

# PARTners

**The journal of the PAN European Prison Arts Network**

**www.panproject.org - 2nd issue, March 2008**

## Prison Art in Germany



## New PAN resources



## Prison Art in court



## Art in correction



## Art for me in Mountjoy



## Frequently asked questions





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## PAN editorial

by Dr Alan Clarke, Coordinator of PAN European

Following the great success of the **1st PAN Conference** in Dublin in June 2007, run in conjunction with the European Prison Education Association (EPEA), PAN has grown from strength to strength. It's **website** has continued to be a focal point for 'show-casing' prison arts activities across Europe, and has since become the host for its sister European project, *'The Will to Dream'*; a successful meeting of the **PAN Steering Group** took place in Malta:



Alan Clarke with fellow PAN member Tony Vella during the Malta steering group meeting

representatives from the Netherlands, Ireland & the UK have been working on a **travelling exhibition of prison art** which should be ready for the Sofia Conference; a **data base of European prison arts** is currently being developed in conjunction with the UK's *Anne Peaker Centre*; through its UNESCO links the PAN Co-ordinator undertook a presentation on 'Prison Arts & Literacy' for the **International Dyslexia Society** in Brussels; an article about links with **prison arts work in Berlin** appeared in a German newspaper; numerous **local activities** have spread the news of PAN's promotion of prison art education across many European countries; and PAN has agreed to sponsor an award for the prestigious **Koestler Trust** in the UK.

The forthcoming **Sofia Conference** promises to be a very different event from Dublin but hopefully just as stimulating and successful. We are delighted that **Michael Hadjidemitriou, Head of the Prisons Department in Cyprus** and an enthusiastic supporter of European prison education, has agreed to present the keynote speech on the role of arts in offender learning. The rest of the programme, organized jointly with *'The Will to Dream'* project, aims to demonstrate how much good work is being produced in prison education across Europe, particularly in relation to the performing arts, including.

- ◆ 4 live theatre performances, culminating in a specially organised production by the inmates of Lovech Prison, a first for Bulgaria
- ◆ 8 practical workshops covering drama, video, glass work and other arts activities
- ◆ A mini 'film & video festival'.

With over 60 delegates it should be an exciting event!

## “ROUNDING SHAKESPEARE” in a Californian prison

As we reported in our first edition of *'pARTners'*, **Bruce Wall** —the artistic director of the *London Shakespeare Workout* — last year undertook drama workshops inside one of the biggest men's prisons in the USA. At the beginning of this year he returned to work on a Shakespeare production with the inmates and has been sending us regularly reports of his experiences, extracts from which we are publishing with photographs from **Georgia Oetker** who accompanied him: Wednesday January 30th

“It is still extraordinary to me to be in California amongst a herd - 7,000 strong - of men many would think to be simply beasts. In fact, in some regards that is how they are treated. They aren't, of course – at heart. That is the catch. That's what is potentially so moving. The scale is just so much larger than anywhere else in Europe. While it has been pelting rain - sheeting down - to see these lads literally in their hundreds in nothing but T-shirts and jeans with their faces pressed up against fences, desperate to get to Arts in Corrections to do Shakespeare is an extraordinary sight. You get the sense they don't even feel the wet. For them - right now - the Bard IS dry freedom ...



Last night I did what I think is the best workout I have ever undertaken in a prison anywhere. It, of course, should have been. These guys were primed; I had met them on the yards last week. All of them showed up – most of them early. All that is apart from the lifers. They may not have been allowed. ... (Life in the US means LIFE – not 16 years as in England.) I didn't blame them for not coming. They must be very depressed. (Update: In fact I've seen a few today they are being sent to psychiatrists and seem to be doing fine.) “

CONTINUED ON PAGE 13



## Prison Fellowship Brings "Presence to Prison"

*The Prison Fellowship is working to bring art to inmates. The Prison Art Network took the time to question two volunteers, Jay Samwald and S. Brooke Anderson who conducted an art mentorship project last summer.*

- *How Did Brooke come to this project?*

After attending a talk given by Reverend Ellie Clitheroe of Prison Fellowship Canada, Brooke Anderson was inspired to call Rev. Clitheroe and offer art mentoring in the prison system. A short time later Reverend Wendy Murchie from the Fraser Valley Institution for Women called and asked if Brooke would be interested in guiding the inmates in the creation of a mural in the non denominational spirituality room. The wall was approximately 6 metres by 3 metres. Rev. Murchie had visited Brooke's website, ([www.sbandersonart.com](http://www.sbandersonart.com)) and had a specific style of painting in mind. Jay Samwald has been involved with social justice groups throughout his adult life and saw the opportunity to provide support for Brooke and also mentor new skills in videography to the inmates.

- *How about Jay's involvement in prisons?*

Jay's first exposure to bringing art into prisons was in 1975. He was in a performing arts group, touring British Columbia. The five men and two women created a variety of song and skit satirizing a range of attitudes and ideas. The same group toured mental institutions, and senior care facilities. One facility was for criminal seniors with mental issues. Jay also conducted sculpting workshops for a short

time, and then returned to the prison in July of 2007 with Brooke Anderson when she was invited to mentor a mural project. Jay said "I thought this would be a great opportunity to demonstrate and share some video making techniques with the inmates. One woman really felt a connection to the film making process, and on the tape her voice can be heard saying over and over, "This is so cool!""

- *Is it different to create art in prisons than elsewhere?*

The difference in producing art in prison, as compared to other venues would be the security protocols. People respond to art no matter where they are, or who they are. We feel that creating art inside, requires a lighter footprint, more sensitivity, yet keeping focussed on the overall objective, which is to share in the act of creation and thereby creating a movement of spirit within and beyond the walls.

- *What is the Message of Art*

The message of art is the message of humanity; that we can transcend our own pain and make tomorrow a better place for subsequent generations. Art and artistic expression can provide hope, solace, comfort, pride and can be a star by which to navigate our own turbulent journey.

- *How can art offer solace to people in institutions? How can art help those who are trying to put their lives back together.*



Through the act of creation we are able to connect to our inner most feelings and feel a sense of focus. Engaging in a creative act also allows us to connect to something outside of ourselves, beyond our worries and our struggles. This is a place where we lose all track of time. It's the magical part of making art, being able to enter that realm of creation. It's a meditative place, it's a place of peace that is readily accessible to everyone.

Institutional life has a shift in focus from life outside. Everything takes on different value, some aspects of life are more intense, some less so. The act of creation can also be an act of reconciliation, or fusing the past with the future as a way of saying, "I too can believe in a better life". More practically, it can provide individuals with skill development that may offer them personal satisfaction and even new means of livelihood. If you've been broken, art can help put you back together by reminding you that you are not alone. Others have walked a similar path and made it to the other side.

- *What would you do differently?*

I would try to encourage the inmates the opportunity to participate in every aspect of the process, as in the case of "Presence in Prison" it was the artists/mentors who did all of the preparation and clean up work. The institution had the inmates only participate in the fun part of creation, people should know that there is also some labour involved.

- *Technically speaking - what's involved?*

Most institutions are built with cement blocks. Prior to painting, the surface should be smoothed out with plaster. We used more than fifty kilos of plaster on a six metre by three metre square wall. Acrylic paints are easiest to clean up and lend themselves to allowing inmates to express themselves. In terms of video making, the gear was supplied by ourselves, and we did the editing offsite. I would have preferred to be able to

have taken the inmates through the editing process.

- *What type of pressures are on the Artists/ Mentors working on the inside.*

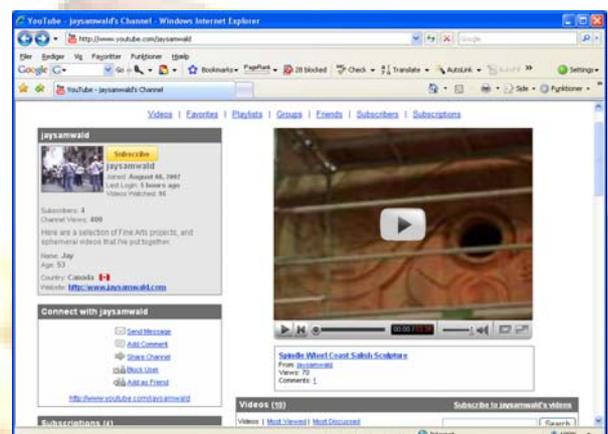
Art is all about expression, and institutions can be dehumanizing experiences. Even though the staff may be amicable and pleasant, there is still the architecture of oppression that permeates the environment. While painting the mural we could feel the oppression by the necessity to comply with very strict security rules, and when we left at the end of the project, it was like a huge weight coming off of our shoulders. That experience really helps to empathize with the staff and the inmates. The weight of institutional life is exhausting.

- *How has the experience changed you?*

An increased realization of the absolute importance of art in our daily life is the result of this work. Art can guide us, inspire us, teach us to reflect upon our worlds and console us.

Art can make us feel that we are a part of something that is much bigger than ourselves

This is the most valuable lesson of all.



[www.youtube.com/jaysamwald](http://www.youtube.com/jaysamwald)



# PRISON ART IN GERMANY (1)

## aufBruch ART PRISON CITY

aufBruch is a free & independent Berlin theatre project, concerned with artistic & political processes & social issues. For aufBruch the **Prison Institution** serves as an example *par excellence*, in that it excludes the prisoners from society, re-creating them within their own walls away from the public eye. This is the starting point for aufBruch's artistic activities.



*Nibelungen 2006*

- ◆ Its aim is to make the closed prison space accessible to the public by the **means of art**.
- ◆ Its aim is to give the prisoners through **performance skills** a language, a voice & a face that creates the possibility of an unprejudiced encounter between outsiders & insiders.
- ◆ Its aim is a **living theatre at an artistically high level** arising out of the combination of personalities & dramatic texts and convincing through authenticity & expressive powers.



*Robbers 2007*

For over ten years aufBruch has worked continually in Tegel Prison, Berlin, the largest men's prison in Europe; for the last two years additionally in Plötzensee Young Offender Institution in Berlin.

**Peter Atanassow, the director, & Sibylle Arndt, the production leader, will present aufBruch's work & run a workshop at the PAN Sofia Conference.** [www.gefaengnistheater.de](http://www.gefaengnistheater.de)

## "The prison & the city"

By Natasha Siouzuli

'In November 2007, the theatre ensemble of Tegel Prison **aufBruch** showed for only few performances and intra muros the *Atreides*, a spectacle based on texts of Sophocles, Euripides, Jean Paul Sartre, Heiner Müller et al. While dealing with murder, vengeance, guilt and morality, the performance played also with the biographies and the reality of the members of the ensemble. ... The spectacle constructed a complex relation between biography and role, between historicity and (staged) presence, by playing consciously with the situation ... of perception between representation and presence ...



*The Atreides 2007*

The *Atreides* in prison was an absolutely particular – because particularly complex – spectacle. Its complexity relied first of all on the fact that the performance questioned definitions, identities, roles, otherwise common in theatre: Who was playing and who was consuming the spectacle after all? To which extent did the actors play a role and in what part their own biography? ... The interned spectacle managed to maintain an admirable openness, which forced one, rather than to give answers, to ask more and more questions.... Special mention belongs to the central axis of the performance, a chorus of men, who sang in unison, moved together, commented, warned etc. The staging of this excellently trained and disciplined chorus referred to the "choreography" of the prison: to the arrangement of the interned during the inspections, to the special way of grouping them etc. Moreover, it literally confronted the group with the spectators, setting up an often cruel game with the physical presences of inspected and inspectors, of "anti-community" and "community". ... '

extract from an article in *PerformART - Hellenic Centre of the International Theatre Institute*, [www.hellastheatre.gr](http://www.hellastheatre.gr)



## PRISON ART IN GERMANY (2)

### « Prison culture –

*You organised the series of events called “Martin Jankowski - Literature behind Bars”. Why?*

When we were developing the programme for the “International Literature Festival in Berlin” 6 years ago, we didn’t want to limit the events just around the usual literary circles, but to imbed them into the everyday life of the city. Readings should for example also take place in schools, in libraries and hospitals. Then someone asked: what about pris-



ons? We decided that this could be something special both for the authors and the prisoners.

*Was this decision justified?*

Definitely. For the inmates it was a real change. They certainly exist in a crisis situation and listen to writers differently from the usual consumers of literature. This makes the discussions after the reading incredibly tense: in addition, it’s interesting for the writer to experience the atmosphere in prison.

*Interview by Stefan Otto in ‘Neues Deutschland’, 6/7.10.07*

*You organised these readings together with the local social workers. Were you trying through this to strengthen the support for socio-cultural work in prisons?*

In the beginning we simply wanted to realise our ideas and take literature into jails. We didn’t think much about the effect this would have. Over the years though we really have begun to achieve something with the social workers. In Moabit Prison for example most of the warders refused to support such activities. They said “We are a prison, not a culture house.” Since then cultural activities are accepted there, because they are not only an enrichment for the offenders but also help to relax the atmosphere in the institution afterwards. ...

*How is the contact between authors and prisoners?*

It’s always rather lively. The discussions could have gone on much longer. Nicholas Shakespeare exchanged addresses with the prisoners, and Benjamin Kunkel would have rather preferred to ask the inmates gut questions about their lives rather than read from his book.

*Do readings for prisoners take place independently from the literary festival?*

Occasionally there are readings in Tegel. In the Hakenfelde Young Offender Institute, an open prison, we want to hold further readings. Relatives of prisoners and workers at the YOI recently formed a sponsorship organisation. We would like to support this initiative.

## PRISON ART IN GERMANY (3)

On a recent visit to Berlin I was lucky enough to experience Frank Castorf’s acclaimed production at the Volksbuehne of **Berlin Alexanderplatz**, updated from Doebelin’s 1928 novel. For those concerned with the problems of re-offending this work is particularly relevant, dealing with the efforts of an ex-prisoner to find his feet in an environment in which unemployment, crime & violence are the norm. Following his release from prison Franz Biberkopf’s dream of becoming a dignified human being is shattered by the problems he encounters in re-establishing his former relationships, his failure to find work, his loss of an arm in a car accident, his subsequent return to criminality, the tragic death of his girlfriend at the hands of his best friend, & his final descent into hopelessness.



*Max Hopp in ‘Berlin Alexanderplatz’*

Although at the end he seems to find personal redemption, the overall impact is the failure of society to provide him with an alternative to the life that led him into crime in the first place

The production portrays this shadow-world of crime, & despair extremely effectively. The city location is cold, functional, remote, with glaring neon lights & flickering TV images. In this environment the characters’ attempts to create small comforts of human warmth are constantly disrupted by flashes of violence: like the battered car which bursts recklessly through the set, destroying everything in its way. The acting is generally very impressive with an extraordinarily flexible & sympathetic portrayal of Franz by Max Hopp. A variety of styles are used to show the fragmented state of these down-and-out lives: realistic portrayals of the depressing externals, stylised psychological insights into their disturbed psyches, supported by distancing narrative techniques. Although 5 hours is at least an hour too long, and the production loses some of its intensity towards the end, it is an overall impressive & disturbing experience, underlining the point that individuals on the edge of society need positive help to change.

*Alan Clarke*



## Prisoners' art in court

*A practical application for the paintings of inmates from Strangeways Prison, Manchester,*

PRISONERS have made another appearance at court - in the name of art. Paintings by inmates from HMP Manchester have gone on display in Salford Magistrates. The artwork was produced as part of an educational programme provided by City College Manchester and funded by the Learning and Skills Coun-



The prisoners from the Strangeways jail were asked to produce an image which explained what the word 'community' meant to them. The paintings can be seen in the public waiting rooms in the Magistrates' Court in Bexley Square.



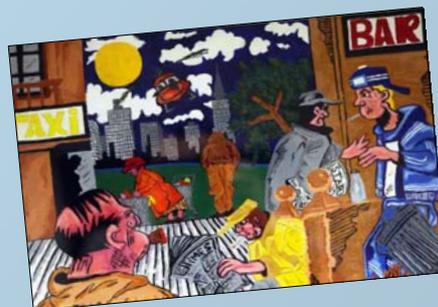
Pauline Holt, Chairman of Salford Magistrates' Bench said the paintings bring a touch of colour to the waiting rooms and make them more relaxing. She said: "I'm very pleased with the results, each one portrays community in a positive light, no litter or graffiti just lovely open spaces with people getting on with their lives."



**Influence** Community Justice is a problem-solving approach to anti-social behaviour and crime. In a pilot scheme in Salford, members of the public have an influence on what sentences are handed out to offenders. It is expected the idea will be expanded to other courts in Greater Manchester. Community Justice Communications Manager at Salford, Caroline Earle said: "The learners are justifiably proud of the work they have produced; their contribution is significant and can be enjoyed for years to come. The pieces will be on display at the court before being loaned to community groups for display in other public areas."



Former City College Manchester's Art Co-ordinator, Vivienne Calaverley, said: "Community Justice Salford wanted prisoners to get involved with making the courts more welcoming. The work is now on display and looks fantastic, each piece is very individual and holds its own essence which is personal to the artist and demonstrates how diverse different peoples' perception of community is." City College Manchester is the largest single provider of offender learning, delivering education to more than 40 prisons all over the country. The education department at HMP Manchester is passionate in its aim to provide high quality education and training for prisoners that will improve their employability and ability to be a useful member of society on release. The art work is part of a nationally accredited course which allows individuals to express themselves through different types of art.



*An article by Jessica Bell in the Manchester Evening News, 25/ 3/2008*



## “Art for me in Mountjoy”

### *A ‘lifer’ in Dublin’s Mountjoy prison reflects on the importance of art & PAN*

When I first came to prison I was in a terrible state. I couldn't relax, my mind was pushing me in the wrong direction and I was full of negative energy. This was getting me into lots of trouble. I didn't like school as a kid so when a friend suggested I try the prison school I told me that it wasn't for me. He kept at me to go with him. He said I could be doing a bit of art and it might even chill me out he said.

So about ten or eleven months ago I came. I was made to feel very welcome. My first efforts were only red angry smudges and dark depressing streaks on bits of paper. My confidence and self esteem were very low and creating red and black smudges didn't help. I nearly gave up. But I did have two fantastic tutors, Eleanor and Mags and they helped me to understand what these pictures were about. They encouraged me to stick at it and told me I had great talent.

Last year they introduced us to PAN. They got the whole class together and told us what the PAN project was trying to achieve through art in prisons. Last year Pan was coming to Ireland to hold a conference and we were asked to do a project.. We did a big mosaic based on the Irish legend The children of Lir. Everyone in the class got involved and it got us together as a group. It didn't matter where you were with your art, whether you were Van Gogh or Joe Ryan there was a place at the table for everyone. From being one person we became a group of friends that are now planning a mural in the yard. Our prison is an old Victorian building that was built in 1850. We don't have grass, trees, flowers, even weeds won't grow here.. Our buildings are a cold grey and the ground we walk on is a colder concrete and black macadam. But in a few weeks , when the weather is better we will have trees, mountains, rivers, and dazzling flowers burst



*The Children of Lir*

into life on the yard. Eleanor and Mags keep us informed about what is going on with the rest of the prisons and they download heaps from the Pan website. We now know what is happening in other prisons around Europe and we are being inspired to do loads of stuff. I have a patch on the wall and the red smudge will be the Western sun setting on Galway Bay and I can't wait to see it for the first time in eight years.

Mick Fogarty ( Foggy)

Lifer at the Medical unit , Mountjoy

January 2008

*Eleanor Jones & Maggie Byrne teach art & drama as part of an enthusiastic education team working in Mountjoy Prison. Mountjoy is a leading partner in both the EPEA & the PAN Network and will be presenting a workshop, a video & a James Joyce performance at the Sofia Conference.*



## Mickey B, A stunning video production from N Ireland



### Mickey B

is an Esc Film production based on the Shakespeare play Macbeth. The remake is based in the Northern Irish prison Maghaberry and involved partners of the PAN project.

In a stunning documentary inmates tell how taking part in the project changed them in a positive sense.

A DVD with the play and a 27 minutes long documentary is available from [www.esc-film.com](http://www.esc-film.com)

## Art in Prisons—frequently asked questions?

The list of frequent asked questions is featured on the Dutch home page [www.artinprison.nl](http://www.artinprison.nl) . The web-master Coen Vernooij is a prison art teacher himself.

### 1. Why is there art education in prison?

Every human being wants to make or develop something. If you have a lot of time on your hands art education is an excellent way to achieve something. In general it does not require a lot of material and it is a great advantage if there is a teacher who can help and teach you the ins and outs. In this way a man gets to know his own talents as well as his weak points, which helps to enhance a feeling of self-respect. This in its turn may help to create new possibilities. The result is that people may gain something from their stay in prison.

### 2. What is the difference between art within and art outside the prison walls?

The difference between inside and outside is that most of the people who make art in prison have never done so before. Their work is often about being in prison. Their desires and ideas are put into their pieces of art in a authentic way, and in this way they find ways of expression that are completely new for them.

### 3. What prisoners are allowed to participate in art education?

Alas, their numbers are decreasing. Prisons are economizing all the time and prisoners in the so called austere regimes are not allowed to join the lessons anymore. Fortunately the inmates who need the greatest care do not fall under the stricter rules. Apparently only in these sections people are aware of the favourable results of art education.

### Some remarks of prisoners about art.

"When I paint it is like cleaning up the messes".

"This is the first time someone is watching me".

(after one of his painted was hung on a wall in the passageway).

"I have learnt to use my time instead of wasting it".

"Drawing has kept me from hurting people".

"By making beautiful things I have contact with my family again, and especially with my children, who have begun drawing too".



## NEW PAN PROJECT RESOURCES

### YouTube Channel



From the PAN Projects YouTube Channel you can see movies like

- Prison Art in Cyprus
- Mickey B trailer
- Danish Prison Art

[www.youtube.com/artinprison](http://www.youtube.com/artinprison)

### Flickr Picture Database



A picture database full of pictures from the project

- Prison Art
- Pan meetings

[www.flickr.com/artinprison](http://www.flickr.com/artinprison)

### Mailing List



Stay in touch with other prison art teachers all over the world

[groups.google.com/group/artteachersinprison](http://groups.google.com/group/artteachersinprison)

## Pictures from Portugal



## Danish Prison Art





## New European bids

### Movable Barres Promoting music & dance in adult prison education across Europe *[Funding bid through European Life Long Learning Programme: Grundtvig 1]*

- #### AIMS
- ◆ To identify **current activities** in music & dance in adult prison education across Europe;
  - ◆ To create, pilot & disseminate a **practical educational model** (a multilingual, multimedia learning package) for the use of music & dance inputs into adult prison education across Europe;
  - ◆ To organise **practical workshops for exchanges of information and best practice** between centres experienced in using music & dance in adult prison education and those with limited experience;
  - ◆ To develop **strategies** for promoting the use of music & dance in adult prison education in centres where it not previously been used;
  - ◆ To develop an effective framework for employing the rich **traditions of European music & dance**, in particular through the involvement of professional musicians & dance practitioners in adult prison education;
  - ◆ To develop the use of music & dance to explore and analyse **personal and group reactions and relationships** within prison education
  - ◆ To establish **local, regional & national partnerships** to support music & dance activities in adult prison education
  - ◆ To combat **racism, xenophobia and other negative attitudes towards fellow human beings** through the creative use of music & dance in adult prison education across Europe.

- #### PARTNERS
- Coordinator**  
City College Manchester, **UK**
- Steering Group**  
Sonder Orme Prison, **Denmark**  
2<sup>nd</sup> Gymnasium & Lyceum, Avlona, **Greece**  
Centro Europeo Teatro e Carcere, Rome, **Italy**  
Dance United, **UK**  
Music in Prisons, **UK**
- Associate Partners**  
INTEGRA, Sofia, **Bulgaria**  
Amitié, Bologna, **Italy**  
Grønland voksenopplæringscenter, **Norway**  
Prison Arts Foundation, Belfast, **Northern Ireland**

- #### MEETINGS
- Spring 2008 (Denmark)**  
**Summer 2009 (Greece)**  
**Autumn 2009 (Italy)**  
**Spring 2010 (Manchester, UK)**  
*[steering group]*  
**Summer 2010 (London, UK)**

## ILLIAD Intercultural Language Learning for Illiterate Adults *[Funding bid through European Life Long Learning Programme: Grundtvig Network]*

Developing strategies for language learning for citizens with literacy deficits means to empower them to meet the challenges of the knowledge-based society. **ILLIAD Network will address the gaps in adult foreign language learning for illiterate and functionally illiterate adults** by focusing on a sphere where provision, research and methodology are currently inadequate and insufficient. It aims at creating space for dialogue, needs analysis, exploitation of achievements of previous initiatives and transfer of solutions, methodology and approaches created for other target groups to meet the learning needs in the field of foreign language learning of illiterate adults, including those in prison. The network will be proactive and will serve as inspiration and support for initiating new partnerships and projects.

- Coordinator**  
Sirma Group Corp. & ICF, **Bulgaria**
- Steering Group**  
AAEC, **Germany**; Ec-Pec Foundation, Hungary; Sacred Heart University, **Italy**; Catholic University, **Portugal**; Kadikoy PEC, **Turkey**; CCM, **UK**
- Partners**  
Antwerp University, **Belgium**; EURINFORM, **Bulgaria**; Academy of Sciences, **Bulgaria**; Statsfængslet I Vridsløselille, **Denmark**; Åland University, **Finland**; INALCO-LALIC, **France**; AAE, **Greece**; *Narromondi*, **Italy**; TA Group, **Latvia**; AEA, **Sweden**



# 'California Mens Colony - Arts in Corrections' Extracts from the Journal Entries of Bruce Wall *[continued from page 3]*

### Friday February 1st

It was a long day yesterday. The lads from the fire camp (4 cast members) have been told that they cannot come to afternoon rehearsals - which leaves just 2.5 hours in the evening with all and there a a huge number of responses for the entire group - because they are needed to be on call even though (as the men say) (i) it is not fire season and (ii) there are a vast number of campers who just sit about for most of the day waiting. The prison fire chief wouldn't even listen to a request. It is most convenient for him to have them sit. Deborah said she almost resigned. However, I won't give up on them. They are (a) too talented; (b) very committed and (c) the situation is not their fault. Thus I have committed to going into the prison after hours to work with them - and the prison has said they will allow this. ...



### Tuesday February 5th

I had a wonderful rehearsal tonight with the lads. They are so touching because, as always, it just means to damn much to them. The laughter and the material results would move anyone. Their singing was sublime.

They are so into it - and are ALL now singing 'If Love Were Not All'. They spit it out with keen resolve. Moreover orchestra (now five pieces) is underscoring ALL brilliantly. The keyboard artist - Maimon - a prisoner - has no access to a piano when he is not in the AIC facility. Consequently, he has made a keyboard out of cardboard which he practices with in his prison dormitory which he shares with 98 others. 'The other guys think I'm nuts', he says.



### Monday February 11th

If the law is an ass, prisons are frequently the whole donkey, but EVERYONE inside, it seems, ... Antoine said that this was knows how to kick. 'Stamp, fret, and rave' Mad Margaret commands in a segment from Henry VI, Part III. The lads within the California Men's Colony joyfully follow suit. ... Rehearsal periods within the California Men's Colony can be difficult, especially when met with the forces that make the institutional demands. 'Absolutely not' is one Associate Warden's favourite refrain. Still they remain at heart a joy. Within the walls of Arts in Corrections these men ARE FREE. They take Shakespeare at face value: 'Make not your thoughts your prisons'.



### Thursday February 14th

Last night in the rehearsal ... a very talented young inmate, ... wrote a note .... It read:

*Bruce, Believe it or not, Shakespeare has empowered me. It speaks to me. It inspires me in such a way that it makes me feel better. I stumbled into an art-form that has enabled me to express myself. It is a beautiful gift and a wonderful calling. Thank you,*

*Octavio*

Some of the cast members were sitting in the library yesterday, ... Antoine said that this was 'surely a new kinda new university'. ... Lucinda (a professional actress taking part, ...) had to leave the room because ... the 'expression on his face was just magical'. 'It was like you turned on a light,' she said.



**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>**



## „Hope for Prisoners through arts projects“

An interview with Alan Clarke by Stefan Otto in the German newspaper 'Neues Deutschland', March 2008

### Q: Why did you set up a European Network for Arts in Prison three years ago?

Educational & arts projects in prisons have existed for a number of years. The idea of social and artistic work in prisons is still in the process of establishing itself. Our network which started with 18 organisations can make a contribution to this process.

### Q: How did you get involved in the PAN project?

When I was working as a lecturer in further education, international links were important to me. From this developed a cooperation with the *London Shakespeare Workout*, a group that organised workshops with well-known actors and Shakespeare productions in prison. Along with the *EPEA* (European Prison Education Association) we established the network.

### Q: How does networking operate?

We organise different activities aimed at bringing the partners closer together – research into key issues, a regularly-published journal, an interactive website, a data base about arts activities in European prisons, a mobile art exhibition together with close links to international organisations such as UNESCO & the EU. We also organise conferences, during which exchanges between groups can be expanded. In May we have a meeting in Sofia, including prison theatre performances. Because our network is promoted through the EU's Socrates education programme, we can also create new projects. The partners in *"The Will to Dream"* project for example are developing an introductory handbook on how theatre work can be introduced into prisons. And in Bulgaria a theatre production will be produced in prison for the first time.

### Q: In Europe are there differences in arts projects amongst inmates?

In eastern Europe, such as in Poland, Lithuania or Bulgaria, art in prison is fairly new. As a network we try to help them begin. *"The Will to Dream"* project for instance will be meeting in Vilnius and undertake seminars with teachers to improve their understanding of prison theatre.



### Q: What attracts you to undertake artistic education work in prison?

During my time as a teacher in further education I was always concerned with helping disadvantaged students to develop. It's the same with prisoners. They're also outsiders for whom social support is necessary, so that they have the same opportunities to develop further.

### Q: Are there many opponents of your work – people who say that prisoners should just be punished?

Well, just imprisoning offenders doesn't really help. When they are released, they are aware that they still don't fit into society. That's the theme of Alfred Döblin's *„Berlin Alexanderplatz“* (which I saw a couple of nights ago). After his release the protagonist Franz Biberkopf doesn't get any help and falls back into his former way of life. Everyone should have a chance to change. Often it's quite easy to awake the impulse amongst offenders to make something of themselves. Many have talent but not the possibility of discovering it. And in jail they have above all time, which they can use.

### Q: In Berlin the „Aufbruch“ theatre group has for years produced plays with inmates of Tegel Prison. How could cooperation between PAN and prison art in Berlin develop?

PAN is above all a network for contact exchanges so that groups can mutual inspire one another. It's not easy to develop art projects in prisons, because there are so many restrictions and security issues. A prison isn't a pleasant place. Therefore the individual organisations must get together to support one another.

## ARTS & LITERACY IN EUROPEAN PRISONS

**“If you can't read or write, and you're not into TV or music, you're in trouble. You'll get depressed and wound up.”**  
*[Prisoner in Wakefield Prison, England: quoted in "A Day Inside", The Guardian, March 2007]*

On the 21<sup>st</sup> November 2007 the PAN Coordinator, Dr Alan Clarke, addressed the Annual Open Forum of the *'Dyslexia International – Tools and Technologies'* (DITT) in Brussels, attended by around 60 delegates. The invitation came as a result of PAN's affiliation to *A Ray of Hope*. Under the title *'Dyslexia discovered - Dyslexia ignored: two sides of the coin'*, Alan followed an informative presentation by *Dr Michael Thomson*, Principal of East Court School, a specialist school for dyslexic children, with a presentation on how the arts can support literacy teaching in prison. He started by raising questions about the purpose of prisons, the kind of people who find themselves behind bars, and the negative effects prison has on them. In particular he emphasised the loss of self-esteem and the lack of opportunities to communicate at anything other than a superficial level. He outlined the high level of illiter-

acy amongst offenders and the need to stress the positive qualities amongst dyslexic people. He then went on to emphasise the importance that education, and the arts in particular, can have in overcoming these problems. He gave a number of examples of this, including the work of the *London Shakespeare Workout* and the *Vardertartret* of ex-offenders in Oslo. Finally he outlined the impact that the PAN & *The Will to Dream* projects can have in these areas, including improving literacy skills amongst inmates. In a *Dyslexia International* report on the meeting Daphne Davies quoted Alan's comments:

*“The most important aspect of prison learning is related to self-esteem. ... For many of the inmates, school has been a nightmare, so the aim of (the prison teachers') work is to 'take the stigma out of learning to read & write' ...”*



# PAN European



## 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,
- To attract new partners and contacts for the network from countries in Europe and beyond.

### PAN THEMES

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

**YEAR 1 (2006-7)**

**"Policies & approaches"**

**CONFERENCE: Dublin, Ireland**

*[in conjunction with the EPEA]*

**YEAR 2 (2007-8)**

**"Best practice & innovation"**

**CONFERENCE: Sofia, Bulgaria**

*[in conjunction with the 'Will to Dream' project]*

**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" / Sofia Conference

FLF, Denmark

responsible for Website & Publications/ Danish Conference

Mountjoy Prison, Dublin, Ireland

responsible for Membership & Sustainability/ Dublin Conference

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



### 3rd PAN CONFERENCE

2nd -6th  
September 2009  
In Denmark

The third PAN Conference will focus on the theme of **“Qualifications & Vocational Opportunities in Prison Art Education”** and its practical focus will be on the **Visual Arts**

For further information contact Per Thrane:

[per.thrane@flukes.dk](mailto:per.thrane@flukes.dk)

### NEW PRISON EDUCATION PROJECTS

Following PAN, 'The Will to Dream', and the 'Movable Barres' bid, promoting music & dance in prisons, 2 further prison education projects are being developed for next year:

#### BEYOND THE PALE

#### European Young Offenders Teacher-training Project

A transnational project exploring training methods for teachers working in young offender institutions

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#### EVA

Promoting the visual arts in adult prison education across Europe

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A preparatory meeting for both projects will be held in Avlona, Greece, in November 2007

For further information contact: [alanruscoe@yahoo.co.uk](mailto:alanruscoe@yahoo.co.uk)

### TRAVELLING PRISON ART EXHIBITION

The PAN Conference in Sofia in May is the start of a travelling art exhibition of prison art in Europe. All types of art pieces are welcome: **Paintings, Digital Photos, Video Presentations**. For further information contact [conference@panproject.org](mailto:conference@panproject.org) (SPAM protected) or send art work directly to **Legs Boelen, Prison Art Teacher, J.I.Vught Lunettenlaan 501 NL - 5263 HT Vught, Holland**



ANNE PEAKER CENTRE  
FOR ARTS IN CRIMINAL JUSTICE



#### EUROPEAN PRISON ARTS DATA BASE

As indicated in the previous edition of *pARTners*, together with the Anne Peaker Centre, PAN is seeking to extend the current UK database to include European prison arts activities. In order to ensure maximum coverage we are asking all PAN contacts to fill in our questionnaire — available shortly on the website or from the address below — and return it as soon as possible. This will enable us to develop a comprehensive overview of arts provision in European prison education, which will be of significant importance in our future work. For further information please contact: [Linda.Pickersgill@hmps.gsi.gov.uk](mailto:Linda.Pickersgill@hmps.gsi.gov.uk) Or by post to: **Linda Pickersgill, 102 Main Street, Hayton, Retford, Nottinghamshire, England DN22 9LH**

### Shot Caller Press, LLC

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**Philosophy:** We believe everyone has potential.

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See winners of the annual poetry competition on the web site SCP

<http://www.shotcallerpress.com>