

# BUSSESSED ARTS

## EVALUATION



On leaving prison there is one thing that the departee is confident of, and that is the fact that they will not be forgotten, for they leave behind their record on file as a constant referral point for any relevant authority to refer to.

When Black Arts Alliance left the prison for the last time, the team of artists (with the exception of one who was soon after to be offered a permanent position), had a sense that the work carried out would quickly fade from the memories of the staff. However, we hadn't run the project for the direct benefit of the staff. Though of course BAA hopes that all projects supplement the work of the full time staff team of any establishment, Sussed Words had always been an initiative for the men, the inmates.

Funders often ask, before they open their tightly clasped purse strings, how a project has evolved and how long the partnership between the applying organisations and the partners existed. What funders are looking for as the end result is not simply a collection of photographs carrying images of the smiling faces of the participants, but preferably a good diversity representation. They are also anxious that their money is invested in work that has a long-term impact.

There is no photographic record of Sussed Words – I'll explain why later.

The purpose of this report is to give an example to anyone thinking of running a project in prison of what can be achieved, no matter how many "lockdowns" (that's prison speak for when the inmates are confined to their cells) happen. This is a record of events that includes the staff changes of two deputy governors, two heads of education and two librarians. The original Race Relations Liaison Officer (RRLO) who first contacted BAA, was replaced by two officers on a job share. There was one tantrum, which of course I had (for, like theatre, this is art) but only in order to get the project started. Finally, not forgetting meeting after meeting after meeting, there were literally hundreds of emails over what was to become a two-year planning process.

Sussed Words was funded by NESTA, the National Endowment for Science Technology and the Arts. NESTA's financial support was the most sympathetic and patient grant that BAA has ever received. They were approached informally and responded with enthusiasm. Obviously, no project can be realised without some money backing it; however, on this occasion, NESTA's timeline flexibility was exceptional.

Before the grant was finally approved, an Independent Assessor came over to BAA and spent almost a day going through the project, its background, process and finances. He had the advantage of being an ex-inmate who now has many years experience as a writer in the community. He was full of useful advice, based on his experience on both sides of the prison wall. BAA's core ego swelled under the praise he gave the reasoning behind the project and its overall aims of instilling self-dignity into each inmate regardless of their crime and imposed prison term. We felt confident that he was going to pass his approval onto NESTA but as he packed up his belongings, he announced that he did have one major concern. We waited. His concern was that the financial breakdown did not contain sufficient funds to cover the coordinator's involvement and he wanted BAA to increase this cost

substantially. Obviously, no organisation worth its existence is going to turn down any cash infusion, but any increase in costs would have meant a longer negotiation period and the project was already in its first year of conception.

### **So let's go back to how Sussed Words came about.**

I accepted an invitation to an Open Day at Manchester Prison (formerly known as Strangeways), famous, or infamous, for a riot that had prisoners on the roof for a number of days and an injured church pastor. The prison has gone to great lengths to rebuild itself, not only regarding the basic needs of the inmates, cells, food, visiting rights etc, but to occupy the most dangerous of times in each day - the times when there is nothing to do. An idle prisoner can be the most volatile. As with every prison in the UK, its education centre had also undergone change resulting in fewer teaching staff in more vulnerable contracts. When an individual's job lacks security, they are not favourable partners for the introduction of artist-led workshops, which mess with the timetable and make demands that outstretch an already overworked group of people.

HMP Manchester is eager to show that they make space to meet the cultural, religious and heritage needs of the inmates.

The smell of food was overwhelming but the huge hall lacked a vibrancy that should always be present at the end of an arts project.

The exhibition was hung as though they didn't really want anyone to see the work, and that is all I really remember, aside from a performance that should have been good, because the men knew their lines and what to do, but were positioned so far away from the audience that their words were impossible to hear.

### **FIRST INTRODUCTIONS**

I must have scrunched my brow and forgotten to blink - and someone saw me. A few weeks later, I was invited in to discuss a project idea with the Black Prisoners Group (I think that was the name). I was delighted to discover that they were not all Black guys. The group had sensibly been flexible enough to include men who had Black children. When I asked them why they wanted to do a project that looked at Black achievement one guy said, "You see out there SuAndi they all think everyone in here is a criminal." To which I replied, "Well you are aren't you?" There was a second of silence and then the room filled with laughter. I liked them and I pledged to help locate some money.

### **RAISING THE FUNDING**

The first attempt started off well. The potential funder's response to the project outline was incredibly positive until the prison asked if BAA would make the bid. As soon as communication passed onto BAA's headed paper the negativity could be felt as the replies hit the letterbox. I was the only person not surprised by the letter of refusal. From then on, there was a period of standstill until I approached NESTA. Money in the bank (well, not in reality, but signed off and everything so let's get started.

## MEETING THE STAFF

The RRLO had arranged a project team meeting that had been anything but successful. Teaching and Library staff were open in their suspicion of the project leaving him embarrassed and me smiling (I had been here before). Now with two people sharing the RRLO's position, I went along to meet the staff again in the presence of a different deputy governor. I asked for the previous race officer to attend because, for the ten or so minutes that I had sat across the expanse of the prison board table, no one had looked at or spoken to me. I knew I needed back up. I had been given sight of a project report written by a Black member of staff which claimed it was the poorest project brief they had read, that they had the experience of working with everyone in the mythical Black community and they had never even heard of BAA! Oh, this was how it was going to go down then.

The meeting began with how I had approached the prison with my "little" project. I correct the record, let them mumble on for a few minutes, then suggested that I leave so they could sort themselves out and get back to me. Once past the security and breathing the rather stale air of freedom, I rang a contact in Liverpool and offered the project to them. However, by 9am the next morning another deputy governor was on the phone saying that they did want the project and I wanted it to be at Manchester so I acquiesced.

I thought it would be plain sailing but it was far from it, I was wrong.

## OFFICIAL EVIDENCE

I do not want this report to be the bleating of complaints against prison staff - simply a true record of events, but to support the difficulties that this report contains I include the following:

Research challenges for arts in criminal justice

***New research into the practical and methodological issues involved in assessing the impact of the arts in criminal justice settings has identified "a basic conflict of ethos between arts and criminal justice organisations" as one of a number of barriers to building effective relationships between two sectors. The report concludes that, "the limitations imposed by structure, culture, and context mean that it is simply not possible to do the kind of research into the impacts of arts interventions in criminal justice settings that would meet the types and standards of proof favoured by the Home Office."***

***The research, prepared by Andrew Miles and Rebecca Clarke from the University of Manchester's Centre for Research on Socio Cultural Change, was commissioned by the Department for Culture, Media and Sport, Arts Council England and the Department for Education and Skills against the backdrop of a move towards 'evidence-based' policy and practice in the criminal justice arena. A recent Home Office review has resulted in the establishment of a set of standards for research quality, which the arts in criminal justice sector currently***

***has great difficulty in meeting. The report asserts that a key obstacle to this is the ambivalence of both the criminal justice system and arts organisations towards evaluation. However, where robust evaluation of the impact of the arts did take place, it was found that "projects brought about positive shifts in engagement, self-esteem, confidence, self-control and the ability to co-operate & and that arts-based interventions may benefit vulnerable individuals in particular." Susan Ashmore, Chief Executive of the Anne Peaker Centre for Arts in Criminal Justice, endorsed the report's recognition of the need for a strategic approach to assessing the effectiveness of the arts, but called for the reasoning behind evaluation to be given careful consideration: "Should we be measuring re-offending rates, self-harm reduction or the economic viability of the arts, etc.? There has to be some understanding by any agency that requests messages from research, that it is tricky to pin down and to define the essence of the arts alone."***

## **HIGH SECURITY**

For a start, the prison was now under High Security rating and, if I wasn't careful, I would not be allowed past the gates without the necessary detailed security check. This process is notoriously slow and fickle and sometimes the education team lose newly appointed staff before they have even started because their need to earn an income simply couldn't wait around long enough to be considered as a non-terrorist threat. My papers were sent in almost immediately and then sent back as it wasn't enough to register my parents as deceased -they wanted to know how, when and why. Then there was the selecting of the artistic team and guest speakers so that they could also be security checked. One artist decided not to accept a contract that required this level of checking because of his distrust of the misuse of personal confidential records and I don't blame him for that.

It was important that the artists knew not only what to expect from working in a prison environment, but that they were well versed in what not to do during their work period. Therefore, the training schedule was vital to the success of the project. The intended training officer was unable to attend and it was obvious that his replacement had no idea what this group of Black men and a woman were going to do once behind the high fencing. Possible incidents such as hostage taking were set out more to put the fear of God into us rather than give us the skills to deal with things.. Not surprisingly that this was the first feedback that came in.

***Just to let y'all know that today was cool. Even though I'm the prison virgin -and I had "the most difficult session" (cheers SuAndi) - it was okay. The space is good, the inmates I had were intensely observant of how you came across as a person (Named staff said that they seemed to let their guard down completely once they saw that I was just an ordinary estate kid done good, apparently - one of them I guess) but generally responsive, albeit with some gentle humorous prodding. All I'd say is don't be scared cat a prisoners or not, they're just folk I guess... is there another way of referring to the group apart from 'they', I feel like I'm talking about another species! Anyway, I'm hoping the whole week will be the same, but knowing my luck, I'll get taken hostage as part of the most notorious prison riot of the 21st century!***

## **NEW HEAD OF EDUCATION**

They say that a new broom sweeps clean. The new guy was far more flexible and no doubt, because he was new, he didn't feel threatened by a stroppy Black woman with Liverpool genes, so finally, finally, we were actually into the planning stages.

## **MARCH 2005**

We had in fact made great progress; however, this was almost a year before NESTA had signed off the grant

## **THOUGHTS ON HOW TO MAKE THE PROJECT RUN SMOOTHLY:**

This was sent by the prison, and believe me, it was most welcomed. The working relationship is established, all the main parties have now agreed to take the project forward, and once the funding is approved then the next stage would be to form a steering group of all the above to look at the content of the course and iron out all the fine details, which in turn would develop the working relationships.

The logical areas of responsibility should be:

- SuAndi - Course content and external artists & tutors
- Named staff - Allocation of class rooms and internal tutors
- Named staff - Library resources
- RRLO - Security clearances for external tutors & artists
- Deputy Governors- to oversee the project
- Any other issues or responsibilities raised by the steering group to allocated as they arise.

The education team were now on board and making valid recommendations

## **THOUGHTS ON HOW TO MAKE THE PROJECT RUN SMOOTHLY:**

We have identified the following:

- A room for the project – Art room
- A teacher to supervise the students and the artists during class time and to be an active part of the project where applicable – named staff
- Time slots

Named staff would co-operate in helping students to take full advantage of the learning experience and making the artists feel supported in their efforts. Named staff would not be responsible for moving the artists around the prison or organising security issues.

## **LEARNING OUTCOMES**

This is more challenging. The students will be working towards Open College Network art accreditation along with improving their basic and key skills. Any activities that related to literacy, innumeracy, communication, application of number and/or appreciation of art and different cultures would enhance the curriculum.

Each student has an Individual Learning Plan. It might be an idea to discuss individual targets after the project has been running for a week and then identify ways in which the project can help them work towards these goals. Named staff could assist with this planning process and perhaps integrate current targets. The ILP should be the vehicle for focussing on outcomes and monitoring attainment.

## **2006**

The timetable was set, staff cover arranged, rooms allocated and then changed again because using the multi-faith room meant we couldn't be there on a Friday when it was needed for Muslim prayers - and of course, Friday was meant to be the day we would share the work resulting out of the residencies to prison management and staff. So that time table went out of the window as well. Oh - and contracts had to be reissued with new dates.

All art materials and the drums had to be passed via security staff several days before the workshops took place, so eventually BAA decided to expand its four drum collection and purchase more, because we couldn't ask the artist to imprison his own drum collection over so long a period of time.

### **PROJECT SUPERVISOR ROLE**

NESTA required that the project leader has a supervisor.

This is more like a supporter - someone to turn to when the going gets rough.

Their role is:

To work on behalf of NESTA in the management and supervision of identified collaborative projects funded through the Learning Programme.

The Supervisor will work closely with the project to:

- Monitor the project's progress against its contracted milestones, reporting to NESTA so that timely payments can be made
- Maintain regular contact with the project manager to provide support and encouragement, and to maximise the project's impact against NESTA's objectives

It is quite possible that a stage was reached when BAA's Supervisor may have considered ignoring my calls. I am not sure - but I do know that it was a life line I was to cling to on many occasions

### **PROGRAMME OF WORK**

- The project was ready to run from April to the end of June
- There would be four artist residencies preceded by a training day and an introduction day.
- Seven guest speakers would complete the project. (Two were withdrawn when one failed to submit their security check in time and the other one failed to be approved.)

- Poster publicity approved and printed
- SuAndi visits classes to encourage the men to register.  
Men can only be recruited from those already receiving education  
Men to retain their education payment  
90% of the participating inmates are of Black heritage
- Artists' & Speakers' contracts issued  
All the female artists who originally expressed interest in the project are no longer available
- Artists agree evaluation format
- Inmates' evaluation forms approved.  
The need for the men to be anonymous presents problems in recording their daily attendance. We decide to ask them to initial their evaluations and this can be used against the daily register of attendance.
- The Prison photographer agreed for limited image taking is rejected by management out of the need to respect the victims of the mens' crimes
- The programme of work was agreed.
- Week-long artist residencies
- Special support for men with Special Needs and/or English as a second language
- Speakers during Bank Holiday weeks.  
BAA is advised that June 14th is now identified as a "Lock Down Day" so has to renegotiate the speaker's visit, cancelling travel and hotel arrangements
- Presentation rehearsal week June 19th
- Presentation and Sharing Friday June 23rd (this had to be changed to the Thursday)  
Invited guests are restricted to prison staff - no space or security cover to allow inmates' family members to attend
- Artists to complete standard security check
- SuAndi in particular, and artist team, to complete High (Terrorist) security check - process might take up to three months. By April 23rd only SuAndi has passed approved security

***PMA: Finally got to work with 4 of the guys who had worked with you on the scripting (till now it was at least only 2 and never the same two)!!***

***Looks like we're going to see at least 5 scenes, with narration linking and giving the overall story as it was, however, we could have a completely different scenario come the week of the performance, so who knows?***

***The plan for tomorrow is to work on the scenes again, whilst working with another group who are developing some different material.***

## THE ARTISTS

### *Jeff Caffrey – Creative Writing*



I first got directly involved in working with "disadvantaged" groups when I started writing scripts for REEL MCR, a film company making issue-based films in disenfranchised communities. This activity immersed me in the theme of using art to impact positive changes in people who have lacked opportunity in life. I subsequently went on to do projects based around solvent abuse, teenage pregnancy, ASBOs and mental illness. I have continued to do this type of work expanding the themes and approaches to addressing various "issues".

The reason I say that this was the first time I got directly involved is because, in reality, being of Jamaican/Irish heritage, socially aware and opinionated - and having come up through one of the council estates of Thatcher's Britain as a teenager of the 80's - I had, by default, always been working with disadvantage groups - me, my family, friends and peers. My writing work is naturally coloured by my life experience and I try to create work that has something significant to say. Having learnt a lot about myself and developed as a person through my own creative endeavours,

I knew from first hand experience how using 'the arts' could help people reevaluate their perspective on life, their own potential and where they are placed within society.

When projects are delivered well the participants gain ownership of the work, which is of vital importance to addressing the problems of the disadvantaged, because by definition the advantages they lack are what make a lot of people feel no affinity with the societies they live with in. People who are forever marginalising from mainstream "civilised" society will naturally seek acceptance and belonging elsewhere. They will develop their own set of social rules and have no sense of investment in the wider society they live in (this is how gangs develop). To give those people ownership of the work they have produced and place it within the context of the environment they live, instils a sense of pride and investment in their community. If you invest in a community then you will support it and help it to grow. These are the main reasons why I think art has a positive impact and why I continue to do get involved and enjoy this kind of work. Sometimes it actually makes me feel proud, because rather than read news and watch news and content myself by just having an opinion on current affairs, I actually feel like I help contribute to society and effect current affairs.

## **Kevin Dalton Johnson - Sculptor and painter**



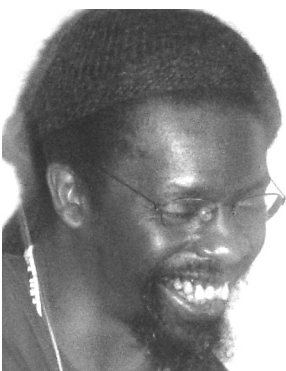
For the past 20 years, I have worked in Manchester as a professional artist and teacher, working with a range of people in different sectors of differing abilities. As an artist I have worked in a range of 2/3 dimensional media, dealing with a range of important issues using art as a cathartic tool. Presently I am an Art History and Visual Cultures PhD student at The University of Manchester, researching themes related to this project.

As an artist with BAA I have conducted numerous workshops (some in prisons) working with a range of people of different backgrounds in a variety of different contexts, using my skills as an artist and teacher. Using these skills in this project will enable me to develop differentiated work, to empower the men to use art as a cathartic tool to express and exorcise a variety of different feelings, and to raise self-esteem, thus facilitating progression in a positive and empowered way, whilst complimenting the skills of other artists involved.



## **P. Max Alder - Drama**

As a professional artist, I have over 14 years' experience of delivering drama-based workshops to a large range of participants from a variety of social backgrounds, ages, and beliefs. Although I have performed and delivered workshops in prisons before, I have never done anything as intense, thought-provoking and enjoyable as the 'Sussed Arts' project. It required me to be able to deal with constantly changing group and I also had to think about doing non-language-based work for those for whom English was not their first language. In the end, all those who had participated threw themselves fully into the workshops and by the end, they were able to perform short, rehearsed pieces as well as use the skills they had learnt to project themselves, in addition to giving us all an insight into their lives both inside and outside of the prison environment.



## **Anthony Watt - Brazilian Drumming**

I have been a professional artist for over 25 years, using rhythms and melodies based on Brazilian culture. I have worked in all manner of settings to all types of people, throughout the length and breadth of the British Isles and occasionally beyond (The Netherlands, Germany, France, Spain, Singapore, and the USA). Since March 1995, I have been the Director of the NW England's first (and one of the finest) Samba bands, Manchester School of Samba (MSS). I had only delivered a workshop in a prison once before, and on that occasion I arrived with a team of people from MSS. Because of the instrumentation available to me and the focussed, intense nature of the project, I had to revisit the roots of the rhythms and in every sense go "back to basics" and build from there. The men threw themselves into the work with sensitivity and a growing understanding of its relevance to their own lives and sensibilities. I expected to produce two pieces and we produced

three! “Sussed Arts” enabled them to not only acquire new skills but also produce a consummate performance that delighted and surprised all those listening, not least of whom themselves!



### ***Steve Papa-ye Richards - African Drumming***

Over the last 20 years BAA has allowed me to continue using the drumming skills I received from a former mentor (Kwasie Asare) who used drumming as a vehicle to aid personal development

This was a great opportunity to work with BAA artist again within a closed community

These are the reasons why I got involved.

- 1 This would allow me to explore a number of issues which were important to the Group in a non threatening way
2. Using the arts, gave all of us the opportunity to learn/ create, and share which brought about a common bond.
3. The group discussions highlighted the issues and experience faced by each group member on a daily basis

What I also found encouraging was how conflict was resolved through open discussion. It was also fantastic to watch how drumming created a harmony and developed the group dynamics of the group in a positive way.

### **THE SPEAKERS**

BAA thought it was important to give the men the opportunity to share time with other Black men who had “made it”. Speakers, however, were not selected purely on the basis of their level of success but on how they had journeyed towards their respective goals.

It was intended to start these sessions with a portrayal of Marcus Garvey and a presentation on BAA's English Heritage Black History Trail <http://www.actsofachievement.org.uk/blackhistorytrail/> . Unfortunately, neither presenters acquired the necessary security check in time to take part.

## **SUSSED ARTS GUEST SPEAKER**

***Professor Hakim Adi:***

The History of Africans and Caribbeans in the UK

**Friday May 5th**



Nigeria born Dr Hakim Adi: Reader in the History of Africa and the African Diaspora at Middlesex University, London, UK.

He will deliver an informal talk on the presence and contribution of Black people in the UK. The session is intended to be a talking-shop of interest for anyone who simply wants to increase their knowledge of community history.

“A wise man once asked me, how can you fully appreciate your life unless you know your history and how much it means to those who are responsible for providing it?  
Long live Black History.”

*Nedum Onuoha Manchester City Football Club*

## **SUSSED ARTS GUEST SPEAKER**

***Hassan Mahamdallie***

LET THE TALKING CONSIDER US

**Thursday June 15th**



Hassan is presently Senior Strategy Officer (Diversity) at ACE National Office. He was an actor and director in Theatre in Education and Community Theatre in the North West for many years before working in Arts in Education in London schools. Active in the anti-racist and anti-fascist movement,

Hassan has also worked as a journalist, specialising in exposing institutionalised racism.

He has also written and lectured on facets of Black British history.

## Episodes in British Muslim History. - The portside struggles of the Muslim seamen and their communities 1850-1945

### Introduction 1 - first encounters

***There has been a small Muslim presence in Britain stretching back hundreds of years, undermining present day notions that Muslims are 'foreign' newcomers to British society.***

Islam came out of 7th century Arabia and as a highly successful social, political and economic formation spread its empire into Europe and Asia. At that time Britain was not strategically important. The odd Arab sailor or pirate landed on the south coast to take provisions - or sometimes to snatch captives back to North Africa. One of the first recorded Muslim visitors was a famous intellectual named Al Idrisi - a North African Arab patronised by Sicilian kings who toured the West of England in the early 1100s.

With the rise of the Ottoman Empire there began more formal links. In 1588 Elizabeth I offered a treaty to ally with Ottoman Sultan Murad III against Catholic Spain. Elizabeth considered Islam closer to Protestantism than the Catholics were, whom she considered idolaters (for worshipping statues). Under Elizabeth, Muslim traders were given protection in England, and in return English traders were given free passage in Muslim territories.

So the English were not unaccustomed to Muslims, and writings from the time, including Shakespeare, burst with both fascination and fear for these traders, soldiers and diplomats.



Thousands of English mercenaries served under rulers in North Africa and Turkey where they might convert to Islam.

Muslims could be feared (for their armies), objects of curiosity (for their religion and cultural ways), admired (for their trading skills), and so on - but they were never regarded as inferior. In fact, if anything, they were resented because of their superiority.

Small groups of Muslims began to settle in Britain. We know that by 1627 there was a 'community' of poor Muslims living in central London. They mingled with poor whites and scraped along as tailors, shoemakers, pedlars and button makers.

*Portrait of Abd al-Wahid ibn Mas'ud ibn Muhammad 'Annuri - The Moroccan Ambassador to Queen Elizabeth I (1600)*

## **Introduction 2 - impact of the British Empire**

***As the British Empire grew through the 19th century, Britain shifted from propping up the fading 400 year old Ottoman Empire to challenging it and taking it over.***

This produced differing, changing and sometimes violent attitudes to Muslims. Powerful voices began to consistently portray the fading Ottoman Empire as the enemy and its official religion as part of the problem. The only solution it was argued was to colonise the Ottomans and purge their religion. This bred at home a chauvinist reaction against Muslims and their identity became transformed into the 'heathens in our midst'.

Where Islam was regarded as a challenge to colonial rule it was denigrated and its followers abused. In 1835 Macaulay wrote his infamous 'Minute on Education' over British policy in India and demanded total assimilation of Muslims to English 'taste, opinions, morals, and intellect'.

William Muir wrote his notorious diatribe against Islam, *Life of Mohamet*: 'The sword of Mohamet and the Koran are the most fatal enemies of civilisation, liberty and the truth the world has ever known.' Muir believed Islam a false religion that kept Muslims in 'a backward and...barbarous state'.

Later on in the 19th century - when Britain came into direct military conflict with Turkey over control of the Middle East - the Liberal prime minister William Gladstone was criticized for played on anti-Muslim feeling to justify war. He called the Koran 'that accursed book' and branded Muslims as 'anti-human specimens of humanity'. In the First World War the Turkish ruling class sided with Germany. Muslims in Britain were looked upon suspiciously as 'un-British', while the Liberal prime minister, Lloyd George, dubbed military operations in Palestine as 'the British Crusade'.

Lloyd George declared, 'We are undertaking a great civilising duty - a mission which Providence had assigned our race, which we are discharging to people living under the shadow of great tyranny, trembling with fear, appealing with uplifted hands for our protection. Turkish misgovernment...shall come to an end now that Britain and the Allies have triumphed'.

### **The opening of the Suez Canal**

***The opening of the Suez Canal in 1869 marked the beginning of significant Muslim immigration.***

The port of Aden, seized by the British in 1837, became a major stop off and refuelling point and attracted migrants from Yemen and northern Somalia, doubling the port's population by the end of the 19th century. Ship owners from Europe began to employ these migrants in increasing numbers predominantly as segregated unskilled labourers in shoveling coal in the engine rooms.

These Muslim sailors joined a floating multiracial and multinational proletariat that

had up to that point been populated by Indian 'lascars', West Africans and West Indians, as well as British and Europeans. By the end of the 19th century small itinerant port communities were establishing themselves along the trade routes, including Europe's seaports, especially those of France and Britain. Arabs could be found boarding in the dockside areas of Cardiff, South Shields, and to a lesser extent Liverpool and Hull. In Cardiff they joined other migrant workers from Africa, the West Indies, India, China, Malta, Greece, Italy, Germany and other countries. Portside licensed boarding houses and cafes sprang up to service the Muslim sailors, becoming hubs for welfare and community needs.

Richard Lawless, in his groundbreaking book about the Yemeni community in the north east of England, *From Ta'izz to Tyneside*, tells how, 'for Arab seamen arriving in a strange land with little knowledge of its language and customs, the Arab boarding-house was virtually essential for their survival', providing 'not only accommodation and food that was lawful according to their religion, but essential assistance in securing another ship, and credit if their resources ran out before they signed on for the next voyage'.

Some seamen began to put down semi-permanent or permanent roots, often resulting from relationships that had grown up between them and local women. Women who married the seamen would often convert to Islam and take a Muslim surname, to be passed onto their children as the families became members of the dockside working class population. Prayer rooms and eventually mosques with koranic schools were established in both Cardiff and South Shields, where in the 1930s:

Elaborate and colourful processions through the streets were organised to mark the major Muslim festivals, occasions when members of the Arab community were able to make a strong public declaration of their faith. Muslims from other parts of the north east sometimes took part in these processions and groups of Arabs from Cardiff also participated.

In Cardiff the religious culture of the seamen could mark them out in some respects. An invaluable 1940s sociological study by Kenneth Little of the city's Butetown area observed of Muslims:

'The adherents of this creed not only carry out their ritual and religious obligations with vastly more fervour and enthusiasm than the rest of the community, but are correspondingly surer both of themselves and their own way of life. The principle injunctions of Islam are fulfilled assiduously, and the various prohibitions enjoined by the prophet are on the whole rigorously observed as are Ramadan and other fasts and festivals... This constant display of devotion is regarded by the rest of the community with a certain amount of respect and even a little admiration. There is a feeling that it gives 'tone' to the district'.

Nevertheless Muslim seamen, like the other black populations, met with fluctuating, sometimes extreme and sustained, levels of racism, hostility and prejudice.

Former prejudices founded on notions of biological superiority of the 'white race' now mixed with assumptions of cultural superiority and a corresponding contempt for the histories, cultures and religions of the colonised.

The British colonisation of Muslim countries gave the racism of empire an anti-Islamic twist, an echo perhaps of older fears and prejudices produced at the time when Western Europe felt threatened by ascendant Islamic empires. Humayun Ansari in his recent history of Muslims has written how 'the early 19th century saw the emergence in Britain of 'a new sense of cultural superiority' with the decline of the Ottoman Empire that had once challenged Europe from the East. 'British elites saw their nation vibrant and expanding' and gained 'a sense of superiority' from 'the expansion and consolidation of European influence over Muslim territories' so that: popular prejudice against non-Europeans and Christian hostility towards 'heathens' in Britain...gained considerable currency; colour was an outward reflection of mental and moral inferiority... By the 1860s negative images of Islam and Muslims were embraced in the hardening religious and racial prejudices that were beginning to be articulated in the form of pseudo-scientific theories of race in Britain.

This general racism was sharpened by local antagonisms in the ports, especially when scarcity of employment could set British seamen against their black and Arab counterparts. The migrant seamen were herded into close-knit slum areas around the docks, with a colour bar in jobs and housing that tended to keep them from integrating with the local population. It was the policy of Cardiff council and estate agents to refuse 'coloured' families housing outside of Butetown and as late as the 1940s they faced 'ostracism, oral or newspaper comment, refusal to serve, non-admission to dance halls, hotels etc'.

Officials could argue that 'coloured men who have come to dwell in our cities are being made to adopt a standard of civilisation they cannot be expected to understand. They are not imbued with moral codes similar to our own and they have not assimilated our conventions of life'. The local press agitated for repatriation on the basis that the seamen did not 'belong to the social system we have evolved on these islands'.

Black and Arab seafarers faced a further obstacle in the generally hostile attitude that the trade unions had towards them. The seamen's unions sought to bar foreigners from trade union membership, until union leader J Havelock Wilson reversed it, seemingly just on the practical grounds that it was better to contain the foreign seamen inside the unions than give the ship-owners a free hand with them. By 1902 Wilson was taunting white seamen with claims that 40 percent of his union's membership was made up of foreign labour-which meant that in many areas they must have been the backbone of the union and a major contributor to its coffers.

The shipping bosses used pitifully paid and badly treated lascars to undermine the wages and conditions of white seamen. The employers asserted that foreign crews were eager to do the work, and that Muslims seamen in particular were teetotal and compliant.

Sexual jealousy and a horror at the prospect of white women marrying Arab seamen and having children was a permanent racist motif throughout the first half of the 20th century.

In Tyneside a correspondent to a local newspaper betrayed how racism encouraged by economic competition could fuse with the cultural racism of empire: 'No matter

how bad conditions are aboard ship, Mohamed (who can live on the smell of an oily rag or a stick of incense for a week) will not complain, but a Britisher always does. This is why poor, puzzled, ostracised, uncomplaining Mohamed is given preference to Britishers'.

The outbreak of the First World War resulted in a sudden increase in demand for seamen in the merchant navy, and the migrant seafaring population of Tyneside, made up mostly of Yemenis, increased fourfold. But the situation dramatically altered again when the war drew to a close. The Arabs were hit by a double blow. They found themselves out of work, once more suffering pre-war racist hiring practices by the shipping lines. And they also faced hostile mobs of demobilised seamen accusing them of taking their jobs.

The antagonisms exploded into the 'race riots' in the first half of 1919. The attacks have, paradoxically, to be seen in the context of the huge outbreak in class struggle that rocked the British ruling class that year.

The First World War came to an end amid turmoil throughout British society as workers returning from the front found, not a 'land fit for heroes', but rising prices and the threat of being pushed into the ranks of the unemployed and poverty. They rebelled with a massive wave of strikes. But as the militancy ebbed, some elements went looking for scapegoats - and the poor Muslim minority fitted the bill in many ways, although other groups - especially Chinese - suffered immensely as well.

Blacks and Arabs were set upon in all Britain's major ports and suffered savage beatings, fire bombings and murders. It started in Glasgow in January 1919. In February the violence erupted in South Shields, in April in the London docks; in May it hit Liverpool and Cardiff in June. The intensity of the violence seems to have increased at each stage. In Cardiff the rioting lasted several days, and resulted in three deaths. A Cardiff Somali, Ibrahim Ismaa'il, later remembered in his memoirs that:

'A Warsangeli [from a Northern Somali kabil or clan], Abdi Langara, had a boarding house right in the European part of town... As soon as the fight started all the Warsangeli went to defend Abdi's house... Seven or eight Warsangeli defended the house and most of them got badly wounded. Some of the white people also received wounds. In the end the whites took possession of the first floor, soaked it with paraffin oil and set it alight. The Somalis managed to keep up the fight until the police arrived-one of them was left for dead.'

In Liverpool a West Indian sailor, Charles Wotten, was cornered by a crowd of 200 to 300 racists who threw him into the docks and pelted him with stones until he drowned.

There were some reported spontaneous acts of solidarity from individual English people but in the main the blacks and Arabs were left to put up resistance by themselves against the mobs and their organised collaborators in the forces of 'law and order'.

## The seamen and the inter-war years

***The reaction of the authorities to the 1919 mob violence was to further crack down on the Muslim seamen.***

Arab and Somali sailors were reclassified from their previous status as British passport holding workers to unwelcome and problematic 'aliens', and their rights as British subjects stripped away.

In 1921 the Cardiff Town Clerk recommended that destitute seamen 'be repatriated forthwith, or accommodated in a concentration camp' and in 1922 hundreds of Adenese were repatriated out of the city. Seamen, including numbers of Somalis and Yemenis in South Shields who had lived in Britain for a long time, many with white wives and British-born children, were told that they had to prove their citizenship rights from scratch, and many had their British status removed for lack of documentation or financial resources to register it.

One historian describes how: 'All coloured alien seamen were henceforth to be registered with the police and to carry an identity card marked 'SEAMAN' in red ink bearing a photograph and a thumb-print. It was argued that the last was necessary because it was more difficult to tell coloured men apart and some more positive means of identification was needed! The holder was not a person but an invisible man, a black; only the criminal associations of a thumb-print could give him an identity'.

A later order specified that;

'A white card shall be issued...to any Somali or Arab who satisfies the Port Consultants that he is a bona fide seaman and lawful in this country. The white card shall only be issued after being stamped by the National Union of Seamen and the Shipping Federation... Officers engaging Somalis or Arab crews shall be informed that it is very undesirable to mix Somalis and Arabs of other races, and asked to specify which one they prefer'.

The Arab and Somali seamen responded to the attack on their already precarious existence by launching a militant and vigorous campaign to smash the rota, picketing shipping offices and lobbying to get the union's position changed. The violent confrontations that took place in Cardiff and South Shields as a result ended with Arab and Somali sailors being prosecuted and receiving 'exemplary' sentences tagged with judicial recommendations of deportation.

The seamen looked to radical forces to help them. In Cardiff they were drawn via activists in the Seaman's Minority Movement and the International Transport Workers' Federation into a working alliance with the Communist Party and the Colonial Defence Association it influenced.

These Muslim communities organised among themselves for their political, social and religious needs as well as forging links with radical anti-racist organisations. In Cardiff the British Somali Society (BSS) and the Somali Youth League (connected to organisations in Somalia) were formed in the mid-1930s. The United Committee of

Coloured and Colonial Peoples Organisations, set up to unite the migrant seamen of Cardiff across national, ethnic and religion divides, sent an Arab delegate, Mohamed Hassan, to the landmark 1945 Pan-African Congress in Manchester, along with two delegates from a Somali Society.

There were also welfare organisations and a religious grouping, the Islamia Allawia Friendly Society, in Cardiff and similar formations in South Shields. As Humayun Ansari has written, 'Muslims in Britain found themselves forming part of a broader multicultural identity, which coexisted with and sometimes transcended religion'.

After the Second World War renewed migration from the colonies boosted the Yemeni populations. As Richard Lawless has written:

'In the 1950s and 1960s a new influx of Yemenis into Britain found employment not in shipping but in heavy industry, especially in the steel and metal-working plants in Sheffield and Birmingham... Some Arab seafarers moved to the Midlands where new employment opportunities were opening up in industry and in this way forged a link between the two phases of Yemeni migration to Britain'. The most well known Yemeni descendant from Sheffield is the champion boxer Prince Naseem (Naseem Hamed).

Racism in the ports was hard to shake off. A sharp reminder of its power to harm came in 1952 when a Somali seaman, Hussein Mattan, was fitted up by the police for the murder of a local woman and hanged after a sham trial. It was not until 1998, 46 years later, that his widow Laura and sons Omar and Mervyn managed to get this gross miscarriage of justice recognised as such and Mattan's name cleared.

The Muslim sailors, their families and descendants, were pioneers, and the story of their struggles deserves to be wider known.

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**Note:** this material is adapted from previous articles by Hassan Mahamdallie. The above essay does not represent the views of Arts Council England.

**This document can also be found on [www.artsandislam.com](http://www.artsandislam.com)**

## **SUSSED ARTS GUEST SPEAKER**

***Dinesh Allirajah***

IT'S ALL ABOUT LIFE AND MUSIC

**Friday June 16th**



Station Manager, Hearing Is Believing experimental arts radio station, Video Positive '95.

Asian Voices Asian Lives - founder/member and facilitator of collective of British Asian writers and performers

Wrote and illustrated AmeriKKKa and the Blues People in graphic novel anthology 'Images From The Other Side' (Amauta publications).

Five Minutes in 'Love and All That Jazz' (Marie Curie Cancer Cure)  
Shouty Nut Soul recorded for 'Reclaiming The City' CD (The Yellow House)

## **Sussed Words: It's All About Life and Music**

I'm going to talk about writing, and what I want to do is try to get to the heart of why people express themselves through all the different forms of literature - like poetry, storytelling, plays, and autobiography. I can only really talk about myself - everyone has a different reason - but I think there are common ideas and patterns in the way writing comes about that are important whether you're a professional writer or just someone, anyone, who's got something to say and wants to let that out.

I've been involved with creative writing for a living for over 20 years and I often think I had a better idea about it when I was just starting, going through the process of what's called "finding my voice". When it becomes a profession, it can be like having a crowd sitting on your shoulder, grabbing your hand and guiding your pen: you have to be conscious of whether you're writing for a mass market or for your own street; you need to think about the industry, your audience and whether you fit into one box or another; and if you're Black, you have to think about what and who you represent and how these things change as society changes and political situations move on. It's not a complaint: that's just the work, and if I'm able to handle these issues and make something good, then I suppose that's the skill I bring to this world. But if you cut through all those issues, you're left with an art form that can be simple and straightforward, like no other, but still make a difference. It can all come down to the communication of ideas from one person to others - if you write something down on a scrap of paper and someone else reads it, there's the same relationship between the writer, the words and the reader as there is when someone reads a book that sells millions or is still being read centuries after it was written.

It's this simplicity that I find most inspiring about writing. The skills we need to get started are the ones we learn as babies and infants - the ability to use language. I think it always boils down to that: just as babies grow up, become part of a society, and have to deal with the adult world and find out who they are so does a writer. That's why I don't think of what I'm doing so much as a career - it's just life, it's what I use to map my way through life. So if someone writes, or is thinking about writing, and the question comes up, as it always does - "what do you write about?" - the answer has to be everything and anything. All the things that matter, of course - family, belief, identity, politics, philosophy - but anything and everything else as well. It's worth remembering this because English Literature has a habit of seeking out only the differences, especially if what you're different from is the traditional white, male, middle-class English mainstream. What this can do is place a writer in the situation of being valued for having lived a particular experience but also being typical of that experience, speaking for the whole of your community, class, race, or religion. This is fine on one level - there used to be a definition of literature that arts funders used as being "works of the imagination" and this was wrong. It went against some of the most important principles that have shaped the way Black people have used writing to make their presence felt in this society and in the world, re-telling history so it becomes our story, testifying, telling it like it is, keeping it real. So there's nothing wrong with basing everything we write on our own experiences. But, we also shouldn't fall into the trap of assuming that only particular aspects of our life are worth writing about. It's about finding ideas by reaching into our own humanity, and understanding that this humanity isn't a narrow set of definitions. Years ago, I wrote a piece called 'Mimic' which talked about how difficult it is, in any case, to pin down what identity means:

[Performance: Mimic]

So, the point is to be yourself and there's no limit to what aspects of life you can write about. [Example of writing workshop exercise that starts with a discussion of the different ways of looking at and writing about a chair]. Different people will find their own starting points. My most constant inspiration comes from music. It's been there almost since I started writing poetry as a school kid. I remember listening to the John Peel show late nights on Radio One and hearing poets like Linton Kwesi Johnson. There was no way, with an example like his, that I could have grown up thinking that poetry was something completely separate from my life, or that it was just an elitist relic that you could only find in dusty books. Here was a Jamaican voice, talking about parts of South London that I knew, but also dealing with racism and real events that were taking place at the time, writing poetry the way people actually spoke, and it was all done with music. Therefore, there's never been any separation in my mind between what you can do with writing and what you can do with music. Over the years, I've taken plenty of ideas from jazz - it's influenced my language, rhythms, the way I performed poetry, and especially the way jazz has always been about liberating expression and emotion. I loved the way a musician could show up to play a tune that he'd maybe played a hundred times before but make it different to any of those other times, and I loved the fact that how he played it might depend on his mood, on something he'd seen in the news that day, or something that had happened to him earlier, or someone he could see in the audience. This gives the music that ability to talk about civil rights one moment and what's for breakfast the next and communicate both with the same force. This is something I've tried to reproduce in my writing. With performance poetry, I've had the example of other jazz poets and rappers who've shown that the spoken word can be a vehicle for the biggest ideas and the smallest details of life. This makes for a fast-talking, restless, and sometimes quite random voice that mixes together references and sounds in the way a jazz solo played on an instrument might. It's also the approach I've used in short story writing, starting with a single everyday observation or memory, and building on that to create themes and characters and narratives. There are techniques in all of this but I'd point to the example of music again as something that can just happen, hit you in the right place at the right time and alter the way you think and feel. There's no mystery about creating writing that works in the same way - if the reader or audience can get a sense that, behind the words, there's a writer searching for his or her own truth, then you've managed to communicate something. And it doesn't even matter that much if some or all of what you write only makes sense to you So long as it's your way of making sense of the world, I'd say it's been worth it.

I'm going to finish by performing a poem that should, I hope, give a good idea of the life and music that I try to bring into my writing.

[Performance: Nobody's Letting On]

### **Nobody's Letting On**

***Stop me if I'm going on  
Seems like I'm getting on  
Nobody's letting on  
'Bout what I should be banking on***

Why is it I can't stand to hear jazz music these days? / the better it is, the more it tires me out / keeps sounding like an argument that I've already made / what used to be a night of summer rain now just sounds like a shame / like at every sitting in the corner there's got to be a middle-aged Sinatra to keep reminding us that it's all a game / but I still share the shtick in order to shake the stick / and even though I know that here's a place where my face does fit / now's the time to take a sick

All I know is that if the Yankees hadn't caught up with Che he'd be resurfacing at Reading in the easy listening tent today / revolution reinvented as recreation / "Tonight, Matthew, I'm going to build a new man, programmed for liberation" / remembering that Eddie Jefferson presumably descended from Thomas / re-wrote the American constitution / verbalising the rushes and articulating the confusion / well it's as clear as anything my cool-shaded eyes can see / that however long we've been here / now we may be the shop-floor of the leisure industry / but it doesn't have to make us the gatekeepers of liberal democracy

Stop me if I'm going on  
Seems like I'm getting on  
Nobody's letting on  
'Bout what I should be banking on

But anyway that wasn't I came here to say / because now it seems a sweet breath on my neck and a stroke of a cheek actually does make things OK / unlike back in the day when believe it or not if Rosa Luxemburg had worn Chan Richardson's clothes age-gap be damned I'd have married her on the spot / of course, I hadn't realised there's nothing more radical than turning yourself inside out for somebody / anyone who gets to express love like Levi Stubbs can't be falling too far behind when it comes to the battle for the universal mind / but the broadening of awareness and the growth of enlightenment don't equate with the loss of expectation / and the more you leave behind / the more you realise what you let pass by / and when you're left with what we're left with / the barter for our dreams becomes harder to justify

So that's why I sing along to A Change Is Gonna Come knowing it's a lie / and meanwhile Old Man River and Bertolucci's 1900 are about the only works of art that can make me cry / and that's why when I hear jazz I can't help but recognise that it wasn't just the musicians that we allowed to die / all I know is that whatever passion or pot it was that fuelled that night on the concourse at Manchester Piccadilly for the sake of shaking Curtis Mayfield's hand / or the thought of how I'd pin my UB40 to the wall like a battle-burnished sword or a constructivist poster extolling destabilisation / because every groovy wastrel thing we did was extraordinary and even the notes we made in the margins were symphonic / but what I thought was late capitalism was in fact post-ironic / so now I walk to the rhythm of the wall-planner at work / while the traffic stops for the daily two-minute silence on the hard shoulder / it seems we don't change or age / it's just our stories get samier / and older

Stop me if I'm going on  
Seems like I'm getting on  
Nobody's letting on  
'Bout what I should be banking on

[instrumental break]

Stop me if I'm going on  
Seems like I'm getting on  
Nobody's letting on  
'Bout what I should be banking on

And if all we're doing is selling Play stations  
then we got nobody but ourselves to blame,  
first we shot from the lip then we shot from the hip and kept aiming lower  
and we wonder why now we're so lame.

Meanwhile if somebody opened up a door to my future  
I'd probably turn away,  
and carry on reminiscing about the Armadillo Tea-Rooms  
and Desperate Dan's café.

You see even Che on occasion was simply battling for location  
and had to spike himself to move on,  
maybe that's why I can't stand to hear this music  
keep telling us what's wrong and what's gone.

Can I give you a simplistic homily with an empty velocity  
expressing quite precisely who I am,  
throw out some ultra-conservative scattin' loud and sayin' nothin'  
motifs from an acid jazz jam?

Or can I turn it around and settle down with the sound  
of a beating heart duet on a Sunday morning lie-in,  
you see it's still those dreams we've got to hold onto  
it's our memories that are sprouting up then dying.

I can only re-iterate there's a tariff if you innovate  
and a tax on breaking the mould,  
I can only repeat what I'll say again next week  
and keep on saying 'til I'm truly old

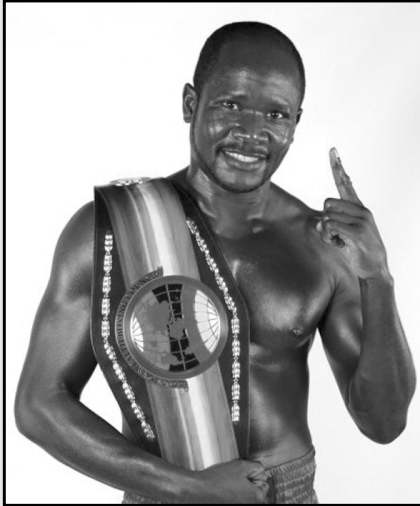
Stop me if I'm going on  
Seems like I'm getting on  
Nobody's letting on  
'Bout what I should be banking on

## SUSSED ARTS GUEST SPEAKER

***Paulus Ali Nuumbembe:***

Champions are not fighters.

**Tuesday 30th May**



When you grew up on a battlefield, you can afford to smile at the prospect of a boxing match

Black Arts Alliance is delighted to bring to you a very special guest speaker. This is a rare opportunity to hear the voice of a champion.

## SUSSED ARTS GUEST SPEAKER

***WO2 Lutha Magloire***

A Different Kind of Uniform

**Friday JUNE 2ND**



“We must challenge our stereotypical self to bring the changes needed to ensure a better future

Lutha leads the British Army and the UK EM communities champion their Ethnic Minority Recruitment Campaign (EMRC) check this, not sure of meaning. The campaign is one of the largest multicultural initiatives in Europe. Progress has been made from less than 1% ethnic minority recruitment of officers and soldiers to 8%+ over a four-year period. According to the Race for Opportunity benchmarking report on race and diversity in corporate Britain (published June 2002); the Army was the top performer in the public sector.

Plus: BAA produced Film: WHEN WE WENT TO WAR

## **PRESENTATION DAY**

The day has to be brought forward to Thursday because the room is required for Muslim prayer on the Friday. The men are excited, yet there is also an air of calm. In truth, the artists are more agitated.

As soon as men and artists are gathered together as a team, we are informed that there is an issue in the education block. A head count has come up with an extra man and, until he is identified, there is to be no movement to and from education. It is a lockdown  
We wait anxiously in the room.

The only non-project people present are the prison's writer-in-residence and the writer who will complete the last few weeks of his contract.

The prison photographer is not present and has not taken any shots of the artwork throughout.

Because of the issue over the certificates, they are not ready to be presented to the men but nor do I have a complete list of their names, so it is agreed that this will be done during October (Black History Month).

Repeated head counts are carried out in the education block in an attempt to resolve the security crisis. Both project liaison wardens also do head counts. The additional man is still on the block so the "red alert" remains in place and there can be no movement.

There is nothing we can do but start. There will be no buffet or drinks delivered to education. The photographer does not turn up, but the most astonishing is that no senior governor staff make their way through.

The men begin with a spoken narrative of their artwork. I am emotionally torn between frustrated anger at the lack of any staff from uniform, education, senior administration, or management; but also for the men who have worked so hard with such commitment and now have to make their presentation to just nine people.

One man addresses his presentation to me. He is Nigerian and I try not to react when he shares that it has taken a prison sentence and this project to reawaken in him his cultural heritage.

The play presentation is too long but it doesn't matter as the shyest man in the group plays the narrator. He struggles with his words but never once falters.

The drummers have to be restrained - no matter how limited the time is they still want to play longer. Nevertheless, their presentation is wonderful and for everyone present there is a moment where the surroundings are forgotten.

As we make ready the room for the afternoon, in spite of everything that seems to have conspired to defeat us, it has gone well. I note that the HMP Manchester writer-in-residence takes the time to shake the hands of each of the artists. It is a wonderful gesture and I silently thank him.

I stand by the door and hug each of the men in turn. Uniform staff dislikes this but frankly, I don't care. I hug the men without making any body contact.

Prior to the presentation, I was given a brief lecture to ensure that I thanked uniform staff. I didn't need it - we had small gifts to acknowledge the wonderful support of both RRLO and the City College Art teacher in particular.

We cross the prison yard for the last time. By the gate a whole shift of uniforms are being prevented from leaving because the security alert is still 'red'.

Within 24 hours I am informed that there is no point in arranging an October presentation as most of the men will have moved or been released. I am promised that their certificates will be forwarded to them.

Since completing the project, HMP Manchester has not acknowledged it in any way!

## **ARTISTS' EVALUATION**

***KDJ: I have to say that it has been a fantastic experience working with the men of Manchester Prison, who were well motivated and had a very good understanding of the project and its objectives. They have got behind the theme of the project and have produced work that reflects their identities as men within the prison system and as men from different communities...etc, working in both 2 and 3 dimensional media. They appear to have enjoyed creating their work and discussing the issues related to it. In addition to this, it has to be said that their motivation has been facilitated by the encouragement and support of the female RRLO and the City College Art teacher who have been very helpful and stepped back when necessary and allowed me to facilitate the development of some excellent work that proved cathartic for all involved.***

***Finally, working at the prison is proving to be a pleasant and enjoyable experience as the guards have acted in a professional and pleasant manner, which helped to make it a positive experience for all involved in this part of the project. I now look forward to the rehearsal and subsequent presentation event, where I am looking forward to a sharing of creative outcomes. Many thanks to you SuAndi for developing this project which has been beneficial, not only to those in Manchester Prison, but also to myself as a workshop failitator***

## 1. Background

1.1 Did you have previous experience of working in a prison setting?

JC: SPR: No.

KDJ: Yes, I have previous experience of working in prisons, having worked at Garth Prison in Leyland. This was as part of another project working with the 'Black Arts Alliance' organisation.

PMA: Yes, I have done drama workshops in HMP Liverpool & performed with a theatre company in various prisons in the North East.

AW: Yes.

1.2 Did your experience include a High Security prison?

JC: KDJ: AW: SPR: No.

PMA: Yes, at HMP Liverpool.

## 2. Training

Do you think that the training session was a sufficient introduction covering all aspects needed to enable you to be efficient in delivering your workshops? (Please expand your answer beyond a simple yes or no)

JC: The training session was more than sufficient but did seem to dwell on 'worst case scenario'. A little more could have been said about the type of prisoner we would be working with and the unlikelihood of that worst case scenario occurring, if not just to make us a little more at ease at the prospect!

KDJ: The training session provided for work in this High Security prison was sufficient. Firstly, it provided me with the basic house rules needed to work in the prison of the type. For example:

- Not carrying mobile phones and other unnecessary objects that might initiate a security alert, or impede an easy entry into the prison.
- Always arrive with photo ID

In addition to the above, the training session increased my awareness of 'conditioning', an issue I was aware of from my previous experience, but repetition for emphasis is always a good thing. Also, meeting with some of the prison officers prior to working in the prison, presented a human face to the prison, and helped to reduce my anxieties as a Black man entering into an institution of this type. In addition, the session provided more information about the clients we were to be working with on this project. This helped greatly with the preparation and planning for the workshops, ensuring that the project would be differentiated enough for all involved to ensure they accessed the project objectives. The training session also provided me with an opportunity to familiarise myself with the prison environment prior to starting the workshop. This also helped to reduce any further apprehensions about working in the prison environment. Finally, the training session provided me with the opportunity to raise questions and concerns in a pleasant and supportive forum.

PMA: I had absolutely no idea what to expect from the training session, as this had not been a requirement for previous work I had done in prisons, so I was a little surprised at the range and depth of training, particularly in relation to all the things that could go wrong.

However, it quickly became obvious that this level of training was necessary, due to the nature of the prison and some of the inmates.

There was a lot of explanation around possible “grooming” techniques that some of the inmates might employ in order to gain an outsider's confidence and trust and to enable them to get them, the outsider, to do something illegal or inappropriate. At first, this seemed unnecessary, but when it was explained that over a week this was a very great possibility, it was useful that we were warned about this.

There was also a lot of explanation about what to do if a situation should turn negative, due either to an outburst from an inmate, a possible hostage-taking incident, or some such other situation which endangered anyone participating. Once again, explained against a background of this being worst-case scenario, all of this was sound advice.

By the end of the training session, I felt that I had a full understanding of why there are certain restrictions and regimes in relation to a high-security prison and felt equipped and enabled to deal with any situation positively and most importantly, safely.

AW: The training session enabled me to ask all those security-related questions that had been nagging at the back of my mind. I felt much better prepared to work in a High Security setting after that session and especially liked meeting the prison staff I was due to work with so I could, to a certain extent, get the measure of how they felt about the project. The dictum, “always remember why someone tells you something, who you think they are and who you think they are” applied!

SPR: The training session leading up to the workshop was a good introduction, giving a good insight to the prison, prisoners, environment, and expectations. On the back of the above training session, I was able to structure my workshop accordingly.

### **3. Environment**

- 3.1 A High Security Prison brings with it issues relating to accessing and the use of certain arts material and equipment. Did you have to deal with any problems and if so what were they and how did you resolve them?

JC: I would have benefited from using some recording equipment and a computer to type on would have been a luxury but very helpful. However, I anticipated this and the flipchart, pen and paper were fine. Getting photo copies of work in the middle of sessions was a little problematic as someone had to stay with me in the room at all times so when copies were needed it

was only when cover was available. On the whole, with mine being a writing workshop and knowing that I would probably have to write things up after each session, it's something that I would always expect.

KDJ: Working as a visual artist, doing art workshops in this high security prison did present some problems. It greatly limited the materials that could be used. For example, we were unable to use clay and other materials in the prison for security reasons. Some of the materials that I would like to have used would have enabled the prisoners to access more easily the workshop objectives better than the substitutes used. The workshop was successful using Art Mache, but I feel the work would have been of a higher standard and would have expressed the feeling of the participants better, if they could have used clay. Also, because I had to use Art Mache instead of clay, it meant I was working with a medium I am not familiar with and this may have affected my workshop delivery. Also, there were problems with access to the work for the prisoners. This meant they were unable to continue working at other times between sessions. Also, because of the high security in the prison, there was very little time for preparation between each session.

PMA: As I was aware that there were certain restrictions on some equipment being allowed into the prison (video cameras, music systems) and because drama essentially is a discipline that does not require any 'equipment', apart from the human body, I was not faced with any difficulties.

AW: I'm used to using drums that are played with a stick and a hand but bringing potential weapons into a high security setting posed some problems for the staff.

It was decided to allow a limited number of pre-approved sticks and some hand drums (congas, and African drums) in and this forced me to go back to the basics, to where the rhythms I normally teach started in Brazil and facilitated teaching their connection to African rhythms that pre-dated them.

At the security briefing it was stressed that I should be aware of where the panic button was and never place the participants between myself and the exit. In the event however, this was contravened in the first session, and quite rightly so, since that arrangement engenders a trust issue which could have been detrimental to the smooth running of the project. Everyone, staff, and participants were relaxed and helpful and security never became an issue.

We kept the drums in a cupboard on site for the duration of the project and I made sure to arrive early enough to set up beforehand and helped pack them away back in the cupboard afterwards.

SPR: Prior to the start of the workshop BAA arranged for all equipment/material to be transported to the prison and stored for use on a daily basis.

- 3.2 Did you face any delays or hindrances in entering or leaving HMP and do you think that any such delays could have been avoided whilst staying within the needed security?

JC: Apart from the expected time it took to pass security and get in, the only real delays were around the prisoners arriving from their respective wings which meant the sessions didn't really start proper until around 9.30am.

KDJ: I experienced no delays or hindrances in entering or leaving HMP. I found that as long as I arrived just before 08:00am entry was very easy. Also, on leaving I was always escorted out

PMA: I only experienced some slight delays. Whilst it was 'annoying' having to wait to gain entry, I do not think that any difference could have been made, without compromising the need for high security.

AW: I allowed for the 40 minutes it usually took to arrive and set up. I don't think the delays could have been avoided since this was an educational activity outside the norm for the staff which meant it necessarily interrupted their normal routines.

However, the noisy repairs to the roof (windows?) during one of my sessions and the fire drill during another were something of an avoidable hindrance and distraction.

SPR: In regards to entering the prison on a daily basis, there was always some one available to take you to and from your workshop space. This help to avoid delays and having to explain yourself on a daily basis

***PMA. I was one of the people who was late... When I got up to the room, I was told that the men had to be taken back to their cells & that they were on their way back down. This meant that we didn't really get started until about 10.15 - very embarrassing. But all the guys were very understanding.***

***The group was about a 50/50 split between English and non-English speaking, with only 2 people who had been present for Jeff's writing workshops. With this in mind & the real need to get such a disparate group working, communicating and trusting together, I decided to spend the first few days concentrating on basic drama games & exercises that would allow the participants to feel comfortable and trusting with each other.***

***They all took to this very well & even though the group was constantly changing, by the end of the Wednesday everyone was quite relaxed with each other & prepared to stand-up in front of the group and 'perform'. I also had, for the first time, more than 2 at any one time, of those who had worked with Jeff, so was able to work with some of the group on the script-work and with the others (the non-English speakers) on scenes that looked at difficulties they had experienced coming to the UK and subsequently since they had been in prison.***

***We spent the final 2 days looking at all these scenes & rehearsing/sharing.***

***My conclusion is that it is very difficult to produce anything of a drama piece in what essentially is 2 hours a day & even more difficult to relate this to a previous workshop when the participants are constantly changing. No one knows when they'll be moved to a different wing, get a legal visit, or just have something else to do. It was difficult to get into any kind of a groove & concentrate on developing one particular theme or piece.***

***All that said, I did manage to get some things off the ground... They were all great to work with & keen to get involved in new experiences. I never once felt threatened, coerced or uncomfortable & it was heartening to see some of the men really grasp at the opportunity to self-reflect as well as explore how others feel. I really enjoyed the week!!***

#### **4. The Workshop**

##### 4.1 Do you consider that the participants had a full understanding of the project?

JC: Initially the posters and advertisement of the project seemed to imply to the group that that it was purely for the Black and Asian men and one or two of the prisoners weren't entirely happy that it wasn't that way. This was soon resolved with some explanation and on the whole, the group were totally open to what was being delivered. The type of work I was doing is inclined to nudge the contribution in the direction of what the project was about as it draws on the personal experience of the men by default.

KDJ: The participants in the workshop were using the visual arts in a very expressive manner. This meant they were dealing with many abstract concepts, which I thought could present difficulties. However, I have to say that all inmates were able to understand the abstract concepts presented and were able to translate and represent these concepts to their work with great ease and enthusiasm. The evidence of their understanding was shown through their ability to talk about their work to others at the presentation with great confidence.

PMA: I do not necessarily think that all the participants fully understood what the project was there to achieve, or what the basic themes were.

In particular, I don't think they all understood about the 'Black' aspect to the project and the themes around self, identity, etc.

This was due, I think, either to not all the inmates being present at the initial explanation in the project recruitment by the project leader or a difficulty in language.

AW: Not initially but that's in the nature of things. I was pleased that once we began drumming the connections, culture and reasons for running the project became so obvious that participants enquired about continuing the activity.

I certainly think by half way through the project they understood the project

and the quality of expression and performance on the presentation day bears testament to that.

SPR: On my first day of meeting up with the participants it was obvious they had some understanding of the project and expectations, which again helped with the smooth running of the workshop

#### 4.2 Did the involvement of the staff enhance the smooth running of the workshop and if not, why not?

JC: For my workshops, the staff acted merely as facilitators to the practical aspect of my being there. In that respect, they did enhance the running of the workshop.

KDJ: The involvement of the staff greatly assisted the smooth running of the workshop. Their support sent a positive message to the participants involved. Named staff were present at all times, but remained unobtrusive. Named staff only assisted when asked (this was rare).

PMA: The involvement of the City College art teacher particularly enhanced the smooth running of the workshop. She was able to make me feel at ease as soon as I arrived in the Education section and made sure that I had everything I needed.

She was always very clear in any instructions or any systems I needed to be aware of and as soon as we arrived in the workshop space, would set about helping me to arrange the space appropriately.

As soon as the inmates started arriving, she was always very calm, respectful, and positive to them all, engaging them by talking to them, explaining what the session was, and introducing me. She was also very helpful when certain inmates were not available, by either finding out beforehand who was not going to coming, or finding out once the session began.

Finally, she was just a great support during all the sessions.

AW: Very much so. The staff showed me insights into prison life and routines I wouldn't otherwise have had (showing me their working environment and advising me about the participants) and were helpful and I think somewhat pleasantly surprised.

SPR: During the workshop I had the pleasure and experience of working with one of the RRLOs who was very supportive throughout the whole week and would participate, which again helped with the smooth running of the workshop

#### 4.3 Did any other members of staff participate?

JC: No, Named staff was the only staff member there and she simply observed.  
KDJ: PMA: SPR: No

AW: Over the course of my time, 4 staff invigilated the workshop at various stages, and others expressed interest who'd heard the music from next door.

***SPR: Monday morning 22/05/06, arrived on time!!! Just before SuAndi, Yeah!***

***My first session started at 10am due to an altercation in another part of the prison, this meant only six arrived for our first session i.e. a mixed group, some having worked together with other BAA artists.***

***During our first session we all introduced ourselves, talking about skills/talent and aspirations for the future which in turn helped inmates get to know each other, as some were meeting for the first time. We went on to look at the relevance of music, its impact and influence on different cultures throughout the world. We also had discussions around using creativity, imagination and the benefits of working together in harmony.***

***The workshop also allowed inmates to have to have ownership, which in turn meant they would take some of the responsibility for overall discipline within the group (this worked really well!)***

***During Tuesday and Wednesday, like Max and Jeff, we had different inmates attending or not. None the less, this brought about another approach, as those present at previous session would have to share/inform new members of their experience throughout the first few days. Again, we looked at various rhythms, beats, counting/timing and the benefits of interacting and engaging.***

***I also had the pleasure and experience of working with one of the female RRLOs who was very supportive throughout the whole week and would participate during workshop time. This made the whole week run smoothly as she was very experienced and knew most of the inmates***

***Last but not least we were able to work on a pan logo rhythm, to be rehearsed again on 21st June 06***

***What a beautiful experience, I got a lot out the whole week, like Max, it was very heartening to see some of the inmates working in such a positive way, supporting and encouraging each other (Wow) bring it on!***

## **5. Project Aims**

Sussed Arts has specific aims and objectives devised as enablers to improving the inmate's sense of themselves, their outlook, relationships, knowledge, and their position within their community and society. Please detail those that you address during your workshops.

## 5.1 "Self" check format of question & number

JC: When you first start writing you write about what you know, so in that respect it is impossible not to address your sense of self, because that's the reference point from which you create your characters and the story within which they are set. The strongest benefit of this is that you can create characters which have elements of your-"self", and then you can mould and effect the motivations and characteristics of those characters without putting the spotlight on yourself. This allows you to be honest, truthful, and analytical of yourself and what you are about without the pressure of having to open up and expose the real you to everyone around you. It's like a form of transference.

KDJ: Within the context of identity, we explored who we are and what constitutes our sense of self. We discussed at length both as a group and individually, who we are both in and outside of the institution and how we would like other to perceive us and how we would like to represent ourselves. This discussion then informed how the participants represented themselves using both two and three-dimensional media.

PMA: I spent the first 2-3 sessions getting the participants into a position where they felt comfortable using their bodies and expressing feelings through physicality. We did many exercises and games that got them to explore how we can show character and emotion through a static image with the body and how we can get other people to portray the feelings we want to express. One particular exercise focussed on the participants 'exhibiting' a range of emotions and feelings that suggested them and a feeling of self. The others were then asked to comment and interpret what they saw.

AW: In order to drum coherently you have to understand how your part fits and complement another's, how your ability to express yourself as a part of the troupe is mediated through the expression of another. These rhythms are based on African originals maybe 1000 years old with admixtures from other cultures due to the ethnic history and composition of Brazil. They work to bring people together (as music has always done) whilst maintaining a sense of one's individuality in a body of drummers.

Because of the prevalence of Brazilian music in UK society and its influence on popular culture as well as its having been heavily influenced by African culture (Brazil has the biggest African derived population outside of Africa) I think it was of particular relevance to quite a few of the participants. They certainly seemed to enjoy it!

SPR: During the drumming workshop we were able to look at simple maths in order to create rhythms, we also spoke about teamwork and meditation.

Overall the workshop was a success. We started off with all involved giving a brief introduction about ourselves i.e. what we liked about life what we were good at and what we had achieved, this, helping everyone to settle down.

For me everyone in attendance was aware of why they were there, as they had all put their name down for this particular session. This in turn made the whole session run a lot more smoothly.

We had a total of 15 hours spread over five days, in order to look at simple maths, create rhythms, team work and how music could be used for meditation. Our motto for the day, "The first tool is oneself" and "What you think and feel becomes your world". Therefore creativity, imagination, and meditation are what we were looking for using the above method.

We looked at instruments, their names, where they were from, how they were made, which country they originated from and the influence and impact of music as a whole.

In learning new skills through applying ourselves and through other people, you provide yourself with opportunities for the future. Which in turn makes for a better life in the community and society.

## 5.2 "Identity"

JC: Again, as you are working with fictional characters that you are creating out of your own experience and laying them out bare for the rest of the group to discuss freely, you can use this to gain an objective perspective on those facets of your identity that you otherwise wouldn't have allowed anyone near to - let alone criticise. This removes any contention which would likely occur if those same judgements and opinions were directed at you personally. This open discussion around the characters that you and the rest of your group have created allows everyone to get a little bit more understanding about their own identity and others' without being put on the spot. My session developed a lot of discussion about Asian culture and identity which in any other format may have brought about a lot of friction. As the identity of the characters, and the story they were in, were devised by the group (by committee) and driven by the need to make the story work, then there was no room for antagonism or conflict.

KDJ: There was a lengthy discussion about their identity as men (Black and white) and as inmates. Before this, we talked about what constitutes an identity and how an identity can be maintained and reclaimed. Also, through a presentation of my work, I showed how I have been able to reclaim and represent my identity as a Black man. Also, within this discussion, we talked about religion, culture, family, community, sexuality, and race. After the discussion, we looked at how we can create symbolisms for different parts of our identity that can be used to communicate identity within our own work.

PMA: Once again, many of the physicality exercises and games focussed on how we identified ourselves. It was particularly interesting having a range of British and non-British participants, as we were able to explore the different ways in which cultures and individuals identify themselves and how physical gestures can mean different things to different people. One important area that was highlighted was the different attitudes to food.

AW: One's identity is both a fixed and fluid thing. Fixed in the sense of personal and family history, fluid in the sense of difference from another or many others. In playing a piece, both these aspects of identity are addressed. Fixed in the sense of being part of the troupe but fluid in the sense of another's interpretation of the rhythm. Even if the individual personal or family history didn't directly relate to the origins of the rhythms, they still brought themselves to the room and contributed to a coherent, new interpretation of the rhythm.

### 5.3 "Self Needs"

JC: The story which developed with the group was all about "Self Needs". The self-needs of the characters were driven by the direction of the group, so by default they expressed their own self needs. A need for love, understanding, support, freedom, some sense of power through having self-esteem and self-worth - a need for a lucky break in life. All these needs can be seen in the motivations and goals of the characters in the story the group created. Interestingly, the main character that they chose to work with was a police officer. This character was allowed to have a happy ending! The 'villains' in the piece - although given some sympathetic attributes - were nonetheless killed off; and they were victims of their own actions. But, where they came from and what they lacked in their lives were deeply explored before any decision as to their fates were decided. All the characters' self-needs were explored in developing the work. A different group would have had a different perspective on what their characters goals, motivations, and self-needs were.

KDJ: We discussed how important it is to maintain our identities and sense of self, especially in an institution that is designed to eliminate our sense of self. We talked about how important it is to understand who we are and maintain our sense of identity. In addition, we talked about how art can be used as a cathartic tool to help us to make sense of different situations that might have caused us harm or long-term trauma. This led to a discussion of how art can be used to exorcise emotions that might be pent up and how important it is to get these feelings out and deal with them in a constructive manner, as illustrated by my own work.

PMA: As with food, personal space and access to knowledge were some of the primary self-needs the participants recognised and this came out strongly in improvisations and image work.

AW: Various participants not only expressed themselves but also forced others through their playing to play and express themselves differently. This is when music becomes a language and a joy to play. It's also an abstract space to go to, unconfined by geography.

### 5.4 "Family"

JC: The story the group developed all stemmed from family. The protagonist came from a traditional Muslim background and this drove the story. The conflict was between where he came from and his responsibility to his

culture and family, and the responsibility he has to himself, his job and where he is placed in the British society he lives in. The character has an ethical choice to make at the end (he has to turn in his own brother) and he makes the right one at the expense of his family. But, he gains love for himself as a result. The other characters' families were all explored extensively in their development also. Terry, the main character, is a victim of his environment, and his 'surrogate family' is that which he grows up with on the street. His cousin has no tight family at all and this is what seems to make him the bad man that he is. So, the issue of family was a strong feature throughout.

KDJ: In the discussion of identity, family became a very important part of the subject. Many of the participants saw family as an important part of their identity and therefore felt that that part of their identity was greatly missed whilst in this institution. Through the work we produced in the workshop, the participants were able to bridge the distance that separated them from their families. Through many of the individual discussions, participants talked at length about family and what that meant to them as individuals and how their feelings about family could be represented in their work.

PMA: Family was a very important issue for a lot of the participants. As a result of the image work around personal emotions and how we express them, many of the participants felt relaxed and confident enough in front of their peers to express their concerns about past family life and how their time inside has affected their relationships with family. Some of the inmates felt a need to talk about specific issues arising from the lack of contact with immediate family that were happening through the duration of the week I was there doing drama workshops.

AW: For some the African roots of the music directly related to their family history. For the others, the rhythmic basis of the music related to their personal history and their community outside.

I spoke about the cultural history of the music and this seemed to be of great interest to the men.

## 5.5 "Health"

JC: Health wasn't a strong feature in the piece, although the main female character in the piece does rebuild her life of drugs and prostitution once she gets an opportunity to do so; once she is thrown a lifeline.

KDJ: As mentioned in 5.3, we talked about our mental health and how, to ensure our mental health, some emotions have to be dealt with in different ways. We talked about how we can deal with different emotions and also how they can come to terms in some cases with things they have done in the past through their artwork.

PMA: Health was not really an issue that came up during the workshops, but due to the growing confidence and trust some of the participants had in me, there was discussion about how the mental health of inmates was affected and

many had 'axes to grind' in regard to how some Prison Officers, in their opinion, used mental and psychological abuse with inmates they had a negative relationship with.

AW: I was told by one of the participants that the sessions were very deep and had certainly helped his mental health. They always expressed a sense of optimism when they walked into the room.

## 5.6 "Personal History"

JC: Personal history was touched upon in the first session, mainly to just get it out in the open. I asked the group to consider what they felt was missing in their lives when growing up and how they felt that affected who they had become. I asked them to talk about influential characters in their lives - good or bad. They all contributed openly to this discussion after some prompting. I then left the personal stuff but stressed that they should use the process, discussion, and what they gained from it to inform on what they were going to create. I should also say that "Named Inmates" in particular did seem to have a need to get some of their personal histories out in the open and off their chest in the session.

KDJ: The presentation of my work and discussions about 'self' and 'identity' facilitated conversation about personal histories. I did not instigate such discussion, as I felt any discussion about personal histories should only be instigated by the participants. Some of the participants chose to represent their personal histories in their work.

PMA: Looking at personal history was a very important aspect of the first few days. With those for whom English is not their first language, I used image work to get them to explore their journey from their country of origin to arriving in Britain, all the difficulties they may have experienced and the differences between their own cultures and that of where they are now.

With those for whom English is their first language, we concentrated on the script that had been produced in the previous week's workshop and whilst it was a fictional story, it was obvious that many aspects of the story were true to many of the participants' own experience. By looking at this in a 'removed' way, they were able to explore how their previous actions had impacted upon others, as well as the impact upon themselves.

AW: One of the participants was a skilled rapper and composed something to one of the pieces that spoke about his situation in prison and obviously directly related to things in his personal history. Other men, though not drummers previously, had had some musical experience and brought this to the pieces adding in improvisations of their own as we played.

## 5.7 "Future"

JC: Again, this wasn't something that came to the fore too much, but I would have assumed that someone with a long sentence doesn't want to dwell too

much on the future as it seems such a long way away. Like a climber with a tough arduous climb ahead of him, it is a lot easier to think of the future in terms of the next couple of meters rather than the next peak. However, the characters and the story did seem to draw some insight on the idea of future. The characters that made the effort to change their lives were given futures. The two villains of the piece who didn't change were eliminated, victims of their own demise. This part of the story was strongly debated and I think that the final decision as to their fates says a lot about how the group feel about their own.

KDJ: Discussions about the self and how we want others to perceive us lead on to talk about the future. Through my work, I talked about how others perceived me as a Black man and how my work has enabled me to deal with negative stereotypes. The participants engaged fully in this conversation and talked at length about how they are perceived in their communities, and in the prison. After talking about how this can be represented in their work, we talked about how they would like others to perceive them in the future. The participants and I discussed the work we have to do to change perceptions of ourselves. This led to a lengthy discussion about our own responsibilities as Black men and how our actions can challenge or confirm stereotypes linked to our identities as either Black men or inmates...etc.

PMA: The future was not an area we explored at length in the drama work. For many, the future is something that will only happen once they are released from prison and until then, they are in some kind of limbo. Future was more a question of what they would be doing tomorrow, unless they had a specific date for when they would be released or moved. We discussed, at length, the tension that surrounds not knowing when they will be moved and the total lack of control they felt about this whole issue.

AW: A number of participants asked how they could carry on the work in the future.

## 5.8 "Civic Social Community Responsibility"

JC: Abdul's character fulfilled his civic responsibility by arresting his brother for a serious crime. This was a hard decision for the group to make; along with whether Terry the Dutch pimp should meet a sticky end! Justice prevailed. This discussion - which in truth was also based around the reasons why stories have happy endings - brought up the issue of responsibility. The group decided that rape was a heinous crime which in no way could just go unpunished. The motivations of Abdul to stay with the woman he felt for and arrest his rapist brother also had implications on his 'community responsibility'. More so his responsibility to his cultural community. However, the group decided that it was more important for him to follow what was ethically right by law and what was personally right by him.

KDJ: Linked to 5.4, we talked about how, as Black men, we should be responsible for our own actions, and how others perceive us. At this stage of the discussion, we talked about what needs to change in order to be accepted as a member of the community that has something positive to contribute.

PMA: This was one area that the participants I worked with did not really wish to explore. Whilst the majority of UK inmates understood that they had some responsibility towards civic and community issues and that they had stepped outside the boundaries, they weren't too keen to investigate this responsibility too far.

AW: This was really answered in box 5.1. In the same way that an improvement in concentration skills can enhance one's performance in all other fields so one's sense of being part of a troupe is transferable to a sense of civic social or community responsibility. By midway through the first session, the men were helping each other with parts and deciding which instruments they preferred so as to enhance the performance!

## **THE SCRIPT WRITING WORKSHOP**

***What sort of films do you like? Thrillers- Psychological, Gangster, Religious, Social Urban Drama***

***Building a script: Story, Character, Protagonist, Lead Character, Goal, Tasks***

***Students asked for something they wanted when they were growing up but never had***

***Solitude***

***Free time to read***

***Independence***

***The ability to choose my own friends***

***The undivided attention of my mother***

***Conversation***

***Tolerance of my imperfections***

***We find the common thread. Think of an interesting story in groups- can be made up. Antidotes with some basic truth. Part of script writing is making decisions, what to leave in and what to take out. Decide on a plot- whose point of view.***

### **Story 1: Ghana Bob**

***Bob comes to England looking for a better life. He watched his mum die and vowed to do something to help come to England. Comes to England, falls in love with middle class white guy, Julian. When Julian's parents find out they shop Bob to the immigration and he is sent home.***

***Goal - To educate himself, get a better life, help his family***

***Task-Education, money, friends, to find himself***

***Story-Bob comes to England works hard whilst trying to educate***

**himself. Makes an unlikely friend who becomes a very close friend.  
Plot- Bob comes to England and falls in love with Julian**

**Story 2: Tracey became a "brass" (prostitute)**

**Because she was in and out of care homes- Abdul saw her inner beauty**

**Abdul's family were proud of him at first but as he got into his job they distanced themselves from him and he got lonely.**

**He has a family friend from Manchester called Imran. They met at school. Imran is a psychologist. Imran is persuaded by Abdul's family to try and break Abdul and Tracey up because they do not approve.**

**Abdul's family**

**2 Brothers (twins) - Jaz- Taxi driver**

**Baz**

**1 Sister**

**Gita- Artist- voice of reason in family.**

**The most difficult time is pulling story together. Different versions, tying up ends.**

**Development of the plot. The students are assigned roles to play  
Questions still to be answered. Writing the main part of the story**

**Who raped Tracey?**

**How does Terry fit in?**

**Why is Abdul with this woman?**

**Hot seating: Actors getting into the core of the character.**

**They imagine all the background that makes up the character  
at the moment they are just caricatures**

**Are the characters names suitable? Is there anything else you need to add to a character to make him more interesting?**

**Are there any more characters that need to be introduced? Is there an informant?**

**Groups divided up to develop the character**

**Explained how the story might be broken down into dialogue. Used metaphor of Jackanory. Students need some explanation of what the questions are.**

**Talk about the structures used in script writing. How it is important to use a thesaurus to aid description.**

**Synopsis-**

**Brief outline**

**Treatment-**

**script in a short story for descriptions**

**Site outline-**

**Scenes with descriptions**

**Beat Sheet**

***1st Script***  
***Master scene***

***Decisions need to be made***  
***Which bits need to be picked out to make good scenes?***

***Break up into groups to decide.***

**6. Please add any relevant comments that may assist in the development of future projects.**

JC: Anybody with pen and paper can write and the process, once you have had some tuition as to how to manage your ideas and develop your work, is a fantastic way to express and understand yourself and those around you. For my part, as a writer, I would like to see a group develop a story and then have it produced with professional actors with more time, so that they can really see how their story works, and best of all, to give them a discussion point around work they have developed.

The writing process also makes you far more articulate and more confident in expressing yourself and your opinions. This helps you communicate better with others which in turn reduces the risk of conflict. An awful lot of conflict between people is born of frustration through an inability to articulate your opinions and feelings properly. It's said that "necessity is the mother of invention", It's also said that "the devil makes work for idle hands". These two expressions are opposite sides of the same coin. The disadvantaged usually become the disenfranchised. The necessity can lead you to invention and great achievements, or the lack of direction and opportunity can lead you into the worst kind of mischief and law breaking. I found working with the group a great experience, and I found them to be a very imaginative and intelligent group, which made me think (like most people who have worked in a prison for the first time probably do) 'what are they doing here'. It isn't just sports that help people burn off energy, frustration, and aggression; the effort and intensity of creating a script or a story is also a great outlet. I would encourage more work around developing the men's articulation and how they communicate with each other and the world around them, and on the outside too, as I think that most would agree that it is often just that lack of support, direction, and opportunity that can make the difference between successful citizen, and desperate career criminal.

KDJ: Greater continuity of all the different workshop sessions and the different disciplines could have been improved if all artists involved had presented each other with a workshop outline, clearly showing how they were going to meet the workshop objective. This way the workshops could have been knitted together more effectively, so that the final presentation would run more smoothly.

During the workshop sessions, there were what could only be described as magical moments facilitated by the discussions and the work produced by

the participants. However, because we were working in a high security prison, these moments were not recorded. This was such a shame and I am unsure how the problem of recording can be resolved.

PMA: This has been one of the most enjoyable and rewarding projects I have ever been involved in, and it was particularly good to be working with a group of my peers. It's not often that I get a chance to work with adult men & it was a challenge to deliver work in an area that men often don't get involved in; principally, using their bodies & voices to express feelings and attitudes.

Overall, the work was very challenging and initially I had fears that my approach would not work with a diverse group of inmates. There was also the uncertainty of working 'behind bars' and all the issues this could involve, but very quickly, I got into a groove with the group. It was frustrating that consistency of group members was erratic, but once I had established an overall rapport with the majority, when new members came along to sessions, or previous ones missed a session, the other members of the group were quick to update them on what they had missed. This feeling of group ownership greatly enhanced the work we were able to do.

I honestly do feel that this kind of work in prisons is extremely important in enabling inmates to experience the space to express their frustrations, hopes, & fears for the future and to sincerely reflect upon their past digressions.

AW: I think there is a place for integrating this sort of activity into the general educational activity of the prison. It all seemed too brief and I think there would be a demand from the men.

## **SPEAKERS EVALUATION**

### ***Professor Hakim Adi:***

They had a full understanding of the workshop.  
Of the staff member present, their being there did not have any impact as far as I could tell. No other staff participated.

Inmates spent time discussing how historical factors impacted on their own sense of identity and how education can misinform and distort people's sense of identity. Inmates identified the need for more discussion on a range of issues and how self-needs are linked to social needs.

Inmates spent most of the session talking about:  
The history of their countries of origin and how the political situation in those countries had affected their own lives  
Discussing what was required to changing the existing political climate in the world

*Note due to security, Hakim was unable to use the USB he had brought for his presentation and therefore we were all worried how an unplanned session would be received. All fears were for nothing, as it was obvious by their reluctance to leave that the men valued the time.*

## ***Lutha***

The training helped but I would have benefited from a more knowledge of the prison conditions to help me avoid being judgmental. Basically I have never been in a prison and wanted to be as neutral in my pre-judgment as I could be. I watch too much TV and luckily the brief we got from the guard at the start really helped to change my (Bad Girls) perception of prison life. I really want to have a closer look now, as it's relevant to life.

The students were a little confused at my presence but accepted the explanation and were very participative and accepting of my presence. I think they were a bit surprised to see me until you explained why I was there. Staff helped get the question and answer session going

"Self" Opportunity to relate their life choices and compare them with the alternative I presented.

"Identity" Students had the chance to question my identity, compare it to their perceived view, and relate it to themselves.

"Self Needs" Several topics were left open. There may be opportunity to revisit and develop in the future.

"Personal History" Some had time for self-reflection and consideration.

"Civic Social Community Responsibility" Inmates considered some aspects of civil duty.

I found the experience rewarding and hope that the students felt the same way. I would consider returning to follow up and review the content.

## ***Dinesh Allirajah***

I had no previous experience of working in prison. Security wasn't an issue particularly as I had no equipment needs.

I believed the men were clear about what they could get from the interaction with a professional artist and did not need to be guided through the session.

"Self" I made a point, and was further encouraged by the inmate's questions, to relate personal experiences to the creation and development of my writing. I think this was welcomed, as it linked to ideas the inmates were dealing with about becoming involved in arts activity and in writing autobiography.

"Identity" This was a focus of my presentation and it was a comfortable site for discussion.

"Self Needs" Writing and art were discussed in terms of their intrinsic value to an individual, and as a practical option for a career.

"Family" Family figured in the writing I read to the group and I was asked interesting questions about my family background in relation to my choice of a writing career. One of the inmates was also of Sri Lankan background so he was able to make a particular connection.

"Personal History" As mentioned previously, my own personal history was a factor in the writing I selected to read, and I was able to offer techniques to use in tapping into personal history for the purpose of creative writing.

"Future" I felt this was a factor in the questions about how any of the inmates could hope to enter the writing profession. There seemed a positive sense of practical purpose rather than a theoretical concern about how their voices could be heard.

"Civic Social Community Responsibility" There was a refreshing and knowledgeable discussion about how literature balances truth and potentially lucrative controversy (touching on the Da Vinci Code and the Satanic Verses), and the publishing industry's responsibility in this respect.

Having such a peripatetic role in this project and not having a wider frame of reference about work in prisons, I feel unqualified to make suggestions about future projects. All I can do is endorse the work done in this project, which does credit both to the organisers and to the participants.

### ***Paulus Ali Nuumbembe***

Kenya-born Paulus did not respond to the request for an evaluation of his session. Below is my summary of his visit.

There is a buzz in the education block as teaching staff rushed about recruiting men to the group.

- The numbers are excessive as men who have played no previous part in the project are encouraged to attend
- Paulus is already nervous and shocked to see a large excess of the advised 15 men present
- Paulus's trainer has not brought any ID and must make a 18 mile roundabout journey
- One inmate misunderstands the working relationship between the boxer and his trainer and reads it as charity. The inmate becomes loud and agitated. I refuse to let staff intervene and though we shake hands as he leaves, he does not return to the project nor the education block after this session

The day ends well in spite of the small disagreement, and most of the men want to shake Paulus's hand and Richard's as they leave.

## **Hassan**

***"The session involved about eight inmates. The numbers and time for the session were curtailed due to a drugs search with dogs.***

***I used about a dozen photographs to have a roundtable discussion about the perception of Muslims in Britain, both historically and today.***

***Many of the group I was working with were either of Muslim extraction (local Pakistani young man) or from cultures that had heavy Muslim influences (West Africa/Nigeria). Others were not Muslim but were interested to know more.***

***We had a very fruitful discussions, provoked by the photographs and historical anecdotes by me, about how Muslims were perceived, what the general population thought of them, what we thought of them and what was the truth of the matter, either from our own experience or from what we know historically".***

### **The Men's Evaluation**

Because this section stretches over 36 pages, I have brought the responses together in one document, leaving the art form comments to stand on their own

Most of the men attended the different workshops and of those, some didn't return an evaluation form.

### **How old are you?**

34 men completed this question their age ranged from 21 years to 45

### **Where were you born?**

1. Africa
2. Angola
3. Angola/Rwanda
4. Birmingham
5. Birmingham
6. Britain
7. Congo
8. Congo
9. East London
10. England
11. England
12. Kinshash (sic)
13. London
14. London
15. Manchester
16. Manchester
17. Manchester

18. Manchester
19. Manchester
20. Manchester
21. Mogadishu
22. Nigeria
23. Nigeria
24. Nigeria
25. Nigeria
26. Oldham
27. Salford
28. Sri Lanka
29. Sri Lanka
30. Sri Lanka
31. Stockport

**Where is your family from?**

1. Africa
2. Africa
3. Africa
4. Africa
5. Angola
6. Angola
7. Birmingham
8. Britain
9. Congo
10. East London
11. England
12. England
13. England
14. Ireland
15. Ireland
16. Jamaica
17. London
18. London
19. London
20. Manchester
21. Manchester
22. Manchester
23. Manchester
24. Manchester
25. Manchester
26. Nigeria
27. Nigeria
28. Nigeria
29. Nigeria
30. Nigeria
31. Salford

**If you are a father how many children do you have.**

- |     |       |   |       |   |
|-----|-------|---|-------|---|
| 1.  | Boys  | 3 | Girls | 1 |
| 2.  | Boys  | 1 | Girls | 2 |
| 3.  | Boys  | 1 | Girls | 2 |
| 4.  | Boys  | 1 | Girls | 1 |
| 5.  | Boys  | 1 | Girls | 1 |
| 6.  | Boys  | 1 | Girls | 3 |
| 7.  | Boys  | 1 | Girls | 1 |
| 8.  | Boys  | 3 | Girls | 1 |
| 9.  | Boys  | 1 | Girls | 1 |
| 10. | Boys  | 1 | Girls | 2 |
| 11. | Boys  | 1 | Girls | 1 |
| 12. | Boys  | 1 | Girls | 1 |
| 13. | Boys  | 1 |       |   |
| 14. | Boys  | 1 | Girls | 2 |
| 15. | Girls | 2 |       |   |
| 16. | Girls | 2 |       |   |
| 17. | Girls | 3 |       |   |
| 18. | Girls | 3 |       |   |
| 19. | Girls | 2 |       |   |
| 20. | Girls | 1 |       |   |
| 21. | Girls | 2 |       |   |

**Have you ever taken part in any other art projects? If yes, what was it?**

21 men said this was their first art project  
14 men had been involved with other projects

- |     |     |                                     |
|-----|-----|-------------------------------------|
| 1.  | Yes | Everything pertaining to Sussed Art |
| 2.  | Yes | African Drums                       |
| 3.  | Yes | Art course in HMP - Manchester      |
| 4.  | Yes | Drama                               |
| 5.  | Yes | Drama                               |
| 6.  | Yes | A drama group                       |
| 7.  | Yes | Writing Class                       |
| 8.  | Yes | Script writing                      |
| 9.  | Yes | Script writing with Jeff            |
| 10. | Yes | Drama                               |
| 11. | Yes | Art class                           |

**Do you have a particular art subject that you prefer to work in and if so, what is it?**

1. Acting
2. African Drumming
3. Architectural Drawing
4. Art & Sculpture
5. Artist
6. Drama

7. Drama
8. Drama, Art & Sculpture
9. Drama, Script Writing
10. Drawing/sex (sic)
11. Everything
12. Music & Drama
13. Script writing and drama

**Have you ever taken part in any other Black-led project that has dealt with similar issues of Sussed Words? If yes, what was it?**

11 men choose to ignore the question  
21 said NO

1. 'If you can help me because am having much interest in it'
2. Yes Drumming and Sculpture
3. Yes Play acting
4. Yes Painting and sculpture
5. Yes Art, Drama & Sculpture
6. Yes Art, Conboring (sic) and dancing

**If at the end of the Sussed Arts project, you have a completed artwork would you be interested in allowing BAA to take its image for including on the project website and in the closing report?**

7 ignored the question  
5 refused to give permissions  
19 gave permission

**You will have to complete a permission form for the above are you happy to do**

11 ignored the question  
1 refused permission  
13 said yes

**What did you do in the workshop?**

**BRAZILIAN DRUMMING**

1. 'we are learning about to play drums'
2. 'I learn about a drummer, drumming, and painting in art sculpture'.
3. 'played the drums'
4. 'Samba Drums'

**PAINTING AND SCULPTURE**

5. 'painting, drama, sculpture'
6. 'I done painting to show what has made me who I am and then I made a beer can to represent me'
7. 'I did painting and sculpture'

8. 'I did a collage in which I painted, this represented my identity I really enjoyed the class, the teacher Kevin is the most interesting teacher I've ever had. So I thank Kevin and Named staff for making this class happens. PEACE'
9. 'learnt a different approach to drawing or art'
10. 'done some art, painting about things in my life'
11. 'we made a picture and a sculpture'
12. 'painting, sculpture'

#### CREATIVE WRITING -

13. 'I took part in writing a play'
14. 'Story making'
15. 'We worked on writing a story. We had to make up character's and decide what there role would be'
16. 'Learn how to write plays and stories'
17. 'Group work. Story writing. Story planning, character setting, description of characters, script writing, actual writing of drama, story setting, background description'
18. 'I found out about my self, stuff which I tried to bury deep down myself for the past 26 years. I helped to produce a script if you can call it that'
19. 'Learned how to interact with inmates and how to learn how to right a play'

#### DRAMA

20. 'I did a lot of thing that relating to Art and Culture an like get together with different people to our means that I have never experience in my life that of bringing to another life and I gain a lot of thing pertaining to life aspect to time of Art Success'
21. 'Have been playing some games. Have been practice some many different things'
22. 'I learn English is good to learn in the groups, I learn games and play in the groups'
23. 'Drama'
24. 'Play games/acting'
25. 'Games. We doing action with some story'
26. 'We doing action with some story'
27. 'Drama, working with the people, playing games'
28. 'I acted out the script that's took big pleasure to write with other inmate'
29. 'Played lots of games and worked on the play'
30. 'Played games, had a laugh & done some acting and team building'
31. 'Acting out the play and tried some games'

#### AFRICAN DRUMMING

32. 'Working with the Congo'
33. 'Africa Drumming'
34. 'Learning basic things, like how to use and keep things in control'
35. 'African drumming'
36. 'To mix the drum'
37. 'We learn how to play drum and more about African Culture'
38. 'Drumming'
39. 'to mix the drum'
40. 'I had experience before when I was in Nigeria and that of bringing this issues to me and I love it very well I really enjoy it'
41. 'learn how to play and learn about African drumming'

## What did you learn?

### BRAZILIAN DRUMMING

1. 'We are learning about to play deference tune of drums'.
2. 'I learnt about history for some country drumming, painting in art sculpture, and some other thing'.
3. 'about the history of Samba, physical co-ordination, to listen and concentrate'
4. 'How to play Samba drums, well the samba beat'

### PAINTING AND SCULPTURE

5. 'I learn painting, drawing, identity'
6. 'I learned that my art work doesn't need to be neat 'perfect' to make sense'
7. 'that different objects have different meaning'
8. 'I learnt that I've got a lot of creativity but I just needed someone to help me bring it out'
9. 'To draw with different mediums and to do sculptural work'
10. 'how to express my self'
11. 'I learnt how to do a picture and not worry about it being neat and perfect yet it still looks good, and also I learnt how to do a sculpture, and how to use colours'
12. 'I learn a lot about painting and identity of my culture'

### CREATIVE WRITING

13. 'I learned how to write a play'
14. 'to make stories'
15. 'I've learned that you can make a story up out of more or less nothing and it can still turn out good'
16. 'how to write a story'
17. 'story writing, characterisation -----, story analysis, explanation of technical terms'
18. 'I've learned how to develop and write a script from simple ideas'
19. 'how to right a play'

### DRAMA

20. 'I learn about Artist and Named Staff teach us everything about art and culture'
21. 'have learn some of history for some countries round the world and some story of my own country'
22. '(I learn about) ich Lernte) leute Zu vertragen Wir Haben Lier so eiu spielgespielt sich sachen Zu merken nummer unW'
23. 'How To Act In A Play'
24. 'Relating well with others & knowing or making some friends'
25. 'I learn many thing about practice drama, games, to be in groups'
26. 'I learn many thing about practise, drums and to be in groups'
27. 'I am learning many things, like dram, games, and conversation'
28. 'believe'
29. 'to be more confident within myself'
30. 'relating well with others'
31. 'have to link up with people better'

## AFRICAN DRUMMING

32. 'Conga/African Drumming'
33. 'How to play from the heart'
34. 'right and lift and right right and lift'
35. 'how 2 hold a beat'
36. 'I learn about how to play drum and difference rhythm'
37. 'A lot about African and other part of the world. e.g. like Caribbean and Jamaica'
38. 'Different rhythms, timing, sounds/beats'
39. 'I learn about how to play drum'
40. 'I learn about to drumming Conboring (sic) it together and that it giving me a lot of experience'
41. 'Mental and physical exercises'

## **Did you learn something about yourself relating to?**

"Self",

## BRAZILIAN DRUMMING

1. 'Yes'
2. 'That this drumming, because its not Asian, is very different - about difference'
3. 'That I am very flexible'

## PAINTING AND SCULPTURE

4. 'I like making things, I have good concentration, I am persistent, I can follow instructions'
5. 'We learned that I can say more about myself through objects'
6. 'That am a very positive and very bubble person and I've got a great imagination'
7. 'yes, I was able to discover who I am artistically'
8. 'yes'

## CREATIVE WRITING

9. 'I've learned that I can be an important part within a group'
10. 'Yes, the need to be in the blue or white book of life always'
11. 'Yes. I've learn that the pain that I've been through when being young pretty much influenced my life as an adult in some ways'
12. 'Not much that I didn't already no'

## DRAMA

13. two said 'yes'
14. two said 'yes, I learn about concentration'
15. 'ist gut mal sowas mit gemacht Zu haben wenn ich drauben wer hatte ich nicht die zeit sachen nach Zu spielen die nicht da sind sachen in Zu leben erwecken das hab ich gelerut'
16. 'Beginning to accepting & showing or giving out love & tolerance'
17. 'Good feeling, concentration'
18. 'Yeah, that I can do a lot with a little motivation'
19. 'That I can do what I want when I want'
20. 'I like drama'

## AFRICAN DRUMMING

21. 'Learning the meaning of Drumming'
22. 'That I've got rhythm'
23. 'Yes it bring me back to when I was born and ----- not experiencing by African'
24. 'Ability, confidence'
25. 'Very fantastic working and is like I'm in another paradise'
26. 'How the music/Rhythm can influence my mental state'

"Identity",

## BRAZILIAN DRUMMING

1. 'I'm a cool guy'

## PAINTING AND SCULPTURE

2. 'We learned that the things I've done within the last 5 years have changed my identity dramatically'
3. 'The pieces that I done, that represent me to the max'
4. 'To appreciate myself and talent'
5. 'I learnt what represents me and I've never thought about it before, I learnt what I really hold high to me and things that I just thought were dear to me'
6. 'Nationality by Nigeria'

## CREATIVE WRITING

7. Two said 'No'
8. 'I found that I am less twisted than my trial judge told me I was'
9. 'Yea, cut a 'cooooooooooooool' (sic) identity'
10. 'Yes. Now I really know who I am because I use think I was a bad man in general but now I know I'm just a sentimental and sensible good man with bad ways which I can change if I work hard'
11. 'People think I am a hand full but I am not really you just have to no how to take me'

## DRAMA

12. 'I learn something very interesting morally and had more expression in to my life'
13. 'I learn lot things about my self like making story for something's be happen'
14. 'I appreciate my self, my qualities and I believe I can do all things, nothing is impossible'
15. 'Learning many things'
16. 'Optimist that one day every thing will be alright'
17. 'I am my own person'

## AFRICAN DRUMMING

18. 'That its in my blood'
19. 'I am from Nigerian in African and school there also work there for sometime before'
20. 'Sense of belonging, ownership of what was happening'
21. 'I'm from Niger and a native of Nigeria we more or less having this can of nature by culture and we can not do without this especially for Niger is our tribe' 'Reconnecting us to our ancestry'

"Self Needs",

#### BRAZILIAN DRUMMING

1. 'Freedom'
2. 'I need assistant to be one of the member to participate to both sculpture, drumming and artist'
3. 'I am different'
4. 'I'd luv if this was a real thing'

#### PAINTING AND SCULPTURE

5. No
6. 'respect and love'
7. 'I need more help to know about this sculpture'

#### CREATIVE WRITING

8. 'To be free'
9. 'I need to be more self confident and to believe in myself'
10. No
11. 'Money'
12. 'To learn how to control my temper'

#### DRAMA

13. 'in fact when I was in Nigeria some of the artist were trying to confused me in other to form them as one of the artist but I found my self difficult to join them but now that I experienced it I willing to'
14. 'Nein'
15. 'No'
16. 'Accepting everyone as one and valued. I appreciate my self & opinions and cannot, impose my opinion on others. This ought to be reciprocated'

#### AFRICAN DRUMMING

17. 'Don't know'
18. 'Help me to know more about my self'
19. 'I need help to participate to have more knowledge about this culture I mean everything'
20. 'Learning a hobby to help me feel better about yourself'

"Civic Responsibility",

#### BRAZILIAN DRUMMING

1. 'Assistance to be part in this Sussed Art Evaluation'
2. 'this brings people together'

#### PAINTING AND SCULPTURE

3. 'I have a duty to take care of my loved one's at any cost'
4. 'Yes. Helping the youth in the community through my own experiences'
5. 'to serve mankind and to lead people to the truth'

## CREATIVE WRITING

6. 'Service to humanity'
7. 'To get out ASAP and to look after me kids'
8. No
9. 'Make your immediate responsibility; make your immediate environment a better place'.
10. 'Do my own thing'

## DRAMA

11. 'Nein'
12. 'No'
13. 'To self god & humanity to the best of my ability'
14. 'To look out for people'

## AFRICAN DRUMMING

15. 'To do these'
16. 'Self control'

"Personal History",

## BRAZILIAN DRUMMING

1. 'My personal history is I used to travel many country like, America, Brazil, Africa, Europe so I learn many culture and I'm business man'.
2. 'Born to do any kind of art and culture because I'm from Royal Family and I know much better about this if I can see assistant thank you for everything for bringing me back to my culture'
3. 'See 'self''
4. 'I believe that we should all unity'

## PAINTING AND SCULPTURE

5. 'Yes'
6. 'Social, loving, accommodative and spiritual'
7. 'Doing these pieces made me think about my family and where we were from.'

## CREATIVE WRITING

8. 'Very spiritual'
9. 'I'm a life sentence prisoner I come from a poor family in east London where crime was a part of daily life'
10. No
11. 'Father, husband, lover of traditional African Music'
12. DRAMA
13. 'I'm very good in business partway to transporters and I very successful business man verity; I found my self under pleasure wish I don't believe it. It was when I felt rested and that of some one point gun at me that if I should not traffic drug this will kill me and family'
14. 'Ich konnte auchmeiue geschichte auf parpier bringen das war gut'
15. 'No'
16. 'Like socialising but I am rather spiritual not religious'
17. 'Brought up in London in low income'

#### AFRICAN DRUMMING

18. 'Keeping a clear head'
  19. 'Ex, Business Man'
  20. I have been in tradition since I was born and I like music and culture'
  21. 'Police officer in Sri Lanka'
  22. 'I'm from royal family and I found my self in such fiction'
  23. 'Musical heritage'
- "The Future"

#### BRAZILIAN DRUMMING

1. 'My future after finish my sentence I'm gonna marriage and to do some thing good in my life, like to be family man'.
2. 'I'm having the motive to the whole of the Sussed Art I'm as much you want to help me out and ---- ready to take part in everything so that my future will not lost'
3. 'I would like to do this again'
4. 'I'll be going to check out conga drums when am released'

#### PAINTING AND SCULPTURE

5. 'I would like to be artist'
6. 'To keep my head down and get out ASAP to be with my family'
7. 'I want to study more art'
8. 'When released am going to start drawing and painting at home. Because Kevin as given me the tools and am going to use them to the best of my ability'
9. 'To attain enlightenment, love my family and give the best to all creatures including nature'
10. 'Looking forward for a brighter future and that of searching for someone to me to my destination to a little but experience'

#### CREATIVE WRITING

11. 'Give the best to my family and humanity'
12. 'Give up the crime and settle down'
13. No
14. 'Make life better after this 'hell hole''
15. 'To take responsibility for my self and for my actions'

#### DRAMA

16. 'Wenn ich hier drauben bia werd ich mich daran erinern.  
Was wil hier gespielt haben'
17. 'No'
18. 'To attain enlightenment and contributing in re-creating the world for peace to reign'
19. 'I have not idea for the future'
20. 'To get out and be the farther I cant be now'
21. 'I would like to do more drama'

#### AFRICAN DRUMMING

22. 'Having the know how on using the conga's'
23. 'I'm gonna keep culture and learning more in my life'
24. 'Musical playing'

***End of the Project. Every member of BAA believes that the arts should entertain, educate, and act as a guide to revisiting our culture of today and yesterday so that we can value ourselves as individuals, parents, children, and hopefully position ourselves as positively within our communities.***

***Do you think that Sussed Arts has come some way in achieving the above statement and if so could you explain how?***

### **BRAZILIAN DRUMMING**

1. 'In our country Nigeria is very common about doing something like this especially art and culture. For me I'm very much interesting in this project if I can see somebody to help me out to participate in everything'
2. 'In my area I think them should be a lot more things like this around. So people can feel the vibes that African & Cuban drums brings into the Heart. Peace'

### **PAINTING AND SCULPTURE**

3. 'I think that Black Arts Alliance have achieved what they set out to achieve. On my release, I am going to visit the Zion Centre because it is my community. I'm going to see if I can get involved with some art projects. So that I can put something, back into the community. I feel that this creativity of today's young people both black and white is corrupted by technology. And the way they perceive life. This needs to be re-addressed through art and their connection with their own histories. PEACE'
4. 'Yes. They have but they should equally help to let the outside world that there are some talents that are caged which out be useful to the world'
5. 'it is right to be proud of who you are and were you come from'
6. 'I think so, but I have only been here fore one week and in this week, the arts project has made me think about myself and who I am and what represents me. I'm not saying its changed my life, but it got me thinking'
7. 'yes' like I told you I need assistance to take me to know about (art) Sussed arts participating to every part of the project. That is with I love this country because every went successfully it possibly I need assistant.'

### **CREATIVE WRITING**

8. 'yes, I feel there should be more'
9. 'yes, I do Jeff has made me look at myself in a different light and its good to know that even though it has only lasted a week but for a few hours a day I can be myself'
10. 'I agree with the above statement because I've enjoyed what I've done to date and I've been entertained and educated'
11. 'Yea! A deliberate and articulate effort was made and relative success achieved in spite of the fact that this joint is filled with crack heads. Thumbs up Sussed Arts!'

## **DRAMA**

12. 'I agree with the above statement and think the drama workshop helped to understand different cultures'
13. 'I think so, they have taught me to work in harmony with others irrespective of their diversities'
14. 'Kind of because I'm still locked up maybe when I get out I'll know for sure.'
15. 'Kind of because I can feel that positively and willingness in me, now I just need to be out there and put it in practice'
16. 'Arts shows that it doesn't matter what colour or creed you are cus (sic) we can all come together'

## **AFRICAN DRUMMING**

17. 'Yes, it has come some way to revisiting the culture of African Drumming'
18. 'I think that African Drums are the heart beat of all music and I've learnt how to play the drums and to get different sounds. I've really enjoyed the group. The teacher was proper he really broke it down so it was very easy to learn. I hope he returns in the future, because other people will enjoy the class'
19. 'Concentration'
20. 'Yes, working together with other people, learning new things everyday. Feel good factor. Knowledge of drums/music. The importance of music i.e. influence & impact. Beautiful the whole session'

# SUSSED ARTS

**For his participation in the NESTA Funded Black Arts Alliance project at HMP Manchester this certification is awarded to**

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For his willingness to journey towards self-empowerment and consider different approaches to life, family, future and role in society by using the arts as a vehicle of learning as in:

- Sculpture & Fine Art: exploring emotions. "Self". "Identity" "Self Expression".
- Drama: rehearsing the unexpected testing the ability to trust
- Creative writing: exploring the past and planning the future. (Fact or fable)
- Brazilian Drumming: ancestral cultural fusion blending with today's society
- African Drumming: application of simple maths to create rhythms alongside teamwork and meditation.

This certificate acknowledges attendance and commitment to the sessions as indicated above. That the involvement in the project testifies as an ability to show a determination and dedication to task

**SuAndi**

Cultural Director Freelance

**Artists and Speakers.**

Max Alder. Steve Papa-ye Richards, Anthony Watt, Kevin Johnson, Jeff Caffrey, Carolyn Curtis Magri, Dinesh Allirajah, Professor Hakim Adi. Hassan Mahamdallie, Paulus Ali Nuumbembe, WO2 Lutha Magloire



With the support of Manchester Prison Staff and the City College Manchester Education Team.

# SUSSED ARTS

**For his participation in the NESTA Funded Black Arts Alliance project  
at HMP Manchester this certification is awarded to**

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For showing the highest endeavour in developing skills in

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This certificate acknowledges attendance and  
commitment to the session.

The involvement in the project testifies as an ability  
to show a determination and dedication to task

**SuAndi**

Cultural Director Freelance

**Artists and Speakers.**

Max Alder. Steve Papa-ye Richards, Anthony Watt, Kevin Johnson,  
Jeff Caffrey, Carolyn Curtis Magri, Dinesh Allirajah,  
Professor Hakim Adi. Hassan Mahamdallie, Paulus Ali Nuumbembe,  
WO2 Lutha Magloire



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# SUSSED ARTS

**For his participation in the NESTA Funded Black Arts Alliance project at HMP Manchester this certification is awarded to**

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Acknowledging 'Character Development'

Based on a willingness to participate, a willingness to take risks,  
giving one hundred percent to the programme of work  
and having an open mind towards learning.

**SuAndi**

Cultural Director Freelance

**Artists and Speakers.**

Max Alder. Steve Papa-ye Richards, Anthony Watt, Kevin Johnson,  
Jeff Caffrey, Carolyn Curtis Magri, Dinesh Allirajah,  
Professor Hakim Adi. Hassan Mahamdallie, Paulus Ali Nuumbembe,  
WO2 Lutha Magloire



With the support of Manchester Prison Staff and the City College Manchester Education Team.

# SUSSED ARTS

**For his participation in the NESTA Funded Black Arts Alliance project at HMP Manchester this certification is awarded to**

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For his exceptional talent in

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This certificate acknowledges attendance and commitment to the session.

The involvement in the project testifies as an ability to show a determination and dedication to task

**SuAndi**

Cultural Director Freelance

**Artists and Speakers.**

Max Alder. Steve Papa-ye Richards, Anthony Watt, Kevin Johnson, Jeff Caffrey, Carolyn Curtis Magri, Dinesh Allirajah, Professor Hakim Adi. Hassan Mahamdallie, Paulus Ali Nuumbembe, WO2 Lutha Magloire



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# SUSSED ARTS



## The following titles were donated by Black Arts Alliance with the funding support of NESTA for the SUSSED ARTS PROJECT

Calendar	Black History Calendar	Book	Bleeding My Soul
Calendar	Black History Calendar	Book	Book of Black Heroes: Scientists, Healers, and Inventors
CD	60th Anniversary Pan African Congress	Book	Borrowed Body
CD	London Is the Place for Me Vo	Book	Boyz to Men
CD	Reality Reels	Book	Delivering Shared Heritage
DVD	Dream to Change the World	Book	Ex Colored Men
DVD	Remember Saro-Wiwa	Book	Holler If You Hear Me: Searching for Tupac Shakur
Game	Nubian Jak Book	Book	Killing Me softly
Book	London Crossings	Book	Lest we forget
Book	Shattered Lives	Book	Life in Prison
Book	We Who Are Dark	Book	Maroon Arts
Book	Without Sanctuary	Book	Moving Voices Black performance poetry
Book	Freedom	Book	My Once Upon A Time
Book	The Art Book	Book	Nubian Jak Book of facts
Book	Afro-Bets Book of Black Heroes from A to Z	Book	Poetical Works of Marcus Garvey
Book	Black Experience and the Empire	Book	Six Easy Pieces
Book	Black Pioneers of Science & Invention	Book	Sleepwaking Land
Book	Black Pioneers of Science ...	Book	Speak of Me As I Am
Book	Black Scientist & Inventors	Book	The Michael Eric Dyson Reader
Book	Black Style	Book	West Africans in Britain
Book	Black Victorians 1800-1900; black people	Posters	Nubian Jak 3 Posters