

## TFN Impact Report

<b>Name of your Organisation:</b>	Music In Detention
<b>Name of the project TFN funded:</b>	Music from the Edge
<b>Date Funded by TFN:</b>	23/01/2017
<b>Were you able to undertake your project as planned?</b>	Yes
<b>Can you describe and/or demonstrate the specific impact that TFN funding has had against your initial objectives?</b>	<p>TFN funding enabled us to make a big step forward in our participatory music programme for detainees at The Verne Immigration Removal Centre, and in the local community in Portland, Dorset. Instead of two sessions (a single days' work) per quarter, we delivered 20 workshops over 10 days between April. And as well as exchanging music and songs from different cultures we were able to create original music, helping detainees to write their own lyrics and songs and collaborate with young people at the Islanders Youth Club nearby. You can listen to recordings from sessions at The Verne <a href="http://www.musicindetention.org.uk/player/?album_id=59">www.musicindetention.org.uk/player/?album_id=59</a> (tracks 2-4) and from the project with detainees and young people at <a href="http://www.musicindetention.org.uk/player/?album_id=58">www.musicindetention.org.uk/player/?album_id=58</a>.</p> <p>One of our aims was to increase our impact on participants' wellbeing and personal potential. We collected lots of feedback about this and it's clear the sessions had a powerful impact and were much appreciated by the participants.</p> <p>Artists' logs recorded: 'Staff told me that N had been very withdrawn last week and didn't speak to anyone, yet in our session he was very active and actually lead parts himself - a totally different person.'</p> <p>And: 'We did a new song looking at the journeys people make, and pointing out that from the day we were born we embarked on a journey... The detainees liked this metaphor for life being a journey and it helped some of them to talk about not giving up on their journeys.' And again: 'We used the skills of the participants and built on them - we basically made a band with them with minimal obvious instruction. This created commonality between us all and broke down any perceived hierarchy. We were all just musicians having a jam.'</p> <p>Staff at the centre told us: 'There's one particular individual who had a lot of crises going on in his life outside of the music room, and it seemed to support him greatly and help him to come back a little bit from a bad place that he was at. I'm sure it would have done similar good for other people.' And: 'I had people ... that attended the workshops here that wouldn't usually do music, and I had people that would only come in the afternoon sessions but would specifically come in the morning sessions for the workshops. So yes, it did get</p>

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	<p>interest outside of my class, definitely.'</p> <p>The songs themselves tell us more about what the music-making meant to the participants in both settings. For example 'Be Myself' is about the importance of staying true to yourself, even in difficult situations. Detainees came up with the theme of identity, and young people responded with their ideas. They agreed with the detainees that in life one of the most important things is to 'be yourself'.</p> <p>These responses and others tie in with elements of emotional resilience which we look for when evaluating our work: optimism, social support, self-efficacy and purposefulness.</p> <p>Our other aim was to increase empathy and understanding. The project was a very new experience for the young people and it was difficult for them to engage fully with the lives of detainees. But they were straight onto a key topical issue, reacting to the idea of the centre's massive walls with the song 'Same Sky', which began with a Donald Trump impersonation and whose refrain was 'Don't build a wall, build bridges'.</p> <p>One of our partners commented on this side of the project as follows: 'We have a very un-diverse population locally. For the youth club, for the children to get involved in something which made them think and explore things about people from other countries would be hugely good for them. I've come across this before, as a governor of a local school previously, how the children can take on inappropriate things they'll come out with that they've heard outside of school, media, home, don't know where, and to give a more positive, realistic perspective by working, creating things. I think it must have done them good.'</p> <p>This was our first project in the local community in Portland, and we made several good contacts. Being able to provide a broader range of activities at The Verne enabled us to make new and helpful contacts there, for example the Centre Manager, and initiate new conversations about innovative future projects. However in October the Home Office suddenly announced that The Verne would close (and reopen as a prison), thus bringing our work there to a precipitous close. We will however take what we have learned from this work and apply it in our programmes in other detention centres.</p>
<p><b>What portion of the project did TFN fund?</b></p>	<p>43%</p>
<p><b>How many direct beneficiaries did the TFN funded project reach?</b></p>	<p>169</p>

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<b>How many indirect beneficiaries did the TFN funded project reach?</b>	365 plays of recordings on our music player
<b>Were you able to leverage further funding as a result of TFN support?</b>	Yes
<b>If yes, how much were you able to raise?</b>	Having a much larger resource in MID for the work in this locality helped us to negotiate an additional £2,240 in fees from The Verne.
<b>Did you receive any pro-bono support, volunteer offers or introductions as a result of the event?</b>	Yes
<b>If yes, please can you provide details of the support you received?</b>	We held first discussions with the Centre Manager and music teacher at The Verne. The Verne and the Islanders Youth Club provided rooms for music sessions free of charge, and their own personnel attended the sessions to provide additional support to participants. We also made contact with a local community arts organisation.
<b>How important was TFN funding in helping you achieve your objectives?</b>	We would have found it difficult to achieve our objectives without TFN funding
<b>Since presenting at TFN, has your organisation undergone any other significant changes?</b>	<p>We have signed off on an exciting and ambitious new six year strategy, whose major shift is outwards, from participants to audiences. We want to raise our artistic game; reach wider audiences, sceptical as well as supportive; create memorable, striking performances and other experiences which can influence their thinking; and bring about changes in attitudes around immigration.</p> <p>We have started to make changes in the organisation which will help to deliver it. For example we have recently created and recruited a new post of Arts Development Manager, and appointed a team of freelancers to take our evaluation and fundraising work to a new level.</p>
<b>Can you tell us any personal stories to highlight the value of the project?</b>	One of our artists reported: At first H was pretty shy, but the more we done it the more confident he grew. He shared stories about his girlfriend and the song is about how much he misses her and about how he will be 'coming home'.