



# Arts in Corrections

Opportunities for Justice and Rehabilitation

June 16 to 19, 2015

University of San Francisco



Artwork by Rölf Kissman

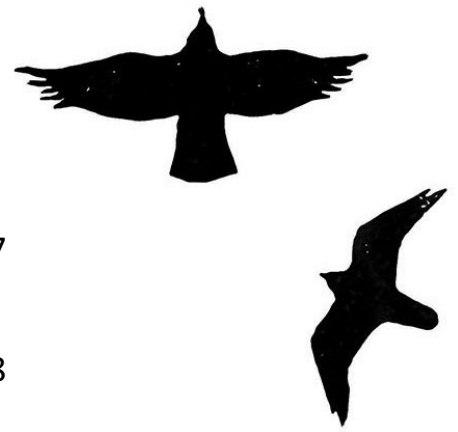
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CHANGE THE WORLD FROM HERE

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**California Lawyers for the Arts and the William James Association  
in collaboration with the University of San Francisco**

*present a national conference:*

## **Arts In Corrections: Opportunities for Justice and Rehabilitation**

**June 16 to 19, 2015**

**University of San Francisco  
2345 Golden Gate Avenue, San Francisco**

*This four-day conference on prison arts will showcase best practices, review current research models and results, and offer insights into new developments and challenges. The intended audience includes experienced artists and expert practitioners as well as those who are new to the field, in addition to arts administrators, educators, and allied professionals from the mental health and criminal justice sectors, including psychologists, sociologists, lawyers, law enforcement officers and elected officials.*

### ***DESIRED OUTCOMES***

***Celebrate and Inspire***

***Invite and Encourage Newcomers, Young People***

***Dialogue, Cross Fertilize***

***Build an Informal Network of Mentors***

***Build Out the National Coalition***

**For more information, contact: [aic@calawyersforthearts.org](mailto:aic@calawyersforthearts.org)  
Free Parking for conference participants at Koret Gym, Parker and Turk Streets**

# **Arts In Corrections: Opportunities for Justice and Rehabilitation**

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# Welcome from the Conference Presenters

On behalf of all of our board members, volunteers and friends, we want to welcome you to this conference focusing on arts in correctional settings--a significant chapter in our work together for the benefit of the communities we all serve. The William James Association and California Lawyers for the Arts began collaborating in 2011 to build awareness of the benefits of arts programs for incarcerated persons. In the wake of California's realignment of our bloated prison population, we developed a demonstration project led by Dr. Larry Brewster of the University of San Francisco that provided tangible evidence of the benefits of arts programs in prisons and jails. Arts organizations that participated in the demonstration project included The Actors Gang, the Fresno Arts Council, and the Sacramento Metropolitan Arts Commission. In our advocacy efforts, we tried to touch every level of government, from County Sheriffs to the California State legislature to the Governor's office to top administrators in the California Department of Corrections and Rehabilitation, the California Arts Council, the California Rehabilitation and Oversight Board, and more.

In 2014, the CDCR provided the CAC with a \$2.5 million contract for a two-year pilot project funding arts programs in state prisons. This conference is a timely opportunity to pause and take stock of where we are, learn best practices from experienced practitioners and strengthen our networks across the country.

The William James Association pioneered the Prison Arts Project in 1977. The inspired vision of Eloise Smith brought together artists of the highest caliber to provide fine arts programs for incarcerated persons. Over the years, WJA's work has expanded to include federal prisons, county jails, juvenile facilities, court and community schools, and art programs with former prisoners. California Lawyers for the Arts, founded as Bay Area Lawyers for the Arts in 1974, provides legal support, educational resources, and alternative dispute resolution services for the arts community. Now with offices in Santa Monica, San Francisco and Berkeley as well as San Francisco, CLA has led successful initiatives that align the arts with environmental, community development and criminal justice sectors.

We are deeply grateful to the University of San Francisco for hosting our conference, with special thanks to Dr. Mary Wardell Ghirarduzzi, Vice Provost of USF, as well as Professor Amie Dowling, Chair of the USF Performing Arts and Social Justice Department, for their inspired leadership, as well as Adriana Broullon, Jennifer Ryan Hogan and Anne-Marie Devine Tasto of the USF staff for their generous support with our logistical planning and media outreach. We are also grateful to all of the volunteers, staff and board members of our organizations who have helped to plan and implement the conference, especially: Dr. Larry Brewster and Jack Bowers of the board of the William James Association, and the following team members: Bob Pimm, Ellen Taylor, Weston Dombroski, Julia Mathis, Mary Beth Trautwein, Alice Reeb, Ryan Bannon of the CLA staff, Breann Breal of the William James Association, and Michele Anderson, our media consultant. Deep appreciation also to Rölf Kissman, a printmaker and former AIC participant at San Quentin, who created the print *Out*, that was used for our conference graphics.

Many thanks to all the presenters who participated in planning meetings and to the energetic volunteers who are supporting our work this week.

With sincere appreciation,

Alma Robinson, Executive Director  
California Lawyers for the Arts

Laurie Brooks, Executive Director  
William James Association

## **Acknowledgements**

**National Endowment for the Arts  
California Arts Council  
California Department of Corrections and Rehabilitation  
Andy Warhol Foundation  
San Francisco Foundation  
Wallace A. Gerbode Foundation  
Quentin Hancock Fund  
USF Office of Diversity Engagement and Community Outreach  
Jesuit Foundation  
Joan and Ralph Lane Center for Catholic Studies and Social Thought, USF  
USF School of Arts and Humanities  
USF School of Management  
International Institute of Criminal Justice Leadership  
USF President's Advisory Committee on the Status of Women  
San Francisco Association of Realtors**

## **San Francisco Host Committee**

**San Francisco Mayor Ed Lee  
USF President Father Paul Fitzgerald, S.J.  
Dr. Mary Wardell Ghirarduzzi, USF Vice Provost  
Fiona Ma, Member, CA State Board of Equalization  
CA Senator Mark Leno  
London Breed, President, SF Board of Supervisors  
SF Public Defender Jeff Adachi  
San Francisco District Attorney George Gascón  
SF Sheriff Ross Mirkarimi  
Peter Coyote, Actor and First Chair of the California Arts Council  
Tom DeCaigny, Director, SF Arts Commission  
Kary Schulman, Director, SF Grants for the Arts  
Brad Erickson, Executive Director, Theatre Bay Area  
Deborah Cullinan, Director, Yerba Buena Center for the Arts  
Rhodessa Jones, Co-Artistic Director, Cultural Odyssey  
Stacie Ma'A, President, Gerbode Foundation  
Quentin Hancock, Quentin Hancock Fund  
James Head, President, East Bay Community Foundation  
Fred Blackwell, President, San Francisco Foundation  
Dr. James McCray, Executive Director, Tabernacle Community Dev, Corp.  
Alan Jones, Dean Emeritus, Grace Cathedral**

# Optional Pre-Conference Training Day

**Tuesday 6.16.15 - McLaren Conference Center**

## **10 am to 3:30 pm**

Artists who are new to the field of corrections will have an opportunity to learn from experienced practitioners from different art disciplines, including dance, theatre, music, literary and visual arts. Navigating the Prison System, curriculum approaches for various arts disciplines, as well as mediation, restorative justice, communications and other life skills, will be discussed, as well as techniques for classroom management in the corrections environment.

### **Arts in Corrections Artists' Training**

**10:00 Opening, Introductions and Acknowledgements - Laurie Brooks**, William James Association, Prison Arts Project

### **10:30-11:30 Plenary Panel - Nuts and Bolts of Working in Prison**

**Nathalie Costa**, Adirondack Center for Writing/Ray Brook Federal Prison, NY

**Anna Plemons** (working with bureaucracy: crafting memos that unlock doors)

**Victoria Sammartino**, Voices UnBroken, NY

**Jack Bowers**, William James Association, Santa Cruz, CA Artist Facilitator Soledad Prison, 25 years

**Troy Williams**, Former AIC Participant

**Mary Beth Barber and Wayne Cook**, California Arts Council, Arts in Corrections

11:30-12:30 Breakout Groups

12:30-1:15 Lunch

### **1:15-2:15 Plenary Panel - Teaching in the Other Country of Prison - Culture and Curriculum**

**Kyes Stevens**, Alabama Prison Arts & Education Project

**Phyllis Kornfeld**, (30 Years Teaching Art in Prison: Into the Unknown and Why We Need to Go There), Stockbridge, MA

**Leslie Neal**, ArtSpring, FL

**Elliot LaPlante**, The Actors' Gang, Los Angeles

**Sonya Shah**, Justice Program Director, Insight Prison Project, San Quentin

**Lesley Currier**, Marin Shakespeare Co.

**Alice Reeb**, California Lawyers for the Arts, Santa Monica

2:15 Break

2:30-3:30 Breakout Group

**3:30 Negro Spirituals - Emma Jean Foster**, Glide Church, and **Yolanda Robinson**, SF County Jail

### **4-6 Coalition Building Part I - Facilitator: devorah major**

**Collaborators: Wendy Jason and Becky Mer**, Prison Arts Coalition with **Laurie Brooks**, William James Association.

**7pm Prison Boxing**, written and performed by **Leah Joki** who spent 18 years teaching theatre in prison. A personal reflection on the prison system subculture from humorous to utterly horrifying, *Prison Boxing* brings to life in a 70-minute show the complex characters Leah encountered "inside."

# Conference Agenda

## Day I (Wednesday 6.17.15) – McLaren Conference Center

### Understanding and Supporting the Field Prison Artists and Community Organizations - Peer Support

#### Wednesday and Thursday in the Plaza--The Barrios Unidos Prison Cell Trailer

**Project Tour Guides:** Nane Alejandrez, Executive Director, Danny Contreras, Artist & Outreach Worker, Cynthia Gutierrez, Prison Project Coordinator

**8:30-9:30**      **Registration and Coffee/snacks – McLaren Conference Center**

**9:30-10:00**    **Opening Remarks**

**Laurie Brooks**, William James Association, **Alma Robinson**, California Lawyers for the Arts  
**Setting the Stage, Our Intentions for the Conference, Housekeeping/Logistics**

**10-10:45**      **Keynote Speaker - Wayne Kramer**, Jail Guitar Doors: Changing Lives One Guitar at a Time

**10:45-11**      **Break**

**11-12:30**      **Flash Introductions**

**12:30-1:30**    **Lunch**

**12:30-1:30**    **Video Program – University Center 415**

**1:30-2:30**      **Arts in Federal Corrections Plenary Panel, moderated by Beth Bienvenu**, Accessibility Director, Office of the Senior Deputy Chairman, National Endowment for the Arts

**Leah Trent**, Carnegie Hall, WV, Programs in Federal Prisons in Beaver and Alderson, WV

**Jim Reese**, Yankton Men’s Federal Prison Camp, SD

**Nathalie Costa Thill**, Ray Brook Men’s Federal Corrections Institution, NY

**Deltone Moore**, Recreation Program Manager, Federal Bureau of Prisons

**2:30-3:45**      **Perspectives Plenary Panel – Views from the Inside and Outside**

**Moderator – Jim Carlson**, Former AIC Statewide Program Manager /New Folsom Artist Facilitator

**Arts in Corrections Alumna – Guillermo Willie**

**Family – Carol Hinds**, Parent, CSP-Sacramento

**Community Partnership Manager – Steve Emrick**, San Quentin State Prison

**San Francisco County Jail – Sheriff Ross Mirkarimi**

**Correctional Counselor and Library – Fred Winn**, Soledad Correctional Training Facility

**Correctional Counselor Teacher – Judy Studebaker**, Soledad Correctional Training Facility

**3:45-4:00**      **Break**

**4:00-7:00**      **Video Program – University Center 415**



**4:00-5:30**     **Networking - Breakouts with facilitators** (two 40 minute sessions)

**By Institutional Settings: McClaren 251**

**Adult jails (Michael Bierman, Strindberg Laboratory), Juveniles (Victoria Sammartino, Voices UnBroken, NY), Women prisoners (Leslie Neal, ArtSpring, FL), Re-entry (Deborah Tobola, Poetic Justice Project)**

**By Art Disciplines: McClaren 252**

**Theatre (Agnes Wilcox, Prison Performing Arts Founder, MO), Literature (Jim Reese, NEA Writer-in-Residence, Yankton Federal Prison Camp), Music (Tom Skelly, Retired Artist Facilitator), Visual (Katya McCulloch, Printmaker and San Quentin Teaching Artist & Rölf Kissman, Printmaker and former AIC participant), Dance (Sylvie Minot, Syzygy Dance Project)**

**By Program Models - McLaren 251**

**Academic (Kyes Stevens, Auburn University, AL and Amie Dowling, USF), Multi-Disciplinary Art & Life Skills (Katherine Vockins, Rehabilitation Through The Arts, NY); Government based (Beth Bienvenu, NEA with Wayne Cook and Mary Beth Barber, CAC)**

**Suggested Discussion Topics:**

Resource sharing

What works really well, tried and true

    New ideas & initiatives

    Working w/ volunteers and students

    Grappling w/ challenges

    Gender, racial & economic disparities

    Aesthetics, standards

    Prison system

**6:00-7:30**     **San Francisco Host Committee Reception - Alfred and Hanna Fromm Hall**

**Jam Session with Wayne Kramer, Jack Bowers, Eric Chun, Kathie Rollins and Marcus Shelby**

**Music/Sound Equipment Provided By:**

**Miktek Audio**

**Drum Workshop**

**Sabian Ltd.**

**Bag End Loudspeakers**

**Remo Inc.**

**Kurzweil Keyboards**

**Hercules Stands**

## Day II (Thursday, 6.18.15) – McLaren Conference Center

### Making the Case

8:00-9:00 Registration and Coffee/snacks

9:00-9:45 Poetic Justice Project performance: *Inside Out*

9:50-11:00 **Plenary Session Overview on Research and Evaluation: Qualitative, Quantitative and “Evidence-based”**

Larry Brewster, Ph.D., USF School of Management, Moderator

Grady Hillman, Prison Arts Resource Project

Susan Turner, Ph.D., Director, Center for Evidence-Based Corrections, UC Irvine

Ronnie Halperin, Ph.D., SUNY-Purchase

Laura Pecenco, UC San Diego Ph.D. Candidate

Accompany with Peter Merts' photo slideshow

11:00-11:15 Break

11:15-12:30 **Simultaneous Sessions:**

**Evaluation – Nuts and Bolts, Designing Research Tools, Understanding Evidence-Based Principles  
McLaren 252**

- Laura Pecenco, UC San Diego Ph.D. Candidate, Moderator
- Larry Brewster, AIC principal researcher, USF
- Susan Turner, Center for Evidence-Based Corrections, UC-Irvine
- Ronnie Halperin, SUNY-Purchase

**Criminal Justice Reform McLaren 251**

- Alma Robinson, California Lawyers for the Arts, Moderator
- Emily Harris, Ella Baker Center, Oakland, CA
- Laurie Jo Reynolds, Assistant Professor, University of Illinois at Chicago
- Mica Doctoroff, ACLU of California Center for Advocacy and Policy, Sacramento, CA

**Designing Institutional Spaces for Restorative Reentry McLaren 250**

- Deanna Van Buren, FOURM Design Studio, Emeryville, CA, Moderator
- Beverly Prior, Justice Lead, U.S. West, AECOM, San Francisco, CA

12:30-1:30 Lunch

12:30-1:30 Video Program – University Center 414

1:30-2:30 **Simultaneous Sessions:**

**Restorative Justice, Alternatives to Violence McLaren 252**

- Sonya Shah, Justice Program Director, Project Insight, San Francisco, CA, Moderator
- Sara Lee, Music in Prisons, London, UK

**Legislative Advocacy McLaren 251**

- **Alma Robinson**, California Lawyers for the Arts, Moderator
- **Brad Erickson**, Theatre Bay Area, California Arts Advocates
- **Richard Stein**, Arts Orange County, California Arts Advocates and Californians for the Arts

**Prison Administration Advocacy McLaren 250**

- **Jack Bowers**, William James Association, Santa Cruz, CA, Moderator
- **Grady Hillman**, Prison Arts Resource Project, Albuquerque, NM

**2:30-2:45 Break**

**2:45-4:00 Simultaneous Sessions:**

**Re-entry, Transitional Programs McLaren 252**

- **Deborah Tobola**, Poetic Justice, Moderator
- **Reggie Daniels**, USF Ph.D. Candidate
- **Robyn Buseman**, Philadelphia Mural Arts Program

**Entrepreneurial Activities, Intellectual Property and Reentry Issues for Prison Artists McLaren 251**

- **Alice Reeb**, Program Director, California Lawyers for the Arts, Santa Monica, CA, Moderator
- **Harmony Oswald**, JD Candidate, Santa Clara University, copyright issues in light of “Son of Sam” state laws and prison regulations
- **Jacqui Norton**, MA, DeMontfort University, UK, The FiLTER Model and the Importance of Intellectual Property with Reference to Song-writing Activities
- **Jonathan Blanco**, Oregon State Penitentiary, Salem, OR, Entrepreneurial Pilot Project includes on-line store and trust accounts, scaling to state-wide program

**Outreach Campaigns & Public Awareness McLaren 250**

- **Art Shows – Carol Newborg**, San Quentin Art Project, Moderator
- **Documentation – Peter Merts** -- Photographer, *Paths of Discovery*
- **Social Media – Becky Mer and Wendy Jason**, Prison Arts Coalition
- **Ronnie Goodman** – Artist, Arts in Corrections Alumna
- **Nane Alejandrez** - Barrios Unidos Prison Project

**4:00-4:15 Break**

**4:00-6:00 Video Program – University Center 414**

**4:15-6:00 Coalition Building Part II - Facilitator: devorah major**

**Generative question: What do we need to do to be more effective and to develop our capacity in order to move the field forward?**

**6:30 Evening in the Gallery – Alfred and Hanna Fromm Hall, Berman Room**

**Returned Artists Panel with Slides**

**Moderated by Carol Newborg**

**Russell Craig, Watani Stiner, Henry Frank, William Brown, and Sheila Bostic**

## Day III (Friday, 6.19.15) – McLaren Conference Center

### State Perspectives

8:00-9:00 Registration and Coffee/snacks

9:00-10:00 State Perspectives on Arts and Justice—Where Do We Go From Here?

**Alma Robinson**, Executive Director, California Lawyers for the Arts, Moderator

**Craig Watson**, Director, California Arts Council

**Millicent Tidwell**, Director of Rehabilitative Programs, California Department of Corrections and Rehabilitation

10:00 to 10:40 **Keynote Speaker: California Senator Loni Hancock,**  
Chair of Senate Public Safety Committee

Updates on Trends in Corrections and Rehabilitation – How the Arts Can Make a Difference

10:45 Closing Performance --Marcus Shelby Trio

11:00 Closing Remarks and Evaluation

11:15 – 12 Lunch on the bus to San Quentin (Clearance list is now closed)

1:00-3:30 Showcase of San Quentin Arts – visual arts show, The Artistic Ensemble, poetry, Shakespeare scene (Marin Shakespeare) and group discussions with participants

5:00 Return to USF (approximately)

### Important Logistical Information:

Unless otherwise noted, all conference activities take place at USF's **McLaren Conference Center**. To walk up to the **McLaren Conference Center**, enter the campus through the parking lot just east of the Gymnasium at 2345 Golden Gate Avenue.

**Free Parking** is available for conference participants at the Koret Gym Parking Lot at the intersection of Turk and Parker Streets.

**Closest Muni Lines** are the #5 Fulton, #38 Geary, #31 Balboa and #43 Masonic.

## **Video Program – University Center 4<sup>th</sup> Floor**

**Performing Arts and Community Exchange** - USF Performing Arts and Social Justice Department

**Arts in Corrections** - California Arts Council / Alliance for California Traditional Arts

**Arts in Prison** – William James Association

**The Guild** - Mural Arts Project, Philadelphia, PA

**'Meaning' and the American Incarceration System** – USF Performing Arts and Social Justice Program

**Well Contested Sites** – Amie Dowling / Austin Forbord

**Sizzle** – The Actors' Gang Prison Project

**Playing With A Purpose** – Marcus Shelby

**Insight Prison Project**

### **Shorts/Trailers:**

**By Heart: Poetry, Prison, and Two Lives** – Judith Tannenbaum & Spoon Jackson

**Follow Me Down: Portraits of Louisiana Prison Musicians** – Ben Harbert

**At Night I Fly** – Images from New Folsom

**Shakespeare Behind Bars** – The Shakespeare Prison Project

**Performing New Lives: Prison Theatre** – The Shakespeare Prison Project

**California Men's Colony Videos**

**Insight Prison Project**

**Walk With Me** – Lisa Biggs

**John Brown's Body at San Quentin Prison**

## Arts In Corrections: Opportunities for Justice and Rehabilitation

### Speaker/Presenter Biographies

**Mary Beth Barber** is the Special Projects Coordinator for the California Arts Council. She has worked at the Arts Council since 2005 and transitioned from the communications lead to her current position in 2012 where she focuses on new initiatives and partnerships for the agency. Projects include arts in correctional and juvenile justice arenas, the Arts License Plate and other revenue-generating programs, and strategic partnerships with government agencies at the state and local level. She's worked in a myriad of mini-careers previous to the Arts Council including journalism, technology, government, event planning, theater and film. Mary Beth is a graduate of the University of Michigan and recently received her MBA from Drexel University's evening program in Sacramento.

**The Barrios Unidos Prison Cell Trailer** is a live interactive exhibit created by individuals who have been personally impacted by the criminal justice system. Artists, painters, welders and community members gave their time, energy and talents to help educate the public about some of the realities for inmates beyond the court and visitation rooms that many are unaware of. The prison trailer is a conversation starter that hopes to give the community greater insights into how individuals are housed in America's prisons. Tour Guides are **Daniel "Nane" Alejandrez**, Executive Director Barrios Unidos; **Danny Contreras**, Artist and Peace Warrior, and, **Cynthia Gutierrez**, Prison Project Coordinator.

**Dr. Beth Bienvenu** is the Director of the Office of Accessibility at the National Endowment for the Arts, where she manages technical assistance and advocacy programs devoted to making the arts accessible for people with disabilities, older adults, veterans, and people in institutional settings. She provides guidance and support to state arts agency staff and professionals working in the fields of arts access, creativity and aging, arts and health, universal design, and arts in corrections. She oversees a long-term partnership with the Federal Bureau of Prisons to fund artist-in-residence programs in six federal prisons.

**Jonathan B. Blanco** started his career with the Oregon Department of Corrections in January of 2002. His 13 years of correctional experience consists of special projects and inmate programs development, prison handicrafts and art management, prison gang management, mental health housing and management, as well as instructor for firearms, taser, tactical weapons and combat medical skills.

**Sheila Bostic** became involved in corrections arts in 1996 when she was taken to the women's jail in Redwood City to serve a one-year sentence. She credits the San Mateo County Maple Street Jail and Shelter complex for her rehabilitation after a 30-year drug habit through their counseling and programming through NA and AA, the D-Dorm doll making business. Her criminal record was expunged in the San Francisco Criminal Court with the assistance of the Public Defender's Clean Slate Program and she was able to complete an AA and a BA. She owns Handmaiden, a dressmaking, costume, props and handmade toy business. She has also worked teaching sewing and textile arts to children, young adults and seniors. She writes: "What I Know is True is that...it takes a lot of help and a lot of time and it is lonely sometimes. I am blessed to have my artistic nature and capabilities to help me survive financially and emotionally. Handwork art has been a constant in my life."

**Jack Bowers** is a performing musician, songwriter/composer and arts administrator. For 25 years, he directed the Arts in Corrections program at Soledad State Prison, which involved hundreds of inmates in weekly fine arts activities, ranging from creative writing classes to music theory to luthiery. In addition to

performing and recording in many venues in the Santa Cruz area, he is an active advocate for arts programming for prisoners and at risk youth through the William James Association. He also serves on the board of the New Music Works, a contemporary classical music presenter in the California Central Coast.

**Dr. Larry Brewster** is Professor of Public Administration and a former dean at the University of San Francisco. He teaches introduction to public administration, program evaluation, leadership ethics, and organizational development. Before joining USF, he was academic dean at Menlo College, and prior to that, dean of the School of Liberal Studies and Public Affairs at Golden Gate University and professor and associate dean at San Jose State University. Dr. Brewster regularly consults in public policy and program evaluation. He is author of numerous journal articles and books, including *The Public Agenda: Issues in American Politics*, 5th edition, Wadsworth & Company, 2004; *A Primer of California Politics*, 2nd edition, Wadsworth & Company, 2004; and, *Paths of Discovery: Art Practice and Its Impact in California Prisons*, 2nd edition, Createspace, 2015.

**Laurie Brooks** has been involved in bringing meaningful arts experiences to incarcerated men, women, and youth since she began working with the William James Association in 1989. Executive Director of WJA since 2001, Laurie is an Economics and Community Studies graduate of UC-Santa Cruz. Collaborating with the California Arts Council and others during the 1990s, Laurie aided in developing Arts in Youth Authority and Arts in Mental Health programs. In 1995, she founded WJA's Community Youth Arts Project to help divert adolescents entering the juvenile justice system. For 15 years, Laurie helped the National Endowment for the Arts establish Artist-in-Residence programs within the Federal Bureau of Prisons. She currently serves on the Board of Directors of the Cultural Council of Santa Cruz County.

**William Brown** from Los Angeles, CA began his acting career in the Arts in Corrections program at the California Men's Colony. During that time, he participated in Rounding Shakespeare with the London Shakespeare Workout Company. After parole, he appeared in three Poetic Justice Projects Plays, including *Off The Hook*, which went on a 10 city Prison Town Tour. He is about to film the second episode of Think Ten Media Group's, *The WHOLE*, a series about solitary confinement. He plays Marcus Edwards, the lead role.

**Robyn Buseman** is the Restorative Justice Program Manager at the Philadelphia Mural Arts Program. She started as a Criminology student in California where she helped reform sentencing laws. Robyn became involved in the Restorative Justice field in the early 90's while she was working as a Juvenile Probation Office in Chester County, PA, when the law was changed to include restorative justice work. Since then, Robyn has directed a residential program at St. Gabriel's Hall for male juveniles placed by the court that incorporated mural painting in collaboration with the Philadelphia Mural Arts Program. Six years ago, she joined Mural Arts and has been molding the Restorative Justice Program ever since.

**Jim Carlson** is a visual artist who works in pencil, colored pencil, oils, acrylics and printmaking. He received a B.A. in Art from Bethel College, Minnesota, a M.A. from King Sejong University, Seoul, Korea and worked extensively with Joseph Mugnaini of Otis Art Institute. His work is primarily figurative but he has recently begun to explore doodling as a means to access the visual creative process and move students into personal visual expression. Recently retired, Jim has worked with the California Department of Corrections Arts in Corrections program since 1984. As Artist/Facilitator, he created and ran the art programs at both San Quentin (1984-1988) and California State Prison-Sacramento (1994-present). He was also statewide manager of Arts in Corrections for five years. San Quentin's art program included visual arts on death row; cell-to-cell teaching in lockup; poetry, animation, visual art, music, and circus arts on mainline; and a major production of *Waiting for Godot* for public audience. The program at CSP-Sacramento has excellent multidisciplinary arts programs, an extensive reading program and has had inmate composed music programs featured on public radio. When Arts in Corrections funding for outside instructors was cut, Jim

designed an extensive program of prisoner-led art classes that currently serves a large portion of CSP-Sacramento's inmate population. He was working with inmates in the mental health services unit prior to retiring and with the revival of Arts in Corrections, he continues to coordinate diverse art programming at CSP-Sacramento.

**Wayne Darby Cook** is currently the Arts Specialist for the Creative California Communities Program, the Arts in Corrections Program and the ADA 504 Coordinator for the California Arts Council. Mr. Cook's duties as the ADA Coordinator includes overseeing programs and conferences of the Council to assure accessibility; working with the National Arts and Disability Center (NADC) on an array of joint projects and collaborations. Mr. Cook continues to perform with his one-person show dramatizing the poetry of Langston Hughes in many venues from schools to performing arts centers. Wayne is the author of *Center Stage, A Curriculum for the Performing Arts*, which is the only theatre textbook adopted by the state of Texas and used throughout the United States and Canada. In Texas alone, sixty-eight thousand K-6 teachers have his textbook. Mr. Cook has been a drama and movement instructor at Penn State University, California State University, Long Beach and California State University, Sacramento. Wayne has also been very active with the California Department of Education rewriting the California State Framework to include recently adopted content standards for the visual and performing arts.

**Nathalie Costa Thill** has been the Executive Director of the Adirondack Center for Writing pretty much since its inception 15 years ago. ACW is a not-for-profit literary organization that serves the 6-million-acre Adirondack Park in New York State. They present a wide variety of programs including writing residencies, conferences, writing retreats, and readings with acclaimed authors. Nathalie is particularly proud of her prison writing program she has run since 2002. Working with FCI Ray Brook, a medium/high security men's federal prison in the Adirondacks, the program has brought in over 50 writers, teaching a wide variety of genres to hundreds of inmate writers.

**Russell Craig** was born and raised in the city of Philadelphia. Art was always a part of his life growing up. At the age of seven, his interest in art began and it remains and grows stronger with each day. After serving a five to ten years sentence at Greaterford prison and working with mural arts of Philadelphia, art has a more important role in Craig's life than it ever has before.

**Lesley Schisgall Currier** is the founding Managing Director of Marin Shakespeare Company where since 1989, she has produced award-winning summer productions, created education/outreach programs, and provided work for thousands of theatre artists. In 2003 she founded Shakespeare at San Quentin, which expanded to Solano State Prison in 2014. An actor, director and playwright, she is also past President of the Shakespeare Theatre Association of America, served on grant panels for the National Endowment for the Arts, and is an honoree in the Marin Women's Hall of Fame. Lesley holds a B.A. in Religion from Princeton University, where she was awarded the Frances LeMoyne Page Award for Theatre.

**Mica Doctoroff** is a legislative advocate at the ACLU of California in Sacramento, where she works on state criminal justice legislation and policy. Prior to joining the ACLU, she worked as a staff attorney for the Post Conviction Assistance Center in Los Angeles, where she represented individuals in their Proposition 36 (Three Strikes Reform Act of 2012) re-sentencing proceedings. Mica also worked as an investigator for the Southern Center for Human Rights in Atlanta, Georgia, where she investigated and challenged illegal criminal justice policies and practices, provided direct advocacy, and engaged in policy and community-building efforts in Georgia and Alabama. She also volunteered with the Prison Creative Arts Project in Ann Arbor, Michigan, where she facilitated theater and creative writing workshops in Michigan prisons. Mica received her B.A. in American Culture from the University of Michigan, and her J.D. from UCLA School of Law.



**Amie Dowling** creates dance and theater for the stage, for film and in community settings. For the past 13 years, her work has considered the politics and representation of mass incarceration. Drawn by the way dance film can strike metaphors about confinement, control, vitality and impermanence, over the past several years Amie has moved towards film as a medium. Her film, *Well Contested Sites*, a collaboration with Bay Area artists, some of who were previously incarcerated, won the 2013 International Screen film prize. The next film, *Fathers and Sons*, begins shooting in August 2015. Currently Amie is the Chair of the Performing Arts and Social Justice Department at the University of San Francisco and Artist in Residence in San Quentin Prison, where she collaborates with the Artistic Ensemble, a group of 20 men serving life sentences, in creating original works of movement and theater. Recently, Amie has received funding for her work from Theater Bay Area, Puffin Foundation, The Kenneth Rainin Foundation, Fonds Soziokultur, and the Jesuit Foundation. She is a recipient of a choreography fellowship from the Massachusetts Cultural Council.

**Steve Emrick**, Community Partnership Manager, currently coordinates all volunteer programs for inmates at San Quentin State Prison. He has worked within the Department of Corrections and Youth Authority for over 25 years. Most of Steve's work was as an artist instructor and arts program coordinator. Many of the programs he stewarded have received national recognition. NBC's Today Show featured Arts in Corrections at Deuel Vocational Institution; a program Steve was instrumental in building. With an MFA in Furniture Design and a MA in Wood Design, his programs have included many unique disciplines such as Guitar Building, Ceramics, Printmaking, Creative Writing, Bookbinding, and Fine Woodworking. His sensible approach to working in correctional institutions combined with his artist sensibilities, allow him to continually create unique programs that draw skilled and dedicated artists. In May of 2008, the Library of Congress accepted into its special collection a boxed set of artist prints from the San Quentin printmaking class. Steve has been named as a Hero of Compassion for his 20+ years crafting meaningful art programs in prisons and received special recognition from the Dali Lama in April of 2009.

**Brad Erickson** serves as Executive Director for Theatre Bay Area, one of the nation's largest regional performing arts service organizations, with some 300 theatre and dance company members and nearly 2,500 individual members. For more than a decade, he has led the organization's efforts to support, promote and advocate for the region's vibrant theatre and dance community. Under Brad's leadership, Theatre Bay Area has gained a national reputation for innovative programs and services for the field. Theatre Bay Area's nationwide study on the intrinsic impact of the theatre experience on the audience is a leading example. Erickson serves as treasurer of the California Arts Advocates and Californians for the Arts and as California State Captain for Americans for the Arts. Also a playwright, his plays have won several awards and have been produced in theatres from San Francisco to Indianapolis. Erickson received a BFA in Acting from the Goodman School of Drama (now The Theatre School) at DePaul University.

**Leonard Flippen's** former life of drugs, violence and crime resulted in five felonies and three prison terms. Now he's a drug and alcohol counselor who works with men and women returning from prison and learning to reintegrate back into society. He is studying for a B.A. in Psychology, and wants to become a Licensed Social Worker specializing in the rehabilitation and reintegration of previously incarcerated people. He has been with the Poetic Justice Project in Santa Maria, CA since 2009 and will perform in the Commedia dell'arte production of *Inside Out* at the Arts In Correction Conference on Thursday, June 18th at 9:00 am.

**Henry Edward Frank** has been creating art for over 35 years. While incarcerated, he was a part of the Arts in Corrections programs in San Quentin, where he was introduced to block printing, bookbinding, creative writing, color theory, and more. He writes: "The different styles of medium and techniques have overlapped to create new and exciting pieces of art. My art is strongly connected to my spirituality and heritage. Artist blood runs through my body, being of Native American descent and being the son of my

father, who is an amazing artist. He is the one who inspired and encouraged me to be the best artist I can be.”

**Ronnie Goodman** is a 54-year-old self-taught artist and long-distance runner. He writes: “I am sad to say I spent most of my life in and out of prisons battling drug addiction and struggling to find my own voice and way to a meaningful life. A twisted act of fate sent me to San Quentin State Prison for burglary. There I signed up for the San Quentin Art Programs and the running club -- that was the start of my new existence in life. I became a prolific artist and a long-distance runner, touched by the master artists and coaches who were my teachers and mentors. I was transformed into an artist and athlete and not a prisoner. In 2010, I was released into society and into the despair of homelessness. However, a new life came to emerge through my running and creativity. My redemption: to contribute to raising the awareness of our social ills and to give back through my art and my running. I contribute by telling my story and donating my art -- I recently donated a piece to the San Francisco Marathon as a fundraiser for Hospitality House, a homeless advocacy nonprofit. My work, videos, and media stories about me can be viewed at [www.RonnieGoodman.com](http://www.RonnieGoodman.com). You can also visit me at The Haight Studio Art Store & Gallery, 440 Haight Street in SF, where I create art and sell T-shirts, posters, greeting cards, and more.”

**Dr. Ronnie Halperin** is currently Associate Professor of Psychology and last year completed her fourth and last year as Chair of the School of Natural and Social Sciences at Purchase College in New York. Originally trained as a physiological and experimental psychologist, she has focused her scholarly work of the past 20 years on research that informs policymaking in the areas of education, youth employment, corrections, and child welfare. She has been an evaluation consultant for the New York City Board of Education, Westat, Children’s Village, and Rehabilitation for the Arts. She has also served as an independent contractor on many federally funded grants, and has published papers on the educational benefits of an Arts program in New York State prisons and on parenting from prison.

**State Senator Loni Hancock** is a forceful advocate for open government, educational reform, environmental protection, economic development, and social justice. Prior to her election to the California State Senate in 2008, she served three terms in the California State Assembly (14<sup>th</sup> District) and was the first woman elected mayor of the City of Berkeley (1986-1994). She served as the Executive Director of the Shalan Foundation, and in both the Carter and Clinton Administrations. Senator Hancock currently represents the 9<sup>th</sup> State Senate District, which includes the cities of Alameda, Albany, Berkeley, El Cerrito, El Sobrante, Emeryville, Hercules, Kensington, Oakland, Piedmont, Pinole, Richmond, Rodeo, San Leandro, and San Pablo. Currently, Senator Hancock chairs the Senate Public Safety Committee and the Budget Subcommittee Number 5 on Corrections, Public Safety and the Judiciary. In addition, Senator Hancock serves on the Education, Environmental Quality, Budget & Fiscal Review, and Elections and Constitutional Amendments Committees.

**Emily Harris** is the State Field Director for the Ella Baker Center for Human Rights. She oversees state and local campaigns, is developing a statewide membership structure, and building and coordinating relationships with other state organizations, community leaders, allies, and key local and state officials. Emily has served as the Statewide Coordinator for Californians United for a Responsible Budget (CURB), a coalition of 65 anti-prison organizations (including the Ella Baker Center) for four years. Her prior experience includes working with women in prison at Free Battered Women, California Coalition for Women Prisoners, and the Prison Creative Arts Project. She serves on the National Advisory Board for the Prison Creative Arts Project and is the mentor for the Criminal Justice Cohort of the Women’s Policy Institute, a program of the Women’s Foundation of California.

**Grady Hillman** has worked for the past 33 years as a resident writer, administrator, and consultant for local, state, federal, and foreign agencies in the development of arts programs for correctional settings. He has worked on-site with programs in England, Ireland, Northern Ireland, Peru Scotland, and more than half the states in the U.S. From 1999 to 2002, Hillman managed a federal initiative Arts Programs for Young Offenders in Detention and Corrections for the National Endowment for the Arts and the Office of Juvenile Justice and Delinquency Prevention. His recent publications include "Arts and Juvenile Justice" in *Best Practices in Mental Health: An International Journal* (Winter 2009), "Community Arts Behind Walls" in *CultureWork* (April 2011), and "Arts in Corrections," a Working Guide Trend Paper on Arts for Change for *Animating Democracy* (2011). Currently, he serves as technical assistant for a cooperative project between the National Endowment for the Arts and the Federal Bureau of Prisons supporting writing programs in six federal prisons. He is lead researcher for the *Prison Arts Resource Project*, a correctional arts bibliography recently completed with a grant from the NEA.

**Carol Hinds**, who lives in Los Angeles, has recently retired from a career of 40 years in health care. She is the parent of an inmate at California State Prison, Sacramento and has served as Secretary on the Inmate Family Council at the prison for the past 14 years. Her son is serving 25 years to life sentence, which began in 2000. In addition to becoming involved with the Council, she has been a speaker, sharing her personal story that reflects the positive and healing effects that art, music and creative writing have had on her son and others in the prison. This has been her path of opportunity to be involved in the prison process in a positive way, and one she continues to expand as an advocate for the Arts in Corrections program in the California prison system.

**Wendy Jason** completed her M.A. in Coexistence and Conflict through Brandeis University's Alan B. Slifka Program in Intercommunal Coexistence. Her research included a focus on intersections between the arts and peace building, culminating in a field project built around creative writing and peace education with incarcerated men. She has facilitated creative writing and conflict transformation workshops with inmates at the Bernalillo County Metropolitan Detention Center, within schools, and with youth organizations. She has co-taught courses on social justice and conflict transformation at Georgetown University, and serves as an Administrator for the Prison Arts Coalition website.

**Leah Joki** is an actor, writer and director who lives in Montana. She received her B.F.A. from the University of Montana in 1980 and was the first person from the state of Montana to be accepted to the Juilliard School's Drama Program. Before she was smitten by prison-theater she worked as an actor in New York and Los Angeles. Under the auspices of Arts in Corrections she taught and/or performed in almost every state prison in California. She devoted the majority of her life to prison theater in California and became the rare female Artist Facilitator in a men's maximum-security prison. Her arts program was profiled in *The Los Angeles Times*, *American Theatre Magazine* and *The LA Weekly*. In 2013, she received an M.F.A. in acting from the University of Montana and published her memoir, *Juilliard to Jail*, about her career in prison that spanned over eighteen years. The film rights to the memoir, which is available on Amazon, have been optioned to *True Blood* and *Magic Mike* star Joe Manganiello. In addition to *Prison Boxing*, Leah's writing credits also include the one-woman show *Hairball*, the plays *Sheets*, *Geezer's Cabin*, *The Big Picture* and *The Year of Baldwin*. She has had articles published in *Pacific Northwest Quarterly* and *Southwest Lifestyles*. She is currently working on her second novel, *The Avon Café (A menopausal white woman's search for true love in the wild, wild West!)*.

**Wayne Kramer**, who was listed by *Rolling Stone* as one of the top 100 guitarists of all time, has long lived a life of music and activism. As the teenage leader of Detroit's ultimate incendiary '60s punk-rock-free-jazz pioneers, The MC5, Wayne began his work in solidarity with other organizations pushing for racial and economic equality. In 2009, his friendship with British songwriter Billy Bragg inspired the founding of Jail Guitar Doors USA, a Los Angeles-based 501(c)(3) non-profit organization with a mission of helping

rehabilitate incarcerated persons by teaching them non-violent communication skills through music. This charity has provided hundreds of guitars and other instruments to thousands of inmates housed in over 30 adult and youth penal institutions. Wayne narrated and scored the documentary film, "Narcotic Farm" – about the federal prison in Lexington, KY, that was built to rehabilitate drug addicts – premiered on PBS in 2008. In 2013, Wayne received an Artistic License Award from California Lawyers for the Arts at the William Turner Gallery in Santa Monica.

**Phyllis Kornfeld** has been making and exhibiting her own artwork for 50 years. She has been teaching creative art in non-traditional settings since 1965, logging 32 years in prisons in Oklahoma, Connecticut, California, and Massachusetts. She is the author of *Cellblock Visions: Prison Art in America*, (Princeton University Press), contributor to *Art Education Beyond the Classroom*, (Palgrave MacMillan), and articles in various publications, including *Raw Vision: International Journal of Intuitive & Visionary Art* and *Art News*. She lectures and curates exhibits of the Cellblock Visions Permanent Collection at universities and other venues. Phyllis organized several public projects encouraging prison artists donate their art to benefit Food Banks and Childhood Literacy programs. *The Envelope Project: Incarcerated Men and Women Making Art for a Cause* sold hundreds of original envelope art from six institutions at the Outsider Art Fair in NYC.

**Sara Lee:** After graduating from the Guildhall School of Music and Drama in London, a performance at HM Prison Wormwood Scrubs became the start of Sara's musical career 'inside'. She was offered the opportunity to develop all aspects of creative music in the prison, which, via a Butler Trust award in 1995, led to being asked to form the Irene Taylor Trust 'Music in Prisons'. She has held the role of Artistic Director since 1995, developing, supporting and delivering the organization's work with prisoners, former prisoners and young people on the fringes of the criminal justice system. For the past 3 years she has taken the work of the organization to the US, training musicians from Chicago Symphony Orchestra to deliver creative work with young men in temporary juvenile detention. She was awarded a fellowship by the Guildhall School of Music in 2012 and is also a Fellow of the Royal Society of Arts. She is currently on a Winston Churchill Travel Fellowship.

**devorah major**, a California born, San Francisco raised, granddaughter of immigrants, documented and undocumented, served as San Francisco's Third Poet Laureate (2002-2006). She has two novels published *Brown Glass Windows* and *An Open Weave*. In addition to her four poetry books and four poetry chapbooks, she has had two biographies for young adults, and a host of short stories, essays, and individual poems published in anthologies and periodicals. Among her awards is a First Novelist award from the Black caucus of the ALA for *An Open Weave* and a PEN Oakland Josephine Miles Literary Award for her poetry book *street smarts*. In June she premiered her poetry play, "Classic Black: Voices of 19th Century African-Americans in San Francisco" at the San Francisco International Arts Festival featuring ms. major, Brian Freeman and the Destiny Mohammed Quartet. devorah major has performed nationally and internationally in Venezuela, Jamaica, Italy, Belgium, Bosnia, Germany and France with and without musicians. She has worked as an artist-in-residence or guest artist in jails, juvenile detention facilities and prisons in California, New York and Connecticut. She serves as a mediator and facilitator with California Lawyers for the Arts.

**Becky Mer** is an Investigative Caseworker in the Unrepresented Condemned Inmate Project of the California Appellate Project, which assists unrepresented prisoners on California's death row. She volunteers as a co-manager of the Prison Arts Coalition and as a street outreach worker at St. James Infirmary in San Francisco. She has taught youth in Abu Dhabi and Turkey, worked with sex workers and prisoners in Israel/Palestine, organized for statewide drug policy reform in Rhode Island, and completed international research on prison arts in the UK. Becky attended the University of Oxford and Brown University, where she volunteered in a student prison arts program.

**Peter Merts** has been a documentary and fine art photographer for over 30 years, having exhibited, published, and lectured in the US and abroad. Peter has been documenting prison art programs in California for more than 10 years, and is co-author of the book *Paths of Discovery: Art Practice and Its Impact in California Prisons*.

**Ross Mirkarimi**, elected as San Francisco's 35th Sheriff since 2012, helped reduce the jail population to one of the most under-crowded in the nation per capita; led an unprecedented effort to reform telecommunication price gouging practices against inmates; and pioneered the first integration of the Affordable Care Act into the jail rebooking and discharge measures in the nation, earning "the model for Prisoner Realignment" title from the Director of the California Department of Corrections and Rehabilitation in 2014. In May of 2015, under Sheriff Mirkarimi's administration and guidance, the San Francisco Sheriff Department's Five Keys Charter High School won the Pioneer Institute's 24<sup>th</sup> Annual Better Government Competition, edging ahead of more than 150 entries from non-profits, community groups, law enforcement agencies, and policy makers from across the U.S. on the topic of "Improving Public Safety and Controlling Costs in America's Criminal Justice System." Sheriff Mirkarimi presented the Five Keys Charter High School as one of the nine finalists for the prestigious Harvard Ash Center's Innovation in American Government Award at the Harvard Kennedy School for Democratic Governance and Innovation.

**Leslie Neal** has been an active member of the Miami dance community since 1981. She received a B.S.Ed. in Dance from the University of Georgia and a M.F.A. in Dance from Florida State University. She also was the founder and artistic director of Leslie Neal Dance, a modern dance company that performed throughout Florida and the Southeast. Ms. Neal was an Associate Professor of Dance at Florida International University (FIU) from 1988 to 2007. In 1994 Ms. Neal began teaching Inside Out, an interdisciplinary arts program for incarcerated women at Broward Correctional Institution in Florida. Since that time, she has implemented arts programs through ArtSpring at five other correctional facilities for women and female juveniles in Florida, and taught at facilities for women in California and Michigan. In 1997, Ms. Neal was chosen to serve as an artist-in-residence for the National Endowment of the Arts at the Federal Correctional Institution for Women in Tallahassee, Florida. She left her tenured position at FIU in 2007 to devote all of her efforts to ArtSpring. In 2008- 2009 she was given a courtesy appointment at the University of Florida as Project Director for Arts in Corrections at the Center for the Arts in Healthcare Research and Education (CAHRE). ArtSpring has achieved national recognition for the longest ongoing arts-in-corrections programming in Florida, providing quality arts-based, educational workshops to over 600 inmates and juveniles per year. Ms. Neal has won many awards for teaching and has been published in *The Citizen Artist* by Linda Burnham and Steve Durland, *Twelve Secrets of Highly Creative Women – A Portable Memoir* by Gail McKeegin, and *Teaching the Arts Behind Bars*, by Rachel Williams.

**Carol Newborg** has created installations and worked in the prison arts field for over 30 years. She received an MFA from UC- Berkeley in 1981, taught in various community and academic art programs and then received a grant from the California Arts Council with Arts-in-Corrections to establish the art studio for the women at California Rehabilitation Center 1984-87. She continued working with AIC both organizing exhibits statewide and teaching prison arts workshops through 1996. Since 2010, she has worked through the William James Association as program manager and exhibit organizer for the San Quentin Prison Arts Project. Carol has exhibited her work nationally and in Mexico. Recent exhibits have been at the de Young as part of an artist-in-residency, the SFMOMA rental gallery, various curated exhibits in the East Bay, and the Tides Foundation. Carol Newborg also had a Pollock-Krasner Foundation Grant among other awards and artist residencies.

**Jacqui Norton** has been involved in the UK music business since 1989, at Warner Chappell Music as Copyright Assistant, Chrysalis Music as Copyright Manager and Zomba Production Music as Production Manager. During 2003, she became self-employed as a music business consultant. She has an MA in Audio

Technology and a PGCertHE. She has taught music industry workshops in various male prisons from 2006 – 2011, both credited and non-credited, within the prisons’ education system. From 2009 – 2014, Jacqui was a Director of a non-profit organization, which was formed to facilitate projects to promote the art of song-writing and celebrate the role of the songwriter as a modern contribution to social inclusion. At the Cultural Exchanges Festival, organized by Arts and Festivals Management students at De Montfort University, Leicester, Jacqui facilitates annual Arts in Prisons discussions. Her presentation “The FiLTER Model and the Importance of Intellectual Property with Reference to Song-writing Activities” relates to measuring outcomes over a period of time of song-writing and copyright workshops with people who are experiencing different levels of social exclusion. The Model identifies the stages of a workshop activity and when the evaluation and Longitudinal Tracking (measuring) of outcomes take place. These specifically relate to the song-writing activity – not ‘soft skills’ per se.

**Harmony Oswald** is a J.D. candidate at Santa Clara University School of Law. As an extern at California Lawyers for the Arts during the 2015 spring semester, she researched “Son of Sam” laws and copyright issues. She attended Pennsylvania State University, where she studied Law and Society and graduated Summa Cum Laude. She previously earned an associate degree in Graphic Design at the Art Institute of York, PA. She then served as a soldier and journalist in the U.S. Army First Infantry Division overseas. While at Santa Clara University, she has worked at the Entrepreneurs’ Law Clinic helping Bay Area start-up companies with transactional legal issues. As a second year law student, she was one of two students selected to work on a project with the defensive legal team at Google.

**Laura Pecenco**, M.A. is the Founding Director and Research Analyst of Project PAINT, a visual arts program at the Richard J. Donovan Correctional Facility (RJDCF) in San Diego, CA. She is a Ph.D. Candidate in Sociology at the University of California, San Diego, studying prison arts programs. She earned her M.A. in Sociology from UC San Diego in 2010, and her B.A. in Sociology, with Highest Honors, from UC Berkeley in 2006.

**Anna Plemons** teaches with Arts in Corrections at New Folsom Prison and is also on the faculty at Washington State University. She is the Associate Editor of the Studies in Writing and Rhetoric book series and has written for Teaching Artist Journal, Community Literacy Journal, and has a co-authored chapter in the upcoming book, *Overcoming Writers’ Block: Retention, Persistence, and Writing Programs*. She is grateful for the community of writers, artists, and teaching artists who have contributed to her understanding of what is possible when people choose to come together and put pieces of themselves down on paper.

**Beverly Prior**, Vice President and Justice Lead, U.S. West, Buildings + Places at AECOM in San Francisco, is a national leader in the justice design community and a fellow of the American Institute of Architects. Out of a passion for creating livable and sustainable communities, she co-founded the Sustainable Justice Committee of the National Academy of Architecture for Justice, and with this group developed the Green Guide to Justice and Sustainable Justice Guidelines. She frequently presents at national conferences on topics associated with justice, community and design. In her 35 years of professional practice, Beverly has planned and designed law enforcement, adult and juvenile detention, prison, courthouse facilities, and other civic projects. Her experience includes needs assessments and feasibility studies, master planning, programming, security consulting, site evaluations and full architectural services for both new and existing facilities.

**Jacqueline Ramos** is a sociomedical researcher, actor, and poet, born and raised in San Francisco’s Mission District. She received her Bachelor’s of Arts degree in Psychology from the University of San Francisco. For over 10 years, she has conducted research and counseling studies on HIV/AIDS interventions for people impacted by incarceration, with other study topics including substance use, mental illness, and health

promotion and disease prevention for at-risk populations. She is interested in marrying her passions of the arts with evidence-based research to bring awareness and positive change around contemporary social and health disparities affecting underserved communities of color.

**Alice Reeb** is the Program Director for the Arts Arbitration and Mediation Service at California Lawyers for the Arts' Los Angeles office. She earned her J.D. from Loyola Law School. Previously, she worked as a dispute resolution associate at a community mediation center where she conducted youth restorative justice mediations. As an undergraduate at California State University Northridge, Ms. Reeb interned and volunteered with the Los Angeles County Probation Department Youth Camps, gathering and processing data showing how arts programs may affect recidivism rates. She is an active member of the Southern California Mediation Association.

**Jim Reese**, since 2008, has been one of five artists-in-residence throughout the country that are part of the National Endowment for the Arts' interagency initiative with the Department of Justice's Federal Bureau of Prisons. His book, *Really Happy*, was published by New York Quarterly Books in 2014. He edits *4PM Count*.

**Laurie Jo Reynolds** is a policy advocate and artist. She was the organizer for Tamms Year Ten, a volunteer grassroots campaign to reform, and then close, the notorious state supermax in Tamms, Illinois, shuttered in 2013 by Governor Pat Quinn. As a 2010 Soros Justice Fellow, Reynolds researched and advocated for best practices to stop sexual abuse and reduce recidivism, creating functional and dialogical art to support legislative change. Reynolds is a Creative Capital grantee, a 2014 Blade of Grass Foundation Fellow, a 2015 Opportunity Agenda Communications Institute Fellow and the recipient of the Creative Time Foundation's 2013 Leonore Annenberg Prize for Art and Social Change. In 2014, she was on the staff of Governor Quinn's re-election campaign. She is now Assistant Professor of Public Art, Social Justice, and Media at the University of Illinois at Chicago. She has two upcoming projects and is seeking collaborators. Prison Aesthetics and Policy is an interdisciplinary effort to identify and catalog the aesthetic and sensory experiences of people in prison and staff. Honey Bun Variety Hour is an original web series depicting the horror, boredom and small mercies of prison life. Written in collaboration with currently and formerly incarcerated people and their family members, each segment will spotlight some major or minor policy catastrophe. She recently produced work for *Citizen Culture: Art and Architecture Shape Policy*, Santa Monica Museum of Art; *A Proximity of Consciousness: Art and Social Action*, Sullivan Galleries, Chicago; and Museum of Arte Útil, Van Abbemuseum, Eindhoven, Netherlands.

**Alma Robinson**, a graduate of Middlebury College and Stanford Law School, has been a Lecturer at Stanford and San Francisco State universities. She is the Executive Director of California Lawyers for the Arts, a statewide organization with offices in Santa Monica, Sacramento, San Francisco and Berkeley. While providing oversight of CLA's flagship legal referral, education, advocacy and alternative dispute resolution programs, she has also led several groundbreaking initiatives including: three Symposia on California Arts and Healthy Communities; the Arts and Community Development Project, a job training program in the arts for underemployed youth; the Arts and Environmental Initiative, which demonstrates the value of the arts in raising awareness of global warming; and the Arts-in-Corrections Project, that has worked collaboratively with the William James Association and other advocates to achieve a \$2.5 million contract from the state's Department of Corrections and Rehabilitation to the California Arts Council for arts programs in California prisons. A former journalist at the Washington Star, she writes for CLA's *California Arts Blog*. Her law review article, *Resale Royalties for Visual Artists: Promoting Equity and Expression* (available on Amazon), was published in the Spring, 2015 issue of *Cybaris, An Intellectual Property Law Review* at the William Mitchell College of Law. She was profiled in *Nice Girls on Top: Compassionate and Highly Effective Leadership for Women* by Patricia Forrester in 2011. A founding board member of California Arts Advocates, she is a fellow of the Wallace A. Gerbode Foundation.

**Victoria (Tory) Sammartino**, a poet and youth development professional, grew up in the Bronx, where she participated in numerous arts and youth leadership programs as a teenager. At age 22, she founded Voices UnBroken, an organization that makes poetry workshops accessible to youth (ages 12-24) in the juvenile and adult justice systems, and served as Executive Director from 2000-2015. She has worked extensively with young people in juvenile justice facilities; and with women and girls on Rikers Island, in New York State prisons, and upon discharge/release. She holds a BA in Community Arts from Bennington College and a Certificate from Georgetown University's Center for Juvenile Justice Reform. Tory is also a recipient of the Union Square Awards, a Practitioner-Research Fellowship from the Robert Bowne Foundation, a Petra Fellowship, the Neighborhood Leadership Award from the NY Women's Foundation, and the Elizabeth Coleman Visionary Leadership Award from Bennington College. She sits on the NYC Administration for Children's Services, the Juvenile Justice oversight Advisory Board, and the NYC Youth Board and is a member of the Community Justice Network for Youth, the Juvenile Justice Coalitions's Conditions of Confinement Work Group, the Prison Arts Coalition and the Bronx Nonprofit Coalition. The *Bronx Times* named her one of 25 Influential Bronx Women.

**Sonya Shah** is the Justice Program Director at Insight Prison Project at San Quentin State Prison and is responsible for the replication of the Victim Offender Education Group (VOEG) program in prisons statewide and nationally. She is a founding member of Crime Survivors for Safety and Justice with Californians for Safety and Justice. Sonya has served on the advisory board for Restorative Justice for Oakland Youth and the board of trustees for the California Institute of Integral Studies (CIIS), where she is an Associate Professor. Sonya is actively immersed in seeding restorative justice practices locally and nationally and ending the charity-based model of working in "marginalized" communities. Sonya has been teaching social justice education for 20 years and grounds all of her work in a systemic analysis. In all group facilitation, Sonya creates learning environments that: reflect values of equity; nurture the unique perspective of each participant; build collective and community-based knowledge and agency; and challenges oppressive assumptions and structures. She has appeared on various radio programs including NPR, KPFA, KQED, KALW and more.

**Marcus Anthony Shelby** is a bandleader, composer, arranger, bassist, educator, and activist who lives in San Francisco, California. Over the past 25 years, his work has focused on sharing the history, present, and future of African American lives, on social movements in the United States of America, and on early childhood music education. In 1990, Marcus Shelby received the Charles Mingus Scholarship to attend Cal Arts. From 1990-1996, Shelby was bandleader of Columbia Records and GRP Impulse! Recording Artists Black/Note. Currently, Shelby is an artist in residence with the Yerba Buena Gardens Festival and the Artistic Director of the Marcus Shelby Orchestra. In 2013, he received a commission from the Yerba Buena Gardens Festival to compose "*Beyond the Blues: A Prison Oratorio*" for big band orchestra about the "Prison Industrial Complex," which will premier September 2015. Shelby also has arranged for, toured, and conducted the Count Basie Orchestra. He received the *City Flight* Magazine 2005 award as one of the "Top Ten Most Influential African Americans in the Bay Area." He teaches music at The Community Music Center, Old Adobe Elementary School, St. Paul's Middle School, and the Stanford Jazz Workshop. In March 2013, San Francisco Mayor Ed Lee appointed him to the San Francisco Arts Commission.

**Richard Stein** is the President of California Arts Advocates and Californians for the Arts. In 2008, he was appointed Executive Director of Arts Orange County, the nonprofit countywide arts council and state-local partner serving three million people. Previously, he served as the Executive Director of the transformed the Laguna Playhouse in Laguna, where he produced more than 100 plays, including several premieres and two national touring productions. He holds degrees from Columbia and Syracuse Universities and was sent on a cultural exchange to Korea by the International Theatre Institute. Rick has served on the executive committee of the League of Resident Theatres and is a contributing writer to *American Theatre* magazine.



**Kyes Stevens** is the founder and director of the Alabama Prison Arts + Education Project at Auburn University. Stevens earned her M.A. in Women's History and M.F.A. in poetry from Sarah Lawrence College in New York. She is a poet who was awarded a grant from the National Endowment for the Arts and the Department of Justice to teach poetry at the Talladega Federal Prison in 2001 and built APAEP from that experience. She has published poetry in the *Blue Collar Review*, *CrossRoads: A Southern Journal of Culture*, *PoetrySoutheast.com*, *Fishhouse.org*, and the *Southern Women's Review* among others. She has completed seven residencies at the Lillian E. Smith Center for Creative Arts in Clayton, GA and was a co-recipient of the first Lillian E. Smith Writer in Service award. She received the Auburn University Young Alumni Achievement Award in 2012 and an Auburn University Women of Distinction Award in 2010. She was the 2014 Alabama State Council on the Arts Literary Arts Fellowship recipient.

**Watani Stiner** was born in Houston, Texas in 1948 and spent his youthful years in Los Angeles. He became politically active following the 1965 "Watts revolt." He was sentenced in 1969 to life in prison for conspiracy to murder after a shootout at UCLA during which two Black Panthers were killed. Five years later, he escaped from San Quentin and fled to South America, where he lived in exile for twenty years. In 1994, concerned for the welfare of his children, he negotiated his surrender and returned to San Quentin, where he served an additional 21 years. He is a father of 10 and being a father is central to his sense of identity and purpose. Watani has been writing his memoir in the Creative Writing class at San Quentin.

**Judy Studebaker** has worked for the California Department of Corrections: nine years as a correctional teacher and 16 years as a Correctional Counselor.

**Millicent Tidwell** was appointed Director of the Division of Rehabilitative Programs (DRP) at the California Department of Corrections and Rehabilitation (CDCR) by Governor Edmund G. Brown Jr. in November 2013. She is responsible for the oversight of the statewide rehabilitative programs and services that assist offenders to successfully transition back into the communities and reduce criminal recidivism. Prior to her current position, she held multiple positions at the California Department of Alcohol and Drug Programs from 2005 to 2013, including Acting Deputy Director of the Licensing and Certification Division and Deputy Director of the Office of Criminal Justice Collaboration. In 2000, she was appointed as Chief of California Department of Corrections Mentally Ill Offender. In 1999, she was a Public Safety Policy Analyst in the Governor's Office of Planning and Research during the Gray Davis Administration. Director Tidwell was an attorney in private practice from 1997 to 1999. She earned a Juris Doctor degree from Lincoln Law School of Sacramento.

**Deborah Tobola** earned a BA in English from the University of Montana in 1988 and an MFA in Creative Writing from the University of Arizona in 1990. A published poet, playwright and author of a children's book, her work has earned four Pushcart Prize nominations, three Academy of American Poets awards and a Children's Choice Book Award. She is the Founding Artistic Director of Poetic Justice Project, a theatre company for formerly incarcerated people. Poetic Justice Project, which began in 2009, is a program of the William James Association.

**Leah Trent** is the Education Director for Carnegie Hall Inc., a small not-for-profit arts and education center in rural West Virginia. She administers two education programs, one at the Federal Correction Institution for men in Beaver, WV and the Federal Prison Camp for women in Alderson, WV.

**Susan Turner** is a Professor in the Department of Criminology, Law and Society at the University of California, Irvine. She also serves as Director of the Center for Evidence-Based Corrections, an appointee of the President of the University of California to the California Rehabilitation Oversight Board (C-ROB), and member of California's Bureau of State and Community Corrections (BSCC) committees. She received her M.A. and Ph.D. in Social Psychology from the University of North Carolina, Chapel Hill.

**Deanna Van Buren**, founded FOURM, a design firm that creates spaces for peacemaking and restorative justice in 2010. She advocates for restorative justice centers and a radical transformation of justice architecture. She currently sits on the national board of Architects, Designers and Planning for Social Responsibility. She previously spent 13 years as a design lead on domestic, institutional and design education projects in the Bay Area, Europe, Asia and the Middle East. She has been awarded a Byrne Justice Innovation Grant with the Center for Court Innovation to develop a peacemaking center in Syracuse NY, the first of its kind in the US. Funded by the Fetzer institute, her practice also develops and implements design studios with incarcerated men and women. Deanna received her BS in Architecture from the University of Virginia, an MARCH from Columbia University and recently completed The Loeb Fellowship at Harvard's Graduate School of Design. She received a Rauschenberg Artist as Activist grant.

**Katherine Vockins**, Founder and Executive Director of Rehabilitation Through The Arts (RTA), directs 25 arts facilitators and produces all aspects of RTA programs in 5 New York State prisons. RTA uses the arts to build critical life skills and is a springboard to education.

**Craig Watson** is the Director of the California Arts Council, a position he has held since August 2011 when he was chosen by the Council after a nationwide search. Watson started his career in the arts field at local arts agencies and arts services organizations, and later built a career in the telecommunications industry before returning to the arts as Executive Director of the Arts Council for Long Beach. The California Arts Council is the official state arts agency for California, the state with the largest number of artists and creative industry workers in the nation.

**Agnes Wilcox**, former Artistic Director of Prison Performing Arts in St. Louis, directed plays and taught poetry in Missouri prisons for more than 15 years. In 2013, she created *Going Home*, engaging inmates as actors in a production they create and perform, focusing on re-entry. Agnes developed and directed two museum-theatre performances with former inmates and homeless veterans for the Pulitzer Arts Foundation in St. Louis, *Staging Old Masters* (2010) and *Staging Reflections of the Buddha* (2012). Her production of *Hamlet* (2000-2002) with high-security inmates was featured on NPR's "This American Life" with Ira Glass. Warner Brothers developed a script of it written by Suzan-Lori Parks. Agnes holds an M.F.A. in Directing from NYU's Tisch School of the Arts.

**Troy Williams** was released in 2014 after serving 18 years of a life sentence in California's prison system. While incarcerated, he was in numerous education, vocation, mental health and wellness workshops, and self-help programs. He participated in the Insight Prison Project's Victim Offender Education Group, where he went on to the Next Step, and began facilitating the program as a peer educator. As a participant in programs provided by the William James Association, Williams co-authored a series of books in the Brothers in Pen creative writing class and performed in several Shakespeare plays. Williams co-founded San Quentin's Freeman Capital financial literacy group and the Green Life. He also founded the San Quentin Prison Report, an award winning radio and video production program that airs feature stories on KALW 91.7 FM. His in-prison production credits include working with Bruce Synofsky, Delroy Lindo, David Arquette, Radical Media, Discovery Channel, Sundance, CNN, and several independent filmmakers. Since paroling, Williams has worked as a journalist for print and radio, and as a production assistant, camera operator, and video editor for several media production companies. He is currently working as a columnist, videographer and journalist for the *Oakland Post* and is currently building a video production and media-marketing agency called 4north22, specializing in producing media packages designed to convert negative urban experiences into transformative tools for social change.

**Fred A. Winn** has held several positions with the California Department of Corrections, including Senior Librarian, Correction Officer and Correctional Counselor.

**Prison Boxing**  
**Author’s Note**  
**Leah Joki**

I was recently introduced to the theatre practice of “rasaboxes” in a graduate acting class at the University of Montana. I found it fascinating. It appealed to the actor in me that likes to make big, emotional choices. In 2013 I published a memoir, *Juilliard to Jail*, about my two decades-long career teaching theater and writing in the California prison system. When I decided to write about my prison experience in the form of a non-fiction book, I also decided that I would write a one-woman play that I could perform in various types of spaces throughout the country. I had penned a monologue here and there that I thought might be useful for the performance piece, but I was stymied. I had spent six years writing *Juilliard to Jail* and I was sick of talking about prison.

Then it occurred to me that the acting technique of “rasaboxes” could also be used as a playwriting technique. Rasaboxes is an acting technique devised in the 1980s by Richard Schechner, a famous teacher, theater practitioner and director. “Rasa” is the Hindu word for feeling/emotion. According to Hindu tradition there are eight (8) universal emotions plus the self, which makes nine (9). Prison is a microcosm of the macrocosm. Each box on the floor represents a universal feeling/emotion. Inmates, prison workers and victims all have the same emotions as anyone else, so I applied each of the eight universal emotions to characters who might have the assigned “rasa” effect on the audience. I chose to use myself as “Shanta,” bliss/self.

While my memoir *Juilliard to Jail* tells the story of my life working in prisons from 1985 – 2003, *Prison Boxing* offers the audience a deeply personal reflection on that story one decade later. *Prison Boxing* answers the most common questions about my experience: Why did I choose to do that with my life? What effect did it have on me? And... would I do it all over again, I mean was it ... really... worth it?

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The Rasabox grid (Figure by Richard Schechner)

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**BIBHASTA (disgust)**

**Vira (valor)**

**RAUDRA (anger)**

**KARUNA (grief, sadness)**

**SHANTA (bliss/self)**

**SRINGARA (erotic love)**

**HASYA (humor)**

**BHAYANAKA (fear)**

**ADBHUTA(wonder)**

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# Past, Present and Future Program Evaluation: Arts in Corrections

A Brief Summary  
Larry Brewster  
February 2015

## Past Evaluations

**Cost-Benefit Study:** Arts-in-Corrections was first evaluated in 1983. Professor Brewster conducted a year-long cost-benefit study in four prisons: California Medical Facility at Vacaville (CMF); Deuel Vocational Institution (DVI); San Quentin; and, Correctional Training Facility (CTF).

Brewster found the program to be cost-effective as measured in societal, taxpayer and individual benefits. Furthermore, there was a significant reduction in disciplinary actions among participating inmates--between 75 and 81 percent reductions in prison infractions depending on the facility). Most corrections officials interviewed for the study were supportive of the program primarily because it resulted in dramatic reductions in prison infractions such as violent behavior and drug-taking.

**Recidivism study:** A 1987 recidivism study compared a sample of AIC participants with all CDC parolees. The results showed that AIC participants had a significantly higher percentage of favorable outcomes than the CDC total population studied for the same time periods. The data also showed that AIC participants were more likely to remain out of prison compared with non-AIC participants over time. For example, one year after parole, those who had participated in AIC had a favorable rate of seventy-four percent while that for the CDC parolees was only 49 percent. Two years after release 69 percent of the AIC ex-cons retained their favorable status in contrast to 42 percent for all other parolees.

**Qualitative Study:** In 2012, Professor Brewster reported findings based on in-depth interviews with formerly incarcerated AIC participants conducted over a 3 year period (2008-2011). The interviews were designed to evaluate the impact of the program on their lives while incarcerated and since their release. We wanted to learn if the program positively influenced their self-esteem, work ethic, and self-identity.

The interview tapes were transcribed (the interviews averaged 2.5 hours), and a content analysis of the transcripts revealed the following themes:

- *Work Ethic:* AIC taught them how to work at their art with a sense of purpose and focused discipline.
- *Self-Respect, Esteem:* The ultimate prize for the men and women interviewed was earned self-respect, human dignity, and self-esteem. They simply felt better

about themselves as they perfected their art, completed projects, and received recognition for their work.

- *Self-Discovery: Taking a Different Path:* A common refrain was that the art program provided an identity as an artist and not simply a prison number. The artistic process helped many of them to take stock of their lives, to ask why they had been so self-destructive, and to question what they could do to change their lives for the better.
- *Doing Time Meaningfully:* Without exception, those interviewed spoke about how AIC changed what it meant "to do time". They described how as artists they needed time to perfect their work. As one person said, "I counted on going to classes and working on my art in the evenings and in my cell. It provided a space in which to escape daily prison life. When I was working on my art I didn't have to think about all the other stuff. It was just me and my art."
- *Creating a Safe Haven, Bridging the Racial Divide:* AIC classrooms were a sanctuary for inmate-artists, and a place where the men--black, white, brown--worked side by side on their art, many for the first time. Most men and women in AIC simply wanted to hone their skills, share ideas, and learn from one another as they worked side-by-side.
- *Reconnecting with Family:* Some of the men interviewed spoke poignantly of how AIC played an important role in helping them to remain connected with members of their families. As one person put it, "AIC gave me and my boys something to talk about in the visiting room...a topic of conversation other than the idle or awkward chit-chat you so often hear among families during visitation."
- *Giving Back:* Most of the men and women in AIC took great pleasure and pride in donating their art and performing concerts and plays in support of community-based organizations. Fundraisers sponsored by AIC, including annual art auctions, raised thousands of dollars annually for the Child Abuse Prevention Council and other nonprofit organizations.

**Quantitative Study:** Professor Brewster reported on a year-long quantitative evaluation of prison arts programs, including The Actors' Gang, Shakespeare at San Quentin, visual and writing/poetry classes sponsored by Williams James Association and California Lawyers for the Arts. Surveys were administered to a total of 110 inmates in Northern (San Quentin, Soledad, New Folsom) and Southern California (CRC, Norco) prisons in 2013.

Pre- and Post surveys designed to measure changes in attitudes and behavior, included questions from the "Life Effectiveness Questionnaire" that measured: time management, social competence, achievement motivation, intellectual flexibility, emotional control, active initiative, and self-confidence. Former AIC participants also were surveyed. Unfortunately, we were unable to include a comparison (or control)

group consisting of non-participating inmates. We hope to include comparison groups in future research.

Brewster reported the findings in January 2014. The following are some of the findings:

- Those with previous arts education & practice, including former AIC participants were statistically more likely to be intellectually flexible, self-confident, motivated, in control of their emotions, socially competent, and better managers of their time as compared with inmates who never studied or practiced art.
- Participants who previously studied or practice art were statistically more likely to pursue other educational and/or vocational programs.
- A significant majority of former AIC inmates attribute to the arts program their greater confidence and self-discipline to pursue other academic and vocational programs.
- A majority of participants self-reported improved behavior, including getting along better with other inmates and prison staff.
- A majority reported that the art programs helped them to relieve stress, feel happier, and gain valuable insights.
- A comparison of pre- and post-survey results for those without previous arts education showed a statistically significant correlation between their participation in the arts program and their time management, achievement motivation, intellectual flexibility, and self-confidence.

## Present & Future Plans

- **Research Team:** Professor Brewster believes we have arrived at a critical point in our ongoing evaluation of arts-in-corrections, and that it is desirable to expand the research team in an effort to improve on the previous research. The team now includes:
  - Professor Susan Turner, Director of the Center for Evidence-Based Corrections at the University of California, Irvine. In addition, there are three participating UC Irvine doctoral students:
    - Marina Bell
    - Gabriela Gonzalez
    - Emma Rose Conner
  - Professor Ron Harris, an expert in program evaluation, University of San Francisco;

- Laura Pecenco, Doctoral candidate, University of California, San Diego, and Founder/Director of Project Paint, Donovan State prison.
  - Laurie Brooks, Director, William James Association
  - Jack Bowers, Retired Artist-Facilitator and President, William James Association Board of Directors
- **Focus Groups:** Beginning Summer 2015, we will conduct focus groups with three populations: current participants in the prison arts programs, formerly incarcerated AIC inmates, and experienced artist-instructors. The research team, along with 4 formerly incarcerated artists, conducted a pre-focus group brainstorming session on March 14, 2015 in preparation for designing the focus group. We have been reviewing the relevant literature, including theoretical frameworks for understanding mechanisms of change.
  - **In-depth Interviews:** We plan to continue in-depth interviews with currently and formerly incarcerated inmate artists based on the previous work of Professor Brewster and Laura Pecenco's interview-based research for her dissertation.
  - **Survey Research:** We plan to develop and implement future survey research based in part on our previous survey research, what we learn through the focus groups and in-depth interviews, and the literature review. We hope to include comparison (or control) groups in future survey research, as well as gain access to CDCR data, e.g., disciplinary reports.
  - **Qualitative & Quantitative Data:** We believe a comprehensive, reliable and valid evaluation of prison arts programs requires qualitative (focus groups, interviews) and quantitative data (survey research, CDCR data), comparison groups, and a review of relevant national and international program evaluations of other prison arts programs. Our evaluation research will include each of these dimensions.

# ARTS IN CORRECTIONS IS ALIVE AT CSP ~ SAC

*By Carol Hinds, Parent of an Inmate, Arts in Corrections Advocate and Conference Panelist at USF, June 16-19, 2015*



## The Program

Arts in Corrections is a program rich in visual art, creative writing and music. Inmates attend art classes where they are introduced to different mediums and techniques used in both drawing and painting. Inspiration for the creative writing classes comes from reading material and vibrant conversations sparked by shared ideas between the students and instructors. With music, there is instruction in classical, jazz and blues guitar. In addition, inmates learn music theory and composition through music writing workshops. All classes are facilitated by the Recreational Therapists at the prison, an English professor from WSU, music teachers and other volunteers from the Outside community with expertise in these fields.

The Arts in Corrections program at CSP ~ SAC is the most creative tool box these men could have ever been handed. It is full of positive influence and life-changing opportunities allowing them to repair and rebuild their self-esteem, unleash creativity and rediscover their humanity. **Curbing violence** inside the prison and **reducing recidivism** after parole are stunning examples of how the program is working. Men are able to see each other as equals and appreciate the similarities that they all possess. Most importantly, it has given them the freedom and the opportunity to do something personal that can never be taken away.

**Arts in Corrections is visual art, creative writing and beautiful music. It is personal growth and positive change. It is rehabilitation at work...it is saving lives.**



# What's happening at CSP~SAC?

## Recitals

The Recreational Therapists have organized several presentations by the inmates in the Visiting rooms for the families. Many of them have been done during the holidays and have enhanced the visiting experience for everyone. Singalongs are not uncommon and bring a sense of community for the families who struggle the greatest during holidays. There was a warm atmosphere in visiting induced by the beautiful gift of music from these musicians on this Christmas day. It brought peace to the inmates, to the families and to the day and is now a beautiful memory for us all.



*Christmas 2012*



*J. Allen and A. Hinds opening for a guest musician*

## Performances

Inmates perform shows in the library and often are the opening act for other musicians who come in from the Outside to entertain and teach. For them, being on stage builds confidence. This win-win from Arts in Corrections is resonating with these musicians and is the positive influence they are able to share with everyone present.

## Talent shows

Along with guitars, keyboard and drums, the music program includes exposure to unique instruments such as the Native American flute. Musician, Richard Butler received this beautiful flute along with instruction from his mentor, an accomplished Native Flute player and recording artist from the Outside community. Having dedicated himself so fully to his art, Ricky recently won 2<sup>nd</sup> place in a talent show at the prison.



*R. Butler, flautist*

## Creative Writing Classes



*In class with Instructor, A. Plemons, Ph.D.*

Inmates come to write; they come to create. They produce prose and poetry that when shared with the class, may become the impetus for their next project. The freedom created through writing can be the key that opens a door, a window or even a crevice into personal issues that they would otherwise not be willing to explore, and when engaged in this process, the healing begins.

Words can be great gifts, and the writing that my son has shared with me will always be some of the greatest gifts I will ever know. I am reminded of his strength every day, his truth and wit on a regular basis, and I know that I will never have enough. My gratitude to Dr. Plemons for the fire she lit in him.

## Art Instruction

Art classes are managed by the Recreational Therapists at the prison. Different mediums such as crayons, pencils, pastels and watercolors are used. Art classes are also brought into secured housing units for inmates who have special needs and who need the most help. Using crayons, these inmates work on simple drawing techniques which promote creativity and help overall with their treatment.



*Inmate art on display*

Inmate art was displayed at an exhibit in downtown Pullman, Washington as part of a recent conference at the University. Different mediums and techniques used by the artists were appreciated. Their talent to express so much emotion on canvas is stunning.

# Defining the Success of Arts in Corrections

## With music...



*J. Allen, musician*

In 2014, having advanced in purpose and with a new found confidence, musician, Jacob Allen performed a solo recital in classical guitar for the visitors at Christmas. He provided a brief history of each composer, giving the performance great body and proving his dedication to his craft. Jacob was composed, he was strong and truly grateful for the experience. His music is reaching the outside community and has captured the attention of several performing artists. I have the privilege of knowing this beautiful human being. I have been impressed by his growing talent with music, but more importantly, with the personal changes he has made which he vows are a direct result of his positive programming through music. Our visits are filled with emotion and honest conversation. I am grateful and honored to have him as a friend.



*A. Hinds performing with instructor, G. Becker*

With his talents for acoustic guitar unleashed, musician, Adam Hinds also enjoys time playing electric and bass. Having collaborated with fellow musician, Jacob Allen performing and composing, they regularly serve as the opening act for the artists who come in to the prison from the Outside to perform shows for the inmates.

Adam is also in the creative writing program and dedicates himself to this new love. As a member of the class, he evokes invigorating conversation and honest interaction. His work is powerful and inspiring and has even appeared in print. Music and writing have reignited his self-esteem and have given him purpose. They are the impetus for the positive contribution he is making in his prison community and have helped resurrect the open mind, the tender heart and the beautiful person I am proud to have as my son. Arts in Corrections saved his life.



*M. Owens, writer*

## With writing...

Being willing to bring vulnerability and courage into the classroom allows students to share their work with others. Writer, Michael Owens set that fine example for everyone demonstrating that healing is possible with the freedom to deliver this honest and emotional piece. Mike is an accomplished writer with multiple poems, essays and stories in print including his most recent book, "Foreign Currency."

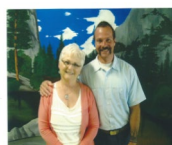
**With art...** Artist, Marty Williams has been active in the AIC program since 1998. His art demonstrates the depths he reached that allowed him to express tremendous emotion. His talents in music and writing are complex. He has been a student, a mentor and an instructor and has made invaluable contributions to the success of the AIC program at CSP ~ SAC.



Two Mandalas by artist, M. Williams

## In summary...

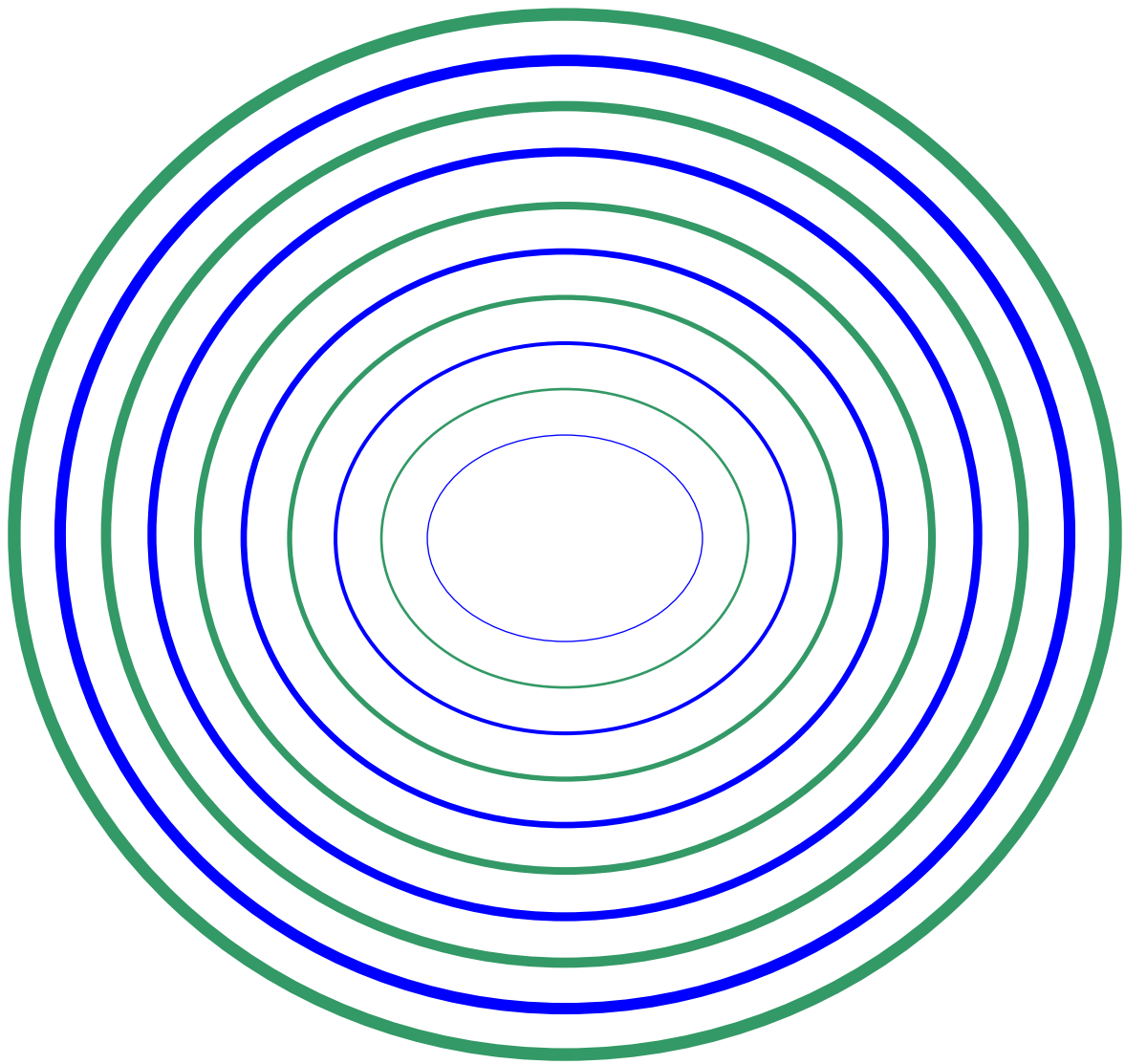
Arts in Corrections touches the conscience and offers opportunities for beautiful change. This successful program is evocative of everything positive and is breathing new life into human beings, allowing them to choose a better path and to heal. Reigniting self-esteem, unleashing creativity, giving purpose, creating mentors, building courage, opening minds, preserving the human spirit, **curbing prison violence**...there are too many ways to describe the positive influence of Arts in Corrections and not one negative that will hold any merit capable of proving otherwise. As a parent, of course I would love my son with me. Until that time, my hope is that his days continue to offer positive change, and I know this possibility exists because of Arts in Corrections. In life, there are heroes, and in him, I have mine. I am truly grateful for everything that has come from this program not only for my son, but for all of the wonderful artists whom I now have the privilege of calling friends. Thank you, Ricky, Jacob, John, Marty and Mike for enriching my life with your honesty and your strength. You inspire me every day.



*With Ricky*



*With John, Adam, and Jacob*



# Arts In Prison

Lessons from the United Kingdom

Becky Mer  
December 2011

© Becky Mer 2011

Arts in Corrections: Opportunities for Justice and Rehabilitation

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# Introduction

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## Background

In October 2007, I volunteered as an arts facilitator in a program entitled Space in Prison for the Arts and Creative Expression (SPACE). A Brown University student program in Rhode Island, SPACE introduced me firsthand to arts in criminal justice. For several years, I facilitated workshops in creative writing, poetry, visual art, and bookbinding at the Rhode Island Department of Corrections' women's facilities. Although the program offered - and continues to offer - a valuable service to incarcerated men and women in Rhode Island, SPACE is challenged by poor funding, high participant and facilitator turnover rates, fading institutional memory, and detachment from other programs conducting similar work. These concerns, intensified by an impending graduation from both Brown and SPACE, compelled me to seek support from others doing work in this sector.

With the support of the Brown University David J. Zucconi '55 Fellowship for International Study, I chose to travel to the United Kingdom to gather lessons from arts programs in British prisons. The reason behind this geographical choice was threefold: Britain's rising incarceration rates<sup>1</sup>, shared cultural and linguistic heritage with the United States, and infrastructure of regional, national, and international prison arts networking<sup>2</sup>. I was interested to explore the differences between British and American approaches, including Britain's pervasiveness of arts programming in criminal justice settings, proliferation of accredited arts programs, provision of financial compensation from facilities to program participants, and government support at the local and national level.

I intended to gather advice from various stakeholders across the arts in criminal justice sector and to share the results with an American audience. Before travelling across the pond, I reached out to American arts practitioners, facility staff, and program participants to understand their interests and determine how my research could best serve their needs. Although I was representing Brown University, I was also representing a community of Americans who have been working in this sector for decades and face challenges which require a new perspective.

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<sup>1</sup> Prison Reform Trust, Bromley Briefings Prison Factfile for December 2011.

<sup>2</sup> This includes the Prison Art Network (PAN Project) and the Arts Alliance.

## Methodology

From September 2010 to October 2011, I conducted research on arts in prison across the United Kingdom and parts of Europe.<sup>3</sup> Admittedly, the phrase ‘arts in prison’ is a misnomer in the context of this research. The term ‘arts’ refers to a variety of art forms<sup>4</sup> as well as multi-arts programs and issue-based programs that incorporate the arts. The term ‘prison’ is also limiting, as the research encompassed prisons, secure hospitals, immigration detention centres, community sentences, courts, probation, and programs with former prisoners. Concerning prisons, consideration was given to men’s, women’s, therapeutic, local, remand, training, open, closed, young offender, and ‘lifer’ prisons for people given life sentences.

The research consisted of:

- desk research of relevant literature
- semi-structured interviews with 102 program staff, arts practitioners and education managers
- visits to eighteen secure facilities
- visits to four community justice programs, including Youth Offending Teams
- attendance at government meetings, arts practitioner training, prison officer training, conferences, academic seminars, exhibitions, and performances

In planning and conducting this research, a number of professional organizations’ research ethics codes were taken into account, including the British Society of Criminology and the Social Research Association. Prior to beginning research, I completed the Collaborative Institutional Training Initiative (CITI) Course in the Protection of Human Research Subjects through the Brown University Research Protections Office. Participants’ informed consent was obtained before interviews took place, and it was made clear to participants that they could end the interview and choose not to answer any questions at any time. It was also made clear to participants that their personal data was confidential and any information used in the report would remain anonymous. The vulnerability of participants was taken into account throughout the research, and, as far as possible, disturbance to participants was minimized.

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<sup>3</sup> Research involved two trips to Germany, including an International Symposium on Prison Theatre in July 2011.

<sup>4</sup> See ‘Lessons by Art Form’ under Contents, page 2.



# Guide to the Report

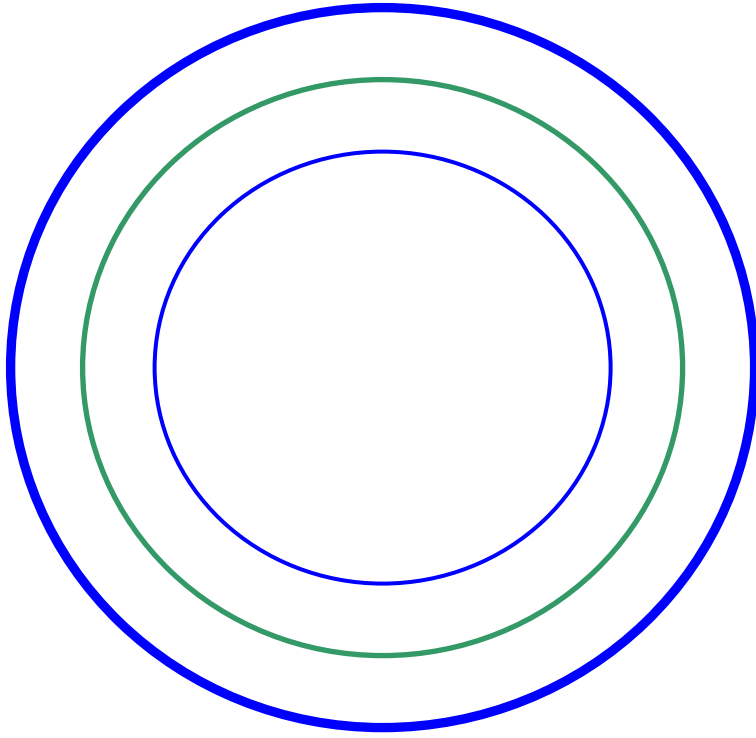
This report is a collection of lessons on how to organize arts programs in prison. The views expressed in the report are from a variety of stakeholders across the United Kingdom, including arts practitioners from arts organizations, arts practitioners employed by prisons, officials in the prison service, senior prison administrators, officers, program participants, former prisoners, and researchers. Designed as a practitioner guide, the report is written for those who plan and deliver arts programs, including prison staff and people in prison who may take on leadership roles. Many of the lessons are already practiced in - and in some cases originate from - the United States, which serves to further validate the work being done in both countries.

The terminology used in this report is designed to be inclusive of various program models. Those who deliver arts programs are referred to as ‘practitioners,’ and those who support programs through management, coordination, fundraising, and other roles are referred to as ‘program staff.’ The term ‘facility’ refers to prisons, secure institutions or spaces where programs take place, and ‘facility staff’ refers to security staff, officers, facility administrators, and other officials who work within secure institutions. Those who participate in arts programs are referred to as ‘participants,’ rather than ‘prisoners,’ ‘offenders,’ or ‘detainees.’

Letter codes are given to lessons that are applicable to certain groups of participants. These codes are intended to call attention to the needs of particular participants and offer ideas about how best to serve them. These include:

- (W) for women and girls
- (Y) for young people
- (L) for long-term participants, including people with life sentences
- (S) for short-term participants, including people who are not yet sentenced
- (V) for vulnerable participants, including people on excluded wings, in protective custody, with mental health conditions, at risk of self-harm, or who are disabled
- (E) for English as a second language (ESL) participants and participants with low literacy
- (D) for diverse participants, including ethnic and religious minorities
- (F) for families of participants.

Not all of the lessons are applicable to every program and facility. As every program is different, the lessons in this report will not work in every context. It is for this reason that the report lists the benefits and harms of some lessons, marked by (B) and (H) respectively.



## Lessons by Art Form

# Broadcast Media

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Follow facility guidelines concerning appropriate media content.

- Ask senior facility staff to advise on content acceptability.
- Familiarize participants with guidelines concerning prohibited subjects, images, or music.
- (Y) Listeners and viewers under the age of 18 may need to sign consent forms.
- Content that glorifies crime or includes profanity may be restricted.

Check if the facility has a valid license to broadcast copyrighted music.

Be sensitive to various audiences.

- Ensure that content is appropriate for everyone in every environment.
- (V)(Y) Promote age-appropriate content and be sensitive to trigger words.
- (V) Anonymize names as needed.

Decide where the program will be broadcast.

- Consider broadcasting in cells, wings, workshops, and departments.
- (F) Consider making broadcasts available to the public.
- (H) Broadcasts may distract people at work. Public broadcasting may change the content, style, or delivery of the programming. Facility regulations may prohibit public broadcasting.

## Television

Model the program after a professional television studio.

- (B) Promote professional behavior, respect for equipment, and responsibility over projects.
- Offer positions, such as ‘producer’ or ‘camera technician,’ with a labelled desk or office.
- Appoint everyone to a line manager.

Use professional resources.

- Set up a sound-proof recording studio for interviews, audio recording, and filming.
- Organize a media library for pre-approved music, films, and images.
- Download Adobe editing software onto studio computers.

Respond to viewers’ interests.

- Discuss news in the facility, including special reports and upcoming events.
- Broadcast a sports show.
- Respond to viewers’ letters and requests.

Encourage participants to interview facility staff.

- (B) Change typical roles and promote accurate, balanced reporting.

Partner with computer, IT, or media courses.

- (B) Share resources, promote new skills, and advertise the program to students on courses.
- Reserve some positions in the television studio for course graduates.

## Radio

Offer a wide choice of positions.

- Offer positions for writers, actors, DJs, sound engineers, and effects specialists.
- Require applications for popular positions, such as DJs.

Respond to listeners' interests.

- (W) Create an advice show about hot topics and ask volunteers to give advice.
- Create short dramas to engage people otherwise uninterested in radio.
- (Y) Reserve time for requests and shout-outs.
- Broadcast celebrity or guest interviews.

Follow the E.P.I. model.

- *Engage* listeners with a clear, quick message that reflects their culture and interests.
- (V) *Personalize* stories and share honest testimonies.
- *Inspire* listeners to change their views and describe a clear action they can take.

Post a weekly broadcast schedule across the facility.

Partner with other facility radio stations to share programs.

- Organize local, regional, and national broadcast networks.

## Comedy

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(B) Provide comedic relief from difficult issues and use a familiar art form with low barriers to entry.

Begin with warm-up exercises to build confidence.

- Create an ad for a product with a comedic twist, like toothpaste that doubles as lipstick.

Partner with the facility radio station.

- Broadcast participants' comedy routines.

(H) Comedy may be controversial and attract criticism from facility staff and the media.

# Creative Writing

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Experiment with a variety of writing styles.

- Explore poetry, short stories, essays, screenwriting, letter writing, journalism, and memoirs.
- (W) Build workshops from spoken word poems, like *Miss World* by Benjamin Zephaniah.

Create exercises that are widely achievable.

- (B) Take the stress off writing and support writers who are not confident.
- Offer prompts that participants can complete on their own or in their cells.
- Create layered prompts, like ‘What is your favorite food? How does it smell? Look? Taste?’
- Create tightly structured prompts, like ‘Write your life story in 100 words.’
- Create group exercises: Write a poem in pairs and select the best lines for a group poem.

Support participants who write about sensitive topics.

- (B) Ensure that participants feel safe to write freely and in privacy.
- Offer to keep written materials in a sealed folder, locked drawer, or other safe space.
- (V) Decide how to respond if a participant writes about self-harm or harming others.

Ritualize a word of the week.

- (B) Generate discussion about new vocabulary, word meaning, and creative usage.

Incorporate restorative justice into writing exercises.

- (B) Encourage reflection and empathy toward victims of crime.

Organize special projects.

- (B) Excite participants to work toward a special goal, final product, or deadline.
- Launch a writing festival, writing competition, or book-in-a-week challenge.
- Give facility-wide writing prompts.
- Spark conversation by asking participants to pin meaningful words over their hearts.

Set up a writer-in-residence in the facility.

- (B) Build trust over time through embedded relationship-building.
- Ask facility staff to write a proposal detailing their goals for a writer-in-residence.
- (V) Work across various departments, including excluded wings and staff offices.

Create opportunities for participants to see their work in print and published.

- (B) Inspire confidence to continue writing and create a tangible record of the work.
- (F) Ensure that printed copies are available to writers and their families.
- Create a magazine, anthology, newsletter, newspaper, or bulletin board in the facility.

Encourage creative correspondence between participants and their families.

- (F) Encourage parents and children to write stories to one other.

Invite guest speakers who are published or knowledgeable about publishing.

- (B) Give credible advice and resources to aspiring writers.

Pair aspiring writers with professional writers outside the facility.

- (B) Offer one-on-one advising and individualized feedback.

## Dance and Movement

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### Program Design

Model the program after a professional dance company.

- (B) Promote professional behavior, commitment, structure, and teamwork.
- Refer to the group as a ‘company’ or ‘ensemble.’
- Prohibit jewelry, baggy clothing, or anything in pockets.

Model the program after a dance academy.

- (B) Develop participants’ skills and confidence.
- Perform for an audience early on to inspire commitment and to compare to later shows.
- (Y) Invite guest practitioners to teach specialized subjects, like karate and street dancing.
- Ask participants to create their own choreography and prepare a final performance.

Enforce a policy that all people in the room must join the activities.

- (B) Prevent anyone from sitting, disengaging, observing, or standing on the side.

Support a healthy diet.

- Provide healthy food and give water bottles for participants to decorate and to keep.

### Activities

Begin with trust exercises, like falling circles and lifts.

- (B) Foster teamwork and group bonding.

Incorporate play.

- (B)(Y) Break down personal space, build group trust, and energize participants.

Discuss physicality.

- (B) Develop an understanding of physical communication and personal boundaries.
- (Y) Discuss the meaning and subtlety of actions, like brushing shoulders and shaking hands.

Create choreography around subjects of participants’ choice.

- (Y) Create choreography based on a game of football.
- (W) Dance to a song that is meaningful to participants.

# Film

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## Before Filming

Gain approval for shooting and screening the film.

- Learn relevant filming restrictions to a quotable level to show knowledge.
- Reference policies from other facilities that support films.
- Gain permission to show participants' faces on film.
- Gain a letter of permission from senior facility staff.
- Gain participants' consent to be filmed and to screen the film in particular contexts.
- Gain approval from victim awareness organizations to screen films to the public.

Gain permission for participants to keep copies of the film.

- (B)(F) Enable participants to share the film and build a portfolio.

Create a procedure for facility staff to approve the content of the film.

- Create a mutual agreement with facility staff.
- (H) Constant reviewing can stall production and burden facility staff.

Earn trust from participants and facility staff.

- Focus on a subject that is important to all stakeholders.
- Be open about the film's intentions.

Show sample films to spark ideas.

- Discuss a specific style of filming or the issues that the film raises.

## During Filming

Make a film to promote well-being.

- (B) Respond to participants' needs and explore sensitive ways to approach difficult issues.
- Ask participants what they, their peers, and the facility need for improved well-being.
- (V) Create films for people on their first night to show what to expect in the next 24 hours.
- Create induction films with information about the facility.
- List relevant resources and facility contacts at the end of the film.

Make a film with a message of prevention.

- (Y) Provide a clear message to young people in the local community.

Write and shoot the first half of the film before completing the script.

- (B)(S) Involve participants who may be released and allow improv to change the storyline.

Hire professional actors as necessary.

- (B) Involve female characters in a men's facility and male characters in a women's facility.

Give participants the opportunity to explore multiple roles.

- Offer roles for a screenplay writer, animator, producer, director, or actor.
- Offer positions to operate lighting, sound, cameras, costumes, and props.
- Ask participants to record an original soundtrack.
- (D) Distribute roles to balance group dynamics and represent diverse perspectives.
- (H)(V) Louder, more assertive participants may overshadow reserved participants.

Use a green screen.

- (B) Enable participants to see themselves in a different setting and boost production quality.

Involve participants in the editing process.

- (B) Widen ownership over the film and develop film editing skills.
- Pre-edit some material outside the facility and ask for participant feedback.
- (H) Shared editing may be time-consuming.

Allow the facility to use the film again and again.

- Use the film to advertise programs or courses.
- Play the film on a loop in common areas or in cells.

## Horticulture

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Partner with the facility gardening or landscape department.

- (B) Share resources, develop joint projects, and learn from their expertise.
- Discuss the most suitable location for new plots on facility grounds.

Identify and recommend gardening books from the facility library.

- (B) Ensure resources are accessible and easy to understand.
- (E) Identify books with pictures and step-by-step guides.

Create opportunities to explore various roles.

- (B) Allow participants' interests to drive their participation.
- (L) Tend edible plants at various stages, like planting, growing, harvesting, and cooking.
- Design and construct creative gardening spaces.
- Order gardening catalogues for participants to choose their seeds and materials.

Incorporate horticulture into non-horticultural programs.

- Give each participant a flowering plant to nourish as a metaphor for program development.



# Literature

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Choose engaging texts.

- Select excerpts from a variety of literary genres.
- Read Chapter 47 of *Oliver Twist*, in which Fagin manipulates Sikes, who then murders Nancy.
- Read *Touching the Void* by Joe Simpson.
- (D) Read *Made in Britain: Inspirational Role Models from British Black and Minority Ethnic Communities* by Steven D'Souza and Patrick Clarke.

Give participants a copy of the text at least one week in advance.

- (B) Encourage participants to develop questions, ideas, and ownership over the text.
- Photocopy each text for participants to keep.

Invite readers to bring other texts into the session.

Accommodate different reading levels.

- Ask for volunteers to read a piece aloud at the start of each session.
- (E) Show a film with the text, or act out improvised scenes based on the text.
- (H) Asking participants to read aloud may put them on the spot.

Ask participants to choose a book to keep at the end of the program.

# Magazines

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## Content

Determine the target audience.

- Consider local, regional, national, and international audiences.
- Consider target populations, including people in facilities, former prisoners, or the public.

Present balanced content.

- Represent readers' concerns while maintaining cooperation with facilities.
- Involve readers in content development while maintaining an edited, professional magazine.

Ensure that content is appropriate for all audiences. (E)(D)

- (V) Be sensitive to people who may be at risk of self-harm.
- Be careful not to include pieces that glorify crime.

Use a consistent tone.

- Use readers' voices as much as possible.
- Use friendly, approachable, and non-patronizing language.

Allow the magazine to serve as a public forum to discuss issues.

- (B) Avoid filling out incident reports and diffuse issues responsibly by making them public.
- Invite groups to write collective articles to which facility staff can respond.

Link pieces thematically.

- (B) Present a coherent topic and connect writers who may not otherwise communicate.
- Combine poems that all relate to love & relationships.

Create the editorial, design, and production value of a newsstand magazine.

- (B) Engage readers, provide familiarity, and offer professional publishing opportunities.
- Hire a managing editor and guest editors for specific genres.
- Work with a professional graphic designer to create a highly illustrated, colorful design.

Release special issues linked to celebrations, campaigns, or world events.

- Celebrate the magazine's 25th anniversary by asking readers for 25 ideas for the future.

Invite charities and organizations to advertise their work.

- (B) Provide useful resources to readers and raise funds through advertising space.

Provide information and advice.

- Present information about legal rights, education, and employment.
- (W)(V) List community services, like housing, counselling, and domestic violence shelters.

Include content unrelated to criminal justice.

- Share positive stories from former prisoners.
- Showcase creative writing.

Include interviews with former prisoners.

- Interview someone who was incarcerated in another country.

## Submissions

Diversify the ways that people can submit work.

- Provide an address where people can send submissions.
- Send magazine representatives to facilities to seek submissions and lead workshops.

Encourage underrepresented populations to submit work. (V)(D)(W)(E)

- Correspond with one-time entrants to keep in touch and encourage them to continue.

Select diverse submissions.

- (E) Vary the reading difficulty and provide translations when possible.

Offer occasional writing prizes.

- Prizes can be awarded by trustees, by editors, or by readers' choice.

Ask entrants how they want to be named.

- Ask if references should be given by name, by pen name, by facility name, or anonymously.
- Explain which audiences will be able to see their published work.
- (H)(V)(Y) The facility name may reveal sensitive information about entrants, and entrants under a certain age may not be named under child protection laws.

## Distribution

Partner with a pre-existing distributor in the magazine's target area.

- (B) Reduce mutual costs and share contacts.
- Distribute through a facility mail delivery network.

Deliver a certain number of magazines to each facility depending on its size.

- Give hundreds of issues to large facilities and tens of issues to small facilities.

Use the facility library as the magazine's contact and distribution point.

- (B) Increase readership by allowing magazines to circulate.
- Ask the librarian about other distribution points, such as courses or resettlement wings.

Make sure that delivered magazines are distributed.

- (B) Ensure that boxes are opened and distributed, rather than sitting untouched or lost.
- Ask writing workshop practitioners to check if new issues are available.
- Contact the facility if readers say that new issues are not available.

Send magazines free of charge to certain populations.

- (F) Send free copies to facilities, resettlement organizations, and entrants' families.
- Encourage former prisoners to contact the magazine to receive the newest issue.

## Music

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### Activities

Create sound diaries.

- Ask participants to write down the sounds they hear in one day, from morning to evening.
- Invite a professional editor to make a soundtrack of the sounds that participants describe.

Pair familiar musical styles with less-familiar musical styles.

- (B) Break stereotypes, explore cross-genre similarities, and encourage experimentation.
- Pair a DJ with a string ensemble, or pair guitar with violin.
- Work with flexible musicians who can play any style and respond to participants' interests.

Invite a full professional ensemble to perform and work with participants.

- Look across the ensemble's repertoire to explore what might appeal to participants.

Record original music.

- (B) Enable participants to replay and share their own music.
- Record pieces throughout the program so participants can track progress and make changes.
- Record a final practice session, performance, or concert.
- Label each track with the track title, recording date, and performers' names.
- (F) Make sufficient copies for participants, family members, and the facility.
- (H) Some participants may be released or transferred before a final or one-time recording.

Incorporate music technology and hip hop.

- (B)(Y) Use relevant, familiar music and offer opportunities for lyric writing and composing.
- (H) This may require one-on-one facilitation and feel individualistic.

Work toward a final result.

- Prepare for a live concert, audio recording, film, certificate, or anthology of lyrics.

## Resources

Use instruments.

- Use keyboards, drums, guitars, tambourines, maracas, bells, amplifiers, and microphones.
- Link instruments to specific techniques, like using a flute to discuss circular breathing.
- Use practitioners' personal music kits with their permission.

Match the number of instruments to the number of participants.

- (B) Ensure that each participant has an instrument, especially in bands.
- Encourage participants to switch instruments between songs.
- Set up multiple bands, like advanced and beginner groups, to accommodate more people.

Use computers.

- (B) Record live music, develop computer literacy, and see instant results.
- Use Mac computers for music production.
- Use Garage Band for composing and sequencing music.
- Use Sony Acid Pro for multi-track recording and mixing.
- (H) Facility security rules may restrict laptops, and facility computers may be inaccessible.

Create a music library.

- (B) Search quickly for pre-approved music and create unique soundtracks for performances.
- Use 'clean' versions of popular music tracks.
- (W) Create soundtracks from *Massive Attack* albums.

Use a projector.

- (B) Save paper and project information that all participants can see.
- Project pre-written lyrics or write lyrics together on a projector.

Use a Soundbeam.

- (B) Use an accessible electronic tool that requires no prior musical experience.
- (V) Pass hands and elbows through an invisible beam to create sounds.
- Choose from various instruments, rhythms, and styles.

## Spotlight on: Gamelan (Indonesian Bronze Percussion)

(B) Use accessible instruments, encourage collaboration, and involve inexperienced participants.

Bring in cultural objects from Indonesia, including masks, photos and books.

Maximize participation by rotating song directors and inviting facility staff to participate.

Encourage individual improvisation and ask song directors to create unique directional hand signals.

Follow each song with a group discussion on tone, progression, and group dynamics.

## Storytelling

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Share oral traditions.

- (D) Record traditional stories in print, audio, or film.

Write from personal experience.

- Write autobiographies.
- Create personal stories based on lessons from elders.

Record stories for children.

- (B)(F) Develop parenting skills, stay close to children, and share age-appropriate stories.
- Give children a personalized book and a CD to hear their family member's voice.
- Offer writing workshops for participants who want to write original stories.
- Print multiple copies for the storyteller, children and other family members.
- Target potential participants who are parents, grandparents, aunts, and uncles.
- (Y) Invite a group of young fathers to create a collaborative story book with a CD.
- (W) Invite mothers to record a bedtime story on CD with added sound effects.

Create original illustrations.

- Invite a professional visual artist to support participants.

Use other books as resources.

- Use a rhyming dictionary, dictionary, and thesaurus.
- Read pieces that link storytelling to life experience, such as *Face* by Benjamin Zephaniah.
- (H) Sample books can be distracting and impede creativity and imagination.

# Theatre and Drama

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## Activities

Play warm-up games.

- (B) Build trust, energize participants, and break down individual boundaries.
- Use eye contact, like requiring pairs to perform a certain movement when their eyes meet.
- (E) Replace English words with words translated by participants.
- Challenge everyone to touch one piece of paper while no one touches the ground.

Create a tableau or still-life scene.

- (B) Explore the subtlety of physical communication and visualize who is affected by actions.
- Ask participants to symbolize their role by their distance from the center of the scene.
- Create still images involving an aggressor, a victim, and others affected by their actions.

Use improvisational role play.

- (B) Take on new roles and practice skills for difficult situations.
- Compare useful and non-useful ways to deal with challenging issues.
- Use personal development prompts: 'Where do you want to be? How will you get there?'
- Create an amalgam character of participants' qualities and decide how s/he faces challenges.
- Offer improv workshops to facility staff, police, and judges to practice new approaches.

Create activities inspired by Shakespeare.

- (B) Engage with classic texts and explore the tone, power, and meaning of language.
- Encourage participants to stand, feel energized, and honor Shakespeare's original intentions.
- Ask participants to memorize and rehearse a five-line scene in multiple delivery styles.
- Print a list of Shakespearean curses to deliver funny, antiquated insults.

## Preparing a Play

Structure the play around a theme.

- (B) Connect personal experiences around one coherent theme.
- Use one-word themes, like 'change' and 'legacy.'
- (Y) Ask participants to reflect on their current lives from a future perspective.
- (H) The theme may be so broad that participants split into too many directions.

Structure the play around an issue in the facility.

- (B) Safely express views on the facility and expose facility staff to participants' perceptions.
- Build a play around six still-life images of common situations in the facility.
- (H) Participants may want to take a break from facility issues during the play.

Structure the play around a fictional event.

- (B) Explore new responses to common or challenging events.
- Create an interactive play in which actors and audience members can face a victim of crime.

Structure the play around participants' needs.

- (B) Identify needs, share personal stories, and explore strategies to deal with challenges.
- (S) Address issues facing people with upcoming release dates, such as applying for jobs.
- (F) Examine domestic abuse, justification/distortion of behavior, and family impact.
- Discuss addiction, reasons behind addiction, and which alternatives can fill that space.
- (W)(V) Discuss the baggage of difficult experiences and alternative ways to deal with pain.
- (V) Focus on sexual relationships and explore healthy ways to form intimate relationships.
- (H) Topics may be irrelevant or offensive to some participants or audiences.

Structure the play around an artistic concept.

- Create an opera with an original score, or create a play around a song.

Structure the play around a specific audience.

- (F) Create a play for children using a famous children's story or a rhyming narrator.

Build a play in a week.

- Lead from improv games to character and plot development, rehearsals, and a performance.

Encourage character development.

- (B) Reflect on personal connections to characters and take on new roles.
- Improvise scenes in which characters can meet one another and build pieces.
- Build characters through questions and answers, like 'Who are you? Why are you here?'

Offer a variety of roles in the theatrical process.

- (B) Encourage group ownership over the play and enable participants to develop new skills.
- Rotate positions backstage to share responsibility and knowledge.
- Offer roles in playwriting, costume design, set design, sound engineering, and lighting.
- (H) Divided roles may limit participants' unity and familiarity with different parts of the play.

Use meaningful props.

- (B) Physicalize internal processes, explore metaphoric meaning, and maximize limited props.
- (W) Use a comfort blanket to symbolize protection and coping strategies.
- (F) Use a doll to represent a child that the audience can hold and consider the impact upon.
- Use socks to symbolize issues that characters juggle.
- Use a chair to symbolize an emotion that characters can sit with or address while standing.

Use masks.

- (B) Introduce novelty objects and create ambiguity to provoke multiple interpretations.
- Use full masks, half-masks, and themed masks.
- Switch masks to symbolize different emotions, and lift the mask to speak honestly.
- Use themed masks, like the 'Chatter Box,' 'Cool Guy,' 'Brick Wall,' 'Red Anger,' or 'Angel.'
- Ask the audience what masks or coping strategies they use and why.

Commission a local playwright to write an original play that incorporates participant input.

- (B) Foster group ownership over the script, support rising artists, and expand local links.
- Invite a local playwright to work with the group before writing the script.

Work with professional actors.

- (B) Build teamwork across diverse groups and encourage high-quality performances.
- Work side by side with professional actors to foster a Shakespearean theatrical community.
- (H) Participants may be excluded if professional actors hold all the major roles.

## Performance

Deliver a performance in the facility.

- (B) Work toward a deadline and attract facility-wide recognition.
- Use professional performance elements, like stage curtains, intermission, and final bows.
- Perform to peers and facility staff.
- Play a short video about the behind-the-scenes process before the performance.
- Use video backdrops to display settings, characters' memories, dreams, or phone calls.

Invite a theatre group from outside to perform inside.

- (B) Widen access to professional theatre and link with arts organizations in the community.
- (Y)(V) Invite facility staff to watch the performance beforehand to ensure suitability.
- Offer multiple performances per day to minimize security processing and schedule conflicts.
- (Y) Make a quiz for audience members to fill out while watching the play.
- Pair performances with workshops to explore ideas presented in the play.

Invite an audience from outside the facility.

- (B)(F) Draw attention to the program and receive validation from family and friends.
- Invite the audience and actors to mingle after the performance without feeling rushed.

## Spotlight On: Forum Theatre

Use a joker, fool, or master of ceremonies.

- (B) Use a personable character to interact with the audience and inspire trust.
- Semi-improvise the role to respond to the audience.

Show characters making small actions and choices.

- (B) Highlight the role of small decisions toward a final outcome.
- Pause after each action to allow the audience to imagine the implications of the decision.
- Invite the audience to challenge or replace a small action.

Maximize audience participation.

- (B) Allow audience members to influence the plot and explore other sides of themselves.
- Explain participation guidelines at the start of the play, such as 'No violence or aggression.'
- (Y) Ask timid audiences indirect questions, like 'What would someone in this position feel?'
- Ask the audience to give advice to characters, which may end the play on a positive note.
- Have characters approach the audience and ask 'Wouldn't you do this in my shoes?'
- Use hot seating to let audience members take on character roles.



# Visual Art

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## Program Design

Foster an art school environment.

- (B) Develop participants' confidence in front of a group and promote peer exchange.
- Ensure everyone has adequate space in the room.
- Invite participants to draw on the front board or give demonstrations.
- Encourage experimentation, like using organic materials or mixing landscape and portraiture.

Structure the program as a professional workshop.

- (B) Develop technical skills and prepare for professional environments outside the facility
- Combine metal or woodworking training workshops with creative projects.

Foster a studio environment.

- (B) Provide ample space to work and allow participants to create personal projects.
- (F) Offer open studio days to visitors, like holiday card-making with participants' children.

## Activities

Offer mini-lessons on basic skills before participants begin their own projects

- Give a lesson on oxide pigments before participants paint clay tiles to decorate the room.

Take a trip outdoors to observe the landscape and natural objects.

- (H) This may require risk management and extra security staff.

Organize group projects.

- (B) Develop teamwork and promote collaboration.

Pair participants with famous artists from similar backgrounds and interests.

- (B)(V)(D) Widen access to the arts and offer a personalized source of creative inspiration.
- Play museum films about famous artists.

Offer facility-wide art projects.

- Invite each person in the facility to design a paper bird cage to be hung in a central location.

Combine many small exercises in one session.

- (B) Produce a large body of work quickly, build confidence, and offer ideas to use later.

Offer sessions on residential wings.

- (B)(V) Involve people who may not otherwise attend an arts program.

Offer life drawing.

- Ask for a volunteer to sit as a model or give each participant a small wooden model.

Place time limits on projects.

- (B) Ensure project completion and foster commitment to finish on time.
- Complete a contour drawing in two minutes.

Design a secure facility purposely built for creativity.

- (B) Offer new ideas to facility staff and encourage imagination.
- Invite facility staff to join the design team.
- (L) Seek participants who have been to many facilities.
- Work with a professional architect to interpret participants' ideas.
- Partner with a construction company or architecture firm with interests in the project.
- Create a final design that meets security criteria and could be built as a realistic facility.

Create an animated film.

- (B) Bring participants' sketches together into one cohesive piece.
- Invite a professional animator to edit the film.

Create pottery.

- (B) Encourage patience, long-term planning, and care for tangible materials.
- (H) The facility may discourage ceramics as a means to create weapons or key molds.

Make a collage.

- Use high-quality paper to break down fears of making mistakes.

Use photography.

- (B)(Y) Use a familiar and accessible art form that produces instant results.
- Invite a professional photographer to take participants' portraits with expressive props.

Explore knitting, embroidery, and textile art.

- (B)(V)(L) Enable participants to work in their cells and cope with isolation.
- Provide individual kits with fabric swatches, needles, and patterns.
- Work on large group projects, such as quilts and tapestries.
- Organize knitting circles once a week.
- (H) The facility may require a risk assessment of participants before allowing needles.

## Resources

Use art books.

- Organize a community book drive for donated books.
- Recommend books from the facility library.

Use recycled materials.

- (B) Save money and find creative uses for everyday objects.
- Use the backs of old tables as canvases.

Use a projector.

- (B) Display visual slides and avoid using postcards or large posters.
- Discuss famous artists and compare techniques.

Give sketchbooks to all participants.

- Prompt participants to draw, write, copy, record, experiment, and stick things inside.
- Encourage participants to keep it on release or donate it as a resource for future participants.

Use canvases and easels.

- Partner with the facility woodwork shop to commission certain materials.

Use cameras.

- (B) Photograph artwork for participants' portfolios or competitions.

Cover tables with durable plastic tablecloths.

- (B) Protect tables from damage and save time during clean-up.

Have a computer in the room with a gallery of images.

- (B) Enable participants to browse pre-approved images for inspiration and ideas.

Use wall space to display art.

- (B) Inspire creativity, display famous pieces, and showcase participants' work.
- Display a series of sketches to demonstrate an artist's development toward a final piece.

## Exhibiting and Commissioning Artwork

Ask artists how they want to be named.

- Ask if they prefer to be referenced by name, by pen name, by facility name, or anonymously.
- (H)(V)(Y) The facility name may reveal sensitive information about artists, and artists under a certain age may not be named under child protection laws.

Create a storage policy for artwork.

- (B) Determine what should happen to pieces that artists do not want to keep.
- (H) The facility may consider artwork to be a personal item that must be thrown away.

Create a form for transferred or released participants to request their work be sent to them.

- Determine if participants can receive artwork that is exhibited on facility walls.

## Commissions

Invite local organizations, companies, charities, and government agencies to commission artwork.

- (B) Link to the local community and offer participants a practical work opportunity.
- Ask non-charitable groups to pay for the cost of materials and the artwork.
- Ask charities to pay for materials only.
- (H) Some commissioning bodies and requested images may be inappropriate.

Commission artists to create pieces for the program.

- Ask participants to create posters, advertisements, or graphic designs for the website.

Determine what artists will receive in return for the commissioned piece.

- Ask artists what they would prefer to receive for the commissioned piece.
- Provide financial compensation or permission to have in-cell or specialized art supplies.
- Work with the artist to set a suitable artist fee.
- (H) Some facilities may restrict artists from earning money from commissions.

Recognize artists after the commission is completed.

- Provide a certificate, personal visit, letter of thanks, or photo of the piece on location.

## Exhibitions

Prepare artwork for exhibition level.

- Make custom frames, crop images, and trim or remove unwanted sections.

Partner with a creative writing workshop to have writers respond to the exhibited work.

- (B) Promote dialogue across programs and involve more people in the exhibition.
- Display poems next to exhibited pieces and include poems in the exhibition catalogue.

Send each artist a participation certificate and details of the exhibition.

Invite artists' family and friends to a private viewing.

- (B)(F) Encourage families to recognize and celebrate artists' achievements.
- Ask artists for their family's contact details.
- Offer to reimburse families for travel costs.

Make comment cards available to visitors.

- (B) Share visitors' impressions and feedback with the artists.
- Ask visitors to comment on specific pieces so their comments can be sent to that artist.

Create a policy to determine what happens to each piece after exhibition.

- (F) Ask if artists want their piece to be sold, returned to them, or sent to family or friends.
- Collect each artist's contact details, release date, and transfer details.
- Scan, store, or destroy written work confidentially, and ensure writers have their own copies.
- Determine which pieces, if any, to keep within the program and for what purposes.
- Keep a small traveling exhibition of pieces that artists no longer want.

## Exhibitions Outside Facilities

Ask a local gallery to exhibit artwork.

- (B) Raise the profile of the program and inspire participants to create high-quality work.
- Seek out galleries in local government buildings or news media offices.
- (H) Art may get lost or damaged. Create a policy to compensate the artist if damage occurs.

Exhibit artwork in a permanent location in the community.

- (B) Change public perceptions and enable participants to visit the exhibition after release.
- Create murals, tiles, and mosaics.
- Incorporate restorative justice and community service.

Open the program office as an exhibition space.

- (B) Spread awareness of the program and change public perceptions.
- Display artwork and letters from participants.
- Open the office on local gallery tour days.

Invite guests to curate the exhibition.

- (B) Develop local links and inspire curators to support the program.
- Reach out to judicial officials, police, victims of crime, notable artists, and former prisoners.

Be prepared for media interest.

- Contact friendly press before the exhibition to publish an article or notable piece of artwork.
- (H) Be prepared for negative press.

Widen access to exhibitions.

- Offer regional and travelling exhibitions.

Arrange for participants to visit the exhibition.

- Gain facility permission for participants to attend the opening event or private viewing.
- Offer to cover the travel costs to and from the exhibition.
- (H) This may be limited to participants on day release programs.

## Exhibitions Inside Facilities

Create exhibitions within facilities.

- (B) Promote the program, showcase talent, and inspire artists to create high-quality work.
- Use the chapel, health care unit, visiting room, mother & baby unit, wings, and library.
- Record and photograph all exhibited artwork.
- (H) Artwork may be removed without notice.

Make the most of limited exhibition space.

- Photograph, scan, and minimize the size of original work to display multiple pieces together.
- Exhibit artwork on windows to create a stained glass effect.

## Spotlight on: Graphic Design

Begin the program by focusing on the creative process.

- (B) Develop foundational skills before allowing work on the computer.
- Assign handwork such as sketching, sculpture, and paper-mache.
- Give lessons on color theory and the color wheel.

Model projects after common professional tasks.

- Create an ornamental novelty object for a product proposal.
- Design panels that visually represent words, like ‘Attack, Skirmish, Retreat, and Peace.’
- Merge a word and an image for an advertisement.
- Design a heading for letters and business cards.

Use Mac computers.

- (B) Use high-quality design software and an interface that supports multi-tasking.

Require participants to present finished projects to the group.

- (B) Promote teamwork in an individualized, computer-based environment.

Partner with facility courses or departments that need things to be designed.

- Invite business students to pitch logo ideas to participants and choose the winning logo.
- Enable participants to design posters for the chapel, gym, education, and other departments.

Use wall space to display designs by former participants and suggested project schedules.

- (B) Help participants plan the steps needed to create their desired product.

# Yoga and Meditation

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Approach a variety of facility departments as potential hosts.

- Work with the gym, first night facilities, mental health units, and drug treatment units.

Support professional yoga teachers to work in their local facilities.

- (B) Build community inside and outside the facility.
- Require all teachers to undergo the same training to ensure an organizational standard.
- (H) There may be too many local teachers to choose from or no availability at all.

Offer workshops at varying times.

- (B) Prevent overcrowding and maximize the times when participants are available.

Be clear that yoga and meditation are open to people of any gender.

- (B) Break stereotypes and foster an inclusive environment.
- (H)(W) This may ignore gender-specific needs, like yoga for pregnancy or menstrual pain.

Offer workshops to facility staff.

- Schedule workshops during the staff lunch hour with the option to change out of uniform.
- Tailor the workshop to each facility's culture, including fitness, stress relief, or team building.

Offer a choice of resource packs.

- (B) Support people with various literacy and experience levels.
- Offer books for advanced readers and people with some reading.
- (E) Offer illustrated or translated books for people who cannot read English.
- (W) Create resource packs for specific populations, such as pregnant women.
- Offer CDs to talk listeners through their practice in a calming voice.

Send out individual resource packs upon request.

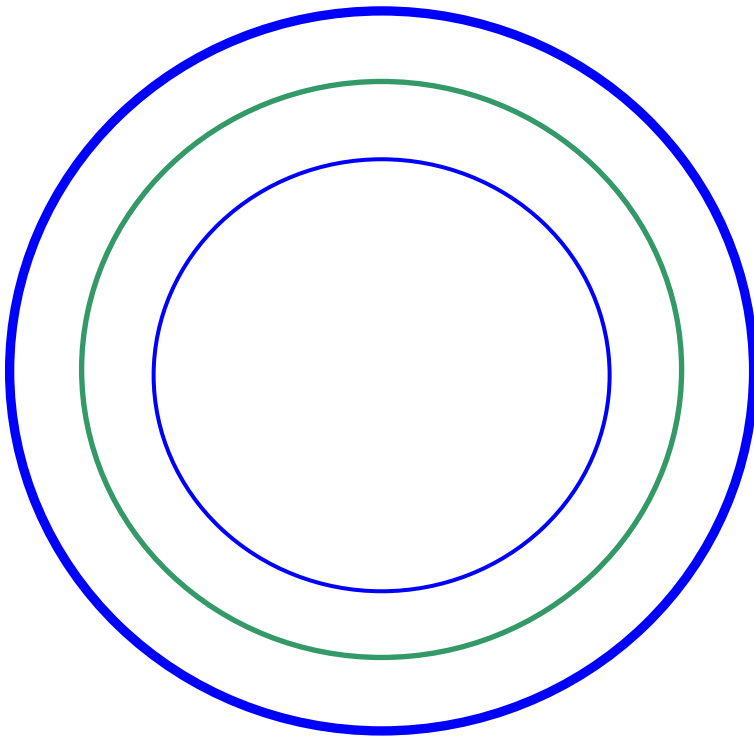
- (B)(V) Support people who want to develop their practice or cannot attend workshops.
- Offer multiple ways for people to request resource packs.
- Accept requests via mail.
- Publish ads in facility-wide magazines and newspapers.
- Ask facility staff to hand out request forms.

Offer a pen pal to support individual practice.

- Pair participants with particular yoga teachers to match their expertise and interests.
- Recommend participants to further resources or organizations depending on their interests.
- Create a storage policy to determine which letters are filed or stored electronically.

Link workshops across multiple facilities.

- (B) Foster a sense of community and joint practice.
- Invite 108 people to do 108 sun salutations at the same time.



## Lessons by Subject



# Approaching Facilities

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Advertise the program in facility staff networks.

- Give presentations at staff conferences and events.
- Publish articles in staff magazines and newspapers.
- Send brochures to facilities.
- (H) Facilities may be bombarded with literature.

Select facilities that will be receptive to the program.

- Identify facilities with supportive senior staff and a history of supporting arts programs.
- (S) Make sure that the program timing will accommodate participants at selected facilities.

Contact facilities at least six months in advance.

- (B) Allow time to arrange paperwork, training, and security clearance.

Identify the most appropriate facility contact person.

- Find someone who can provide structure, scheduling, and staff introductions.
- Determine if there is one person or department in charge of arts activities.
- Listen for names of influential or well-respected staff members.
- Build relationships with senior officials who work across multiple facilities.
- (H) Contacts may be overburdened, transferred, or affect how the program is perceived.

Approach facilities with positivity and professionalism.

- Write persuasive submission letters to facilities.
- Work with a can-do attitude.
- Brainstorm creative solutions to potential pitfalls.

Anticipate what facility staff will want to hear.

- (B) Dispel fears, combat assumptions, speak to their interests, and build trust.
- Be familiar with facility jargon.
- Give a detailed and accurate description of the program.
- Ask facility staff about barriers they may perceive to program success.

Utilize program branding.

- (B) Give an immediate idea about the program and energize facility staff.
- Use a program name that facility staff are familiar with or can easily understand.
- Demonstrate support from a well-respected university, museum, or cultural institution.
- (H) Be prepared to manage false expectations.

Appeal to facility aims and priorities.

- Identify political trends or new policies within facilities.
- Ask senior staff what they want to see in the program.
- Address issues that concern both staff and participants, such as anger management or stress.
- Link to a service that the facility is required to provide, such as education or health care.
- (H) Facility aims may feel imposed or not match program aims.

Explain to staff how they can benefit from the program without being burdened by extra work.

- Describe what the program can contribute to each department.
- Describe how the program can improve their work environment.

Demonstrate experience working in other facilities.

- (B) Inspire confidence by sharing program history and achievements.
- Provide the contact details of references at other facilities.

Tailor programs to each facility.

- (B) Respond to facility needs and encourage staff to identify with the program.
- Expect that activities and plans from one facility may not work in another.
- Adapt to changes within a facility that develop over time, including security changes.

Refrain from statements that may be hostile to facility staff or cause the program to be rejected.

- Consider how program statements about the criminal justice system may be perceived.
- (H) This may discourage practitioners from discussing program intentions or concerns.

Arrange security clearance and training well in advance.

- Determine which training is mandatory, specialized, or optional.
- Consider clearance across multiple facilities, including regional and national clearance.
- (H) Certain training may require practitioners to take on disciplinary responsibilities.

Create a supportive infrastructure, especially for lone practitioners.

- Identify a line manager, overseeing department, and staff mentor.

Get permission in writing.

- (B) Inspire confidence before the program and ensure that agreements will be honored.
- Write a service-level agreement defining roles and responsibilities.
- Get a letter of commitment from the facility itself, rather than a particular staff member.
- Circulate a list of materials and ask security staff to flag any issues beforehand.
- Get a written record of all permissions.
- Follow every meeting with a letter detailing what was discussed.
- Ensure that all documents are dated and signed by facility staff.
- Carry written permission forms at all times.
- (H) Commitments can change at any moment, and documents may be considered outdated.

## Attracting Participants

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Create an appropriate program name.

- (B) Convey the program identity, communicate clear expectations, and create a hook.
- Use a name that is easy to understand and free from cryptic or unfamiliar words.
- Convey what participants will do in the program, such as ‘Drumming’ or ‘Acting.’
- Use a serious name to draw respect from participants and facility staff.
- Distinguish between the program name and the organizational name, if any.
- (H)(D) Some names may be stigmatized, offensive, or culturally-specific.

Identify people who can get the most benefit from the program.

- (B) Maximize the impact of the program and appeal to the target population.
- Work in a particular wing or department.
- Reach out to people with no prior exposure to the arts.
- (H) This may cherry-pick certain groups and exclude others who want to participate.

Ask facility staff which promotional methods tend to work best.

Hang up posters.

- (B) Raise the profile of the program across the facility.
- Undergo training on how to design posters and display boards.
- Incorporate catchy designs, colors, photos, and quotes from past participants.
- Advertise if facility staff are welcome to join.
- Hand out fliers and refer to posters during conversation.
- Attach application forms that people can tear off and complete.
- (H) Posters may be everywhere and less effective than personal recommendations.

Advertise the program through current and former participants.

- (B) Describe the program at a peer-to-peer level and gather personal recommendations.
- Ask former participants to represent the program at program fairs.
- Ask participants to recommend friends for future programs.
- (V) Exhibit participants' work on the wings.
- Ask participants to give personal invitations to performances, concerts, and events.

Promote the program through wing representatives.

- (B) Advertise through a well-respected person who is connected to peer networks.
- Speak with reps whose positions relate to the program, such as diversity or education reps.

Use a singing poster.

- (B) Draw a wide audience and engage people instantly.
- Walk around the facility while playing instruments that are used in the program.
- Put on a live performance, such as a comedy routine, song, or skit.

Advertise the program through facility broadcasting.

- (B) Reach wide audiences through popular, well-established media.
- Air a commercial for the program on the facility's TV channel or radio station.

Do individual marketing to each cell.

- (B) Reach every person in the facility.
- Invite people to be in a program about journeys by placing a 'train ticket' under cell doors.
- (H) This may burden practitioners' time.

Promote the program at facility inductions.

- (B) Reach every person who is new to the facility.
- Ask former participants to represent the program.
- (H) Inductees may be bombarded with options and commit to too many programs.

Advertise the program in the facility's program booklet.

- (B) Reach a wide audience and use a pre-existing method of publicity.
- Identify the member of staff who manages the booklet and submit the entry on time.

Ask facility staff to refer individuals to the program.

- (B) Involve facility staff at the start of the program and apply their expertise.
- Meet with staff to explain the program aims and which participants would be most suitable.
- Advise them on how to describe the program accurately.
- Ask facility staff to recruit all participants for short, one-day, or one-time programs.
- (H) Facility staff may cherry pick from certain groups and misrepresent the program.

Offer taster sessions.

- (B) Portray the program accurately and show people what to expect.
- Offer a mini-session or a full-length workshop.
- (Y) Offer taster sessions during educational courses.
- (V) Offer taster sessions on the wings during free-association periods.
- Organize a program open house and ask participants to invite their friends.
- Ask people to complete a joint assignment, such as drawing the same image.
- (H) A taster session may modify data for research purposes.

Distribute applications.

- (B) Be selective and ensure participants are interested and committed.
- Use applications for a pilot program to select the most suitable group.
- (V) Make applications widely and easily accessible.
- (E) Create translated applications and offer to discuss the application one-on-one.
- (H) This limits the number of participants and may exclude potential participants.

Have a personal chat with participants before the program starts.

- (B) Ensure that participants know what to expect.
- Explain what the program is about and any relevant requirements.
- Address their concerns and identify conflicts with other participants.
- Ask participants to commit to the program in writing and agree to ground rules.

Make sure that participants can attend the entire program. (S)

- Be clear if attendance is required or if the program is centered around certification.
- Ask if anyone is waiting for space to open in another program.
- (H) This may not be important for a one-time or drop-in program.

Be clear if the program is voluntary.

- (B) Avoid confusion if people think the program is mandatory.
- (H) Discuss potential consequences of participation, like missing work or a required course.

Work with facility staff to complete a risk assessment of potential participants.

- (B) Ensure the safety of participants and practitioners.
- Decide if co-defendants can participate together.
- (V) Decide if people from different wings can participate together.
- Consider participants' behavioral record.
- (H) Perceptions of risk may differ, and risk assessments may limit participants' opportunities.

# Selecting Rooms

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Choose a room that best serves the program aims.

- Match the size of the room to the planned activities and number of participants.
- Ensure proper ventilation for certain materials, such as spray paints.
- Consider the floor size and surface material for dance programs.
- Use rooms with windows and natural lighting for visual art programs.
- Offer music programs in areas that are prepared for noise.
- (H) Room selection may not be offered or honored on all days.

Gain permission to use a room that is regularly used by another group.

- Discuss room selection with facility staff in charge of the gym, chapel, or library.
- (H) The program may be cancelled or moved with short notice due to a superior booking.

Consider how the room may be perceived by participants.

- (E) A library may inspire quiet reflection or discourage people with low literacy.
- (D) A chapel may foster a safe space or exclude people who are not religious.
- A classroom may deter people who are not interested in education.
- (H) Participants' perceptions may vary and be unpredictable.

Reserve the room well in advance.

- Consider which timing best serves the practitioners, participants, and facility.
- Reserve the room during free-association periods to attract passersby.
- Ensure the program does not conflict with medication delivery, visits, gym time, or counts.

See if a space can be purpose-built from the start.

- Build a professional theatre outdoors.
- Plan the ideal studio with architects designing a new facility or wing.

Decide if facility staff should be in the room.

- (B) Enable staff to see the program firsthand, develop new skills, and advertise the program.
- Check if the presence of facility staff is required or impossible due to low staff numbers.
- Request staff who support the program, know participants, and will engage with activities.
- Request staff who are willing to deal with logistics, health, safety, and disciplinary issues.
- Train staff in the program facilitation model.
- (H) Requested staff may be transferred and their presence may limit group trust or openness.

Use the room as a resource.

- Arrange the room to create a welcoming atmosphere.
- Select a room with built-in resources, such as tables, curtains, or a stage.
- (H) Built-in resources may be distracting or unmovable.

Gain some autonomy over the room.

- (B) Differentiate the space, leave materials overnight, and provide reassurance.
- Put up plants, decorations, and artwork.

Find creative solutions to improve the room.

- Create colorful murals, arrows, and signs leading to rooms up a flight of stairs.
- Create small curtains to cover the chapel's religious symbols during non-religious programs.

Offer parts of the program outdoors.

- Speak with security staff to discuss potential issues and solutions, like bringing in extra staff.
- (F) Organize a children's day in the garden.
- Offer a landscape painting workshop outdoors.

Discuss the best location for a performance with facility staff and participants.

- Ask security staff if visitors may be allowed into the room.
- (F) Ask participants if they are comfortable with families seeing certain parts of the facility.

## Facilitating a Program

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### Selecting Practitioners

Select practitioners with work experience in custodial facilities or criminal justice settings.

- (B) Ensure practitioners are comfortable and trained to work in the program context.

Select practitioners who are professional artists or have work experience in a particular art form.

- (B) Ensure practitioners are knowledgeable and interested in the arts.
- Connect participants to the art world outside and discuss the arts as a potential career.
- Arrange for practitioners to work part-time, allowing them time to focus on their art.
- (H) Professional artists may use the program as a platform for their career.

Select practitioners who can share and teach skills.

- (B) Monitor and develop participants' skill sets.
- (E) Look for practitioners with experience teaching literacy and numeracy.
- (Y) Look for practitioners who can give career planning advice.

Select practitioners who are committed to participants and their interests.

- (B) Understand practitioners' intentions and level of commitment.

Select practitioners who can identify with participants and with whom participants can identify.

- (B) Validate participants through shared experience, authenticity, and positive role models.
- (Y) Find practitioners who work with accessible and familiar art forms, such as DJs.
- (V)(D) Identify practitioners who have experienced marginalization.

Select practitioners who can articulate their process and speak with stakeholders.

- (B) Find someone who can network with facility staff, funders, and the media.

Invite former participants to serve as practitioners.

- (B) Provide a link to the program, apply their expertise, and introduce positive role models.
- Present a short DVD of the practitioner's work to gain support from facility staff.

## Training Practitioners

Arrange for experienced practitioners to train new practitioners.

- Pair new practitioners with mentors.
- Run a sample workshop for new practitioners to experience the program as a participant.
- Invite new practitioners to observe the program within the facility.
- (H) Peer observation can change group dynamics and create a voyeuristic environment.

Train practitioners for common or difficult situations.

- Describe previous situations and ask, 'What is the best and worst way to react?'

Introduce new practitioners over time.

- (B) Monitor progress and allow time to choose if the program is an appropriate fit.
- Require new practitioners to deliver a sample workshop for other practitioners.
- Implement a trial period for new practitioners.

Offer continuing professional development.

- (B) Strengthen the practitioner network, present new ideas, and address practitioners' needs.
- Invite practitioners to specialized training days at museums.

Offer sabbaticals to practitioners who want to pursue higher education.

- (B) Encourage further training and prevent the program from losing a practitioner.

## Facilitation Models

Pair practitioners who will complement one another.

- Match experienced practitioners with less experienced practitioners.
- Identify each practitioner's unique skills that others may lack or need to develop.

Use a creative reflection model.

- (B)(Y) Use the arts as a tool to reflect on life choices and paths toward change.
- Focus on participants' physical, intellectual, emotional, social, and spiritual needs.
- Explore participants' value systems and how to express their values creatively.

Use a non-traditional teaching approach.

- (B) Avoid negative associations with traditional education.
- (H) This may lose a chance to redefine participants' relationships with traditional education.

Use a holistic approach.

- (B)(W)(F) Integrate parts of participants' lives and address the effects of incarceration.
- Apply techniques from humanistic integrative psychotherapy.

Use a participatory arts model.

- (B) Encourage participants to make informed choices and feel ownership over the program.
- Involve participants in every step of the creative process and decision-making.
- Introduce the practitioner as a supporter, rather than a leader.
- Ask participants to select the artists or pieces they want to explore.
- Create opportunities to share personal and collective narratives.
- Invite experienced participants to volunteer as peer mentors and course technicians.
- Vote for a program rep to voice issues, attend focus groups, and brainstorm new ideas.
- (H) Participants may need further direction, structure, motivation, or time.

Work as an artist-in-residence.

- (B) Embed the arts within a facility and build relationships with various groups.
- Work in a facility for six months to two years.

Incorporate cognitive behavioural therapy (CBT).

- (B) Follow an evidence-based approach and work from the goal of changing behavior.
- Partner with organizations or researchers who support CBT.

Use a Neuro Linguistic Programming (NLP) model.

- (B) Pace participants, lead into discussions, and re-frame topics.
- Offer activities at participants' pace in a non-challenging and validating environment.
- Lead participants to a new discussion about a relevant issue or topic.
- Re-frame the discussion and ask participants to consider the issue or topic differently.

## Representing the Program

Refer to practitioners in a relatable way.

- (B) Convey practitioners' roles and tell participants what to expect.
- Use terms like 'artist,' 'musician,' and 'actor,' rather than 'facilitator' or 'tutor.'

Refer to participants based on what they do in the program.

- (B) Reaffirm participants' creative roles and encourage new identity formations.
- Use terms like 'writers,' 'artists,' 'cast members,' 'musicians,' or 'team members.'
- Use consistent terms across the program, including websites, resources, and conversations.
- Terms like 'offender,' 'convict,' and 'inmate' may be interpreted as offensive.

Fore or background program goals as and when needed.

- Know the program's intentions and communicate them when necessary.
- (Y) Explain the overall program schedule and daily schedule in clear terms.
- Emphasize or de-emphasize the final event to either motivate or relax participants.

Know the program's audience.

- Describe the exact same activity to different groups using different terms.
- (Y) Choose topics that are instantly appealing, such as music and film.
- Incorporate less interesting topics into the program slowly.
- Link activities to participants' culture.
- (H) Avoid using participants' lingo and behaviors, which may appear disingenuous.



# Building Relationships

Approach participants as individuals.

- (B) Find what works best for each person and communicate an intention to connect.
- Ask about their interests and offer a variety of activities to match them.
- Recommend people to particular resources based on their goals and interests.
- Find a depth in the work that resonates with both participants and practitioners.

Connect with everyone at a human level.

- (B) Create a relaxed, accepting environment.
- Connect personally by learning names, asking for updates, and sending holiday cards.
- Ask participants to act, feel, and speak for themselves.
- Engender acceptance through honest self-representation and sincere actions.
- Acknowledge when something is difficult or when practitioners make mistakes.
- Make no assumptions about participants' backgrounds.

Share examples of practitioners' artwork.

- (B) Show openness to criticism and demonstrate credibility as an artist.
- Show completed work from a course or degree program to communicate expectations.
- Give live demonstrations of useful techniques.

Give positive feedback.

- (B) Show support, promote positive self-reflection, and provide a model for peer feedback.
- Encourage participants to experiment before discounting new techniques.
- Offer specific praise by identifying and justifying the merit in participants' work.
- Offer both constructive criticism and praise.
- (H) Generalized positive feedback may come across as patronizing and insincere.

Work as a team.

- (B) Build value in the group and reduce intimidation through non-hierarchical relationships.
- Foster a sense of preciousness within the group to promote commitment.
- Prioritize group teamwork over individual practice.
- Share positive press coverage about the program with participants.

# Structuring the Program

Structure the program around a theme.

- (B) Incorporate multiple views in a coherent way and foster organizational continuity.
- Ask participants to decide on the theme.
- (Y)(W) Use self-reflective themes, such as change, imprint, manhood, and womanhood.
- Focus on portraiture and ask people to use themselves as the content for their development.
- (H) Unclear themes can fracture into divergent art forms and projects.

Structure the program around questions.

- (B) Affirm the validity of diverse views and offer ideas in a non-forceful way.
- Create questions based on the aims of the program.
- Use creative hooks to spark activities, like ‘What would you do if you were...?’
- Offer new techniques by asking, ‘Why not try this?’

Change the number of practitioners depending on the project.

- Work with a few practitioners to create a big, interactive activity.
- Work with many practitioners to connect with participants on a personal level.
- (Y) Work with a high staff-to-participant ratio in groups with behavioral issues.

Be flexible.

- (B) Prepare for unexpected reactions, outcomes, or interruptions.
- Respond to participants’ interests, which may include dropping a plan or adding an activity.
- Have emergency staff ready to support participants who may be in crisis or want to leave.
- Be sensitive to events in people’s lives and reflect it in the work.
- Be open to surprises which may create positive change in the program.

Promote one-on-one work.

- (B) Build trust, strengthen bonds, and ensure everyone receives attention.
- (V) Create an informal safe space in which participants can open up.
- Match experienced and inexperienced participants for peer tutoring.

Engage the disengaged.

- (B) Prevent participants from being bored, over-saturated, or ignored.
- (Y) Move activities around to respond to participants’ interests.
- Use multiple art forms, like combining music and visual art to design a CD jacket.
- If a participant yawns in a recording, incorporate it as a riff.

Make time for proper breaks.

- (B) Promote group bonding and re-boot concentration.
- Offer tea, coffee, snacks, and socializing.

Communicate high expectations for creative work.

- (B) Push participants to take risks and achieve high-quality results.
- Share examples of outstanding work from previous participants to show what is achievable.
- (H) Sharing previous work may discourage experimentation.

Design new games.

- (B) Tailor an activity to address group needs or deficits.
- Identify a structure for the game by determining which tasks require a desired skill.
- (Y) Use competition to energize a tired group and provoke articulation in a quiet group.
- Use fictional characters when discussing difficult issues to make sure no one is singled out.
- Test and modify new game designs.
- Be prepared for people to interpret games differently and find other meanings in activities.
- (H) Avoid labelling groups with skill deficiencies or singling out participants.

Use individual learning plans (ILP).

- (B) Track participants' learning process and practitioners' responsiveness.
- Update each participant's ILP on a regular basis.
- Complete forms by hand with participants to promote interaction and sincere responses.
- Include targets from facilities and funders, such as employability or interpersonal skills.
- (H) ILPs create paperwork and limit practitioners' and participants' time.

Play classical music during the program.

- (B) Change the dynamics in a room and provide stimulation while people work.
- Avoid arguments by making musical choices non-negotiable.
- (H) This limits participant control over music selection and may alienate or distract people.

## Rules and Regulations

Use a clear and consistent approach to managing participant behavior.

- (B) Promote organizational coherence by responding to issues within a policy framework.
- Prepare a plan for fights, such as using mediation or calling facility staff to pull it apart.
- Determine when someone can no longer participate for group or individual protection.
- Determine when to use warnings, give an ultimatum, or report to facility staff.
- (Y) Consider posting a list of participants' names in the room with warnings or privileges.
- (H) Policies may restrict practitioner discretion and not cover all possible scenarios.

Create a mutually-defined program agreement with participants.

- (B) Recognize participants' needs, build consensus, and make rules widely understandable.
- Make clear that rules apply equally to all participants.
- Discuss what success looks like, how to get to success, and barriers to success.
- Discuss what should happen if something goes wrong.
- (H) Group rules may remind people of school and provoke negative reactions.

Foster a safe space.

- (B) Facilitate a non-judgemental environment in which people feel comfortable to take risks.
- Open discussion on the meaning of tolerance and safety.

Find appropriate ways to deal with unwanted affection.

- (B) Communicate expectations and take responsibility for practitioners and participants.
- Open discussion on the meaning of different actions and behaviors.

Use a clear and consistent approach to managing disclosure of crime or sensitive information.

- (B) Manage risks, protect facilitators, and protect participants.
- Determine how practitioners should respond to disclosure from participants or facility staff.
- Explain the program's disclosure policy to participants and facility staff at the start.
- Avoid conflicts with partner organizations if confidentiality thresholds are higher or lower.

Define rules regarding cursing.

- Determine if cursing is acceptable or unacceptable in conversation.
- (Y) Find 'clean' song versions and discuss different ways to interpret lyrics.

Use techniques to stop situations from escalating.

- (B) Prevent situations from moving out of control or disrupting the program.
- Use mediation to diffuse situations.
- (H) Interventions may be damaging, and disintegration may offer learning opportunities.

Use a clear and consistent approach to reporting participants or calling on facility staff.

- (B) Communicate expectations and prevent participants from fearing random discipline.
- Decide which actions could compromise participants, practitioners, facility staff, or others.
- Prevent facility staff from intervening unnecessarily or misunderstanding a situation.

Define roles for co-practitioners.

- (B) Separate responsibilities and prevent issues from interrupting the program.
- Write down roles and responsibilities.
- Define who will be responsible for report writing, time keeping, discipline, and absence.
- Define who leads activities, supports excluded participants, or follows participants outside.

## Using Resources and Materials

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Bring in materials from outside the facility.

- (B) Widen access to materials and control the quality, safety, and availability of items.
- Travel with a light load to minimize security clearance time.
- Use a large van to transport a big kit, such as musical instruments or set design materials.
- Gain permission to leave materials in the facility for the length of the program.
- (H) Security clearance may take a long time and materials may be stopped at the gate.

Introduce materials over time.

- (B) Respond to participants' interests and gain their commitment regardless of materials.
- Determine which materials are most appropriate for the group at different times.
- (E) Introduce written materials after building group trust and understanding literacy needs.

Bring in specialized materials.

- (B) Widen access to materials, promote new techniques, and encourage high-quality work.
- Bring in materials for gilding, print-making, and calligraphy.

Use tangible, fun, and simple materials.

- (B) Draw people into the program, especially if the topic is abstract or challenging.
- Bring in familiar objects from outside the facility, such as props, photographs, and fabrics.
- Bring in new objects that are exciting to handle, such as new technology, toys, or products.
- (Y) Pass a football in creative ways to introduce physical theatre and movement.

Use recycled materials from the facility.

- (B) Reuse materials, reduce costs, and promote experimentation.
- Use big plastic barrels from the kitchen as portable drums.

Make all materials available to participants.

- (B) Widen access to materials and promote sharing.
- (H) Shared materials may be less valued or cared for than personal materials.

Gain permission for participants to take materials back to their cells.

- (B) Encourage commitment to projects and prevent people from rushing to complete work.

Create a system to track all materials.

- (B) Follow security policies, promote safety, and check the quality of materials.
- List and classify all materials.
- Count all materials out to participants and back at the end of the session.
- Report missing materials immediately.
- Lock all materials in a windowed cabinet with hooks labeled for each material.
- Create a wooden block with holes for the exact number of pens, pencils, or markers.

Accept donated resources from partner organizations, funders, and community groups.

- (B) Maximize resources and demonstrate commitment to funders and partners.
- Accept donated library books from a partnering university.
- Ask cinemas for outdated film posters to hang in the radio, TV, or film studio.
- (H) Donated resources may not relate to the program or be allowed inside.

Use computers.

- Print requested images and articles from the Internet before the program.
- Encourage participants to use facility computers with research software, like Encarta.
- (H) Participants' print requests may be overwhelming or difficult to find.

Use multicultural resources.

- (D) Share tangible objects and stories from personal traditions.

Use abstract images to spark discussion.

- Use random shapes and characters to ask participants which image they most identify with.
- Create variations on tarot cards with pictures, words, and phrases.

Offer extra resources to participants who want to progress.

- (B) Encourage participants to advance within the program and challenge themselves.
- Bring in books about particular techniques.
- Invite participants to give a presentation in the program or across the facility.
- (H) This may burden practitioners and promote favoritism.

Expect security rules and procedures to change over time.

- Use alternative materials which are allowed.

Donate resources and materials to the facility after the program is completed.

- (B) Foster a program legacy.

# Promoting Inclusion

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## Practitioner Approach

Provide inclusion and diversity training for practitioners.

- (W)(D)(V)(E)(Y) Provide training in relevant policies, including child protection guidelines.

Take an active stance on issues.

- Incorporate alternative or underrepresented viewpoints.
- Directly address bigotry if it arises.

Do not try to represent another group's experiences.

- Speak from personal experience and encourage participants to do the same.

Select practitioners from diverse backgrounds.

- (V)(D)(W)(E) Seek individuals who can identify with participants.

Support participants who may have very little support structure.

- (V)(D) Reach out to marginalized participants or participants who may be far from home.

Design flexible programs.

- (B) Be open to accommodating any participant's needs.

Deliver programs in residential wings.

- (B)(V) Address particular populations' needs and minimize bullying.
- (H) On-wing programming may alienate participants.

## Language

Use visual techniques to communicate with participants with limited English.

- (E) Use demonstrations, illustrations, eye contact, smiling, and pointing.

Arrange for translators and interpreters.

- Ask participants to volunteer as peer translators if translators cannot be brought in.
- (E) Provide translated subtitles for performances and films.

Be sensitive to multiple interpretations of language.

- Be prepared to offer mediation if certain words or actions are considered offensive.

Offer separate sessions for participants with limited English. (E)

- (B) Build language comfort and welcome those who feel excluded from other programs.
- (H) Divided sessions may alienate participants and limit opportunities with English speakers.

Carefully consider the terminology used to refer to people with limited English.

- (E) Be careful not to conflate ‘foreign national’ with ‘limited English’ or ‘low literacy.’

## Literacy

Design programs to accommodate all literacy levels. (E)

Provide clear, widely understandable instructions for writing exercises. (E)

Offer to scribe for participants.

- (B)(E) Enable all participants to produce a written piece to keep, share, or exhibit.
- (H) This may place a time burden on the scribe.

Pair participants with varying literacy levels.

- (B)(E) Balance skills, share responsibilities, and engage in peer learning.
- Pair a writer and an illustrator to create an original storybook.

Recognize other forms of literacy.

- (E) Create activities that require visual, media, and emotional literacy.

## Disability

Modify physical exercises. (V)

- Change physical exercises to require less movement.
- Offer participants a less physically active role.

Respond to disabled participants’ needs. (V)

- Find a suitable chair for a participant with chronic back pain and refer them to a specialist.

## Diversity

Promote the artistic traditions of different cultures.

- Use a variety of instruments, writing styles, performance traditions, and musical styles.
- (D) Incorporate participants’ traditions.
- (H) Cultural traditions may be misrepresented by practitioners from outside the tradition.

Pause sessions for participants to attend prayer services. (D)

Be sensitive to participants’ potential discomfort with activities due to religious or other reasons.

- (D) Offer alternative Namaste positions for Muslim participants in yoga programs.

Wear neutral clothing.

- (B) Avoid alienating participants and be sensitive to the meanings of symbols and colors.

# Working with Facility Staff

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Build relationships with facility staff at all levels and departments.

- (B) Avoid dependence on one department or contact person.
- Take interest in their work and connect on a personal level.
- Attend staff meetings and represent the program.
- (H) Staff may be inaccessible in remote parts of the facility.

Build a close relationship with one department.

- (B) Build base of support.
- (H) Staff at the chosen department may be transferred, unhelpful, busy, or alienate others.

Speak with the facility security team.

- (B) Understand their interests and work together to solve problems quickly.
- Understand the role of security staff in solving problems for the program.
- Meet face-to-face to develop a personal relationship.
- Ask about security issues related to the program and brainstorm solutions.
- Demonstrate attention to details and procedures regarding approved materials.

Communicate widely, openly, and diplomatically.

- (B) Make everyone feel valued, included, and respected.
- Make sure that everyone has the same information.
- Approach all staff with professionalism.
- Demonstrate willingness to collaborate and share decision-making power.

Invite staff to see the program.

- (B) Help them to understand the program, take it seriously, and promote the work.
- Create a performance for a staff audience.

Be persistent to resolve unmet needs.

- Demonstrate commitment and experience, especially if the program has existed for years.
- Research relevant policies and rules to affirm or challenge a facility response.
- Identify interpersonal sensitivities before skipping people in a staff hierarchy.
- Think creatively to avoid issues, such as rescheduling if a session clashes with another event.
- Prepare for last-minute firefighting if materials are not allowed through the gate.

Offer opportunities for staff to participate and take on leadership roles.

- Create projects around shared concerns, such as promoting well-being or honoring veterans.
- Facilitate staff-only workshops during the lunch hour, such as yoga courses.
- Ask staff to mentor participants, such as rehearsing lines or reviewing written work.
- Ask staff about their creative interests and see if they want to share their creative work.
- Perform a play or song written by a staff member.

Give updates on the progress of the program.

- Write monthly reports, host meetings, offer daily debriefs, and keep senior staff updated.



Offer to train staff on a facility-wide issue.

- (B) Share expertise and develop a consistent approach across the facility.
- (V)(W)(Y)(D)(E) Discuss techniques for working with particular populations.
- Discuss how to use visual art to improve poster design and placement.
- (H) This may offend staff who feel they are already well-equipped to deal with certain issues.

Approach staff and computer teachers to discuss the possibility of participants using computers.

- (B) Enable participants to develop creative control, responsibility, and IT skills.
- Encourage participants to type for magazines and creative writing workshops.

Link the program to special days at the facility.

- (F) Create programming around holidays, family days, and cultural days.

Acknowledge that facility rules may come before the program.

- Allow extra time to get in and out of the facility.
- Be aware that lock-downs, transfers, and solitary confinement may prevent participation.
- (H) Defend individuals if there is a misunderstanding and report abuse.

Share positive press coverage of the program.

- (B) Inspire staff to support the program and recommend it to others.

Recognize and reward staff who have been particularly helpful.

- Give gifts and express gratitude.

## Offering Certification

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Offer program certificates.

- (B) Create a unique certificate to match the program.
- Give leveled certificates which correspond to completed sessions.
- Create personalized certificates to recognize participants' skills or achievements.
- (H) Participants may want formal certificates from an accrediting agency.

Offer certificates that recognize skill progression.

- (B) Emphasize the creative process, track progress, and note areas for improvement.
- (E) Work from each participant's skill level.
- Recognize literacy and numeracy skills, such as counting beats and calculating proportions.
- Require participants to learn foundational art theories before experimenting.
- (H) Skill progression may be difficult to formalize on paperwork.

Incorporate employability into the certificate.

- Ask participants to cost their materials and artist fee.
- Ask participants to identify the name, purpose, and safety risks of particular tools.
- (S) Discuss ways to showcase the certificate on job applications.

Offer more than pass/fail grading in courses.

- (B) Give participants a meaningful mark of their work and identify areas for improvement.
- Offer 'pass,' 'merit,' and 'distinction.'
- (H) This may alienate some participants and promote favoritism.

Prepare a plan if participants are transferred or released before completing the certificate.

- (B)(S) Ensure that participants can receive their certificates or continue uncompleted work.
- Record each participant's progress and send progress reports to transfer facilities.
- Research other facilities or institutions that offer the same certificate.

Celebrate completion and provide a follow-up opportunity.

- (F) Organize a graduation ceremony with family and friends.
- Give participants a binder to store and protect all their certificates.
- Offer the option to work toward a higher-level certificate.
- Invite a professional artist to collaborate with participants on a special project.

## Accreditation

Offer a widely recognized accredited certificate.

- (B) Offer meaningful certificates that are comparable to certificates outside the facility.
- Work with highly-regarded accrediting agencies or universities.
- (H) Some certificates are only offered in secure facilities and may be stigmatized outside.

Make accredited certificates optional.

- (B) Ensure commitment, save money, and prevent participants from repeating certificates.
- Offer portfolio development as an option for people who are not interested in certificates.

Accredit the entire program through the practitioners.

- (B) Automatically certify all participants who complete the program and avoid paperwork.
- Require practitioners to be trained by the accrediting agency.

Select accrediting agencies that match the program design.

- Choose an accrediting agency that is accessible and willing to engage in honest discussion.
- Make sure that the requisite delivery hours match what practitioners can offer.
- (S) Ensure that participants have time to complete the certificate and receive it quickly.
- (S) Check if agencies offer a 24-hour guarantee to mail or e-mail completed certificates.
- (H) Some agencies may be inflexible or slow the momentum of the program.

Change the accrediting agency to respond to changes in the program.

- Schedule meetings with representatives from other agencies.
- Compare the fine details between previous and new agencies.
- (H)(L) Some participants may be on the previous certificate while others begin the new one.

Include accredited certificates in the program budget.

- (B) Predict how many accredited certificates the program can offer.
- (H) Funds may be better spent on non-accredited certificates, materials, or resources.

## Spotlight on: Arts Award

(B)(Y) Enable young participants to complete an accredited certificate in a short period of time.

Emphasize creativity by asking participants to respond to a theme using media of their choice.

Require participants to attend a live arts event, research arts careers, and complete a portfolio.

Offer opportunities for progression at Bronze, Silver, and Gold levels.

## Organizing a Competition

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### Preparation and Publicity

Determine eligibility to compete.

- Consider people in secure facilities, secure hospitals, and immigration detention centers.
- (F) Consider people outside facilities, including former prisoners, family, and other artists.

Diversify entry categories.

- (B) Appeal to a variety of people and encourage entrants to experiment.
- Offer categories in hairdressing, nail art, love letters, and creative fundraising enterprises.
- (H) Artists who submit body art may not be permitted to see the final modeled piece.

Encourage people of all backgrounds and abilities to enter.

- (Y)(W) Reserve some prizes for certain groups of people.
- (Y)(S) Accept entries from certain groups year-round.
- Encourage group entries to build teamwork and confidence.

Make posters and entry forms available in appropriate locations.

- Reach out to former prisoners through probation officers and online.
- Reach out to people in facilities through libraries, education, and former entrants.
- Send documents to facilities at least four months before the entry deadline
- Follow up with delivered documents to ensure they are distributed.
- Keep updated with facility and probation contacts, as they may change.

Use the entry form as an opportunity to collect important details from entrants.

- Ask if entrants are willing to have their work be published in promotional materials.
- Ask how their names should be listed, if at all.
- Ask where the prize should be sent.
- (S) Ask when they will be released or transferred.
- (F) Ask if their work should be sold, returned, or sent to a family member or friend.

Clearly state the entry rules.

- Set word limits for written entries.
- Advertise an early and final deadline for all entries, and offer an incentive for early entries.
- Require entry forms to be signed by the entrant and a member of facility or probation staff.
- Be clear about risk management policies, such as not identifying victims or glorifying crime.
- (H) Word limits may exclude superb entries.

Clearly state the prizes on entry forms and posters.

- (B) Motivate people to submit work.
- Be clear about the number of prizes and if winning entries will be ranked for different prizes.

Visit facilities as much as possible.

- (B) Build trust in the competition and create channels for communication.

Arrange a business reply mail permit or freepost address.

- (B) Remove any financial burden on entrants who cannot afford postage.
- Ensure that the permit covers heavy or over-sized packages.

## Accepting Entries

Allow facilities to package all entries together.

- (B) Encourage entrants to submit by the deadline and promote facility support for entrants.

Anticipate potential problems.

- Create a coded system to match entries with entry forms.
- Create policies for dealing with damaged entries and transporting returned entries.

Be prepared for entrants to request photocopies of their entry.

- Make and send the photocopies immediately to avoid losing or forgetting the request.

Arrange for ample storage space and program staff support.

- Process, catalogue, and safely organize entries.

Send a prize to the facility that sends in the most entries before the early deadline.

- (B) Incentivize entrants to submit work and lessen the burden on competition staff.
- Offer extra funding for art supplies.

## Judging

Invite judicial officials, police, and victims of crime to serve as judges.

- (B) Foster a transformational experience and build links across various groups.

Invite former winners and former prisoners to serve as judges.

- (B) Recognize artists in the community and build relationships with former winners.

Invite notable artists in each entry category to serve as judges.

- (B) Publicize the competition through judges' notoriety and raise competition standards.

Prepare entries for the judges.

- (B) Minimize the burden on judges' time and encourage judges to volunteer again.
- Create a short list of written entries with the help of specialized in-house judges.

## Prizes

Write to all entrants with results, encouragement to enter again, and honest, personalized feedback.

- Send all entrants a participation certificate.
- Prepare to support entrants who struggle with disappointment and rejection.
- (H) Individualized written feedback may require extra staff support and mailing costs.

Create prizes to recognize unique achievements.

- Create prizes for exceptional entries from first-time entrants or entries outside word limits.

Offer prize money.

- Be prepared to re-issue checks to winners who are transferred or released.
- Document the details of every re-issued check.
- (H) Some facilities may restrict financial gain from artwork.

Offer a solo exhibition in a major gallery.

- (B) Motivate winners to keep working and support their professional development.
- Give artists control over the show, from the invitation design to the exhibition layout.

Celebrate winners within their respective facilities.

- (B) Recognize achievement across a facility and encourage staff to take the arts seriously.

Offer winners the choice to be matched with an artistic mentor after release.

- Create a check-box on the entry form to ask if entrants are interested to have a mentor.
- Match mentors and mentees based on location, art form, and interest.
- Train mentors on boundaries, common situations, and organizational values.
- Give each mentor a cell phone with a new number and cover any relevant costs.
- (H) The check-box can raise false expectations for entrants who are not offered a mentor.

Build community among competition winners.

- Invite past winners to be competition ambassadors, reps, speakers, and consultants.
- Invite past winners to serve on a steering committee to plan future competitions.

## Spotlight On: National Playwriting Competition

Pair winners with writing mentors to develop their play for production.

- Communicate by post, by phone, or during visits.
- Ensure that the winners maintain decision-making power over any changes to the play.

Offer prizes which recognize and advance winners' playwriting.

- (F) Offer a professional reading or performance at a major theatre, which can be filmed.
- Perform the play with an all-professional cast to validate the work.
- Encourage the actors to speak with the writer to clarify creative intentions.
- Offer follow-up support with a professional theatre company.

## Selling Participants' Work

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Gain participants' permission to sell their work.

- Ensure participants' consent and understanding of the details of the sale.
- Ask for permission to use their work for marketing or other purposes.
- (H) Avoid jargon-filled consent forms that may be difficult to understand.

Determine where profits will go.

- (B) Be clear with participants, facilities, and buyers about profit use.
- Use profits to fund the costs of the program and new materials.
- Give all profits to the artist, either before or after release.
- Split profits between the artist, the program, and victim awareness organizations.
- Donate all profits to a charity of participants' choice.
- (H) Some facilities may not allow participants to profit from the sale of their work.

Support participants in the lead-up to selling their work.

- Discuss how to make pieces more marketable, such as leaving a 5ml border for the frame.
- Share examples of artwork that sold successfully in the past.
- Help participants to make small restorations to their pieces to prepare them for sale.

Create a social enterprise.

- Hire program staff to focus on sales, business, and new markets.
- Sell participants' work at competitive prices.
- Donate artwork to major organizations and institutions to widen program publicity.
- Sell online, in stores, and at special events.
- Host art auctions for facility staff.

Communicate the stories behind the work.

- (B) Create awareness about the program through the artwork.

Maintain correspondence with participants whose work is on sale.

- Send a personal, hand-written thank you note to all participants.
- Send updates on the sale of their work.
- Keep up-to-date with participants and make sure their correct contact details are on file.
- (H) Be prepared to re-issue checks or money orders, as participants' addresses may change.

Gain participants' permission to be contacted by buyers.

- Discuss possible consequences, including public notoriety and personal notes from buyers.
- (H)(Y) Restrictions may be in place to protect participants' identities.

# Working with Volunteers

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Include volunteer costs in the program budget.

- Consider the costs of recruiting, vetting, training, transporting, and managing volunteers.

Use appropriate terminology to refer to volunteers.

- (B) Use terms that reflect the role of volunteers and have a positive effect on the program.
- Distinguish between paid/unpaid, trained/untrained, and core/peripheral volunteers.
- (H) The term ‘volunteer’ may be perceived as ‘unprofessional’ or ‘not part of the team.’

Do careful vetting of potential volunteers.

- Understand volunteers’ intentions and make sure they are well suited to the program.
- Require a written application, references, and an in-person interview.
- Consider the age, stability, level of experience, and vulnerability of potential volunteers.

Complete a risk assessment of potential volunteers.

- (B) Protect volunteers, practitioners, and participants.
- Prevent volunteers from being harmed or harming others during volunteer work.

Provide volunteer training.

- Discuss personal boundaries and common situations.
- Communicate the potential impact of volunteering in the program.
- Instill program values and expectations, such as handling participants’ artwork with care.
- Offer an accredited training course.

Create a volunteer discipline policy.

- (B) Prepare to deal with difficult situations.
- (V) Determine a policy regarding volunteers who act inappropriately toward participants.
- Determine a policy regarding volunteers who break facility rules or program policies.

Place volunteers in appropriate roles by matching their interests and skills with program needs.

- Offer office positions, such as grant writing or corresponding with participants.
- Offer positions in the facility, such as facilitating workshops or evaluating the program.
- Identify volunteers who are accomplished in the arts, including radio producers and actors.

Provide organizational support to volunteers.

- Make sure that senior program staff support and recognize volunteers.
- Mediate any issues between program staff, practitioners, and volunteers.
- Ask volunteers what extra support they may need.
- (H) Volunteers may feel inadequately supported or afraid to bring issues forward.

Maximize volunteer accountability.

- (B) Encourage volunteers to reflect on their experience and prevent issues from arising.
- Ask volunteers to record their experiences.
- Invite volunteers to attend program staff meetings.

Arrange for volunteers and participants to work together.

- (B) Promote teamwork and give volunteers participation experience.
- Perform a play with a cast of student volunteers and participants.
- Pair individual volunteers and participants together for the duration of the program.
- (H) Volunteers' backgrounds or intentions could lead to rifts with participants.

Consult with volunteers.

- Encourage them to challenge the program, offer ideas, and represent community interests.

Ask volunteers to serve as program representatives.

- (B) Represent the program with third party validation and utilize volunteers' social capital.
- Encourage volunteers to advocate for the program within the community.
- Encourage volunteers to build positive relationships with facility staff.
- (H) Volunteers may not be as representative as practitioners or participants.

Invite experienced participants to volunteer.

- (B) Offer formal leadership opportunities to support fellow participants and the program.
- Provide accredited volunteer training.
- Offer positions for peer mentors and program representatives.
- (H) The program may become over-reliant on volunteers and the work may be burdensome.

Invite facility staff to volunteer.

- (B) Formalize their commitment to the program.
- Identify facility staff with interest in the arts, participants' trust, and useful skill sets.

## Developing an Organizational Model

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Maintain tight aims and objectives.

- (B) Make sure all staff understand the program mission and promote coherent policies.

Foster teamwork within the organization.

- Share one email address among part-time staff.
- Encourage reflection and value staff opinions.

Develop an organizational theme.

- (B) Unite staff under one creative idea and provide a starting point for projects.
- Change the theme bi-annually or annually.
- Use themes that are open for exploration.

Provoke discussion about program development.

- (B) Gather opinions about the future of the program from various stakeholders.
- Invite program staff, practitioners, former participants, and volunteers to monthly meetings.
- Develop a strategy and stick to a timeline.



Hire program managers from non-managerial backgrounds.

- (B) Work with staff who are familiar with the program context and can foster teamwork.
- Draw from social work, education, and the arts.
- Hire managers who care about participants and support the work.

Hire a staff member to manage a network of arts practitioners.

- (B) Coordinate practitioners, search available practitioners, and boost practitioners' visibility.
- Consider placing the practitioner directory online to share with other organizations.
- Match practitioner and facility schedules.

Hire a staff member who is dedicated to fundraising.

- (B) Devote full attention to fundraising and allow practitioners to focus on the arts.
- Hire someone with grant writing experience.
- (H) A development director may not represent the program as accurately as practitioners.

Hire a staff member to manage personal data from current and former participants.

- (B) Trust one person to manage sensitive personal information.
- Update contact details regularly, especially in programs that send checks or compensation.
- Ensure that database protections are robust.
- Maintain continuity by limiting the position to one staff member.

Encourage all staff members to visit facilities regularly.

- (B) Broaden familiarity with participants, facility staff, and program needs.
- (F) Organize a stall during program fairs, holidays, and family days.
- Take photos of the program and gain participants' and facility permission to use the photos.
- Go in with practitioners to observe the program delivery.

## Building Formal Networks

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Determine the purview and range of the network.

- Decide who the network will include and how wide the network will be.
- Network locally, regionally, nationally, or internationally.
- Create a network of individuals, such as practitioners, participants, or competition winners.
- Create a network of groups, such as facilities, arts programs, universities, or museums.

Fairly and equally represent all members.

- (B) Support members without taking sides or excluding anyone.
- Define the roles, responsibilities, and limits of the network coordinator.
- Find an experienced, committed coordinator with support from members and time.
- Ask members what they want the network to be and how it should operate.
- Ensure that quieter, smaller, and newer organizations are represented.

Organize a steering committee.

- (B) Distribute decision-making power and involve multiple network representatives.
- Create subcommittees that are listened to and given responsibility.
- Reserve some positions on the steering committee for new members.
- (H) Steering committee members may be busy, overburdened, or act in their self-interest.

Provide opportunities for members to exchange ideas.

- Share techniques, funding advice, and solutions to common problems.
- Make collective calls to action.
- Organize networking conferences and events.

Build community.

- Ask former participants to be program ambassadors and speak about the work.
- Send members handwritten holiday greeting cards.

Create and distribute newsletters.

- (B) Share news and foster a sense of community.
- (V)(E) Ensure that all material is appropriate for the newsletter's audience.
- Use positive, gender-neutral, and culturally-sensitive images and colors.
- Include letters from people in secure facilities and ask for their permission to publish.

Organize a long-term project for all members.

- (B) Bring people together, especially across diverse or isolated groups.
- Use the same start and finish date.

Provide training.

- (B) Re-engage members with network aims and objectives.
- Offer residential training courses, weekend courses, day training, or half-day training.
- (D) Cover relevant topics, such as working in a custodial environment or diversity training.
- Provide trainees with updated handbooks.

Offer member support.

- Offer a 24/7 support line.
- Require network coordinators to offer a certain amount of consultation days to members.
- Offer expert seminars in which experienced members can answer other members' questions.
- Provide useful and appropriate responses to negative media coverage.

Create an online network.

- (B) Interact 24/7 across long distances and share resources quickly and easily.
- (E)(V) Design a secure site that is appropriate for all possible users and visitors.
- Create a simple registration process with clear, step-by-step instructions on a video tutorial.
- Use social networking to encourage members to create personal profiles and discussions.
- Share visual art, audio files, video clips, media coverage, and publicity.
- (F) Allow caregivers and family members to enter information on others' behalf.
- Provide online training, especially in a long-distance network.
- (H) This may not be accessible to people in secure facilities.

# Funding

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## Identifying Funding Sources

Search for funders with aims and objectives that match the program.

- (B) Stay true to the program and develop a sincere connection with funders.
- Find funders who support a particular art form or type of engagement.

Identify funders with a strong history of supporting partnerships.

- (B) Pool resources and maximize the funding potential.
- Partner with large organizations, universities, or cultural institutions to deliver the program.
- Establish credibility as a lone practitioner by partnering with an organization or supervisor.
- Work with a large theatre company, orchestra, or dance ensemble.
- Partner with a university which may provide a researcher to evaluate the program.

Ask if the host facility can fund the program.

- (B) Boost facility commitment and show other funders non-reliance on their funding.
- Build the program's reputation by offering a free program before asking for facility funding.
- Ask if funding can be given in full, in part, or on a sliding scale.
- Ask for 25% of the costs of the first program, 50% of the second, and 100% of the third.
- Look into local government funding, which may encourage host facility funding.
- (H) This may change perceptions of the program and diminish control over the program.

Find funders that support work with particular populations.

- (W)(Y)(D) Gain support for work with women, young people, minorities, and veterans.

Diversify funding sources.

- (B) Maximize funding options and maintain stability if some funders back out.
- Describe the program using different terms to appeal to different funders.
- Offer programs inside and outside facilities to attract more funders.
- Pair government funding with non-government funding.

Identify philanthropic arms of local businesses.

- (B) Develop local ties and community-based support.
- Make sure that the business product or service aligns with program ethics.

Find unusual and unique funders.

- (B) Diversify funding sources and avoid competition for funding.
- Find a local heritage foundation to support programming about local artists or history.

Identify a current niche that funders are supporting.

- (B) Relate the program to funders' interests.

Identify large-scale projects that provide funding within geographical areas or for particular topics.

- (B) Broaden publicity, develop partnerships, and work within a supportive structure.
- (W) Search for city-wide funding for special months, such as Women's History Month.

## Self-Funding

Organize fundraising events.

- (B) Avoid applications, maintain control over funding sources, and focus on the program.
- Exhibit and sell artwork in the community.
- Offer executive workshops and training courses by practitioners and former participants.
- Organize conferences and events.
- Organize book sales to promote program training manuals, magazines, and anthologies.

Introduce ticket sales at performances, concerts, and shows.

- (B) Model professional performances.
- Begin ticket sales before the event to confirm reservations and provide some early funding.
- Ask for a suggested donation for the program book.
- (H)(F) This may attract only those who can afford it and limit family attendance.

Set up a patronage system.

- (B) Receive regular donations, recognize generous donors, and build relationships over time.
- Ask high-profile donors to commit to give a certain amount each year.
- Encourage patrons to share expertise from their field and meet with practitioners regularly.

Develop a social franchise.

- (B) Manage many projects and prevent failed projects from compromising the organization.
- Secure core funding for the organization and find local funding for each project.

## Applying for Funding

Begin applications early.

- (B) Allow time to research the funder and to prepare all the necessary documents.
- Begin new applications once a funder gives notice of pulling out.

Prepare applications with the help of free fundraising consultants.

- Identify consultancies that specialize in funding for the arts.

Call funders to ask about their priorities.

- (B) Demonstrate interest, build personal relationships, and meet their needs.
- Use funders' preferred terminology on applications.
- Explain how the program, and its lesser-known aspects, matches their interests.
- Describe the program in new ways, such as connecting mosaics to both fine art and industry.

Apply for long-term funding.

- (B) Establish core funding, minimize applications, and be flexible if short-term plans change.
- (H) The application may be competitive and demanding, especially for small programs.

Develop a business plan.

- (B) Demonstrate long-term planning and willingness to re-brand for organizational survival.

Draft a detailed budget.

- Ask participants what they want in future programs and what they could have done without.
- Include evaluation costs in the budget.

Illustrate the need for the program and how funding will make the program possible.

- Find a unique selling point of the program.
- Draw on participant and facility feedback to communicate the impact of the program.

Demonstrate success.

- Describe previous programs that were successful in similar contexts.
- Show the program in context by sending a short film or invitation to a performance.

Request feedback from funders who reject applications.

- (B) Gather valuable advice and demonstrate willingness to adapt.

## Working with Funders

Maintain a mission and vision separate from the funders’

- (B) Stay true to program intentions and approach funders with confidence in the work.
- Make sure that funders’ aims and objectives complement the program.
- (H) Disregard for funders’ priorities may alienate the program.

Develop personal relationships with funders.

- (B) Promote honest dialogue, collaboration, and openness to new or risky proposals.
- Treat funders and donors individually.
- Keep relationships cheerful.
- Offer opportunities to speak with practitioners and program staff one-on-one.
- Encourage funders to vouch for the program and offer new ideas.

Make funders feel valued.

- Respond to all donations with a personal letter.
- Publish donor names in magazines, program books, annual reviews, and exhibitions.
- Use terminology that expresses the value of the contribution.

Send funders regular updates about the program.

- Explain how their funding is being used.
- Send final products from the program, like CDs, DVDs, and anthologies.
- Send personal letters with anecdotes and stories.
- Send an annual review.
- Share ideas for new projects and future plans.

Send funders a list of performances, concerts, and events they can attend.

- (B) Encourage funders to see the work firsthand and allow time for security clearances.
- (H) There may be logistical difficulties to fit everyone into their chosen event.

Meet or surpass funders' expectations in the first year.

- (B) Encourage funders to continue or expand their support.
- Feature the program in articles, films, research, and competitions.
- (H) Funders' expectations may be unfair or detract from the program's mission.

Provide incentives for funders to extend their support.

- Host special events for major funders.
- Offer a package of benefits linked to various amounts.

Consider funders a resource.

- (B) Draw on funders' knowledge and connections.
- Ask if funders have any local links with facilities or partner organizations.
- Ask about other funders they may know.
- Ask for suggestions on how to progress and expand the program.

Send funders evaluation reports.

- Send funders the report before releasing it to the public.
- Ask funders to respond to the report with comments.
- Attract people to read the report by including quotes, stories, photos, and summaries.
- (H) Some funders may not read reports.

## Providing Grants for Art Materials and Courses

Create an application for potential grant recipients.

- (B) Learn more about applicants' interests and determine individual eligibility.
- Work with facility staff to distribute applications and recommend potential recipients.
- (H) Report abuse, such as forged applications to take advantage of more funding.

Offer grants for art materials under a certain amount of money.

- Ask recipients to select materials from an art catalogue.
- Work with facility staff to approve materials for each recipient.
- Pay for completed order forms.
- (H) Report abuse, such as materials getting lost or stolen in the security check.

Offer grants for correspondence courses in the arts.

- (B)(L) Allow grant recipients to take courses beyond the level offered in the facility.
- (S) Require applicants to show that they can finish the course before release.

Ask facilities to provide matching funds.

- (B) Encourage facility buy-in and promote a sustainable funding source.

Celebrate recipients' achievements.

- (B) Foster community, build relationships with recipients, and recognize success.
- Publish recipients' artwork and creative writing on the program website.
- Partner with a museum or gallery to showcase recipients' artwork.
- Sell and exhibit artwork on behalf of grant recipients.

# Working in Partnerships

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## Preparation

Define each partner's roles and responsibilities before beginning the work.

- Discuss each partner's strengths, weaknesses, and resources.
- Write a service-level agreement together.
- Run a pilot program before committing to a long-term partnership.

Arrange a mutually beneficial partnership.

- Discuss how partners can incorporate the program into their work.
- Share advice and provide practitioner training in each partner's approach.

Identify passionate individuals in partner organizations.

- (B) Work with a supportive contact person.

Ask participants to suggest partner organizations.

- (B) Share decision-making power and arrange a meaningful partnership for participants.
- Ask about advocacy groups, cultural venues, or community groups they want to work with.
- Ask about charities they want to support through art sales or awareness campaigns.

## Creative Partnerships

Reach out to other arts programs in the facility.

- Discuss shared interests, collaboration, and ways to enhance each program.

Invite guest practitioners to facilitate specialized workshops.

- Invite a local poet to discuss the writing process and publishing.
- Invite a local radio DJ to record participants' music and broadcast the tracks.
- Ask partner organizations to recommend guest practitioners.
- (H) Security clearance and training may take longer than the workshop itself.

Partner with cultural venues.

- Work with galleries to exhibit participants' artwork.
- Approach theatres to share resources and access unused space.

Foster creative partnerships within a particular geographic area.

- Deliver the same program across multiple facilities.
- Host arts practitioners from other facilities and be hosted in return.

Collaborate with partners on creative projects.

- (B) Work toward mutual aims, develop relationships, and build trust.
- Partner with professional artists, writers, dancers, musicians, and actors.
- (H) Professional artists may value their artistic vision above the group process.

Partner with participants' families.

- (B)(F) Use a holistic approach, strengthen family ties, and promote program sustainability.
- Ask participants which family members they would like to involve and how.
- Partner with the facility's family liaison to facilitate the partnership and oversee scheduling.
- Offer creative activities and private lessons during family visits.
- Create a long-distance writing program to accommodate families who may be far away.
- (H) Some participants or families may not want partnership.

## Community Partnerships

Partner with groups who will complement the program and add a missing element.

- (Y) Partner with youth clubs in the local community.
- (L) Partner with organizations that assist the elderly or work across stages of incarceration.
- (D)(V) Partner with advocacy groups, including LGBTQ and victim awareness groups.
- (V) Partner with other programs in the facility that work with hard-to-reach populations.
- (D) Partner with informal consultants, such as retired facility staff or local religious leaders.

Link the program to community events and campaigns.

- (B) Link to programming outside the facility and encourage the facility to do the same.
- Observe a national week, such as National Green Week or National Health Week.

Partner with local government.

- (B) Attract publicity and develop public support for the program.
- Partner with government agencies that affect participants, such as the courts.
- Partner with probation and government agencies that provide post-incarceration services.

Partner with university researchers, students, departments, and programs.

- Identify student volunteering groups.
- Identify particularly strong areas of research that may be relevant to the program.

Partner with friendly media outlets.

- (B) Attract publicity and promote positive, well-informed coverage.
- Identify enthusiastic reporters, contact the media proactively, and write press releases.
- (H) Be prepared for disinterest or negative coverage.



# Working with Museums

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Use the collection as a starting point for the content of the program.

- (B) Set parameters for the program and showcase the museum's identity and resources.
- Link the program to a current exhibition.
- Tour an exhibition into facilities and organize discussions around it.
- Bring in high-quality reproductions of original paintings.
- Organize workshops to create new pieces inspired by the collection.
- Display participants' feedback in the museum.

Bring in objects from the collection.

- (B) Bring the museum inside, entrust participants with items, and maximize tangibility.
- (H) Certain curatorial objects may reflect class bias and not relate to participants' lives.

Show pieces that deal with themes and topics relevant to participants.

- (B) Create a relevant program and challenge negative perceptions of the museum.
- Ask participants which issues they would like to explore.
- (H) Issue-based workshops may exclude some participants or oversimplify issues.

Invite the museum curator as a guest speaker.

- Ask the curator to lead a discussion, facilitate an activity, or give a talk.

Support students in art courses.

- Donate books, print-outs, past exhibition boards and visual aids.

Provide information about visiting the museum.

- (B)(F) Widen access to the museum for participants and their families.
- Provide brochures with the location and hours of the museum.
- Emphasize if the collection belongs to the public.
- Provide information about free events or lecture series.

Organize a program exhibition or event at the museum.

- (B) Recognize participants' contributions and bring new people into the museum.
- (F) Invite participants, facility staff, families, friends, and notable guests.
- (S) Collect participants' contact details outside the facility or send invitations via the facility.
- Create a permanent community gallery to showcase art by program participants.

# Working with Former Prisoners

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Coordinate with probation to reach out to former prisoners.

- (B) Link resources, build support for the arts, and offer creative ideas to probation officers.
- Create a formal partnership for mutual consultation and support.
- Coordinate risk assessments and discuss program security.
- Maintain transparency, accountability, and an open door policy for visiting officers.

Hire a program staff member to be a liaison to former prisoners.

- (B) Refer enquiries to one staff member and proactively contact former participants.
- Dedicate one staff member to reply to letters and enquiries.
- Offer to write professional references for former prisoners.

Use the office as a safe space where people can visit.

- (B) Foster an open environment and build community.
- Make sure the building is accessible and welcoming to new visitors.
- Offer support services, meals, discussion groups, and opportunities for greater involvement.
- (H) Security concerns may prohibit former prisoners from visiting the building.

## Work Opportunities

Actively recruit former prisoners to be part of program staff.

- (B) Provide employment opportunities and apply their first-hand expertise.
- Ensure criteria for hiring former prisoners is the same criteria for hiring others.
- Gain the support of trustees and board members.
- Allow ample time for criminal record checks to be completed.
- Ensure that staff have stable housing and are free from addiction.
- Offer apprenticeships, full-time work, part-time work, or project-based work.
- Reserve certain positions for former prisoners.
- Offer positions as a guest writer or an interviewer for a magazine.
- Offer positions as program evaluators, especially for those in need of academic credit.
- Promote an equal opportunity team and avoid asking staff to disclose sensitive data.
- Decide whether or not to disclose publicly that program staff include former prisoners.

Actively recruit former prisoners as volunteers.

- (B) Create opportunities for service work and professional development.
- Provide accredited training in organizational policies.
- Offer senior-level training and educational opportunities to volunteers with further interests.
- Ensure volunteer retention during training by covering travel costs and providing meals.
- Allow ample time for criminal record checks to be completed.
- Offer positions within the office, such as program design, fundraising, or administration.
- Offer positions within facilities, such as promoting the program or facilitating workshops.
- Offer mentoring positions to work with at-risk young people or new practitioners.

# Creative Opportunities

Organize an arts group for former prisoners and others affected by incarceration. (F)

- Meet in a public space that is easily accessible.
- Model the group after a facility-based program to provide continuity for former participants.
- Gain permission from relevant officials to do work both inside and outside a facility.
- Organize a theatre group, musical band, or arts cooperative.
- Create a record label with membership, recording opportunities, and performances.
- Tour exhibitions and performances to schools, secure facilities, and cultural venues.
- Provide compensation for performances, sales, and exhibitions.
- Split into several groups if interest expands.
- (H) Some people may not want to identify with other former prisoners.

Offer artistic and professional development programs.

- Provide free training in sales, marketing, business, and publishing.
- Offer playwriting workshops that culminate in a live reading by professional actors.

Provide art courses during summer vacation.

- (B)(Y) Offer creative and educational programming when school is out.

Invite former prisoners to attend community arts events.

- (B) Use the local area as a resource and widen access to cultural venues.
- Organize trips to theatres, concert halls, cinemas, and galleries.

Organize large-scale community art projects.

- (B) Showcase art by former prisoners and promote restorative justice.
- Create public mosaics and turn streets into galleries.
- (Y) Create a public mural that combats negative graffiti.
- Gain permission from local government to work in public areas.

Pair former prisoners with professional local artists.

- (B) Promote artistic collaboration and community engagement.
- Sponsor shared exhibitions and set up an arts cooperative.

Create art supply kits for former prisoners.

- Give kits on release or via mail.

Organize collaborative art projects for current and former participants.

- (B) Build community and promote continuity across the program.

Provide incentives to get involved.

- Offer accreditation, compensation, or vouchers.
- (H) Some incentives may detract from other program goals.

# Collecting Data

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*Data may be collected for funders, facilities, evaluations, or other purposes.*

## Participant Data

Gain participants' explicit consent before collecting and using data.

- Explain the intentions and methods of data collection.
- Discuss any security risks or potential consequences of data collection.

Record quantitative and qualitative data.

- (B) Collect data for different audiences and purposes.

Record information that participants communicate as important.

- (B) Respond to feedback and record data that was not originally considered.

Record if any participants do not use English as a first language.

- (E) Provide sufficient support and translation for participants.

Record the participant age range.

- (B) Determine if the program serves a particular age group, intentionally or unintentionally.
- Compare the participant age range to the facility-wide age range.

Record the number of participants in attendance.

- Track numbers over time to record how many people the program reaches.
- Compare the number of registered participants to the number who attend.

Record each participant's time in the program and calculate the completion rate.

- Compare participant attendance rates to the program's intended attendance goals.
- Determine if the program has a high or low turnover rate.
- Consider various reasons for absence, including illness, other programs, visits, court appointments, searches, incidents, segregation, transfer, discharge, operational shortfalls, lock down, and non-compliance.

Record if participants may be released during or after the program.

- (B) Pace the program accordingly.
- (S) Determine if participants' release dates affect program completion rates.
- Ask participants if they want to be contacted by the program after release.

Record participants' ethnic and religious identities.

- (B)(D) Determine if the program serves a particular group, intentionally or unintentionally.
- Compare participant data to the ethnic and religious distribution across the facility.

Record participants' disciplinary infractions.

- (B) Determine if the program reduces, raises, or does not affect disciplinary infractions.
- Determine the types of disciplinary infractions and to what degree they are committed.
- Determine if disciplinary infractions are related to the program.
- (H) This data may be irrelevant, difficult to obtain, and change program dynamics.

Collect the same data at the beginning and end of the program.

- (B) Compare data and track changes over time.
- (E) Collect and compare literacy rates and numeracy rates.
- Ask participants to fill out a self-perception questionnaire before and after the program.

## Program Data

Record the number of conferences or events that practitioners attend.

- Determine if practitioners attend events in various geographical areas.
- Determine if practitioners change their approach or focus on new topics after events.

Record the number of sessions the program offers.

- Determine if the program offers more, less, or consistent sessions over time.

Record the number of people that are trained by the program.

- (B) Measure the impact of the program on other organizations, programs, or professionals.

Record the number of facilities in which practitioners have worked.

- Determine if practitioners work in facilities in various geographical areas.
- Determine if practitioners work in facilities across various security levels.

Create a database.

- (B) Find data quickly, look up requested information, and create statistics.

# Evaluating a Program

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## Content

Evaluate the need for the program among participants and facilities.

- Determine if the program is needed and what part of the program is needed, in particular.
- Identify which needs, if any, the program fills.

Evaluate practitioners.

- Create a practitioner self-assessment checklist.
- Record if practitioners attend continuing professional development.
- Ask participants and facility staff to evaluate practitioners individually.
- Formalize a practitioner peer review at the end of each session to record what went well, what went less well, and what to incorporate into future work.

Evaluate new practitioners.

- (B) Formalize self-assessment, encourage reflection, and determine practitioner suitability.
- Create a six-month probationary period for new practitioners.
- Require new practitioners to complete a self-monitoring form after each session.
- Ask lead practitioners to respond to self-monitoring forms with detailed feedback.

Evaluate the professional impact of the program.

- Understand how the program impacts facility staff and practitioners, if at all.

Compare program outcomes to strategic aims.

- Use a feedback loop to examine if the program's strategic aims are constructive.

Compare the effects of different art forms used in the program.

- (B) Identify the function, strengths, and weaknesses of each art form.

Focus on the term 'value' in evaluation.

- Identify what participants, practitioners, and facility staff value about the program.

Carefully consider evaluating participant recidivism rates.

- Determine if lower recidivism is a strategic aim or goal of the program.
- Determine the definition and parameters of recidivism for program purposes.
- (H) Participant recidivism rates may be difficult to measure, provide a narrow measure of program success, invalidate the artistic process, and overlook other values of the program.

## Evaluators

Decide whether to work with internal or external evaluators.

- Decide if the evaluators should be part of program staff or come from outside the program.
- Consider issues of credibility, bias, cost, audience, and purpose.

Attend seminars on how to design and implement an evaluation.

Consult with people who have designed evaluations similar to the design intended for the program.

- Discuss hopes and ideas for the evaluation and gather feedback.

Ask academic researchers to serve as evaluators.

- (B) Link with universities, add credibility to the evaluation, and publicize the program.
- Involve researchers in program planning and embed the evaluation into the program design.
- Approach students who are required to design evaluations for professional development.
- (H) Scheduling may be difficult, and security and ethics clearance may burden researchers.

Put together an inter-disciplinary evaluation team.

- (B) Gather diverse perspectives on the program.

## Methodology

Use multiple evaluation methods.

- Change methods to fit particular projects.
- Use an evaluation matrix to identify the most appropriate methods to evaluate ‘soft skills.’
- Consult an evaluation cookbook for new ideas.
- (H) Be careful not to over-evaluate or under-evaluate the program for intended purposes.

Use methods that accommodate all participants.

- (E) Design evaluation questions to accommodate participants’ literacy levels.
- (E) Talk through written questionnaires for participants with low literacy.
- (D)(W) Broaden the focus population beyond white male participants.

Use a control group.

- (B) Compare participants and non-participants to isolate the impact of the program.

Treat informal conversations as evaluations.

- (B)(Y) Be open to various communication styles that people may be comfortable using.
- Pair questionnaires with discussion so participants can explain responses in their own words.
- Use various resources and equipment to record informal feedback at all times.

Use observation.

- Note how attitudes, indirect cues, and body language shift during the program.

Create an artistic product that evaluates the program.

- (B) Work collaboratively and use the arts as a starting point.
- Create a graphic novel or comic strip about the program.
- Create a film montage of the program based on participants' stories and work.
- Create a graffiti wall or engage in 'chalk talk' on a chalkboard.
- Create a song or scene about the program.
- Create a poster for the program which can be used to advertise future programs.

Use methods that maximize free expression.

- (B) Provide loose parameters for participants to evaluate the program on their terms.
- Give participants a blank piece of paper to respond to a general question any way they want.
- Organize an open mic session for anyone to speak about their experience in the program.
- (H) Free expression may be off-putting, especially for people with low confidence.

Embed evaluation throughout the program.

- (B) Encourage reflection and minimize the risk of a single evaluation session being cancelled.
- Evaluate the program at multiple points to understand its progression.
- (W) Give participants a diary with writing prompts and pictures for inspiration.
- Have feedback circles every day, half-day, or week.
- Share personal journeys by discussing highlights and low points.
- (H) Evaluations may change group dynamics and make the program feel like a service.

Ask facility staff to fill out a questionnaire about the program.

- (B) Collect many responses quickly and easily.
- Ask about their perception of practitioners and the institutional impact of the program.
- Ask simple, direct, and few questions.

Ask facility staff to provide written updates about the program at each stage

- If the facility already does this internally, ask them to provide a copy.

Organize focus groups.

- (B) Hear from a variety of stakeholders and encourage group dialogue.
- Record minutes from the focus group meetings.

Collect personal case studies.

- (B) Communicate the impact of program through personal narratives.

Embed audience evaluations into performances.

- (B) Gather audience feedback before they leave.
- Write evaluation questions into the script and invite audience members to respond.
- Print a questionnaire in the program book or on the back of ticket stubs.
- Ask the audience to give feedback to the cast afterwards.

Place written evaluations inside publications.

- Collect feedback from magazine readers by stapling a questionnaire inside each issue.



## Communicating Results

Write a final report that is clear and easy to understand.

- (B) Share results, respond to feedback, and create a document to refer to in the future.
- Specify if a claim is a hunch, an observation, or evidence.

Present multiple narratives about the program.

- Give an accurate account of the program, which may include contradictions or disagreement.

Incorporate quotes, images, and participant letters received after the program.

- Obtain participant and facility consent to include them.

Make reports available on the program website.

- (B) Be transparent and save time searching for copies or files.

Make recommendations and new policies that respond to feedback.

- (B) Demonstrate willingness and commitment to implement change.

## Spotlight on: Body Mapping

Draw an outline of a human body, as a group or individually.

- (B)(Y) Physicalize and personalize the evaluation process.

Ask questions about the program that can be linked metaphorically to body parts.

- Ask ‘How did you feel today?’ to relate to the heart.
- Ask ‘What do you think about today?’ to relate to the head.
- Ask ‘What are you taking with you from today?’ to relate to the hands.
- Ask ‘What are you throwing away?’ to relate to a trash bin outside the body.
- Ask ‘How do you feel inside and outside?’ to relate to internal processing and body language.
- Collaborate to create more questions and explore more emotions, such as fear or desire.

Bring the map into other activities.

- Discuss metaphor and phraseology in lyrics, such as ‘heart of gold’ or ‘bad to the bone.’

## Organizing a Conference

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Invite arts practitioners and former prisoners to perform.

- Ask conference attendees for constructive feedback on the performance.

Model a typical arts workshop.

- (B) Share creative practices and invite attendees to experience the workshop as participants.
- Facilitate ice-breakers to break down attendees’ boundaries, such as Human Bingo.

Organize an Open Space or Around the World discussion.

- (B) Address issues that attendees care about, promote networking, and allow for movement.
- Create small discussion groups around a question or issue put forward by attendees.
- Encourage attendees to move around groups depending on their interests.
- Continue small discussions without interruption, even if someone leaves or enters the group.
- Ask a volunteer in each discussion group to record and present the ideas that were discussed.

Create a platform for diverse perspectives.

- Invite researchers, facility staff, and former program participants to present.
- Encourage all attendees to fill out a conference evaluation.

Invite an artist-in-residence to observe the event and create a reflective piece.

- Invite a visual artist to work throughout the event and exhibit pieces as they are completed.
- Invite a writer to create an original poem about the event and read it aloud.
- Invite a songwriter to write about the event and lead the attendees in collective singing.

Make conference materials available online.

- (B) Widen access to the conference and create a space where attendees can revisit the event.
- Put summaries, recordings, and photos online.

## Leaving a Facility

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### Leaving Participants

Be clear about the program timing and structure from the start.

- (B) Be transparent and make participants aware of what to expect.
- Explain how regularly the program will return or why the program will end at a certain time.

Work toward a final event.

- (B) Work toward a goal and generate a strong memory that participants can access later.
- Build up to an exhibition, performance, poetry reading, graduation ceremony, or concert.
- (S) Schedule events appropriately so that all participants can attend and build motivation.
- (F) Invite participants' families and host a reception after the event with food and drinks.
- (H) A final event may end-load the program and leave participants feeling unsupported.

Give participants a final product to keep.

- (B) Give something to share with others, recall memories, and promote skill development.
- Create a CD, DVD, storybook, script, or anthology of original work.
- Give participants a book, notebook, art supplies, T-shirt, or certificate of completion.
- (F) Ask participants for their family members' contact details to send final products.
- (H) Do not prioritize or favor some participants with special gifts.

Provide contact details for the program and encourage participants to get in touch.

- (B) Give participants the resources to contact the program on their terms.
- Provide details in various forms, including business cards, mini-cards, and postcards.
- Embed program contact details into the final product.
- Consider providing a PO Box address for security reasons.

Create a sign-up sheet for participants' contact details, interests, and release dates.

- (B)(S) Contact former participants on their release date to match them with their interests.
- Ask facility staff for permission to contact people after release.

Offer ideas about how participants can continue creative activities.

- Create a tool kit for self-directed work, including prompts, resources, and materials.
- Provide details of arts organizations outside the facility.
- Discuss ways to highlight the program in job applications and resumes.
- (L) Place long-term participants in leadership roles and provide facilitation training.

Arrange work placements at community arts organizations for participants on day release.

- (B) Reintegrate participants into work and promote careers in the arts.
- Partner with the day release program at the facility.

Create a through-the-gate program that requires participation inside and outside the facility.

- (B) Encourage commitment to the program and offer a supportive community after release.
- Pair participants with a creative mentor for 6 months pre-release and 6 months post-release.
- Gain permission from facility staff to work both inside and outside.

## Leaving Facility Staff

Create legacies during the program.

- (B) Ensure that similar work can continue after the program is over.
- Bring staff into the program to widen the sense of program ownership.
- Train supportive and influential staff who will remain at the facility.
- Donate materials, software, and equipment to the facility after the program.

Arrange a formal meeting with facility staff when the program is done.

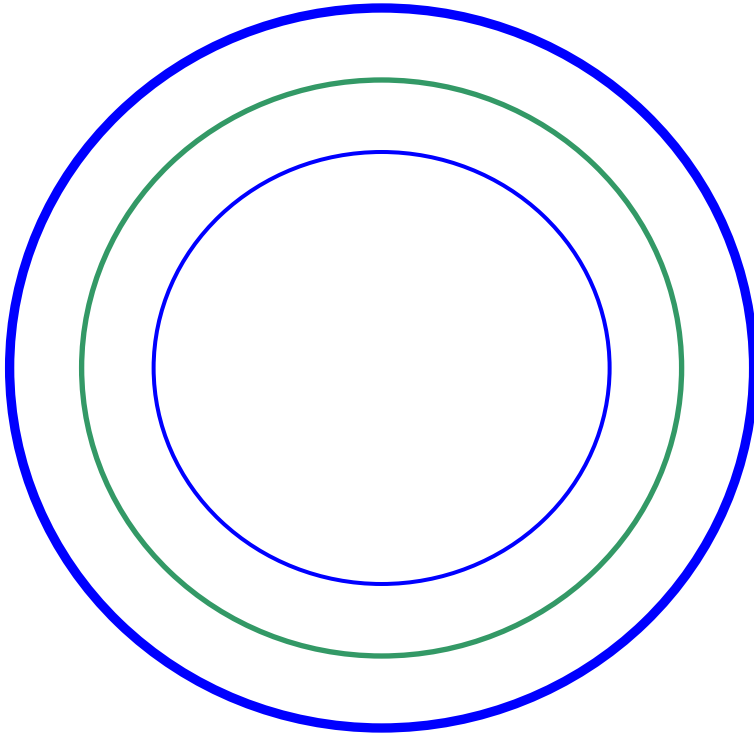
- Review the program and discuss how participants can be served afterward.
- Develop a step-by-step plan for the program to be institutionalized.

Record lessons learned about how to build staff support for the program.

- (B) Document the experience for future reference.
- Record which departments to speak with and which signatures are required for activities.
- (H) Some staff members may leave the facility over time.

Partner with staff at low security facilities and resettlement wings where participants will be sent.

- (B) Stay connected to participants and arrange opportunities for progression.
- Arrange an exhibition at a local gallery for participants on day release.
- Work with participants on a resettlement wing to design an art studio in the community.



# Program Directory

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## Comedy

Universal Comedy

## Competitions

The Koestler Trust

Outside In

Prison Reform Trust Writing Competition

Synergy Theatre Project

## Creative Writing

Write to Freedom

Writers in Prison Network

## Dance and Movement

Dance United

JumpStartMove

## Horticulture

Eden Project

## Literature

Stories Connect

## Magazines

Inside 'n' Out Magazine

Inside Time (Newspaper)

NOT SHUT UP

Women in Prison

## Media and Film

Media for Development

Noh Budget Films

Positive Images

Prison Radio Association

Red Rose Chain Film & Theatre Company

Second Shot Productions

## Multi-Arts

The Change Collective

Escape Artists

Helix Arts

National Black Arts Alliance

The Prison Arts Foundation

Reflex | creative reflection positive expression

Rideout

String of Pearls Project

Unitas

## Museums and Galleries

British Museum

National Gallery

Pallant House Gallery

Science Museum

Watts Gallery

Yorkshire Sculpture Park

## Music

Changing Tunes

Dhol Enforcement Agency

Glyndebourne Opera

Good Vibrations

Live Music Now!

Music in Detention

Music in Prisons - The Irene Taylor Trust

National Youth Choir of Scotland

Oxford Concert Party

Park Street Music

Scottish Ensemble

Superact!

User Voice

## Storytelling

Create | transforming lives inspiring creativity

Storybook Dads and Mums

## Theatre and Drama

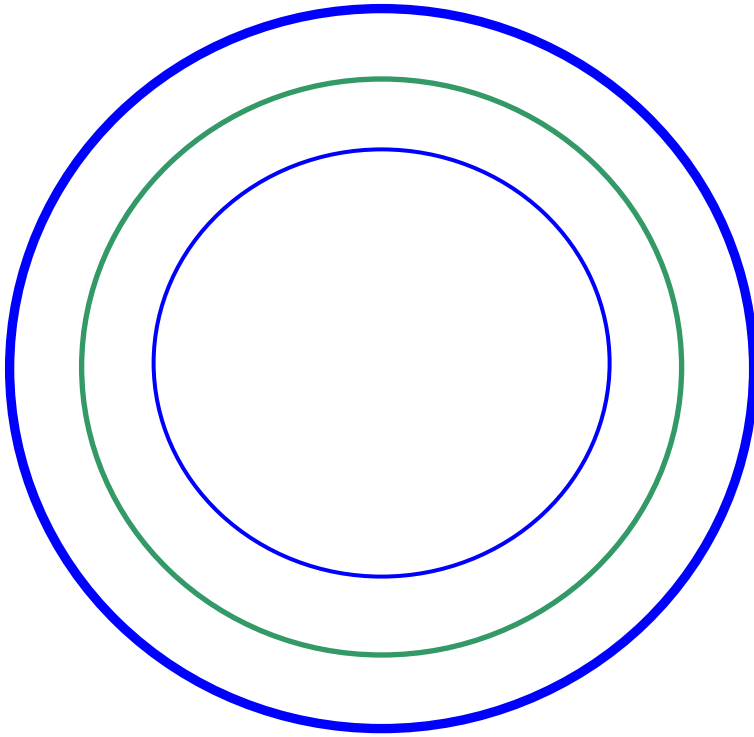
BigPinkHeart  
Cardboard Citizens  
Citizens Theatre  
Clean Break  
Geese Theatre Company  
Little Fish Theatre  
London Shakespeare Workout  
National Youth Theatre  
Odd Theatre Company  
Only Connect  
Pimlico Opera  
Playing for Time Theatre Company  
Safe Ground  
Scottish Opera  
Synergy Theatre Project  
Theatre Nemo  
TiPP  
Visible Fictions  
Wagontrain

## Visual Art

Burnbake Trust and Prison Art Project  
Fine Cell Work  
HMP Pentonville Day Care Activity Centre  
Southbank Mosaics  
Visual art courses from education providers, including:  
A4e  
Manchester College  
Motherwell College

## Yoga and Meditation

Phoenix Prison Trust



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# White Fragility

by  
Robin DiAngelo

White people in North America live in a social environment that protects and insulates them from race-based stress. This insulated environment of racial protection builds white expectations for racial comfort while at the same time lowering the ability to tolerate racial stress, leading to what I refer to as White Fragility. White Fragility is a state in which even a minimum amount of racial stress becomes intolerable, triggering a range of defensive moves. These moves include the outward display of emotions such as anger, fear, and guilt, and behaviors such as argumentation, silence, and leaving the stress-inducing situation. These behaviors, in turn, function to reinstate white racial equilibrium. This paper explicates the dynamics of White Fragility.

*I am a white woman. I am standing beside a black woman. We are facing a group of white people who are seated in front of us. We are in their workplace, and have been hired by their employer to lead them in a dialogue about race. The room is filled with tension and charged with hostility. I have just presented a definition of racism that includes the acknowledgment that whites hold social and institutional power over people of color. A white man is pounding his fist on the table. His face is red and he is furious. As he pounds he yells, "White people have been discriminated against for 25 years! A white person can't get a job anymore!" I look around the room and see 40 employed people, all white. There are no people*

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*of color in this workplace. Something is happening here, and it isn't based in the racial reality of the workplace. I am feeling unnerved by this man's disconnection with that reality, and his lack of sensitivity to the impact this is having on my co-facilitator, the only person of color in the room. Why is this white man so angry? Why is he being so careless about the impact of his anger? Why are all the other white people either sitting in silent agreement with him or tuning out? We have, after all, only articulated a definition of racism.*

White people in North America live in a social environment that protects and insulates them from race-based stress.<sup>1</sup> Fine (1997) identifies this insulation when she observes "... how Whiteness accrues privilege and status; gets itself surrounded by protective pillows of resources and/or benefits of the doubt; how Whiteness repels gossip and voyeurism and instead demands dignity" (p. 57). Whites are rarely without these "protective pillows," and when they are, it is usually temporary and by choice. This insulated environment of racial privilege builds white expectations for racial comfort while at the same time lowering the ability to tolerate racial stress.

For many white people, a single required multicultural education course taken in college, or required "cultural competency training" in their workplace, is the only time they may encounter a direct and sustained challenge to their racial understandings. But even in this arena, not all multicultural courses or training programs talk directly about racism, much less address white privilege. It is far more the norm for these courses and programs to use racially coded language such as "urban," "inner city," and "disadvantaged" but to rarely use "white" or "over-advantaged" or "privileged." This racially coded language reproduces racist images and perspectives while it simultaneously reproduces the comfortable illusion that race and its problems are what "they" have, not us. Reasons why the facilitators of these courses and trainings may not directly name the dynamics and beneficiaries of racism range from the lack of a valid analysis of racism by white facilitators, personal and economic survival strategies for facilitators of color, and the overall pressure from management to keep the content comfortable and palatable for whites. However, if and when an educational program does directly address racism and the privileging of whites, common white responses include anger, withdrawal, emotional incapacitation, guilt, argumentation, and cognitive dissonance (all of which reinforce the pressure on facilitators to avoid directly addressing racism). So-called progressive whites may not respond with anger, but may still insulate themselves via claims that they are beyond the need for engaging with the content because they "already had a class on this" or "already know this." These reactions are often seen in anti-racist education endeavors as

1. Although white racial insulation is somewhat mediated by social class (with poor and working class urban whites being generally less racially insulated than suburban or rural whites), the larger social environment insulates and protects whites as a group through institutions, cultural representations, media, school textbooks, movies, advertising, dominant discourses, etc.



forms of resistance to the challenge of internalized dominance (Whitehead & Wittig, 2005; Horton & Scott, 2004; McGowan, 2000, O'Donnell, 1998). These reactions do indeed function as resistance, but it may be useful to also conceptualize them as the result of the reduced psychosocial stamina that racial insulation inculcates. I call this lack of racial stamina "White Fragility."

Although mainstream definitions of racism are typically some variation of individual "race prejudice", which anyone of any race can have, Whiteness scholars define racism as encompassing economic, political, social, and cultural structures, actions, and beliefs that systematize and perpetuate an unequal distribution of privileges, resources and power between white people and people of color (Hilliard, 1992). This unequal distribution benefits whites and disadvantages people of color overall and as a group. Racism is not fluid in the U.S.; it does not flow back and forth, one day benefiting whites and another day (or even era) benefiting people of color. The direction of power between whites and people of color is historic, traditional, normalized, and deeply embedded in the fabric of U.S. society (Mills, 1999; Feagin, 2006). Whiteness itself refers to the specific dimensions of racism that serve to elevate white people over people of color. This definition counters the dominant representation of racism in mainstream education as isolated in discrete behaviors that some individuals may or may not demonstrate, and goes beyond naming specific privileges (McIntosh, 1988). Whites are theorized as actively shaped, affected, defined, and elevated through their racialization and the individual and collective consciousness' formed within it (Frankenberg, 1997; Morrison, 1992; Tatum, 1997). Recognizing that the terms I am using are not "theory neutral 'descriptors' but theory-laden constructs inseparable from systems of injustice" (Allen, 1996, p.95), I use the terms white and Whiteness to describe a social process. Frankenberg (1993) defines Whiteness as multi-dimensional:

Whiteness is a location of structural advantage, of race privilege. Second, it is a 'standpoint,' a place from which White people look at ourselves, at others, and at society. Third, 'Whiteness' refers to a set of cultural practices that are usually unmarked and unnamed. (p.1)

Frankenberg and other theorists (Fine, 1997; Dyer, 1997; Sleeter, 1993; Van Dijk, 1993) use Whiteness to signify a set of locations that are historically, socially, politically and culturally produced, and which are intrinsically linked to dynamic relations of domination. Whiteness is thus conceptualized as a constellation of processes and practices rather than as a discrete entity (i.e. skin color alone). Whiteness is dynamic, relational, and operating at all times and on myriad levels. These processes and practices include basic rights, values, beliefs, perspectives and experiences purported to be commonly shared by all but which are actually only consistently afforded to white people. Whiteness Studies begin with the premise that racism and white privilege exist in both traditional and modern forms, and rather than work to prove its existence, work to reveal it. This article

will explore the dynamics of one aspect of Whiteness and its effects, White Fragility.

### *Triggers*

White Fragility is a state in which even a minimum amount of racial stress becomes intolerable, triggering a range of defensive moves. These moves include the outward display of emotions such as anger, fear, and guilt, and behaviors such as argumentation, silence, and leaving the stress-inducing situation. These behaviors, in turn, function to reinstate white racial equilibrium. Racial stress results from an interruption to what is racially familiar. These interruptions can take a variety of forms and come from a range of sources, including:

- Suggesting that a white person's viewpoint comes from a racialized frame of reference (challenge to objectivity);
- People of color talking directly about their racial perspectives (challenge to white racial codes);
- People of color choosing not to protect the racial feelings of white people in regards to race (challenge to white racial expectations and need/entitlement to racial comfort);
- People of color not being willing to tell their stories or answer questions about their racial experiences (challenge to colonialist relations);
- A fellow white not providing agreement with one's interpretations (challenge to white solidarity);
- Receiving feedback that one's behavior had a racist impact (challenge to white liberalism);
- Suggesting that group membership is significant (challenge to individualism);
- An acknowledgment that access is unequal between racial groups (challenge to meritocracy);
- Being presented with a person of color in a position of leadership (challenge to white authority);
- Being presented with information about other racial groups through, for example, movies in which people of color drive the action but are not in stereotypical roles, or multicultural education (challenge to white centrality).

In a white dominant environment, each of these challenges becomes exceptional. In turn, whites are often at a loss for how to respond in constructive ways. Whites have not had to build the cognitive or affective skills or develop the stamina that would allow for constructive engagement across racial divides. Bourdieu's concept of *habitus* (1993) may be useful here. According to Bourdieu, habitus is a socialized subjectivity; a set of dispositions which generate practi-

ces and perceptions. As such, habitus only exists in, through and because of the practices of actors and their interaction with each other and with the rest of their environment. Based on the previous conditions and experiences that produce it, habitus produces and reproduces thoughts, perceptions, expressions and actions. Strategies of response to “disequilibrium” in the habitus are not based on conscious intentionality but rather result from unconscious dispositions towards practice, and depend on the power position the agent occupies in the social structure. White Fragility may be conceptualized as a product of the habitus, a response or “condition” produced and reproduced by the continual social and material advantages of the white structural position.

Omi & Winant posit the U.S. racial order as an “unstable equilibrium,” kept equilibrated by the State, but still unstable due to continual conflicts of interests and challenges to the racial order (pp. 78-9). Using Omi & Winant’s concept of unstable racial equilibrium, white privilege can be thought of as unstable racial equilibrium at the level of habitus. When any of the above triggers (challenges in the habitus) occur, the resulting disequilibrium becomes intolerable. Because White Fragility finds its support in and is a function of white privilege, fragility and privilege result in responses that function to restore equilibrium and return the resources “lost” via the challenge - resistance towards the trigger, shutting down and/or tuning out, indulgence in emotional incapacitation such as guilt or “hurt feelings”, exiting, or a combination of these responses.

## Factors that inculcate White Fragility

### *Segregation*

The first factor leading to White Fragility is the segregated lives which most white people live (Frankenberg, Lee & Orfield, 2003). Even if whites live in physical proximity to people of color (and this would be exceptional outside of an urban or temporarily mixed class neighborhood), segregation occurs on multiple levels, including representational and informational. Because whites live primarily segregated lives in a white-dominated society, they receive little or no authentic information about racism and are thus unprepared to think about it critically or with complexity. Growing up in segregated environments (schools, workplaces, neighborhoods, media images and historical perspectives), white interests and perspectives are almost always central. An inability to see or consider significance in the perspectives of people of color results (Collins, 2000).

Further, white people are taught not to feel any loss over the absence of people of color in their lives and in fact, this absence is what defines their schools and neighborhoods as “good;” whites come to understand that a “good school” or “good neighborhood” is coded language for “white” (Johnson & Shapiro, 2003). The quality of white space being in large part measured via the absence of people of color (and Blacks in particular) is a profound message indeed, one that is deeply internalized and reinforced daily through normalized discourses about good

schools and neighborhoods. This dynamic of gain rather than loss via racial segregation may be the most profound aspect of white racial socialization of all. Yet, while discourses about what makes a space good are tacitly understood as racially coded, this coding is explicitly denied by whites.

#### *Universalism & Individualism*

Whites are taught to see their perspectives as objective and representative of reality (McIntosh, 1988). The belief in objectivity, coupled with positioning white people as outside of culture (and thus the norm for humanity), allows whites to view themselves as universal humans who can represent all of human experience. This is evidenced through an unracialized identity or location, which functions as a kind of blindness; an inability to think about Whiteness as an identity or as a “state” of being that would or could have an impact on one’s life. In this position, Whiteness is not recognized or named by white people, and a universal reference point is assumed. White people are just people. Within this construction, whites can represent humanity, while people of color, who are never just people but always most particularly black people, Asian people, etc., can only represent their own racialized experiences (Dyer, 1992).

The discourse of universalism functions similarly to the discourse of individualism but instead of declaring that we all need to see each other as individuals (everyone is different), the person declares that we all need to see each other as human beings (everyone is the same). Of course we are all humans, and I do not critique universalism in general, but when applied to racism, universalism functions to deny the significance of race and the advantages of being white. Further, universalism assumes that whites and people of color have the same realities, the same experiences in the same contexts (i.e. I feel comfortable in this majority white classroom, so you must too), the same responses from others, and assumes that the same doors are open to all. Acknowledging racism as a system of privilege conferred on whites challenges claims to universalism.

At the same time that whites are taught to see their interests and perspectives as universal, they are also taught to value the individual and to see themselves as individuals rather than as part of a racially socialized group. Individualism erases history and hides the ways in which wealth has been distributed and accumulated over generations to benefit whites today. It allows whites to view themselves as unique and original, outside of socialization and unaffected by the relentless racial messages in the culture. Individualism also allows whites to distance themselves from the actions of their racial group and demand to be granted the benefit of the doubt, as individuals, in all cases. A corollary to this unracialized identity is the ability to recognize Whiteness as something that is significant and that operates in society, but to not see how it relates to one’s own life. In this form, a white person recognizes Whiteness as real, but as the individual problem of other “bad” white people (DiAngelo, 2010a).

Given the ideology of individualism, whites often respond defensively when linked to other whites as a group or “accused” of collectively benefiting from racism, because as individuals, each white person is “different” from any other white person and expects to be seen as such. This narcissism is not necessarily the result of a consciously held belief that whites are superior to others (although that may play a role), but a result of the white racial insulation ubiquitous in dominant culture (Dawkins, 2004; Frankenberg, Lee & Orfield, 2003); a general white inability to see non-white perspectives as significant, except in sporadic and impotent reflexes, which have little or no long-term momentum or political usefulness (Rich, 1979).

Whites invoke these seemingly contradictory discourses—we are either all unique or we are all the same—interchangeably. Both discourses work to deny white privilege and the significance of race. Further, on the cultural level, being an individual or being a human outside of a racial group is a privilege only afforded to white people. In other words, people of color are almost always seen as “having a race” and described in racial terms (“the black man”) but whites rarely are (“the man”), allowing whites to see themselves as objective and non-racialized. In turn, being seen (and seeing ourselves) as individuals outside of race frees whites from the psychic burden of race in a wholly racialized society. Race and racism become their problems, not ours. Challenging these frameworks becomes a kind of unwelcome shock to the system.

The disavowal of race as an organizing factor, both of individual white consciousness and the institutions of society at large, is necessary to support current structures of capitalism and domination, for without it, the correlation between the distribution of social resources and unearned white privilege would be evident (Flax, 1998). The existence of structural inequality undermines the claim that privilege is simply a reflection of hard work and virtue. Therefore, inequality must be hidden or justified as resulting from lack of effort (Mills, 1997; Ryan, 2001). Individualism accomplishes both of these tasks. At the same time, the individual presented as outside these relations cannot exist without its disavowed other. Thus, an essential dichotomy is formed between specifically raced others and the unracialized individual. Whites have deep investments in race, for the abstract depends on the particular (Flax, 1998); they need raced others as the backdrop against which they may rise (Morrison, 1992). Exposing this dichotomy destabilizes white identity.

#### *Entitlement to racial comfort*

In the dominant position, whites are almost always racially comfortable and thus have developed unchallenged expectations to remain so (DiAngelo, 2006b). Whites have not had to build tolerance for racial discomfort and thus when racial discomfort arises, whites typically respond as if something is “wrong,” and blame the person or event that triggered the discomfort (usually a person of color).

This blame results in a socially-sanctioned array of counter-moves against the perceived source of the discomfort, including: penalization; retaliation; isolation; ostracization; and refusal to continue engagement. White insistence on racial comfort ensures that racism will not be faced. This insistence also functions to punish those who break white codes of comfort. Whites often confuse comfort with safety and state that we don't feel safe when what we really mean is that we don't feel comfortable. This trivializes our history of brutality towards people of color and perverts the reality of that history. Because we don't think complexly about racism, we don't ask ourselves what safety means from a position of societal dominance, or the impact on people of color, given our history, for whites to complain about our safety when we are merely *talking* about racism.

### *Racial Arrogance*

Ideological racism includes strongly positive images of the white self as well as strongly negative images of racial "others" (Feagin, 2000, p. 33). This self-image engenders a self-perpetuating sense of entitlement because many whites believe their financial and professional successes are the result of their own efforts while ignoring the fact of white privilege. Because most whites have not been trained to think complexly about racism in schools (Derman-Sparks, Ramsey & Olsen Edwards, 2006; Sleeter, 1993) or mainstream discourse, and because it benefits white dominance not to do so, we have a very limited understanding of racism. Yet dominance leads to racial arrogance, and in this racial arrogance, whites have no compunction about debating the knowledge of people who have thought complexly about race. Whites generally feel free to dismiss these informed perspectives rather than have the humility to acknowledge that they are unfamiliar, reflect on them further, or seek more information. This intelligence and expertise are often trivialized and countered with simplistic platitudes (i.e. "People just need to...").

Because of white social, economic and political power within a white dominant culture, whites are positioned to legitimize people of color's assertions of racism. Yet whites are the least likely to see, understand, or be invested in validating those assertions and being honest about their consequences, which leads whites to claim that they disagree with perspectives that challenge their worldview, when in fact, they don't understand the perspective. Thus, they confuse not understanding with not agreeing. This racial arrogance, coupled with the need for racial comfort, also has whites insisting that people of color explain white racism in the "right" way. The right way is generally politely and rationally, without any show of emotional upset. When explained in a way that white people can see and understand, racism's validity may be granted (references to dynamics of racism that white people do not understand are usually rejected out of hand). However, whites are usually more receptive to validating white racism if that racism is constructed as residing in individual white people other than themselves.

*Racial Belonging*

White people enjoy a deeply internalized, largely unconscious sense of racial belonging in U.S. society (DiAngelo, 2006b; McIntosh, 1988). This racial belonging is instilled via the whiteness embedded in the culture at large. Everywhere we look, we see our own racial image reflected back to us – in our heroes and heroines, in standards of beauty, in our role-models and teachers, in our textbooks and historical memory, in the media, in religious iconography including the image of god himself, etc. In virtually any situation or image deemed valuable in dominant society, whites belong. Indeed, it is rare for most whites to experience a sense of not belonging, and such experiences are usually very temporary, easily avoidable situations. Racial belonging becomes deeply internalized and taken for granted. In dominant society, interruption of racial belonging is rare and thus destabilizing and frightening to whites.

Whites consistently choose and enjoy racial segregation. Living, working, and playing in racial segregation is unremarkable as long as it is not named or made explicitly intentional. For example, in many anti-racist endeavors, a common exercise is to separate into caucus groups by race in order to discuss issues specific to your racial group, and without the pressure or stress of other groups' presence. Generally, people of color appreciate this opportunity for racial fellowship, but white people typically become very uncomfortable, agitated and upset - even though this temporary separation is in the service of addressing racism. Responses include a disorienting sense of themselves as not just people, but most particularly white people; a curious sense of loss about this contrived and temporary separation which they don't feel about the real and on-going segregation in their daily lives; and anxiety about not knowing what is going on in the groups of color. The irony, again, is that most whites live in racial segregation every day, and in fact, are the group most likely to intentionally choose that segregation (albeit obscured in racially coded language such as seeking "good schools" and "good neighborhoods"). This segregation is unremarkable until it is named as deliberate – i.e. "We are now going to separate by race for a short exercise." I posit that it is the intentionality that is so disquieting – as long as we don't mean to separate, as long as it "just happens" that we live segregated lives, we can maintain a (fragile) identity of racial innocence.

*Psychic freedom*

Because race is constructed as residing in people of color, whites don't bear the social burden of race. We move easily through our society without a sense of ourselves as racialized subjects (Dyer, 1997). We see race as operating when people of color are present, but all-white spaces as "pure" spaces – untainted by race *vis á vis* the absence of the carriers of race (and thereby the racial polluters) – people of color. This perspective is perfectly captured in a familiar white statement, "I was lucky. I grew up in an all-white neighborhood so I didn't learn anything about ra-

cism.” In this discursive move, whiteness gains its meaning through its purported lack of encounter with non-whiteness (Nakayama & Martin, 1999). Because racial segregation is deemed socially valuable while simultaneously unracial and unremarkable, we rarely, if ever, have to think about race and racism, and receive no penalty for not thinking about it. In fact, whites are more likely to be penalized (primarily by other whites) for bringing race up in a social justice context than for ignoring it (however, it is acceptable to bring race up indirectly and in ways that reinforce racist attitudes, i.e. warning other whites to stay away from certain neighborhoods, etc.). This frees whites from carrying the psychic burden of race. Race is for people of color to think about – it is what happens to “them” – they can bring it up if it is an issue for them (although if they do, we can dismiss it as a personal problem, the “race card”, or the reason for their problems). This allows whites to devote much more psychological energy to other issues, and prevents us from developing the stamina to sustain attention on an issue as charged and uncomfortable as race.

*Constant messages that we are more valuable – through representation in everything*

Living in a white dominant context, we receive constant messages that we are better and more important than people of color. These messages operate on multiple levels and are conveyed in a range of ways. For example: our centrality in history textbooks, historical representations and perspectives; our centrality in media and advertising (for example, a recent Vogue magazine cover boldly stated, “The World’s Next Top Models” and every woman on the front cover was white); our teachers, role-models, heroes and heroines; everyday discourse on “good” neighborhoods and schools and who is in them; popular TV shows centered around friendship circles that are all white; religious iconography that depicts god, Adam and Eve, and other key figures as white, commentary on new stories about how shocking any crime is that occurs in white suburbs; and, the lack of a sense of loss about the absence of people of color in most white people’s lives. While one may explicitly reject the notion that one is inherently better than another, one cannot avoid internalizing the message of white superiority, as it is ubiquitous in mainstream culture (Tatum, 1997; Doane, 1997).

### What does White Fragility look like?

A large body of research about children and race demonstrates that children start to construct ideas about race very early; a sense of white superiority and knowledge of racial power codes appears to develop as early as pre-school (Clark, 1963; Derman-Sparks, Ramsey, & Olsen Edwards, 2006). Marty (1999) states,

As in other Western nations, white children born in the United States inherit the moral predicament of living in a white supremacist society. Raised to experience



their racially based advantages as fair and normal, white children receive little if any instruction regarding the predicament they face, let alone any guidance in how to resolve it. Therefore, they experience or learn about racial tension without understanding Euro-Americans' historical responsibility for it and knowing virtually nothing about their contemporary roles in perpetuating it (p. 51).

At the same time that it is ubiquitous, white superiority also remains unnamed and explicitly denied by most whites. If white children become adults who explicitly oppose racism, as do many, they often organize their identity around a denial of the racially based privileges they hold that reinforce racist disadvantage for others. What is particularly problematic about this contradiction is that white moral objection to racism increases white resistance to acknowledging complicity with it. In a white supremacist context, white identity in large part rests upon a foundation of (superficial) racial toleration and acceptance. Whites who position themselves as liberal often opt to protect what they perceive as their moral reputations, rather than recognize or change their participation in systems of inequity and domination. In so responding, whites invoke the power to choose when, how, and how much to address or challenge racism. Thus, pointing out white advantage will often trigger patterns of confusion, defensiveness and righteous indignation. When confronted with a challenge to white racial codes, many white liberals use the speech of self-defense (Van Dijk, 1992). This discourse enables defenders to protect their moral character against what they perceive as accusation and attack while deflecting any recognition of culpability or need of accountability. Focusing on restoring their moral standing through these tactics, whites are able to avoid the question of white privilege (Marty, 1999, Van Dijk, 1992).

Those who lead whites in discussions of race may find the discourse of self-defense familiar. Via this discourse, whites position themselves as victimized, slammed, blamed, attacked, and being used as “punching bag[s]” (DiAngelo, 2006c). Whites who describe interactions in this way are responding to the articulation of counter narratives; nothing physically out of the ordinary has ever occurred in any inter-racial discussion that I am aware of. These self-defense claims work on multiple levels to: position the speakers as morally superior while obscuring the true power of their social locations; blame others with less social power for their discomfort; falsely position that discomfort as dangerous; and reinscribe racist imagery. This discourse of victimization also enables whites to avoid responsibility for the racial power and privilege they wield. By positioning themselves as victims of anti-racist efforts, they cannot be the beneficiaries of white privilege. Claiming that *they* have been treated unfairly via a challenge to their position or an expectation that they listen to the perspectives and experiences of people of color, they are able to demand that more social resources (such as time and attention) be channeled in their direction to help them cope with this mistreatment.

A cogent example of White Fragility occurred recently during a workplace anti-racism training I co-facilitated with an inter-racial team. One of the white

participants left the session and went back to her desk, upset at receiving (what appeared to the training team as) sensitive and diplomatic feedback on how some of her statements had impacted several people of color in the room. At break, several other white participants approached us (the trainers) and reported that they had talked to the woman at her desk, and she was very upset that her statements had been challenged. They wanted to alert us to the fact that she literally “might be having a heart-attack.” Upon questioning from us, they clarified that they meant this *literally*. These co-workers were sincere in their fear that the young woman might actually physically die as a result of the feedback. Of course, when news of the woman’s potentially fatal condition reached the rest of the participant group, all attention was immediately focused back onto her and away from the impact she had had on the people of color. As Vodde (2001) states, “If privilege is defined as a legitimization of one’s entitlement to resources, it can also be defined as permission to escape or avoid any challenges to this entitlement” (p. 3).

The language of violence that many whites use to describe anti-racist endeavors is not without significance, as it is another example of the way that White Fragility distorts and perverts reality. By employing terms that connote physical abuse, whites tap into the classic discourse of people of color (particularly African Americans) as dangerous and violent. This discourse perverts the actual direction of danger that exists between whites and others. The history of brutal, extensive, institutionalized and ongoing violence perpetrated by whites against people of color—slavery, genocide, lynching, whipping, forced sterilization and medical experimentation to mention a few—becomes profoundly trivialized when whites claim they don’t feel safe or are under attack when in the rare situation of merely talking about race with people of color. The use of this discourse illustrates how fragile and ill-equipped most white people are to confront racial tensions, and their subsequent projection of this tension onto people of color (Morrison, 1992). Goldberg (1993) argues that the questions surrounding racial discourse should not focus so much on how true stereotypes are, but how the truth claims they offer are a part of a larger worldview that authorizes and normalizes forms of domination and control. Further, it is relevant to ask: Under what conditions are those truth-claims clung to most tenaciously?

Bonilla-Silva (2006) documents a manifestation of White Fragility in his study of color-blind white racism. He states, “Because the new racial climate in America forbids the open expression of racially based feelings, views, and positions, when whites discuss issues that make them uncomfortable, they become almost incomprehensible – I, I, I, I don’t mean, you know, but...-” (p. 68). Probing forbidden racial issues results in verbal incoherence - digressions, long pauses, repetition, and self-corrections. He suggests that this incoherent talk is a function of talking about race in a world that insists race does not matter. This incoherence is one demonstration that many white people are unprepared to engage, even on a preliminary level, in an exploration of their racial perspectives that could lead to a shift in their understanding of racism. This lack of preparedness results in the

maintenance of white power because the ability to determine which narratives are authorized and which are suppressed is the foundation of cultural domination (Banks, 1996; Said, 1994; Spivak, 1990). Further, this lack of preparedness has further implications, for if whites cannot engage with an exploration of alternate racial perspectives, they can only reinscribe white perspectives as universal.

However, an assertion that whites do not engage with dynamics of racial discourse is somewhat misleading. White people do notice the racial locations of racial others and discuss this freely among themselves, albeit often in coded ways. Their refusal to directly acknowledge this race talk results in a kind of split consciousness that leads to the incoherence Bonilla-Silva documents above (Feagin, 2000; Flax, 1998; hooks, 1992; Morrison, 1992). This denial also guarantees that the racial misinformation that circulates in the culture and frames their perspectives will be left unexamined. The continual retreat from the discomfort of authentic racial engagement in a culture infused with racial disparity limits the ability to form authentic connections across racial lines, and results in a perpetual cycle that works to hold racism in place.

## Conclusion

White people often believe that multicultural / anti-racist education is only necessary for those who interact with “minorities” or in “diverse” environments. However, the dynamics discussed here suggest that it is critical that all white people build the stamina to sustain conscious and explicit engagement with race. When whites posit race as non-operative because there are few, if any, people of color in their immediate environments, Whiteness is reinscribed ever more deeply (Derman-Sparks & Ramsey, 2006). When whites only notice “raced others,” we reinscribe Whiteness by continuing to posit Whiteness as universal and non-Whiteness as other. Further, if we can’t listen to or comprehend the perspectives of people of color, we cannot bridge cross-racial divides. A continual retreat from the discomfort of authentic racial engagement results in a perpetual cycle that works to hold racism in place.

While anti-racist efforts ultimately seek to transform institutionalized racism, anti-racist education may be most effective by starting at the micro level. The goal is to generate the development of perspectives and skills that enable all people, regardless of racial location, to be active initiators of change. Since all individuals who live within a racist system are enmeshed in its relations, this means that all are responsible for either perpetuating or transforming that system. However, although all individuals play a role in keeping the system active, the responsibility for change is not equally shared. White racism is ultimately a white problem and the burden for interrupting it belongs to white people (Derman-Sparks & Phillips, 1997; hooks, 1995; Wise, 2003). Conversations about Whiteness might best happen within the context of a larger conversation about racism. It is useful to start at the micro level of analysis, and move to the macro, from the individual out to the

interpersonal, societal and institutional. Starting with the individual and moving outward to the ultimate framework for racism – Whiteness – allows for the pacing that is necessary for many white people for approaching the challenging study of race. In this way, a discourse on Whiteness becomes part of a process rather than an event (Zúñiga, Nagda, & Sevig, 2002).

Many white people have never been given direct or complex information about racism before, and often cannot explicitly see, feel, or understand it (Trepagnier, 2006; Weber, 2001). People of color are generally much more aware of racism on a personal level, but due to the wider society’s silence and denial of it, often do not have a macro-level framework from which to analyze their experiences (Sue, 2003; Bonilla-Silva, 2006). Further, dominant society “assigns” different roles to different groups of color (Smith, 2005), and a critical consciousness about racism varies not only between individuals within groups, but also between groups. For example, many African Americans relate having been “prepared” by parents to live in a racist society, while many Asian heritage people say that racism was never directly discussed in their homes (hooks, 1989; Lee, 1996). A macro-level analysis may offer a framework to understand different interpretations and performances across and between racial groups. In this way, all parties benefit and efforts are not solely focused on whites (which works to re-center Whiteness).

Talking directly about white power and privilege, in addition to providing much needed information and shared definitions, is also in itself a powerful interruption of common (and oppressive) discursive patterns around race. At the same time, white people often need to reflect upon racial information and be allowed to make connections between the information and their own lives. Educators can encourage and support white participants in making their engagement a point of analysis. White Fragility doesn’t always manifest in overt ways; silence and withdrawal are also functions of fragility. Who speaks, who doesn’t speak, when, for how long, and with what emotional valence are all keys to understanding the relational patterns that hold oppression in place (Gee, 1999; Powell, 1997). Viewing white anger, defensiveness, silence, and withdrawal in response to issues of race through the framework of White Fragility may help frame the problem as an issue of stamina-building, and thereby guide our interventions accordingly.

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## Resources

Please search the various resources on this site to learn more about work in this sector. Resources include:

- [anthologies](http://theprisonartscoalition.wordpress.com/anthologies/) (<http://theprisonartscoalition.wordpress.com/anthologies/>) of writing and art by people in prison
- [news articles](http://theprisonartscoalition.wordpress.com/articles/) (<http://theprisonartscoalition.wordpress.com/articles/>)
- [autobiographies and memoirs](http://theprisonartscoalition.wordpress.com/autobiography-and-memoir/) (<http://theprisonartscoalition.wordpress.com/autobiography-and-memoir/>) by people in prison, former prisoners, prison staff, and practitioners
- [fiction](http://theprisonartscoalition.wordpress.com/fiction/) (<http://theprisonartscoalition.wordpress.com/fiction/>) by people in prison and former prisoners
- [films, documentaries, and short videos](http://theprisonartscoalition.wordpress.com/film-documentary-and-video/) (<http://theprisonartscoalition.wordpress.com/film-documentary-and-video/>)
- [topics in arts in prison](http://theprisonartscoalition.wordpress.com/general-arts-in-us-prisons/) (<http://theprisonartscoalition.wordpress.com/general-arts-in-us-prisons/>)
- [horticulture](http://theprisonartscoalition.com/horticulture/) (<http://theprisonartscoalition.com/horticulture/>) in prisons
- [music](http://theprisonartscoalition.wordpress.com/music/) (<http://theprisonartscoalition.wordpress.com/music/>) in prisons
- [poetry](http://theprisonartscoalition.wordpress.com/poetry/) (<http://theprisonartscoalition.wordpress.com/poetry/>) by people in prison, former prisoners, and others
- [practitioner handbooks](http://theprisonartscoalition.wordpress.com/practitioner-handbooks/) (<http://theprisonartscoalition.wordpress.com/practitioner-handbooks/>)
- [perspectives from arts practitioners](http://theprisonartscoalition.wordpress.com/practitioner-perspectives/) (<http://theprisonartscoalition.wordpress.com/practitioner-perspectives/>)
- [prison history and reform](http://theprisonartscoalition.com/prison-issues-and-history/) (<http://theprisonartscoalition.com/prison-issues-and-history/>)
- Information on [purchasing and selling art](http://theprisonartscoalition.com/purchasing-and-selling-art/) (<http://theprisonartscoalition.com/purchasing-and-selling-art/>)
- [radio](http://theprisonartscoalition.wordpress.com/radio/) (<http://theprisonartscoalition.wordpress.com/radio/>) programs
- [research and evaluation](http://theprisonartscoalition.wordpress.com/evaluations/) (<http://theprisonartscoalition.wordpress.com/evaluations/>) of prison arts programs
- [theater and drama](http://theprisonartscoalition.wordpress.com/theater-and-drama/) (<http://theprisonartscoalition.wordpress.com/theater-and-drama/>) in prisons
- [spirituality](http://theprisonartscoalition.wordpress.com/spirituality/) (<http://theprisonartscoalition.wordpress.com/spirituality/>) in prisons, including yoga and meditation
- [visual art](http://theprisonartscoalition.wordpress.com/visual-art/) (<http://theprisonartscoalition.wordpress.com/visual-art/>) made by people in prison, former prisoners, and other artists

The resources included on this site do not reflect the total number of resources available, as the list is continuously developing. Furthermore, the list does not reflect international resources.

If there is a resource or a category of resources you would like to add or amend, or an international resource you are looking to find, please [contact](http://theprisonartscoalition.wordpress.com/contact/) (<http://theprisonartscoalition.wordpress.com/contact/>) us.



# UNIVERSITY OF SAN FRANCISCO PERFORMING ARTS AND SOCIAL JUSTICE MAJOR

## Performing Arts and Community Exchange

PASJ 380-01  
(4-units, fulfills SL requirement)

Instructor:	Amie Dowling	Office: MA 201	Koret
Class:	M/F 9:15 am-12:50 W 10:30-12:35 am	Office Phone: 422-5374	(415) 422-4888
Location: Email:	ED040 & SF JAIL #5 asdowling@usfca.edu	Office Hours: M: 2-5	

### Course Description

#### A. Content:

This course introduces students to a theoretical and practical understanding of the field of socially engaged art practices, and is designed for students who are interested in merging social activism, performance and teaching. This field of artistic practice is also referred to as participatory art, community-based arts, relational aesthetics, social art practice, public practice and by other terms descriptive of arts engaging communities. Once a week in studio sessions, USF students learn how to identify, approach and construct classes for community sites. The course's Service Learning component includes twice a week community engagement, off campus at a designated community site. This semester we will work with men incarcerated in San Francisco Jail #5. At the Jail, USF students facilitate classes applying the information from the studio classes to a practicum experience. The course examines the processes of creative thinking, community involvement, collaborative enterprise, research, and education in community arts.

Selected readings and videos will provide a context for discussion and assist in the development of individual student's creative practice and teaching methods. Students will be required to produce response papers to the readings and journal entries about the site visits. The entries will discuss topics such as: cultural bias, the link between theory and practice in regards to community engagement and performance, and personal experiences within the context of community participation.

Socially Engaged Practice engages in community participation, reciprocal relationships and creative collaborations. With a focus on collaborative and cross-disciplinary approaches, students (men in the SF Jail #5 and PASJ Majors) engage in meaningful ways with each other, pushing their personal artistry and creative capacities.

**Course Goals:** This course meets all three of the Performing Arts and Social Justice Department's goals. (Please see PASJ Goals and Department of Performing Arts Mission on last page of this syllabus.)

- To build familiarity with the practices, history, theories, principles, and key practitioners of North American socially engaged art practices. (PASJ Goal #3)
- To explore the interrelationship of socially engaged arts to critical and theoretical issues of mass- incarceration. (PASJ Goals # 1 & #3)
- To develop a critical and working vocabulary regarding the facilitation of socially engaged art. (PASJ Goals #2 & 3)
- To understand socially engaged arts as a tool for social change. (PASJ Goal #1 & #3)
- To engage with local community cultural resources. (PASJ Goal # 3)

**Learning Outcomes:** At the completion of this course students will be able to:

- Demonstrate verbally and in writing an understanding of the nature and role of socially engaged arts.

*Assessed through class discussions, community site facilitation, papers, and written reflections.*

- Demonstrate an awareness and understanding of the social and political context surrounding community based art workshops and performances.

*Assessed through papers, written reflections, discussions and community site facilitation.*

- Articulate through a studied, engaged and informed process of reflection an understanding of Service Learning experiences.

*Assessed through papers, written reflections and discussions.*

- Develop a grant for a performance project that incorporates community and social engagement.

*Assessed through the final project.*

## **B. Teaching Approach**

The teaching approach is based on interaction between the teacher, the material, and fellow students. This will be accomplished through class discussion, group and individual projects, and feedback on assignments. The course is divided into three intertwining sections. The first two, theory and methodology, will take place during the studio sessions on Wednesdays. In these classes, students will be presented with and discuss the “hows” and “whys” of teaching in community settings. The San Francisco Jail #5 classes, held on Monday and Friday, is a practical application of the information acquired in the studio to a service-learning experience. Initially, students will observe pre-existing classes. They will then work towards taking on a leadership role and facilitating/teaching their own classes and developing performance material.

Each studio session will include the presentation and discussion of a topic or concept related to teaching in the SF Jail. This will be followed by the development and implementation of facilitation structures led by students.

### **C. Service-learning**

“Service-learning is a pedagogical method that engages students in organized service activities and guided reflection; the service activities benefit the client or community and, in combination with reflection, enhance the academic curriculum of participating students.”

Performing Arts and Community Exchange (PACE) is a particular model in the service-learning genre. The concept of “service” can produce a power dynamic that sublimates the equality between students. This course is community-based in the sense that the nature of the “service” is not something being done for, but rather something being done with - we are collaborating, everyone serves and everyone is served.

Community based teaching creates an environment of learning where power is shared, where there is a recognition that the location of knowledge resides in all participants. As Paulo Friere and Ira Shor write in *Pedagogy for Liberation*, “... the professor learns along with the students, not knowing in advance what will result, but inventing knowledge during the class, with the students. This is a complex moment of study. ...The material is transformed. The relationship between the professor and student is recreated” (p. 86). This approach to learning is true for you (USF students), and me (USF Professor), and men from the Resolve to Stop the Violence (RSVP) Program in the SF Jail participating in the class.

Your service learning work will be done as a class in connection with the following community site:

San Francisco Jail #5, San Bruno Facility;  
Resolve to Stop the Violence Program (RSVP)

The structure of Performing Arts and Community Exchange is as follows:

Monday: Reflection and Theory/ Teach at community site

Wednesday: Prepare for community class

Friday: Teach at community site

“In accordance with its Mission, service-learning at the University of San Francisco promotes interaction with diverse communities and organizations, in order to help students and faculty develop the knowledge, skills, and sensitivities to be effective agents of social change. Service-learning is distinct from acts of charity because it is reciprocal; students, faculty, and community organizations teach and learn through their interactions. Teaching and learning are informed by the realities of the world, and service is informed by theoretical and conceptual understanding.”

#### Service-learning Guidelines:

The integration of service-learning into the course has six (6) key components:

1. Mandatory Participation:

a. The service-learning experience is mandatory: all students enrolled in the course must complete all service-learning activities.

b. The number of required hours for service-learning will be 15-20.

## 2. Academic Connections:

a. The service-learning connection to artistic expression of the specific communities is clear. By virtue of teaching at the community sites, you will learn from within the methodology, issues related to the practice, organization and presentation of community based art. Most importantly, service-learning will provide you with a hands-on experience in the practical aspects of creating community based theater, music and dance, and you will better understand the readings and presentations in the studio.

b. Integration of service-learning activity is outcome driven; it is the means and method to achieving the outcomes outlined in this syllabus.

c. The connection to the University and the Performing Arts and Social Justice Mission is clear and specific: *“The core mission of the University is to promote learning in the Jesuit Catholic tradition. The University offers undergraduate, graduate and professional students the knowledge and skills needed to succeed as persons and professionals, and the values and sensitivity necessary to be men and women for others. The University will distinguish itself as a **diverse, socially responsible learning community** of high quality scholarship and academic rigor sustained by a faith that does justice. The University will draw from the **cultural, intellectual and economic resources of the San Francisco Bay Area** and its location on the Pacific Rim to enrich and strengthen its educational programs.”*

## 3. Benefits to the community:

Your service-learning work will provide the SF Jail and the RSVP Program with much needed support during difficult times of budget cuts, reduced state and federal financial support and diminishing volunteer resources. The community site, San Bruno Jail is experienced in university level service-learning.

## 4. Reflection:

A systematic (e.g. ongoing and regular) process for reflection through presentation and discussions is clearly outlined in the course syllabus. Reflection on service-learning experiences provides students with an opportunity to:

a. Link theory and experience (i.e. learn more about the course content as a result of the service activity);

b. Evaluate the impact of service on the community; and

c. Experience personal growth through creative community participation.

## 5. Assessment:

A systematic (e.g. ongoing and regular) process for assessment will take place throughout your service-learning residencies. Assessment of your experience will provide information on the following:

- a. The degree to which your learning outcomes were met; and,
- b. The degree to which your service is valuable to the community.

In order to make this assessment possible, you will both write about and discuss your service-learning experiences on a regular basis, as outlined in the syllabus.

The community participants will also evaluate your work through meeting with the instructor and in writing at the end of the semester.

#### 6. Safety:

Your service learning experience will take place outside of USF. Clear professional behavior is expected of you and the community participants. Any violations or concerns must be reported to the instructor immediately.

*See guidelines for the class in the San Francisco Jail and further information about “service-learning” on the course Canvas site*

#### **D. Grading:**

**30%** Participation in discussion and studio experiences

**30%** Written Assignments: “Experience with Judicial System” paper, site/reading responses, and class plans.

**20%** Evaluation of successful engagement at San Francisco Jail #5

**20%** Final grant for chosen community performance project

93-100	A	73-76	C
90-92	A-	70-72	C-
87-89	B+	67-69	D+
83-86	B	63-68	D
80-82	B-	60-62	D-

Students are expected to devote up to four (4) hours a week outside of class for study, including reading assigned texts, writing assignments, and preparing for class presentations.

**There will be a mid-semester grade evaluation for ALL PASJ MAJORS.**

**Mid term evaluation meetings Thursday, Oct 9th 3-5 and Friday, Oct 10th 2-5pm.** If have questions about your grade at any point in the semester, please schedule an appointment with Amie.

## Written Assignments

### **Experience with the Judicial System Paper** (due 9/5)

Suggested length: 2 pages, double-spaced, 12-point times new roman font, 1" margins.

This paper focuses on your thoughts, ideas and the facts you know about the judicial system.

Please include statistics, any personal stories that you wish to share, and how the media depicts prisons, jails and "criminals." Consider how these depictions have informed your understanding of prisons/jails, incarceration and who is imprisoned.

### **Three RSVP Class Plans** (First due: 9/24 Second due: 10/15 Third due: 11/3)

Suggested length: 2 pages, double-spaced, 12-point times new roman font, 1" margins.

The class plan should include an opening exercise, a warm-up, a main exercise, and a closing activity. The components of the class should introduce the skills needed for success in the closing activity. Each of these should be described including the intent behind the exercise. The amount of time should be specified for each activity.

### **Theatre Bay Area CASH Grant** (Draft due 11/5; Final Grant due 12/1)

Using Theatre Bay Area's *CASH* Grant you will design an imaginary Community Arts project and apply as an independent artist for funding to support your work. We will NOT be submitting these to Theatre Bay Area. A hand out will be given that outlines the specific requirements.

### **Site Class Reflections:**

Reflections and reactions to classes taught at the jail will be turned in **Sunday at 6pm** of the following week.

### *Observations:*

Identify two to three things that you observed during our combined meetings. These observations can include anything that especially stood out for you, such as certain kinds of interactions between people, interesting issues or common themes that emerged, artistic insights/ideas, etc. Explain what was significant to you about each of the observations. Be sure to include, and explain, **two to three** observations.

### *Reactions:*

In this section, you should write about your reaction (how you felt) after class. Try to describe how you were affected by the class. Tell the reader what made you feel a certain way, how long you were affected, etc. Writing can be a useful way to examine the impact of 'being inside'

Responses are to be posted on the CANVAS site.

### **Reading Responses:**

#### *Analysis and Integration:*

Readings for the week are to be read and responded to by the **Sunday at 6pm** prior to Monday's class. Each class members' response should be two paragraphs. Part of your response should include commenting on one of your classmates reading response. These responses are to be posted on the CANVAS site.

Reflect on and analyze the issues and/or the artistic structures and skills that were addressed in the readings. If applicable, integrate what occurred in RSVP that week. If relevant include a quote (with citations) from the weeks readings. This is probably the most difficult section to write well. In this section, you are expected to present your own analysis based on the readings, discussion and activities for each class meeting.

Tip 1: Prior to writing this section you should reflect on the issues, artistic structures and themes that were discussed/done during the class meeting. What themes, points, or issues did you find interesting?

Tip 2: Since it is difficult to write about several issues, select one or two issues or themes to write about.

Tip 3: Develop your own analysis of the issue, theme or artistic structure you select. What do you think about what you read, discussed, created during class?

Tip 4: Use quotations from the readings and examples from class discussion to support your analysis.

Please include **three questions** (at least one from each reading) at the end of your response.

**Class Presentations:** Every week, there will be one (or in some cases, two) primary student leaders assigned to the reading. Look for the name(s) next to the week-by-week assignments and note that these individuals are responsible to facilitate the in-class conversation. The primary leader(s) are required to read through each posted question and pick **three** that they find most pertinent. These three questions should be used as discussion points to assist in the class facilitation.

#### **Notes:**

- **Students are required to bring their notebooks to every class.**
- **Readings are to be completed *prior to* the beginning of the week they are listed in this syllabus.**

### **Course Requirements & Performing Arts Department Guidelines**

#### **Academic Integrity**

As a Jesuit institution committed to *cura personalis*- the care and education of the whole person- USF has an obligation to embody and foster the values of honesty and integrity. USF upholds the standards of honesty and integrity from all members of the academic community. All students are expected to know and adhere to the University's Honor Code. You can find the full text of the code online at [www.usfca.edu/fogcutter](http://www.usfca.edu/fogcutter).

The Department of Performing Arts adheres to USF's Academic Honesty Policy outlined in the *Fogcutter*, and all students are expected to be familiar with it. Academic Dishonesty includes, but is not limited to:

- Plagiarism, intentionally or unintentionally representing the words or ideas of another person as your own; failure to properly cite references; manufacturing references;
- Working with another person when independent work is required;
- Submission of the same paper in more than one course without the specific permission of each instructor;
- Submitting a paper written by another person or obtained from the Internet.

Penalties for violation of the policy may include a failing grade on the assignment, a failing grade in the course, and/or a referral to the Dean and the Committee on Student Academic Honesty. In addition, a letter will be sent to the Associate Dean for Student Academic Services (the letter will remain in your file for two years after you graduate, after which you may petition for its removal.)

### **Attendance**

Learning in Performing Arts classes occurs through interaction, discussion, and hands-on exercises. Students who are late to or absent from class deprive themselves, other students, and the instructor of valuable learning opportunities and disrupt the creative and intellectual atmosphere of the course. As a result, absence and tardiness will have a profound effect on your grade.

Excessive (>15 minutes) or repeated (3x) tardiness, as well as early departure from class, will count as an absence. Documentation is needed for excused absences. For planned absences (due to intercollegiate sports, debate, SDS accommodations, etc.) a letter needs to be handed in within the first two weeks of class.

**After three (excused) absences, your grade may start to come down, at a rate of 1 step per absence (e.g. from A- to B+).**

Regardless of the reason for absence, if you miss a class, arrive late or leave early, you are responsible for communicating with your instructor about your absence (in advance,) finding out what course material and assignments you missed, and completing assignments on time.

**AN ABSENCE DOES NOT EXEMPT YOU FROM MEETING ASSIGNMENT DEADLINES.**

The following absences may be excused within reason:

- Illness documented by a physician's note
- Participation in USF intercollegiate competition (i.e. athletics, debate)
- Attendance accommodations associated with a disability registered and documented by

### **Student Disability Services**

Students need to provide a note within the first two weeks of the semester if they will be missing classes due to a USF intercollegiate competition (i.e. athletics, debate) that states the exact dates and/or if they have made arrangements with Student Disability Services.



Students who miss an excessive number (or portions of) classes will be recommended to withdraw from the course; if they do not do so, they may earn a failing grade.

### **Class participation**

In all lecture-based courses, ongoing, *engaged* participation will result in improving your overall grade. If you are not prepared to present / perform on the date that you are scheduled to, you will be marked down one full letter grade. Presentations 2 (two) class meetings late will automatically be given an F.

Extra Credit opportunities may be offered throughout the semester, either as optional readings (i.e. not assigned as part of the syllabus) or community performances. A written response to these media will be required in order to earn credit. These opportunities will be announced as they arise.

**No use of cell phones or other electronic devices allowed in class. Laptop use only allowed by permission of instructor under special circumstances.**

**NO FOOD OR DRINKS ARE ALLOWED IN STUDIOS or PERFORMANCE SPACES**

### **Students with Disabilities**

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Student Disability Services, (SDS) 422-6876 as early as possible in the semester.

### **Required Texts:**

Most essay texts for the course can be found on the blackboard site. Textbooks need to be purchased no later than Monday, August 27, and are available at the USF bookstore. Specific URLs to order required texts are noted below:

- **Jones, Sabina and Mauer, Marc. Race to Incarcerate. The New Press Press, 2013**

[http://www.amazon.com/Race-Incarcerate-A-Graphic-Retelling/dp/1595585419/ref=sr\\_1\\_1?ie=UTF8&qid=1371063788&sr=8-1&keywords=race+to+incarcerate](http://www.amazon.com/Race-Incarcerate-A-Graphic-Retelling/dp/1595585419/ref=sr_1_1?ie=UTF8&qid=1371063788&sr=8-1&keywords=race+to+incarcerate)

## **COURSE OUTLINE**

(subject to change)

All online reading assignment links are posted under “files” on the Canvas site. Reading Responses and Site Reflections are due Sunday by 6 pm ***prior to the beginning of the week they are assigned.***

### **WEEK ONE: August 20, 22**

#### Readings:

1. Community Class Guidelines & SF Sheriff's Dept. Jail Clearance Orientation (Online)
2. Resolve to Stop the Violence & RSVP Evaluation(Online)
3. Glossary of Commonly Used Manalive Terms (Online)
4. Watch TED talk by Bryan Stevenson:  
[http://www.ted.com/talks/bryan\\_stevenson\\_we\\_need\\_to\\_talk\\_about\\_an\\_injustice#t-336536](http://www.ted.com/talks/bryan_stevenson_we_need_to_talk_about_an_injustice#t-336536)

#### **Wednesday, August 20**

Introduce syllabus and course responsibilities.

Check and handout “Course Phone List”

What is service learning?

#### **Friday, August 22**

*Guest: Reggie Daniels from the Resolve to Stop the Violence (RSVP) project and Ivan Corado, Manalive facilitator Insight Prison Project, San Quentin Prison*

### **WEEK TWO: August 25, 27, 29**

#### Readings: (Chloe)

1. “Rhythm of the Machine, Theater, Prison Community, and Social Change” by Martin Mitchell (Online)
2. Sentencing Project statistics (Handout)
3. “Facilitation” (Pp. 112-115) from Theater for Community, Conflict & Dialogue by Michael Rhod (Online)
4. Rules, Parameters and Boundaries of PACE (Online/Announcements)

#### **Monday, August 25th**

Go to SF Jail #5 for Orientation

#### **Wednesday, August 27<sup>th</sup>**

Discuss orientation and readings.

Introduce creating a safe environment and class structure when teaching in community settings.

Aesthetics is reciprocity. Meaning, beauty lies is the act of exchange.

***Introduce Written Assignment:*** Judicial System Paper (Due 9/5).

#### **Friday, August 29<sup>th</sup>**

Jail visit #1

### **WEEK THREE: September 3, 5**

#### Readings: (Emelyn)

1. Interview with Michelle Alexander, author of *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (Online)
2. *Common Sense and Common Ground* by William Cleveland (Online)
3. *Assumptions of Dialogue* (Online)

### **Wednesday, September 3**

Discuss Readings, prepare for Jail visit, Show PACE class video

### **Friday, September 5**

**Due:** Judicial System Paper

Jail visit #2

## **WEEK FOUR: September 8, 10, & 12**

Readings: (Emily 1&4, Jack 2&3)

1. *Race to Incarcerate*, ix-pg 18.
2. *Strategies for Playbuilding* – Chapter 1: Developing an Ensemble and Building Skills (online)
3. Liz Lerman Toolbox (Online) <http://www.d-lab.org/toolbox/tools-and-tool-chooser>
4. Watch Michelle Alexander video <http://www.youtube.com/watch?v=T7i0tJSCfoo>

### **Monday, September 8**

Discuss Readings and watch clip of Michelle Alexander video

<http://www.youtube.com/watch?v=T7i0tJSCfoo>

### **Wednesday, September 10**

Prepare for Jail visit

### **Friday, September 12**

Jail Visit #3

## **WEEK FIVE: September 15, 17, & 19**

Readings: (Kari)

1. *Performing for New Lives: “59 Places”* (Online)
2. *New Creative Community* – Chapter 5: Historical and Theoretical Underpinning (online)

### **Monday, September 15th**

Discuss Readings and watch videos: 59 Places

**Introduce Written Assignment:** Develop your own RSVP class plan

### **Wednesday, September 17**

Prepare for Jail visit

### **Friday, September 19**

Jail visit #4

## **WEEK SIX: September 22, 24, & 26**

Readings: (Tristan)

1. *Truth Out: The Formerly Incarcerated and Convicted People Movement (FICPM):*  
<http://truth-out.org/news/item/24776-the-formerly-incarcerated-and-convicted-peoples-movement-the-struggle-for-freedom-and-transformation-continues>
2. The FICPM Platform:

<http://ficpmovement.wordpress.com/about/ficpm-national-platform/>

2. Race to Incarcerate: "Tough On Crime" Pp 18-37

**Monday, September 22**

Jail Visit# 5

**Wednesday, September 24**

Discuss readings and prepare for Jail

**Due:** First Class Plan

**Friday, September 26**

Jail Visit #6: Discuss- Race to Incarcerate

**WEEK SEVEN: September 29, October 1 & 3 ( sign up for mid semester meeting)**

Readings: (Melissa C.)

1. Teaching the Arts Behind Bars: Mythology of the Corrections Community by Grady Hillman (Online)
2. Race to Incarcerate, Pp 38-65
3. White Privilege by Peggy McIntosh (Online)
4. One article of your choice on: <http://www.racialequitytools.org>

**Monday, September 29**

Jail Visit #7

**Wednesday, October 1**

Plan jail visit and discuss reading

**Friday, October 3**

Jail Visit # 8: Discuss Race to Incarcerate

**WEEK EIGHT: October 6, 8, 10 (mid-semester meetings)**

Readings: (Yannan 1&3, Claire 2&4)

1. Rap, Recidivism and the Creative Self by Sarah Baker and Shane Homan (online)
2. Doing Time: Dance In Prisons by Janice Ross (Online)
3. Race to Incarcerate Pp.66-80
4. Examples of grant-funded community based art projects.

Video: Well Contested Sites & Prison Performance work in Germany and Denmark

**October 6**

Jail visit #9

**October 8**

Discuss reading and funding of community-based projects

**October 10**

Jail visit #10: Discuss Race to Incarcerate

*Guest: Erika Chong Schuch*

**Fall Break October 13th & 14th**

**WEEK NINE: October 15, 17**

Readings: (Melissa M.)

1. Grant examples (Online)
2. Funding Basics: Who, What, Where, When (Online)
3. Race to Incarcerate Pp. 80-100

**Wednesday, October 15**

**Written Assignment Due:** Second Class Plan  
Discuss funding. Hand out grant project outline.

*Guest: Leonard Rubio - Restorative Justice*

**Friday, October 17**

Jail visit # 11: *Guest: Lauren Elder, Visual Artist*

**WEEK TEN: October 20, 22, 24**

Readings: (Zac)

1. Race to Incarcerate Pp. 100-108
2. Sample Grants, budgets, bios, project description

**October 20**

Jail visit# 12

**October 22**

**Introduce Written Assignment:** Write a grant for a community based project. (Rough Draft due 11/5; Final Draft due 12/1)

*Guest: Eric Garcia- Grant Writer*

**October 24**

Jail visit#13: Discuss Race to Incarcerate

**WEEK ELEVEN: October 27, 29, November 31**

Readings: (Maija)

1. What is Restorative Justice? (Online)

**October 27**

Jail visit# 14

**October 29**

Discuss Reading & Plan jail visit

**October 31**

Jail visit# 15

**WEEK TWELVE: November 3, 5 & 7**

Readings: (Lauren)

1. Strategies for Playbuilding, by Will Weigler – Chapter 4: Weaving Individual Performance Pieces into a Show

**November 3**

**Written Assignment Due:** 3rd RSVP Class Plan

Jail visit # 16

**November 5**

**Written Assignment Due:** Draft of Grant

Discuss Reading & Plan jail visit

**November 7**

Jail visit #17

**WEEK THIRTEEN: November 10, 12, 14**

**November 10**

Jail visit#18

**November 12**

**In class grant writing. Bring your laptops to class. Guest: Eric Garcia**

**November 14**

Jail visit #19

**WEEK FOURTEEN: November 17, 19, 21**

**November 17**

**\*\*\*Dress Rehearsal**

**November 19**

Final preparation at USF

**November 21**

**\*\*\*Performance\*\*\***

**WEEK FIFTEEN: November 24th**

**LAST Day in RSVP**

**THANKSGIVING BREAK: NOVEMBER 27-28**

**WEEK SIXTEEN: December 1 & 3**

**December 1**

**Written Assignment Due: Final Grant**

Class at USF

**December 3**

Last PACE class

**UNIVERSITY OF SAN FRANCISCO**  
**DEPARTMENT OF PERFORMING ARTS**  
**Performing Arts & Social Justice Major (PASJ)**

**MISSION STATEMENT**

Our Department offers the unique Performing Arts and Social Justice major, with concentrations in dance, music, and theater. The faculty and staff are committed to providing coursework, activities, and productions that acknowledge and study the performing arts' role as an agent of creative and social transformation. We strive to achieve academic and artistic excellence in the classroom, on stage, and in the community, while working towards a more humane and just society.

**LEARNING GOALS**

1. Students will gain a historical foundation in the Performing Arts (Dance, Music, and Theater) and associated performance theories, from the classics to contemporary practices within a context of cultural diversity.
2. Students will develop technical and conceptual skills related to the practice of their craft while engaging in both individual and collaborative approaches to the artistic process.
3. Students will gain a foundation in the history, theory, and practical skills involved in community based artistic work and how this form of artistic engagement contributes to a more inclusive and just society.

# Common Sense and Common Ground

By William Cleveland

(This story appeared in High Performance #61, Spring 1993.)

At a time when many of America's most valued cultural institutions are at risk, new relationships are being developed among artists and their communities. Through their struggles to save their threatened institutions, arts advocates have learned the true dimensions of the challenge facing them.

Many now recognize that traditional "art for art's sake" arguments will not work in an era of diminishing resources and shifting priorities. As a result, arts supporters are beginning to articulate how the arts contribute to the challenges facing the broader community. "Art for art's sake" is giving way to a more elemental assertion that the health of the community requires a strong creative presence at every level.

Of course this is not a new idea. Over the past two decades some of this country's finest artists and arts organizations have been quietly establishing a remarkable record of innovation and success in institutional and community settings. These unlikely partnerships have been established in factories, jails, condominiums, corporate offices, senior centers, special schools and many other non-traditional sites. This work not only challenges traditional ideas about the arts in America, it also provides successful models from which the larger cultural community can and must learn. It is my intention in this article to contribute to that learning process. In it, I share some basic skills that have helped me and other artists survive and flourish as artists working in institutional and community settings. These strategies should not be taken as a formula for success in this work. It might be more useful to regard them as descriptive of a way of working that will give artists an opportunity to succeed in the most tentative and unpredictable environments.

## COMMON GROUND

One of the first points I make to artists considering work in community centers, prisons, mental hospitals, senior centers or other community or social institutions is that no two sites are alike. I tell them that it's dangerous to generalize about communities or institutions or to assume that the way things work in one place will apply to any other. I warn them that they will encounter a different reality in each place they work.

Nevertheless, when you converse with artists who have worked in these "other places," as I did writing the book *Art in Other Places: Artists at Work in America's Community and Social Institutions*, you can't help but become aware that there is a common ground that they all occupy, regardless of their particular constituency. The basic ingredients of this shared territory are a commitment to excellence and plain old common sense.

The best way for me to share this information is to assume that you, the reader, and the institutional or community site you are approaching are virgins. That is, neither have had a prior institutional arts experience. I will take you through the experience chronologically and introduce useful information when appropriate. My focus here will be on "inside" skills that might be characterized as diplomatic or bureaucratic rather than artistic. Other important areas such as funding and external political strategies are also not addressed here but should be considered central to the success of these endeavors.



## **THE VISIT**

Of the many paths that lead artists to work in "other places," a site visit is probably the most common. I often recommend a visit as a painless way for artists to satisfy their curiosity and, more importantly, to check out their own reaction to what is often a very alien environment.

By suggesting a visit, I don't mean just showing up and assuming someone is going to be able to accommodate you. The best way to find out what is going on inside a hospital, prison or a community program is to call or write, asking for a tour. Most will be more than happy to show you around.

As a result of a visit, some people experience a strong negative reaction to institutional environments. That is to be expected. There are many discomfoting things found in these places. One of the purposes of your visit is to measure your expectations against reality and, quite simply, to find out if you can handle it. Most of these places are not horrible and depressing. They will, though, be very different from what you are accustomed to, and there is often an intensity that can seem overwhelming. And then there are some institutions that are in bad shape. It is best to find out how you are going to react to these conditions before you consider further involvement.

When you visit use your artist's eyes and ears to filter and evaluate your impressions. What do you see? What do you feel from the place? Is it open or closed physically, emotionally, spiritually? How does the staff interact? Do they take the time to speak to you? How do they communicate to the clients? Are they tired, hassled, burned out? Are they alive, energetic, friendly? Consider the facilities. Are they clean? Do they seem efficient, controlled? How about the clients, or patients. Are they healthy, alive, active? Make these and other observations. This may seem a lot to ask of a simple, often closely supervised jaunt around a facility. It can and should be done, though, if not on this visit then on subsequent ones.

## **THE APPROACH**

Okay, you have made your visits and you have decided to introduce yourself formally to the site you have your eye on. You feel you've learned enough about the facility, staff and clients to begin talking to the powers-that-be about doing an incredible project. You shove your portfolio or tapes and resume under your arm and put your hat on and away you go. Right? Wrong! You have quite a few questions to answer and lot of work to do before you are ready for that.

To begin with, who is it you are going to see? Do you have an appointment? How much time have you with them? Five, ten minutes? And most importantly, what are you going to tell them? Specifically what is it you are asking them to let you do? And who are you? Are you qualified? Finally, how do you look? Here are a few more basic things to consider before you charge out the door.

Prepare: Consider the questions above and those that follow before you find yourself sitting in a busy program administrator's waiting room, waiting and waiting. Although it may not turn out to be the case, you should anticipate sitting across the table from a middle-aged, overworked, underpaid, burned out, at-one-time idealist bureaucrat who has a latent fear of artists and art. You should be prepared to convince him or her that it will be in their self-interest to commit a portion of the facility's already overburdened resources to you and your project. Thus prepared, you will have a less than fifty-fifty chance of making your case successfully. Without this groundwork you probably won't even last five minutes.

**Research:** Through your site visit and from other sources—the library, a university, a friend or even the book, *Art in Other Places*—you should have learned something about the history and current status of the site you are approaching. The most valuable piece of information you can take with you on your interview is a sense of the place. What are its problems, achievements and needs? With this information you can develop a program that is responsive to the institution's point of view.

**Self-Interest:** Keep in mind that self-interest drives the bureaucracy. Bring a brief narrative description and an outline of your project that simply and clearly states what it is you want to do and how it can contribute to the administrator's mission. Notice I say "administrator's mission" and not necessarily the overall mission of the facility. You hope these are one and the same, but this may not be the case. Also, make sure that whatever you have proposed aligns with your goals as well.

**Impressions:** If self-interest is the number one driving force of the administrative life of a program site, impression is a close second. By impression, I mean the way things appear, rather than the more objective, and seemingly reliable, "the way things are." While it is true that administrators and program staff generally communicate in bottom-line concrete terms about their work and the services they provide, many institutional decisions and attitudes have their basis in subjective impression. Some say that in the bureaucracy, impression is reality. While that statement is subject for debate I say assume that it is true and you have a better chance of making a good first impression.

To do that, it is important the artist recognize many people have a very narrow, stereotypical idea of what an "artist" is. The image of the sloppy, wild-eyed, undisciplined, bohemian artist still lives in the minds of many. Some artists and the media help to feed this impression. To the average person this image is considered romantic or comical. To the administrator or program director responsible for clients who are "crazy," "incontinent" or "violence prone," whose universe is dominated by federal and state rules and regulations, law suits and union negotiations, there is a distinct possibility that you will be seen as a nuisance or a threat. Add to this the real anger some hold toward the high-profile, elitist art world and you can see that artists have their work cut out for them.

This situation, of course, will not always be the case, but it is best to be prepared. To mitigate a possibly negative reaction, use common sense. Dress conservatively. Be yourself, but try to stay away from the "image." Communicate clearly and succinctly. Don't edit out your passion, but temper it with the concrete. Show examples of your work. Show your knowledge of your field, and of the administrator's field. Ask questions. You are talking professional to professional. Command respect. If you are sent packing, so be it. If you generate interest, you have begun on the right foot. If you feel these few suggestions may cramp your style, then maybe this type of work is not for you.

## **BEING THERE**

I'm going to jump forward now and assume that your proposal has been accepted and you are ready to begin establishing your program. Ideally, you have been able to build to this point in stages. By that I mean both you and the site have had the opportunity to establish a relationship through increasing increments of commitment, beginning with a one-time workshop or a short residency and building to a project lasting a year or more. Unfortunately, this does not often happen. Regardless of how you start out, here are a few things you can do that will help you build a solid base for your program.

Introductions: Some advise starting at the top and working down when making introductions. I say, start at the bottom and you will learn more on your way up. Begin with the bottom-line program and maintenance staff. In many institutions these people are called "line staff." Tell the line staff who you are and what you're going to be doing. Introduce yourself as a newcomer and inquire if you can ask their advice when you have questions. Then get them to tell you something about what they do. Listen hard. Assume that some time in the future the success or failure of your project will depend upon their cooperation and skill. This may sound dramatic but it will probably prove true.

As you meet your fellow workers, try to imagine what it's like for them in their jobs. Get an organizational chart and a description of the various job titles and responsibilities. Compare what you read with what you are hearing. Once again, call upon your artist's sensibilities to construct a picture of the formal and informal relationships that hold the site together or threaten to tear it apart.

Listen: In these first few days you will probably hear many stories. Once again, listen hard. You are hearing the institutional memory. Many of these stories will contain snatches of what I call the "prevailing winds." In the wind, you may hear something about staff morale, the director's expectations or an impending crisis. Listen, and you will learn something about the prevailing work ethic and program philosophy. Over time, the stories you gather will tell you much of what you need to know in order to survive in your new home.

It's important for you to recognize that during your introductory tour your fellow workers are meeting you, too! Think of this as your second round of interviews. The very fact that you are taking the time to talk and not asking for something is a plus. For many of those you are talking to, though, their bottom line will be quite simple: Can you be trusted and how much extra work is your program going to mean?

Generate Trust: Opinions about your trustworthiness will be formed as a result of the way you operate in the early going. The hard part for you will be to realize that your professionalism and years of training will not legitimize you. The majority have no idea what an artist does. If they do know, in the context of their work they probably place little value on it. Your credibility will be based upon the respect you pay to their turf. For the first few months you are the student, and your fellow staff members are your teachers. The more questions you ask of your co-workers, the more you validate their knowledge and the more they will learn to trust you. If they perceive that you are going off half-cocked, they will bury you.

Face Reality: Any new program means more work for others. The staff will know this. They also know that you need them more than they need you. I have always felt the best approach in this situation is to meet it head on. Speak to the people whose services you will be using the most. Try to learn what works and more importantly what ticks them off about their job. At some point, communicate your awareness of what it means for a new program to be coming in and indicate your willingness to do anything that will make their job easier.

## **SETTING UP SHOP**

Now that you have set the stage it's time for you to begin doing what you came to do. As I said before, you have been the student. By this time you are probably itching to move into familiar subject matter and establish your own identity in this unfamiliar place. As with earlier pioneers, you are feeling your territorial imperative. That's good! Insecurity is a powerful motivating force. It would be helpful to remember though, that the valley you have moved into has already been settled. At this point you are a squatter. Here are a few things to keep in mind while you are setting up shop in your new neighborhood.

Perspective: Here it is. You and your students are cogs in the institutional wheel. You can't get where you want to go unless you learn to work the wheel. Your students know that. They will want you to know it as well. Your goal is to end up in a classroom with your students, unencumbered, so that you can teach. The folks who are in charge of the machinery that turns the wheel grant you that privilege, not your students. This is a hard perspective to keep. But try.

Often, with visions of organizational charts, job descriptions and institutional protocols swimming in your head, it is hard to keep in mind why you came to this place. Don't lose your vision! At times, you may need to think like a bureaucrat but you must learn to shed that skin once you hit the classroom. Your power comes from your art and your ability to teach. You and your students can transcend the institutional wheel through the knowledge and skills you have come to share. For you to be successful, the passion and excellence you embody must have a forum, a place to shine. If you find yourself regularly compromising your own standards, question what you are doing.

Assess: Now, the students. Who are they? Where are they? What do they want? What do they need? In the vernacular of the bureaucracy it is time to do a needs assessment. Depending on the size of your potential student population there are a number of approaches. Become a cultural anthropologist. Find out what the "clients" of your facility think and know about the arts. The reactions will probably range from puzzlement, to anger, to "expert" criticism. Also, find out what is already going on. If you are barging in on someone else's turf engage them as potential partners, not adversaries.

Respect: Regardless of what you find, it is important to recognize that you are joining an already existing culture, not establishing one. If you see yourself as a cultural missionary or a benevolent fixer of ravaged souls, you are probably barking up the wrong tree. Respect the people you are working with until they give you reason not to. It is crucial that you remain open and nonjudgmental about what you learn from, and about, your prospective students and staff. If you are not, they will know it and probably freeze you out. There is great power in neutrality. By neutrality I do not mean being numb, or uncaring.

Think Small, Slow, Less: Yes, it's true. In most institutions, small or large, it does take five to ten times longer to get anything done. I know, as an artist, you are used to being in control and setting your own pace. You will probably not have that luxury working in an institution. You must learn to be patient without losing your creative edge. This is one of the ultimate tests for a highly motivated, independent artist working in an institution. Try to think of it as another rhythm. As you learn the ropes, the beat will quicken, a little. In the beginning, the snail's pace is to your advantage. You may be starting to feel at home, but you are not. For your own protection, you need to steel yourself to thinking "small, slow and less." Your first class or project must be designed for success. It is your debut. If you trip over your gown, your fall may be a long one.

Design: At this point you are probably rethinking your plans. You know your subject. You know what works. If you are considering a change, don't alter the heart of what you came here to do. Your program should be geared to your needs as well as your students'. Although you are a novice and a stranger outside of your classroom, when you are in class you are in your element. Make the best of it. Any modifications you make should relate to pace or schedule, not content or quality. These are your standards, your credentials. Don't compromise them.

Educate: Once you start, you may feel some pressure for quick results or "large numbers" (i.e., art shows, concerts, large class sizes). Resist with all your might. A way to avoid this is to present your program design ahead of time as a plan or curriculum. If you are lucky, the powers-that-be will buy into it, right off. It will help to remind them that you are not a baby sitter,

therapist, English teacher or custodian. Later, when someone presses you to build a booth for the county fair or produce a mural in the next two weeks, your approved plan may help you avoid being dumped on or taken advantage of. But if you are pressed don't be surprised. Remember, most of the people you are working with will have only the vaguest idea of what you are doing there. Keep in mind that your definition of quality will probably not be shared by many of the people who have invited you here. It would be unreasonable on your part to expect otherwise. Your requests for adequate preparation time or proper materials, may in fact give rise to resentment. It is up to you to educate your co-workers as well as your students.

## COMMUNICATION

Once you have established your program as a regular and consistent activity, its survival and growth are almost totally dependent on how well you communicate. There are many methods of communication used in institutional and community environments. The following are some traditional and non-traditional modes of communication common to organizations.

**Conversation:** Understandably, information, reliable and otherwise, is most often shared through informal conversation. As I mentioned before, you can learn a lot from the stories and complaints of workers and clients. Taken with a grain of salt, lunchroom or coffee break chatter will probably be one of your best sources of information. Join in. Conversation is a good way to transform yourself from "the art person" into a human being and inform people about your program. These informal situations can also be good places ask questions or test the water with new ideas.

**Rumor:** Rumors are an integral part of community and institutional life. For staff and clients, who are far removed from the place where decisions are made, they can be both informative and entertaining. They can also be dangerous. There is usually some element of truth in every rumor. Good management will be aware of the current story making the rounds and will act to quell or clarify. Poor managers will be oblivious or ignore what is often a good indicator of problems, real or perceived. The source and nature of rumors will also tell you a lot about the morale of the place you are working. Most importantly, when you hear a rumor that involves or impacts you or your program, don't panic. Quietly go to those you trust and try to find out what is really going on.

**Meetings:** If you are asked to attend a meeting you may be beginning to make your presence felt. Being invited to meetings is a sign of bureaucratic recognition. The best meetings are short and informative. The worst go on forever. If you can, try to avoid the latter. Meetings are often very good places to learn what is going on in the institutional world surrounding your classroom. Once again, listen and learn. As you do, pay attention to the way people relate during the meeting. You can learn a lot watching the interpersonal dynamics occurring among the participants. Before you decide to take an active role in a discussion, have some idea what it is you want to accomplish by doing so. If you have a problem, be prepared to offer a solution. You will probably be one of your best sources of information. Join in.

**Memos:** As alien and distasteful as it may seem to some, the memorandum is often the most effective way to pass on information in an organizational setting. Judiciously used, memos can be a particularly useful tool for "outsiders" or "program types" who are assumed to be bureaucratically unsophisticated. Memos are often used to reiterate or clarify an agreement made in a meeting or informal conversation. A written reminder can come in handy when you find your verbal requests being ignored. Memos will catch the attention of the reader and provide a record of your efforts. They can also be used to keep higher-ups informed about the progress of your program, or to point out future problems and recommended solutions. Finally, when you receive a memo, read it, don't trash it, then follow up.

Events: For various reasons institutions often want to create a product or event of some sort. Conferences, community meetings, publications, videos, staff retreats and holiday celebrations are but a few examples. Activities such as these are significant because they are visible and leave a lasting impression. There is nothing that you can do that holds a greater potential for positive payoff or devastating failure than participation in a special project of this type. Think long and hard before you accept a major role in a high-profile institutional event. If you do, try to make sure you have some degree of control over your part of the project and do a good job. Remember, because you are an artist you will be expected to perform miracles.

The best event to undertake is your own. Nothing promotes the value of an artist's work better than an artist's work. In the often difficult institutional environment artistic events or products created by your program can provide a breath of fresh air. They will also leave a clear and lasting impression of what your program is all about. For many who live and work in your site, your art program will not exist until they can touch or see it. An exhibition, production or publication may be the only means available to you to truly communicate how the arts translate to their needs. Once you have established yourself "inside," these activities can also be used to provide a unique bridge between the site and the greater community.

## **PEOPLE**

Much of what I have shared in this article has been about developing good working relationships with clients and fellow staff members. Whether you are a visual artist, a performer or a writer, the success or failure of your project or workshop will depend almost entirely upon your ability to earn the trust and respect of these people. As you work to gain acceptance for your program, there are some people who will be particularly important to your project. These are individuals who have the ability to help or hinder your progress.

Line Staff: Line Staff of course is not a person but rather a category of workers. In a prison the line staff are the uniformed correctional officers. In a mental hospital they might be called psychiatric technicians. Nurses and nurse aides fill the line staff role in hospitals and convalescent facilities. The vast majority of social service and community agency managers will tell you that their line staff are their most important workers. Their jobs are often referred to as "being in the trenches." These are the people who are responsible for the majority of the ongoing activity taking place in your site. They will bear the largest portion of the extra work that will be generated by your program and whose cooperation you need the most. It is vitally important to cultivate a good working relationship with them.

Your Supervisor: You will probably have no say over who supervises you. Actually, if there is someone assigned to look after you, you are ahead of the game. Often, particularly at smaller sites, the supervision of the resident artist is not a major priority. If you do find yourself playing the "lone ranger," you may end up isolated and uninformed. In some instances this can be a blessing, but having a supervisor in the chain of command is usually preferable. Ideally, a good supervisor will act as your organizational guide and will advocate your interests with the powers that be. In order to do this effectively he or she must know what you are doing and why you are doing it. When you have a problem or a need, present your supervisor with all relevant information and suggest a solution if you have one. Most importantly, your supervisor must feel that it is in his or her self-interest to go to bat for you. Your job will be to convince them of that.

The Benevolent Expert: Within institutions large and small there are basic administrative activities that require specialized knowledge and training such as finance, procurement, maintenance, personnel and contract management. If you are very lucky, it will be someone else's job to make the bureaucracy respond in your moment of crisis. This seldom happens,

though, and left to your own devices the administrative jungles can be very confusing. Often the only way to make sense of it all is to enlist the help of a benevolent expert or two. This is someone who knows his or her way around the bureaucracy and can get things done. Fast. These people are so important that you should be cultivating them from the first day you arrive. Don't make the mistake of asking for their help at the last minute.

**The Arch Enemy:** No matter how hard you work or how cooperative you are, there is the possibility that someone in your facility will resent your presence enough to try to disrupt your work. At first there will be a number of people on site who feel that your program is a waste of time. This is to be expected, given the often difficult living and work conditions that exist in many facilities. In time, most will come to appreciate your contribution. Occasionally, though, there will be someone who will go out of their way to make life difficult for you. Regardless of how prepared you are for this, it will probably come as a shock. Don't panic and, more importantly, don't take it personally. Feedback from others you trust will help you learn to recognize the difference between staff or clients who are incompetent or overworked and those who are truly out to get you. If the going gets rough, it is even more important not to try to go it alone. No matter how bad it gets, don't be tempted to respond in kind to your arch enemy. The last laugh will probably not be yours if you do.

**The Guardian Angel:** One of the best ways to avoid getting in trouble is to have someone on staff who will go out of their way to help and protect you and your program. The ideal guardian angel, as I call them, is a veteran senior staff who really knows the ropes and is willing to share their knowledge and use their influence on your behalf—someone to whom you can go to with the most difficult and sensitive problems. Needless to say, a guardian angel is invaluable. If you are lucky enough to find one, be careful not to abuse their generosity or take them for granted.

This article is meant only as a primer and can in no way adequately prepare you for work in a social institution or community site. Hopefully, if you are working or are considering work in a social institution or community site, there are those in your community who are experienced in this work to whom you can talk. Good luck!

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William Cleveland is Director of the Center for the Study of Art & Community. He has pioneered numerous institutional and community arts programs including Artsreach Community Artists, California Arts-In-Corrections and California State Summer School for the Arts. A musician and author, the new edition of Mr. Cleveland's book, *Art in Other Places: Artists at Work in America's Community and Social Institutions*, was recently published by the University of Massachusetts' Arts Extension Service.

## A Prisoner's Rules for Accountable Arts Engagement

William Cleveland

Part of **Guidelines and Standards**

*This short presentation was shared with participants at the Artists Residencies in Conflict Areas Conference presented by Residencies Unlimited and the Goethe Institute in New York June 24th, 25th, 2011*

In my conversations with Todd Lester at FreeDimensional, I suggested that the exploration of the complex questions confronting arts residencies in conflict areas might benefit from discussions that are rooted in stories. I felt that stories about the real people, places and events involved in the work might provide a healthy foundation for our discussions. Given this, I think I have an obligation to start off with a story.

When you hear the term “conflict area” many here probably imagine that it is in reference to some place else; a place with street fighting, or IED’s or, teeming refugees. But my story is from a conflict zone that is much closer to home. In the 1980’s when I started to work there it was known as the California Department of Corrections. At the time, it was also considered a slow-motion war. A war where the frontlines were hidden behind razor wire in places like the Folsom mainline, the Soledad mess hall and San Quentin the prison yard and the combatants were known as, Nuestra Familia, Black Guerilla Family, Aryan Brotherhood, and the CA Correctional Officers Association. At its height, this invisible war was killing at least one prisoner or officer a week and wounding hundreds. Prisons like Soledad and the Duel Vocational Institution (also known as the gladiator school) were locked down for as much as half the year. My experiences during this violent time has informed all my work since--- particularly my interactions with artists in places like Cambodia, South Africa, Northern Ireland and the former Yugoslavia researching the book Art and Upheaval.

So it’s the summer of 83’ and we were running multidisciplinary arts programs at a dozen powder-keg institutions. Amidst the chaos, nearly 400 resident artists are interacting with over 10,000 inmates and staff. Needless to say it was hard and crazy. At Soledad the paint cart for mural program was continually getting commandeered as a gurney for shanked inmates. Because of lock downs at San Quentin we were having a hard time getting artists into condemned row which, in turn, led to increased tension and self destructive behavior by condemned prisoners. Late in the summer we started getting desperate calls from Wardens down south asking how fast we could put together prison yard concerts so that prisoners could let off steam.

Anyway, in the middle of all this it becomes really clear that we could use all the advice we could get. The first place we went for “technical assistance” was



a guy named Verne McKee. Verne was president of the both the Art and Musicians Guilds at Vacaville Prison. Back when we started he told us that bringing the arts into Vacaville would save both lives and money. He was right about that. He was also right-on with the advice he gave to me in the summer of 83'. He said that our honeymoon was over and that given the rising tensions in the system, there were a lot of lives at stake with little room for error. Then he shared what I have come to call Verne's Rules.

[Bill Cleveland played a leading role in Arts-In-Corrections in the 80s and subsequently authored Art in Other Places: Artists at Work in America's Community and Social Institutions. Bill Cleveland writes, "Vern McKee was president of the both the Art and Musicians Guilds at Vacaville Prison. Back when we started he told us that bringing the arts into Vacaville would save both lives and money. He was right about that. He was also right-on with the advice he gave to me in the summer of 83'. He said that our honeymoon was over and that given the rising tensions in the system, there were a lot of lives at stake with little room for error. Then he shared what I have come to call Vern's Rules."]

*Here they are:*

**1. Dress for success:** Needless to say --- this one seemed a bit odd. It arose from Verne's perception of the "war" that was being waged "inside" was a kind of life and death form of theater---He felt that because there was no territory and no spoils, much of what was being contested was symbolic. He said this, and the fact that most everything about life inside was proscribed meant that costumes meant a lot. He felt that a lot of the artists that were coming in looked like beggars, so no one took them seriously. He also said as the guy running the program I needed to get a haircut and buy a suit. I bought two and went to the barber -----He was right---it made a massive difference.

**2. No fools:** By this he meant no proselytizers, revolutionaries, or missionaries with romanticized notions of prisoners or prisons. He pointed out that most valuable currency in prison is respect, and when someone from the outside comes in thinking that they have some version of the truth that needs to be delivered unto the wretched masses it was both disrespectful and dangerous. He said all the prisoners wanted was talented outsiders who could teach art and make art. He said the prisoners would decide for themselves how to wield its power.

**3. No Hacks:** Verne and his fellow artists expected their artist/teacher/collaborators to be honest about what they knew and don't know. They said that they could recognize, and were highly insulted by phonies and fakes. They made it clear that they wanted the artists coming in to have their artistic shit together.

**4. Know that you don't know where you are:** Vern held that the very fact that we could leave, made us “visiting earthlings” and, that unless we had done time, we would never know what it was like to be a Martian. As long as we accepted we were not hearing and seeing things in the same way the prisoners were we would be OK. He said that the trouble always starts when outsiders start to think they know where they are.

**5. Do your Homework:** Despite his contention that we would never know exactly where we were, Verne also believed it was our obligation to learn as much as we could about the social, cultural and political landscape we were operating in. He also admonished us not to assume that people and places that looked the same ---were the same. He said, everyone has a different story to tell.

**6. Good guys and bad guys are not as obvious as they may seem.** Verne believed that that the game of survival and the game of life had different rules. He told me that inside prisoners and correctional staff were all in the survival game and that everybody playing has both good guy cards and a bad guy cards that they need to play in order to survive. He said that outsiders looking through black/white lenses were watching the wrong movie, and that this made them highly accident-prone.

**7. Free speech = rights + responsibility:** Verne lived in an extremely interdependent prisoner culture where everyone was ultimately accountable to everyone else, one way or another. In such a world the question was not whether it was right or wrong to falsely shout fire in a crowded theater, but rather, when you know that the theater is burning how do communicate that fact so that the people affected don't get burned.

**8. No one night stands:** Vern was adamant that when the power and force of the creative process was made available prisoners that they should not be turned on and left behind. He said that once a prisoner had become addicted to what he called, the creative life force, we all had a moral responsibility to maintain access—to support the habit. He made it clear that for some it would be a matter of life and death.

**9. Take care:** Places that are chaotic, unpredictable, and violent are toxic. Verne made it clear that he and his mates needed artists who were at their best. He suggested that we adopt a post-disaster self-care regimen as a standard practice. We did that and it made a world of difference.

**10. You have nothing but your relationships---** This was particularly true for prison life where, who you know and who has your back, can also be a matter of survival. So Verne cultivated and nurtured healthy partnerships inside and

out. He was a good partner who never promised more than he could deliver and always kept his word. He was also a good artist.

And, as is often the case with art, the messages he shared through his art-making transcended the complex layered intensities that dominate relationships between the keepers and kept. So I'll end with a few images from California prison artists.

## Creative Freedom Behind Bars:

### How Prison Regulations and Son of Sam Laws Impact a Prisoner's IP Rights

#### **Introduction**

Under the First Amendment of the U.S. Constitution, prisoners enjoy Intellectual Property rights. These rights may be limited, however, by (I) prison regulations established to ensure safe and secure correctional facilities and (II) Son of Sam (SOS) Laws<sup>1</sup> aimed at compensating victims.

A prisoner could be prevented from or even punished for using an artistic work when some aspect of or related to the work is not in compliance with prison regulations. An incarcerated individual's constitutional rights must yield to the government's overarching interest in order, discipline, and security in correctional facilities. In order to maximize artistic potential, those involved in working with incarcerated individuals and prisoners themselves should gain knowledge of and seek compliance with prison regulations throughout all artistic and intellectual property related endeavors. Working in harmony with the inevitable shadow of rules of incarceration will ensure that limits on IP rights will reach no further than is necessary for the proper functioning of the correctional facility.

A prisoner could also be prevented from profiting from an artistic work. SOS laws were historically drafted to authorize the government to

confiscate profits derived from exploitation of criminal notoriety through artistic expression in order to re-distribute the funds to compensate victims.<sup>2</sup> Constitutional issues arise, however, where SOS laws are drafted to compensate victims by targeting speech derived profit, rather than focusing more broadly on any source of profit derived as a direct or indirect result of crime or criminal notoriety.

### **IP Rights Overview**

Under Article I, Section 8 of the U.S. Constitution, "Congress shall have Power . . . To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries." This language recognizes individual rights to the intangible products of the mind (intellectual property or IP rights).

Prisoners have IP rights. Copyright, for example, encompasses prisoners' literary, dramatic and musical works, pantomimes and choreography. Copyright validity requires (1) originality and (2) fixation in a tangible medium of expression. No further action is required, but timely registration with the U.S. Copyright Office is advisable since this additional step ensures much greater protection from infringement. For example, if an unlawful infringement occurs and is proven, the owner of an unregistered work may claim actual damages, but the owner of a *registered* work may claim both actual and statutory damages. Either way, copyright protection

lasts for the life of the author plus 70 years, 95 years from publication, or 120 years from creation, whichever expires first.

Effective January 1, 1978, the Copyright Act of 1976 established a single national system under which virtually all works of authorship, whether published or unpublished, were made exclusively the subject of federal law. An owner in copyright has the right to reproduce, prepare derivative works, distribute copies, display and perform publicly, and perform music publicly via digital audio transmission. This body of federal law applies to all citizens, but prisoners are subject to additional policies and procedures associated with institutional incarceration that require strict compliance when making all intellectual property based decisions.

## **I. PRISON REGULATIONS**

### **A. Safley Test**

When the government exercises its authority to regulate prisons, an artistic expression is sometimes suppressed as a result. The Supreme Court addressed this First Amendment issue in *Turner v. Safley*, holding that the government may restrict and even punish the expression of prisoners if the action is reasonably related to a legitimate penological interest. In a prison context, an inmate does not retain those First Amendment rights that are inconsistent with his status as a prisoner or with the legitimate objectives of the corrections system. Thus, it is clear that a prisoner's First Amendment

rights must yield to the government's deferential authority to regulate correctional facilities.

Throughout the years, the Court has continuously upheld this rule with respect to First Amendment claims. For example, in *Shaw v. Murphy*, a prisoner sent a letter containing legal advice to an inmate at another institution, and authorities confiscated it before delivery. A First Amendment claim against the government failed where the Court applied the *Safley* test and unanimously held there was no violation of prisoner rights. The Court noted that prison officials, rather than the Court, should remain the primary arbiters of problems associated with prison management.

#### **B. Applying Prison Regulations to Artistic Endeavors**

The *Shaw* case exemplifies the importance of inmate compliance with prison regulations to maximize a prisoner's First Amendment rights. Inmates and those working with them should review and become familiar with the department of corrections code of regulations in the state where the prisoner artist is incarcerated. State rules vary. All prison regulations should be reviewed in a manner focusing on how the regulation might apply to a prisoner artist. Failure to comply with such regulations when engaging in art related activities could potentially lead to surrender of a prisoner's art and dissolution of IP rights. Relevant prison regulations include but are not limited to:

- **Threat against public official**

do not create art that could be viewed as a threat

- **Respect for others**

do not create art that could be viewed as disrespecting others

- **Conduct**

respect prison regulations and obey staff with authority to manage security of prisons at all times when involved in art related activities

- **Contraband**

comply with prison rules when using tools to create art

- **Sexuality and obscenity**

refrain from including sexually explicit expression in work

- **Drugs**

refrain from artistic expression related to drugs

- **Inmate activity groups**

when creating art, comply with regulations regarding inmate activity groups

- **Security threats**

do not create art that could be viewed as a threat to security

- **Alteration of clothing**

do not create art that interferes with clothing regulations



- **Tattoos**

tattoo art must comply with prison regulations

- **Quarters**

be cognizant of housing regulations when displaying art

- **General mail regulations**

comply with regulations when mailing art

- **Processing of publications**

follow processing requirements

- **Correspondence between inmates**

comply with rules when art could be viewed as correspondence  
with others

- **Confidentiality**

ensure that art complies with confidentiality requirements at  
facility

- **Assisting other inmates with legal matters**

when expression has legal relevance, comply with rules

- **Material prohibited from inmate publications**

do not include prohibited items in artistic expression

- **Arts and crafts exhibits**

comply with rules when displaying art

- **Inmate contact with the public**

artistic expression must comply with rules regarding public interaction

- **Association with inmates**

comply with rules when art could be viewed as association with inmates

- **Controlling fights**

do not create art that promotes violence

- **Property inspections**

comply with rules when displaying art

- **Safety and security**

do not create art that could be viewed as a safety or security threat

- **Supervision of detention units**

all artists should expect and permit all art related activities to be supervised by authorized staff

Here are a few scenarios that showcase how lack of compliance with prison regulations could potentially lead to surrender of a prisoner's art and dissolution of IP rights:

### **Scenario 1:**

Under Title 15, Section 3004 of the California Code of Regulations, inmates have a duty to treat others with respect, and a right to be treated respectfully. Inmates are forbidden from openly displaying contempt for others in any manner intended or reasonably likely to disrupt orderly operations or incite violence. Further, an inmate is not permitted to subject those around them to discrimination due to race, religion, nationality, sex, political belief, age, or physical or mental handicap. Under Section 3005, inmates are required to obey orders from staff with authorized responsibility for the custody and supervision of inmates and parolees. One can imagine a situation where a prisoner has in possession artwork that incites disorderly conduct of another inmate. In this situation, if an authorized staff member orders a prisoner to surrender the work of art causing disruption, the inmate must comply. This situation showcases a situation where prison regulations directly impact a prisoner's right to possession of and IP rights in a creative work. To avoid losing rights in an artistic expression, a prisoner should avoid creating works that are likely to incite violence or disruption.

### **Scenario 2:**

Title 15, Section 3006 of the California Code of Regulations addresses contraband and dangerous property, and states that inmates are forbidden from possessing or circulating a writing that describes how to make weapons, explosives, poisons, or other destructive devices. One can imagine a situation

where a prisoner creates artwork or poetry depicting, for example, a person committing suicide by hanging. This could be viewed as a writing depicting a destructive device, and will likely be confiscated by prison officials. One could also imagine detailed artwork or poetry describing the creation of a bomb to destroy the walls of imprisonment forever. This could be viewed as depicting a dangerous device and will likely be confiscated. To avoid losing rights in an artistic expression, a prisoner should refrain from creating works that depict explosives and other forbidden content.

**Scenario 3:**

Title 15, Section 3008 of the California Code of Regulations states that prisoners may not openly or publicly display pictures or drawings representing people engaged in sexual acts. One might imagine a situation where a prisoner draws a portrait of two people depicted on a bed in a nude embrace. This type of illustration is directly forbidden by the rules, and will likely lead to confiscation by prison staff members. To avoid losing rights in an artistic expression, a prisoner should avoid creating artistic works depicting sexual acts.

**For more information regarding prisoner rights generally, or to view a full list of U.S. Supreme Court decisions on point, visit:**

[https://www.law.cornell.edu/wex/prisoners\\_rights](https://www.law.cornell.edu/wex/prisoners_rights)

**For information regarding California prison regulations, visit:**

[http://www.cdcr.ca.gov/Regulations/Adult\\_Operations/docs/Title15-2015.pdf](http://www.cdcr.ca.gov/Regulations/Adult_Operations/docs/Title15-2015.pdf)

## II. SON OF SAM LAWS

### A. Drafting Impacts Constitutionality of SOS Laws

SOS laws generally are written with one of two purposes in mind, and the particular language chosen will determine whether the statute will ultimately withstand constitutional scrutiny. The first approach focuses on preventing crime related speech by removing only those profits derived from expression arising from crime or criminal notoriety, in order to compensate victims. The second approach focuses more broadly on compensating victims using any source of profit derived as a direct or indirect result of crime or criminal notoriety. The latter type of drafting is more likely to be upheld.

**34 States have active SOS statutes that have not been struck down:**

Alabama  
Alaska  
Arizona  
Arkansas  
Colorado  
Connecticut  
Delaware  
Florida  
Georgia  
Hawaii  
Idaho  
Indiana  
Iowa  
Kansas  
Kentucky  
Maine  
Michigan  
Minnesota  
Mississippi  
Montana  
Nebraska

New Mexico  
North Carolina  
North Dakota  
Ohio  
Oklahoma  
Oregon  
South Dakota  
Vermont  
Virginia  
Washington  
West Virginia  
Wisconsin  
Wyoming

First Amendment Center, 'Son of Sam' statutes: federal and state summary (March 21, 2015), <http://www.firstamendmentcenter.org/son-of-sam-statutes-federal-and-state-summary>.

## **B. Historic Problems with Drafting SOS Laws**

In August of 1981, organized crime figure Henry Hill signed a contract with author Nicholas Pileggi and publishing company Simon & Schuster, to produce a book about Hill's life in the Mafia. In 1986, the book *Wiseguy* was published, and the Crime Victims Board ordered Simon & Schuster to produce the publishing contracts for review. Upon review, the Board determined that *Wiseguy* was covered by New York's Son of Sam law, and ordered all moneys to be put into an escrow account for the victims of Hill's crimes. Simon & Schuster sued in August 1987, under 42 U.S.C. § 1983, seeking a declaration that the Son of Sam law violates the First Amendment.

SOS statutes supplement other laws, to enable and authorize Crime Victims Boards to compensate victims for their losses from crimes. In this

case, New York's law required that an accused or convicted criminal put into escrow all income derived from creative works describing thoughts, feelings, opinions, or emotions about a crime. The escrowed funds were to be made available to victims and creditors. Victims had five years from the time when the escrow account was created to file a civil action for damages. After five years, any remaining escrowed funds would be returned to the original owner or appointed legal representatives.

A statute that regulates speech based on the content of that speech presumptively violates the First Amendment. The government may not discriminate against certain ideas or viewpoints to effectively remove them from public discourse. The Supreme Court applies a heightened standard in evaluating the constitutionality of a content-based restriction on speech. This strict scrutiny standard of review is more difficult for the government to meet than the less stringent "intermediate" or "rational basis" review. Under strict scrutiny, the Court must decide whether the legislation is (1) necessary to achieve an important governmental interest, and whether (2) the means are narrowly tailored to achieve the ends.

Under the First Amendment, the government ordinarily may not regulate speech because it is generally offensive, unpopular, or based on the identity of the speaker. For example, the fact that crimes victims may be consumed by anguish does not provide a compelling governmental interest to regulate speech about disturbing events. In *Simon & Schuster*, the SOS law

targeted income derived from speech relating to a crime, effectively discouraging and dis-incentivizing only speech of that particular content. The Court held New York's SOS law over-inclusive because it applied to creative works on any subject that incidentally mentioned thoughts or recollections of a crime. The statute's broad definition of the term "convicted" of a crime allowed the Crime Victims Board to apply the statute even when an individual admitted in a creative work that a crime was committed, even if such person was never convicted of the crime. This wide reaching language could effectively dis-incentivize a variety of invaluable works from being created, and could have discouraged writings by authors such as Malcolm X, Thoreau, Saint Augustine, Bertrand Russell, and Martin Luther King, Jr.

In *Simon & Schuster*, the Court held that the government does have a compelling interest in compensating crime victims. SOS statutes must be narrowly tailored, however, to achieve that end so that constitutionally protected speech is not impacted as well.

**Ten states have repealed and replaced SOS statutes after *Simon & Schuster*:**

California  
Illinois  
Maryland  
Nevada  
New Jersey  
New York  
Pennsylvania  
Tennessee  
Texas  
Utah



First Amendment Center, 'Son of Sam' statutes: federal and state summary (March 21, 2015), <http://www.firstamendmentcenter.org/son-of-sam-statutes-federal-and-state-summary>.

**Four States have repealed but not replaced their SOS statutes:**

Louisiana  
Massachusetts  
Missouri  
South Carolina

First Amendment Center, 'Son of Sam' statutes: federal and state summary (March 21, 2015), <http://www.firstamendmentcenter.org/son-of-sam-statutes-federal-and-state-summary>.

Correcting the problem of over-inclusivity, however, in alignment with the holding in *Simon & Schuster* is probably not enough. To achieve the compelling governmental interest of compensating victims, the Court also suggested (but did not hold) that the statutory language should target any source of profit derived as a direct or indirect result of crime, rather than limiting the scope to profits derived from speech about crime.

**Statutory Review:**

A State SOS law is probably unconstitutional where it is:

- (1) a content based restriction on crime related expression,
- (2) over-inclusive by reaching constitutionally protected speech, and
- (3) under-inclusive by limiting victim compensation to profits derived from  
speech about crime

Even if a State SOS law is unconstitutional, a party could still assert Title 18 U.S.C. § 3681, the Federal SOS law in a claim against a prisoner artist. This statute was enacted in 1984, however, and never repealed or updated. It applies to contracts "relating to a depiction of . . . crime in a movie, book, newspaper, magazine, radio or television production, or live entertainment of any kind, or an expression of that defendant's thoughts, opinions, or emotions regarding such crime." This language is clearly content based and strict scrutiny will apply. The law is probably over-inclusive because it burdens constitutionally protected speech and also may be under-inclusive because it limits victim compensation to profits derived from content based speech about crime. Thus, under *Simon & Schuster*, the Federal SOS law probably will not stand.

### **C. Drafting a Constitutional SOS Law**

In *Keenan v. Superior Court*, the court compared California's Son of Sam Law to the statute invalidated in *Simon & Schuster*, and arrived at the same conclusion, holding CA's law unconstitutional for over-inclusiveness. In a concurring opinion, Justice Brown suggested that it would be possible to draft a Constitutionally legitimate SOS statute if it deprives criminals of *all* profits derived as a direct or indirect result of crime in order to compensate victims and is narrowly drawn by seizing *only* profits. Brown explained that the right to tell a story does not include the right to profit from such.

## Virginia's SOS Law

In *Keenan*, Justice Brown offered an example of a law that could potentially survive strict scrutiny. Virginia's SOS law bars a defendant from exploiting criminal notoriety through *any means*, regardless of the "expressive or non-expressive character, and if expressive, [regardless of] its content." According to the VA statute:

*"Any proceeds or profits received . . . directly or indirectly by a defendant or transferee of that defendant from any source, as a direct or indirect result of his crime or sentence, or the notoriety which such crime or sentence has conferred upon him, shall be subject to forfeiture . . . ."*

VA.CODE ANN. § 19.2-368.20 (2006)

Further, the Virginia SOS law states that income unrelated to a crime that is derived through rehabilitative training is not subject to forfeiture. Proceeds from a contract relating to a depiction or discussion of the defendant's crime in a movie, book, newspaper, magazine, radio or television production, or live entertainment or publication of any kind is not subject to forfeiture unless an "integral part of the work" is a depiction or discussion of the defendant's crime or an impression of the defendant's thoughts, opinions, or emotions regarding such crime.

## Statutory Review

A State SOS law is likely constitutional where it:

- (1) deprives criminals of *all* profits to compensate victims, and
- (2) is narrowly drawn by seizing *only* profits.

### **III. CONCLUSION:**

In review, to maximize artistic potential behind bars, a prisoner should take steps to ensure knowledge of and compliance with prison regulations throughout all artistic and intellectual property related matters. In addition, a prisoner:

- should not include depictions or discussions about the crime, or impressions of the defendant's thoughts, opinions, or emotions regarding the crime in a work for profit
- should strive to provide an important public benefit, since showing a public interest in the work may provide a strong constitutional argument weighing against suppressing the expression

- should get familiar with state SOS statutes, and review whether the language deprives criminals of *all* profits to compensate victims, and is narrowly drawn by seizing *only* profits
- should remember that properly drafted SOS laws apply to limit profitability only, but artistic expression includes many other valuable benefits in addition to monetary gain.

## Endnotes

<sup>1</sup> Son of Sam Laws were first established when serial killer David Berkowitz, also known as the Son of Sam, was offered large sums of money for his story.

<sup>2</sup> SOS laws require income to be forfeited and placed into a government controlled escrow account. These laws are distinguishable from "forfeiture" laws that seize assets directly gained from the commission of a crime.

## THE ARTISTIC ENSEMBLE

Theater has always been about man trying to figure himself out...  
his gods, his goods, and his not so goods.  
And when it sparks like it did today, it is a beautiful thing, a catharsis.  
-Audience Member

The *Artistic Ensemble*, a program of the Insight Prison Project at San Quentin Prison, is a performance group comprised of 20 men serving life sentences. The Artistic Ensemble creates a rigorous aesthetic space within San Quentin where participants' explore their personal journeys and connections to systemic forces of power, economic inequities, and violence.

The Ensemble's original movement/theater work provides audiences a platform to witness, contemplate, and engage in public discourse on the issues faced by individuals in the judicial system.

The performing arts foreground the self-expression, self-representation and liberation of the body. By inviting those most affected by incarceration into the center of the creative process, the Artistic Ensemble reconfigures and re-functions the punitive space into a theatrical space - developing a potent physical aesthetic and political 'language.'

For more information about the Artistic Ensemble please contact:  
Facilitators: Sebastian Alvarez, Tatiana Chaterji, Amie Dowling, Freddy Gutierrez at:  
[asdowling@usfca.edu](mailto:asdowling@usfca.edu)

# County Arts-in-Corrections and Realignment Opportunities



**JACK BOWERS:**

Jack Bowers is Chair of the Board of Directors of the William James Association. For twenty five years he was the Artist/Facilitator of the Arts in Corrections program at Soledad Prison. He plays jazz piano regularly in the Monterey Bay area.



**LAURIE BROOKS:**

Laurie Brooks, a ceramics artist who has headed the William James Association since 2001, has coordinated Arts-in-Corrections programs for incarcerated men, women and youth since 1989. At local, state and federal levels, she has facilitated training conferences and diverse art programs for CAC, Corrections, Youth Authority, National Endowment for the Arts and Federal Bureau of Prisons.



**ALMA ROBINSON:**

Alma Robinson, a graduate of Middlebury College and Stanford Law School, started her career with California Lawyers for the Arts in 1980 as the director of the organization's national model dispute resolution program, Arts Arbitration and Mediation Services. As Executive Director since 1981, she has initiated several cross-disciplinary programs to raise awareness of the value of the arts, including the Arts and Community Development Program, providing job training to low-income youth and adults; the Arts and Environmental Initiative and current efforts to restore arts-in-corrections programs.



[www.calawyersforthearts.org](http://www.calawyersforthearts.org)  
[www.williamjamesassociation.org](http://www.williamjamesassociation.org)



# Goals of this Webinar



1. Learn about the Realignment of the State Corrections Program
2. Empower arts leaders to develop a role for the arts in correctional rehabilitation services
3. Review the objectives of the demonstration project
4. Brainstorm future action at the state and local level

# Preview of the Information We Will Cover

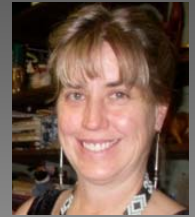


**2011 Public Safety  
Realignment**

1. Background about Corrections “Realignment”
2. Who-When-Where-Why-How
3. Rationale for Arts-in-Corrections Funding
4. Background of Arts-in-Corrections Programs
5. Potential for Local Advocacy with County Corrections Partnerships
6. State Advocacy Efforts
7. Overview of the Pilot Project initiated by California Lawyers for the Arts and the William James Association with the support of California Arts Advocates



# California Prison Overcrowding



- \* 1982-2000: CA Prison population grows 500%
- \* Exacerbated by enactment of 3-Strikes Law in 1994
- \* CA spends about \$50,000 to house one inmate for 1-year
- \* A life of crime costs the public between \$1.7m and 2.3m
- \* CA has nation's highest recidivism rate: 70% of those released commit another crime
- \* CA Recidivism rate is twice the national average



Associated Press

# Legal Background



## **2009: A special judicial panel orders California to Reduce the inmate population by release 33,000 inmates, over a two-year period**

- \* Ruling: inmates in CA's prison system were being denied adequate medical care as required by the US Constitution
- \* Overcrowding cited as major factor contributing to constitutional violations. State ordered to cap its population at 137% of capacity.
- \* May 2011, US Supreme Court reaffirmed the order, ruling that the reduction was constitutionally required
- \* The order caps the size of the state's prison population at 110,000 inmates. This number is still substantially above the prison system's capacity, but much lower than the 143,000 that occupied California's 33 prisons in May 2011

# Realignment Basics



As a result of these court mandates and the state budget crisis, Governor Brown signs **AB 109 and 117**, known as the Public Safety Realignment Act of 2011, into law

The law goes into affect **October 1, 2011**. Realignment is the cornerstone of the state's efforts to reduce the prison population

Significant changes to:

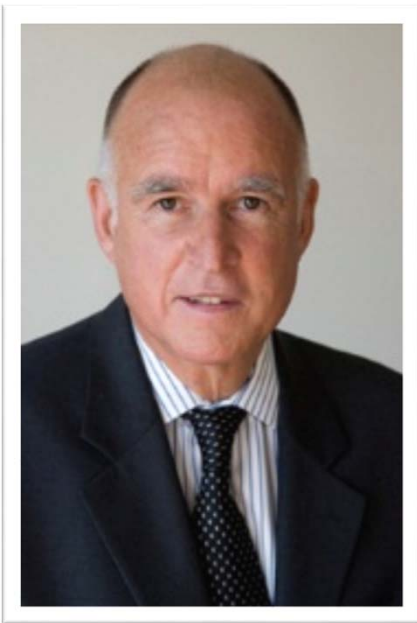
- Jail and Prison systems
- State Parole
- Local post-release supervision
- Local planning by an executive committee

# Local Custody



- \* More Prisoners will be incarcerated in local jails, instead of state prisons
- \* Rehabilitation Rationale:
  - People will be closer to their families and communities
  - Eases re-entry by facilitating rehabilitation through local services
- OFFENSES ELIGIBLE FOR LOCAL CUSTODY: “The Three Nons”
  - non-violent
  - non-serious
  - non-sex crimes
- \* Length of time served remains essentially the SAME, except for slightly different “good time” or “day for day” credits for good behavior or program participation

# Changes in Juvenile Custody



- \* Gov. Brown is now proposing to completely phase out the State's Division of Juvenile Justice. The state currently houses 1,100 juvenile offenders, down from a high of 10,000 in 1996
- \* Current proposal is that, starting January 2013, youth offenders will no longer be placed in state custody, but those currently in the state system would serve out the remainder of their sentences



# Recent Developments



**AS OF JANUARY 2012**, California has met the first target set by federal courts to reduce its inmate population (*SF Gate*, 1/4/2012)

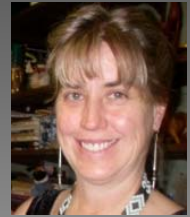
- \* Federal judges had ordered the state to reduce the population by about 10,000 inmates by the end of 2011
- \* The population fell to 132,887 as of the court's deadline
- \* State is on track to reduce the state's inmate population by 33,000 (23%) over the next two years

# Funding for Rehabilitation Services



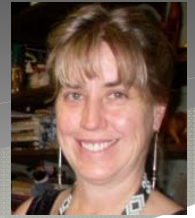
- \* State corrections budget contains **\$860 million** for realignment funding, including rehabilitation services, beginning July, 2012
- \* An increase from \$400 million for 2011-12
- \* More funds will become available in July for rehabilitation / reentry services, such as:
  - substance abuse counseling
  - educational programs
  - job training services
  - arts programs

# Arts-in-Corrections



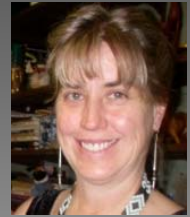
- \* AIC Program was established by the legislature in June of 1980, based on the successful pilot Prison Arts Project begun in 1977 at California Medical Facility in Vacaville under the direction of the non-profit William James Association
- \* AIC grew to provide fine arts programming at all 33 CDCR facilities. Each institution had a full time, civil service Artist/facilitator, a budget to contract artists to teach weekly fine arts classes, and a budget for supplies. The budget for the entire program was approximately \$3 million
- \* AIC provided community service arts project throughout the state: murals at community centers, schools, art for display in public buildings, artwork for substance abuse prevention, classical guitars built by inmates for public schools and after school programs
- \* AIC contract funds were cut in 2003. The Artist/facilitator position was eliminated in Jan. 2011

# AIC in Action



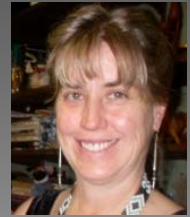
Arts in Corrections—San Quentin Prison

# Arts-in-Corrections Philosophy



- \* Bringing the arts to institutionalized individuals is based in the belief that participation in the artistic process significantly affects a person's self-esteem and general outlook on the world
- \* Art workshops teach self-discipline
- \* Problem-solving
- \* Concentration through absorption in a specific creative endeavor
- \* The skills acquired through participation in the arts are translated to other aspects of one's life. Art satisfies an individual's need for creativity, self-expression, recognition, and self-respect

# Objective of Arts-in-Corrections



- \* Provide instruction and guidance to inmates in the visual, literary, performing, media and fine craft disciplines
- \* Provide professional success models in the arts as an opportunity for inmates to learn, experience and be rewarded for individual responsibility and self-discipline
- \* Provide constructive leisure time activity as a means of releasing energy, relieving tensions created by confinement, spur passage of time, and promote the physical and mental health of inmates
- \* Reduce institutional tension among inmates and between inmates and staff
- \* Increase participants' constructive self-sufficiency, heighten self-esteem

# Research on Arts-in-Corrections



- \* In 1983, the William James Association published a study by Professor Larry Brewster, who evaluated the costs, benefits of the AIC program administered by the California Department of Corrections. His conclusion was that the benefits to the institutions and community were greater than the costs.
- \* The report can be viewed here: [http://www.williamjamesassociation.org/prison\\_arts.htm](http://www.williamjamesassociation.org/prison_arts.htm)
- \* In addition, a California Department of Corrections study of inmates released between 1980 and 1987 showed that Arts-in-Corrections participants had a significantly higher percentage of favorable outcomes than the CDC total population studied for the same time periods. Specifically, six months after parole, Arts-in-Corrections participants showed an 88% rate of favorable outcome as compared to the 72.25% rate for all CDC releases. For the one-year period, the Arts-in-Corrections favorable rate was 74.2% while that for CDC parolees was 49.6%. Two years after release 69.2% of the Arts-in-Corrections parolees retained their favorable status in contrast to the 42% for all releases

# The Current Campaign



- \* Realignment presents an opening to create arts programs in county jails and probation services
- \* Need for programs
- \* Funding available starting July 1, 2012
- \* AIC provides track record for successful arts programming
- \* Opportunity to demonstrate effectiveness of the fine arts in addressing community needs
- \* Developing a constituency: Local arts organizations, artists, commissioners, art educators
- \* Learning the lingo: Evidence based treatment, collection of data, Brewster study, etc.



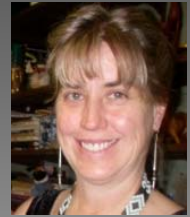
# Stakeholders



## Key Decision Makers:

- \* Sheriff and staff (especially program managers)
- \* Board of Supervisors and staff
- \* Current program providers (non-profits)
- \* County Office of Education
- \* Chief Probation Officers
- \* District Attorney
- \* Community Corrections Partnerships

# Arts Programs Support Realignment Goals

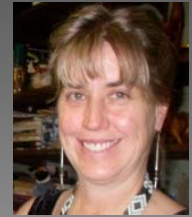


Inmates realize improved self confidence and self discipline: Many of the correctional officers and inmates interviewed agreed that the inmates committed to the arts program are often leaders within the institution

In addition to being an individual benefit, the improved self-confidence and self-discipline leads to a reduced recidivism rate once the inmate has been released

- \* **Integration Into The Community:** The program can be an important first step towards integration into society. Provides an opportunity for inmates to interact in a positive manner with people in local communities and for citizens to see inmates pursue constructive work. Positive inmate-citizen contact makes reentry into society easier.
- \* **Quality Work Positions:** In addition to being students, inmates also work within the program as instructors, clerks, clerk porters, or art apprentices, experience which can lead to employment outside the institution.
- \* **Reduced tension in the institution:** Best evidence to indicate that the AIC Program does improve the attitude and behavior of inmates is the reduced number of disciplinary reports among those participating in the Program. At the institutions studied, disciplinary actions against inmates participating in the program dropped between 35-65%

# Criteria for Arts in Corrections Programs



- \* **Appropriate Programs:** arts activities appropriate to the correctional situation. Control of materials, etc.
- \* **Artist Selection & Training:** must be practicing fine artists, must be compatible with correctional environment. Professional artists, on both paid and volunteer bases, conduct workshops as well as give individual instruction to inmates
- \* **Public Works & Service:** community buy-in through public art or service to particular populations
- \* **Examples:**
  - Writing project to educate at risk youth on how their current choices affect their lives
  - Restorative justice through community service projects
  - Communications skills and anger management woven into arts curriculum

# Pilot Project



- \* A grant from the San Francisco Foundation funds 3 demonstration programs to test the benefits of arts-in-corrections. Seeking evidence of benefits by collecting data on the effects of arts classes on participants
- \* Inmates in 3 different programs will be surveyed through pre- and post tests to assess changes they experience as a result of their engagement in arts programs. Dr. Larry Brewster is designing the tests and will administer them in the facilities
- \* Likely sites are the San Quentin Prison in Marin County, Alameda County Jail and Alameda County Juvenile Hall
- \* Survey results may be available as early as June, 2012, and available for local and state efforts to restore arts-in-corrections funding

**We are seeking additional funding in order to expand the pilot project**

# Time Line



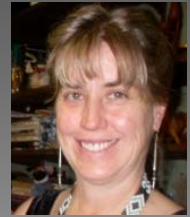
## Starting in January, 2012

- \* Get involved with Community Corrections Partnership committees
- \* Contact county corrections officials, including Sheriffs, Chief Probation Officers, Members of the Board of Supervisors and other elected leaders
- \* Survey resources in local communities, including interested artists and arts organizations

## Spring, 2012

- \* Prepare formal proposals to local committees, Sheriffs, etc. for programs that can start in July
- \* Work with Sheriffs offices to work out logistics for programs

# Other Action Steps



- \* WJA will collaborate with local arts agencies to survey artists throughout California to find interested artists
- \* Develop and present a training program for artists who are new to this field
- \* CLA and WJA will make presentations on project to legislative committees and other interested bodies
- \* Seek additional private funds to leverage public dollars for rehabilitation services
- \* Document program activities- retain artwork or copies, exhibit artwork within jails and other community sites, publish on line or through local print outlets

# Resources



## Resources for Additional Information

**California Department of Corrections (CDC) Arts-in-Corrections Research Synopsis on Parole Outcomes for Participants Paroled—December 1980—February 1987**

[http://www.williamjamesassociation.org/reports/CDC-AIC\\_recitivism\\_research\\_synopsis.pdf](http://www.williamjamesassociation.org/reports/CDC-AIC_recitivism_research_synopsis.pdf)

**Lawrence G. Brewster, An Evaluation of the Arts-in-Corrections Program of the California Department of Corrections (William James Association, April, 2003)**

[http://www.williamjamesassociation.org/reports/Brewster\\_report\\_full.pdf](http://www.williamjamesassociation.org/reports/Brewster_report_full.pdf)

**California Courts - Criminal Justice Realignment Resource Center important resource with FAQs, statistics, and news:**

<http://www.courts.ca.gov/partners/realignment.htm>

**California Department of Corrections and Rehabilitation Website on realignment**

<http://www.cdcr.ca.gov/realignment/>

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# PRISON ARTS PROJECT 2014 EXHIBITIONS

“Voices of Incarceration”, Loyola Marymount University Laband Gallery, Los Angeles, January 25- March 16, Carolyn Peter, Curator, Panels/Films February 9 & 16

<http://cfa.lmu.edu/labandgallery/exhibitions/upcoming/voicesofincarceration>

Press: <http://argonautnews.com/outside-looking-in/>

[http://www.laloyolan.com/arts\\_and\\_entertainment/voices-of-incarceration-showcases-prisoners-art/article\\_020cb2a2-87c1-11e3-aa2b-001a4bcf6878.html](http://www.laloyolan.com/arts_and_entertainment/voices-of-incarceration-showcases-prisoners-art/article_020cb2a2-87c1-11e3-aa2b-001a4bcf6878.html)

“Telling Our Stories: Work from San Quentin Prison Arts Project,” Alcatraz National Park, Cell-block Gallery, March-August, Carol Newborg, Curator- Paintings, Prints, Photos by Peter Merts; Special Performance Event <http://www.nps.gov/alca/index.htm>

“Bay Area Now 7”, Yerba Buena Center for the Arts, San Francisco, Invitational Exhibition; Annual exhibit featuring exceptional Bay Area artists. July 18-September 28; Brothers-in-Pen reading 9-18. Carol Newborg, Curator

<http://www.ybca.org>

Some articles about it with photos:

<http://www.sfchronicle.com/art/article/For-some-at-San-Quentin-art-a-form-of-release-5613419.php>

<http://ww2.kqed.org/arts/2014/07/19/san-quentins-prison-arts-project-on-display-at-ybca/>  
<http://www.sfarts.org/feature.cfm?title=bay-area-now-7-multidisciplinary-showcase&feature-ID=355>

<http://www.sfweekly.com/sanfrancisco/bay-area-now-7-san-quentin-artists-dolby-chadwick-gallery/Content?oid=3058346>

“Mandalas at Ogawa: Work from San Quentin Prison Arts Project,”

Pro Arts, Frank Ogawa Plaza, Downtown Oakland, August 12- September 12. Amy M. Ho, Curator/Organizer

“Marking Time: Prison Arts & Activism” Conference Exhibit,

New Brunswick Library, Rutgers University, New Jersey, October 2014, Prints

# PRISON ARTS PROJECT EXHIBITS 2015 and beyond:

“The Cell and the Sanctuary: Art and Incarceration,” Santa Cruz Museum of Art and History, November 7-February 22, 2015; Inmate and teachers artwork. Justin Hoover, Curator.

<http://prisonphotography.org/2014/11/19/the-cell-and-the-sanctuary-exhibit-makes-case-that-art-in-prison-programs-reduce-recidivism/>

and

<http://www.cityonahillpress.com/2015/02/21/art-as-sanctuary/>

“Freedom and Flight: Artwork from San Quentin Prison Arts Project,” Tides Foundation Thoreau Center Gallery, Presidio, San Francisco, January 29-March 2, 2015, Birds and other images of freedom; Carol Newborg, Curator

“Everybody’s Ocean”, Santa Cruz Museum of Art and History, Dec 2014-April 2015, Non-juried exhibit including interview with each artist. <http://www.santacruzmah.org/2014/everybodys-ocean-december-19th-2014-april-19-2015/>

“Black Arts Movement: San Quentin Prison Arts Project”  
Laney College Gallery, Oakland, February 15

WinWin3 Silent Auction Benefit for NIAD, National Institute for Artists with Disabilities, Donated paintings, March (Over \$6000 raised)

“Bookworks: San Quentin Prison Arts Project” Prints and altered books, Ron Collins Art Gallery, Marin MOCA, Novato CA, April 2015  
<http://www.marinmoca.org/See/CurrentExhibitions.aspx>  
<http://ww2.kqed.org/arts/the-do-list/san-quentin-prison-arts-project/>

San Quentin Prison Arts Project Printmakers, University of San Francisco, June, “Arts in Corrections: Opportunities for Justice and Rehabilitation” National Conference, June 2015

On-site San Quentin Art Exhibit & Poetry Reading June 19, for national audience from Arts in Corrections conference.

<http://www.calawyersforthearts.org/event-1881906>

UPCOMING 2016:

Prison Arts Project at Tides

Title and Theme To Be Discussed

Tides Foundation Thoreau Center Gallery, 3-month Exhibit

## Resource Links:

[Acting program allows inmates to open up emotionally](#)

[Barrios Unidos Prison Project](#)

[Bryan Stevenson: TEDtalk, We Need To Talk About an Injustice](#)

[Jail Guitar Doors](#)

[Marin men's book explores how the arts give inmates hope, heart](#)

[Michelle Alexander: The New Jim Crow: Mass Incarceration in the Age of Colorblindness](#)

[Racial Equity Tools](#)

[Truth Out: The Formerly Incarcerated and Convicted People Movement \(FICPM\)](#)

[William James Association Artist Orientation](#)