

- 1. Please provide a summary describing the final project as it was delivered. Include details of when and where the activity took place, and any changes made to the original proposal alongside why these took place.**

There's No Place Like Home: Justice, Migration and the Arts was a mixed-media event aimed at deepening public awareness of the relationship between migration and art, and of detention practices in the UK and other countries with which the UK has a close relationship, namely Australia. The event took place at Community Links, a community organisation serving the inhabitants of Canning Town in London. It was delivered by academics in the Centre for Culture and Creativity (Prof Stephanie Hemelryk Donald and Dr Kaya Davies Hayon), the Lincoln School of Film and Media (Dr Marie Thompson) and the School of Fine and Performing Arts (Professor Dominic Symonds and Dr Cassandre Balosso-Bardin) on Friday 5th and Saturday 6th July 2019.

The open evening on Friday 5th July combined readings of Kurdish detainee and novelist Behrouz Boochani's prize-winning novel *No Friend but the Mountains: Writing from Manus Prison* by the world-renowned black British poet Lemn Sissay and by London-based actor Anthony Taylor; an exhibition and screening of multi-award-winning artist Hoda Afshar's immersive installation *Remain*; a live Skype talk with Boochani who is currently being held in detention on Manus island off the coast of Australia; and, the London premiere of Lincolnshire-based composer Simon Le Boggit's composition *Dislocation*, which responds to the ideas in Boochani's writing.

On Saturday 6th July, the aforementioned academics from across the University's College of Arts delivered workshops for local community members from diverse ages and backgrounds to engage with questions around migration, detention, hospitality and integration through arts-based practices (music, sound, photography). The twelve workshop participants were encouraged to attend the Friday evening events in order to gain some context, but prior arts experience and detailed knowledge of the topic were not required. The original proposal stated that two workshops (one on film and photography, and one on music) would run concurrently and that participants would choose the workshop in which they would prefer to participate. However, due to the relatively small number of participants, we decided to run three shorter workshops one after the other so that the participants could engage with the different art forms without having to choose one specific interest.

The day began with a sound session with Dr Marie Thompson, in which participants explored the ways in which 'noise' has been used to protest against the detention of migrants. They then made a collaborative soundscape with found noise-making objects (see attachment). Following the lunch break, participants took part in a photography session run by professional photographer and lecturer Michelle Walsh, where they were encouraged to take photographs in and around Canning Town, and then share their images with the group. The day concluded with a music workshop with ex-detainee and professional musician Ganga Thapa, who taught the participants a traditional Nepalese love song (see attached video).

The co-created images and the soundscape from the workshops are currently being edited into a new piece of work called *Canning Town: Symphony of a City*, which will be shared via the Justice, Art and Migration project website (migrationandart.com) and with the PEARL team upon completion.

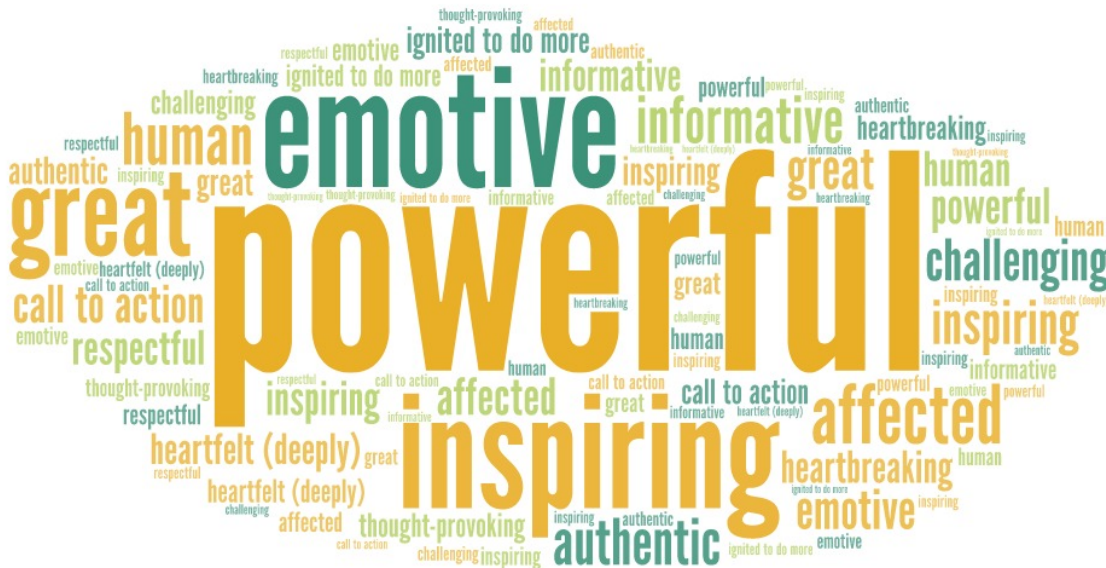
2. **Assess the outcomes of the activity and its impact on people who engaged with it. Please include details of;**
 - a. **What was successful?**
 - b. **What did not go so well?**
 - c. **What would you do differently next time?**
 - d. **What was the impact? Please include a summary of how many people have engaged with the activity (face-face, online, via social media etc.). Include any qualitative or quantitative evaluation data and comments.**

Overall, the event was highly successful and achieved its primary objective of deepening public awareness of migrant and refugee rights through arts-based practices.

The Friday evening event was sold out to capacity. 87 local community organisations were invited to attend. 120 people booked places online via Eventbrite and 9 more dropped in on the night. Data collected via questionnaires suggested that London-based Australians as well as locally-based groups from Canning Town attended. National groups, Refugee Tales and an organisation focusing on mental health support for refugees were in attendance and have since requested to join the Justice, Arts and Migration network to increase mutual visibility and effect. Members of Refugee Tales also approached us after the event to express an interest in becoming involved in a planned walk to Morton Hall immigration detention centre, currently being organised in collaboration with local volunteers, South Yorkshire Migrant and Asylum Action Group and Right to Remain.

Twelve participants attended the participatory arts workshops on the Saturday. This was a lower number than expected (due to myriad factors including participant illness, the Pride parade taking place in London on the same day, university holidays, and tube cancellations), but the workshop leaders were able to adapt the structure of the day to better accommodate the reduced group size. The intimate number of participants meant that sharing, discussion and group work were prioritised, and that each participant received plenty of direct one-to-one support from the workshop leaders. In future, a more targeted recruitment strategy could be adopted to maximise the number of workshop participants; the community partner could also be more involved in liaising directly with potential participants in the local area.

Feedback collected via face-to-face discussions, hard and digital copies of online questionnaires, emails and Tweets showed that information sharing combined with creative practice increased understanding and commitment for change. The word cloud included here was generated using the three words participants chose to describe the event, and some representative written feedback from the evaluation forms has been transcribed below.



“[The event] has made me more ashamed to be Australian and more committed to my work and studies with refugees.”

“I was already aware of the issues and outraged by them. Today, however, has really made me want to take action and DO something about it.”

“[The event] inspired us to become even more active.”

3. **How has your public engagement activity had an impact on research? This could include new data, new questions generated by the public, how the engagement has changed or shaped your research etc.**

The workshops were developed as impact and knowledge exchange activities based around Hemelryk Donald’s 2018 book, *There’s No Place Like Home: The Migrant Child in World Cinema*, which was awarded a CHOICE award for Outstanding Academic Title. Hemelryk Donald is particularly interested in the capacity of artistic practice and audience response to interrogate the lived experience of migration and refugee-ism. She has worked for the past six years on projects using co-creative methods with young refugees and first-generation migrants in China, the UK and Australia (2016, 2019). The public engagement workshops conducted as a result of the PEARL grant feed into Hemelryk Donald’s wider research, providing further evidence of the value of co-produced, collaborative research in deepening understanding of the migrant condition.



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4. Are you hoping to repeat, continue or carry out further activity following on from your PEARL grant? If so, please provide details.

We are creating workbooks on how to conduct intermedial and participatory arts workshops that engage children and young people with ideas around migration and detention. These workbooks are currently under construction. Hemelryk Donald will present a trial version to the Beijing Norma (Teachers') University in September 2019 and the final versions will be available for free download on the project website.

5. Please describe any outputs from your project you could provide to support future PEARL and public engagement activities at the University such as;

- a. Photographs / films
- b. Evaluation data
- c. Methodologies
- d. Contacts

Photographs of the workshops are attached to this email, together with a film of the participatory music session with Ganga Thapa and a recording of the co-created soundscape.

Once constructed, the workbooks outlining a methodology for teachers wishing to engage children and young people with ideas around migration through arts practice will be shared with PEARL. We will also share the final co-creation from the workshops, *Canning Town: Symphony of a City*.

