking forward to his involvement with the BBC PAF. He is also very focussed on fatherhood and has found that music has provided a shared interest with his seven year old daughter, thus strengthening their relationship. John is also happy to report that he was cleared to move out of probation accommodation in March 2013.

Dianna

Dianna's story highlights how the *Sounding Out* programme provided what she described as a 'stepping stone' towards her resettlement goals; the key ones being finding a job, securing a flat and having her daughter move in with her. Dianna was released only two months before the *Sounding Out* programme began and so knew she had a place before her release date. She left prison in what her probation officer described as "a whirlwind of activity – organising her life, she left me breathless just talking to her!"

Indeed, Dianna was fully committed to the *Sounding Out* programme and persevered even when struggling with group dynamics and stage nerves. Things were not made easy for her during the rehearsal period when it appeared that she might lose her housing support. Additionally, a family member passed away shortly before the start which left her family stunned. Coupled with numerous job rejections, all of these factors left Dianna vulnerable.

However, she reported that *Sounding Out* gave her something to focus on and, in Sara and Anna, two strong female role-models. Dianna's probation officer reported that being able to talk to other people who had been in prison was also a support.

"I think Dianna found it helpful to be able to chat to other participants who are in a similar situation and could understand what she was going through, her difficulties and struggles trying to re-adjust to life outside prison and she found other participants a good source of comfort."

Dianna's Probation Officer

In August 2012 Dianna was successful in getting a job as a support worker; Sara provided her with a reference. By this time she had also moved into her own flat, conscious of the fact that it was in a different area from where she had lived previously to prison. Dianna used the money she earned from *Sounding Out* to decorate, and with a job and flat in place, she was able to live once again with her daughter.

In December 2012 Dianna described the challenges she faced now raising a young child single-handedly.

She was using all her expendable cash to pay for stage school lessons for her daughter and driving lessons for herself. Dianna still found it hard to trust people for fear of them 'judging her'. However, she was as motivated as ever to keep her life on track and saw in her new job a clear career progression. Like Steve, *Sounding Out* came at the right time for Dianna and provided a source of motivation, confidence and underlying support that helped her overcome some of the challenges arising in trying to find employment and settle into life after prison.

"In terms of the Sounding Out project, Dianna has gained an enormous amount of self-confidence from her participation and is not as intimidated by people in authority now, having seen the Mayor and others at one of the concerts and realised that authority figures are just the same as everyone else. I believe her communication skills have improved as a direct result of the project as she is able to speak to people from different areas of life with more confidence now."

Dianna's Probation Officer

Steve

"This course has stopped me offending."

Steve

"Steve was always very honest in discussing his offending, the reasons why he did it and the temptations he had following his release from prison. However, the more his involvement increased with the programme the less the temptation appeared to be. Steve regularly stated that the band was the one thing helping him avoid re-offending because he really enjoyed playing gigs and, as importantly, did not want to let his fellow band-mates and the programme organisers down. Steve completed 18 months on licence from prison and there was no contact with the police during this time or any intelligence linking him to criminal activity. This is a significant period for Steve to avoid re-offending and I honestly believe his involvement in Sounding Out was the principal reason."

Steve's Probation Officer

Steve has spent many years in and out of incarceration and, as he described, it would be relatively easy for him, via old contacts, to quickly return to offending and make considerable amounts of money in a short period of time. Indeed, as outlined by his probation officer, there is a massive temptation to offend, especially given that over the last year he has not been able to find work and faces severe financial hardship.

However, with the prospect of *Sounding Out*, something evidently changed in Steve and he has now completed his licence and not offended for over 18 months; a significant period of time given his previous offending history.

Steve described how he made a clear decision, in conjunction with the *Sounding Out* offer, to simply not re-offend. He had a realisation that he had missed out on many things over the last 20 years, including important family events, and he did not want this to be the case with *Sounding Out*.

Determined to stick to his decision, Steve clearly placed his energies in to *Sounding Out*. He visibly worked very hard on his drumming. A relatively inexperienced player, he made brilliant progress over the rehearsal period. By the second gig he sounded like a consummate professional and played in a way that showed he had really thought clearly about what would best complement the songs.

The image shows a blue rectangular box on the left containing the word "BIBLIOGRAPHY" in bold, yellow, uppercase letters. To the right of this box is the "SOUNDING OUT" logo, where "SOUNDING" is in yellow and "OUT" is in a larger, outlined font with a green-to-blue gradient.

As *Sounding Out* progressed and Steve worked on the *Making Tracks* project, he seemed more confident and happier. A hard thing to describe but by September, as he started a live music project with Squeaky Gate (via a referral and initial meeting in conjunction with MiP), there appeared to be a subtle shift in Steve's self-esteem. He was really enthusiastic about this programme and working more with MiP in the future. He had continued to develop his internet radio show and was starting to pick up a little work DJing in a local venue. He also completed the shorter acoustic *Sounding Out* project with John and Paul in January.

Steve's story shows how effective a programme such as *Sounding Out* can be in supporting people not to reoffend. It has worked for Steve because it takes something he has long been passionate about (music) and allowed him to access it as an intervention in a way that is meaningful for him. This is as a result of his initial MiP prison experience, the financial support from MiP, the support and contact he received from Sara and the belief placed in him. *Sounding Out* gave Steve a clear reason to make a decision not to reoffend and then placed trust in him to stick to this decision.

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APPENDICES

APPENDIX I PARTICIPANT DETAILS

All participant names have been changed to protect the individual identity.

NAME	MUSICAL BACKGROUND	AGE	MIP COURSE	RELEASE DATE	SOUNDING OUT PLACE CERTAIN SINCE
TONY	Played the drums in bands for many years.	Mid 50's	May 2008	June 2011	April 2012
JOHN	Originally played drums in MiP course. Had done some singing, drumming, writing and studio work before prison.	Late 20's	June 2011	June 2011	Jan 2012
DAVID	Writes lyrics and raps. Had performed at some shows prior to MiP	Mid 20's	Oct 2010	Oct 2011	Nov 2011
STEVE	Drums – played a little prior to MiP	Late 40's	Nov 2007 and Oct 2010	Jan 2012	Nov 2011
DIANNA	Singer/songwriter. Had performed and recorded prior to prison in the mid 90's	Early 30's	Aug 2009	March 2012	Dec 2011
ANNA	Singer/songwriter	Late 40's	March 2003	July 2004	N/A
PAUL	Guitarist and singer/songwriter	Mid 50's	Oct 2002	Jan 2006	N/A

APPENDIX 2 Social Return on Investment

There are seven principles of SROI that underpin how it should be used:

1. Involve stakeholders. Stakeholders should inform what gets measured and how this is measured and valued.
2. Understand what changes. Articulate how change is created and evaluate this through evidence gathered, recognising positive and negative changes as well as those that are intended and unintended.
3. Value the things that matter. Use financial proxies in order that the value of the outcomes can be recognized.
4. Only include what is material. Determine what information and evidence must be included in the accounts to give a true and fair picture, such that stakeholders can draw reasonable conclusions about impact.
5. Do not over claim. Organizations should only claim the value that they are responsible for creating.
6. Be transparent. Demonstrate the basis on which the analysis may be considered accurate and honest and show that it will be reported to and discussed with stakeholders.
7. Verify the result. Ensure appropriate independent verification of the account.

APPENDIX 3

The Outcomes Star tool

It was initially proposed that the research process should use the Outcomes Star tool. This would be used in conjunction with the semi-structured interviews and participant observation in an attempt to evaluate the *Sounding Out* participants' progression towards self-responsibility and accomplishing a clear model of change, namely the change in behaviour that had previously led to offending. The research plan originally incorporated the Outcomes Star into the pre, mid-term and post *Sounding Out* semi-structured interviews.

The Outcomes Star is designed to be completed collaboratively as an integral part of key-work and comprises a 'dartboard like' scale documenting changes in attitude and behaviour.

The Outcomes Star tool was used in the initial set of pre-course interviews but it was clear from the outset that there were a number of factors that were detrimental to the validity of any data output using the tool:

- Some of the participants appeared not to be that comfortable with the process especially given that, at this point, a relationship incorporating trust had not yet been built between the subjects and researcher.
- Some of the participants had already undergone similar processes either during prison courses or as part of probation orders.
- Due to the project and research timeline, the Outcomes Star measurement was taken after the participants had had their places confirmed on *Sounding Out*. This meant that the tool was measuring a process that had, in part, already begun to have an effect. For the Outcomes Star to be truly valid it would need to take a first 'reading' prior to confirmation of a place on the course.
- It was strongly felt by the researcher that there was a clear tendency toward a 'grand narrative' - participants reporting what they felt was appropriate and what the researcher 'wanted' to hear, rather than what was a true reflection of their current situation. This was increased by the fact that the tool was being used on 'first meeting'.
- The Outcomes Star tool is designed as a collaborative key-working facility, rather than as a pure research tool.

The Outcomes Star tool was used again as part of the mid-term interviews but at this point it was clear that it had become disjointed from the original reading. Equally, the research was unable to use the tool to full effect (i.e. to put in place a key-working plan of action) because this was clearly not their role. This led the Outcomes Star process to lack coherence and validity and it was strongly felt by the researcher that the participants were unengaged with the process. It was also felt that to continue with the tool could have a detrimental effect on the researcher-subject relationship and fail to generate truly valid data.

Use of the Outcomes Star tool was discontinued after the second round of interviews but the SROI and fieldwork continued to focus in part on the outcomes taken from it. Although the Outcomes Star tool was found not to be effective or appropriate for the pilot project, it could be used to good effect in the future as MiP roll out their community programmes. However, success would rely on the tool being applied within a genuine 'key-working' relationship. Ideally the first 'reading' would be taken before participants had received confirmation of their place on the programme.

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