

PARTners

The journal of the PAN European Prison Arts Network



Volume 1, Issue 1
Autumn 2007

"Two men look at the same prison bars, one sees mud, the other stars."

Frederick Langbridge, English poet 1849-1920

"Policies and Approaches in European Prison Art Education"

As one of its first tasks the PAN project initiated an investigation into the current state of official policies and approaches to the teaching of arts education in European prisons. The research was led by Valentina Petrova from Lovech Prison in Bulgaria.

Full report on pp.4-5



Valentina Petrova delivering her research presentation during the Dublin Conference

1st PAN CONFERENCE DUBLIN June 2007



PAN coordinator, Alan Clarke, introduced at the EPEA Conference opening by the Cormac Behan, Chairman, Irish Prison Education Association

The first conference of the PAN European Network took place in conjunction with the European Prison Education Association (EPEA) in the City University, Dublin, from 13th-17th June under the title of "Learning for Liberation". From every point of view it was a huge success and an excellent launch for the network.

Full reports on pp. 6-7

PAN logo competition

In order to involve inmates in European prisons directly in the PAN network, it was decided to hold a competition to design the project logo. The competition attracted entries from Bulgaria, Denmark, Ireland, and the Netherlands. The winning design (see below), announced at the final conference banquet, was by Philip Tormey from Mountjoy Prison, Dublin who will receive a specially designed statue, with €100 going to Mountjoy's education department.

Other designs on page 6

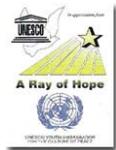


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**Advance notice:
2nd PAN CONFERENCE in SOFIA, BULGARIA
14-18 May 2008**

WEBSITE ADDRESS
www.panproject.org



The PAN project has been invited to affiliate to the UNESCO peace project "Ray of Hope" - www.unesco.co.uk

see page 7



The project is funded for 3 years by the European Commission under Socrates-Grundtvig 4

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Prison Art Network Partners

Coordinating centre

City College Manchester:

Dr Alan Clarke (coordinator)
Merron Mitchell (OLD Director)
Melanie Kemp (administrator)
Diane Butterworth (finance officer)
Linda Pickersgill (researcher)

STEERING GROUP MEMBERS

- ◆ SEEC Bulgaria: Valentina Petrova
- ◆ FLF, Denmark: Kirsten Groennebeck, Per Thrane
- ◆ Mountjoy Prison, Dublin, Ireland: Eleanor Jones, Maggie Byrne
- ◆ University of Malta: Anthony Vella
- ◆ Vught Prison, Netherlands: Legs Boelen
- ◆ PAF, Belfast, Northern Ireland: Mike Moloney, Geoff Moore

Associate partners

- ◆ Galli Group, Vienna, Austria: Tatjana Meyer
- ◆ Sonder Orme Prison, Denmark: Nils Bak
- ◆ Salo Baltic International OU, Tallin, Estonia: Katie Loo
- ◆ Festival-of-Friends, Berlin, Germany: Katja Riemann
- ◆ 2nd Gymnasium & Lyceum Classes of Avlona, Greece: Petros Damianos
- ◆ Daugvapils Probationary Service, Latvia: Aina Vilcane
- ◆ Groenland Adult Learning Centre, Norway: Marit Gran, Torbjørn Rodal
- ◆ Anne Peaker Centre for Arts in Criminal Justice: Karin van Maanen
- ◆ London Shakespeare Workout, UK: Bruce Wall

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PAN WEBSITE ADDRESS

www.panproject.org

EPEA WEBSITE ADDRESS

www.epea.org



Prison Art Network - Editorial

by Alan Clarke, Coordinator of PAN European

Just over a year ago the PAN European Network was approved for funding by the European Commission. Since then the project has experienced a whirlwind of activities and developments - literally, given the weather conditions for our first two meetings in Manchester and Dublin!

Despite this, progress has been dramatic and gratifying. The **Manchester meeting** (see the report by Nils Bak) confirmed the strength, experience & commitment of the partnership with key decisions for our future work being confirmed. Within a few weeks the **PAN website**, diligently maintained by *Per Thrane* in Denmark, became the focus for identifying everything that happening in prison arts education across Europe — cultural workshops in Holland, drama productions in Austria, Norway, Spain & London, video-work in Volos, Greece: new examples have appeared almost every week.



Alan Clarke with fellow PAN member Legs Boelen

Another successful initiative was the project's **logo competition** with over a dozen quality entries, which were exhibited in the conference foyer. Appropriately the winning design was by an inmate from the host country but there were no losers and all entrants will be rewarded with a certificate of merit. This competition was a great exercise in bringing a network of prisoner artwork to the fore in an active way. Apparently the students themselves were very excited about 'competing' with their European counterparts.

The **background research** into official policies & approaches, effectively coordinated by *Valentina Petrova* from Bulgaria, is a cornerstone of our 1st-year activities, reflected in the prominence given to it in this issue. We were also delighted to be invited to participate in the UNESCO peace project '**Ray of Hope**', whose aims link closely with those of the network.

Following such an encouraging start there is every chance that the Network will continue to grow and develop. Above all we hope that it will make a real impact in promoting the importance of arts education in providing inmates with the skills and confidence they so urgently need.

'LEARNING FOR LIBERATION'

Those lucky people who attended the **11th EPEA Conference in Dublin from 13-17 June 2007**, in which the PAN Network was prominently featured, are still recovering from an impressive and inspiring event. As with the first PAN meeting in Manchester in January, the weather did its best to "spoil the show" with almost persistent rain failing totally to dampen the spirits or enthusiasm of the participants.



Delegates at a plenary session of the EPEA Conference

From the initial visit to Wheatfield Prison, where we were introduced to *Helen Hunt's* exciting Shakespeare productions, to the final inspirational presentation by *John Lonergan*, the supportive Governor of Mountjoy Prison, we were bombarded with thought-provoking presentations, high-quality exhibitions and a range of stimulating workshops — with 7 of the 17 arts-based workshops run by PAN members. Particularly memorable were *Anne Costelloe's* sobering yet realistic introduction, *Ted Fleming's* key-note speech and *Erwin James's* liberating account of his journey from "lifer" to internationally-renowned writer.



Anne Costelloe, the EPEA chair, introduces the main conference themes

These 'serious' items were balanced by an appropriate range of cultural activities - the impressive Irish prison arts exhibition in the Kilmainham Gaol museum, the misty visit yet evocative visit to the Glenree Centre for Peace & Understanding, the unforgettable evening of genuine Irish folk music and not-so-genuine show-biz dance at Johnny Fox's pub, and the moving 'Bloomsday' extract from James Joyce's *Ulysses* (directed by PAN stalwart *Maggie Byrne*). Our Irish hosts provided us with an incredible rollercoaster experience, which will live long in all our memories.

“Policies and Approaches in European Prison Art Education”

A presentation to the PAN Conference

by **Valentina Petrova, SEEC, Lovech Prison, Bulgaria**

“The degree of civilization in a society can be judged by entering its prisons!”

Dostoevsky

Arts & Creative Activities in Prisons

PRISONS
are non-public places which are part of the public space!

+++++++



“Our creative capacity is the most potent manifestation of what it means to be human”

Bill Cleveland

ARTS CAN

- fill basic needs
- improve
- Inform
- mobilize
- build
- Inspire
- nurture
- change
- educate

Positive Impact of Arts Activities on Offenders

Direct Benefits:

- ◆ An increase in writing and drawing skills
- ◆ Arts Activities provide a more human environment inside the prison
- ◆ Inmates can explore their creative talents and personal voice

Indirect Benefits:

- ◆ Arts in prison connect with the outside
- ◆ Through the arts inmates have to face up who they are
- ◆ Arts help break criminal stereotypes
- ◆ Arts help inmates to change their attitudes toward themselves and others
- ◆ Inmates learn how to work as a team
- ◆ Increasing self-confidence
- ◆ Many prisoners are finding “something to believe in”
- ◆ Participants in arts activities are less likely to re-offend after release

“We love that PAN workshop because we could sit around, and share stories, and paint, and be human beings with one another. For a little while we were not convicts anymore because you respected us.”

N.M.



“Why didn’t I have this opportunity before? I just found school to be boring and with nothing challenging. If I knew that magical power of the colours, then I probably wouldn’t land in the prison...”

S.K.

The corridor of a Bulgarian prison –



before ...



... and after

... a Grundtvig 2 project

Individual Creative Work of Bulgarian and Norwegian Inmates



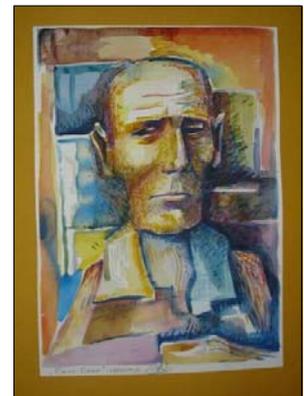
Individual Creative Work of a Bulgarian Inmate Holy Painting



Key Lessons Learned

- **Public awareness** of the purpose and range of arts activities in prisons is very low and both arts providers and prisons are wary of seeking to raise it, for fear of a negative response
- **The different parties** involved in the arts in the criminal justice system – artists, prison staff, teachers, policy makers – need to work more closely together to increase the range, quantity and quality of arts & creative activities
- **More studies** are needed to collect evidences of the positive impact of art & creative activities on offenders
- Offenders should have **opportunities** to engage in artistic activities as part of the regime in prisons

Individual Creative Work of Inmates



Valentina Petrova relaxes after her inspiring presentation



PAN CONFERENCE (1)

SESSION 1

Thursday 14 June

PAN Conference Opening:

Brian Holmes, Head of Grundtvig Unit, Brussels

PAN introduction:

Alan Clarke, PAN Coordinator, UK

"POLICIES & APPROACHES"

Keynote speech:

Merron Mitchell,

Head of Offender Learning, City College Manchester,
UK

SESSION 2

Sunday 17 June

Don McBurney, UNESCO "A Ray of Hope"

"POLICIES & APPROACHES"

Research update:

Valentina Petrova, SEEC, Bulgaria

BEST PRACTICE IN MULTIMEDIA & ICT

"Arts and ICT in a Greek prison school":

Damianos Petros, Avlonas Attica, Greece

"Media work in Northern Ireland's prisons":

Mike Moloney, Prison Arts Foundation, Belfast

Those lucky people who attended the EPEA conference in Dublin, in which the PAN Network was prominently featured, are still recovering from an impressive and inspiring event. As with the first PAN meeting in Manchester in January, the weather did its best to "spoil the show" with almost persistent rain failing totally to dampen the spirits or enthusiasm of the participants. From the initial visit to Wheatfield Prison, where we were introduced to *Helen Hunt's* exciting Shakespeare productions, to the final inspirational presentation by *John Lonergan*, the supportive Governor of Mountjoy Prison, we were bombarded with thought-provoking presentations, high-quality exhibitions and a range of stimulating workshops. Particularly memorable were *Anne Costello's* sobering yet realistic introduction, *Ted Fleming's* key-note speech and *Erwin James's* liberating account of his journey from "lifer" to internationally-renowned writer. These 'serious' items were balanced by an appropriate range of cultural activities - the impressive Irish prison arts exhibition in the Kilmainham Gaol museum, the misty visit yet evocative visit to the Glencree Centre for Peace & Understanding, the unforgettable evening of genuine Irish folk music and not-so-genuine show-biz dance at Johnny Fox's pub, and the moving 'Bloomsday' extract from James Joyce's *Ulysses* (directed by PAN stalwart *Maggie Byrne*). Our Irish hosts provided us with an incredible roller-coaster experience, which will live long in all our memories.

Alan Clarke

PAN logo competition



The high-level of artwork in prisons across Europe is reflected in the entries to this competition. The winner, announced at the final banquet of the Dublin Conference, is on the left, but all entries deserve the highest credit. We hope to use most of them in our work, and the entry on the right will be adapted as the logo for the 'Will to Dream' project.



PAN CONFERENCE (2)

"A medium for change"

A personal report on the 1st PAN European Conference
by Eleanor Jones, Art Teacher, Mountjoy Prison, Ireland



The Mountjoy 'Supremes' – with Eleanor Jones on the right

A rainy Dublin in June saw what was to be an engaging and illuminating first conference for the PAN European partners. This event was run alongside the 11th EPEA Conference, and with this collaboration an enormous extra wealth of professional expertise, experience and enlightenment was enjoyed by around 170 delegates from all over Europe and beyond. The coming together of this diverse international group, all of whom have an interest in improving education in prison offered an ideal opportunity to compare, contrast and share our experiences and plans. It also proved an excellent platform from which to observe contemporary practices within the prison educational system internationally and to participate in workshops of a varied and exciting nature.



An overhead view of the conference foyer

The Grundvig 4 PAN project is a prison arts inter-active network set up originally in Sofia, Bulgaria at the 10th EPEA Conference in 2005. After the initial steering group meeting in Manchester in March this year it was decided to combine the two conferences in Dublin for logistical reasons. The PAN project is concerned with promoting Prison Arts both inside institutions and at post-release centres, but any educational explorative project should be considered in a wider educational context and so this meeting proved to be an invaluable setting for both.



PAN delegates hearing about examples of good practice

The Pan Project held quite a presence amid the many other sessions and workshops which would follow over the next 3 days. At the informal opening on the first evening of the EPEA conference, **Alan Clarke**, the project coordinator, gave an explanation of PAN's aims and activities to date. The following day, **Brian Holmes** Head of Grundvig Unit ... in Brussels formally opened the PAN Conference and his presence lent weight and credence to our project. The keynote speech was given by **Merron Mitchell**, Head of the Offender Learning Directorate at City College Manchester, the largest provider of prison education in the UK. In her excellent talk she quoted Darwin:

"It is not the strongest of the species that survive, nor the most intelligent; it is the one that is the most adaptable to change"

Many workshops, including **Bruce Wall's** 'Drama as a touchstone/ Shakespeare in prison' and 'The Theatre of Life' led by **Tatjana Mayer** not only took place in situ at DCU, but were also conducted in Mountjoy Prison in Dublin. This extension of conference workshops to the 'real venues' was a powerful bonus enjoyed by the leaders and participants alike.



Bruce Wall in full swing!

At the start of PAN's final session Alan quoted from Oscar Wilde's, 'Ballad of Reading Jail' - "... **every prison that men build is built with bricks of shame**" - underlining what the EPEA and our network tries to dispel. Then Valentina Petrova identified the key factors on policies and approaches, whilst **Petros Damianos** from Greece further emphasized the need for a cultural activity schedule to help adapt to the school environment psychologically and in other ways.



Petros Damianos enthusing about arts in Greek young offender schools

The Pan European Network is on a journey of discovery and we hope most importantly to promote The Arts in prison. The final contributor to the PAN Conference, was **Mike Moloney** from the Prison Arts Foundation, who presented examples of media work in Northern Ireland prisons. His enjoyable presentation concluded with the words:

"Art is a medium for change-Prison is just a venue "

“Art education in Dutch prisons”

Learning from the past on our way to the future.

“You won’t know a country until you know its prisons”, Dostojevsky

It takes some time to get used to the idea of being involved in a large-scale European project. A project, moreover, that requires its participants to learn more about the history of their profession and about their own country, as these are the background for new ideas and future policies. By investigating education, arts and culture, and by good-practice ideas from the prison arts field, we may be able to find current examples of prison art and new practices may be initialised.

As it is difficult, even in a small country like the Netherlands, to keep in touch with other art teachers and to exchange whatever it takes to keep going in the prison arts field, Europe has the appearance of an immense territory, too large to get a hold on.

Fortunately nowadays the digital networks make it possible to get in touch with the people you need to find out what is going on in prison arts in other European countries. One of the aims of the project is to build such a network. Now I myself am a ‘digilliterate’. I really would not know how to make websites, google-forums etcetera, or how to make use of them. But never despair, for among the partners there are people who are willing to help as real ‘digi buddies’, and who will make you feel counting. But let’s get back to the promising title of this article and the subject of which I am supposed to know a lot.

“Prison art exists as long as there have been prisoners”

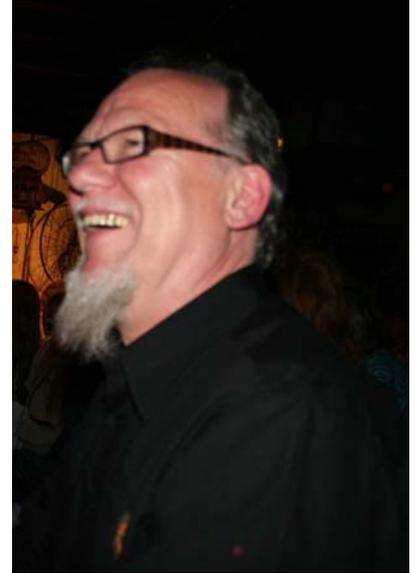
Who will tell what may count as the beginning of prison arts: the inscriptions of the early Christians in the Roman catacombs, or the drawings in

the caves of Altamira perhaps? I will not go back that far, but confine myself to the developments of homecraft in the more recent past, to what we now call art education, thereby ignoring the pre-war times of creative scratching in bed-boards, or erotica made of soap and chewed dough. I will begin my history in the past century, in the middle seventies when the profession was still called ‘homecraft leader’. This profession, originating from the occupation of ‘prison warden’, was still something done by a few creative persons in their spare time. Research has shown that in these days in some prisons in the Netherlands small rooms were available for these homecraft leaders to do their pioneering work. Their products were things like tiny furniture, miniature billiard tables, figures made of wire, small wallets, mills made of burned matches and some enamel work. At some places done by Red Cross welfare workers.

In about the same time as I started my career there were employees in several prisons who, after having finished their education in art, marked a new era in prison art activities.

Some years before, in the late sixties, a number of artists and prisoners together had made a painting on a wall of Scheveningen prison, supported by the *Prins Bernardfonds*, a fund for all kinds of cultural activities. These were probably the first activities undertaken by artists in the prison system, excepting of course the artists who themselves were prisoners at any time.

The artist-teachers had to learn from the guards and other members of the staff how to deal with the



prisoners (teach-teachers *avant la lettre*). Unless there are other teachers around, this is still how it works today. In some cases the Ministry of Justice employed artist-teachers who thereby became civil servants and were paid accordingly.

In the mid eighties a new era began. ‘Prison warden’ was to be the name of a new and more humane kind of occupation, and artistic education would be the means to that end.

In the subsequent pilot project some prisons joined forces with regional centres for artistic education and amateur art. Special courses were developed for the PIW’ers (penitentiary institution workers or officers), as the wardens were now called.

Eventually the Ministry even assigned to a national institution the task of developing and organising these courses in a way that was well-considered both in content and in the educational aspects. The teachers of these courses were to be pre-

sent in these prisons, albeit in the background, to support the PIW'ers if necessary, and to guide and stimulate them. A result of this ambitious plan was the artistically trained staff getting closer to the prison inmates, which had a positive effect on establishing a more humane regime.

From these days on I was convinced of the desirability of getting the wardens involved in the art courses (In this prison the rule is, that a group of 6 or 12 inmates is always supervised by a PIW or a leader and that they together attend art education. This is for reasons of security as well as for observation). There are no better ways of guidance than by participating in the lessons, in order that all may be able to experience for themselves what the effects of art may be. Hereby the relationship of officers and prisoners is very much improved, as has been shown in these last few years. Really involved members of the staff encourage the prisoners to join the classes because they know their positive effects. Officers like it when inmates make art: "We can make easy contact with them and they are quiet."

Although we cannot say the efforts have all been wasted, it was at one time decided to put an end to the whole process of training PIW'ers to make them available as art teachers. After a long period of trial and error it was clear that only well trained professional teachers of art were qualified to work with the increasingly difficult groups and individuals, and that only these professionals were capable of surviving in the prison system. In other words, the project was doomed to fail, also because of the rapidly changing prison staff and the boom of the prisons.

Staff members with the ambition to make more of their jobs proved to be qualified for managing functions as well. As a result there was no continuity in the art classes. The art lessons of the remaining PIW'ers proved unsatisfactory in the long run, as they more and more fell back on the routine of well known techniques. An interesting side effect was though that all of the personnel supported the idea of art education.

In 1986 the recently appointed consultant of art education, Joke Holdtgrefe, wrote an article on the new policies, which showed that art education was here to stay.

As a result of the failure of the national process of renewal, the majority of the consultants and of teachers of the courses got a new appointment and started themselves teaching art to the inmates. During the courses they had got acquainted with the interesting field of prison art and now they chose to learn more about the subject and to make it their career.

Obviously there are huge differences between teaching art in prison and teaching it in a school or art centre. In the first place the abilities of the prisoners individually may differ vastly. Moreover it is hard to work with groups with continually changing members. John joins the group, Jack leaves; this makes it hard to work as a group or to achieve something together unless you are able to use this relay-energy to your advantage. Products that have been left unfinished by some may be completed by others. Inmates who have acquired some skill may pass their knowledge on to others, thereby enhancing their self-esteem as well.

Most prisons provided well-equipped studios from the moment these pro-

fessional art teachers made their entrance. Prison art of the highest standard was a possibility from these days on. Because of their wide experience teachers have a suitable offer for every prisoner.

A new development is the differentiation of prisoners. Especially in the last ten years there has been a growing variety of inmates, all with their own possibilities and impediments. This made it necessary to increase the professional level of the art teachers as well as make an adaptation of equipment and methods.

Some examples of special groups and care units are:

The department of individual guidance: very small groups of mentally disturbed inmates. This demands a therapeutic approach and often results in the most original art.

Extra security: lessons one-to-one from behind solid glass.

Drug addicts unit: real working with groups and art education as part of the entire program.

Pavilions for social integration: art education as the beginning of education, or as completing it, which aims at general education or work.

Forensic Preparatory Unit and those at the disposal of the government: working from a therapeutic idea.

Most art teachers have developed a method of their own to be able to deal with all these different groups. Their approach however is only passed on when new colleagues are hired. Because this is a rare event these days, one might say that the team is ageing, and within a few years all the acquired know-how will slowly disappear.

Several rounds of economizing have resulted in the introduction of a

... “Art education in Dutch prisons”

'frugal regime'. Managers tended to interpret this term in different ways, with the consequence that a number of members of the staff lost their jobs. The murdering of one of our colleagues may also have been of some influence in this. Art education has come to an impasse in Holland.

Simultaneously a development referred to as 'The New Institution' not only aims at economizing, but also at a stricter regime in prisons. Because of these new views, one wants to drop art education in a number of sections. Fortunately the unions reacted in time and this last development has been stopped for the time being. We may well welcome their actions, which prevented Europe from getting into a most paradoxical situation. The present Europe would demand of future members of the European Union to live up to certain standards of education in prisons. On the other hand these new members would then have programs of art education while these had been dropped in the old ones. We may hope for a more balanced view of the government that

has recently taken office in our country.

Meanwhile the art lessons for the special groups are allowed to continue and a small group of art teachers is devising the policies for the time to come. Let me therefore finish with the hope that a lobby will be able to secure the right of expression for the prisoners in the future.

**Legs Boelen,
March 2007**

Literature: *unfortunately not yet translated*

Resocialisatie en Detentie: Peter Nelissen, art-teacher, policymaker and criminologist

Over kunstzinnige vorming en art 48: van de Penitentiaire Beginselenwet

Van de nood een deugd maken?: Over kunstzinnige vorming. Th.v.d. Hoeven.

Beleidsnotitie: Joke Holdtgreffe (1986).

Beleidsnotitie: Bert Braak (2006).

PIPELINE PROJECT
www.pipeline-project.org

The PIPELINE project ended with an impressive firework of a conference in Norway. Among the speakers were the County Governor of Hordaland Ms Kjellbjørg Lunde, Head of Unit Brian Holmes from the EU commission and EPEA Chair person Anne Costelloe.

The program was filled with cultural slots. Prisoners from Oslo Prison and Varde Theatret made stunning presentations.



Broken or not?



Sometimes when you work with ceramic art work it does not stand the heat in the burning process. But this misfortune can create new symbolism. The example shown is one of the best.

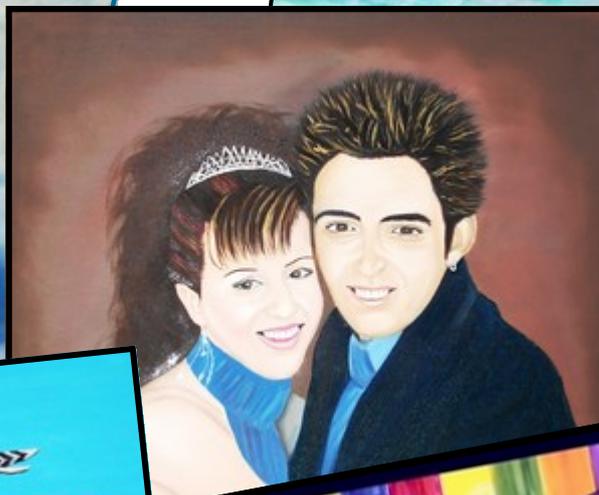
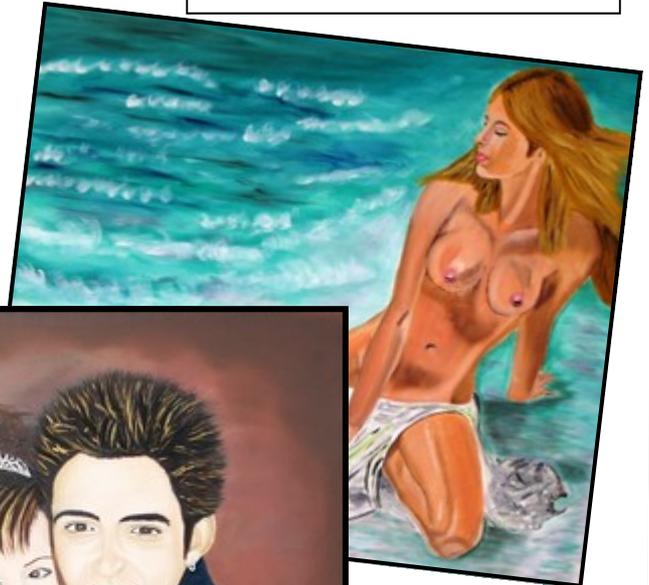
This art found an important place in the prison, due to the strong symbolism.

Do you need your head in prison?

Paintings from Cyprus

The picture slide show presented on the website consist of samples of Prison Art made by inmates of Cyprus. As you see the Mediterranean culture is presented in a very colourful way.

Contact Person
Mr. Andreas Efthymiou,
Prison Department, Cyprus



Link: www.panproject.org/images/cyprus/g/

'ARRESTING DOWNWARD CAREERS'

The work of the Anne Peaker Centre for Arts in Criminal Justice

by Bridget Edwards, CEO Anne Peaker Centre, UK

Currently in the UK numbers of prisoners are at an all time high of nearly 80,000. Incidents of gun and knife crime constantly make media headline. We could be forgiven for echoing Frederick Rainer's cry of long ago:

"Offence after offence and sentence after sentence appear to be the inevitable lot of him whose foot has slipped. Can nothing be done to arrest the downward career?"

The National Offender Management Service (NOMS) has been charged with reducing the re-offending figures by 10% by 2010. Difficult? Undoubtedly. Achievable? Certainly.

We who have used the arts in criminal justice settings and have witnessed distinct change in people's lives and attitude, firmly believe in the restorative power of the arts. We know that skilful use of the arts can play a distinct role in reducing re-offending. What needs to happen more regularly, is a concerted, collaborative approach to education in the sector; where the arts are used in conjunction with more formal learning methods and are seen as another and essential tool.



Erwin James, was one such person that took the opportunity afforded by a Governor's positive attitude to the arts. James talks about 'the secret good thing' in people: a hidden talent. James's particular ability to write was unearthed and cultivated. 'After a series of coincidences and a lucky break', he was invited to write a regular column in The Guardian about his experiences in jail. The Guardian newspaper is a major publication in the UK and an opportunity like this was unheard of. When James finally left prison, it was with a small amount of money (earned from his writing) and a burgeoning career in journalism. Today he is a respected journalist, writer and social commentator. Anne Peaker, writing in the 'Handbook for Artists' said 'The fact that thirty years on I am still concerned with the development of creative arts work with prisoners is a tribute to the enormous satisfaction that can come from helping people discover their own abilities and from seeing how the self-confidence, which is engendered, can bring about very positive personal change...'



info@apcentre.org.uk



Anne Peaker Centre (APC) was established 15 years ago, founded by Dr. Anne Peaker. We work to support and promote the use of the arts in criminal justice and social exclusion settings. APC has six main areas of work:

- ◆ Advocacy – influencing policy.
- ◆ Capacity Building and training – delivering a national framework for continuous professional development for creative professionals working in criminal justice.
- ◆ Promotion – promoting the value of the arts.
- ◆ Consultancy – harnessing our knowledge and expertise to shape and fertilize the sector's growth.
- ◆ Evidence – demonstrating the value of the arts through the undertaking analysis and interpretation of research.
- ◆ Information – sourcing and disseminating clear information, advice and support.

I am excited by our partnership with PAN. This new collaboration will give greater opportunities across Europe to share best practice, research and evidence; and in turn help each other advocate to our respective Governments, increase in investment, support and promotion of the use of the arts in criminal justice settings.



Pictures are from the 'Turner Close Project', Kent. This project directly involved (ex) offenders, working with Artists, Southern Housing Association and the local community to provide a safe, bright space for all to enjoy. APC worked on the project development and funding.

The Anne Peaker Centre is collaborating with PAN on extending 'Joining the Dots' - its existing date-base for prison arts activities in the UK - into a European-wide service.

'California Mens Colony - Arts in Corrections'

A Journal Entry by Bruce Wall - September 2007 (extract)



I returned yesterday from California. It was a truly magnificent experience. I flew in on Saturday night and spent three days (largely) working with inmates in a prison with 7,000 prisoners, the California Mens Colony (CMC). It is, in a word, massive. ... Once in it is not unlike a film back lot. Different units are separated by large mesh fences with barbed wire atop of them. The prisoners are split into yards and live in dormitories with approximately 90 to 100 in each room. This cuts down on suicide and encourages the lads to spend much more time outside (as does the climate.)

The West Side where I was based is a former military barrack. It is a vast assembly of low-lying single-or-double-level wooden buildings, all immaculately kept. The men walk about in blue outfits with CMC emblazoned on them. Each major area of education has its own building, as does the chapel, laundry building, work centres, etc. This includes 'Arts In Corrections' (AIC).

I met the core twenty AIC inmates on Sunday afternoon for an LSW Workout. This is the cast who will be

in the upcoming new play that they have developed as a team; a version of Rip Van Winkle, illustrating the struggle against re-offence. The atmosphere in Studio 'A' was electric. The chaps responded immediately to the LSW regime and it was clear that there was a substantial amount of talent at hand. Going out the door one lifer (and 'life' in California means LIFE) told me that it was 'the best thing that's happened in 16 years'. ...

Monday and Tuesday were two of the most extraordinary days I have ever spent - inside (or out) of correctional justice environments. ... Attendance was total and very punctual. ... The AIC lads and I had just over a seven-hour working period for each calendar day. Not a minute was wasted. It was also wonderful to see young offenders happily mixed with their more senior brethren. ... There must have been between fifty and sixty inmates taking part in the workout on Monday - without it should be said - an officer in sight. The sounds produced by these men - especially the rich laughter - was glorious. One very talented guitarist, Steve, later summed it up

as being 'awesome'. ... The build-up to the train movement in the three tonal exercise was explosive. As one teacher - teaching in a building some distance away - said: 'That WAS art'. ... Indeed the next day there were more guys who got permission to come to the AIC building because they had heard the noise and wanted to take part. One new lad said: 'I just came today and already I've gotten to die!' The encouragement of the institution was hugely appreciated. This - much more than any prison I have ever been in within the United Kingdom or elsewhere - was a cohesive community. Of course there are problems - it wouldn't be a prison if there weren't - but at least the redemptive principal was audibly and visibly clear and purposeful. ...

One 19 year old boy - (a gentle soul appropriately named Najee Bright) - did spectacular work in terms of 'interspersal' (both in prose and, then, amazingly - off the cuff - in pure iambic - all quite astonishing.) ... As he went out the door on Tuesday night Najee turned, saluting, and said: 'Thanks for my life'.

*Bruce Wall is the Executive Director of the London Shakespeare Workout, a partner in the PAN project .
The full version of his American experiences can be found in <http://www.lswproductions.co.uk/cmc.htm>*

"High Flying first experience with Grundtvig and Art"

By Niels Bak, Sonder Omme State Prison, Denmark

An insider's account of the initial PAN meeting in Manchester, January 2007



Delegates at the City College Manchester meeting:

FRONT ROW: Willie Mills (CCM Principal), Susan Ashmore (UK), Anne Costello (EPEA Chair, IE), Maggie Byrne (IE), Kirsten Gronnebek (DK), Geoff Moore (NI)

STANDING: Bruce Wall (UK), Legs Boelen (NL), Nic Alexander (UK), Anita Wilson (EPEA rep. UK), Ioannis Papadimitriou (GR), Alan Clarke (CCM), Tatjana Mayer (AU), Katya Riemann (DE), Melanie Kemp (CCM), Dianne Butterworth (CCM), Eleanor Jones (IE), Valentina Petrova (BG), Merron Mitchell (CCM), Aina Vilcane (LV), Una Gildea (IE), Katie Loo (EE), Nils Bak (DK)

The Chair of the Danish Prison Teacher Association (FLF), Kirsten Gronnebaek, looked me straight in the eyes and said: "I don't like this". My answer "I MNM do neither" was said with a football in my throat. Kirsten and I were about to land in Manchester International Airport during a full blown storm. The plane was thrown in all directions like an egg in an ocean in uproar. Suddenly the plane hammered into the English ground and was brought to a halt after the worst and most fearful landing any person can imagine. Even before we left the Airport it was closed and trees falling on the streets had cut off Manchester from the outside world.

We were on our way to a Grundtvig 4 meeting in the PAN Project. PAN stands for Prison Art Network indicating that the project would promote visual art, performing art and multimedia in prison education together with music. Kirsten Gronnebaek is the representative of the FLF - the organisation of Danish prison educators - and I represent the State Prison of Sonder Omme. In the project we are two of the partners from many European Countries like UK, Netherlands, Ireland, Northern Ireland, Bulgaria, Malta, Greece, Latvia, Estonia, Germany, Lithuania and Austria. One of the aims of the project is to bring many European countries together to form a network and we arrived at the first meeting to start working on these aims.

The storm over England had its influence on the meeting. Many of the participants came late and some items on the agenda had to be shortened or moved around. By Friday morning all had arrived, some a day late due to the storm, but it did not affect the meeting too much. The participants were enthusiastic and full of inspiration. Many were prison teachers in the field of art, but also people from Universities, Colleges and Theatres are among the Network. "The London Shakespeare Workout" travels the world with a marvellous show where many of the actors are former inmates and it is only natural for them that the prison world becomes a part of their play.

Alan Clarke is the coordinator and initiator of the Network. He spoke at the last annual conference for the Danish prison teachers. Alan explained very well how the work with art and drama sets emotions and forces free and gives the inmates a better self understanding. Through the work with art, forces are set free that enables them to improve personal and social competences; competences which is needed to keep a job or continue an education and live a life without crime.

The first phase of the project has started and I am sure you are going to hear from us soon. We too want to know from you what is going on in your institution.



One of the speakers at the PAN conference was Don McBurney from the UNESCO peace project, "Ray of Hope", with whom the Network is affiliated. He gave a touching talk about peace, friendship, warmth, caring, concern, empathy, trust, understanding and diversity - just some of the words highlighting our common goals. He also fed-back the following :

"..... throughout the conference I witnessed not a coming together of interested parties but a family sharing friendship - and I do not apologise for this - there was a childish excitement and zeal for all that was being achieved and the prospects of further developments in the future. This excitement and zeal I understand, welcome as refreshing and can give more than empathy to."



A PRISON ARTS EDUCATION NETWORK

A transnational Network of organisations involved in adult arts education for prison inmates and ex-offenders across Europe

This project is coordinated by City College Manchester through its International Unit & the Offender Learning Directorate and is supported by the European Prison Education Association (EPEA)

AIMS

- To form an **interactive network** of organisations involved in prison arts education across Europe.
- To identify **official policies & governmental support** for prison arts education in individual European countries.
- To identify **current approaches** to the teaching of prison arts education across Europe.
- To identify and support **in-service training** programmes for teachers working in prison arts education.
- To highlight examples of **best practice** in the teaching of prison arts education across Europe.
- To encourage and develop **innovative methods and material** in delivering prison arts education.
- To explore the possibilities and advantages of **combining art forms** in the delivery of prison arts education.
- To identify opportunities for inmates to **gain qualifications** in the area of prison arts education.
- To identify **vocational opportunities** in the arts for inmates and ex-offenders across Europe.
- To organise **international conferences, seminars and workshops** on prison arts education.
- To encourage the development of **new European projects** in the area of prison arts education.
- To establish **local partnerships** of organisations involved in prison arts education in individual countries.
- To **publish & disseminate** information on prison arts education across Europe,

PAN THEMES

Each year will focus on specific aspects, culminating in the annual conference:

1. **YEAR 1 (2006-7)**
"Policies & approaches"
CONFERENCE: Dublin, Ireland
[in conjunction with the EPEA]
2. **YEAR 2 (2007-8)**
CONFERENCE: Sofia, Bulgaria
"Best practice & innovation"
[in conjunction with the 'Will to Dream' project]
3. **YEAR 3 (2008-9)**
"Qualifications & vocational opportunities"
CONFERENCE: Denmark

STEERING GROUP ROLES

City College, Manchester, UK
 SG chair/ art-form leader: performing arts

SSEC-Lovech, Bulgaria
 coordinating "Policies & Approaches"

FLF, Denmark
 responsible for Website & Publications

Mountjoy Prison, Dublin, Ireland
 responsible for Membership & Sustainability

University of Malta
 coordinating "Qualifications & Vocational Opportunities"/ dissemination

Vught Prison, Netherlands
 art-form leader: visual arts

Prison Arts Foundation, Northern Ireland
 art-form leader: multimedia & ICT

Partners

2nd PAN CONFERENCE

**14-18 May 2008
In Sofia, Bulgaria**

The second PAN Conference will be run together with the 'Will to Dream' project.

Its main theme will be: "Qualifications & vocational opportunities"

and its practical focus will be on the

Performing Arts

For further information contact Valentina Petrova:
seec_vp@hotmail.com

NEW PRISON EDUCATION PROJECTS

As a direct result of the success of PAN and its sister project 'The Will to Dream', 2 new Grundtvig prison education projects are being developed for next year:

BEYOND THE PALE

European Young Offenders Network

A transnational Network of organisations involved in the education of young offenders across Europe

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Movable Barres

Promoting music & dance in adult prison education across Europe

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A preparatory meeting for both projects will be held in Manchester in November 2007

For further information contact: alanruscoe@yahoo.co.uk

'The Will to Dream'

Promoting theatre & video in adult prison education across Europe



This Grundtvig I project, developed alongside the PAN Network, concentrates on creating strategies, approaches and learning material to encourage and promote the use of theatre & video in adult prison education across Europe, including the direct involvement of professional theatre & media practitioners. Its members, most of them also PAN partners, come from prisons, colleges & theatre groups in Austria, Bulgaria, Latvia, Lithuania, Malta, Northern Ireland, Norway, Sweden & the UK.



Tatjana Meyer, from the Galli-Group, showing our Irish colleagues, Mike Moloney and Maggie Byrne, the cultural delights of Vienna

Our first meeting in Vienna was a huge success, combining serious decision-making with practical workshops & visits to cultural events, including a wonderful theatre performance by our hosts, the Galli-Group. The next meeting will take place in Oslo in October, and will include drama workshops from our Norwegian hosts & the Arden School of Acting, Manchester.

ESCAPE

The European Site for Creative Arts in Prison Education



This site is designed to provide a virtual multimedia gallery exhibition space for artwork, music, poetry and drama by prisoners who attend classes primarily in European Prison Education Centres.

Art exhibitions, drama productions, music performances and publication of writings provide the students with the opportunity to have their work seen and heard by those outside the prison gates. We hope and expect that this site will provide a platform for their work to be viewed by a wider audience and extend this viewing beyond the lifespan of an exhibition or performance. The site also contains articles by prison teachers which taken collectively give an overview of creative arts education in European prisons. We invite teachers from European prisons to submit work by their students.

the European Site for Creative Arts in Prison Education, is run by Martin Fahy, Ireland, & Per Thrane, Denmark

www.escapelink.org



PAN Project

Socrates
Grundtvig

Education and Culture



This European Prison Initiative will advance through friendship, the sharing of knowledge and experiences and the promotion of a global culture of peace