

3. 'MB' WING [Music & Dance]

*"But one day I'll be free from this cell, ... my life begins to repair
And I'll show others how much we all need song and dance in the air."*

Movable Barres Blues



Movable Barres (2008-10)

[Funded through Grundtvig 1 of the Lifelong Learning Programme of the EU]

Coordinator:	Dr Alan Clarke, The Manchester College
Partners involved:	10 partners from Bulgaria, Denmark, Greece, Italy, Norway, UK (England & Northern Ireland)
Partner meetings:	2009 Manchester & Southampton; Skanderburg, Denmark (with PAN)); Rome, Italy. 2010 Avlona, Greece; Belfast, Northern Ireland (with Art & Culture in Prison)
Workshop exchanges:	2009: Norway. 2010: Denmark, Northern Ireland, Bulgaria
Publications:	MB Practical Teaching Model
Outcomes:	Website; logo design competition; research findings; MB Blues

Following PAN and W2D, the Movable Barres project concentrated on music and dance in prisons with a partnership including those engaged in prison education and professional music & dance groups who work with prisoners. The main outcome was a Practical Teaching Model (Learning Package) aimed at identifying good practice and providing practical advice in introducing music & dance into criminal justice institutions, especially those with limited opportunities. A wide range of methods were identified, appropriate to different contexts and circumstances., and the Movable Barres publication was able to focus on identifying key information about practice and approaches, as well as strategies for developing them into an easily accessible, multi-lingual format. A particular feature of Movable Barres was a number of collaborations between teachers and artists of different countries, mostly involving prisoners. The final event was a major dissemination conference in Belfast with over 50 delegates from more than a dozen countries, which uniquely took place in all three of Northern Ireland's prisons.

MB CELL 1

Thoughts on Good Practice

Donatella Massimilla, CETEC, Italy

[published in the MB Practical Teaching Model (PTM)]



Donatella Massimilia enjoying a boat-trip during the Danish Conference

Europe is vast and various, and during the *Movable Barres* transnational meetings and the visits to prisons in the partner countries, the most evident experience has been the diversity of organizational structures and the materials available for those who work inside the prisons and for the prisoners themselves. Whilst Oslo Prison in Norway at first sight appears well-equipped with computers and a high of level technological resources, Greek, Bulgarian and Italian prisons are totally lacking in any of the support needed to create or teach music or dance. In these last instances a process of "poor art" has been developed using basic instruments of various origins and "inventing" alternative techniques and approaches. Therefore good practices cannot be identified solely on the basis of available structures or technologies, especially if you want to make them transferable, but on the interrelated human and social impact.

What I want to discuss here is how to identify the best activities carried out inside European prisons, bearing in mind the following key elements:

- the particular circumstances of and materials provided by the prisons
- the ultimate aim of the *Movable Barres* project: to encourage the rehabilitation of prisoners and the prevention of re-offending.

EUROPEAN PRISON ARTS

Art context - Detention context

The European scene is a broad one and each country involved in the *Movable Barres* project has presented the problems but also the strengths of each particular and distinct artistic and educational approach. It is clear that we must not lose this comprehensive richness, on the contrary we must use it as a strength, underpinning the potentials of such a varied continent, not only from an artistic and cultural point of view but also an educational one. Over and beyond the artistic result of the final "product" in the different experiences, the declared aim of the *Movable Barres*' programme is to support the prisoner's rehabilitation.

This aspect has obviously a strong influence on the choice of the artistic activities in prison, which may not always be the most original or interesting from a creative point of view but have certainly proved to be the most useful ones in the prevention of re-offending and from the perspective of supporting future employment and social integration once the inmates leave jail. Different approaches then, but similar objectives: reintegration, education, awakening, culture. Each country with its special characteristics, conditioned by its specific culture, but always taking into consideration another peculiarity of the countries involved: their multi-cultural nature.

Educating through music & dance

Even more than theatre, which tends to be limited by the specific national language in which it is performed, music and dance have, to all intents and purposes, a universal language. They are therefore accessible to everybody and repeatable in different contexts. Especially inside prison, where education levels, social class and ethnic origins can be so different, it is important to make these distinctions a real strength. That is why music and dance, thanks to the above characteristics, can create opportunities to bring together, develop and involve the prisoners on a real educational pathway without them even realizing it. Educating through music and dance can be done avoiding conventional methods, providing an alternative by encouraging prisoners as partners in a collective growing artistic process. Education inside jail must be cooperative if you want to avoid repeating on the "inside" models which failed "outside".

EUROPEAN PRISON ARTS

The prisoner as centre of the creative process

A major factor in determining the kind of interactive activities inside prison - has to focus on the prisoner's identity. This means that a purely theoretical work method is often ineffective, whilst direct confrontation with the prisoners' reality and identity often produces authentic and valuable results, including from an artistic point of view. Of course that suggests overturning the traditional roles of teacher and student and replacing them with the creative force necessary for the delivery of disciplines such as music and dance. This "method" of work, and especially the discovery of personal motives for engagement with the individual as well as the group creative process, is demonstratively a highly effective one.

Individual work - Group work

Much reference has been made to improvements in awareness and technique but it is also important to be conscious of the importance that group work and the socialisation process can have. ... In those detention institutes with very few collective activities, it is also a way for prisoners to meet one another and an encouragement for the creation of a sense of togetherness, interaction and collaboration. ...

The intercultural approach

Again more than theatre, music and dance are artistic forms that have enormous special educational and technical potential through non-verbal expression. In European prisons, where a multi-ethnic population is the normal condition, because of the impact of emigration and the different languages that are spoken, utilising an artistic non-verbal process becomes essential. The obstacle that the use of different languages raises can be resolved through the use of dance and music. Though they are both complex artistic "idioms", they can communicate with everyone individually, who in turn can relate to them directly.

The most interesting experiences identified by the project prove that the intercultural approach was very successful, involving all individuals by engaging them through both their personal background and individual means of expression. Experiences like that also prove valuable by offering people instruments for their rehabilitation in their social context, once they are released from prison.

MB CELL 2

Art from Within

A European Music & Dance Festival in Northern Ireland's prisons

[Press release issued by the Movable Barres project]

From 1st to 3rd September 2010 a unique event will take place in Northern Ireland: a European Conference of music and dance focused around the Province's three prisons. Artists and teachers from Bulgaria, Denmark, Germany, Greece, Italy, Ireland, Norway, Spain and the UK will engage in a variety of music and dance activities with prisoners in Maghaberry, Hyde Bank and Magilligan penal institutions. Mike Moloney from Belfast's *Prison Arts Foundation*, organising the Conference on behalf of three European prison arts projects, explains:

"Last year we ran a highly successful European drama event in two of the Province's prisons; this year we aim to go one better. It is a great opportunity to show the benefits of music and dance not only in helping the inmates cope with their time in prison but also in rehabilitating them into the outside world."

The event is funded by the European Commission through the *Movable Barres* project, promoting music and dance in prison, and *Art & Culture in Prison*, coordinated by the *Fondazione Michelucci* in Florence which examines the impact of prison spaces on the arts. Through such initiatives the interest and support for engaging with the arts in a prison context has grown tremendously over the past few years, currently involving partners in over 25 countries. Dr Alan Clarke of the *Offender Learning Directorate of The Manchester College*, coordinator of the *European Prison Arts Network* and *Movable Barres* emphasised the importance of the festival:



Members of the Presi per Caso band from Italy outside Magilligan Prison

EUROPEAN PRISON ARTS

"To solve the problems of crime and re-offending, it's not enough to shut people away. They need encouragement to fundamentally change the way of life that led them into crime in the first place, and the arts can be a positive help in this process. In a time of financial restrictions and public indifference, it is crucial to demonstrate the benefits of prison arts for society as a whole. Holding this latest event in Northern Ireland is particularly important for us because of the problems it has had to overcome, and this is a great opportunity to link the tremendous work done by the PAF with other international initiatives."

The Conference will include music and dance workshops, performances (*Presi per Caso* from Italy) and presentations (*Teatro Pasmí* from Chile), including inputs from musicians from England, Italy, Denmark and Greece. The Conference will be opened by Tim Robertson from the prestigious *Koestler Trust*, a guest contribution by the writer Erwin James plus drama inputs from *Queens University, Belfast*, and examples of video work, many directly involving prisoners. In the words of a song especially written for *Movable Barres* with music by the *Maghaberry Heavy Whackers*, inmates of Belfast's high security prison:

*"These bars that won't let us go,
These bars that won't let us go by,
One day they will melt like the snow,
And we'll sing and we'll dance and we'll fly!"*



A reminder of the political context in which the Belfast Conference took place

MB CELL 3

Danish Music Workshop: Project Diary

[published in the MB PTM]

As part of the piloting process for the 'Movable Barres' project, representatives from 'Music in Prisons' in England organised a 5-day workshop with staff and inmates in the church of Sonder Omme Open Prison. Extracts from the diary kept by Music in Prisons are produced below.

DAY 1: MONDAY

It is a nice group, they are all very keen, many of them said that they didn't sleep last night because of the excitement. When we arrived (in Sonder Omme Prison) on Sunday evening to unload the equipment, many of them came across to say hello and helped us get the gear into the chapel. Two prisoners were allowed to stay with us and we ended up drinking tea and eating cake at 10pm. Quite a different scenario from prisons in England. The staff are very laid back; the prison appears laid back; the morning was uninterrupted by staff, apart from those coming in to say how happy they were to have us there. The prison governor came in and she was interviewed with a maraca, for the film the lads are making are making about the project. The interviewer was very, very funny with his questions, very eccentric and quirky. It's interesting that these lads are exactly the same as all lads we always meet in prison; some are capable, some are chaotic, some have no concentration, some are aloof. It seems that 'a man inside is a man inside'.

DAY 2: TUESDAY

One song - which yesterday we thought might be musically quite unimaginative - turned into a great track and appeared to enthuse all those playing it. The hip hop track was a bit of a different matter, because despite the prisoners saying they would work on their lyrics overnight, they hadn't. Instead of having the 16 bars, they merely had 4. Quite a short song. There were the usual discussions about what was 'hip hop' and what was 'jazzy stuff', and it seemed as though the drum kit was the culprit. A chorus had been written, which threw more problems into the mix, but eventually, after misunderstandings about the kind of language that was acceptable had been sorted out, it worked really well.

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DAY 3: WEDNESDAY

A very tricky and frustrating day; no surprise that it was down to the hip hop splinter group. They were all very late for the session, then had all disappeared by the time it came to do their piece. They are not pulling their weight at all.

DAY 4: THURSDAY

Only one of the three hip hop lads turned up on time. There was no 'sorry we're late' when the rest turned up, but the good thing was they liked the new track we had written for them. All in all we got everything done that we needed to, and, in fact, all the tracks are now recorded and sounding good.

DAY 5: FRIDAY

As usual, the lads had shaved, changed their clothes and had perfect hair. The idea was to rehearse a few things we needed to and then run the set so the documentary crew could film the run-through. This was a good plan in theory, but some of the crucial people in the band were late and/or asleep, so we just carried on without them. The majority were in good spirits, busily reserving tables for their mates in good vantage points in the chapel. The gig was great. Unfortunately there was a bit of a power failure and we lost the recordings of the first 2 tracks. It was very well received, however; the church was crammed with people both upstairs and downstairs, maybe about 60 - a mixture of staff and lads. It was interesting that, unlike often happens, there were very few panics before the gig; most of the lads seemed to be happy with what they had to do and were just going to get on with it. It was quite a stress free run up, it has to be said. We were fortunate that most of the band had developed good memories; they just needed the occasional cue, which in the end bound the band together.



Sara Lee from Music in Prisons with Ioannis Papadimitriou from Greece

MB CELL 4

Bulgaria: Music Exchange

[published in the MB PTM]

In stark contrast to the Danish exchange, the one in Bulgaria proved very complicated to organise. For nearly two years, 'Movable Barres' partner Aneta Moyanova tried to interest the Bulgarian Prisons Service in the benefits of introducing music and dance in their prisons. Finally, in the last month of the project she got permission for music teachers from Denmark, Northern Ireland and Norway to undertake a workshop in Sofia Central Prison. Here are the reactions of two of them.

Niels Bak (Denmark)

Improvisation is to me the keywork, speaking about our visit to Sofia Central Prison. According to the programme we should have had all afternoon to do our workshop but due to a local sports event we realised that we only had a total of two hours to complete the whole thing. Torbjorn brought along all kinds of equipment and according to our plan we wanted to set up a session recording "Knocking on Heaven's Door". Just like we did in Norway previously.

Already at this stage we ran into some difficulties - none of the participants in the workshop could speak any English and furthermore they didn't know Bob Dylan - nor for that matter "Knocking on Heaven's Door". We also had some technical problems setting up the equipment. However Torbjorn succeeded in showing his video on methodology from Oslo Prison. Aneta had arranged to get hold of 6 guitars so Marty and I started to do guitar lessons after Torbjorn's presentation.

I think it was a blessing in disguise that we had technical problems because after our workshop Martin Ivanov (a local musician) took over and presented a "Drum Circle Workshop". Due to the fact that we only had two hours all together he really "hit spot on" into the cultural vibe that was there at the time - it was amazing to see how easily the inmates responded to the rhythms.

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I definitely had a feeling that the head of the educational department really like the event and after the workshops she called all the teachers and social workers down to her office where we all had a very good discussion. Aneta did a marvellous job arranging everything; there were many obstacles to be overcome. Martin had tried for a long time to go into prison and do a workshop and I'm sure that we opened doors that up to this point had been closed.

The day after the workshop he was called by the prison psychologist who wanted him to do another workshop inside the prison. On Tuesday we had a very good meeting in Aneta's office with Martin and Sam (another musician) where we discussed future workshops. We all agreed that we really wanted to continue working together and I'm sure we will be doing workshops together in the future. For me the Sofia event was a fantastic experience and I believe we all learned a lot from it.

Torbjorn Rodal (Norway)

The reason for calling the Sofia visit a success is not just because of the immediate experience. The success was that we opened the Bulgarian prison for music education. It had never happened before. Not even Aneta had the possibility to arrange a prison staff meeting in Sofia State Prison before. But thanks to our project, we got permission from the Bulgarian Justice Ministry to bring in all our equipment and to hold a music workshop there for the first time.

And pay attention to this. When the workshop was finished we were taken into a room where the management, psychologists, etc, were gathered to meet us. They had never seen their inmates like this before and asked if we could give them some advice about starting music in Bulgarian prison. This is a breakthrough. Last but not least. Our friend Martin (the drummer) was welcomed back with his work. It must be called the biggest success. We have really introduced music in prison for the Bulgarian people for the first time.

MB CELL 5

An interview with 'Caught by Chance'

[published in the MB PTM]

The musical theatre project "Presi per Caso" (www.presipercaso.it) was created in 2004 by some ex-prisoners, who having served their time, decided to initiate a dialogue about prison communication in a society of free people through the most immediate form of art - music. Supported by CETEC and Movable Barres, they embarked on their 2010 THE JAIL TOUR representing a kind of musical reunion inside the walls, a festive time of reflection and commitment to changing prison conditions. They have already received offers to perform in a number of Italian prisons and created a wonderful impression at the final Movable Barres meeting in Belfast in September 2010, performing both "inside" to inmates of Maghaberry Prison and "outside" to the conference delegates.

Why does a group of people in detention decide to start playing music? How much time and what kind of space was given to you in the prison, in order to rehearse your music?

One does it to "escape". We hadn't succeeded in introducing into jail files to cut the bars, so we tried to escape mentally through music. Fortunately the director of Rebbia Prison during that time was a person very sensitive to music, art and theatre, and so accepted our proposal to transform an empty cell into a music studio for our rehearsals. The rest was organised by our relatives and some volunteers, all from the "outside" world, so that we were provided with some old instruments. Every day we were allowed to use our three hours of recreation to harness our positive energies to by-pass the inactiveness and degradation enforced by the prison regime. But I think that during that time our next cell-neighbours had a very different opinion!

Then you went "outside". How did that experience affect you?

It was a bit like the head count after a battle: there were survivors and victims. There were a lot of "missing" persons at the end. The moment of exit, the moment that "post-prison arrival" is a very delicate moment, very important and also tragic for people that had been in prison. It has been identified out that during the first 40 days after one is out everything is in doubt, all your life is at risk. During these days the lack of work, of occupation, of family unity can push somebody to repeat the same mistakes and even sometimes put an end to it all. That is why it is extremely important to put a lot of attention into this very particular period.

EUROPEAN PRISON ARTS

What is your mission now?

To try to understand, through music, theatre, art, how a dialogue is possible between the realities of being "outside" and "inside". Today these two realities are held as mutually separate and isolated from one another. In the middle there are lots of rumours and bogus information. If you want to try and resolve social problems, such as the recurrence of crimes and exclusion, you must talk to the two hemispheres "close up".

What kind of interaction do you think there is between music and theatre and how much do you think it influences your work?

We're mainly interested in communicating. Communicating our reality, in order to open a small gap between "in" and "out". Art is absolutely, the best means of communication existing which can achieve this. If you only use dialogue with words, without thinking, everything can become a purely egoistical and closed way of reflecting your situation. On the other hand, music, gags, the theatrical "game" can become a more immediate communication vehicle, open and really able to help people meet each other, bring them close and more attentive. Basically it favours understanding.

Where does the "Presi per Caso" group want to be in the future?

On a Utopian level the objective is this: In about thirty years time a guy finds our song *Scacchi nel cielo o Cristo Gospel* (Chess in the Sky or the Gospel of Christ), he listens to it a couple of times and says to himself: these guys - what were they talking about? Jail? What's that?



'Caught By Chance' at the Belfast MB Conference

MB CELL 6

Computer-based composing as teaching

by Torbjorn Rodal, Groenland Adult Education Centre

[published in the MB PTM]



Torbjorn Rodal explains his teaching approach to Movable Barres partners

Why do I choose this particular method when working with this student group?

The largest part of my work is centred around the students' ears. For example, we listen to chord progressions before they are presented on music sheets. It is my impression that applicants to the education centre have experienced being losers within the traditional educational system, and quickly give up when presented with theory on paper. ... Even if the process itself is valuable, I have the distinct impression that something is lost if the student does not end up with a concrete object in the form of a CD at the end. To be able to present the world with a self-made CD is something that makes all students proud.

It is interesting to observe how this particularly method works with students with problems with concentration. Traditionally, this group give up easily when the going gets tough or boring. My experience is that when these students are allowed to work with their own product at a pace that suits them, the method works well for this group. Some of these students display erratic behaviour in other classes, but work for three hours straight in the music group. The students are deeply concentrated and feel by their own admission disturbed in their work by the breaks.

EUROPEAN PRISON ARTS

Furthermore, it is a claim that quality becomes an issue, particularly when working with adults. Through the application of high quality music editing software the students are enabled to change and polish their individual musical expression. Compared to the band group where there is collective expression and therefore quality is connected to a collective effort depending on all members' participation.

Method

Throughout the 12 weeks course they are going to learn how to use the music software "Cubase SX": how to note down a rhythm structure, learn something about chords and harmonies, chord progression, how to distribute instruments to music of choice, how to make lyrics and how to mix sound. Finally, the work is documented by the burning of the music created on CD and a course diploma. In this method I choose to start with music rather than computers and software. It is my experience that computer skills are developed as the students need them. After the course has been introduced to the students, we open the computers and the music program and get started.

The experience of working with a CD

I see it as creating a great sense of mastery in the students when they produce their own CD. When the CD is shown around on the cell block or mailed to family and friends it sends a signal to the world that the person who made the CD is more than a criminal.

Tough masculine codes

I have been working in Oslo Prison for five years and have had different jobs in education programmes and cultural incentives. Throughout the years I have noted the rough masculine codes that exist in the prison. Making music can contrast with this culture. Even if the inmates are tough out on the block, many make themselves vulnerable through writing lyrics and presenting their music.

Getting out of the cell

According to the students themselves, a day in music class makes life more bearable in the cell. They get out of the cell and get to think of other matters than court cases, appeals, family, financial situation, drugs, etc.

MB CELL 7

Greece: Dance Workshop

by Ioannis Papadimitriou, Avlona Prison School

[published in the MB PTM]

Whilst contemporary dance had a limited uptake, especially in men's prisons, folk dances linking into national or regional traditions are for many more acceptable. During the Movable Barres transnational meeting in Athens on the 15th April 2010, a Greek Traditional Dance Workshop was held in the Gymnasium & Lyceum of the Avlona Prison for Minors and Young Offenders.

The main goal of the workshop was to exploit the experience of the dance teachers in the Gymnasium & Lyceum in the Avlona Prison for Minors and Young Offenders, in teaching Greek traditional dances, and set an example of good practice to be used in the project. Firstly the dance was demonstrated by the two instructors, Maria Politi and Ioanna Karathanou. A power point presentation supported the workshop containing history, instructions, dance step diagrams, videos and other data.

In the second part, the participants were separated into three groups and the steps were taught in small sessions in all the major variations of the dance. The dance was taught using at first instructions and later on the participants danced to music.



In the third and final part the groups joined together in the school's courtyard and the workshop continued in a single variation of the Hasapikos dance. Another variation, the Makelarikos - syrtaki was taught as well.

Every participant received a copy of a data CD containing the power point presentation, dance videos and musical pieces that can fully support the workshop. The workshop was very successful and its outcomes were indeed great since the group of the participants had the chance to practice the dance later on in a Greek traditional music tavern in front of a live band.

The workshop was covered by the Greek journalist Nafsika Karagiannidi and on the 22 of April, the Greek newspaper ΕΛΕΥΘΕΡΟΤΥΠΙΑ, one of the larger selling daily newspapers in Hellas, published an article about the workshop and the project disseminating its outcomes in the best way. All the participants stated that the workshop was a fantastic experience and that they have learned a lot from it.

ΕΙΔΙΚΟ ΚΑΤΑΣΤΗΜΑ ΚΡΑΤΗΣΗΣ ΝΕΩΝ ΑΥΛΩΝΑ

Χορεύοντας πίσω από τα κάγκελα



Κινητικότητα και προγράμματα MOVABLE BARRES από την Ευρώπη κομίζουν ελληνικό χορό με τους καθηγητές
σε φυλακή - δικό του στο προαύλιο του ασπιδότου
της Ζάκκας, ασθονική ισοστατική - στη φυλακή για ελαφτή. και εκείνοι με τη σειρά τους στους

MB CELL 8

Street Dance in Oslo Prison

by Marat Dalva, Oslo Prison

[published in the MB PTM]

Growing in popularity amongst male prisoners is street dance. This example is based on two courses held at Oslo Prison, Norway in 2009, although a further example of urban dance was presented at a workshop given by a Lithuanian dancer at the CredAbility Final Conference in London in September 2014.

The course employed three-hour long lessons every day for one week. The course consisted of the following items:

1. Strengthening and warm-up exercises
2. Balance
3. Break dance basic movements
4. Basic classical technique
5. Stretching
6. Performance
7. Basic street dance choreography
8. Working with different levels in choreography
9. Working with different dynamics

The students were motivated by having to perform for a camera at the end of each class. The course was very intensive, leaving no room for the participants to drop out.

Aims

- To give the students experience of several forms of dance.
- To produce a fully choreographed dance video
- To give the students a feeling of mastery early in the process.
- To challenge the students to use their bodies to express themselves through music in a new way

EUROPEAN PRISON ARTS

Guiding principles

- To help the students perform and document a dance of professional qualities to achieve a sense of mastery
- The method can be used with students who do not share any languages

What is fixed in this methodology?

- The style of dance, in this case street dance or hip hop.
- The set structure of the day; first warm-up, followed by different exercises and movements, then choreography and finally filming
- A suitable room (ideally with mirrors).
- Music equipment

What is flexible in this methodology?

- The music chosen by the teacher
- The size of the group

What training and experience to the practitioners need in order to deliver the method?

- Higher education within dance and pedagogy

What advice would you give to any practitioner wishing to use this method?

- Start simple to give the students a sense of achievement early in the process



Marit Dalve at the MB Athens meeting

MB CELL 9

Northern Ireland: dance/music exchange

by Sally Elsbury & Marty Rowland

[published in the MB PTM]



As part of the piloting process for the 'Movable Barres' project, Sally Elsbury from Southern Ireland and Marty Rowland from Northern Ireland developed a collaboration combining music and dance with prisoners. The project was supported by the Prison Arts Foundation through Mike Moloney. The resultant project took place inside HMP Maghaberry Belfast, from 21st June to 25th June 2010 as part of the Movable Barres Belfast Conference.

The body as an instrument

An idea developed during discussions for a project to be initiated between Sally and Marty, two practitioners from different disciplines, as a unique 'Movable Barres' research initiative. The idea is based on the notion of 'the body as an instrument', and aims to look at one way in which music and dance might be combined into a single project, each art form feeding into the other.

The Idea

Marty Rowland acknowledged that his trained musician's ear could detect the difference in sound coming from a guitar when played by different people. The quality of sound produced from a guitar can be attributed partly to the relationship between the physical body of the individual player to the musical instrument itself. If the musician's body affects the density, resonance and tone of sound produced the body can thus be described as part of the instrument.

EUROPEAN PRISON ARTS

In response to this idea, Sally Elsbury became fascinated with the notion of whether the healthy flow of energy, of oxygenated blood through the muscles, and even the emotional charge of a given musician, could improve the quality of music produced. If the body is part of the instrument in terms of reverberation, how much better could a musician perform if he or she had recently danced? Surely the body as an instrument needs to be tuned just as the musical instrument does?

It was acknowledged that male Prisoners would likely have resistance to the idea of a dance class and would need to be enticed into moving their bodies in any kind of expressive or creative way. What about dancing to their own music? Why not take that idea back another step and get musicians to compose music from a stimulus of watching movement? What would happen if musicians came out from behind the protective shield of their instrument and moved their bodies with artistic expression, and then played? Would a male dance teacher stand a better chance of motivating men to move than a woman? How could macho stereotypes be challenged?

Project Aims

- To explore what types of music inspire 'non dancers' to move/to dance, and why.
- To explore the effect on musicians' playing after moving the physical body. (by exploring the notion of the 'instrument' of the physical body as an extension of the musical instrument)
- To approach movement/dance as an expressive and therapeutic process; to increase physical and emotional flexibility.

`Keep`er lit ... a creation story`

The name was thought up by one of the participants. It means Keep the fires burning, keep the energy flowing, keep the faith, keep the momentum, don't lose heart, never forget.....

The week in Maghaberry working on the project seemed to have surpassed both Marty's and Sally's expectations on several counts. Not only did they succeed in achieving all the short term objectives of the Project 'The body as an instrument', but they pulled together the creative and innovative bones of a performance piece that grew out of the men's responses to the process work. It was felt that this now needed taking further in terms of polishing the final piece as a performance that could be shown to the delegates of the conference in September.

EUROPEAN PRISON ARTS

The process of devising

The devising of the piece was quite unique. In the same room, at the same time, Marty and his musicians created and composed music while Sally and the dancers choreographed a group movement/dance piece around the theme of the four elements, fire, water, earth and air. The story, the music and the movements somehow all managed to inspire and feed off each other, with everyone shouting excitedly over the noise as dancers marked things out and musicians practised new rhythms! Neither one led or followed, they really did evolve together. There was a lot of laughter and a lot of sweating during the week; always a good sign!

The Performance

We managed to pull two dancers and two musicians through to perform a piece in front of the thirty or more delegates from the conference. The performance provided a great 'buzz' for the men involved, and the delegates seemed to thoroughly enjoy the high energy of this event.

A final question begs itself to be asked as a result of this combined music and dance project, and that is:

How did music and dance ever get separated in the first place?



Sally in discussion with one of the musician prisoners

MB CELL 10

Contemporary Dance for the Disadvantaged

Dance United (England)

[published in the MB PTM]

Whilst music is popular amongst most prisoners, dance has a more limited appeal, especially in male penitentiaries. As was noted in the research text referred to in my introduction: "Another obstacle to attracting male inmates to participate in cultural events is the prevalent macho or gang culture which so often dominates prison life." Given this limitation, Dance United mainly focuses - though not exclusively - on young offenders and female ex-prisoners., using their organisation's experience and expertise in contemporary dance.

Dance United is a sector leader in applying contemporary dance of excellence to transforming the lives of those who suffer educational, social and economic disadvantage. Excelling on the stage to rapturous applause from peers, friends, family and strangers, stands as a potent metaphor for what else could be achieved in the rest of their lives and a pivotal moment. In our experience, one small taste of success is enough to start to turn a life around.

Dance United was established twenty years ago with a groundbreaking project in Ethiopia working with street children. The legacy was a permanent contemporary dance company, *Adugna* that to this day passes dance skills from one generation to the next. Dance United then discovered that large-scale contemporary dance projects can bridge the divide in fractured communities.



Workshop led by 2 Algerian dancers from Dance United at Danish meeting

EUROPEAN PRISON ARTS

Three projects (2003, 04 and 05) with Simon Rattle and the Berliner Philharmoniker achieved the seeming impossible in Berlin with around 200 people each time focusing on a common goal. These were followed by equal success working across the divide in Belfast. In London, the *Destino* project broke down the walls between young and old, and between professional contemporary dancers and non-dancers from the community. In March 2009, for the first time ever, Sadler's Wells allowed a community production onto its main stage.

From 2001, the company turned its attention to the secure criminal justice estate. What followed was a series of short prison-based projects in which prison gyms were transformed into theatres and prisoners excelled in contemporary dance. The Academy was Dance United's first community-based long-term programme within the criminal justice sector. Building on the experience gained from working in prisons, the Academy was established as a pilot in Bradford in 2006, targeting young offenders. It is uniquely intensive (five days per week, six hours per day for twelve weeks), the curriculum is accredited and the programme is evaluated by the University of Manchester. It has had outstanding results in terms of transitions back into mainstream education, training and employment and reductions in re-offending.

The Performance Company is a key progression route for the Academies. The dancers are stretched to go further and perform at all kinds of events, helping to spread the word as living proof of what can be achieved. The company also produces industry standard films that make the case for the transformative power of dance. For example, *Destino: A Contemporary Dance Story* follows the fortunes of two of the original Ethiopian street children who are now internationally famous dancers. Lastly, there is also a training programme to help prepare dance artists for the challenges of this kind of work.

Dance United provides structured and accredited programmes in which the method supports participants to build self confidence, cultivate transferable skills and attitudes, find a new enthusiasm for life, overcome emotional hurdles and re-frame themselves education, in order to make the transition back into the world of training and employment. We deliver three-week and six-week intensive projects culminating in a performance with professional production values. We also deliver The Academy, our award winning accredited twelve-week programme in the community (with performances at the end of weeks 3 and 12) catering for both young offenders on community sentences, and prisoners on day-release from their institution.