

Pri-Media

Promoting ICT and multimedia in prison education across Europe

December 2012 – November 2015

Funded through Life Long Learning Programme: Grundvig Network

Website: www.pri-media.eu

PM JOURNAL1

Autumn 2013



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1. Editorial by Alan Clarke

Coordinator of the PriMedia Network

For a number of years European-funded projects have been exploring aspects of prison arts education across Europe*. One aspect which has emerged is the frequent use of websites and videos to identify and disseminate current practice, confirming the increasing availability of new media technology in the prison context. This led to the creation in 2012 of the *PriMedia Network*, funded for 3 years through the Grundtvig strand of the EC's lifelong-learning programme, with 15 partners from prisons, justice ministries, educational centres and ICT companies in 11 European countries. The network focuses on identifying and promoting effective practice in ICT & multimedia with regard to offender learning alongside exploring new ways of using new technologies through practical workshops in different contexts.

Understandably, with so many partners, this first year has been a process of sorting out organisational and administrative issues, confirming partner roles, and developing strategies for delivering the Networks aims. Unfortunately a couple of partners have dropped out: the *Cypriot Ministry of Justice* and *Plock Prison School* in Poland, both due to the inability of the national justice agencies to commit themselves to support involvement in the project. However, we are currently in the process of recruiting the *Latvia Culture College*, a partner experienced in other European initiatives, who are working closely with the *Latvian Prison Association*.

The coordinating partner has also undergone changes of personnel with the recent departures of Matthew Martin and Tom Collinge from *The College of Teachers*. We would like to thank them for their support in getting the project off the ground.

A great loss has been the tragic sudden death of Mike Moloney, the director of the *Prison Arts Foundation* of Northern Ireland which for the past ten years has been supporting artists to work in the Province's penal institutions. Apart from being a very close friend, Mike has been a key player in all the previous prison arts projects and his insight and support will be sorely missed (see tribute at the end of this edition). For a while it looked as if PAF might have to leave the Network but I am delighted that with a new temporary director in place they are now able to commit themselves fully to working with us.

The three main activities undertaken by *PriMedia* in its first year have been the background research into the current state of ICT & Multimedia in prisons in the various partner countries the good practice workshop in Lithuania in April, and the excellent and well-attended 1st International Conference in Bologna in September with contributions from most of the partners. Further activities include some high quality designs for the Network logo from Turkey and Greece, the development of practical multimedia workshops by partners in Denmark, Norway and Greece, and possibility of getting them internationally accredited through the sister project *Cred-Ability*. All of these apart from the research reports, which will be the main feature of the 2nd edition of the PM Journal, feature prominently in this edition.

Finally I would like to flag up the crucial next stage of our work, namely the creation of an online database of good practice in ICT and multimedia in European prisons, bringing together all the experiences of the partners at local, national and international level. This database will for the first time provide an ongoing record of activities in this field as well as providing an invaluable source of material for future research and innovative practices.

* Earlier EC-funded projects include *PAN European Prison Arts Network*, *The Will to Dream*, *Movables Barres* and *Art & Culture in Prison*

2. The Primedia Network

PRIMEDIA PARTNERS

Steering Group

1. The College of Teachers, London, UK (TCOT) [coordinator]

TCOT, the oldest teaching body in the UK, works with Government and other major bodies to promote standards in educational professional practice and to provide internationally accredited training programmes across the world. Recently, it has been involved with developing innovative on-line courses to provide better flexibility and access. The project coordinator Alan Clarke previously ran a number of European prison arts projects including *PAN*, *The Will to Dream* and *Movable Barres*. TCOT currently coordinates the *PriMedia Network*, including overseeing its finances (WP1), background research (WP2) and quality control (WP6), and is a key partner in *Cred-Ability*, developing training for artists to work in prisons. It hosted the start-up meeting in London.

2. Sønder Omme Prison, Denmark (SSO)

SSO is an open prison with 190 inmates and a prison school, offering a range of subjects including computing, arts, music and media. It is a member of the *European Prison Education Association* and was a partner in *PAN Network* and the *Movable Barres* project. In *PriMedia* SSO is responsible for identifying good practice examples (WP3) and hosting the 2nd International Conference.

3. Amitié, Bologna, Italy

Amitié is an Italian research centre, focusing on education and training, with a large experience in the provision of support and management services. It has a long and positive track record of working with the Italian government, including the Ministry of University and Research and the Ministry of Cultural Heritage and Activities. It ran the website for the *Movable Barres* project and is undertaking a similar role in *PriMedia* (WP5). It hosted the 1st International Conference in Bologna.

4. Ministry of Security and Justice, NL (DJI)

The Custodial Institution Agency is responsible on behalf of the Minister of Justice and Security for the enforcement of sentences and custodial measures in the Netherlands. With more than one hundred locations across the country and some 17,000 employees, DJI one of the largest organizations in the Netherlands. It is responsible for the exploitation of Network outcomes (WP7) and hosting the 3rd International Conference.

5. Halden Prison, Norway

In January Torbjorn Rodal, the music and media teacher at Oslo Prison who was a partner in the *Movable Barres* project, moved to nearby *Halden Prison* which has a state of the art multimedia suite. *Halden* is now the Norwegian representative on the *PriMedia*, responsible for editing the online journal (WP5) and hosting the transnational partner meeting on outcome exploitation.

6. Institute of Mobile Technologies for Education and Culture (IMOTEC), Vilnius, Lithuania

IMOTEC is a private non-profit institution offering guidance in advanced technologies and providing research, developments, consultancy, training and related services regarding knowledge of information communication and mobile technology. The Institute's goals include promoting high quality competences in international co-operation based on applying new technologies and internet tools with the regards to development of knowledge society. IMOTEC has wide experience of European projects and in *PriMedia* is responsible for overseeing the good practice workshops (WP4), as well as hoisting the 1st Good practice Workshop in Vilnius..

Transnational partners

- 7. Integra Art, Sofia, Bulgaria:** *Integra Art* is a non-profit NGO, involved in social and economic development of the countries in Central & Eastern Europe, concerned with education, qualifications & training, particularly for those disadvantaged in society. It was previously a partner in the *Movable Barres* project and will host the 2nd Good Practice Workshop.
- 8. Gymnasium and Lyceum, Avlona Prison School, Greece:** The Avlona Educational Institution, the only autonomous school unit sited inside a Prison for Minors and Young Offenders in Greece, has approximately 100 juvenile students studying the normal school curriculum. Its extra-curricula activities include computer science and publishing a school newspaper and magazine, and it has a long experience of European project work including with the EPEA and in the *Movable Barres* project.
- 9. Polo Europeo, Verona, Italy:** *Europole* is a public network of 800 organizations including schools, teachers, researchers, universities, associations and educational institutions at national level, which is working for the European social and educational integration. Its main objective is to promote the European dimension and integration through workshops, seminars, conferences, partnerships and projects, including in the field of ICT and multimedia.
- 10. Catalonia Department of Justice, Barcelona, Spain (DGSP):** The execution of penal sanctions is the responsibility of the Department of Justice of the Government of Catalonia - the only autonomous community in Spain with competences for the enforcement of penal sanctions. DGSP also assists the victims of crimes and organises ICT education in all Catalonian prisons. DGSP was previously a partner in the *Art & Culture in Prison* and will host the partner meeting on good practice in Barcelona
- 11. Izmir Governorship, Turkey:** The Izmir Governorship, linked to the Turkish Ministry of Internal Affairs, is local public administrative body responsible for the monitoring and coordination of health, education, security, environment, tourism and transport, etc. One of its departments is the EU and Foreign Relations Coordination Centre, responsible for the preparation and implementation of international projects. It will host the final Good Practice Workshop.
- 12. SEEDS for Growth, London, UK:** *Seeds for Growth* is a charity based in one of the most disadvantaged and ethnically diverse boroughs in London. The charity works as a fund-raising management organisation but also supports actions that encourage disadvantaged people. Incorporating with the former prison arts organisation, *Escape Artists*, SEEDS is currently involved in two prison-based European initiatives: as coordinator of the *Cred-Ability* project and as a lead partner in *Languages Behind Bars*. In *PriMedia* it is taking technical responsibility for the good practice database (WP5)
- 13. South West College, Omagh, Northern Ireland, UK (SWC):** SWC, one of six further education colleges in Northern Ireland, covering counties Tyrone and Fermanagh. offers a wide range of courses for people of all ages in the local community. Its media department is one of the fastest developing areas of the college offering courses at a range of levels to post-16 students from across the province. In the *Primedia Network* it plans to work closely with the *Prison Arts Foundation* to use its expertise in new media to support the educational needs of prisoners.
- 14. Prison Arts Foundation, Belfast, Northern Ireland (PAF):** PAF is a charitable trust that provides access to the arts for those previously excluded or from marginalized communities. It engages professional artists in a variety of disciplines to work with people serving custodial sentences in Northern Irish prisons. It has a long history of involvement in European projects, including *PAN European*, *The Will to Dream*, *Movable Barres* and *Art & Culture in Prison* and is currently a partner in the *Cred-Ability* project..
- 15. Latvia Culture College, Riga, Latvia (LCC) (to be confirmed):** LCC offers modern culture management education, mainly focused on serving people from disadvantaged regions. The college is one of the most experienced in Latvia providing high level professional education programmes in arts and culture management. LCC has expertise in educational and cultural processes in Latvia and the Baltic region, as well as coordinating and participating many transnational projects, including *The Big Picture Network*, *On the Edge & Dialogue*. LCC is currently a partner in the *Cred-Ability* project and in *PriMedia* will be working closely with the *Latvia Prison Association*.

Network aims

1. To create an ongoing **European network** to promote ICT and multimedia in offender learning (WP1)
2. To encourage the use of ICT and the new technologies as part of the delivery of **key competences** in offender learning (WP2, WP3)
3. To encourage the creative use of ICT in offender learning, in particular through **film and multimedia**(WP3)
4. To promote the use of new technologies in adult prison education in centres where they have not previously been used, especially in **eastern Europe**(WP4)
5. To **encourage inmates** to get involved in ICT and multimedia as part of their prison education. (WP4)
6. To establish **local, regional and national partnerships** to support ICT and multimedia in adult prison education.(WP1, WP4, WP5)
7. To encourage links between **prison educators and ICT & multimedia practitioners**(WP4, WP5)
8. To identify **current practice and methods** in using new technologies of benefit to delivering prison education (WP2)
9. To identify and disseminate **examples of good practice** in the use of new technologies in prison education through appropriate means, including via the Network website (WP3, WP4, WP5, WP6, WP7)
10. To organize **workshops, courses and seminars** in different European countries promoting effective practice in using ICT and multimedia to support prison education (WP4)
11. To organize **transnational meetings & international conferences** to discuss key issues and promote good practice in ICT and multimedia in offender learning (WP5)
12. To create an **electronic library** of material and resources to support the use of ICT and multimedia in offender learning (WP5)
13. To organise **new initiatives** to promote ICT &multimedia in prison education through the further development of issues identified through the network (WP7)
14. To create a **system for supporting and measuring**the contribution of ICT & multimedia to the lifelong learning of prisoners (WP9)
15. To recruit **new partners** during the course of the project within countries not currently covered by the consortium (WP9)
16. To **combat racism, xenophobia and other negative attitudes** towards fellow human beings through the creative use of ICT and multimedia in adult prison education across Europe.

Transnational meeting overview



- Year 1: Establishing network and undertaking background research**
- Autumn 2012 Start-up meeting – organizing background research (London, UK)
- Spring 2013 1st Good Practice Workshop (Vilnius, Lithuania)
- Autumn 2013 1st International Conference: “Current state of ICT & multimedia” (Bologna, Italy)
- Year 2: Applying ICT & multimedia in offender learning**
- Spring 2014 Application of research & identification of good practice models (Barcelona, Spain)
- Spring 2014 2nd Good Practice Workshop (Sofia, Bulgaria)
- Summer 2014 2nd International Conference: “Good Practice in ICT & multimedia” (Denmark)
- Year 3: Identifying & disseminating models of good practice**
- Autumn 2014 Developing dissemination & exploitation strategies (Norway)
- Spring 2015 3rd Good Practice Workshop (Turkey)
- Summer 2015 3rd International Conference: “Overcoming electronic barriers” (Netherlands)

Work packages and outcomes

<i>Work Packages</i>	<i>Responsible</i>	<i>Outcomes</i>
1. Project management	TCOT, UK	1. Transnational network 2. Start-up meeting (London) 3. Local partnerships & links 4. Steering group meetings
2. Background research <ul style="list-style-type: none"> • the prison situation • ICT & multimedia in education • the potential of ICT & multimedia 	TCOT, UK	5. Research into current state of ICT & multimedia in prisons 6. Research into current state of ICT & multimedia in education 7. Research into potential of ICT & multimedia in prison education 8. Evaluation of background research & production of overall report 9. Research Conference (Italy)
3. Identifying effective examples of good practice <ul style="list-style-type: none"> • ICT • multimedia 	SOP, Denmark	10. Identification & recording of good practice examples in ICT 11. Identification & recording of good practice examples in multimedia 12. Summary of good practice examples in ICT & multimedia 13. Good Practice Conference (Denmark)
4. Application of good practice through transnational exchange workshops	IMOTEC, Lithuania	14. Identification of good practice process, (Poland) 15. Testing of good practice examples 16. Publication of recording & disseminating testing outcomes
5. Creating & maintaining Network website & electronic library of good practice examples	Amitie, Italy	17. Website 18. Electronic database of good practice examples 19. Online journal
6. Quality evaluation	TCOT, UK	20. Financial audit 21. External evaluation
7. Exploitation of Network outcomes	MSJ, NL	22. Exploitation strategy 23. Creation of LLP support system & accreditation strategy 24. Exploitation meeting (Norway) 25. Dissemination Conference (Netherlands)

LOGO COMPETITION

One of the key practices of previous prison arts projects is to involve as far as possible prisoners directly in the activities of the initiative. Therefore at the first *PriMedia* meeting in London partners were invited to ask inmates with whom they were in contact to design a logo for the Network, taking into account the following criteria:

- it should be easily identifiable and makes a strong impact
- it should reflect the Network aims, in particular highlighting its focus on ICT & multimedia in a prison context
- it should be capable of reproduction both in colour and black & white
- it could be adapted for use in a number of different formats and media
- it could form the centre of an overall design concept for the network website, publications & other forms of dissemination.

In the end some excellent designs were received from Turkey and Greece – see below -, the one selected being created by the *Avlona Prison School*. All those who submitted designs received a special certificate, thanking them for their efforts.



PriMedia



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PriMedia



1st PRIMEDIA CONFERENCE IN BOLOGNA

At the Museum of Modern Art
in Bologna (MAMBA)

Thursday 5th September 2013

Organiser; Roberto Righi,
Amitie, Italy

Coordinator: Alan Clarke,
TCOT, UK

Chair: Ed Santman, CDJ;
Netherlands



a. Presentations:

**Introduction: Roberto Righi,
Amitie, Italy (host)**

**Presentation of PriMedia
Network: Alan Clarke, TCOT,
England (coordinator)**

**Presentation of Research into ICT
& Multimedia in European
Prisons: Alan Clarke**

**Presentation on ICT &
multimedia in Dutch prisons:
Floor Kloosterman, Netherlands**

**ICT & multimedia in Catalanian
prisons: Jaume Martin,
Department of Justice**

**ICT in Northern Ireland,
Stephen Moss, Prison Arts
Foundation**

**Good Practice in Turkey,
presented by Fatma Olgun from
Izmay Governorship**

Chair: Ed Santman, Netherlands

*“New technologies and multimedia in prisons:
methodologies for education
& social integration of inmates”*



b. Good Practice Workshops:

Report on 1st GP workshop in Vilnius (video workshop), Vilma Butkute, IMOTEC, Lithuania, and Torbjørn Rodal, Halden Prison, Norway

Report on Danish workshop (online journal) Niels Bak and Marianne Schanderhoff, Sonder Omme Prison, Denmark

Report on Greek animation (animation video), by Ioannis, Papadimitriou, Avlona Prison School, Greece

Report on Norwegian Prison radio (video of radio workshop), Andreas Kjølbjerg and Torbjørn



Online newspaper in a Danish prison

Niels Baak and Marianne Schanderhof from Denmark presented the methods of online newspaper, which they are delivering in Sonder Omme prison.



Video projects in a Greek prison school

Presented by Ioannis Papadimitriou, deputy head of the 2nd Gymnasium & Lyceum in the Avlona Prison for minors and young offenders

1. Video “The Giving Tree” – claymation video, school year 2012-2013 – duration 05:44
A claymation project outcome that the school took on for the school year 2012-2013.



A group of students lead by the Arts teacher Mrs Douzeni Vasiliki assisted by the school's Deputy Headmaster Mr Ioannis Papadimitriou started a project on creating short videos using the stop motion technique. One of the project outcomes was the animation based on the tale "the giving tree" by Shel Silverstein. Students made the story board and constructed models out of model clay. A small studio was set in one of the classrooms and a digital SLR camera was used to shoot still images. After shooting approximately 4.500 still images, the proper software was used to produce the animation video. The music of the video was the piece "Morning" by David Darling. The video was presented at school during the closing ceremony of the school year and was uploaded in the school's web site. The impact of this video was great not only on the viewers but mainly on the students. It has been an example of good practice the use of Multi Media in Prison Education.

2. Video "In collaboration with the Hellenic National Museum of Contemporary Art" - duration 08:16.

The school unit started collaboration with the National Museum of Contemporary Art. The project works started with the visit of two representatives of the Museum in the prison school unit Mrs Tsekou and Mrs Valkana. They presented a body of contemporary art work to the students. Along the course of the project it was decided that the students, under the guidance of the Museum representatives and the school's Art Teacher Mrs Vasiliki Douzeni, will pick a subject and make group art work triggered by the material that was presented. The subject picked by the students was Freedom.



Drafts were made and after a period of interactive discussions amongst the students and the Museum representatives, two big group artworks were drawn by the students. The dimensions of the artworks were 5x1,85 meters και 2,50x0,96 meters.

The two art works were hosted in the Hellenic National Contemporary Art Museum, from 18th to the 30th of June 2013, in a solo room exhibition along with a video documentary of the project and a projection of students' views.

This collaboration was captured in video by Mr Menelaos Karamagiolis - Director working for the National TV for the Documentary "meeting with important people". Pieces of this video shooting were used to make the video that was presented during the conference along with pictures from the exhibition's opening.

3. Claymation - animation workshop

During the conference, Mr Ioannis Papadimitriou representing the school unit presented the claymation project using a power point presentation - tutorial on animation. Moreover, proper equipment was set up in the conference room in order to have a workshop on animation. Due to limited time, a very short animation video was produced. All participants had the chance to participate to this practical workshop.



Creating a radio programme in a Norwegian prison:

Presentation of methodology from Norway

Andreas Kjølberg and Torbjørn Rodal from Halden prison Norway, presented a video about media art radio.



The video presented interviews about the process from inmates in Halden Prison, which was also described by Andreas Kjølberg, a journalist Mina Hadji and the director Are Høydal. Each programme is created around a fixed structure focused around editorial meetings and regular programme posts, such as interviews, music, comedy, etc.

The radio programmes are recorded in Halden High Security Prison which broadcasts on a local radio station in the city of Halden.



From an educational perspective the radio is part of a module in the media production curriculum at the local high school. It is important for the prison to give students the training they may need when they are released.

A video was also presented of a live concert in Norway with prisoners and staff, as well as a music video recorded by the staff.



Digital storytelling in Catalonia

Project DigiTale: ICT Competences and digital stories

Presented by Julio Zino & Jaume Martin,
Direction General of Penitentiary Services, Catalonia



The AlfaDigital program (Digital literacy and cultural dinamization) is carried out in Catalan prisons since 2007. This program aims to incorporate ICT in everyday life prison. (You can see an overview video at: <http://dotsub.com/view/0722b082-5f03-43c5-bb0a-ca5795ec4e23>).

AlfaDigital Program is composed of several projects such as:

- Cyberaules: computer recycling and free software
- ICT / Omnia points: Internet access for inmates
- ACTIC: accreditation of ICT skills
- DigiTale Project: Promotion of ICT skills through the production of digital storytelling.

DigiTale Project training inmates and professionals in digital storytelling through cumulative workshops organized around a final product:

- Audio Stories: a literary text is read, recorded and published as audio, to which can add music or other sound effects
- Video Stories: a literary text is read, recorded and edited as video, images and music together
- Digital Storytelling: They are personal stories combining traditional storytelling with multimedia (photos, video, audio, music...) that are assembled into a video. The basic story is written by each participant. The same participants are those who do the reading, recording and editing the materials to produce the final video.
- dMagaZines: (digital magazines): is a compilation of materials written or created, read and recorded by participants, edited and assembled into an audio file for its distribution



Each workshop is composed by 2 or 3 sessions with a total of 6 or 9 hours. Since June 2011, 125 people (inmates and staff) were trained in 6 penitentiary centres.

The methodology of DigiTale project is based in *Meaningful learning* that connect with personal experiences and encourages the empowerment of their own abilities as the voice, personal history, skills and knowledge's...

The training is structured in a community of practice and oriented to the development of a final product that can be easily shared by means of audio stories, video stories, Digital Storytelling and dMagaZines...

From the technical point of view, DigiTale project uses simple technical equipment, basically:

- PC and Microphone
- Free software: Audacity, Movie Maker, OpenShot, VLC, Gimp, LibreOffice



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The methodology allows developing several skills as oral, written, creative, and aesthetic. Also, introduce ICT as a cross curricular theme:

- *Editing text*
- *Recording and editing audio*
- *Editing video*
- *Using Internet*

Resulting productions are shared and spread through a blog (alfadigital.info), a Youtube Channel ([AlfaDigital](#)), and travelling exhibitions as Sant Jordi DigiTale (St. George Exhibition), in april 2013. In this exhibition, there were 6 prisons, 100 Inmates and 8 professionals presenting 65 productions.

All the activities of de AlfaDigital Program can be followed in:

- Blog: [AlfaDigital: TIC i Presó](#)
- Twitter: [XarxaDigital](#)
- Facebook: [ProjecteAlfaDigital](#)
- SlideShare: [XarxaDigital](#)
- YouTube: [XarxaDigital](#)
- e-mail: nppct.dj@gencat.cat



The screenshot shows the AlfaDigital blog interface. At the top, there are navigation tabs: "Projecte DigiTale", "dMagaZines", "Universo Cultural", "Femení Singular", "Sobr", and "Cerca". The main heading is "ALFADIGITAL: TIC I PRESÓ" with a subtitle "TIC als centres penitenciaris de Catalunya". Below the heading is a large abstract painting of leaves in green and brown. The main article is titled "Ya está a punto la 20ª edición de 'Universo cultural: el magazine abierto!'" and is dated "27 setembre, 2013 per XarxaDigital | Edita". The article text begins with "Hola a todos y todas. En este mes de septiembre llegamos a los 20 números editados y queremos ofrecer algo especial, diferente y novedoso. Os aseguramos que estamos trabajando con muchas ganas, alegría e implicación pero nos ha 'pillado el toro'. ¿Qué os queremos decir? Que esta edición especial se retrasará un poquito más de lo normal pero valdrá mucho la pena ¡ya veréis!". Below the text is a photo of several people sitting at a table with laptops, working in a computer lab. To the right of the article is a "PÀGINES" sidebar with links to "dMagaZines", "Femení Singular", "Projecte DigiTale", "Sobre aquest bloc", and "Universo Cultural". Below the sidebar is a Google Translate widget with the text "Necessites traducció?" and a Moodle logo at the bottom.

4. 1st PriMedia Good Practice Workshop in Vilnius, Lithuania, April 2013



The 1st GP Workshop, organised by Vilma Butkute from IMOTEC, took place at a hostel for ex-prisoners and homeless people run by the Custodial Association of Lithuanian prisoners in Vilnius. The initial idea had been to organise a leaflet using electronic media and, in order to organise this, Niels Bak and Marianne Schandorff from Denmark and Torbjorn Rodal from Norway had met earlier to test this material with inmates of *Sonder Omme Prison*. Unfortunately the Danish partners were unable to come to Vilnius because of industrial action amongst teachers at home, so the topic had to be changed. However the Danish workshop was filmed and presented at the Bologna Conference, along with a power-point on the basic aspects of creating a newspaper produced by the Greek partner.



Instead Alan Clarke from TCOT devised an alternative workshop based on creating a local TV news programme. Alan along with Ioannis Papadimitriou from Greece, Torbjorn and Vilma as translator filmed a series of informative and personal interviews with ex-prisoners at the homeless hostel in Vilnius and this proved very effective and enjoyable. The filmed material was later translated from Lithuanian by Vilma and edited by Torbjorn and presented at the Italian Conference. It is planned to show the video later to the ex-prisoners in Vilnius for their feedback. Following filming a detailed group evaluation of the event took place and a number of key social and communication skills were identified as a direct result of the workshop. The next Good Practice Workshop in Sofia will focus on ICT, and the final one in Turkey on multimedia.



5. CRED-ABILITY TRAINING PROGRAMME

BACKGROUND

Prisons are notoriously difficult places, not only for the prisoners but also for those working in them on a permanent or occasional basis. For artists aiming to use their skills and experiences for the benefit of inmates it is crucial to be prepared for this in order for their interventions to be effective. The *CredAbility* project – funded through the EU's *Leonardo Transfer of Innovation* programme - has created a structured, comprehensive training programme to provide the necessary support for artists and others delivering arts in prisons. Having initially been developed in the UK, the programme is currently being adapted for testing by a variety of organisations in Germany, Lithuania and Latvia.

TRAINING FRAMEWORK

The training programme, covering artistic, creative and arts- and media-related therapeutic activities, is divided into three modules, two core and one elective. These modules cover a range of topics and themes and can be adapted to appropriate needs and situations, including the different cultural and national environments, prisoner profiles (male or female, juvenile, long-term, etc.) and art-forms.

- Module 1 (Core) focuses on the background information and generic skills needed to deliver these activities;
- Module 2 (Core) on the critical thinking and personal reflection required to prepare artists for such work;
- Module 3 (Elective) on the practical issues related to the actual delivery of arts to prisoners. However, further elective modules can be developed to cover other aspects, including delivering multimedia to inmates.*



ACCREDITATION

Alongside the development of the training programme, Cred-Ability is organising the acquisition of international accreditation through *The College of Teachers* at a range of levels suitable both for those working with prisoners for the first time to those with some experience but keen to acquire further delivery skills.

CRED-ABILITY & PRIMEDIA

It is proposed to include as Elective Module options for international accreditation alongside the *Cred-Ability* training programme multimedia workshops currently being developed by PriMedia partners. These options could include:

- Creating online print products with prisoners (Denmark)
- Creating video products with prisoners (UK)
- Creating radio programmes with prisoners (Norway)
- Creating animations with prisoners (Greece)
- Digital storytelling with prisoners (Catalonia)

The possibility also exist for developing an separate training programme for using ICT in offender learning.

Website: www.cred-ability.eu

6. Tribute to Mike Moloney

In the night of 20th April, 2013, having successfully completed the first Good Practice Workshop for the *PriMedia Network* in Vilnius, I was woken by a phone call informing me of the tragic death of Mike Moloney, who was due to fly out to Lithuania the next day for the meeting of the *CredAbility* project. I could barely take it in and even now, nearly 5 months afterwards, I find it impossible to believe that some a vibrant, enthusiastic, inspiring guy is no longer with us. He was the first person I contacted for every one of the half dozen European prison arts projects in which I have been involved, including the *PriMedia Network*. He taught me almost everything I know about delivering arts to prisoners; and I was honoured to count him as one of my closest friends. As a personal tribute I include below a poem I wrote for his funeral, which for family reasons I was unable to attend, and on behalf of his many, many friends and admirers across Europe an interview with him, which we published in an online journal for a previous project.

Alan Clarke

**“Belfast’s empty without Mike
His cheery optimism floating down Bridge Street stairs
His juggling a hundred meetings before lunch
Yet finding time to help me buy a cap
Or drive me to the airport
Communal breakfasts in St George’s Market
Where everyone knew him
And loved him**

**Maghaberry’s empty without Mike
Ushering a dozen visitors through locked doors
Cheering the guards and inmates on the way
Conjuring creative artists into cells
With cries of “art’s a medium for change,
So why not here
Too?”**

**Europe’s empty without Mike
No peaking round Brecht’s statue in Berlin
No circus tricks to motivate young Swedes
No seeking Irish bars to watch the game
No midnight dashes for the Milan plane
Journeys I now must make
Alone.**

**I’m empty without Mike
Yet still he’s left behind
Something to help me find my way -
His moral compass.”**

Mike Moloney, professional profile

As part of her dissertation for a performing arts student at Wakefield College, Yorkshire, England, circulated a questionnaire to 'Will to Dream' partners [a project promoting theatre in prisons, in which Mike played a leading role]. Her interview with Mike, extracts from which are reproduced below, was published in the PAN European online journal 'pARTners' in November 2008.



Mike at the PAN Conference in Sofia

How did you get into this field of work?

"The iconoclastic Stir, written by ex-prisoner Bob Jewson, explores the lead-up to the February 1974 Bathurst Riot that resulted in total destruction of (New South Wales)'s most brutal maximum-security jail. Jewson's first-hand experience of life inside Bathurst Jail during that period has been successfully transposed onto the screen with devastating realism."



Scene from 'Stir'

Shortly after this I enrolled as a student in Mitchell College, Bathurst (*Australia*) in March 1974. That College was a country College of Advanced and Higher Education. My Degree Studies were in Communications with Drama/Theatre and English majors. The upshot of the Bathurst riot was that prisoners on ‘day-release’ could come to the College for Education if they were at that ‘stage’ of their sentence. *Bob Jewson* was the first prisoner. Bob was 55 years old. He had been ‘demobbed’ after the war [WWII] and retrained as a refrigeration mechanic – a new industry. He learned more about ‘safe-cracking’. ‘Week to week’ jobbing at it over the next ten years ended in a spree to fund an overseas adventure. 7 years touring about financed by ill-gotten gains and he was caught on a ‘funny’ passport going into the States. He came to College in ‘76 at the ‘arse-end’ of a 9 year sentence.

I took to Bob straight away. I had to direct Lear for the local theatre ..; I could have ‘made-up’ one of my fellow students as ‘world and war-weary’ Lear but Bob was perfect; not the best actor but the best Lear. I started then ‘rapping’ on Prison Governors’ doors to ask - ‘why not?’ *“If Bob was allowed out for 8 hours a day to attend classes and if those 8 hours cannot be extended to cover evening performances in the theatre, could those 8 hours start at 4 in the afternoon to cover the performances and we get Bob a taxi back to the prison then?”*

Fast forward to 1981 I arrive in Belfast during the Hunger Strike. This was not politically decided but I was acutely aware of it. As Australian in Belfast I have ‘diplomatic immunity’ to the complexities of safety and movement in ‘the Troubles’. I work as full time lecturer in Physical Theatre at Belfast Institute.



*Mike performing at the Belfast Circus School’s 20th Birthday Celebrations.
(Photo courtesy of Helen Sloan, www.munkeybiter.com)*

In 1985 I co-found and set up the **Belfast Circus School**. This was directly related to working in drama in community centres across Northern Ireland. This form of ‘drama’ did not work for young boys who had the best form of excitement; sanctioned by adults, the stoning, rioting, hi-jacking and menacing of the ‘brits’ or the ‘other side’. Circus worked – the combination of drama, performance, creative personal growth, teamwork, challenge, rules for social interaction all together in an exotic melange.

In 1988 pushing the effectiveness of this theory I set up a branch of the circus school in St Patrick's Training School – kids in care; [frontier circus in a borstal] it was covered for a BBC 40 minutes programme 'A Hard Act'. In 1989 I became one of the first two Independent Representatives of Children in Secure Care for Northern Ireland.

In 1991 I applied and was given post of Drama Specialist in Northern Ireland Prisons 1 year as a secondment from my post at the Belfast Institute. This job had me in the 4 prisons here – I directed three plays and set-up one magazine of creative writing. My subsequent report was taken on board by the Arts Council of NI, the Northern Ireland Prison Service, Probation Board of NI and The Community Relations Council and they set up the Prison Arts Foundation in November 1996. I indicated interest in the post of Development Officer and in 1997 when I was setting up a circus school in Sarajevo at the end of the war there I was head-hunted and offered the job which I have done to this day becoming the Director last year.



During a Will to Dream meeting in Oslo

How do you go about creating drama with or for prisoners, what is the actual process?

You go back to what they know – their own stories; this enables them to 'see where they fit into a time-line, how those timelines interconnect and what else was happening. In this way you can then show what is being written about this or that period of time. This gives each person a sense of place and introduces people who are not widely read to other people – real and imaginary that inhabit the space around us. As we look closer at taking what we are doing to a presentation we must be aware of 'characters' and portrayal – this moves onto performance skills of which 'characterisation' and it's chief tester 'the HOT seat' are integral parts. If a prisoner/actor can take on a character convincingly then we are not a million miles away from standing in the shoes of the victim. The more we do this with positive reinforcement, the more able will he/she become to deal with the same questions through Probation Services dealing with his/her offending behaviour.

Do you believe drama can truly rehabilitate prisoners?

All artistic activity in the prison setting can be sub divided into three categories. These are:

1) **Doodling** is the creative shaping of bits of bread, the scribbling on bits of paper. It is what happens first, where ideas are generated and creativity must have its expression. This is done in isolation.

“A prisoner in prison meets and has to spend time with the one person he/she did not think they would meet – themselves.” (Carlo Gébler – Writer in Residence for PAF)

2) **Drama** is the ‘trade off’ that happens next, the role play, the exchange (I’ll give you a doodle for a cigarette). It creates interactions, and sometimes conflicts. There is relationship and negotiation implied in this stage. Ideas can be developed to afford a better exchange. This next stage is the interaction stage. A prisoner strives to get better at an activity while they have time to concentrate. This ‘getting better’ is learning at its infant stage. Artists-in-Residence; professional artists in this criminal justice setting allow people with ‘time’ on their hands to be creative, to produce without any rehabilitation agenda – they are recruited because they subscribe to a Prison Arts Foundation policy that **“Art is a medium for change – Prison is just a venue”**. This is the beginnings of the conduit into education or more formal ways of learning – life time skills positively reinforced. The measurements are achievable goals.

3) **Exhibition** is the performance part. The acquiring of new skills [rehabilitation is simply this]. “Here I am. This is my offering.” It is when the pictures are hung on the wall, when the drama has an audience. This is when community is built; when sets need to be made, uniformed and non uniformed officers can be involved, resources pooled. In an ideal situation the whole prison can become part of this process. When a prisoner can stand alongside the work they have produced and say ‘this is what I have done’ in a creative way with confidence then they have a positive reinforcement to the other changes they must make to address their offending behaviour.



Participating in a drama workshop in Sofia with writer & ex-prisoner Mike Diamond

Another important element in taking drama into prisons is that of bringing in live Theatre, and professional artists. Inmates can get a sense of what is good theatre/art. They can build judgment

criteria. Most of them will not have seen any professional theatre nor mixed with people who lives are built around creative production; these are positive exchanges that inspire change and other viewpoints.

When we bring in their families as well as other professional artists to 'witness' the work we allow prisoners and their families to see that this activity is not just to 'pass the time' [jail craft if you like] it is important in a process, the journey to change. Markers, if you like to allow self esteem to take place in the rehabilitation process.

We all have a **MORAL COMPASS** – for all decisions we make in the world. It can be argued that the reason that someone is in prison is because their compass is 'off-kilter'.

In terms of producing a piece of theatre, the process of 'characterisation' – the getting inside of the character to portray that person on stage involves 'walking their walk' in physical theatre terms. How far is this from wanting our offenders to think about their victims in the 'restorative justice methods'?

What is restorative justice?

Restorative Justice (RJ) processes give victims the chance to tell offenders the real impact of their crime, to get answers to their questions and to receive an apology. It gives the offenders the chance to understand the real impact of what they've done and to do something to repair the harm. RJ holds offenders to account for what they have done, personally and directly, and helps victims to get on with their lives.

RJ can take place when the offender has already been sentenced, in prison or in the community. It can take place when an offender has pleaded guilty in court, but before the judge passes sentence. It can be used as an alternative to prosecution for less serious crimes.

Restorative processes are also being used successfully outside the Criminal Justice System, for example, in schools, workplaces, care homes, health services and communities.



Case Study: 'Talking Heads' Maghaberry Theatre Group. 1995

6 prisoners agreed to be 'interviewed' on video by their peers. A cross section of offending behaviour that resulted in prison sentences in a maximum security establishment – 2 were life sentenced prisoners. The interviews were conducted giving a free hand to the questioners – other prisoners. The interviewees could 'make it up if they could get away with it'.

As Director I had the referees whistle so there was no 'blood and snotters' [it got extremely heated during the interview of a bank official who try to continue with a charade that he was an embezzler instead of the murderer he was] but if we turned into unproductive cul-de-sacs it was video we could go back and mine a richer seam – that richer seam was a democratic process of the group but I as Director had an ulterior motive.

The process had been initiated by me to develop the group's powers and skills at maintaining character. They always wanted to take their characters from literature; I wanted to push them into observation of what was all around them. Drama wasn't just created fantasy.

As and by the nature of the situation [prison] and the groups make-up [prisoners] the interviews were 'no holds barred'. I learnt a thing or two about motivation, action and consequence and logical reasoning within the 'criminal' mind based on a 'skewed' premise.

6 x thirty minute tapes were recorded [a major point here to note is the high amount of trust the group afforded me – earned over 8 theatre productions at that stage – these tapes could not 'fall' into the hands of security and would be erased after the project. Those tapes were put into a big brown paper prison sack and 6 members of the group drew out a tape and that was their character that had to be studied and 'hot seated'. At the 'hot-seating' an almost identical scrum happened as had happened at the original questioning/interview session. They continued to relentlessly 'be' not 'play' bad cop.

At the debrief at the end when this was brought up – the way in which in my opinion they 'tore at each other' the reactions were of guilty realisation. The group realised they got caught up in the powerful psycho-drama of 'a kangaroo court' scenario. Rather than testing 'characterisation' they understood that they had fallen into 'judge and jury' roles and they all to a man were 'hanging judges'.

- **Drama allows us to re-align, and re-calibrate our moral compass**
- .“ Our species has demonstrated a craving for artistic expression since we’ve been capable of reasoned thought’. [‘the wee can’ (The Community Arts Newsletter for Northern Ireland)]

Do you feel you are really making a difference in the work you are doing?

Yes – that’s why I do it. The money is crap! The working conditions horrendous – walking the gauntlet of a society that in the main has ‘washed its hands’ of these people. We are literally pushing them [prisoners] and their families [who are innocent] and their minders [prison officers] to the outskirts of towns and cities because of the inherent ‘nimby-ism [not in my backyard] of our society.

Have you personally seen any success stories from drama rehabilitation?

Far more than I could count but as an indication here are the figures from my original group of 10 [back in the day (1991 – maximum security) when you were only supposed to be 1 to 6], 3 have been up before courts only 1 got a custodial sentence.

One is a writer, one is a teacher, two are dead, and the rest are part of society.

Only the dead guys have lost their prison numbers.

Prison will let you out but it won’t let you go.



During a visit to Berlin to watch a production by Aufbruch theatre in Tegel Prison

*PriMedia is funded through the Grundtvig Programme of the European Commission -
PROJECT NUMBER: 526218-LLP-1-2012-1-UK-GRUNDTVIG-GNW.*

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