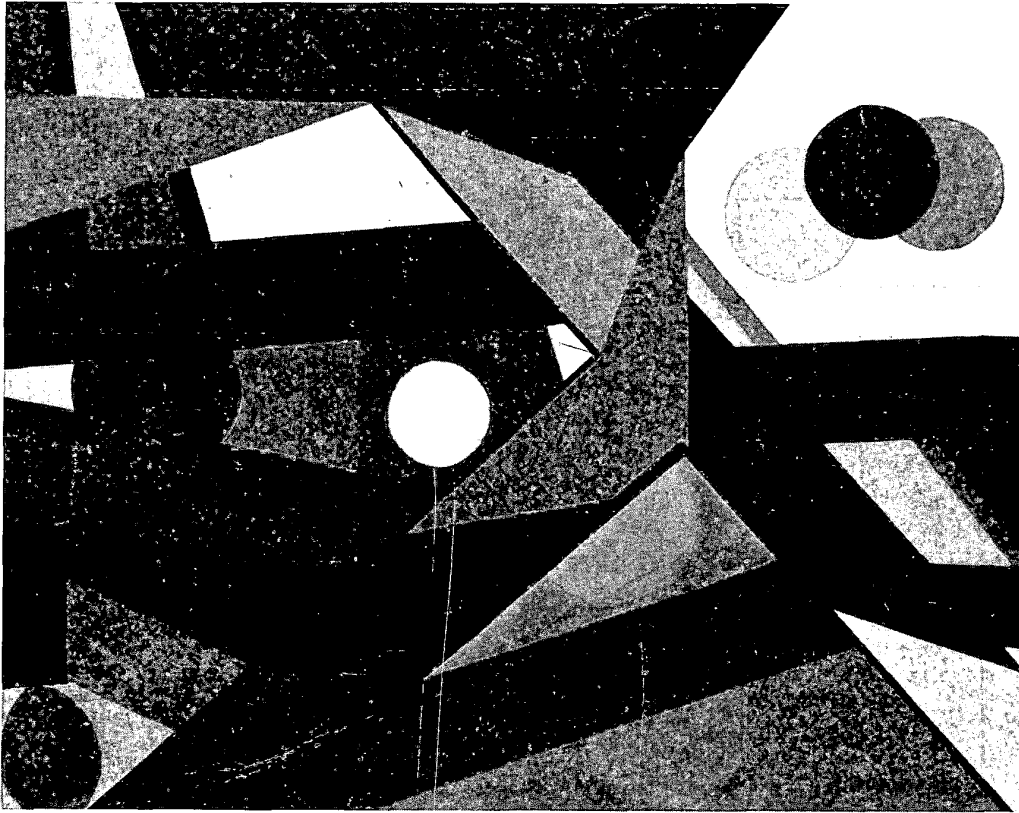


# Arts in Corrections

(A Summary of Project CULTURE and a Handbook for Program Implementation)



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Sponsored by the  
American Correctional Association



Project

# CULTURE

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# TABLE OF CONTENTS

## INTRODUCTION

### PART I ARTS IN CORRECTIONS

#### CHAPTER I THE ROLE OF CREATIVE ACTIVITIES ..... 3

Purpose and Scope of Current Art and Leisure Programs

Art as Recreation

Art as Therapy

Art as Rehabilitation

#### CHAPTER II PROJECT CULTURE ..... 4

The CULTURE Experience

The Review Process

Monitoring and Dissemination

Results and Benefits

### PART II CASE STUDIES

Artists in Prison, Inc. .... 8

New Jersey Correctional Institution for Women

Illinois Valley Community College

Oklahoma Arts and Humanities Council

### PART III HOW TO DEVELOP A PRISON ARTS PROGRAM

The Essentials ..... 18

Proposal Writing: Solicited and Unsolicited

Getting Started

Program Administration

Reporting

Evaluation

Looking Ahead

Conclusion

## INTRODUCTION

The American Correctional Association's Project CULTURE is the first federally-funded program designed specifically to: serve adult offenders in long-term state correctional facilities with quality activities; reduce tension levels and behavioral infractions in the institutions; and generate a greater community awareness of offenders and the correctional system through the participation of artists, guests and audiences.

These creative activities operating in 54 state institutions reflect the forward thinking of correctional administrators, superintendents, wardens, educational personnel and officers who contributed moral support, program space and funds. The dedication of professional artists and project directors have afforded the opportunity for inmates, many for the first time, to open themselves to the creative spirit and to reap the innumerable benefits from that experience.

Project CULTURE has addressed itself to the existing needs of the institution, the inmate and the community. From a national perspective, programming fulfills current requirements of both the judicial and correctional communities while contributing to the humanization of the institutional environment. At the project and individual site level, it responds to the individual's needs for a release of pent-up energies and directs these energies in a positive manner affording the individual an opportunity for creative self-expression and personal development.

This booklet is an effort to review the historical evolution of prison arts programming with Project CULTURE as the culmination of the experiences of many organizations and individuals. The ACA's Project CULTURE is described in terms of its evolution and how it developed certain objectives and goals to reflect the lessons learned from its predecessors. This booklet also summarizes the significant impact of CULTURE programming on the inmate, the institution and the community. Four chapters highlight contractors supported during the past year. The successes, activities, problems and a myriad of other issues related to program implementation are described in the words of the project directors who were intimately involved in project operations. Following these case studies and concluding the booklet is a section on how to develop creative programs in corrections. Included in this section are procedures for planning and implementing as well as securing funding, types of activities, how to relate to both arts and correctional administrators and staff, and other useful guidelines.

It is the hope of the American Correctional Association that by sharing the CULTURE experience, other individuals and groups can benefit and can facilitate the implementation of CULTURE-type programming in many new sites across the country.

Anthony P. Trivisono  
Executive Director  
American Correctional Association

**PART I**  
**Arts in Corrections**



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## CHAPTER I

### THE ROLE OF CREATIVE ACTIVITIES

Cultural and artistic activities by individuals in prison have existed for as long as there have been facilities to keep individuals incarcerated. Cervantes, while imprisoned in the early 1600's, organized his fellow inmates into a theatre troop which performed plays under his direction, often written by him. This might have well been the first example of a prison-based drama group. Arts and leisure-time programs available to inmates on a large scale, officially sponsored and administered by the institution, represent a more recent development in correctional history.

The earliest documented arts program in an American correctional institution occurred in the Elmira Reformatory in New York, often considered a pioneer of innovative correctional policies and approaches. The Elmira Reformatory was founded on the Declaration of Principles of the Cincinnati Congress of 1870 advocating a philosophy of reform as opposed to punishment. This same Congress established the American Correctional Association, known then as the American Prison Association.

It is, however, far easier to trace a philosophical genealogy than it is to locate actual programs. Much of the programming was ad hoc or disguised as an unofficial segment of recreational programming. It has not been uncommon for a correctional administrator to allow especially talented inmates to continue their artistic endeavors in their cells or in special areas reserved for that purpose. Creative writing certainly occurs spontaneously in institutions. Many of the recent arts activities in correctional facilities are not officially recorded as part of the structured schedule of these institutions. Officially sponsored prison art programs have been established in recent years. Programs more than 20 years old are very unusual, but almost every state can identify programs established in the last five years.

Typically, the current prison art programs tend to be unstructured. Most of them lack professional guidance, are inadequately funded, and often require that inmates provide materials and equipment at their own expense. Art programs are generally poorly organized, consisting of inmates working either individually or in small groups in the area of visual and decorative arts. Activities in the performing arts occur infrequently. Thus, programs in the area of dance, drama and music are relatively isolated.

Although arts programs in American prisons today are very limited, both in funding and in the number of professional artist instructors involved, there are some positive aspects that hold hope for the future. During the last few years, observers have noted these programs gaining greater popularity. This is in part a result of the efforts of the National Endowment for the Arts coupled with the successes and publicity of such organizations as Artists in Prison, Inc., Massachusetts Prison Art Project, Inc., and the Minnesota Department of Corrections' New Focus Program.

### Purpose and Scope of Current Art Leisure Programs

U.S. District Court Judge Frank M. Johnson, Jr., after finding "massive constitutional infirmities" in the operation of Alabama State Prisons, issued a decision which is believed to represent the most extensive court intervention in a correctional system in United States history.

The importance ascribed by Judge Johnson to recreation and its role in correctional environments has been cited by others, notably Edith Flynn, who expresses the conviction that:

Recreational activities in correctional facilities should, at the very least, provide constructive outlets to pent-up energies of inmates. But they really should do more than that. In jails they should increase the ability of the accused and the convicted offender to cope with the fears and anxieties that are so understandably pronounced during incarceration. But most importantly, recreation programs should teach inmates to use leisure time more constructively.

The interest within the correctional community in the "rehabilitative" value of recreational programs has been matched by the support of such programs by many offenders. The term "recreation" itself has been used in a rather undisciplined fashion by correctional and recreational professionals alike, suggesting different things to different people. Art in the broadest sense of the word is seen as a form of recreation and therapy as well as rehabilitation.

### Art as Recreation

One of the most important functions served by all prison art programs is their recreational aspect. Recreational activities release energies not dissipated in work, relieve tensions created by confinement, spur the passage of time, and promote the physical and mental health of inmates. Recreational activities are also associated with another aspect of outside life not adequately dealt with by the offender—leisure time. It has been suggested that the failure to use leisure time in a constructive way may have contributed to criminal behavior in the first place.

Recreational activities afford a degree of personal choice and enjoyment to inmates. Because they are typically a part of a normal community life, recreational activities can reduce the abnormality of institutional life. Hidden interest and capabilities may be revealed and stimulated into expression. Vocational aptitudes may be suggested and become the basis for individual development.

### Art as Therapy

Although art as therapy has a place in a treatment continuum, it is different from the potential therapeutic value of arts programs. Art therapy is a formalized, structured program typically directed by an individual skilled in an art medium and trained to address certain therapeutic needs of the participants. The therapeutic value of arts programming, however, refers to a process that is more subtle and not as goal-oriented as a structured art therapy program. The therapeutic benefits of the arts program are generally by-products rather than the sought-for or desired ends. Some of the therapeutic benefits which may result from prison art programs are improved self-discipline, reduction of tension, self-satisfaction, success achievement, as well as self-expression and understanding.

## Art as Rehabilitation

In addition to its recreational and therapeutic functions, cultural programming is seen as serving a rehabilitative purpose. While the rehabilitative process is not fully understood, the result is clear: an ex-offender fully integrated into his community minus the deviant behavior which disrupted his life and resulted in his offense. Recreational and therapeutic aspects of cultural programming are dimensions of the rehabilitative process and include being able to use leisure time constructively; knowing, understanding and being able to exercise control; and feeling capable of accomplishment and creativity. More tangible benefits include high school or college credit, scholarships and job references from instructors. Any of these benefits may contribute to readjustment to the community. Positive impact of programming on inmate participants may have institution-wide repercussions. A prison is a dense, tightly closed society, with constant interaction among the inmates as well as between inmates and the correctional officers. In a monotonous, measured environment, enthusiasm cannot help but be refreshing and contagious. The diminution of tension through formal release of self-expression can increase self-esteem and a sense of accomplishment. In a more immediate sense, these benefits may permit and enable inmates to better cope with a restrictive environment. Institution-based art programs can impact on the community-at-large through exhibitions of inmates' artwork or performances given by the inmates to the public.

Exhibitions, concerts and performances permit offenders to participate as key actors in an acceptable and essentially communal activity presenting inmates to the community through the media of perceptions, sensibilities and form and not through stereotypes. These activities can elevate or lower all participants—creators and spectators—to the same level through shared emotions and perceptions. The essence is communication. The public presentation of inmate works provides additional stimulus for the inmate-participant and is a reaffirmation that the efforts are appreciated and have value.

Finally, through the involvement of community agencies and individuals in the presentation of arts programming and special events, there can be an increased awareness of the needs of inmates and the institutional environment. This is consistent with the trend in recent years of rehabilitation through the involvement and interaction of the community with correctional institutions.

The efforts of Project CULTURE which will be discussed in the following chapters are only a beginning. CULTURE is a demonstration program illustrating and documenting how creative programs can benefit the correctional community and ultimately society-at-large. The handful of projects supported during this first year reflects a small part of the enormous potential which exists across the country. Whether art is viewed as recreation, therapy, rehabilitation or for its own sake, there is a demonstrated need for the arts in corrections. The potential for meeting this need can only be realized through the combined efforts on state and local levels and the continued dedication of artists, administrators and the community.



## CHAPTER II

### PROJECT CULTURE

In January, 1977, the Corrections Division, Office of Criminal Justice Programs, Law Enforcement Assistance Administration, funded the American Correctional Association to conduct an eighteen-month project. Project CULTURE (Creative Use of Leisure Time Under Restrictive Environments) is the first comprehensive national program of creative leisure-time activities. CULTURE reflects the culmination of experience of the prison arts effort initiated by the National Endowment for the Arts, expanded to the Federal Bureau of Prisons and finally revised and implemented by the Law Enforcement Assistance Administration and the American Correctional Association.

The Project was designed to promote greater cooperation among state and local correctional and arts organizations and institutions. It was also intended to expand existing programming to other art forms and geographic locations and generate increased financial support from community resources. The Law Enforcement Assistance Administration and the American Correctional Association, through Project CULTURE, awarded twenty-one contracts to correctional and cultural organizations and institutions. These contractors implemented arts programs involving various arts disciplines and leisure-time activities in fifty-four correctional facilities across the country.



## The Culture Experience

In developing application guidelines the Project CULTURE staff built on the successes of past programming which incorporated the basic premise of quality activities offered by professional artistic personnel. The ultimate goal of these activities was the humanization of the institutional environment.

The evaluation design included a self-evaluation conducted by each contractor designed for its own project needs and a national evaluation conducted by an independent evaluator. Objective statistics in the form of incident rates before and during program participation, combined with interviews of inmates, artists and correctional officials resulted in a broad base of information and experience upon which to plan future correctional programming.

Reporting requirements assured a general projected schedule of activities while maintaining the flexibility vital to any artistic endeavor. Historically, there has been a resistance to quantifying the "creative spirit." CULTURE documentation combines a mixture of the quantitative and qualitative evidence including exhibits, photographs, samples of poetry and other creative writing as well as class records and testing results.

Letters of agreement from the appropriate corrections agency officials in each state attested to the intention to provide necessary workshop space and security, to approve the proposed program as outlined in the application, and to provide for the voluntary participation of inmates and institutional staff.

In requiring an evaluation component and documentation of activities, contractors were required to identify specific objectives and goals. In requiring institution acknowledgement of program implementation, the correctional administrators established communications with arts groups and artists resulting in substantial programmatic and financial contributions from correctional staff as well as greater cooperation and smoother implementation of programming.

## The Review Process

Project CULTURE solicited proposals from over 600 eligible organizations (state planning agencies, state correctional agencies, state arts councils, art museums and schools, recreational organizations and local community cultural groups) through a direct mailing of brochures and application guidelines in January and February, 1977. Eight-four applications from 33 states, the District of Columbia and Puerto Rico were received as of the deadline of March 31, 1977.

On May 9-10, 1977, Project CULTURE staff convened an advisory board meeting composed of professionals in arts and corrections to review the proposals. Six evaluation criteria were utilized in the selection process. They were:

1. Conformity to overall grant purposes.
2. Soundness and quality of program approach.
3. Capacity to achieve measurable objectives
4. Adequacy of qualifications and experience of project personnel to carry out project.
5. Provision for high quality self-evaluation.
6. Budget and financial management.

Additional consideration was given to programs offering a variety of activities to a more diverse prison population and in areas of geographic need.

Based on extensive evaluation, 20 programs were recommended for support. One of the programs, in Arkansas, ultimately split into two separate programs. Consequently, 21 Project CULTURE programs were implemented throughout the United States.

The 21 funded CULTURE programs operated in 16 states and the District of Columbia. A total of 54 adult correctional institutions with a combined daily inmate population of 19,000 participated. Project CULTURE program activities included: drama, music, movement/dance, writing, arts and crafts (woodworking, weaving, ceramics and leatherwork), visual arts (drawing, painting and sculpture, printmaking), media (photography, video, television, film) and physical activities. Methods of program administration included prison-based programs operating and administered within the facility, cooperative efforts between arts councils and departments of corrections, and non-profit professional community groups working with correctional administrators.



## Monitoring and Dissemination

Once the 21 contracts were in operation, Project CULTURE staff implemented a process of monitoring, evaluation, technical assistance and dissemination of information regarding program successes and achievements.

Each contractor was required to maintain detailed records of activities, the number and characteristics of program participants, and the impact or changing impact of the

program on the inmate/artist and the facility. This information was submitted in monthly and quarterly activity synopses and financial reports. In addition, a member of the CULTURE staff visited each program site to attend workshops, performances, to review administrative and bookkeeping procedures, to meet with artists, program participants and correctional administrators, and to provide technical assistance as needed.

News about program progress was widely distributed in a colorful bimonthly newsletter, CULTURE FROM INSIDE. This newsletter reported ongoing activities and special events, with poetry and excerpts from letters from participants and administrators interspersed throughout. The sharing of experiences initiated a communications network among contractors who were able to benefit from the expertise of other program efforts.



Finally, in July and August, 1978, an exhibit of the creative projects of the twenty-one programs was held in the General Services Administration Building in Washington, D.C. Over 350 pieces of artwork were on display and included painting, ceramics, photography, handicrafts, poetry and videotapes of dance and theatre performances. The exhibition provided unusual insight not only into the quality of art which can be produced in a restrictive environment, but also the lives and emotions of the inmate/artists themselves.

The on-going process of monitoring, technical assistance and communicating the experiences of the various program models contributed to the success of the first year's efforts. Problems were resolved as they arose either through the assistance of Project staff members or through the expertise of other project directors. Communicating information on the workshops and performances, the poetry, and the paintings, the films and the plays provided, for the first time, an opportunity to share the efforts of artists and administrators from across the country.

## Results and Benefits

Some of the results of CULTURE programming stem from two basic assumptions of the original CULTURE mandate. One relates to the offender, and the other to the correctional community.

For the offender, the experience of being incarcerated in part of a correctional community can generate destructive apathy or hostility toward the self and non-criminal culture. The self-exploration, self-direction and self-discipline which have characterized the creative activities sponsored by CULTURE provide for:

- A heightened sense of self-worth and pride in accomplishment and creation.
- Involvement in absorbing, reinforcing activity.
- Constructive release of negative emotions and clearer understanding of these emotions.
- Improved ability to communicate successfully.
- Positive reassociation with society in the form of interaction with the artist-instructor, guests and audiences.

The second assumption relates to the humanization of the correctional institution's environment. Inmate performances, exhibitions and readings, and visits of guest artists and performers provide enrichment and entertainment for the members of the institutional community in the same way creative and constructive activities enhance the quality of life in any community. As an avenue for intense communication which can bridge ethnic, cultural and personal differences, these programs can also contribute to improved relationships and understanding among staff and residents.

Indicators of program success relating to the above assumptions have taken many forms. Through the efforts of an independent evaluator and CULTURE staff, the following factors have been identified: enrollment and completion rates; lower rates of incidents within the facilities; testimony from inmate participants; involvement of female offenders; dedication and employment of professional artists; the positive impact of orientation on project implementation and the cooperative relationships between corrections and arts organizations.

Over five thousand inmates have been actively involved, with a completion rate of 61.4%. Only 16.8% dropped out or were removed for poor attendance or behavior. The rest left before completing the program due to release from the institution, health, transfer and schedule conflicts.



Reduction in tension levels and incident rates was one of the most significant benefits derived from first year support. Offering creative outlets for pent-up energies has eased conflicts and reduced confrontation among the inmates as well as between inmates and guards. The drop in incidents anywhere from 54 to 100% dramatically illustrates the value of positively administered and professionally directed leisure activities.

The CULTURE concept goes beyond the guest performance model of many early programs by involving inmates (and sometimes correctional staff) in learning skills with which they cannot only find themselves, but also provide social support for one another. It provides a model by which any participant member can feel a sense of worth in the eyes of others.

As an inmate participant in the Mill Mountain Playhouse theatre program at Staunton Correctional Facility explains, "There's a lot of tension here...It (the theatre project) teaches you to relate to people more. It helps keep you from being withdrawn. The rest of the prisons teach you to separate yourself."

Project CULTURE has also been successful in reaching a traditionally neglected segment of the prison population—the female inmate. "Before Project CULTURE I was treated like a thing. This program allows me to be a woman for two days a week," says a program participant at the Women's Correctional Institution at Goochland, Virginia. Twenty-five percent of the total number of participants have been female. Helen Corrothers, Superintendent of the Women's Unit in Arkansas, considers the creative writing and theatre workshops to be extremely valuable for the women and reports that disciplinary problems have lessened considerably because the women value the privilege of attending one of the workshops. "Specifically, the workshop benefits the incarcerated women in the development of communication skills, improvement of self-image and dignity, and alleviates the stress involved with being denied liberty."

Professional direction by dedicated artists is a key element to program success. Two hundred and forty-eight professional artists have been employed on a full-time or part-time basis during the contract period.

An artist in Oklahoma views his leather workshop as an education dealing

"with helping individuals to help themselves through increased awareness; to place them in conscious critical confrontation with their problems and the progress of their lives; to make them agents of their own recuperation. It appears that in contrast, assistance directed to symptoms and not to fundamental causes takes from each of us a fundamental necessity of responsibility. The creator becomes the object of creation...The world turns inside out, and potential becomes limitless."

Many problems have been alleviated by orienting artistic personnel to security requirements and to what they are to expect in the correctional environment as well as offering both corrections officials and artists an opportunity to share ideas, fears, and listen to and exchange thoughts. And while suspicion, concern regarding security, miscommunication and lockout are all still very much a part of day-to-day operations, given the strong orientation, issues as they arise are provided a framework within which to be resolved.

Another positive element of Project CULTURE has been in the various cooperative relationships entered into by state and local arts organizations. Each contractor is a model in itself in that each has established its own particular rapport with the arts agency or facility with which it works.

Cooperative relationships, whether formalized on paper or informal verbal agreements, serve to strengthen the potential for program success. Many corrections administrators have experienced not only a reduction of tension but also, in many cases, a reduction of incidents within their facilities. Senior Clinical Psychologist at the California Medical Facility, Arthur L. Mattocks, Ph.D., reiterates, "The results have been most impressive, not so much in the development of great artistic talent, but in the development of improved self-confidence, a new means of self-expression and release of tensions and just plain productive leisure activity."

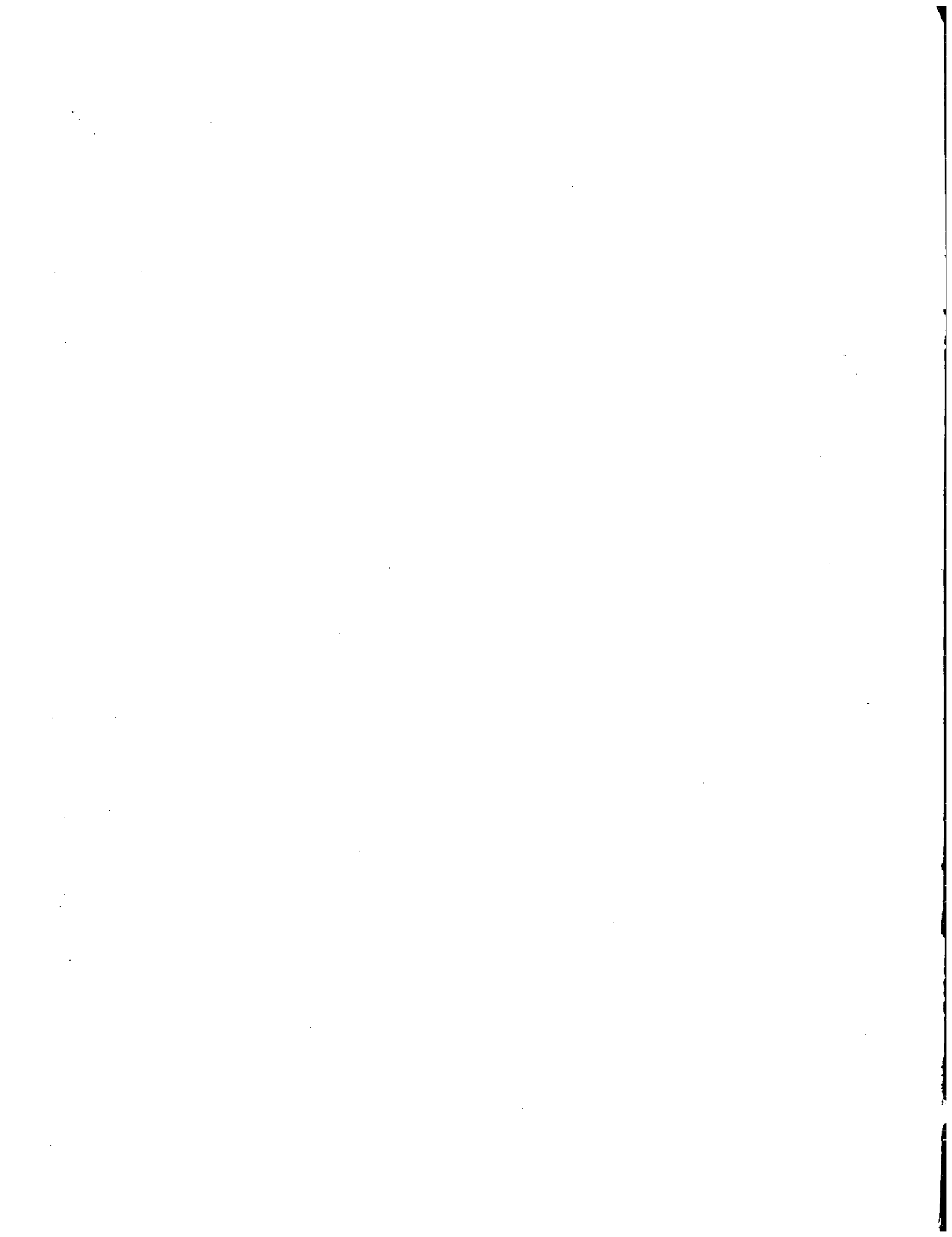


Finally, a greater community awareness and understanding of offenders have resulted from financial, artistic and administrative involvement in programming and participation in public presentations of inmate works. This momentum must be built up in existing programs and initiated in new sites.

Perhaps the greatest measure of the positive impact of Project CULTURE has experienced is what did *not* take place in the fifty-four facilities. Lower levels of tension and fewer incidents have resulted from a growing sense of self-worth on the part of program participants and an opportunity to channel energies in a positive manner. It is only with the continuation of this comprehensive effort that creative activities can continue to benefit the inmate, the correctional administrator, the artist and the community.



**PART II**  
**Case Studies**



## ARTISTS IN PRISON, INC.

Artists in Prison and Other Places, Inc. (AIPOP) is a Los Angeles based, professional, non-profit organization which has been involved in bringing creative experiences in the performing arts to incarcerated persons in prisons and hospitals in California since 1972. Project CULTURE awarded a contract to AIPOP to provide a theatre workshop program in the California Institution for Women at Fontana in July 1977. Matching funds were provided by the California Arts Council and the Atlantic Richfield Foundation. Susan Albert Loewenberg, the Project Director, describes the program in a report to Project CULTURE.

### Objectives

The aim of the project at the California Institution for Women was to offer a cross section of inmates the opportunity to mount an original theatre piece created and performed inside the institution by the workshop members for an invited audience from the community-at-large. The goals of this project were to help de-institutionalize the women, to explore creatively their thoughts and feelings, to master new skills and to gain a sense of personal achievement and self-worth. Further goals were to reach out to the community with a finished work that would be informative and entertaining as a means of opening lines of communication between incarcerated women and the public.

Artists in Prison and Other Places was also concerned with the reports of racial dissension emanating from the prison and had as an auxiliary objective an attempt to create within that atmosphere a feeling of sorority among the varied groups of women housed there.

All the overall goals were achieved in this project. The production was mounted in the prison with a simple set and extensive lighting.

Among the short-term objectives achieved by the program were (1) college credit obtained for all inmate participants in Dance, Creative Writing, and Theatre Production through LaVerne College; (2) a nationally televised videotaped "soft news feature" about the workshop by Newsweek News Service; (3) a number of outside productions and guest artists including dancers, actresses, and writers attended workshop sessions to augment the program; and (4) media coverage about the CIW project which included articles in the *Los Angeles Times* and local Southern California newspapers, as well as a photographic essay by Judith Pacht produced by AIPOP to document the work and exhibited at the GSA building in Washington, D.C. for the National Exhibition of the ACA/PROJECT CULTURE conference.

The success of the theatre program at CIW has prompted the State Department of Corrections to plan, with the help of AIPOP, a statewide arts program in corrections. Kathleen Anderson, Superintendent of California Institution for Women, in a recent speech to the Rotary Club of Los Angeles, cited the theatre project led by AIPOP as one of the most productive and worthwhile programs ever to take place in her institution. She is very enthusiastic about continuation of the program in the Fall of 1978 and, if additional funding can be identified, AIPOP will add a Visual Arts program on the model of artist Judy Chicago's Dinner Party project.

### Operations

The physical space used by the Theatre Production Workshop at CIW consisted of the auditorium and an audio-visual room in the education building. The writing and performance components of the program took place in the education building and dance was held in the auditorium. During final production stages all sections were combined and held in the auditorium. Occasionally, due to scheduling problems, rehearsals were conducted in a dining room.

Initially, each workshop met once weekly with Writing on Monday, Performance on Thursday, and Dance on Tuesday. Class hours were 6:00-8:30 p.m. Admission to all courses was voluntary, and there was no penalty for missing a session. Classes were also open to women who wanted to join a course in progress. However, in order to qualify for college credit, a minimum of 36 hours per course (one semester) was required.

The program at CIW was carried out without significant changes. AIPOP's approach is based on our experience in other correctional institutions, and a flexible plan enables us to cope with arbitrary changes we invariably encounter. A major difficulty was averted when four professional actresses were brought in from the outside to substitute for inmate performers who were unable to participate in the performance due to an institutional sit-down strike and subsequent "lockdown."

The main problems encountered were the initial communication problems with the staff of CIW which were successfully resolved by the end of the project, and two prison-wide lockdowns which restricted workshop participation for several weeks at the beginning and end of the project.

Successes included the completion of an original theatre piece by the workshop participants which they then performed, resulting in a visible growth of respect for each other and a more concrete recognition of their own capabilities.

The workshop participants were selected on a voluntary basis and were recruited through a series of introductory sessions during which AIPOP staff talked about the program and then invited prospective participants to join in several demonstration workshops.

The play, *LINES*, which was written and performed in the institution, was an unqualified success. In creating the play, an eight month process of learning theatre skills (writing, performing, improvisation, movement) and learning to work collaboratively, the women gained insight into themselves—their own likes and motives—and learned how to share what they knew. They also gained a respect for their own creative potential. As one inmate so aptly stated, "This is the first time I ever participated in anything without an ulterior motive, the first time I was ever content to be part of something without being the center of attention. Now I know what people mean when they say they feel good."

Audiences for the performances of *LINES* were drawn from AIPOP's mailing list, the mailing list for the Mark Taper Forum Theatre in Los Angeles, and from more than twenty different colleges, universities, and community groups in Southern California. Many individuals who attended *LINES* had never been inside a prison before, and the administrative decision to require each audience member to undergo a general clearance, body search, and metal detector test heightened their experience and gave them increased awareness of what it means to live within prison confines. In

order to facilitate the smooth operation of the audience entrance to the prison on performance nights, AIPOP staff, CIW staff, and a large corps of volunteers were enlisted to provide the required information.

### **Program Effectiveness**

#### **Participants**

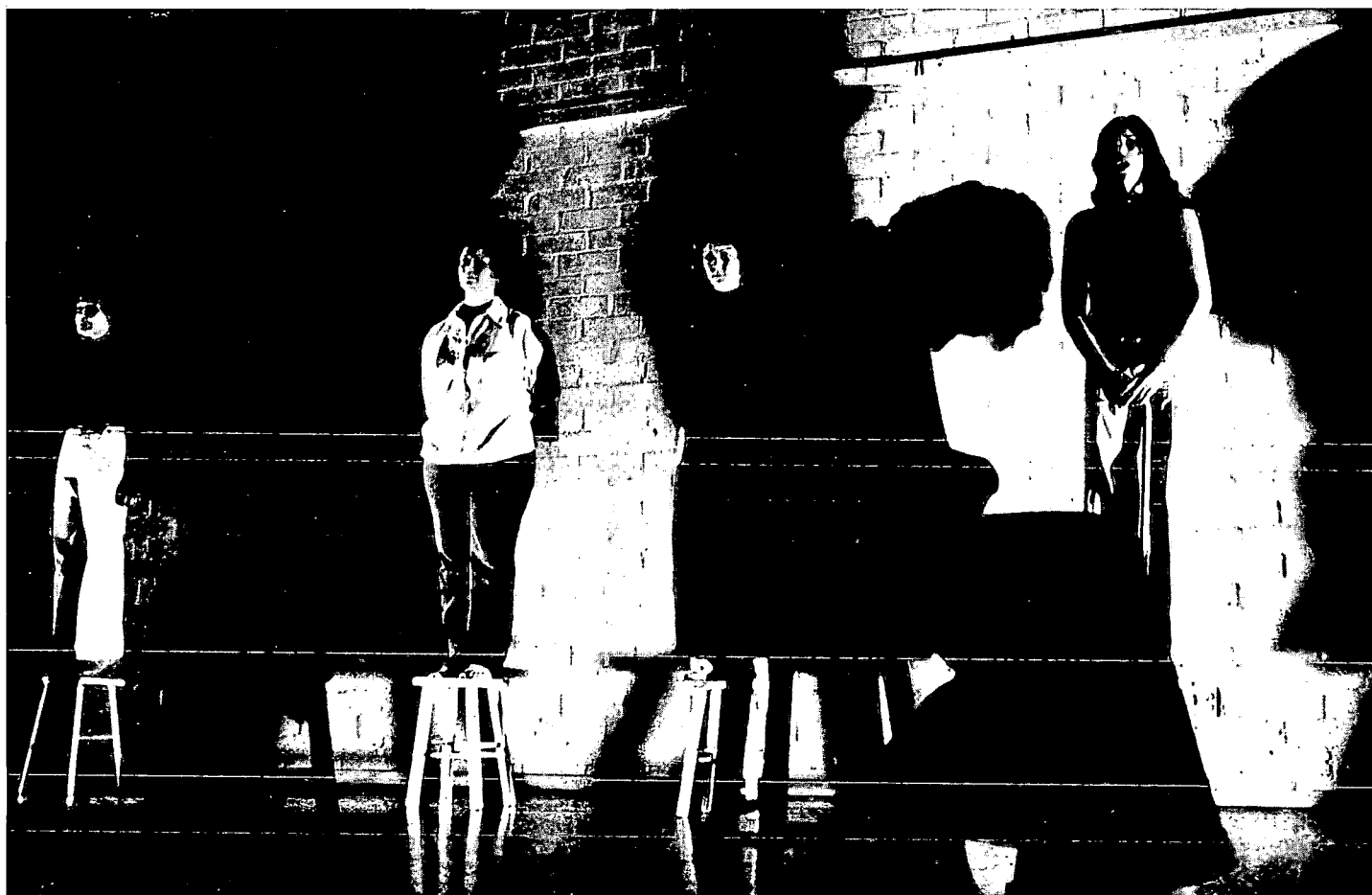
Presentation of a theatre piece inside a penal institution requires discipline, commitment, and creative self-expression on the part of the inmate participants. LINES is concrete evidence of the mastery of these qualities and attributes by the workshop participants. Other methods of measuring achievement, such as test scores, were also compiled. Public reaction and acclaim for the participants' work also reinforced the feelings of self-worth and accomplishment which grew as a result of the workshop process.

#### **Institution**

AIPOP staff and CIW staff developed a solid working relationship during the course of the program. A marked improvement in cooperation came as a result of the appointment of Peggy Bachelor as Supervisor of Recreation. Ms. Kathleen Anderson, at first cautious, is now an enthusiastic supporter of AIPOP's continued work at CIW. Ms. Anderson's request to continue and expand the arts program directed by AIPOP reflects a growing staff awareness of inmate needs. Recreation Supervisor Bachelor told AIPOP staff that inmates who were part of the workshop have continued to stop by and volunteer their help after the close of the program.

### **Community**

Community involvement in the AIPOP Theatre Program at CIW, apart from the aforementioned guest artists invited into the institution and college credit offered the inmate participants through LaVerne College, centered around the performance of the theatre piece, LINES. More than 1,000 members of the general public were admitted to the prison from April 11-16, 1978, to see a performance requiring the participation of 28 inmates in various capacities. Letters attest to the positive community reaction to the work. Intern Julie Adams from Immaculate Heart College provided administrative assistance to AIPOP during the performance period, and AIPOP also enlisted the aid of community members in securing the required information relevant to the general clearance of each audience member and their subsequent search prior to entering the prison auditorium on performance night. Since many college and university groups who wished to attend also had their Spring vacation or semester break during this time, many phone calls and a great deal of extra effort on the part of AIPOP staff and CIW staff were required. Among the twenty college, university, women's corrections, and other community groups attending the performances of LINES were UCLA, UC-Irvine, USC, Cal State-Long Beach, LaVerne College, Chapman College, Mount San Antonio College, Coastline Community College, San Diego State University, Cypress College, Friends Outside, Women's Building, Mark Taper Forum Theatre staff, Older Women's Liberation, and the Women's Center/Orange Coast College.





## Conclusion

Overall we feel that the Theatre Program at CIW was a great success, and that the objectives in terms of the inmate participants and community involvement were fully realized. We feel that the groundwork was laid in this program to realize in subsequent work in the institution our goal of lessening racial divisions among the inmates. The initial difficulties in communicating AIPOP's needs to CIW staff have been resolved, and we feel confident that future programs will reflect this improvement.

## NEW JERSEY CORRECTIONAL INSTITUTION FOR WOMEN

The CULTURE project for the New Jersey Correctional Institution for Women (CIW) was initiated by then Superintendent Margot Eld in an effort to replace the art and music program which had been eliminated due to budget cut-backs in 1976. When Superintendent Eld received the Project CULTURE application she requested Ms. Cecily Laidman to write a proposal for a multi-discipline arts program at the Clinton institution. The objectives of this program were as follows:

For the offender:

- (1) To instill a feeling of positive self-worth through creative self-expression;
- (2) to self-motivate, by using leisure time constructively and creatively.
- (3) to transfer negative feelings and emotions toward peers, staff and community to positive feelings and emotions through creative art expression.
- (4) to become more aware of his/her own creativity; and,
- (5) to create positive peer group interaction through drama.

For the institution:

- (6) to create positive communication between staff and offenders through creative projects.

Clinton is a minimum security prison located in Hunterdon County in northwest New Jersey. It has a capacity of 240 inmates and is currently housing approximately 230. In 1974, due to the overcrowding of New Jersey prisons, what had been an all-women's prison since 1913, began accepting low security risk male inmates. The following description of the prison arts program at Clinton is taken from a report provided by the Project Director, Cecily Laidman.

The goals and objectives stated in the original proposal have been met and surpassed. Inmates have used their leisure time constructively and creatively as demonstrated through the poetry and prose written during as well as outside the creative writing workshops. Inmates asked for additional rehearsal time for the dance workshop production. Inmates have donated their spare time to paint murals on the walls throughout the institution. Through the music movement/theatre workshop, better understanding among and respect for inmates has resulted. Negative feelings and emotions toward peers, staff and community have been changed to positive. For example, at the first meeting of the dance workshop, one inmate asked if "SHE" (another inmate) was

going to be in the class. When she learned that "SHE" would be in the same class, she stood against the wall very aggravated. The instructor began the warm-up exercises to music and within half an hour the two inmates had their arms on each other's shoulders, smiling and enjoying.

Correctional officers have taken advantage of every opportunity to observe creative workshops. Many are amazed at the talents of the inmates and compliment them. Needless to say, this has led to respect on the part of correctional officers toward inmates and inmates for correctional officers. Artists from the community, both volunteer and paid consultants, have shown inmates that there are people on the outside that have not shut them off from society. Inmates who were not aware of any creative writing talents they had, have been given the opportunity to demonstrate them. A mother of five, an active participant in Project CULTURE, was recently released and is supplementing her income doing portraits—a talent she discovered in prison.

Another inmate, who was very active in the dance workshop and has since been released, is trying to organize a dance class for the children in her neighborhood.

In many instances, the inmates previously labeled "trouble makers" are usually the first ones to sign up for the workshops. Despite this, there have been virtually no behavior problems during the workshops. The number of incident reports of incorrigible inmates markedly decreased after enrollment in Project CULTURE. Although you cannot scientifically attribute the decrease in incident reports to Project CULTURE, verbal comments from staff and officers do back up the statistics. One officer commented that before Project CULTURE came to CIW one inmate would average two write-ups per week. Since her involvement in writing and dance she had no disciplinary actions taken against her.

Some of the goals and objectives stated in the original proposal were met and surpassed almost immediately. During the start-up time before the artist consultant's position was set up, it was discovered that there was an overwhelming demand for an art program to start. Art workshops had been written into the proposal, but it was discovered that a full time art teacher was needed. Money for this position was found through the Garden State School District. Materials and supplies then were bought with Project CULTURE monies. The full time art program made it possible to offer a greater variety of creative workshops to satisfy the needs of more inmates (i.e., dance, writing, music, clowning).

Support for this program has been overwhelming. One inmate had learned that Project CULTURE was a one-year grant, to be terminated on September 12. Upon hearing this, she spread the word (which spreads rather quickly) and a few days later a petition signed by the entire inmate population requesting that Project CULTURE be refunded was placed on the Superintendent's desk. Staff members have also endorsed this program. In June, a year-end teachers' meeting was held to wrap up business before summer vacations.

During the meeting, one teacher interrupted the itinerary and commended the Project CULTURE program. "I think we've all had a pretty difficult year. The only thing that helped me along was watching the inmates enjoy the Project CULTURE workshops. I really didn't understand it (the Project) at first but after a while that's all my students would talk about. I can see what a positive impact it has had on individuals I work

with as well as the institution. You never know what's coming next." A round of applause followed from the entire education staff.

### **Courses and Activities** **Creative Writing**

This activity was offered throughout the contract year. There was a steady interest in various forms of writing. Two different artist consultants conducted workshops. One artist, Carole Goodale, had an on-going workshop once a week. Bill Higginson conducted two 6-week workshops in the evening during the 1st and 2nd quarter of the program, then another 6-week workshop during July and August. Both instructors worked on prose, poetry and short stories, but both had a very different approach to writing. This, along with the fact that one was a man and one was a woman, provided variety and drew a larger cross-section of people. Carole found difficulty in handling the somewhat irregular attendance of inmates. This was usually due to schedule changes, parole board, meetings, commissary—a variety of reasons. Both of these workshops produced printed collections of the inmates' writing.

The idea of Creative Writing was supplemented by visiting writers from the community. Evening poetry readings were held. In addition, "off ground" literary lectures were attended by full minimum inmates.

### **Dance**

Two consecutive 8-week (one workshop per week) workshops were held from January to May. This was a most successful program. Terrie Austin, instructor, gave workshops in jazz and ethnic dancing. She had an excellent rapport with the inmates. The class began with exercise warm-ups and then led to group dance routines. Terrie, unfortunately, was not able to conduct an evening workshop. Many inmates did not want to sacrifice their nominal pay for their regular assignment, and an evening class would have been good.

The final product was the dance performance on May 20. It was attended by 135 inmates as well as many correctional officers and staff members. All were overwhelmed.

### **Music/Chorus**

A singing group was formed on Monday evenings, March through July, conducted by Tom Mazur. It began quite strongly, but unfortunately there were two opposing groups within the chorus. One wanted church music and the other wanted popular. Tom attempted to create a happy medium but couldn't. Initially 24 inmates had signed up but the group ended up with about 8 inmates. Everyone who did participate thoroughly enjoyed it.

### **Music/Movement/Theatre**

Carol Henry and Luis Sanchez conducted workshops January, February and March and also during the summer months of July and August. The winter workshop dealt with movement to music (terrific exercise), mime and theatre. Carol and Luis were very warm and understanding people. The inmates enjoyed their workshops. The summer session prepared for the Variety Show presented in August which was a huge success. It was the largest audience that ever came out—152. It is evident that they appreciate watching performances by their peers. At this point, two more "Variety Shows" are being arranged by inmates.

### **Art Program**

Project CULTURE provided the funds for the supplies and materials for the art program. Classes offered are ceramics, weaving, sculpture, painting, printmaking, crafts, needlework, and drawing. Needless to say, this is quite a variety.

### **Clown Workshop**

With the help of Hospital Audiences of New Jersey, a professional clown was hired. A one-day clown workshop was set up in June. Thirty inmates signed up. Because of the popularity of this event, arrangements were made for additional workshops. A group of inmates are now working on a skit for the Hunterdon State School for Retarded Children.

The main problem with organizing workshops was scheduling. Although the education department was most cooperative in allowing inmates to be excused from classes, there were still the regular classroom interruptions. These could be a variety of things such as Classification Committee, Parole Board, AC, visits, or Title XX. Most of the artist consultants could handle these necessary interruptions. Flexibility was one of the prerequisites for the artist consultants position.



### **Program Effectiveness**

There are a few tests that can be administered to a creative writing class, or chorus, or dance that can measure the success rate. If the dance recital could be considered a "test" then all the participants got an "A." If the poetry and prose that resulted from the creative writing workshops is a test, again an "A." The inmates involved in the chorus sang their hearts out on Monday evening. They had the courage to stand in front of their peers and perform. That is one of the most difficult tests for anyone.

Throughout the past year of workshops, there has been no negative behavior during the classes. The atmosphere developed in these workshops was so positive it was difficult to see where there would be a behavioral problem.

As mentioned before, Project CULTURE has affected virtually every inmate at CIW one way or another. If they are not enrolled in regular workshops, they have the opportunity to be the audience to guest performers. The decorative murals

painted throughout Edna Mahn Hall had a positive effect. Even if there are inmates who do not participate in workshops or come to special shows, the positive attitude of their peers rubs off.

Correctional officers have commented on the abundance of creative talents at CIW. Many officers have arranged to be on duty during the inmate performances.

The Classification Committee recommends Project CULTURE workshops to many inmates. One individual on the Committee, after having viewed a video tape of the dance workshop commented that she would recommend an inmate to enroll in dance before she would suggest an academic or vocational class.

### Conclusions

Through this report it is made evident that all of the original goals and objectives have been met and surpassed. Most of the problems were encountered the first few months when the program was new. Project CULTURE needs to be a consistent and integral part of the institution in order to be truly effective. As long as there is cooperation and understanding of problems within an institution, the program naturally runs smoother.

Program recommendations would include more evening activities which would cut down on the daytime job and school assignment conflicts. Short term workshops were not as effective as those which met on a regular long-term basis. There is also a need for orientation for the artist consultants. The everyday rules and regulations of a prison are overwhelming and very necessary to know in order to work. There is a training and orientation session in Trenton for new employees but not often enough for the artist consultants to take advantage. The roles and purpose of all the employees at the prison should be explained. There is a need for each individual to cooperate with the correctional officers. There is also a need for activities within the cottages themselves. For example, art materials (which would be kept by the officer on duty in the cottage) should be available to all inmates who wish to work in their rooms.

Not only should the inmates be made aware of the program but also correctional officers. If they understand the purpose and benefit of this program they can help make it even more successful. If they are aware that an inmate's involvement in such a program helps cut down on incident reports, they would be more willing to encourage involvement. Fortunately, the majority of correctional officers were aware of these benefits and supported the program.

The success of this program became evident when it was included in the preliminary budget for the Department of Corrections' Budget for 79-80.

## ILLINOIS VALLEY COMMUNITY COLLEGE

### (IVCC)

The project conducted under the auspices of the Illinois Valley Community College in cooperation with the Sheridan Correctional Center was the only CULTURE contract awarded to an educational institution Ms. Debby E. Reagan, the program's Project Director, describes the IVCC in her final report.

\* \* \* \*

Project CULTURE at Sheridan Correctional Center is a cooperative venture between Illinois Valley Community College and Sheridan Correctional Center, a medium security correctional facility for men. The College's Adult Center was the actual administrator of the Project CULTURE program. This office, set up in 1975, has as its primary goal, service to what can be termed the "disadvantaged" adult student in the community who has special educational needs. Over 300 different people were served by the Center this year, including over 100 residents of Sheridan Correctional Center, the only correctional facility in the district.

All the necessary ingredients for a cooperative venture between the College, correctional facility, and Project CULTURE were present in the spring of 1977 when the correctional facility contacted the Adult Center Director about Project CULTURE. The College had been offering credit courses at Sheridan for a number of years and with a great deal of success. It was a logical extension to add leisure type courses. The Warden and Assistant Warden for Program Services had long recognized the need for more leisure time activities. Existing funds allowed only about 6% of the residents to become involved in a pilot arts and crafts program. The Correctional Center's population had recently grown to capacity (325 residents) with demands for leisure time activities growing simultaneously. Project CULTURE offered the opportunity to involve *more than one third* of the resident population. It also offered the opportunity to offer this programming on a regular basis without having to rely on volunteer resources which the Correctional Center had found to be hard to reach due to its rural, remote location.

And so the concept of "CULTURE" at Sheridan Correctional Center began. Music and arts and crafts classes were the basis of the instructional program design. IVCC was responsible for hiring faculty, designing curriculum, measuring learning and monitoring classes. The College was also the contract recipient from the American Correctional Association. As contract recipient, the College acted as the administrator for reporting and record-keeping purposes. The Correctional Center was also involved in hiring staff, providing classroom space and display areas, determining student interest, making student assignments and providing information about students for the CULTURE reports.

The division of responsibilities and cooperation between the two institutions has worked well and should be considered a good model for other programs.

On July 1, 1977, CULTURE arrived at Sheridan. In very general terms the objectives of the project were:

Students:

To develop skills, work habits, self-confidence and

marketing experience.

To develop a workable curriculum, viable teacher-student contracts.

Training Agency:

To develop a workable curriculum, viable teacher-student contracts and an individualized instructional approach.

Sheridan:

To increase the learning opportunities both quantitatively and qualitatively.

All of these objectives were met and most were exceeded.

### Evaluation Results

The analysis of the program shows that all student objectives were met and most were exceeded. Residents scored higher than anticipated on cognition tests. While the objective of 80% was set, music students exceeded this by 2.2% and arts and crafts students by 14%.

The objective for completion of contracts was 70%. At the conclusion of the program, 82% of the students had completed their course(s) and contract(s).

The improvement in self-concept was to be measured by skill acquisition, completion of projects and statistically significant results on the Tennessee Self-Concept inventory. While the first two indices were easily analyzed, the Tennessee Self-Concept Inventory could not be used in this report as an evaluation instrument. Too few residents were willing to take the test. Analysis of instructors' logs and evaluations in addition to cognition tests and project completion rates have concluded that this objective was also met.

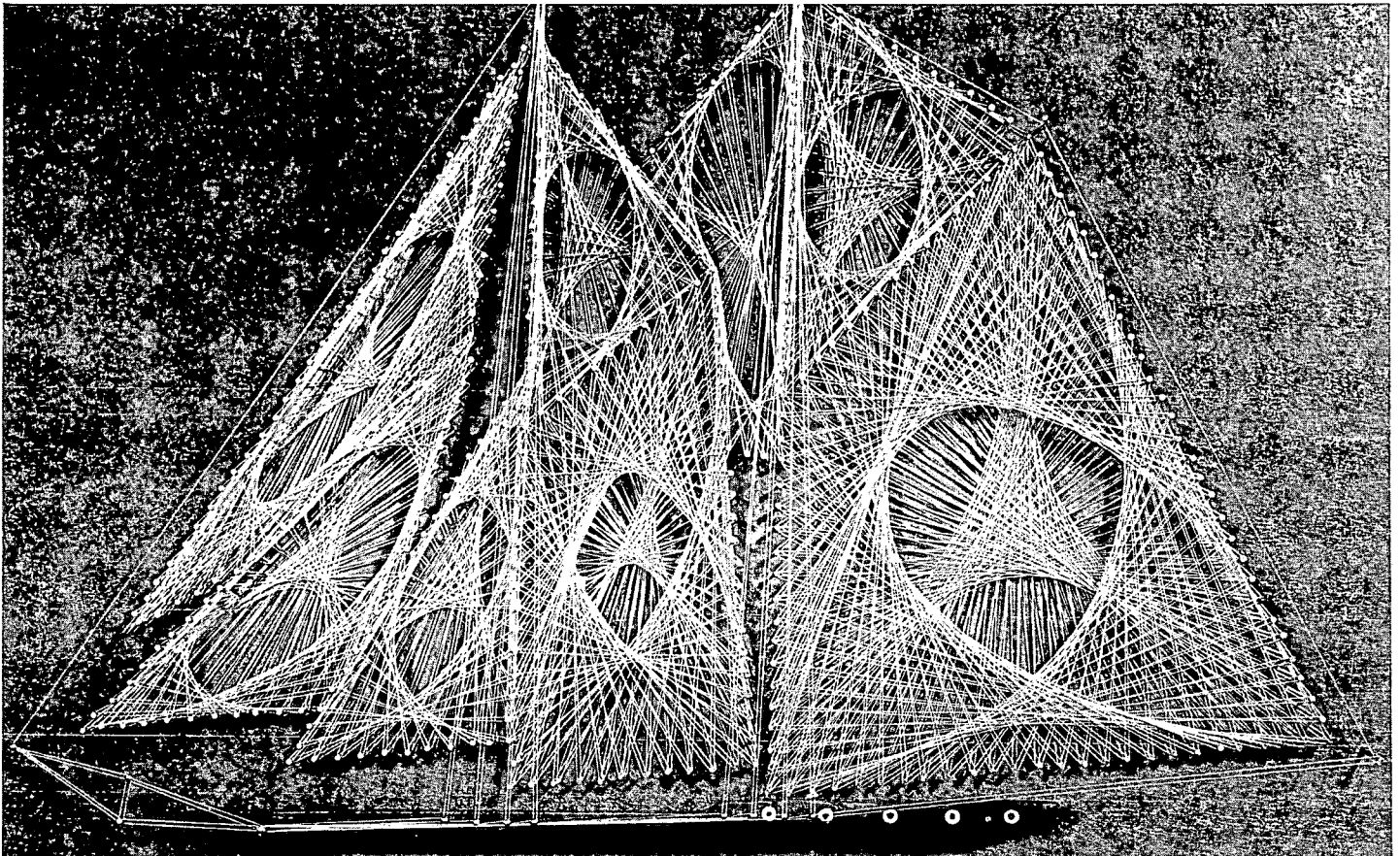
The fourth objective, gaining experience in marketing through promotion and sales, was to be met by displaying at least fifteen arts and crafts projects and selling at least four. The projects displayed during the program numbered anywhere between fifteen and twenty-five. This part of the objective was easily met. However, because most of the residents preferred to keep what they made, the second part of the objective was found to be unrealistic.

The final objective, to develop educational plans for each student, was met. These plans are in the Adult Center files. They served two purposes: benefit to the student to keep track of progress and benefit to the artist who was able to see his own progress in relating to these students.

One additional "success story" which was not included as an objective in the original proposal was the correlation between participation in CULTURE classes and a resident's rate of incidence reports. Sheridan residents do not have a high incidence report rate. Prior to admission to CULTURE classes, CULTURE students had an average incidence report rate of .2 per month or 2.4 per year. While enrolled in CULTURE classes, this rate dropped in half—to .1 per month or 1.2 per year. An interesting fact to be noted.

Sheridan's principal objectives were to offer more and better learning opportunities as a result of CULTURE and to offer the residents further opportunities for socialization. Sheridan is well satisfied with the program in terms of both objectives.

Perhaps the best indication of Sheridan's satisfaction with the objectives of the program is their pledge to keep CULTURE going this summer on an interim basis until further funding is settled. Arts and crafts classes will continue with the same instructor at Sheridan's expense.



## Operations

The music and arts and crafts classes are taught in two separate buildings at Sheridan. The music classes are taught inside in four small practice rooms and in the gymnasium of the gym building. The music classes are also taught outside the gym in good weather to allow students to practice at a greater distance from one another. In succeeding programs, more space will need to be set aside for music classes, especially if instruments requiring amplifiers are used. The music equipment used in Project CULTURE classes (i.e., electric guitars and drums) was purchased with Project CULTURE funds. Sheridan Correctional Center provided a piano for piano instruction.

The arts and crafts classes are mainly held in a large well-lighted room in a multi-purpose building which includes dormitory space, the correctional center dining room, medical department, visitors' area, recreation area, commissary and arts and crafts display area. Most of the equipment purchased with Project CULTURE funds is located in this room. The kiln is installed in a fireproof room in the gymnasium where the music classes are held.

The leisure time program was designed on the "mini-course" or modular system. Two part-time instructors were hired to develop curriculum and teach mini-courses, one each for arts and crafts and music. The arts and crafts instructor, who had had some teaching experience previously at Sheridan, taught fourteen six-week mini-courses focusing on nine arts and crafts media: leather; oil painting; drawing and sketching; string art; macrame; woodcarving; woodburning; weaving; and ceramics. Each class met for two and one-half hours once a week. Examples of several of the products of these classes are on display at the National Exhibit of Prison Art. Plans are also being made for an exhibit of this kind at the College. The music instructor taught individual and group instrumental music in four ten- or eleven-week mini-courses. The instruments he instructed on included the electric and acoustical guitar, drums, and piano. His classes met twice weekly for two hours. His students have also performed at several picnics, banquets and other programs at Sheridan.

A total of 133 enrolled students and 15 auditors participated in CULTURE classes during the year. Of these people, 109 or 82% completed the classes. Of those who did not complete the classes, 13 were drop-outs, 7 were transferred, 1 was paroled, and 3 were released.

Students were surveyed twice during the year to determine their current interests for both arts and crafts and music classes. Because the demand so far exceeded the available spaces (10 for each music class and 6 for each arts and crafts class), students had to be chosen on a random basis depending on their interests. A waiting list of students who were not initially chosen was kept by Sheridan to make any substitutions after the beginning of the class. The Assistant Warden's office reviews and updates this list on a continuous basis. The fifteen auditors mentioned earlier were previous music students who had reached a high enough level of proficiency that they could assist the instructor to instruct new students.

## Institution

Of course, CULTURE can't be a success without the Correctional Center's total cooperation. In the beginning, the staff had a "wait and see" attitude. Because of the program's success, it is now considered a credible program. The

instructors worked closely with the security staff to allow students to attend classes inside and outside of classroom space. The art instructor, for instance, was able to hold sketching classes outside. The music instructor was likewise able to hold some of his classes outside to alleviate limited indoor classroom space. Security personnel also helped the arts and crafts instructor to keep track of tools and materials which were used in a number of classes which could have been used in a harmful way. We had no problems in offering woodcarving or leather for this reason.

Sheridan strongly encouraged the performance of CULTURE music groups at picnics, banquets, and other events at Sheridan. They arranged for a public concert at the College too. In the future, the administration has stated their interest in having CULTURE students become even more involved in public performances or exhibitions of CULTURE products.

The Center also strongly encouraged the exhibit of CULTURE artwork by setting up a new display area for arts/crafts projects and arranging for the sale of any items produced by CULTURE participants.

## Community

During the final quarter of the program, there were several opportunities for the community to view CULTURE. In April, the College and Correctional Center cooperated in providing photographs of CULTURE classes for a display of adult education programs put on in Northern Illinois. The display was presented at the Illinois Adult Education Conference in Springfield, Illinois. Approximately ten CULTURE students were pictured in the display which was viewed by thousands of adult educators in the state.

Arts and crafts projects were exhibited in a new display area at Sheridan during April. This area is clearly visible to community visitors as it is located in the arts and crafts room which is glassed in on the wall adjacent to the recreation area.

In May and June, CULTURE students performed at monthly picnics at Sheridan. The class has been asked to perform at this monthly event throughout the summer. Approximately eight students will perform each time. Arrangements were also being made for the music class to perform in the local community of Ottawa during its 125th anniversary celebration later this summer. Hundreds of community residents were hear the inmates perform at this time.

## Conclusions

In addition to the specific successes mentioned previously in terms of program objectives, there are other successes which should be cited. Overall the classes served as tension relievers which benefited both residents and administration. The reputation of the classes was so favorable among residents that instructors constantly were asked about when new classes were starting and how to get into them. The instructors and the college administration were pleased with the total organization and outcome of the classes and found the classes to be very appropriate complements to the other academic or vocational classes offered at the Correctional Center.

## OKLAHOMA ARTS AND HUMANITIES COUNCIL

The Oklahoma Prison Arts Program began July 1, 1977 and is conducted by the Oklahoma Arts and Humanities Council. The project operates in five state institutions: McAlester (male and female units), Granite, McLeod, Quachita and Stringtown. The inmate population at the five institutions was 3,134 as of September 30, 1977. Workshop classes are offered in leather, in writing, and in drawing, painting and design. Exhibits and performances are also included in the program.

The primary objective of the project is to provide inmates with creative alternatives (workshops, performances, exhibits) to the usual routine which prevails in institutions of confinement. Further, by fostering independence and creativity in the individual, the program hopes to mitigate the demeaning effects of social codes based on covert or overt violence.

The following description of the Oklahoma CULTURE program is supplied by the Project Director, Carolyn Snow.

\* \* \* \*

Prior to Project CULTURE's beginning in the Oklahoma Department of Corrections, the only art program under progress was being conducted at the Lexington Reception Center. Funded by the National Endowment for the Arts, the Lexington Project involved bringing in a series of artists to conduct workshops for approximately a three month period each. The drama program was particularly strong and several original prisoners' plays were produced to a standing-room-only audience in Oklahoma City. This program served as a planning model for Project CULTURE. The successes and errors of the Lexington Prison art experience served us well. Most significantly, we learned that only by gaining the support of the corrections officers would we insure a smoothly flowing program. We learned that through a series of meetings with the potential clients we could assess the real, rather than the theorized needs, for art programs at the various institutions. In our early Lexington experience, we neglected to fully discuss programming with the institution or to familiarize corrections officers with the project. Corrections officers, who work on a daily one-to-one basis with the inmates, must be informed about new programs planned for the institution as is the administration.

In order to affirm my commitment to working in a positive way with all interest groups that make up a correctional institution (staff, community, inmates), I participated fully in, and completed, the Corrections Officer Training Academy held in Oklahoma City. This experience served to solidify our relations with administration at various insitutions and led to the creation of the Artist Training session.

The Department of Corrections and the Arts and Humanities Council learned almost simultaneously of Project CULTURE through federal publications. Following interagency discussion, Mr. Frederick Keith, Director of Programs and Services at the Department of Corrections, began a series of meetings with follow-up questionnaires to wardens and superintendents, discerning their programming

needs, goals, and objectives. Planning was conducted on how these could be worked into a series of projects that would most benefit each participant institution. The results of these meetings were integrated into the project proposal. Parity-based financial commitment was obtained from the Department of Corrections and the Oklahoma Arts and Humanities Council.

A training session for artists preparing to teach in prisons held early in the program was a major factor in reducing suspicion and conflict. All artists who were to work in a prison setting were trained in a two-day series that encompassed such mundane and necessary subjects as inmate and correctional officer rule books and inmate social structure. Most esoteric phenomena were explored, such as substance offenders psychology, and a fascinating inventive contraband display whose contents rivaled the more innovative of art shows. Correctional administrators and staff were liberally utilized during the training conference, mock situations were created and discussed, artist-corrections staff verbal interaction was continual. We feel that this training served to further eliminate any potential barriers that might have existed unknown to both artist and institution. Training effectiveness had artists discussing art with officers and writing personal thank-you letters to wardens and case managers when institution staff "beyond the call of duty" assistance was given. Any prison arts program that does not begin with a highly specialized training program for its instructors (separate from the standard institutional orientation), will find its problems magnified and numerous.

The objectives stated in our original application were achieved at an eighty-eight percent level. Because of judicial ruling, the Oklahoma Prison System has undergone many changes during the past year. Originally, Hodgens, located in the green Quachita mountains, was a program site. The instructors arriving three times a month found former class members transferred frequently. The project at Hodgens was discontinued and replaced by expanding the Lexington Program.

Staff recruitment was conducted on a statewide basis using Arts and Humanities Council standard equal employment procedures, actively publicizing information in areas where minorities and handicapped applicants might be found. All project staff participated in the specialized training prior to their entering the prison setting. Two short-term artists who entered the program late were given individualized briefings. Institutional heads were continuously consulted verbally and by letter. While several institutional and Department of Corrections' visual art and poetry shows were conducted, it was decided to delay a major state show until late 1979 when there would be enough work of sufficient quality to warrant full media coverage.

All of the classes (with the exception of Lexington, where, being a newly completed institution, three arts and crafts rooms are available) were conducted in whatever extra space was available in an already overcrowded, under-financed and under-staffed system. Storage lockers for supplies were provided as well as worktables. After initial "guarding" during the early phase of the endeavor, the correctional officers and administration developed enough confidence in the program to tend to other duties and thus leave the classes to honor their own responsibility for security. This trust was never violated.

The sculpture classes, always over-enrolled (the limit was fifteen), produced some fine work and prompted an inmate participant to write:

"The clay sculpture class has been the most healing aspect of my imprisonment. The opportunity to view slides of great work in the name of creation is a priceless privilege to men in prison.

But there is something here which touches much deeper; and that is the spiritual need which thirsts in the soul of all human beings. A need which only the act of creating fulfills. There is salvation in a lump of clay; redemption; home. In this realm everyone has the chance to enjoy a sense of accomplishment, of being.

No one, regardless of their transgression, should be denied this communion. I, for one, would rather be dead than totally isolated from the creative spirit and the beautiful people that embody it."

The drawing/painting/design classes are taught by former inmate and subsequent college graduate, Leo Chandler. Having been incarcerated in Texas for thirteen years and in Oklahoma for five years, he stated that prior to his confrontation with art his most creative pursuits involved

robbing Safeway stores. Leo is understandably "con-wise." In his classes, as in all courses, supplies are not liberally handed out. Assignments are given, then when completed and turned in, a few more supplies are released with more assignments. We have found that this method slowly eliminates those who come, as inmate Martinez stated on our panel at the training conference, "to see what supplies an 'easy' teacher would give me so I could trade them for cigarettes." Incidentally, Martinez became fascinated and involved and is emerging as a talented painter.

The writing classes taught by Ms. McAnally have been rewarding as many of the participants have had their work published and one has won the Honorable Mention in a distinguished literary award. Writing class participants state that "for the first time I feel good about me and the other people in my life." As the instructor was going on vacation, the popular writing classes (with a perpetual waiting list, class limit twenty) came to an emotional and temporary end in June.

Since a number in the class were to be released or transferred when the courses began anew, the members had prepared a surprise for Ms. McAnally. The ripples of effect from the earlier macrame workshop had washed over many in the institution and resulted in the men presenting an intricate

Poem Written For An Assignment  
In Which The Instructor Told Us To  
Get In Touch With Our Bodies

When I was just  
a little tot,  
a few months past  
being a wet spot,  
I touched myself  
and fell in love,  
love, love, love.  
With me.

William "Indian Bill" Hogner  
#87806, Stringtown Prison

WHERE IDEALISM?  
(for Mary)

Fifteen years  
is a long time to carry a child.  
But where does one give birth  
to an ideal?  
No wonder you grow tired  
riding the back of a burro.  
Such idealism in New York City  
attracts no attention.  
Fifth Avenue is full  
of pregnant virgins  
journeying atop stubbornness.  
There are no mangers in the East.  
Even those outback villages of West Africa,  
Connecticut, Missouri, and Minnesota  
are too fast for miracle babies  
dressed in swaddling clothes.  
The farm animals gossip,  
if you can find a farm.  
Perhaps scandal will speed you  
back to Oklahoma,  
the last place on earth.  
In Southeast Okieland  
we believe in the literal translation  
of fairy tales.  
Give us your fifteen-year-old newborn child.  
Our wise men are ready to give him gifts.

Abdul Haseeb Madyun  
#85779  
Stringtown

lovingly prepared hanging for their surprised class instructor.

In evaluation sessions with myself and Corrections Administration, the prevalent response was that classes resulted in three major achievements:

- (1) Development of skill which includes, but is not limited to writing, interpretation, vocabulary, listening, reasoning, communication, critical analysis and publishing processes.
- (2) Greatly increased positive verbal interaction among class and staff.
- (3) Evident rise in participant self-respect which contributed to enhancing the general institution atmosphere.

Initiated several months ago, the "Poetry Post Card" project will occupy much of the summer interim program. Eight inmate poems were printed onto large heavy sheets and now are on display in a variety of institutions. Possibly the most effective of the Poetry BroadSides has been their display at the Department of Corrections. One former class participant who, while having given permission to publish his poems, did not know of any results in print. Because of recent good behavior (perhaps a partial result of eight months of writing class participation), he was transferred to an Oklahoma City Pre-Release Center. While waiting at the Department of Corrections for assignment, he glanced at an unusual display on the wall of the reception area. Among the eight Poetry BroadSides, he was somewhat startled to see his name as author on one poem. Since he had given written permission for publications months earlier, he was elated to see his work in print. Gathered inmates recognized the work as his and a lot of admiration and acknowledgement was passed around.

We are currently in the process of planning for several of the poems to be painted onto large roadside signs. This will be a result of meetings with diverse advocacy groups in the state who, because of the success of the program, are interested in working with us in future planning.

LaVon Scanlon, who conducted the puppetry workshop at the women's prison, stated that while the kinship roles that Giambardo discusses in the "Society of Women" were evidenced during the daily interaction, they tended to fall away when audience response to the performance was so overwhelmingly positive. All courses in the women's unit were conducted either in the converted laundry or the cafeteria. Renovation of the laundry area is in progress and will contain a permanent arts area as a result of Project CULTURE.

### **Program Participation**

687 inmates participated in the program

512 completed the programs

9 were removed

24 dropped out

51 were paroled

92 were transferred

The prisoner continues to spring from among us, and, for the most part, returns to our free activity of street, home and institution, changed significantly by prison experience. Project CULTURE in Oklahoma was begun as another answer to a need. A need to return to society as "useful law-abiding citizens." A need to continue a better life for all Americans. The task is enormous. Some say impossible. We are committed to participating in offering the potential of

being a "winner," through the creative process, to any inmate who wishes to commit himself to the necessary discipline. It seems to be working in a lot of ways, and, yet, there is no way of determining the long-range impact these art-related programs have on an incarcerated without extensive "follow-up" processes. Thus, the end of this year of programming marks the barest of beginnings of a program that through its continuing and increasing acceptance by Prison Administrators has a recognized and somewhat proven ability to not only redirect lives, but also the potential to make the prison experience result in a service to society in a new and positive way.



**PART III**  
**How to Develop**  
**A Prison Arts Program**



## HOW TO DEVELOP A PRISON ARTS PROGRAM

As previously stated, in recent years a growing number of arts programs for offenders have been initiated by arts councils, colleges and universities, museums, community groups and correctional institutions. These recreational and leisure time programs have met with increasing enthusiasm on the part of offender groups, institutional staff, and the individuals and organizations involved. There is reason to believe that such programs perform a valuable recreational, therapeutic, and rehabilitative service which benefit the inmate, the institution, and the community.

This chapter is intended to encourage the development of sound and effective arts programs in prisons. It begins with the essentials—planning the kind of program you want to initiate, contacting and coordinating with the correctional administrators to see what they are interested in, and contacting potential sponsors in the community. The next section deals with proposal writing. This is the critical problem, to describe your proposed program on paper so that other organizations will agree to help fund it. The following two sections provide some guidelines for getting started with a new program and the successful administration of on-going programs. Finally, the topic of looking ahead is addressed—planning for the next year and the years after.

### The Essentials

#### 1. THE FIRST STEP IN THE DEVELOPMENT OF AN ARTS AND LEISURE TIME PROGRAM CONSISTS OF ASKING YOURSELF QUESTIONS, THINKING ABOUT ANSWERS, TALKING WITH OTHERS, DEVELOPING AND REFINING THE IDEA.

What do you want to do? What do you do best? What are the needs of the environment within which you propose to work? What kinds of strengths and capabilities do you possess that can be joined with those of other people to create a unique combination of abilities and talents which can be molded into a successful prison arts program?

Basically, at this point, draw up a rough outline including:

- (1) the kind of program you would like to develop;
- (2) the goals and objectives the program would accomplish;
- (3) how you will determine if goals and objectives are being met (qualitative and quantitative evaluation); and,
- (4) the time, space, personnel and material requirements of the program.

There are a wide variety of types of arts and leisure time programs which could be implemented individually, or in combinations, in prisons. For example, projects have included the visual arts (painting, ceramics, needlepoint, etc.), classes in creative writing and poetry, dance, theatre (everything from playwriting through performance), sports, crafts (leatherwork, woodwork, etc), music, and so on. Many projects have offered a variety of arts and leisure time activities to meet different inmate needs and interests.

It is important to think through the goals and objectives of the program you wish to develop. What is it you wish to

accomplish? Is the program designed to help people in some way? What kind(s) of people and how will it help them? Goals should be realistic and limited. They must be achievable. For example, the goal "to rehabilitate inmates" is neither realistic, limited, or probably, achievable. The goal to "help in a small way with the rehabilitative process" is better, but not very well defined. Some examples of program objectives are as follows:

- to provide inmates with an increased sense of art appreciation;
- to develop improved communication and self-expression skills.
- to help inmates gain an improved sense of self worth achievement through learning successful creative expressions in the arts.
- to help inmates to learn to use their leisure time more creatively and positively;
- to reduce tensions within an institution through improved leisure time activities,
- to provide an opportunity for positive interchange between staff and offenders, and,
- to encourage social and intellectual interchange within the general institution population through participation in activities and special events.

There are, of course, a great many other types of goals and objectives that prison art programs could have. While a program may have several objectives, it is best to keep that number limited.

It is also important to develop preliminary estimates of program requirements. It is not necessary at this time to decide whether, for example, an arts class will meet for two or three times a week, but you should have an idea of whether it would meet once a month or weekly. How much space (most prisons have very little) will be required? How often? Approximately how many inmates would be involved, several hundred? Ten? What kinds of materials will be required? In what quantity? How many artists/teachers, etc. will be involved? You don't need to write down a detailed work plan at this point, but you should round out the general outline for the kind of program in mind.

#### 2. THE SECOND STEP IN THE DEVELOPMENT OF AN ARTS AND LEISURE TIME PROGRAM INVOLVES COMMUNICATION AND COOPERATION BETWEEN THE CORRECTIONAL AND ARTS COMMUNITIES.

If a state correctional facility or state department of corrections is interested in initiating a program and working with an arts organization, the state arts agency should be contacted for assistance and support. The arts agency will be able to recommend local individuals or groups with the expertise administratively and financially suitable to the facility(s). In addition, guidance can be solicited on which activities may best serve the needs of that particular environment. Representatives from the arts agency may assist corrections officials in the selection process of artists by locating appropriate organizations or individuals, participating in interviews, and in delineating roles and responsibilities for all the involved parties.

If a state or local arts agency or community-based organization is interested in initiating a program, it is vital to work closely with the correctional system from the outset.

Who in the correctional system is contacted depends on the scope of the program you have in mind. If the program is

intended for several state and correctional facilities, then it would be best to begin inquiries with the state Department of Corrections (or whatever agency or organizational title it goes under). If the program you are planning is for a single institution only, then begin inquiries in that institution. Usually, the Education Officer, or the Officer in charge of recreational activities is the person with whom to open your initial contacts.

There are several reasons for contacting the correctional system early in the program planning process. Such discussions will help determine:

- (1) Are the administrators in the correctional system interested in a prison arts program?
- (2) How do they perceive of the benefits of an arts program?
- (3) What types of programs would they support?
- (4) What restrictions, institutional requirements, regulations, etc., would be required?
- (5) What facilities (rooms, equipment, etc.) do they have available?
- (6) What support (financial, personnel, and material) might they be able to provide?

The answers to these questions and others like them are of critical importance. A successful prison arts program must have the enthusiastic support (in writing) of the correctional administration. It is absolutely imperative that these officials be included early in the planning and development stages, both to ensure that they approve of the program in general, and to obtain the benefit of the administrator's experience and knowledge with respect to inmates' needs and capabilities.

It is quite likely that correctional administrators' perceptions of arts and leisure time programs for inmates under their care will be different from the perceptions of artists, teachers and arts program administrators on the outside. It would be virtually useless to attempt to develop and implement a prison arts program without the prior support and commitment of the prison administration.

### 3. THE THIRD STEP IN ESTABLISHING THE GROUNDWORK FOR A PRISON ARTS PROGRAM IS THAT OF LOCATING AND ENCOURAGING COMMUNITY SUPPORT.

An effective arts program requires strong community involvement. In the same way, an effective arts program has real benefits, not only for the inmates and the penal institution, but also for the artists, instructors and program administrators, and the larger community as well. Local community support may take several forms depending on the type of program involved—from discounts on supplies, donations of space for artists' exhibits, theatre performances, etc.—to providing grant funds and donations for running the arts programs.

Volunteers may also be solicited from the local community for certain program purposes. In dealing with inmates living in the confined and restricted environment of a correctional institution it is crucial that mature, capable and reliable program personnel are employed. Promises must be kept, instructors must be punctual, and the institution's rules and regulations must be followed. It is often preferable to rely on paid professionals rather than volunteer support.

### 4. THE FOURTH ESSENTIAL FOR A PRISON ARTS AND LEISURE TIME PROGRAM IS FUNDING.

Sufficient funds are necessary to obtain supplies and materials, to pay the program administrator, instructors,

artists, etc., and to reimburse program travel, telephone and other costs. The subject of estimating annual program budget requirements will be dealt with in the next section. The important things to remember are that:

- (1) Multiple funding sources are preferable to a single funding source.
- (2) Local sources are preferable to federal or other non-local sources.
- (3) Federal grants, when used, should be thought of as a temporary source rather than long term.

Federal funds are available on a limited basis for prison arts and other leisure time activities programs. However, they should not be relied on as a long-term source for program support. Short-term (one or two year) government grants are most useful for starting up programs and allowing sufficient time for developing a wider base of program support. Other common funding sources include state arts councils and state departments of corrections. National, state and local foundations should also be explored as well as other purely local resources. Multiple, and mainly local, funding sources have the dual benefit of involving a larger number of organizations in supporting the program while requiring less sizable amounts of funds from each source.

### Proposal Writing: Solicited and Unsolicited

Obtaining grants from foundations, arts councils, corrections departments, federal government sources and Project CULTURE requires a written proposal. The granting body studies the proposals it receives and decides whether or not to provide funds, based on (1) the availability of funds, and (2) the information presented in the proposal. Frequently, your proposal will be "competing" with other proposals for limited funds. Also, the information you include in your proposal will be the only information the granting organization receives about your proposed program. Therefore, it is very important that the proposal you write is as comprehensive, logical, and well organized as possible.

Generally speaking, there are two types of proposals: solicited and unsolicited. Solicited, in this sense, means that the proposal is written in response to a specific invitation for proposals. Project CULTURE, for example, has in the past sent large numbers of written invitations to arts councils, correctional administrators, and others to submit proposals for arts programs. Invitations for solicited proposals usually describe the proposal format, the information to be included and the objectives and goals the proposed program is to achieve. The invitation may also describe the length of time the program will be funded, the maximum grant size that will be considered and other pertinent information. Unsolicited proposals, as the name implies, are written and submitted without previous formal invitation.

### Solicited Proposals

When you receive an invitation to submit a proposal, first read it thoroughly. Look for:

- Proposal due date
- Constraints that could prevent you from bidding (e.g. Applicants may have to be non-profit, tax exempt organizations or state agencies).
- Is problem to be addressed clear? The program objectives, goals?

- Is organization and format of proposal specified? (e.g., Project CULTURE specified that applicants submit an original and three copies of the application form [in Application Guidelines] and a program narrative.
- Are dollar, people-power, period of performance and other constraints spelled out?

If, after reading the invitation, are there any questions which need to be answered? Most formal invitations for proposals include the name, address and telephone number of a contact person who can provide additional information.

If you decide to submit a written proposal in response to the invitation, the proposal writing process should begin with the following planning steps:

- Prepare an outline of proposal response. Write a draft of your *proposal summary*. If you write it at the end, it may only be a review of the proposal.
- *Develop a schedule for proposal preparation*—allow time for review and refinement.
- Decide if your *personnel resources* make a credible response in the proposal—if not, consider consortia and/or counseling arrangements to strengthen your position.

Be very sure, in reading the invitation, that you are responding to the needs and objectives of your funding body—not to what you think their objectives should be. Often these goals are sufficiently broad to allow considerable leeway.

There are three major components of a proposal: Technical, Management and Cost. Each of these components is described briefly below.

The *Technical Proposal* includes all conceptual and methodological materials pertinent to your approach. These materials should be presented in logical order and should follow any directions specified in the invitation. A technical proposal is frequently divided into four sections: Background, Objectives, Approach and Benefits. The Background should indicate that you understand the need for the program and show why it is important. The Objectives section captures the specific goals and objectives of the program you are proposing. The Approach describes the individual tasks and activities that will be undertaken in your program along with a schedule for their accomplishment.

The *Management Proposal* is developed on the basis of the task plan and the Technical Proposal. It should include the following:

- **Personnel** — Types of personnel and their level of effort for each task; identify key people by names and provide summary of responsibilities and qualifications (detailed resumes provided in attachments); list additional personnel consultants, volunteers, etc.).
- **Organization** — Organizational chart; related organizational experience.
- **Provisions to ensure quality control and adherence to schedule.**

The *Cost Proposal* is developed on the basis of the Technical and Management Proposals. You must accurately estimate and itemize equipment, telephone, supplies, etc.

### Sample Budget Summary

V. Budget Summary	Total Costs of Project (rounded to nearest dollar)
<b>A. Direct Costs</b>	
Salaries and Wages	\$ _____
Fringe Benefits	_____
Supplies and Materials	_____
Travel	_____
Equipment	_____
Other (include contractual)	_____
<b>Total Direct Costs</b>	<b>\$ _____</b>
<b>B. Indirect Costs</b>	<b>\$ _____</b>
<b>C. Total Project Costs</b>	<b>\$ _____</b>

Some additional comments and considerations for writing successful proposals whether solicited or unsolicited, are as follows:

#### Style

- Systematically respond to every item raised in the invitation
- Demonstrate your understanding of the need addressed.
- Say it in the summary—then again in greater detail in the main part of the proposal. Put detailed but relevant materials in the appendices.
- Get your message across in the first sentence/paragraph of a section—everything else is elaboration and substantiation.
- Write like you talk—use active verbs—avoid flowery adverbs and adjectives, all-inclusive phrases; complicated long sentences.
- Be specific—use simple, declarative sentences.

#### Graphics

- Utilize graphics—especially for your work plan—Gantt-type charts, PERT-type charts are useful. Keep illustrations simple.

#### Editorial

- Clean, accurate, well laid-out copy that is easy to read is vital.

#### Size

- Size should be proportional to the treatment required by the subject of the proposal.

#### Unsolicited Proposals

Unsolicited proposals are generally similar to solicited proposals in form and content. The basic difference is that there is no invitation. This means that (1) you have greater latitude in designing your own program, and (2) you have to find the potential funding sources who would be interested in

considering your proposal. As mentioned earlier, potential funding sources included (but are not limited to) state arts councils, state departments of corrections, and local, state and national foundations. Other local business and civic organizations may be able to help as well.

Before writing a complete, formal proposal and submitting it to a potential funding source, there are four preliminary steps that need to be taken.

First—explore the field. Find out which of the potential funding sources have interests in prison and/or arts programs.

Second—contact the most promising sources. Mail a brief letter explaining the type of program you have in mind. Ask if the source would consider assisting financially in such an effort. Follow with a personal telephone call within a week or so and ask if you may submit a more detailed pre-proposal.

Third—submit a three to six page proposal. Deliver it in person or through the mail. Request a personal meeting after the pre-proposal has been reviewed to discuss submitting a formal proposal.

Fourth—submit the formal proposal incorporating any information, ideas, etc., you have picked up in the earlier steps.

The reason for following these steps is that it is generally better to get to know something about the funding source before writing an extensive formal proposal, and it definitely is better to let them get to know a little about you as well. Unexpected proposals for unplanned programs have little chance of being awarded funds.

A pre-proposal is a brief summary of the proposed arts program. It allows potential sponsors to assess whether or not your project may be of interest to them without wasting a lot of your time or their time. Pre-proposals should include the following:

- (1) The name and address of yourself or the organization you represent.
- (2) A description of the type(s) of program(s) you are proposing.
- (3) The objectives of the program.
- (4) The approach your program would use. Describe how the program would work as well as what you plan to do in it.
- (5) Anticipated results and benefits.
- (6) The names and qualifications of principal program administrators, teachers, artists, etc.
- (7) The estimated total cost and duration of the program and the sum you will be requesting from this source.

Pre-proposals are preliminary documents. A potential sponsor may suggest changes. You may also change the approach, etc., somewhat in the subsequent formal proposal. Also, write the pre-proposal specifically for the particular source who will review it. If it is for an arts commission, you may want to emphasize the artistic aspect; for a corrections department emphasize inmate activities and the reduction of institutional tension and inmate incident rates.

### Getting Started

Assuming that your proposal writing and fund raising efforts have been successful and that sufficient funds are in

hand, you are now ready to get started with the program. The first months will probably be taken up with laying down the groundwork for the actual program operations. It is hoped that you have maintained contact with the administrators of the institutions where the program will be implemented and that they are already well aware of the space, time, personnel and other requirements that will have to be met.

The first steps in setting up the program involve close coordination and communications with the prison administration. While different types of programs will have special requirements, the following points will, at a minimum, have to be settled.

- A schedule of activities—when program activities and classes will meet, for how long, etc.
- Space requirements—making sure that an adequate number of rooms of the proper size, lighting, etc. will be available.
- Clearance procedures—be sure you understand all of the institution's clearance procedures and regulations for both the arts instructors and inmates participating in the program.

You also need to make sure that your own program's operating procedures are in order. Especially:

- Obtaining supplies.
- Hiring instructors.
- Supervising volunteers (if any).
- Communication with the appropriate correctional authorities.
- Financial management procedures.

The final step before the arts program goes into operation is planning and conducting orientation briefings for the corrections staff, artists, instructors and inmates who will be involved in the program. The orientation is extremely important and cannot be overly stressed. No prison arts program should begin without intensive communication with the correctional staff at each institution, and no artist instructor, or volunteer should enter any correctional institution without taking part in a comprehensive training program where the individuals involved are allowed to share ideas and fears, and exchange thoughts with those who are highly experienced in corrections.

There are certain rules and security measures which a visitor must follow or will not be admitted to the prison again. There are tips on dealing with inmates, without being "conned", about making and breaking promises, that must be learned. These and many other topics must be dealt with so that the correctional officers know what, and what not, to expect from the program; so that the instructors and artists understand the environment they will be working in and the restrictions that apply to them as well as to the inmates; and so that the participating inmates also understand the program's purpose and what they can and cannot get out of it.

### Program Administration

Sound administrative procedures are essential for long-term program success. A prison arts program includes teachers, artists, correctional staff, inmates, and, directly or indirectly, members of the larger surrounding community. It is the job of the arts program and administrator to coordinate the activities of these diverse elements and to manage the operation of the arts program within the prison and

community environments. Except for very small programs, administration is generally a full-time responsibility. It is recommended that the program administrator or director not attempt to take on major additional teaching responsibilities.

The single most important function of the program administrator is communication. In the case of a prison arts program, communication can be doubly important, both because of the number of different elements involved in and affected by the program, and because of the unusual nature of the relationships between these elements. The prison administration will need to know as much as possible about program activities, plans, problems and impacts. Inmates should be clearly informed about their roles and responsibilities, what they can and cannot expect, and what will happen if program or institutional rules are broken. Teachers, artists, and others involved in the program must be in continuous two-way communication with the program director, both so that they can provide information about changes, problems and other relevant issues. Program sponsors will require periodic reports on program activities, achievements and problems. The community-at-large should be informed on a regular basis, either through the media or other methods, of the program, its goals and objectives, achievements and opportunities to view art displays, attend plays or other performances, etc.

Communication is critical. The reason for the breakdown or disruption of most organizations is inadequate or faulty communications. Lack of communication between program elements leads to mistrust, misunderstanding and mistakes. The arts program administrator is the key person in the communication process. He or she receives information, criticisms, compliments and more or less obtains technical reports from the teachers, correctional staff and others, and passes this information on to other elements as appropriate.

A major responsibility of the arts program administrator is to establish patterns of communication so that the methods by which information is passed can be controlled. For example, if an arts instructor is having a problem in one of the classes, the instructor should go first to the program administrator. The administrator should take the problem to the institution staff as appropriate. Similarly, if the prison administration disagrees with something an art instructor is doing, they should inform the program administrator. Unless the patterns and flow of information can be controlled and coordinated by the project administrator as the person who is responsible for, and in control of the program, serious problems can result.

In addition to ensuring that good communications exist between himself or herself and other elements involved in the program, an effective administrator must plan program activities, ensure that needed supplies and materials are obtained and allocated on schedule, and perform other duties to ensure that individual classes and activities progress as scheduled.

## Reporting

In programs where federal, state or other grant funds are involved, the granting agency normally requires periodic progress reports on program activities. The purpose of these reports is to assure the funding agency that program activities are being carried out as planned, that the program is achieving its objectives, and that the agency's money is being well spent. These progress reports are usually required on a

monthly, or sometimes quarterly basis and generally request information on:

- Special events.
- Any significant problems—how they were dealt with.
- High points and successes.

Quarterly progress reports are sometimes expected to contain both quantitative and qualitative descriptions of all program activities and program impact, as well as a summary of the use of financial resources that have occurred over a three-month period.

The final report is often an analysis of the total project effort. It may include sections that review and analyze the impact of the program on the participating groups including audiences, inmates, volunteers, staff and community at large. An analysis of the effects of the program as verified by statistical analysis should be included.

In addition to monthly progress reports, summary financial reports will also be required, usually on a monthly basis. The financial reports show how program funds have been expended, by budget item, on a monthly basis.

Monthly, quarterly and final reports are important. They allow the program sponsors to determine how well the program is progressing and how well their funds are being spent. Poorly written, incomplete or late reports usually indicate poor program administration and may lead to a discontinuation of funding. Failure to provide required reports will almost certainly lead to a cut-off of funds.

## Evaluation

Most funding sources will require that some type of evaluation of program impact be performed to demonstrate whether the arts program is "successful." In some cases the sponsor will insist that this evaluation be performed by an outside, independent organization such as a university or a consulting firm specializing in program evaluation. There are many types of evaluation procedures and methodologies, some highly technical. There are also many ways to define the measures of "success" by which the program can be judged.

Generally, a program evaluation attempts to measure the achievement of the program objectives by comparing the situation in the facility before and after the implementation of the arts program, or by comparing the performance of inmates who participated in the program with other inmates who did not. As an example, if the goal is to reduce inmate incidences of violence within the institution, then the numbers of reported incidents would be tabulated and compared for a period before the program was implemented with a period after, or between inmates participating versus non-participating inmates, etc. If the goal is to increase inmate self-esteem, or sense of art appreciation, then pre- and post-tests of one sort or another would be compared.

It should be emphasized that program evaluations are very important, first to ascertain whether arts programs are of any benefit to prison inmates, and if so, how much and what types of benefits; and, second, to determine which types of programs work best in which types of environments and for what types of offenders. Also, the likelihood of continued funding for an arts program which has been rigorously evaluated and proven successful in attaining its goals is much greater than for a program which has not been formally evaluated at all.

## Looking Ahead

Once your prison arts program has been implemented, it is important to begin planning for next year's program. There are no magic tricks that will keep poorly run and ineffective programs going year after year. There are, however, a few things you should do to make sure that your program, however well run and effective, is not forgotten at the end of the year. Three such activities are emphasized:

- Publicity
- Community support
- Multiple local funding

Publicity can be very helpful. Prison arts programs, since they occur in closed environments, are by their nature not highly visible to the larger community outside. On the other hand, programs to rehabilitate offenders are generally of interest to the community and also to the local news media. It is up to you to get the media interested in your program. When the program is just starting, tell the local newspaper, radio and TV people about it. Issue a brief press release, write letters, telephone or go and talk to them about the program you are developing—what it will accomplish, how it works, and above all, who the sponsors are who have provided the money. Similarly, try and get news coverage a month or so before any major exhibits, performances, etc., and be sure to get as much coverage as possible during exhibits and performances. Save all newspaper clippings, and other coverage for use as supporting material in future proposals.

Publicity for an effective prison arts program also helps generate increased community support. In fact, without publicity, the community may not be aware of the program and thus be unable to support it. Perhaps the most direct method of encouraging community members to participate is to share the results of the program in the form of art exhibits, craft displays, theatre performances, etc. These activities allow first-hand observation of the fruits of the prison program. Community involvement and support is important, not only because it creates an environment conducive to the continuation and growth of the program, but also enables community members to develop a better appreciation of the problems confronting offenders in prison after they are released.

The subject of multiple local funding sources was touched on earlier in this paper. Multiple funding sources are desirable because each sponsor is required to provide a smaller amount of money. Reliance on local funding sources, rather than entirely on federal or state government funds is desirable in the long run because the contributing sources are closer to the program and have a more tangible investment in it. Local publicity and increased community support are of course, strong pillars on which continued local funding efforts can be based.

Planning, proposal writing, implementation reporting, evaluation—all are necessary ingredients for successful creative program development in corrections. An awareness of and accountability to the needs and requirements of the institutional community and funding sources are critical. A strong foundation facilitates program administration and enhances the positive impact of properly administered activities on the inmate, the institution and the community.

## Conclusion

Imaginative creative expression is in itself a source of growth and sustenance as well as a language of communication in the life of every individual. Arts programs contribute to the humanization of the institutional environment. Inmate workshops, performances, exhibitions, readings and visits of guest instructors and artists provide enrichment and entertainment for the members of the institutional community, inmate, artist and correctional personnel alike, in the same way creative activities enhance the quality of life in any community. Lower levels of tension and incidents have resulted from a growing sense of self-worth on the part of program participants and an opportunity to channel energies in a positive manner. It is only with the expanded interest, resources, and support of artists, administrators, and the community that creative activity can begin to achieve its enormous potential in corrections. Project CULTURE has strengthened this process.

This is only a beginning.



# Notes

