



Music In Detention

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Interim evaluation report

May 2007 – May 2008

Report by Karin van Maanen at Anne Peaker Centre

***This one is straight from prison from detention centre
Reaching out to all the people in the world
Those that locked up behind bars
Those that lost their liberty
Those that are in starvation
This reaching out to you all from straight behind bars***

Lyrics from *Voice of the People*, written by detainees at IRC Harmondsworth



The Baring Foundation



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Executive summary

Music in Detention (MID)¹ works through music to give voice to immigration detainees and create channels of communication between them, immigration and detention staff, local communities and the wider public. Since 2005 MID has facilitated delivery of music, dance and performance workshops inside all of the UK's IRCs, to date working with three main project partners, Music for Change (MfC), Traditional Arts Projects (TAPS)² and Oxford Concert Party.

The music interventions covered in this report were delivered by MfC and TAPS, in three IRCs: Dover, Haslar and Harmondsworth.

The main aims of the MID programme are:

- 1. To promote and ensure delivery of music as a creative vehicle for self expression by immigration detainees**
- 2. To encourage and support those throughout the immigration detention estate who seek to improve detainees' quality of life through independently-delivered music activities**
- 3. Using music, to create channels of communication between detainees, places of detention, local communities and the wider public.**

The activities covered by this report have been very successful. They have brought detainees a welcome distraction from their stressful situations, they have gone some way in increasing detainees' wellbeing, and they have enabled detainees to express themselves in a variety of ways. To some extent, the activities have also improved relationships between detainees and staff, though to date, this is on a very small scale, as IRC staff involvement has been limited. However, all the staff involved have been very positive about the impact MID has, and MID clearly enjoys very good support amongst education staff in particular. The 2nd and 3rd year of the programme of work MID is planning seeks to address this further.

The community exchange work that was analysed as part of this report (see section 4.3) has created some links between IRCs and their local communities, by MfC and TAPS working in primary schools in Dover and Gosport (the location of IRC Haslar). Again, on a fairly limited scale, but it has positively affected the individuals involved in this evaluation and certainly has brought up ideas and ways of working that can help MID deliver its community exchange objectives in the future.

Aim 1: What types of music interventions MID has been delivering are most effective in facilitating self-expression?

[The best thing about the workshop was] "The ability to express emotion." (Detainee)

"I come to try to express myself in a different way." (Detainee)

"The workshops are the only space for freedom of choice and speech in the centre." (Detainee)

¹ www.musicindetention.org.uk

² TAPS ceased to exist in April 2008 due to a lack of funding but its work in IRCs is being continued by former staff (see section 1.3)

The range of activities provided by MID partners during the period this evaluation covers has been very effective in facilitating self-expression. At times, self-expression has been hindered due to negative group dynamics (see 4.1.3, page...), but the make-up of the programme lends itself to encouraging people to actively participate, whether they have existing musical skills or not, and the activities have been successful in involving detainees from a wide range of nationalities (31 nationalities recorded in the sessions analysed). Section 4.1 (page...) looks at self-expression, cultural relevance and group dynamics in more detail. The table below outlines the main MID activity elements that facilitate self-expression:

Activity elements that facilitate self-expression	Present in MID activity?
Encouragement of creativity and experimentation	Yes
Encouragement of participants contributing to the session (in a way that suits them) – evidence of active participation	Yes
Evidence of participants being able to share their own cultural heritage	Yes
Freedom to express thoughts, emotions and opinions in lyrics and speech	Yes
Freedom to share opinions and experiences during sessions	Yes
Creating opportunities for detainees to communicate with each other as well as with staff and external facilitators	Yes
A commitment to providing culturally relevant and appropriate activities	Yes
Consultation with detainees as to the creative direction of the workshops/projects	Yes

Aim 2: Have MID activities to date improved detainees' quality of life through independently delivered music activities?

"If you practise [music] than you can relax your brain, body, your energy and anger. Music is created from the love. The sound comes from love." (Detainee)

"Watching the detainees relax and enjoy themselves, it quite obviously has high stress release value." (Member of staff, IRC Dover)

"I feel nice mentally and physically. It helps you to relax." (Detainee)

Much of the feedback that was received from detainees, IRC staff, artists, and detainees' visitors, were comments relating to the relaxing nature of the activities and the resulting release of stress (see 4.2.1). Furthermore, the culturally diverse nature and the commitment of the music providers to providing culturally relevant musical activities helps to increase participants' cultural wellbeing (see 4.2.2), encourages bonding, and makes them feel respected. Last but not least, the fact that the vast majority of detainees enjoy the activity (see 4.2.3) is an indication that it would improve their quality of life, at least in the short term.

Aim 3: To which extent has the community exchange work created channels of communication between detainees, places of detention, local communities and the wider public?

“This will be an inspiration to the children. Their ideas will be forwarded to us, please let us know how it goes in the school, even if we’re not here anymore.” (Detainee)

The community exchange programme involves music activities taking place in the communities outside the IRCs, linking them with activities inside the IRC. The two community exchange projects evaluated in this report are:

- MfC working with IRC Dover and St Mary’s C of E Primary School in Dover
- TAPS working with IRC Haslar and Leesland Junior School in Gosport

Section 4.3 of the report looks at the various channels of communication that are created as a result of the community exchange work, including links between:

- Detainees, places of detention and music organisations (4.3.1)
- Detainees, places of detention and local communities (4.3.2)
- Detainees, places of detention and the wider public (4.3.3)

The links between detainees, places of detention and music organisations has become highly valued by IRC education staff and detainees, and there is an indication that IRCs would like more activity to take place. Detainees would most certainly welcome it and would benefit from longer term projects, or from music provision becoming more embedded within the IRC.

The links with the local community have been harder to create, and in the projects analysed here, were limited to primary school pupils, and their families and friends in the case of the community exchange project in Dover. These projects managed to raise awareness and increase empathy amongst the community exchange participants and a sense amongst detainees that they were able to link to the outside world. Some local publicity was also achieved. Ideas have been shared amongst MID partners to find ways to take the community exchange work forward, and to enable it to achieve more in terms of communication between detainees, IRCs and communities.

The evidence available so far suggest that the impact of the work on the wider public, beyond local communities, is very limited – but the resources were not yet in place to measure this. The final evaluation report will seek to assess this impact.

1. Introduction

1.1 Music in Detention (MID)

Music in Detention (MID) works through music to give voice to immigration detainees and create channels of communication between them, immigration and detention staff, local communities and the wider public. MID was formed by a group of organisations and individuals inspired by a pilot programme that took participatory music activities into four of the UK's Immigration Removal Centres (IRCs). This pilot found that the life-affirming experience of group music-making crossed cultural and language barriers and had a massive impact in relieving the stress suffered by detainees. Since 2005 MID has facilitated delivery of music, dance and performance workshops inside all of the UK's IRCs, to date working with three main project partners, Music for Change (MfC), Traditional Arts Projects (TAPS)³ and Oxford Concert Party.

The music interventions covered in this report were provided by MID's partners, Music for Change (MfC) and Traditional Arts Projects (TAPS). MID, MfC and TAPS worked in close partnership, but MfC and TAPS were directly responsible for staffing the work in the IRCs and in the community, designing the local project work, and managing the projects. Project staff also contributed directly to the evaluation and the development of evaluation methods, and to the development of MID's best practice guidelines for work in this unique context.

MID supports the partners and is responsible for raising the profile of music in detention and advocating for the use of music in IRCs. As an independent charity, MID raises the funding and manages the overall budget for the programme.

MiD received a major grant from the Paul Hamlyn Foundation in 2007 for a three year programme, to enable MID to develop its work beyond the focus on promoting detainee well-being. In brief, the Paul Hamlyn Foundation-funded programme incorporates the following elements:

Inside the IRCs

Strengthening MID's approach of encouraging IRC staff involvement in workshops, to improve detainee-staff relationships through group music-making.

Outside the IRCs

Using music created by current and former immigration detainees as a vehicle for their voices, and a means of promoting intercultural understanding and social justice through three new and innovative areas of work:

- Exchange workshops – bringing immigration detainees to the community and the community to the detainees
- Musical opportunity for ex-detainees
- Organising a national MID event

In addition, MID continues to work with its partners to facilitate music-making opportunities for detainees, to enhance their wellbeing. MID is currently funded by:

Awards for All

Helen Tetlow Memorial Fund

³ TAPS ceased to exist in April 2008 due to a lack of funding but its work in IRCs is being continued by former staff (see section 1.3)

1.2 Music for Change (MfC)

Music for Change (MfC) is an educational charity that promotes awareness, understanding and respect for cultural diversity through music and the performing arts in order to achieve beneficial change. MfC believes not only in the intrinsic value of music and the arts, but also that music can play a vital role in breaking down barriers between people and cultures. Their aim is to encourage people to challenge cultural preconceptions and celebrate not just cultural diversity but cultural commonality. From one-off live events to ongoing projects, the theme of intercultural understanding for a better and more tolerant world lies at the heart of all of Music for Change's work.

MfC's core work involves organising workshops (one-offs and residencies), primarily involving young people, with a strong emphasis on creativity and confidence building.

1.3 Traditional Arts Projects (TAPS)/Drum Runners Trading

Traditional Arts Projects, commonly known as TAPS, delivered workshops and performances that made links between traditions of people living in England (including English, Asian, African, Caribbean, Middle Eastern, Latin American and others), creating a strand of intercultural English music and dance in educational, community and professional settings. Their ethos was one of cultural unity in England. Sadly, after nearly nineteen years of work, TAPS closed its doors in April 2008 after essential funding was withdrawn. However, the work that TAPS began and developed continues in the further work of former TAPS staff.

TAPS was one of MID's founding members and played an active role on the partnership group. TAPS delivered music, dance and performance workshops inside the UK's IRCs since the MID pilot programme in 2005 and much of its work is evaluated in this report. This role is now continued by two of TAPS former staff, Jason Knight and Paul Midgley, who founded Drum Runners Trading⁴. This partnership will continue to lead on the work in IRCs.

1.4 Oxford Concert Party

Led by Arne Richards, a consultant music therapist, the Oxford Concert Party⁵ is a group of highly professional and experienced musicians who have toured throughout the UK and Europe. They have been working in community settings for fifteen years, in prisons, schools and residential homes, in the belief that music is accessible to everyone and is, in the broadest sense, a healing, educative and therapeutic medium.

The Oxford Concert Party is one of MID's founding members and plays an active role on the partnership group. The Oxford Concert Party has delivered music & dance activities inside the UK's IRCs since the MID pilot programme in 2005.

⁴ www.drumrunners.org

⁵ www.oxfordconcertparty.org

1.5 Immigration Removal Centres

About 30,000 people a year (including men, women and children), most of them asylum seekers, are administratively detained in Immigration Removal Centres (IRCs) around the UK. Their detention can last from anything from a few days to a few years. Most detainees have distressing or traumatic histories, including violence and torture; high levels of stress, depression, self harm and suicidal thoughts are common.⁶

The majority of detainees have claimed asylum in the UK at some stage. Current UK immigration policy allows for detention to be used in this context to prevent absconding, to establish identity, to remove people from the UK at the end of their asylum or immigration case and for the purposes of making a decision on a claim for asylum that is deemed to be “straight forward” and therefore “capable of being decided quickly”. At any one time, there are around 2000 detainees held in the UK’s IRCs. Many immigration detainees (about a third) are not removed, but released into the UK. There are ten IRCs in the UK. Most are run by private companies contracted to the Borders and Immigration Agency (BIA). Three are run by Her Majesty’s Prison Service.

The starting point for MID’s work, is the recognition that detention is a stressful experience that has a damaging impact on the well-being and mental health of detainees. Separation from friends and family in the UK, the indefinite nature of detention which may last days but can last years, the threat of imminent removal to countries that for many bring painful memories and inspire fear, and a lack of access to legal advice and information, means detention can be stressful, depressing, and frustrating for many of those held.

The majority of the documentation that was collected to inform this report was from projects that took place at IRC Dover (Kent) and IRC Haslar (Gosport, Hampshire), both run by the Prison Service, and some information was included from work at IRC Harmondsworth (near Heathrow Airport), run by private company Kalyx.

IRC Dover

In 2002, Dover was re-designated as an IRC operating under Detention Centre Rules 2001. Dover continues to be run by the Prison Service holding around 300 appellant and failed asylum seekers in secure conditions for the Immigration Service. Approximately 95% are ex-foreign national prisoners who have completed their sentence in the UK prison system and were then transferred to Dover.

IRC Haslar

Haslar holds around 160 adult males detained by the Borders and Immigration Agency during documentation procedures and while removal or deportation is carried out. It was re-designated as a Removal Centre and began operating under Detention Centre rules in February 2002, but has held immigration ‘prisoners’ since 1989.

IRC Harmondsworth

Harmondsworth is privately run by Kalyx⁷. It is adjacent to Heathrow Airport and opened in 2001. It is a closed facility which provides accommodation, healthcare, education and recreational activities for up to 259 men detained by the UK Border Agency who are awaiting removal from the UK.

⁶ www.musicindetention.org.uk

⁷ www.kalyxservices.com

2. Evaluation overview

Karin van Maanen at Anne Peaker Centre has been commissioned to work with MID over three years to evaluate the impact of their work inside and outside IRCs, looking at three of MID's strategic aims in particular:

Aims

- 4. To promote and ensure delivery of music as a creative vehicle for self expression by immigration detainees**
- 5. To encourage and support those throughout the immigration detention estate who seek to improve detainees' quality of life through independently-delivered music activities**
- 6. Using music, to create channels of communication between detainees, places of detention, local communities and the wider public.**

This is an interim report, put together at the end of the first year of the evaluation programme, to answer the following questions, linked to the above aims:

Interim evaluation questions

- a. What types of music interventions MID has been delivering are most effective in facilitating self-expression? (Supporting aim 1)**
- b. Have MID activities to date improved detainees' quality of life through independently delivered music activities? (Supporting aim 2)**
- c. To which extent has the community exchange work created channels of communication between detainees, places of detention, local communities and the wider public? (Supporting aim 3)**

The evaluation is a participant-focussed evaluation, looking at the responses of detainees actively participating in the project, members of IRC staff who were directly involved, and how members of the community responded to two of the community exchange projects which took place in 2007/2008. This report looks at whether MID's main aims are being achieved, and will identify strengths and weaknesses of the work, as well as threats and opportunities. This interim evaluation is formative and suggests recommendations for the next two years of MID's programme of work inside and outside IRCs.

Documentation of the project

Karin van Maanen (based at Anne Peaker Centre for Arts in Criminal Justice and independent evaluator for the project), aided by MID's staff, delivery partners' staff, IRC staff and participants, gathered documentation focussing on two project elements that took place in 2007 and 2008. This report is based on this evidence.

The following documentation was gathered:

- Observation – the evaluator visited a project in Dover IRC, and two community exchange projects, in Dover and in Gosport.

- Nineteen detainees, six workshop facilitators, two members of staff at Dover IRC and four teachers at participating schools were interviewed
- Eleven workshop facilitators completed questionnaires and informal feedback
- Six members of IRC staff completed questionnaires and informal feedback
- Management staff from MfC and TAPS provided informal feedback
- Thirteen detainees were interviewed at IRC Harmondsworth and six detainees were interviewed at IRC Dover
- Thirty audience members at a public event in Dover linked to the community exchange programme completed questionnaires
- MID staff provided feedback
- A SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis was undertaken based on the evidence gathered

Limitations of the evaluation

Due to budget constraints, direct contact between the evaluator and detainees has been limited and the majority of the feedback received was provided and gathered by project staff. Additional evaluation resources have been put in place for year two of the programme, and tools have been designed to collect direct feedback from detainees more systematically, therefore enabling the evaluation to reflect a larger number of detainees' views.

It has not been possible to include longer term tracking of participants in the evaluation process, due to limited resources. The evidence presented in this report is based on research and evaluation undertaken during and shortly after the project, and provides a useful insight into the immediate workings of the programme and its short term outcomes.

Efforts are being made by many professionals in the arts in criminal justice and social inclusion sectors, and in the academic world, to develop and fund longitudinal research into the effect of arts participation on socially excluded participants, but so far no frameworks have been developed that would be suitable for smaller scale arts projects with a relatively low level of funding.

Anne Peaker Centre

Anne Peaker Centre is the national organisation that promotes and supports the use of the arts in criminal justice settings. The organisation works primarily in the following areas:

- Advocacy – influencing policy, promoting and demonstrating the value of the arts
- Capacity building and professional development
- Consultancy
- Information – sourcing and disseminating clear information, advice and support for people within the arts and criminal justice sectors⁸

⁸ www.apcentre.org.uk

3. Framework

Performance indicators and evidence

The table below outlines the evaluation framework and the processes used to gather evidence, which will tell us MID’s progress in terms of achieving the three aims mentioned in the previous chapter.

Evaluation question	Desired outcome	Performance indicators	Evidence
What types of music interventions MID has been delivering are most effective in facilitating self expression? (Supporting aim 1)	Detainees are able to express themselves through MID activities	<ul style="list-style-type: none"> • Detainees tell us they have been able to express themselves • Detainees take active part in sessions • Detainees are able to express their own culture through activities • Detainees are most able to express themselves through participating in specified musical activities – evaluation to distinguish between different instruments, music and workshop styles/vocals/lyric writing/dance/other art forms used/facilitation styles • Detainees show preference for specific workshop content/style • Detainees are consulted as to the creative direction of the workshops/projects • The group dynamics allow everyone to play an active part and have some creative input 	<ul style="list-style-type: none"> • Interviews with detainees • Informal conversations with IRC staff and detainees • Observations (by evaluators, facilitators, IRC staff) • Staff questionnaires and interviews • The music/lyrics produced as a result of the activities
Have MID activities to date improved detainees’ quality of life through independently delivered music activities? (Supporting aim 2)	Detainees’ quality of life within the IRC is improved	<ul style="list-style-type: none"> • Detainees tell us they feel better/less stressed/less isolated/more positive about their situation during and/or after activities • Detainees tell us the activities take their mind off their problems • Detainees are able to express negative feelings, concerns and worries during the activities (“let off steam”) – the activities have a therapeutic effect • The activities improve group dynamics • The activities improve relationships between detainees 	<ul style="list-style-type: none"> • Interviews with detainees • Informal conversations with IRC staff and detainees • Observations (by evaluators, facilitators, IRC staff) • Staff questionnaires and interviews • The music/lyrics produced as a result of the activities

		<ul style="list-style-type: none"> • The activities improve relationships between detainees and IRC staff 	
<p>To which extent has the community exchange work created channels of communication between detainees, places of detention, local communities and the wider public? (Supporting aim 3)</p>	<p>Channels of communication are created through the community exchange programme</p>	<ul style="list-style-type: none"> • Detainees are linked to the outside world through the activities – channels of communication are created – f.i. through the sharing of recordings • Detainees tell us they feel less isolated and more aware of the society outside • Community participants have an increased awareness of the IRC system • Community participants have an increased awareness and understanding of the reasons why people are detained in IRCs • The activities generate positive local/regional/national PR • Activities include events that bring people together (f.i. IRC staff, detainees, members of the community) 	<ul style="list-style-type: none"> • Interviews with detainees and community participants • Informal conversations with IRC staff, detainees and community participants • Observations (by evaluators, facilitators, IRC staff, community partners f.i. school teachers) • Staff questionnaires and interviews (community and IRC) • The music/lyrics produced as a result of the activities

4. How was MID able to meet its aims?

4.1 The music interventions

What types of music interventions MID has been delivering, are most effective in facilitating self-expression?

The range of activities provided by MID partners during the period this evaluation covers has been very effective in facilitating self-expression. At times, self-expression has been hindered due to negative group dynamics (see 4.1.3), but the make-up of the programme lends itself to encouraging people to actively participate, whether they have existing musical skills or not, and its activities have been successful in involving detainees from a wide range of nationalities (31 nationalities recorded in the sessions analysed). This section looks at self-expression, cultural relevance and group dynamics in more detail.

4.1.1 Self-expression

For the purposes of this report, self-expression is defined as follows:

*Expression of your personality, emotions or ideas, especially through art, music or acting.*⁹

The following quotation suggests that self-expression is closely linked to communication – i.e. expressing one's self to others:

"Self-expression must pass into communication for its fulfilment." (Pearl S. Buck)

In the context of this report, the evidence that would indicate that people have the opportunity to express themselves during MID activities, is closely linked to providing them with a measure of freedom to be creative, and giving them the space and opportunity to contribute to the session in a way that suits them – mainly through music, which could be as simple as clapping their hands, tapping their feet, singing along, or playing an instrument – but also through contributing to ideas for the session.

Enabling self-expression is also linked to providing culturally appropriate session content (see 4.1.2). When analysing programme content and session feedback, we were looking for the following elements:

- Encouragement of creativity and experimentation
- Encouragement of participants contributing to the session (in a way that suits them) – evidence of active participation
- Evidence of participants being able to share their own cultural heritage
- Freedom to express thoughts, emotions and opinions in lyrics and speech
- Freedom to share opinions and experiences during sessions
- Creating opportunities for detainees to communicate with each other as well as with staff and external facilitators

⁹ dictionary.cambridge.org, July 2008

- A commitment to providing culturally relevant and appropriate activities
- Consultation with detainees as to the creative direction of the workshops/projects

Evidence of self-expression

There is a lot of evidence to suggest that self-expression of detainees was central to the MID activities. It is evident in the lyrics that were produced, the content of the music workshops, and in the way that the facilitators ran sessions. Creative processes and time for reflection was built in, and participants were encouraged to find similarities and differences between music traditions from around the world, to create their own rhythms, and to make choices about which music to play.

“Good music using body and no instruments. Really creative stuff...” (Detainee)

Many of the comments from detainees themselves indicated that the music set them free for a short while and took them away from their problems – even though most of the time, the lyrical content of the music produced had their common situations as its theme (see appendix B for examples of lyrics produced). Feedback from facilitators confirmed this was the case:

“Most of the group enjoyed singing about their situation and love for their partners and families.” (TAPS facilitator)

Several detainees who were interviewed made comments about self-expression:

[The best thing about the workshop was] “The ability to express emotion.” (Detainee)

“I come to try to express myself in a different way.” (Detainee)

“The workshops are the only space for freedom of choice and speech in the centre.” (Detainee)

There was also evidence that the sessions enabled the participants to be creative, although in some cases basic music skills had to be learnt first.

“The combination of artists delivering ideas for rhythms and tunes was a great foundation for the groups to add their own variations and interpretations too and everyone took part and cascaded a lead role utilising the vocals as a central focus.” (TAPS facilitator)

It is clear from the programme of activities that great efforts were made to include a range of musical influences and instruments from around the world, and that the activities attracted a wide range of nationalities (21 in the session the quote below refers to):

“Everyone seemed comfortable to have a go on the instruments (Darabukas, Balafon, Congas, Surdo, Percussion) and bonding and respect was established between different ethnic groups. A member of IRC staff commented that there was someone from every continent making music together” (TAPS facilitator)

“The detainees were absolutely delighted and had a great time. One of the detainees enjoyed singing traditional songs from his country. They all really enjoyed the sitar. It was great, it was different”. (Member of staff, IRC Haslar)

Detainees confirmed the sessions enabled them to get to know other detainees and staff, and for many it was the best thing about the workshops:

“I enjoyed working with people I did not work with before.” (Detainee)

[The best thing was] "Meeting other people more important than any other factor." (Detainee)

[The best thing was] Meeting people I hadn't spoken too before." (Detainee)

"It's brought us closer to certain ones [detainees]." (Member of staff, IRC Harmondsworth)

4.1.2 Culturally relevant music provision

Due to working with an extremely diverse participant group in the IRCs, it is essential that the facilitators that deliver the MID programme are effective *cultural facilitators* or *enablers*, drawing out the stories, messages, communication and self-expression which feel culturally appropriate to the participants.¹⁰ Although music is a universal language, detainees involved in the MID programme are from diverse religious and ethnic backgrounds, for whom some of the music or related activities may be religiously or culturally taboo or undesirable. In a very practical sense, some facilitators reported their sessions clashed with "other religious activities" within the IRCs, and one facilitator reported a clash with Muslim prayer time.

Working with these groups, it is not possible to offer 'one size fits all' provision. What is required is sensitivity, a flexible approach, and a high level of awareness of the needs, interests and expectations of the participants. MID and the IRCs are keen to provide a musically diverse programme, which has certainly been the case in the first year of the programme. This has helped participants to be able to express themselves.

"A good mix of cultural workshops from around the world is important." (Member of staff, IRC Dover)

"The most memorable moments are when the visiting artists are treated with a welcoming display of culture experiences that the detainees are willing to share. The overall result is one of cultural adoption of styles that allows people to make music together." (TAPS facilitator)

Music for Change (MfC) provides a large proportion of the MID programme and is ideally placed as the organisation employs artists and musicians from all over the world, including Britain, Senegal, Zimbabwe, India, China, Ghana, Jamaica and the Caribbean, South Africa, Argentina, Bosnia-Herzegovina, and Sierra Leone.¹¹ Some have personal experience of fleeing war zones, and were indeed asylum seekers themselves when they first came to the UK. However, the approach required to work with diverse participant groups does not require personal experience of each one of their individual situations, as this would not be possible for any one facilitator. TAPS employed a range of musicians, mostly from the UK, but all the evidence suggests that their facilitators also had the skills, flexibility and awareness required to facilitate successful workshops within the participating IRCs – using a range of traditional and modern instruments, working with a variety of music styles from around the world, and facilitating people to work together across cultures.

Working alongside IRC staff facilitated a further exchange of knowledge, benefiting both IRC staff and the musicians.

¹⁰ Eames, P, *Cultural provision for Black, Minority and Ethnic offenders in Criminal Justice Settings*, Anne Peaker Centre, 2008.

¹¹ www.musicforchange.org, July 2008

4.1.3 Group dynamics

Several facilitators mentioned that small groups of detainees or individuals would “hijack sessions”, or wanted “to do their own thing.” Of course “doing your own thing” could be self-expression too. Managing the group dynamics, to enable everyone to express themselves, and managing the fine line between some people expressing themselves, at the exclusion of other people having the space to do so, has clearly been a challenge at times:

[What was the worst thing about the workshops for you?]

“Certain detainees showing no respect/did not want to be there.” (Detainee)

“Some assumed they were in a worse state than any other, self-pitying themselves.”
(Detainee)

Various tactics to manage this were used by facilitators and IRC staff:

- Choosing a neutral space for the sessions – i.e. not a space that would normally be used for general recreation, and a space that is free from other distractions
- Being pro-active about where people sit in the space – separating people from their usual groups, ensuring detainees mix
- Facilitating a sharing environment where people take it in turns to contribute
- Ensuring participants know why MID is there, and what the focus of the sessions is

The evidence suggests that most of the time group dynamics were managed successfully:

“The overall ambience (albeit loud and energetic) was full of vibrant expression and at times the group showed empathy to pull towards a group dynamic. Individual expression was also displayed and efforts were made to either highlight solo achievement or to blend the rhythms for clarity within the group.” (TAPS workshop facilitator)

Clearly the facilitators need to be understanding and flexible as to what circumstances external to the workshop may be influencing the atmosphere, group dynamics and individuals' moods. Overall, the workshops appear to be very helpful to bring people closer together and to create increased cohesion amongst the IRC populations.

4.2 Quality of life

Have MID activities to date improved detainees' quality of life through independently delivered music activities?

Much of the feedback that was received from detainees, IRC staff, artists, and detainees' visitors, were comments relating to the relaxing nature of the activities and the resulting release of stress (see 4.2.1). Furthermore, the culturally diverse nature and the commitment of the music providers to providing culturally relevant musical activities helps to increase participants' cultural wellbeing (see 4.2.2), encourages bonding, and makes them feel respected. Last but not least, the fact that the vast majority of detainees enjoy the activity (see 4.2.3) is an indication that it would improve their quality of life, at least in the short term.

4.2.1 Stress relief¹²

Stress is a well-known trigger for depression and it can also affect physical health. Therefore, if the MID activities are stress relieving for detainees, they are likely to improve their mental and physical wellbeing, and therefore their quality of life. Widely accepted stress relieving activities include:

- 1) Talking to someone about what is causing you stress
- 2) Letting off steam in a harmless way
- 3) Removing yourself from stressful situations
- 4) Spending time with people who are rewarding rather than critical or judgmental
- 5) Practise slow breathing, extending the exhalation

There are clear links between the above activities and the MID programme, shown in the table below:

MID activities	Stress relieving aspects (1 to 6 as above) incorporated	Comments
Taking part in a social, enjoyable activity – communal music making	3, 4	<ul style="list-style-type: none">• Detainees have indicated they feel that MID activities take them away from their problems• The workshop facilitators take an encouraging role and are not involved in the IRC regime, and can therefore build a more equal relationship with detainees
Writing lyrics	1, 2	<ul style="list-style-type: none">• The vast majority of the lyrics produced by detainees are on the theme of freedom, or discuss how it makes them feel to be living in

¹² **Sources**

Clift & Hancox, *The perceived benefits of singing: findings from preliminary surveys of a university college choral society*, The Journal of The Royal Society for the Promotion of Health; December 2001, 121 (4), pp. 248-256

Dance and Health, the benefits for people of all ages, Arts Council England & NHS, 2006

www.nhsdirect.nhs.uk, July 2008

		captivity
Singing	1, 2, 5	<ul style="list-style-type: none"> • Singing encourages the lengthening of the exhalation which lowers blood pressure and naturally helps the body to relax • Expressing the lyrics physically helps to release negative feelings, and “let off steam” • The fact that the songs are recorded and distributed outside the IRC means detainees’ messages are heard outside which reduces their isolation
Drumming	2	<ul style="list-style-type: none"> • Drumming is a safe, natural way to let off steam
Dancing	2	<p>The personal and social benefits of dance are reported to include:¹³</p> <ul style="list-style-type: none"> • Improved general and psychological well-being • Greater self-confidence and self-esteem • Increased trust • Better social skills • Reduced social isolation and exclusion

Aside from the inherent stress-relieving benefits of music and dance activity, direct feedback from detainees and IRC staff confirms that the MID programme is stress relieving for participants:

“If you practise [music] than you can relax your brain, body, your energy and anger. Music is created from the love. The sound comes from love.” (Detainee)

“Watching the detainees relax and enjoy themselves, it quite obviously has high stress release value.” (Member of staff, IRC Dover)

“I was in a better mood than normal.” (Detainee)

“I feel nice mentally and physically. It helps you to relax.” (Detainee)

Detainees confirmed the music enabled them to feel in a different place for a while:

“Moments like this you could be back outside.” (Detainee)

“It gives you a feeling that you are outside.” (Detainee)

“You made me forget my problems.” (Detainee)

“Good feeling, positive mood, took mind off legal battle (escape).” (Detainee)

Enjoyment is a factor in the relief of stress, and feelings of depression, and the majority of participants gave very positive feedback (see section 4.2.3).

¹³ *Dance and Health, the benefits for people of all ages*, Arts Council England & NHS, 2006

4.2.2 Cultural wellbeing

Context

Arts in prison research undertaken by Penelope Eames of PSE consultancy, commissioned by Anne Peaker Centre for Arts in Criminal Justice¹⁴ in 2008, emphasises two core principles that underpin arts in criminal justice and music in detention activity:

*Firstly, that all offenders [detainees] have **the right to express themselves creatively and within their own culture**, as advocated in the UNESCO Declaration on Cultural Diversity¹⁵;*

*Secondly, that expressing their culture through the arts enables offenders [detainees] to develop **a sense of social connectedness and well-being** which supports their reintegration into society.*

Penelope Eames and Anne Peaker Centre view the arts, including music, as an expression of culture, and culture as an expression of histories, values and ideologies¹⁶ – the ‘ways of being’¹⁷ and ‘webs of significance’¹⁸ that give people a sense of identity and belonging. The UNESCO definition of culture, adopted in the 2001 Declaration on Cultural Diversity, is:

“...culture should be regarded as the set of distinctive spiritual, material, intellectual, and emotional features of society or a social group, and... it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.” (UNESCO 2001)

Cultural rights are part of a basic rights entitlement, expressed in the Universal Declaration of Human Rights¹⁹. This cultural entitlement is seen to be essential to the process of personal growth and cultural and spiritual well-being:

“Cultural liberty is vital to human development because being able to choose one’s identity – who one is – without losing the respect of others or being excluded from other choices is important in leading a full life.”²⁰

Well-being is defined as “*the state of feeling healthy and happy*” in the Cambridge dictionary.²¹ Penelope Eames acknowledges in her report that it is increasingly being recognised that “social connectedness” is a significant part of living a healthy life. Being able to express oneself and one’s culture is an important part of that social connectedness and cultural well-being.

The following quote refers to arts and culture in the integration of refugees and asylum seekers:

“Arts activities are about expression and communication, enabling us to share our unique personal experience of life. They enable us to connect with the identity and values that are formed through that experience. Arts activities are also about creativity – that wellspring from which we find new and original pathways to the

¹⁴ Eames, P, *Cultural provision for Black, Minority and Ethnic offenders in Criminal Justice Settings*,

Anne Peaker Centre, 2008.

¹⁵ UNESCO (2001) *Universal Declaration on Cultural Diversity*, Paris.

¹⁶ Eames P.S (2006) *Cultural Well-being and Cultural Capital*.

¹⁷ UNESCO, *Our Cultural Diversity*, 2006.

¹⁸ Gorringe T (2004) *Furthering Humanity: A Theology of Culture*, Ashgate Publishing Ltd, Aldershot

¹⁹ United Nations (1948) *Universal Declaration of Human Rights*, Article 22 and 27 United Nations, New York.

²⁰ UNDP (2004) *Human Development Report*, New York.

²¹ dictionary.cambridge.org, July 2008

future. And they are about participation, about joining with others, and sharing our humanity in an inimitable way. Through the creative processes of expression, communicating, connecting, imagining and sharing we learn and grow.

As such, arts activities can make a significant contribution to helping refugees and asylum seekers adapt to and integrate within British life, and they can help existing British communities to understand, value and welcome the diverse cultures and experiences of refugees and asylum seekers as newcomers to their society²².

Although many of the MID participants will leave the UK on leaving the IRCs, in the context of the MID programme the music activities are tools for personal as well as community development – the community within the IRC and the community outside, as is the focus of MID’s community exchange programme (see 4.3). Arts activities enable detainees to explore their cultural identity whilst held in IRCs, and provide them with tools to enable them to achieve cultural well-being, communication and social connectedness with other detainees and IRC staff as well as UK society generally.

The wellbeing of MID participants

During the period this report was written, only six MID participants were interviewed directly by the author of this report. They all confirmed that music was important to how they felt:

“Music is the medium for human beings caring.”

“The music gives you a life, it give you reason every day, the music makes you feel love. The music is part of life.”

“It’s like water, there’s a kind of sound is like water. The plant needs water. Water is the main thing that keeps people alive. Like drinking it keeps people alive.”

“To me it’s like breathing, it is natural.”

“I’ve been locked up for years and this is the first place where I can play music.”

They also said it helped them communicate:

“Communicate with everyone... Show the love, show the respect...”

“It helps us to understand each other.”

Everyone in the group said they would feel much worse if they did not have the music activities to come to.

One person also felt more respected because of the music activity:

“Thank you, thank everybody for showing us respect.”

The activities also promoted a sense of group cohesion, and in some cases even had a positive effect on the atmosphere with the centre:

“I would have expected the vast majority of detainees to remain within the comfort zone of their own friendship groups. However, detainees from different cultures shared musical suggestions that resulted in a very positive group dynamic.” (TAPS facilitator)

²² Gould, H. (2005:6) *A Sense of Belonging – Arts and Culture in the integration of Refugee and Asylum Seekers*

“The atmosphere did change; the workshop had a calming effect on the centre.”
(Member of staff, IRC Dover)

“Much better, better mood everywhere.” (Detainee)

4.2.3 Enjoyment

“All who joined in said they had enjoyed it immensely”. (Member of staff, IRC Dover)

As the activities are voluntary, we would expect most of the participants to enjoy the experience. We have not yet been able to record feedback from those that left sessions early, but those that took part for any length of time all gave very positive feedback. Feedback from detainees recorded by music facilitators includes:

“Thank you, I really enjoyed myself.”

“I had fun.”

“I liked playing the drums.”

“Thank you so much, that was brilliant!”

“The words ‘great’ and ‘thank you’ combined with warm handshakes and smiles speaks volumes about the escapism from any issues that the detainees might be facing. This can only be explained by the face changes that occurs over the period of the workshops, from despair and dubious to smiles and relief.” (TAPS facilitator)

A big factor in the enjoyment was the sense detainees had that they were learning new skills, as well as taking part in an enjoyable activity, as shows from the recorded interview with detainees in Dover:

“I appreciate what you do... for us it helps us to grow”.

“It helps us to learn new things”.

“We are here for a learning experience”.

“I also learned a lot - this is my first time and I hope it’s not the last because it’s a really beautiful experience.”

IRC staff feedback confirmed the music activities were well received and were used, in the case below, to make a family day less emotionally charged and a happier experience for all involved:

“Yes they really enjoyed it. They were really pleased that their children had such a good time with George [MfC facilitator]. In such a difficult position it can be very difficult and painful for detainees when they have a visit but on that day everyone had such a wonderful, positive experience that everyone was happy. Some detainees spoke to their children on the phone that night and the children were still talking about the George and the tortoise and the crocodile – Great! What was really good though was that George [got] everyone to participate - IMB members, teaching staff, uniformed staff, children, parents. It was a very happy experience.” (Member of IRC staff)

4.3 Channels of communication

To which extent has the community exchange work created channels of communication between detainees, places of detention, local communities and the wider public?

The community exchange programme involves music activities taking place in the communities outside the IRCs, linking them with activities inside the IRC. The two community exchange projects evaluated in this report are:

- MfC working with IRC Dover and St Mary's C of E Primary School in Dover
- TAPS working with IRC Haslar and Leesland Junior School in Gosport

This section of the report looks at the various channels of communication that are created as a result of the community exchange work, including links between:

- Detainees, places of detention and music organisations (4.3.1)
- Detainees, places of detention and local communities (4.3.2)
- Detainees, places of detention and the wider public (4.3.3)

4.3.1 Detainees, places of detention and music organisations

All MID's work involves bringing artists into IRC's, and there is plenty of evidence confirming that the detainees appreciate the opportunity to meet new people, both other detainees and external facilitators (see section 4.1.1, [page 12](#)). This aspect is also highly valued by IRC staff. New people coming into the centre for detainees to talk to and make music with was seen as one of the main benefits of the programme by some IRC staff:

[the most valuable part of the activity was] "New people in the centre for detainees to talk to." (Member of staff, IRC Haslar)

It is also of great benefit to IRC staff who are able to play an active part in the activities:

"I take part in all workshops whenever possible. Being exposed to music from other cultures played by talented musicians is always of benefit to me, both personally and professionally." (Member of staff, IRC Dover)

There is evidence that the activities improve relationships between staff and detainees:

"I have seen another side to the detainees. The interaction between detainees, staff and performers can only be beneficial to all involved. It was worth every minute invested, one can never fail to benefit from this type of workshop." (Member of staff, IRC Dover)

"I think it helps the detainees see that the officers are people too and make them more approachable." (TAPS facilitator)

"The officer who took part really enjoyed himself. From my point of view it was great because it meant I did not have to stay for the evening, he took full responsibility of making sure it would run smoothly, believe me it is a fantastic milestone. It was quite surprising as he is usually quite a quiet officer and quite sombre but he was beaming and wanted to tell me all about it." (Member of staff, IRC Haslar)

"It's brought us closer to certain ones [detainees]." (Member of staff, IRC Harmondsworth)

It remains a challenge to engage significant numbers of staff, as the participation figures show (most of the sessions were attended by only 1 to 3 members of staff, usually from the education department). One IRC education officer explained:

“Education staff always try to participate if they have time. It is not so easy for officers who are on duty, since they have to remain alert to security issues at all times.”
(Member of staff, IRC Dover)

4.3.2 Detainees, places of detention and local communities

To create a channel of communication between detainees inside IRC Dover and IRC Haslar, MfC linked the project with a school in Dover, and TAPS with a school in Gosport. Both projects involved music being created within the IRCs, recorded, and then shared with the children, who added their own verses (see appendix c) or pieces of music, which were then taken back to the detainees, to create a musical exchange.

In addition, the school children learnt about the issues around immigration and asylum, learnt about how IRCs operate, who is detained there and why, and how detainees are likely to feel about their situations and where they might have come from. The project certainly increased their knowledge and awareness:

[Why do you think you are doing this project?] *“To put an idea in our head about how people that had to move from different countries feel.”*

[What did you think of the song that the detainees created?] *“It was really good, it fitted really well [with the pieces the children wrote] and we heard what their music is all about.”*

[What did you think the guys were singing about in the centre?]

“They are thinking about why they’ve had to move because they’ve moved away from another country.”

“They’s talking about leaving from all the other countries.”

“They are singing about how they feel.”

“About migration.”

“I would like people to listen to it all over the world.”

[Do you think you now know a little bit more about why people move around and go to different countries? Why do they come here?]

“Because it’s a really nice place.”

“There is war in their own country.”

“Because this place isn’t too poor and it hasn’t got not too less food.”

“They want to go somewhere that doesn’t have any bombs or anything.”

“It’s war in their country.”

As the two groups never actually got to meet, the concept of communication remained relatively abstract to each group, but there was a sense amongst detainees that there was a link being created with people outside:

[Do you think that in this particular project because it is going to link up with the children in the school that it can give you a connection with the world outside knowing the children will hear?]

“Probably yes. Moments like this you could be back outside.” (Detainee)

“It gives you a feeling that you are outside.” (Detainee)

“The main thing is that it comes from inside but it will go outside.” (Detainee)

“This will be an inspiration to the children. Their ideas will be forwarded to us, please let us know how it goes in the school, even if we’re not here anymore.” (Detainee)

Leesland Junior School linked the project to other curriculum areas, which helped increase the pupils’ awareness of the issues:

“Our topic at the same time we were doing this was WW2, so we had the links between the Germans invading Poland and the Polish migrating out, and lots of them had left their countries because of the war, and that linked very closely with the project. We linked that with shy people come over to Britain, and we’ve been talking about it as well, so we’ve been trying to link it in so it’s not such as separate “knowing and learning about migration” but trying to link into other things. We’ve now moved onto animals and biology in class so we’ve also talked about animals migrating and habitats. With the people side of things, we did talk a lot about the war, and jobs and things, and obviously this project as well has highlighted it, so they have understood. When they did their CD covers you could tell that they had understood.” (Teacher)

It was difficult to ascertain whether the project would have really changed pupils’ opinions about migration and asylum:

[Has it changed their opinions?] *“That’s a tough one, obviously when they get a different message at home, parents’ opinions will always override the school, a teacher. Hopefully it has made them more aware, but I would have to question them again at a later date. When we did WW2 we did try to identify prejudice against Germans, making clear that the war is now over and that Britain has also invaded countries. We explain that immigrants and asylum seekers are good people, that they just had to run away. We try to flip it back so hopefully... but if the parents are quite strongly opinionated I don’t know.”* (Teacher)

The pupils at St Mary’s C of E Primary School were less articulate about the immigration issues than the children in Gosport, but they were very enthusiastic and showed definite empathy with the detainees.

In Dover, the project culminated in a public event at which children from St Mary’s C of E Primary School performed music created by them and detainees. This event was publicised on local radio and was attended by (nr?) people.

Thirty audience members completed questionnaires. Twenty-nine audience members thought the event was excellent, one rated it as good. Many of the people in the audience were family and friends of the pupils, and the event did change the view some people had of the immigration detention system. Nine people said the event had changed their view positively – i.e. made them more aware and more empathetic towards detainees:

“It makes you realise about what they go through.”

“It has shown me that these people are not what the press portray.”

“More aware of issues.”

“I know that detainees are merely people and now hope others do too.”

One audience member now felt more positive about IRCs:

“Immigration are trying to help detainees.”

Most of the people whose views did not change were either already working for MfC, MID or IRC Dover.

4.3.3 Detainees, places of detention and the wider public

The evidence available so far suggest that the impact of the work on the wider public, beyond local communities, is very limited – but the resources were not yet in place to measure this. The final evaluation report will address this impact.

5. Recommendations

To embed music making activities in IRCs, raise awareness of the value of MID's work, and improve communication and relationships between detainees and IRC staff

To reach out to more IRC staff, including uniformed staff (staff training within IRCs will be offered by MID in year 2 and 3 of the programme – pilot sessions have already taken place) and encourage them to take an active part in the programme.

To advocate staff involvement with senior managers within the participating IRCs.

To identify more internal publicity opportunities amongst IRC staff.

To raise awareness amongst detainees of the nature and the value of the activities on offer

Quite a few detainees who attended sessions did not really know what to expect, and many participants do not stay for the duration of sessions. This is partly due to other pressures on them, but it may be helpful to develop marketing and outreach methods to attract and retain participants. Drum Runners (formerly TAPS) have started to develop various ways of doing this, which seem to be working well – best practice should be shared amongst partners.

To build capacity to deliver the programme

MID currently relies mainly on MfC and Drum Runners to deliver projects. As the programme develops and is spread over a larger geographical area, further project delivery partners will be needed.

To broaden the reach of the community exchange programme

During the first year, the community exchange programme mainly worked with children in primary schools, and with one youth club. A public event in Dover also engaged parents and raised awareness amongst audience members who attended. Opportunities to raise awareness amongst a wider range of members of the public should be developed as part of the community exchange work.

Appendix a. SWOT Analysis

Strengths & Weaknesses, Opportunities & Threats

Based on comments from detainees, IRC staff, community exchange participants and music facilitators

<p>Strengths</p> <p>Very positive feedback from IRC staff, detainees and community exchange participants</p> <p>High quality of music facilitation observed</p> <p>High level of pro-active involvement and commitment from delivery partners and facilitators</p> <p>Participating schools linking the community exchange work to the broader curriculum</p> <p>The community exchange programme is raising awareness of IRCs and the issues surrounding immigration/detention amongst children and young people, and to a lesser extent, adults</p> <p>Early indications are that involving a wider range of IRC staff can have a positive impact on the regime in terms of cultural awareness and relationships between IRC staff and detainees</p>	<p>Weaknesses</p> <p>Low attendance for some activities</p> <p>IRC staff involvement often limited to a small number of education staff</p> <p>Direct feedback from detainees was limited (however this is being addressed in the 2nd and 3rd year of the evaluation)</p> <p>The evidence available so far suggest that the impact of the work on the wider public, beyond local communities, is very limited and difficult to measure</p>
<p>Opportunities</p> <p>To deliver longer-term projects and residencies in IRCs, funding permitting</p> <p>To celebrate MID's achievements to date and raise awareness amongst decision makers within IRCs</p> <p>To take the community exchange programme to a wider range of settings and link it to host organisations' existing programmes of activity</p>	<p>Threats</p> <p>Limited involvement of IRC staff could jeopardise long term goal of embedding music activity in IRCs and improving communication between detainees and a range of IRC staff</p> <p>Most of the activity was delivered by only two delivery partners – this puts MID in a slightly vulnerable position should they require increased capacity or loose one of their partners, which could for example have happened when TAPS folded</p>

Appendix b. Lyrics by detainees

Song of Freedom (by detainees at IRC Harmondsworth)

Free yourself from oppression and shame
Free yourself from the fire and flame
When the flame rise do you run away
Or like Malcolm and Martin will you stay
Moses led his people to the promise land
Freedom from bondage we all understand
But what about the freedom that starts in your mind
Freedom is a goal we all have to find

Chorus

Freedom oh freedom, Freedom oh freedom
Freedom is a must I know
Freedom is a must I know
Freedom is a must I know
Freedom is a must I know

Sometimes freedom waiting outside the gate
Sometimes freedom come a little to late
Freedom is a feeling of liberation
Freedom is a song that come from meditation
By any means necessary freedom must be ours
Even if a sacrifice means wreath and flowers
So think about the freedom that starts in your mind
Freedom is a goal that we all have to find

Chorus

Voice Of The People (by detainees at IRC Harmondsworth)

I want to be free
To be free is what I wanna be
Free like the birds and the bees
Free like the fish in the sea
I want to be free
To be free is what I want to be
Free from brutality
Free from captivity
Oh Oh Oh Oh

I believe in being free like the air that we breathe
That we needin' like carbon dioxide and oxygen to live
Wondering if one day I would lose hope
By myself how would I cope
(only through the Lord)
Locked up behind this detention centre is a mental torture
A lot of things that I've told ya I wanna hold ya
But every time I wanna approach ya

This one is straight from prison from detention centre
Reaching out to all the people in the world
Those that locked up behind bars
Those that lost their liberty

Those that are in starvation
This reaching out to you all from
straight behind bars

I want to be free
To be free is what I wanna be
Free like the birds and the bees
Free like the fish in the sea
I want to be free
To be free is what I want to be
Free from brutality
Free from captivity
Oh Oh Oh Oh

I believe in being free like the air that we breathe
That we needin' like carbon dioxide and oxygen to live
Wondering if one day I would lose hope
By myself how would I cope
(only through the Lord)
Locked up behind this detention centre is a mental torture
A lot of things that I've told ya I wanna hold ya
But every time I wanna approach ya

Chorus to fade

Appendix c. Lyrics by community exchange participants

**This is the sound of freedom
Leesland Jnr School, Gosport (November 2007)**

We don't know how it feels
In your situation!
We don't know what state you're in
We need information!

Chorus
This is the sound of freedom
Everyone's got to be free one day

We know you come from far away
Lots of different nations
Families must stay at home
And hope for invitations!

(Chorus)

Some day in the future
There will be a celebration
When all the world is free then we can
End this sad migration

(Chorus)

Conviction and violence on the land
Migration in every nation
We've got to protect our country
When there's war upon the land

Appendix d. Music interventions evaluated in this report

Date	IRC	Delivery partner	Participants	Evidence
27/1/2007	Haslar	MfC (Lucky Mojo)	1 – 6 people per session, dropping in	Artist feedback and detainee feedback via artist IRC staff feedback
Family day April 2007	Haslar	MfC (George Fiawoo)	Detainees, family members and officers	IRC staff and detainee feedback via staff
7/7/2007	Haslar	TAPS (Kerry Fletcher)	25 detainees 1 IRC staff (officer)	Artist feedback Detainee feedback via artist
19/7/2007	Dover	MfC (Usifu Jalloh & Emmanuel Okine)	15 detainees 1 staff throughout, "A few other staff participated briefly."	IRC staff feedback Artist feedback Detainee feedback via artist Smile survey: high
16/8/2007	Haslar	TAPS (Paul Midgley)	15 detainees 1 Officer, Head of Family Visits	Artist feedback IRC staff and detainee feedback via artist Smile survey: high score
22/8/2007	Dover	MfC (George & Jorge Santo)	15 detainees 1 staff throughout, "A few other staff participated briefly."	IRC staff feedback Artist feedback Detainee feedback via artist
? 2007	Dover	TAPS	22 detainees 3 education officers took part and 2 additional education staff visited.	Artist feedback
14/9/2007	Haslar	TAPS	25 detainees 3 staff	IRC staff questionnaire Artists feedback Detainees informal feedback
19-21 Sept 2007	Harmondsworth	TAPS	43 detainees 2 staff, did generate a lot of interest amongst staff	IRC staff questionnaire Artist feedback Detainees informal feedback Detainees interviews
24/9/2007	Dover	TAPS (Paul Midgley, Thomas)	36 detainees 2 IRC education staff	Artist feedback
30 & 31 Oct 2007	Dover	MfC (George Fiawoo & Jorge Santo)	10 detainees 2 IRC education	Artist feedback

			staff	
5 – 7 Nov 2007	Haslar	TAPS (Tom Fairbairn, Shane van Leeuwen, Kenny Moyo)	30 detainees 2 IRC education staff	Artists feedback
20/11/2007	Leesland Jnr School, Gosport	TAPS (Roger)	52 children 3 teachers	Pupil interviews Teacher interviews Observations Artist interviews
22/11/2007	Dover	MfC (Lucky Mojo and Tea Hozic)	10 detainees 1 IRC education staff	Detainees interviews Artist interviews Observations Artist questionnaire
29/11/2007	St Mary's Primary School, Dover	MfC (Lucky Mojo and Tea Hodzic)	25 children 2 teachers	Pupil interviews Teacher interviews Observations
19/12/2007	Harmondsworth	MfC (H Patten & Usifu Jalloh)	8 detainees at any one time 1 IRC staff	IRC staff questionnaire Detainees interviews
Date	Place	MfC/TAPS (x)	8 detainees 1 IRC staff	IRC staff questionnaire