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AN EVALUATION OF THE ARTS-IN-CORRECTIONS
PROGRAM OF THE CALIFORNIA DEPARTMENT OF
CORRECTIONS
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April 1983

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William James Association
Santa Cruz, CA &
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ABSTRACT

Arts-in-Corrections (AIC) is a unit of the California Department of Corrections' Resources Development Division. The Program began in 1979 as a pilot project at the California Medical Facility at Vacaville under the auspices of the William James Association. In 1981, the California State Legislature established Arts-in-Corrections as a departmentwide program. The unit, under the guidance of an Arts Program Administrator and a staff of six full-time civil service Artist/Facilitators, operates in the state's twelve correctional institutions.

This study, funded by Arts-in-Corrections and the William James Association, is designed to evaluate the operations, costs and benefits of the AIC Program. The four institutions selected for evaluation (California Medical Facility at Vacaville, San Quentin, Deuel Vocational Institution, and the Correctional Training Facility at Soledad) represent the full-range of curriculum and custodial conditions found in the CDC system.

This evaluation uses a cost-benefit analysis approach in its investigation and subsequent results. Cost-benefit analysis "implies the numeration and evaluation of all the relevant costs and benefits" of a particular endeavor. This means that the evaluation compares total costs with a dollar value computed for the quantitative benefits. Qualitative (unquantifiable) benefits are considered as well.

Study Design

Costs are divided into four categories of expenditures:

- Delivery of art instruction (including orientation and coordination of artists)
- Community service
- Service to the institution
- Documentation and outreach

Benefits are divided into five categories:

- Direct services to inmates
- Reduced institutional tension
- Cost avoidance
- Institutional enrichment
- Community service

Program benefits are considered from either a taxpayer or individual perspective as appropriate. However, in the end, all benefits are defined as a "societal" benefit.

Results

A cost-benefit comparison in the four institutions reviewed shows the Program to be cost beneficial. The Program produced the following quantifiable benefits:

Taxpayer benefits.....\$105,406
Individual benefits.....\$123,116

This resulted in total Social benefits of \$228,522 at a cost of \$162,790. The benefit-cost ratio is improved, as well, when we consider the unquantifiable (qualitative) benefits.

The costs and quantitative benefits for specific categories are as follows:

	<u>Taxpayer</u> <u>Benefits</u>	<u>Individual</u> <u>(participant)</u> <u>Benefits</u>	<u>Total</u> <u>Societal</u> <u>Benefits</u>	<u>Total</u> <u>Costs</u>
Art Instruction.....	\$77,406	\$123,116	\$200,522	\$144,147
Community Service.....	3,000	--	3,000	1,573
Service to Institution.....	25,000	--	25,000	3,270
Documentation & Outreach.....	--	--	--	11,800

Incident Rates

A particularly interesting finding was the strong relationship between AIC participation and reduced disciplinary actions. We found:

- 36% of the Arts-in-Corrections participants at the California Medical Facility and 66% of those at the Correctional Training Facility had fewer disciplinary actions while participating in the Program.
- 75% of the Arts-in-Corrections participants at the California Medical Facility and 81% of those at the Correctional Training Facility demonstrate improved behavior through fewer disciplinaries when those inmates who were disciplinary free before entering the Program are excluded from the sample.
- At the four institutions, this decrease in disciplinary actions reduced disciplinary administration time by 4,553 hours, worth \$77,406.

Department of Corrections' Perspective

Because this evaluation begins from a societal perspective, all costs are considered--regardless of source. Therefore, for purposes of calculations, non-departmental and departmental funding are combined. Yet from a departmental perspective, this, of course, is not the case. When utilization of non-departmental funds (\$26,905) is subtracted from total costs (\$162,790), costs are reduced by 17%. The cost-benefit comparison then shows that in the four institutions reviewed, the Program produced \$228,522 in measurable benefits as compared with a cost to the Department of Corrections of \$135,885.

Recommendations

Program Space: Additional space should be provided to the Arts-in-Corrections Program. Overcrowded conditions have resulted in a loss of Program space at a time when inmates most need access to AIC for release of tension and creative outlet.

Plans should be made to allocate and design space in institutions now or soon to be under construction for Arts-in-Corrections programming.

Access to Program: Either the work incentive program should be amended to accommodate the AIC Program, or the status of AIC should be changed to fit the requirements of the Work Time Credit Law.

Work Positions: Additional quality jobs for inmates involved in the work incentive program should be made available through Arts-in-Corrections (e.g., inmate art instructors and clerks).

Service to Institutions: Because institutional service projects yielded a strong benefit-cost ratio, it is recommended that this activity continue at its present rate or increase.

Community Activity: Both institution-based community projects and on-site community service art projects should be increased. Additional media coverage of these efforts could possibly result in an increase in non-departmental resources available to the Program.

Artist/Facilitators: The job description and qualifications of the Artist/Facilitator positions should be reviewed, considering the increased demands placed upon the position.

Procurement procedures should be modified to expedite the acquisition of equipment and supplies.

Research and Development: A more systematic data collection and analysis system should be implemented to allow faster and more efficient programmatic decision making.

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I. INTRODUCTION

The Arts-in-Corrections (AIC) Program was established by the legislature in July of 1980. The Program is based on the successful pilot Prison Arts Project (PAP) begun in 1977 at California Medical Facility at Vacaville under the direction of the non-profit William James Association.¹ The AIC Program is designed to improve the quality of the prison experience for both inmates and staff, as well as to encourage better institution-community relations through community service art projects and concert series. Individual and group instruction is offered in the visual, performing, literary and media arts and fine craft disciplines.

Philosophy of the Program: Above all else, art, and therefore the AIC Program, is about one thing: the secret of how to work. The Program's individual art forms are diverse enough to appeal to different people and emphasize different aspects of the world and the human approach to it. But the reason of art is the same. Art is not its objects; art is how we are when making them (and eventually, we would hope, how we are the rest of the time, as a result of what has been transformed in the person through craftsmanship). The objects of the craft are by-products, very essential by-products, of the way we work.

A measure of the "way we work" is the self-discipline, thought and

1. Additional funding is provided by: the San Francisco Foundation; the California Arts Council; the Law Enforcement Assistance Administration; and, the National Endowment for the Arts.

specific skills we bring to the task. The level of these qualities determines for every individual their level of self-respect and human dignity. The philosophy of the Program then, is the belief that inmates, perhaps for the first time, can learn, through their art, "to work"--and thereby gain some level of self-respect and human dignity.²

Purpose of this Report: This report describes and evaluates the operations and costs and benefits of the Program in four of the seven Northern California institutions: California Medical Facility at Vacaville (CMF), Deuel Vocational Institution (DVI), San Quentin, and Correctional Training Facility (CTF). It also proposes programmatic changes that could improve the ratio of benefits to costs. The purpose of this study is:

- To provide the California legislature and Department of Corrections with information to help determine whether to continue funding the Program.
- To advance the state of knowledge regarding Arts-in-Corrections programs, especially because the concept is relatively new and the programs are therefore experimental in nature. Specifically, it is important to identify the beneficiaries, to determine, who, if anyone, is disadvantaged, and to assess what program components are technically and politically feasible. This process will include looking at program effects on inmates, staff, artists, and the community.
- To provide information for internal decision-making relating to budget allocations among various Arts-in-Corrections components.

Program Design and Staffing

The Arts-in-Corrections Program is a unit of the California Department of Corrections' Resources Development Division. The 1981-82 budget was

2. For an excellent statement of the philosophy of the Program, see Mary C. Richards, Centering in Pottery, Poetry and the Person, 1969.

\$449,784.³ The funds provide for six full-time professional Artist/Facilitators who are responsible for teaching, management of program, screening and orientation of instructors, and who serve as a liaison with contractors and outside art organizations. The Artist/Facilitators serve six institutions: California Medical Facility, Vacaville (CMF); San Quentin State Prison, San Quentin; Correctional Training Facility, Soledad (CTF); California Mens Colony, San Luis Obispo (CMC); California Institution for Women, Frontera (CIW); California Institution for Men, Chino (CIM).

The Director of AIC is located in the CDC headquarters in Sacramento. He coordinates program activity in the six remaining institutions within the California Department of Corrections as well as oversees the Artist/Facilitators and regional contractors.

The AIC's budget also calls for contracting with professional artists and community arts organizations to provide workshops and demonstrations as well as funds for supplies and equipment. The Program actively solicits volunteers and donations as well as maintains a liaison with local and state art organizations (see Table 1 for summary of Program function and structure).⁴

Method of Approach

Cost-benefit analysis "implies the enumeration and evaluation of all

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3. It is worth noting that the AIC budget peaked in 1981-82--the base year for this study. In fiscal year 1980-81 the budget was \$416,515 and the budget for fiscal year 1982-83 is \$405,739. (Tot CDC 82-83 budget \$528,436,000.)
 4. Arts-in-Corrections Program Report 1981-82, Community Resources Development Division, California Department of Corrections.

TABLE 1
A SUMMARY OF THE AIC PROGRAM*

AIC DESIGN	
Purpose	To provide instruction, demonstration and performance in the visual, literary, performing and media arts disciplines. Instruction is provided by professional artists and qualified inmate instructors. Program attempts to teach goal oriented arts skills through labor intensive arts activities. Program includes community service art projects and concert series.
Products	All equipment and supplies are the property of the State and cannot be sold. Inmates are not permitted to use classes for production.
Staff	Managed by Artist/Facilitators in six of the institutions and the Director of AIC in the remaining six. The six Facilitators and the Director are civil service appointments. The Facilitators are responsible for teaching, management of program, screening and orientation of instructors, liaison with contractors and outside art organizations. Workshop instructors at each of the institutions are contracted or receive grants to provide multidisciplinary instruction.
Instruction	Instruction is provided by the Artist/Facilitators, contracted professional artists, volunteer professional artists and qualified inmate instructors. In some of the institutions the inmates are directed to hobbycraft for production work once the appropriate skill levels are reached.
Eligibility	Application through Artist/Facilitators. Each class has size limits depending on space, supplies and instructor preference. Program open to all who have access to evening, leisure time activity. In many of the institutions individual instruction is given to those inmates unable to leave their cells.
Clerks	A limited number of inmate clerks are hired to aid the Artist/Facilitator. These inmates are paid a salary and qualify for the "work incentive program."
Work Crews	Small crews of skilled inmates (3-5) hired as part of "work incentive" who work on institutional beautification projects and community service.

*The Program as described may vary slightly between institutions.

the relevant costs and benefits."⁵ Cost-benefit analysis is an appropriate analytic technique for evaluating the Arts-in-Corrections Program because it provides understanding of the particular costs associated with each Program benefit. Therefore, in addition to knowing that a particular Program activity is beneficial, the benefits can be related to the costs specific to that activity. This is an advantage that allows program management to reallocate resources to produce maximum benefits.

In this analysis, we consider costs and benefits from three perspectives--social, taxpayer, and individual. The social perspective focuses on the use of societal resources and the need to maximize benefits to society but does not consider the distributional effects--who the winners and losers are. A taxpayer perspective considers how one group, taxpayers, benefit from the program and what those benefits cost in tax dollars. This measure is one assessment of the likelihood of taxpayer support. It should be made clear, however, that taxpayers will rarely see any direct benefit--for example, if correctional officers spend less time attending to incidents between inmates and inmates or inmates and officers, the resources in most cases will be redirected to other areas.⁶ Thus, taxpayer benefits are most often indirect benefits. The individual participant's perspective considers the benefits that Arts-in-Corrections participants enjoy and any costs that they incur. This perspective indicates the value of the Program to participants. In this

5. Prest, A.R., and R. Turvey, "Cost-Benefit Analysis: A Survey," The Economic Journal, pp. 683-735 (December 1965).

6. Over the longer run, however, there may be a reduction in the rate of growth, for example, in the number of correctional officers required to maintain order in an institution. Or, there may be a reduction of stress for correctional officers; thereby slowing down the rate of turnover.



II. PROGRAM DESCRIPTION

Program Objectives

Program orientation has changed little since the pilot Prison Arts Project (PAP). Although programming may vary between institutions in order to meet their specific needs, the over all objectives for the Arts-in-Corrections Program may be stated as follows:⁸

- To provide instruction and guidance to inmates in the visual, literary, performing and media and fine craft disciplines.
- To provide through professional success models in the arts an opportunity for inmates to learn, experience and be rewarded for individual responsibility and self-discipline.
- To provide a constructive leisure time activity as a means of releasing energy not dissipated in work, relieve tensions created by confinement, spur the passage of time, and promote the physical and mental health of inmates.
- To reduce institutional tension among inmates and between inmates and staff.
- To provide public service to local communities through art projects and concerts.
- To increase participants constructive self-sufficiency and heighten self-esteem.

Program Components

To meet the above objectives, the Program has undertaken the activities or components discussed below:

Art Activities: Institution Based

Instruction in three of the four institutions reviewed for this study (CMF, San Quentin, CTF) is provided by full-time resident Artist/Facilitators

8. Although the Program objectives and components described here apply in general terms to all institutions in the Program, some variation between institutions exists. For a detailed description of the over all Program as well as the variations between institutions see, the Arts-in-Corrections Program Report 1981-82; the Prison Arts Project Report 1982; and the Artist/Facilitator reports from CMF, San Quentin, CTF, CMC, CIW and CIM.

and outside professionals. The fourth (DVI) uses only outside professional artists and qualified inmate instructors. The Program at DVI is administered through the Community Resource Manager's office and the Director of AIC in Sacramento.

Professional artists on a paid and voluntary basis conduct workshops as well as give individual instruction to both protective custody and mainline inmates. An on-going program of instruction by qualified inmates is also provided through Arts-in-Corrections.

The four institutions evaluated have received workshop artists and supplies through the William James Association and Its Prison Arts Project. The William James Association, a non-profit organization, has been contracted by the Arts-in-Corrections to serve the seven Northern California prisons. The purpose of working through a community-based arts organization is to create a mutually beneficial relationship between local arts groups and the institutional programs. The use of regional contractors allows the AIC to respond quickly and creatively to needs and opportunities in local communities as well as individual institutions. Furthermore, the William James Association brings into the Program additional resources that would otherwise be unavailable to AIC.

The Program also encourages beautification projects in the institutions (e.g., murals, stained glass and paintings for institutions). Finally, in some institutions art instruction is offered to staff at their request.

Specific art activities in the four institutions reviewed for this report include:⁹

9. The AIC Program is classified as a leisure time activity and as such

- CMF: Classes, workshops and individual instruction in ceramics, stained glass, visual arts, jewelry, music, creative writing, sculpture and graphics. There have been concerts in which both visiting and inmate musicians participated. Recording sessions have been held.¹⁰ Murals and paintings have been presented to the institution, along with a stained glass door.
- S.Q.: Workshops and individual instruction in murals, painting, drawing, calligraphy, quilting, creative writing, poetry, stained glass, video and film art. Several murals are prominently displayed in the institution, including one 13' high and 78' long. Much of the instruction at San Quentin is provided one-to-one for the men in the Adjustment Center, including some on death row.
- CTF: Classes, workshops and individual instruction have been offered in murals, pencil drawing, painting, calligraphy, music, video, creative writing, ceramics, and graphics. Murals and paintings in staff offices are found throughout the institution. Concerts are regularly performed.
- DVI: Unlike the other three institutions, DVI does not have a full-time Artist/Facilitator. However, AIC, with the William James Association, provides workshops and individual instruction in drawing, painting, music, ceramics, sculpture, and creative writing.

Art Activities: Community Based

Art in the form of murals, paintings and stained glass are presented to communities local to the institutions. When possible, minimum security inmates are released into the community to work on murals or other beautification projects for the community. In addition, music and poetry readings have been performed for community groups--in some cases by inmates who have

does not allow inmates to qualify for education credit or to attend classes/workshops as a part of the Inmate Work Training Program. Consequently, as will be discussed later in this report, the Program has suffered a temporary decline in enrollment in its workshops. However, it is fair to assume that those inmates still involved in the Program are particularly serious about their art.

10. A record by an inmate was produced privately, but with the cooperation of the AIC Program.

TABLE 2 (con't)

S.Q.

SOURCE	CASH VALUE	HOURS OF INSTRUCTION	INMATE PAY POSITIONS
Calif. Arts Council/CDC Interagency Agreement for Video Training, Program Production	\$4000	864**	6
William James Association--Matching funds and services provided for all disciplines through contractual agreement	\$5062	343	1 -
William James Association--A grant awarded by the Calif. Arts Council to William James for programming in all disciplines	\$4285	175	--
Institutional Programs Incorporated, Funding for "Doing Time with the Guitar", an instructional program	<u>\$4000</u>	<u>1500</u>	<u>--</u>
TOTAL	\$50,747	2882	7

DVI

SOURCE	CASH VALUE	HOURS OF INSTRUCTION	INMATE PAY POSITIONS
California Arts Council Grants to individual artists	\$6000	400	--
William James Association--Matching funds and services provided for all disciplines through contractual agreement	\$5062	343	1
William James Association--A grant awarded by the Calif. Arts Council to William James for programming in all disciplines	<u>\$4285</u>	<u>175</u>	<u>--</u>
TOTAL	\$15,347	918	1
TOTAL FOR INSTITUTIONS	\$88,366	5973	11

*Awarded directly to San Quentin. Although the award was given in 1982, the training will occur in 1983.

**Much of the instruction will occur in 1983.

Source: AIC Program, Department of Corrections.

naires designed to measure the artists' and inmates' perceptions of the Program are distributed following each class or workshop. Records are maintained on the number of inmates served, hours of instruction (both paid and volunteer) and the use of equipment and supplies (both purchased and donated).

Program reports, evaluations and plans for future programming are presented to the superintendent/warden and affected institutional departments on an on-going basis.

Administrative

AIC supports a program director who coordinates program activity in the six institutions not staffed by Artist/Facilitators, oversees the Artist/Facilitators, plans longer-run program thrusts, and provides crisis intervention services. The six Artist/Facilitators are responsible for the design and administration of the Program in their institution (approximately 70% of their time)¹² and art instruction (approximately 30% of their time). They are under the functional control of and report to the AIC Director in Sacramento. Their immediate supervisor is the Community Resource Manager in their institution.

Because of the necessity for ongoing contact with vendors, contractors, community arts organizations, individual artists, and central office, the Artist/Facilitators require access to an outside telephone and to clerical services.¹³

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12. Because of the overcrowded conditions in their institutions as well as the implementation of the "work-time credit law", the Artist/Facilitators have had to spend more than 70% of their time administering the program-- putting out "one brush fire" after another.
 13. It should be noted that only three of the six Artist/Facilitators have regular access to outside phone lines. This, for example, creates a major problem in communications at San Quentin.

Volunteers and Donations

Arts-in-Corrections has worked to develop an ongoing volunteer program of professional artists who are willing to donate their time. Volunteers are screened under the same criteria as the professional artists who are contracted by Arts-in-Corrections. During 1982, 620 volunteer hours were donated to the four institutions evaluated for this report. The dollar value of these services is \$4,030.¹⁴ The Program also seeks donations of supplies and equipment from businesses, artists in the community, and other private organizations. In 1982, the four institutions reviewed received \$5,210 worth of supplies and equipment.

14. A conservative estimate of the dollar value is based on 620 hours @ \$6.50/hr.

III. BENEFITS

There are five primary benefits of this Program:

- Direct services in the form of art instruction and quality work positions for inmates as part of the "Inmate Work Training Program."
- Reduced tension among inmates and between inmates and staff.
- Cost avoidance to institutions.
- Institutional enrichment through beautification projects and cultural activities.
- Community service; including an opportunity for positive interaction between the institution and surrounding community.

These primary benefits for the four institutions are summarized in Table

3. Each of the five primary benefits is discussed below.

Benefits to inmates¹⁵

Benefits to inmates can be classified as 'individual benefits' or 'social benefits', where social benefits include benefits to society as a whole. The direct benefits to inmates are discussed below.

Constructive Use of Leisure Time

One of the most important functions served by the AIC Program is its 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

15. It is possible that double counting of benefits may occur between direct benefits to inmates and a reduction of tension within the institution. However, we are considering the former as a benefit of increased skills, self-confidence and self-discipline; whereas, the latter is considered more an environmental benefit.

TABLE 3
PROGRAM BENEFITS-1982

BENEFITS	ANNUAL QUANTITATIVE BENEFITS (dollars)	QUALITATIVE BENEFITS
Direct Benefits to Inmates		
--Constructive use of leisure time	\$113,886	Inmates learn art skills Escape from the boredom and ennui of prison life The skills learned in art classes may also be applied to their work once released, e.g., ability to conceptualize; to conceive of, design and implement an idea, etc.
--Improved self-confidence and self-discipline	--	A prerequisite for anyone to succeed in outside world Positive role models for other inmates in institution May develop leadership skills to be used in and out of institution
--Aesthetic & economic rewards	\$2,250	Provide an income to help to support themselves and their families Expose inmates, many for the first time, to the beauty and joy of fine art as well as a cultural heritage
--Integration into the community	--	Begins the process of acceptance back into society Positive reinforcement for doing positive-constructive acts in society, rather than negative-destructive acts
--Quality work positions	\$6,980	Provides meaningful work for inmates who qualify under the "Work Time Credit Law" Promotes a sense of responsibility among inmates

TABLE 3 (con't.)

BENEFITS	ANNUAL QUANTITATIVE BENEFITS (dollars)	QUALITATIVE BENEFITS
Reduced Tension in the Institution	\$77,406*	Less stress for the staff Less likelihood of damage to institution through riot or individual destructive behavior Less likelihood of injury to either inmates or staff
Cost Avoidance	\$16,000	Improved relations between inmates and staff Opportunity for inmates to pay back society in small measure Provides constructive/creative work for inmates
Institutional Enrichment	\$9,000	Develop some pride in their institutional environment Discourage graffiti Institution is more aesthetically pleasing and interesting for staff
Community Service	\$3,000	Improve staff-inmate relations Opportunity for inmates to contribute to society Improve institution-community relations Begin to integrate inmates into society through a positive-constructive act

*See page 29 for breakdown.

to use leisure time in a constructive way may have contributed to criminal behavior in the first place.

Leisure time activities such as the AIC Program afford a degree of personal choice and enjoyment to inmates. And, because they are typically a part of a normal community life, constructive leisure time programs can reduce the abnormality of institutional life.

In 1982, the AIC Program served 1,116 inmates in the four institutions reviewed.¹⁶ The distribution of persons shown in Table 4 indicates that inmates served by the Program reflect a representative sample of the total prison population. Table 5 shows the types of art classes and individual instruction given in 1982 and the number of inmates that participated in each category. The Program offered 7,028 hours of instruction in the institutions evaluated. A total of 1924 classes were held, with an average class size of 8.5 (see Table 5). The total value of this individual benefit was \$113,886.¹⁷

The Program is a leisure time activity. It is not an educational program, nor is it art therapy. Even so, the Program has been described by inmates, artists and staff as therapeutic in one particular sense, but not as we say, in any prescribed way.¹⁸ It's therapeutic because it permits

16. There were actually 2528 enrollments in a total of 1924 classes. The classes range in size from 1 on 1 to 25--with an average class size of 8.5. Some inmates drop out early, others attend more than one class. The drop-out rate ranges from 30-50% after initial enrollment.

17. We do not include the many hours that inmates spend alone in their cells or on their own in the designated art facilities working on their projects. We know, however, that many hours are spent working on their own using the knowledge and supplies provided through AIC. There is also approximately 3-4 thousand hours of audience participation not included here. The figure, \$113,886, is determined by multiplying the number of classes by the average attendance for a total instructor-inmate contact hour of 17,521. We then multiply this figure by \$6.50/hr.--a low hourly rate compared with art instruction in the private sector.

18. See Table 6 for a summary of inmate, artist and staff comments on the Program.

TABLE 4
CHARACTERISTICS OF AIC INMATES COMPARED
WITH PRISON POPULATION-1982*

CHARACTERISTICS	AIC INMATES	PRISON POPULATION
<u>Ethnic Group</u>		
White	41%	38%
Mexican-American	21%	25%
Black	38%	37%
Other	1%	2%
TOTAL	101%	102%
<u>Age in Years</u>		
Under 20	1%	3%
20-24	37%	36%
25-29	34%	29%
30-34	16%	17%
35-39	7%	8%
40-44	2%	3%
45-49	1%	1%
50-54	1%	1%
55-59	0%	0%
60 and over	0%	0%
TOTAL	99%	98%

*Percentages rounded to nearest whole number.

Source: Offender Information Services Branch, Administrative Services
Division: Department of Corrections; AIC and William James
Association enrollment lists.

PROGRAM ACTIVITY-1982

INSTITUTION	INSTRUCTION				PARTICIPATION			SPECIAL EVENTS						
	Classes	Paid Outside hr.	Volunteer Outside hr.	Inmate hr.	Total Instruction hr.	Inmate	Staff		New Part. Clients	Average Class Size				
CTF	973	35	1062	25	360	61	1672	--	3102	642	22	188	9.5	71
CHF	384	23	701	27	75	31	972	--	1717	714	32	177	7	35
S.R.	240	34	799	10	153	14	89	--	1041	501	31	137	8.6	52
DVI	327	26	406	1	25	1	707	--	1138	611	7	312	9	18
TOTALS	1924	118	2968	63	620	107	3440	--	7028	2528	92	744	8.5	176

TABLE 6

CONTENT ANALYSIS OF INMATE, ARTIST AND STAFF
STATEMENTS REGARDING THE AIC PROGRAM

INMATES

Key Words:

Love Beauty Creation Pride Sharing Pleasure
Enriching Worth Value Greatful Positive Purpose
Useful Constructive Accomplishment Sacrifice
Satisfaction Influence Production Enjoyed Learning
Opportunity Excitement Worth Rewarding Ability -
Rehabilitation Challenging Potential

Key Phrases:

Each participant is a better person because of the program
The participants where hungry to learn and express
This program is based on the simplest and most effective
healer...Love!
Love of pride in experiencing the thrill of finding a new part
of ones self
The men learn from each other
The program is a start in the right direction
A rewarding experience and should be continued
One more positive alternative to simple confinement
Art is something that one can give the world, a small glimpse
of the inner being
Accomplishing something on ones own is most important and builds
confidence
Satisfaction of creating with the hands
Molding objects brings immeasurable pleasure and satisfaction
The class has exceeded all expectations
Wonderful opportunity to expand knowledge
Helps to cope with the everyday trauma of being in prison
The atmosphere is not tense and uncomfortable

ARTISTS

Key Words:

Enriching Communication Creativity Recognition Energy
Support Honor Serve (work) Growth Unique Benefits
Self-esteem Socialization Rewarding Productive Proud
Effective Social value Responsibility Direction Needed
Technique Receptive Interested Desperate Talented
Pleased Perserverance Dedication Positive

Key Phrases:

Strong sense of self
Ability to acknowledge others' achievements
Unconditional love
Ability to forgive mistakes
Allow others to be who they are without judgement

TABLE 6 (cont)

ARTISTS

Key Phrases: Diplomacy and not taking sides
Solve problems
Able to get along with all kinds of people
Able to envision goals
Showing interest
Unlimited possibilities among inmates
Creative energy can be a valuable life experience for inmates
Impossible to measure growth and progress made by inmates
There is a high level of energy and sense of commitment from
all involved in the program
Cooperation and support of staff was excellent
A great asset and inspiration that enhances the creativity
in the men
The instructor outwardly displays a leadership quality that is
admired and respected by the inmates
Art program valuable aid to the prison system

STAFF

Key Words: Cooperative Concentrate Friendly Calm Occupied
Cautious Relaxed Interesting Creative Nuisance
Productive Hopeful Excited Thoughtful Talented

Key Phrases: Helps to improve attitude
Atmosphere seems calmer, less tense
Good work produced at times
Makes the prison look better, the different art and all
Some of the men think it is an easy way to spend time
Like to talk to the men about their work
Makes my job a little easier
Interested in surrounding environment
One of the best programs
Releases tension while in class or at their art work
Gives us something to talk about

a period of relaxation and expression for inmates without being exposed to recriminations. Most everything they are exposed to in the prison, even the high school equivalency program, has been geared to trying to correct them. The art classes are free of that emphasis; they give the inmates time to themselves.

Their art work is evaluated from an artistic point of view only, not in terms of their psyches. Furthermore, although some people in the Program have become practicing artists after leaving prison, the Program does not exist in order to make artists. There is no effort to segregate the advanced art student from the beginner. If a person is unique, he or she will work anyway. Everyone can benefit from the class on some level, even if it's just a pleasant break in their day.

Improved Self-Confidence and Self-Discipline

There is no precise way to quantify these benefits. However, through the observations of this evaluator and questionnaires distributed to the staff, artists and inmates associated with the Program, it is possible to provide some measure of the success or failure of improved self-confidence and self-discipline for inmates (see Table 6 for summary of questionnaire findings; also, Appendix A). Other evidence of improved self-confidence and self-discipline is the willingness of inmates to complete projects. For many, their involvement in Program art projects represented the first time they could remember following a task through to completion.

Finally, many of the correctional officers interviewed as well as inmates both in and out of the Program agreed that inmates committed to the arts program are often leaders within the institution. They are "disciplined men to whom others will turn to for advice and counsel."

Aesthetic and Economic Rewards

The Program, remember, does not expect to produce artists. In fact special effort is made to speak realistically about the art world to inmates so they won't have any illusions about easy success. Even so, inmates have managed to earn a total of \$22500 through art competition and art shows sponsored by the AIC and Hobby Craft Programs in 1982. There are also the documented cases of inmates making it as artists and teachers of art once released from the institution.

For most inmates in the Program there are aesthetic rewards. The Program encourages inmates to go beyond "prison art" (e.g., photographic portraits and tatoos) and to explore the "fine arts." A majority of the inmates involved in the AIC Program eventually learn to take their art seriously and often study the masters. They are, in other words, taught to pursue their creative instincts and not limit themselves to reproductive or hobby-craft styled art.

Integration into Community

It appears, based on this reviewer's observations as well as feedback from the staff, artists and inmates involved in the Program, that an important first step toward integration into society is involvement in the community art projects sponsored through the AIC. It provides both an opportunity for inmates to interact in a positive manner with people in local communities and for citizens to see inmates pursue constructive work. Although it is impossible to measure precisely the impact (both short and long term) of the community art projects, it is assumed that positive inmate-citizen contact will help to make reentry into society easier for inmates.

Quality Work Positions

In the four institutions reviewed, 131 inmates worked for the AIC Program during 1982 (for a total of 3440 hours). The inmates worked as either instructors, clerks, clerk porters, or art apprentices.

Since the implementation of the "Work Time Credit Law" (SB 2954) January 1, 1983, this function of the Program has become an even more important benefit to inmates. This law requires that institutions provide work to all inmates who qualify for and choose to become a part of the Work Time Credit program. The problem is that institutions are not able to find meaningful jobs for every inmate opting to take advantage of this law (currently inmates are selecting this option at a ratio of 3 to 1). In the face of this new demand for quality jobs, the AIC Program hopes to provide even more work for qualified inmates in the future.

Reduced Tension in the Institution

The benefit of reduced tension in institutions can be classified as 'individual benefits', or 'social' and 'taxpayer' benefits, where social and taxpayer benefits include savings in administrative and disciplinary actions, damage to facilities, reduced stress on the staff,²⁰ and social and political costs associated with prison riots and lockdowns.

Tension among inmates and between inmate and staff is always a problem in institutions. It is particularly a problem however for institutions faced with the severe overcrowded conditions found in California prisons.

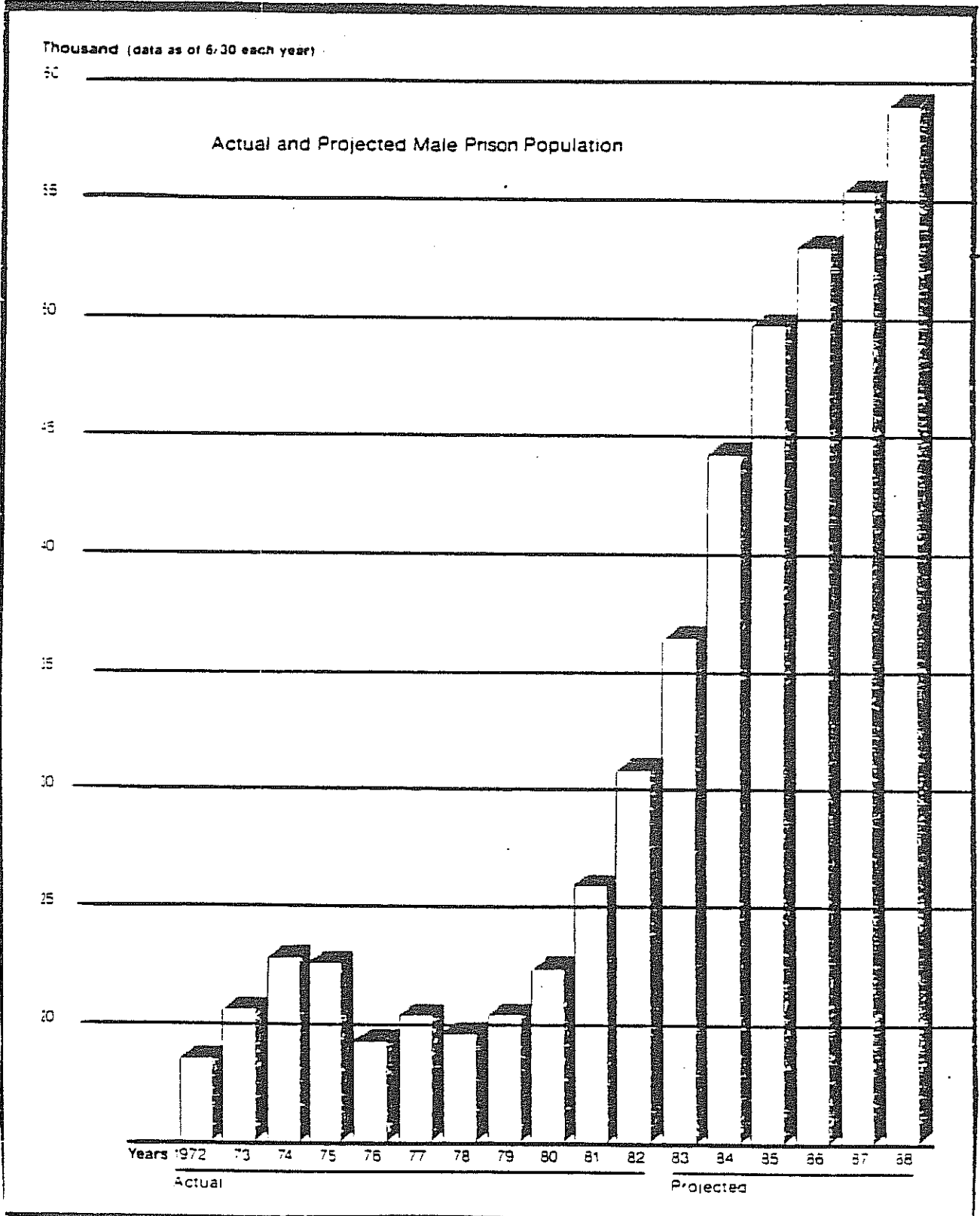
20. Although we cannot establish a cause-effect relationship, we know that in some cases a better relationship is formed between staff and AIC inmates based on interviews and statements volunteered by staff and inmates. Any reduction in stress is important because of the costs associated with stress related illnesses and resignations. For example, the turnover rate in CDC is 24%, or twice the state average.

The projected male prison population is expected, for example, to nearly double by 1988 (see Figure 1). During the next 17 months, alone, "10,000 additional inmates will have to be accommodated within the state's prison system. To meet this demand for housing, "tent cities" will be springing up at San Quentin."²¹ "The Department (CDC) will be seeking legislative approval in the coming months to place inmates in temporary facilities such as pre-fabricated metal buildings to be located on the grounds of existing facilities...(at) CMF and CTF."²² The conditions are no different for DVI. Under these conditions it is more critical than ever for institutions to offer programs which allow for pent-up energies in inmates to be released constructively.

21. Newscam, California Department of Correction, March, 1983.

22. Ibid.

FIGURE 1



Source: Newscam, California Department of Corrections, March, 1983.

The best evidence to indicate that the AIC Program does improve the attitude and behavior of inmates is the reduced number of disciplinary reports among those participating in the Program. Table 7²³ shows that at CMF and CTF, the two institutions for which data are available, 35.9% of the AIC inmates at CMF and 65.7% at CTF had fewer disciplinary actions while participating in the Program. If we exclude those inmates that received no disciplinaries while at the institution, the relationship between involvement in the Program and decline in disciplinaries becomes even more dramatic: 75% of the AIC inmates at CMF and 80.6% at CTF demonstrate a better attitude and behavior through fewer disciplinaries.²⁴

It is estimated that 5 to 40 hours are spent writing, investigating, hearing, reviewing and administering disciplinary actions--with an average of 8 hours per disciplinary. If we take the average number of hours spent on disciplinary actions and an average hourly rate of \$17.00 for the correctional officers involved and multiply by the average rate of decrease in disciplinary actions at the four institutions (51%) of the 1,116 AIC inmates,²⁵ the total savings is \$77,406.

23. A sample of 34 inmates at CMF and 38 inmates at CTF were drawn from a list of all AIC inmates using a random numbers table.

24. We cannot establish a cause-effect relationship; only that a relationship between the AIC Program and fewer disciplinary actions exists. Disciplinary actions are classified as Administrative or Serious by CDC. We have combined these two categories because: (1) we are primarily interested in the Program's effect on an inmate's general attitude/behavior; and, (2) a 1982 study concluded: (a) there is considerable evidence of non-uniformity in the determination of whether a disciplinary is administrative or serious and (b) there is evidence of considerable misunderstanding of the kinds of infractions to which specific rules pertain. See, R. York, K. Hanks and R. Dickover, "A Study of Classification of Disciplinaries," Research Unit, CDC, May 28, 1982.

25. We arrive at the 51 percent figure for the four institutions by taking an average of the 36% and 66% declines in disciplinaries at CMF and CTF resp-

TABLE 7
IMPACT OF AIC PROGRAM ON DISCIPLINARY ACTIONS-1982

IMPACT OF PROGRAM	INSTITUTION	
	CMF	CTF
No Disciplinary Action	52.9% (18)	18.4% (7)
No Change in Disciplinary Action	2.9% (1)	5.2% (2)
Increase in Disciplinary Action	8.8% (3)	10.5% (4)
Decrease in Disciplinary Action*	35.9% (12)	65.7% (25)
TOTAL	100.5% (34)	99.8% (38)

*Decrease in disciplinary action is defined here as having no disciplinary actions while participating in the program.

Source: Inmate files at California Medical Facility and California Training Facility.

Other evidence of improved attitude among AIC inmates are the comments of staff, inmates and artists. When the inmates were asked, for example, "do you like working with others in the art program?" nearly 90% responded "Yes, very much."²⁶ During interviews, inmates in particular, but the staff and artists also, agreed that during Program activities inmates of every race were able to work together in a cooperative and friendly manner. Their concern, during Program activities at least, seemed to be art and little more. As one inmate put it: "I've never seen the men work so intensely and be so little concerned with what someone was doing or saying around them."

It is important to note as well that some staff seem interested in the inmates' art work. They ask questions and occasionally will offer suggestions concerning the techniques and style of their work, ask to see their finished products, and in some cases commission a piece.²⁷ Also, at San Quentin, CMF and CTF, the Artist/Facilitators are now, or soon will be, offering art history and appreciation classes to staff.

Finally, there have been no cases of an inmate using art equipment/materials for any purposes other than to do their art. There was one case at CMF in which an inmate attempted to "sneak" materials back to his cell. This inmate was quickly asked to leave the Program by the Artist/Facilitator. There have been no incidents of violence or major disruptions

actively. This is a conservative estimate of the overall decline in disciplinaries at the four institutions when we consider that the inmate populations at CTF, DVI and San Quentin are very similar, compared with CMF, and yet the decline in disciplinaries at CTF was 66% compared with 36% at CMF.

26. See Appendix A for a summary of this and other questionnaire results.

27. The art produced by inmates can only be purchased through approved handicraft outlets. No gifts can pass from inmates to staff.

during classes or in the Program work areas. When an inmate does "get out of line" with improper language or off-color jokes for example (particularly with female instructors), the instructor or another inmate only has to ask the inmate to stop.

A reason given for the better than "normal" behavior is, as several inmates put it best, "because the program is too valuable to us to take a chance on stealing materials or otherwise screwing up in class or in the work areas." Other inmates said that "those who are not interested in their art either drop out of the Program fairly early or are pushed out by the Artist/Facilitator."

Cost Avoidance

We include under this benefit all work completed by AIC participants (the professional art instructors as well as the inmate artists) that the institution had planned to pay to an outside contractor. These projects should not be confused with those included in the institutional enrichment section. Cost avoidance refers to only those projects requested by the administration and that would have otherwise cost the institution money. The institutional enrichment projects were requested of the administration by the inmates and would not have been otherwise commissioned.

Because the Program did not charge the institution for labor, this can be considered a 'taxpayer' benefit.²⁸ The total number of 3000 hours were spent working on the projects at the four institutions reviewed. The total taxpayer benefit, including salvaged CDC equipment and supplies, is \$16,000.²⁹

28. We do not treat the labor as an opportunity cost because: (1) AIC inmates are not allowed to sell their work and, (2) the inmates receive the same level of instruction and experience (perhaps more) working on these projects as they would in class.

29. A conservative value of \$5.00/hr is used to calculate labor benefits.

Institutional Enrichment

Institutional enrichment provides 'individual' benefits to the inmate artists involved in the projects, as well as to the general inmate population and staff who enjoy the finished products. The murals and stained glass projects at the four institutions, for example, help to make the institution more aesthetically pleasing for family visitors, inmates and staff. It also provides some diversion for the general inmate population who are able to watch and interact with the artists while they work.

Evidence of how well these projects are received by the inmates is the little graffiti or defacing of walls that occurs where a mural exists. Although we cannot say this results in a savings to taxpayers, we are able to say that it does help to reduce the time and money needed to clean up or repair the institution.

A conservative estimate of the total number of hours spent on projects at CWF, San Quentin, DVI and CTF, including murals, stained glass projects, and paintings for staff offices, in 1982 is 1800. This has resulted in an estimated value of \$9,000.³⁰

Community Service

'Individual', 'Social' and 'Taxpayer' benefits result from community projects sponsored by the Arts-in-Corrections Program. Individual benefits accrue to inmates who are able to practice their art, while at the same time interact with community groups through a constructive activity. Community projects not only provide inmates with a sense of accomplishment and pride, but also a much needed break from the institutional environment.

30. A conservative value of \$5.00/hr is used to calculate labor benefits, including the labor of professional artists overseeing the projects.

The social and taxpayer benefits are derived from the donated labor, materials and art talent. Public buildings and walls are enhanced by murals, paintings and stained glass windows/doors. There also have been public readings of inmate poetry and concerts for the benefit of community groups. Finally, several anthologies of inmate prose and poetry have been published.

The various community projects, concerts and published works allow inmates to pay something back to society in a unique and creative form. But perhaps the most important by-product of this activity is that it is the first step in integrating inmates into the society to which they must eventually return. Inmates at CMF, CTF and San Quentin have contributed \$3,000 to their local communities in 1982 (see Table 8³¹).

Although we do not include the number of hours spent preparing for and performing concerts in the institutions, it nevertheless should be considered a form of institutional enrichment.

31. Additional community projects planned for in 1982 and to be executed in 1983 will amount to a total \$20,300. Because they will not be completed until 1983, we do not include them in our calculations.

The following publications were produced in 1982: About Time II, Prison Poetry Anthology and The William James Association Newsletter.

TABLE 8
COMMUNITY SERVICE PROJECTS: 1982

INSTITUTION	PROJECT	DOLLAR VALUE
CTF	Gonzalez Park Mural Project (200 hrs. @ \$5.00/hr.)*	\$1,000.00
	City of Monterey Mural Project (180 hrs. @ \$5.00/hr.)	\$ 900.00
	Interim, Inc., Mural Project (140 hrs. @ \$5.00/hr.)	\$ 700.00
	Del Mar Fair, Exhibition Installation (20 hrs. @ \$5.00/hr.)	\$ 100.00
SQ	Benicia Museum Project Exhibition Installation and Music (40 hrs. @ \$5.00/hr.)	\$ 200.00
CMF	Concert Series for Irene Larson School for Developmentally Disabled Children (20 hrs. @ \$5.00/hr.)	<u>\$ 100.00</u>
	TOTAL	\$3,000.00

Source: William Cleveland, Director of AIC, Dept. of Corrections, Sacramento.

*\$5.00/hr is a figure established by the Department of Corrections for all community service activity. Comparable work performed by outside professional artist's would cost between \$8,000 and \$10,000.

IV. COSTS

The discussion of benefits above was organized by type of beneficiary--e.g., inmates, staff, taxpayers. The Program, however, is organized by components: art instruction, community service, service to the institution, media, research and administration. Accurate cost estimates can be made only by program components. However the components yield more than one type of benefit, as Table 9 illustrates. We estimate personnel costs of the Program components based on their reporting of time allocations for the four institutions.³² Therefore, if an individual reported spending a certain percentage of his time providing instruction to inmates, the same percentage of his salary (including fringe benefits) is assigned to this component's costs. Administrative and research costs are prorated among the other four components as are direct (nonlabor) costs. Thus annual costs are:

<u>Annual Costs-1982</u>	
Total personnel costs	\$143,530
Total direct costs (e.g., supplies, equipment & travel)	19,260

These are distributed among the major activities as follows:

32. We are taking only the percentage of time estimated to be spent on Program activities/administration in the four institutions reviewed. So, for example, the Director's salary and expenses are calculated based on the percentage of his total time spent on these four institutions. The same is true for the William James Association personnel and so forth.

TABLE 9
IMPACT OF PROGRAM COMPONENTS ON BENEFITS

PROGRAM COMPONENTS	BENEFITS
Art instruction	Artistic skills and thought processes learned/developed Escape from boredom and ennui of prison life Improved self-confidence and self-esteem Increased appreciation of aesthetic and cultural values
Community Service	Opportunity for inmates to repay society, however little the contribution Improved community-institution relations (although this has not been proved) Opportunity for inmates to apply their newly acquired artistic skills Improved self-confidence and self-esteem (although this has not been proved) Escape from boredom and ennui of prison life
Service to Institution	Improved inmate-staff relations Opportunity for inmates to repay society, however little the contribution Opportunity for inmates to apply their newly acquired artistic skills Improved self-confidence and self-esteem (although this has not been proved) Escape from boredom and ennui of prison life
Media	Attract additional financial assistance Educate the public concerning the program and the work inmates are capable of producing (although this has not been proved) Video and film experience for inmates

Annual Costs-1982

Art instruction (including the administrative costs of hiring, orientation and supervision of artists	\$144,147
Community service ³³	1,573
Service to institutions ³⁴	5,270
Media (including a documentary, newsletter & art shows/competitions	11,800

Thus the total annual Program costs to provide the level of activity undertaken in 1982 in the four institutions evaluated was \$162,790.

Apart from administrative costs that are included in the administration component (remember these, along with research, costs are prorated among the other components), we assume the costs for the use of volunteers and donated materials to be zero. Many cost-benefit analyses invoke opportunity cost reasoning to impute the worth of volunteers in their next best alternative use; however, here it is sufficient to note that AIC volunteers have shown through their revealed preferences that their private benefits from the volunteer work are greater than their perceptions of their opportunity costs. Otherwise, they would not be undertaking this activity. From the social point of view as well, volunteers are costless in that they have chosen the AIC Program rather than some other program. Neither CDC nor the public can deploy them to their next most productive function. Naturally, any benefits resulting from the use of volunteers have been considered above together with benefits accruing from regular program personnel.

33. We include only estimated number of hours spent by professional artists and artist/facilitators. The costs for materials/supplies have already been deducted from the specified benefits.

34. Ibid.

V. BENEFIT-COST COMPARISONS

Despite the aforementioned overlap between Program components and benefits, the quantifiable benefits may be divided among the Program components to allow comparison to quantifiable benefits with costs. It is the qualitative benefits that cannot be allocated precisely.

Table 10 shows the benefits by type produced by each Program component to which dollar values can be assigned. The art instruction to inmates component cost \$144,147 in 1982 and yielded total social benefits of \$200,522, composed of taxpayer benefits of \$77,406 and individual benefits of \$123,116. In addition to these measureable benefits, the benefits produced by this component include improved self-confidence and self-esteem among inmates, escape from the boredom and ennui of prison life, and less stress for staff.

The community service component costs \$1,573, yielding measurable social benefits of \$3,000, composed of \$3,000 in taxpayer benefits. Qualitative benefits produced by this component include a possible first step of integration into the community, improved self-confidence and self-esteem, and improved community-institution relations.

The service to institution component costs \$5,270, yielding measurable social and taxpayer benefits of \$25,000. Qualitative benefits produced by this component include improved inmate-staff relations, aesthetic enhancement of the institution for both inmates and staff, and increased self-esteem and self-confidence among the inmates.

The media component produced no quantifiable benefits at a cost of

TABLE 10

COMPARISON OF COSTS AND BENEFITS

Component	Annual Cost	Quantifiable Benefits	Taxpayer Benefits	Individual Benefits	Total Social Benefits
Art Instruction	\$146,147	Constructive use of leisure time	--	\$113,886	\$113,886
		Economic Rewards (art shows/competition)	--	2,250	2,250
		Quality work positions	--	6,980	6,980
		Fewer disciplinary actions	\$77,406	--	77,406
		Subtotal	\$77,406	\$123,116	\$200,522
Community Service	\$1,573	Art produced for community	\$3,000	--	\$3,000
Service to Institution	\$5,270	Cost avoidance	\$16,000	--	\$16,000
		Institutional enrichment	9,000	--	9,000
		Subtotal	\$25,000	--	\$25,000
Media	\$11,800	NONE			
TOTAL	\$162,790		\$105,406	\$123,116	\$228,522

\$11,800. Qualitative benefits include a possible increased willingness of community organizations to contribute financial assistance and/or volunteer help and materials to the Program, and a possible increase in positive citizen attitudes toward inmates and correctional institutions.

Overall, we see that the Program in the four institutions reviewed produced \$228,522 in measurable social benefits composed of \$105,406 in taxpayer benefits and \$123,116 in individual benefits compared with a cost in 1982 of \$162,790.

VI. CONCLUSIONS AND RECOMMENDATIONS

When the unquantifiable (qualitative) benefits that result from Program operations are considered along with the quantifiable benefits, especially those attributable to "art instruction" and "service to the institution", it is our judgment that the Program is cost-beneficial. On an institutional level, we find support for this conclusion from many of the staff and administrators. In interviews it was suggested that the AIC Program provides instruction and activities to a portion of the inmate population that otherwise are not reached through traditional vocational, education or recreation programs. We believe, however, that the following policy changes would improve the cost-benefit ratio.

Additional AIC Program Space

We learned that the California state prison system is suffering from extreme overcrowding. This of course creates the difficult problem of finding space to house inmates where no appropriate space exists. Even so, we recommend that adequate classroom and work space be given to the Arts-in-Corrections Program. Now, more than ever, it is critical that inmates be offered an opportunity to release the "abnormal" institutionally related tension that is inevitable when faced with severe overcrowding.

The most serious shortage of AIC Program space was found at CTF and DVI. In the past five months alone, for example, CTF lost three of its four classroom and workshop areas. In our judgment the following actions would help to lessen the problem of inadequate Program space: (1) flexible scheduling to enable AIC to share space with programs such as occupational therapy, hobby-craft, education and others (potential difficulty with scheduling will be

discussed below), (2) the purchase (or donation) of mobile homes (double size and shells only) which can be designed by the inmates to fit the needs of AIC and related programs, and (3) plans should be made to allocate and design space in the institutions now, or soon to be, constructed for programs like Arts-in-Corrections.

Access to the Program

In order to qualify for a day off their sentences under the new Work Time Credit Law, inmates must either work a full day at an assigned job or participate in a non-leisure time activity, e.g., the education program; or both. The AIC Program, because it is a leisure time activity, is not within the definition of a credit qualifying program under the new law. This means that it is more difficult for inmates to attend AIC classes because they must do so during non-working hours—a time when other important needs also must be met, e.g., family visits, doctor's visits, canteen, and laundry. Consequently, inmates are discouraged from attending classes.

We recommend that one of the following changes be made: (1) the law be amended to include leisure time activities, such as AIC, which have demonstrated their educational and productive utility for inmates and the institution alike, or (2) the status of the Program be changed to fit the requirements of the existing law. This second proposal does not mean that Arts-in-Corrections should be classified as an education or vocational program, and as such, be incorporated into these programs. The purpose, and frankly the value, of this program requires that it not be structured to fit the guidelines of, say, the education program. However, the Program does exhibit the characteristics necessary to qualify inmates for work time credit while attending classes and/or working on their art.

Increase Work Positions: Under the Work Time Credit Law, institutions are required to provide jobs to those inmates who are both eligible for and who elect to sign-up for the work incentive program. The problem is too few quality jobs exist in the institutions for the inmates. In our judgment more inmate instructor and clerk positions should be made available. It is particularly important that when a qualified inmate is found he should be encouraged to take an inmate instructors position for at least two reasons: (1) the institution and the AIC Program will more effectively use the skills of these inmates in meeting their respective programmatic needs and (2) many of the AIC inmates expressed strong support for the use of inmate instructors.

Service to Institutions

The above analysis indicates that the service to institution component yields the most benefits in relation to costs. Our recommendation is that this type of AIC activity should be kept at least at its present level, and when possible additional resources (inmate labor and materials) be directed toward institution based projects. In an era of diminishing resources it is imperative that institutions make use of the creativity and skills demonstrated by so many of the AIC inmates. Expansion of the program in this area also would offer inmates additional opportunities to apply their newly acquired knowledge while at the same time helping to meet some of the institution's needs. Finally, "the service to institutions" component can help to create meaningful work for inmates in an effort to comply with the Work Time Credit Law.

Three of the institutions reviewed (CMF, S.Q. and CTF) now, or soon will,

provide instruction to interested staff, We encourage this type of activity.

It not only adds to institutional enrichment and contributes to reducing work related stress for the staff, but also results in additional staff support for the Program.

Community Activity

The California Department of Corrections and AIC should encourage more community art projects. In our judgment both institution based community projects (i.e., those projects executed within the prison and then presented to the community) and community based projects (i.e., when inmates are released into the community under supervision) should be pursued. In this regard, additional media coverage should be given to this component of the Program. Perhaps this will result not only in more requests for art by community organizations, but also additional materials and volunteer art instructors.

Artist/Facilitators

The Artist/Facilitators are required to fill two, quite polar opposite, roles: the role of artist and that of an administrator. In good times, when budget and institutional constraints are essentially non-existent, it is less difficult to reconcile these two roles. But when times are rough, like today, the Artist/Facilitators are asked to do more than is perhaps fair to expect. In our judgment both the characteristics of an Artist/Facilitator and the job description need careful review in face of the very difficult job of administering a program that is suffering from fundamental institutional changes, while at the same time, providing instruction in the arts.

It would help the Artist/Facilitators and improve the efficiency of the Program if the procedures for ordering supplies can be adjusted to meet the needs of the Program. Currently, it often takes several months

for the requested materials to arrive--and then, many times, the wrong supplies are delivered. We realize AIC is constrained by State rules and regulations governing the purchase of supplies and materials. Nonetheless, alternative procurement systems should be studied and a recommendation made to the appropriate people.

Research and Program Development

It is our judgment that more systematic data collection, reporting and analysis be made an integral part of the Program. In particular it is imperative that Artist/Facilitators and contracted non-profit organizations agree upon, train in, and pursue a uniform data collection and reporting format. More than this, the data must be organized in a manner that allows it to be used in programmatic decision-making.



Appendix

SURVEY RESULTS: INMATES, STAFF, ARTISTS

INMATE QUESTIONS

1. How have you liked the art classes you've taken?

Very much.....82% (22)
They have been ok.....14% (4)
Not very much..... 3% (1)

2. What have you learned from the class(es) you've taken or are now taking? (Circle more than one if necessary)

Art skills.....70% (19)
A change in my attitude.....44% (12)
An ability to get along with others in the institution.33% (9)
Learned to like art.....19% (5)

3. Have you done something that you really like in the art program?

Yes.....85% (23)
No.....14% (4)

4. Do you feel you have learned to be more creative in the arts program?

Yes.....70% (19)
Not sure...22% (6)
No..... 7% (2)

5. Do you like working with others in the art program?

Yes, very much.....67% (18)
Its ok.....22% (6)
No.....11% (3)

6. Do you think you have learned new skills while in the art program?

Yes.....93% (25)
No..... 7% (2)

7. Have you learned anything about the art from your own culture (background)?

Yes.....25% (7)
No.....74% (20)

8. Have you learned anything about art from other cultures (backgrounds)?

Yes.....41% (11)
No.....59% (16)

9. Does the artist you work with help you to be more creative?

Yes, most of the time...48% (13)
Yes, some of the time.....44% (12)
No, not really..... 7% (2)

STAFF QUESTIONS

1. Do the artists in the program try to involve staff in project activities?
Yes.....47% (8)
No.....24% (4)
Don't know...29% (5)
2. Have you participated?
Yes...41% (7)
No....59% (10)
3. Do inmates talk to you about the project?
Yes....76% (13)
No.....24% (4)
4. Have you noticed any changes in the inmates participating in the program as a result of their involvement in the program?
Yes....82% (14)
No.....18% (3)
5. Do you think the program has been successful?
Yes....82% (14)
No.....18% (3)

ARTIST QUESTIONS

1. Have you noticed any changes in the inmates during your instruction?
Yes.....86% (12)
No.....14% (2)
Not sure... 0% (0)
2. Has your contact with staff generally been:
Positive.....64% (9)
Neutral.....21% (3)
Negative.....14% (2)
No opinion... 0% (0)
3. Do you feel you have to make many compromises with the institutional staff?
Yes....64% (9)
No.....36% (5)
4. Have you encountered any problems with getting materials, space, institutional or community support?
Yes.....71% (10)
No.....29% (4)

ARTIST QUESTIONS (cont)

5. From your point of view, considering the program overall, has it been successful?

Yes, very successful.....71% (10)
Yes, fairly successful...14% (2)
Fairly successful.....14% (2)
Not successful at all.... 0% (0)

6. Does your work in the program affect your own art?

Yes.....86% (12)
No.....14% (2)
Not sure. 0% (0)

7. Has your involvement in the program affected your life in ways other than in your art?

Yes.....79% (11)
No.....21% (3)
Not sure... 0% (0)