

**22** Winter  
2002

EPEA

European  
Prison  
Education  
Association

Newsletter

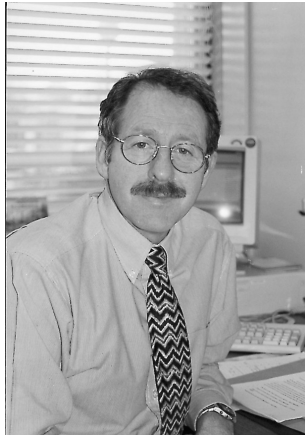


EPEA on the internet: [users.tibus.com/epea](http://users.tibus.com/epea)

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## Foreword by Chairperson



Once again it is a pleasure to write a short foreword to the Newsletter, which on this occasion is being produced by Ireland. Thanks must go to Peter Doyle, Fiona Crowe and Sean Wynne for the

hard work.

It has been a very busy 6 months, dominated by two important EPEA events - the 2<sup>nd</sup> Liaison Persons meeting in Paris at the start of June, and the 8<sup>th</sup> EPEA International Conference in Netherlands in October. Both were extremely successful. Around 20 Liaison Persons participated in Paris, and as a result there is a stronger base for local branch organisation. The conference was a very professional event involving some 120 participants and the report will be published soon. Aside from these events there is a lot of networking going on through local organisations and via structured funding, e.g. Grundtvig, and this is very encouraging.

As a result of the General Council meeting in Netherlands there are several new members on the Steering Committee - Valentina Petrova (Bulgaria) - Central Region, Svenolov Svensson (Sweden) - NW Region, and Joe Giordmaina (Malta) - Mediterranean Region. Congratulations and welcome! In Spring of 2002 there will be further open elections - for Deputy Chairperson and Deputy Secretary, so please start considering nominations.

The Steering Committee has reluctantly taken the decision to increase membership fees for 2002. This small increase has been necessary to cover the administrative expenses and the voluntary work that

continues to be done in the absence of other direct means of support, and we hope that members will understand that the fee still represents very good value. The committee is working to an agreed strategic plan and there is also an action plan in place for the current year. Details of these can be found on the Website along with other up to date information, including translations of the European Recommendations - we hope to include more as time goes on - please click on the site and help to make it the centre of our communications.

Finally, on behalf of the Steering Committee, I would like to wish all members and friends a very Happy Christmas and best wishes for the New Year.

Paddy Rocks

## **EDITORIAL COMMENT**

'It's like drawing blood from a turnip' is a well-known expression in the English language to describe the frustration, annoyance and even desperation at having one's persistent requests left unheeded. A bit like Walter de la Mare's call in his poem 'The Listeners':

"Is anybody there...?". Such could be an apt description to sum up the feelings of these two editors of the EPEA Newsletter Number 22.

Like Ireland's recent qualifying campaign for the World Cup, our quest for articles began approximately one year ago. And despite many begging emissaries, prayers and even menacing curses, our mission yielded a small - if quality- harvest. After long months of waiting and wondering, many tormented nights of hair-pulling and lost sleep, we succumbed and decided 'enough is enough'.

So the result is a slim but attractive 'body' of thoughts, reflections and exhortations from prison educators to you, their colleagues.

And there's the importance of such a modest publication as the twice-yearly EPEA Newsletter. It is practitioners writing for practitioners. We have a responsibility to share information with one another and crucially, to transmit it to the next generation. If it's not written down, it is less likely to be passed on. One of the benefits to us, the present generation, is that we learn more about our subject when we write it down. It's generally agreed that writing clarifies for the writer his/her 'school of thought'. But a more important reason for recording your work is that other educators need and benefit from your reflections.

Again it is a fair generalisation to say that practitioners in many fields of education are not known for their inclination to tell the world of their doings. Often humility prevents them. They 'do' but do not shout about it.

However can we suggest on behalf of future editors of the Newsletter - to spare them nightmares and loss of interest in life - that you record what you do? And then proclaim it from the rooftops through the pages of this EPEA publication!

And by the way, if any of you have turnips growing in your country that yield 'blood', please let us know!

We hope you enjoy this edition of the Newsletter.

The Editors.



## **DRAMA FOR THE PRISONER**

Drama reflects in performance the conflicts, clashes, struggles, motivations, doubts, frustrations, difficulties, disappointments and excitements of personality and character. A well-written play affords credible opportunities to delve deep into the author's intention. It draws from within the actor a powerful stream of controlled emotional release. Ninety-five percent of the actor's emotions, feelings and senses are released while five percent of his will maintains the balance to carry conviction and to prevent an irrational outburst.

The essence then of dramatic interpretation lies in control and expression of the feelings while maintaining an external shape of emotional conflict and bodily expression. There is no place for show-off or external display only.

Samuel Beckett, the Irish playwright, has been called the "author of non-saying". He calls for a deep internal exploration of each pause, while at the same time projecting the intensity of mood through the actor's body language and emotional depth. All classical playwrights from Strindberg, Ibsen, Chekov, Osborne, \*O'Casey, \*Shaw, \*Wilde, and \*Friel, afford a golden opportunity to explore inner feelings, senses and emotions.

Prisoners, like most amateurs, seek to plunge into performance without the necessary vocal and body language development. They cannot, as a general rule, experience the shades and nuances which add colour, mood and audience absorption to their performance.



Training in body language, relaxation, vocal techniques and modulation are necessary to gain the variety and internal power of sustained performances. The prisoners in Portlaoise prison are given this training. They respond well to it as soon as the preliminary preparation is understood.

- The effects on prisoners who have persisted in the art of drama have been unique and rewarding. A brief summary is as follows:
- A noticeable and steady development of positive personality.
- An ability to cope with disappointments and frustrations through a calm disposition.
- An ability to express thoughts in a balanced perspective through visualisation and imaginative focus.
- An ability to share thoughts, ideas with prison staff and superiors confidently.
- Ability to negotiate difficult problems and relationships in balanced controlled way.
- An ability to laugh and see the fun of life despite the restrictions of prison.
- An ability to reduce suspicion, doubts and to develop trust.

In conclusion, then, drama affords the space to grow, to gain interdependence, to reduce sharp angles and hurtfulness.

It fosters the growth of self in relation to 'other' through nature and the imagination.

Author: Con O'Sullivan, drama teacher, Portlaoise Prison, Portlaoise, Co.Laois, Ireland.

\*Popular Irish playwrights.

### **ONE PERSON'S 'CREDO'**

Times of change set the mind thinking. In my case, a major career move forced me to think through in somewhat more depth my understanding of prison education from the perspective of a manager. After all the years of reading articles, reports, treatises and scholarly tomes, it was easy to 'trot out' quotes especially from the 'bible' - the Council of Europe report, "Education in Prison". To the point that these principles were becoming meaningless.

What this period of transition forced me to do, was not to invent or create some new vision but to internalise the one that was well established. What follows are my efforts in this direction- an attempt to re-discover the energy and empowerment of these ideas when first encountered quite some time ago.

#### Prison Regime Management

Education in prison must not isolate itself from the locus of power in the institution. It must keep in constant dialogue with the regime. It must aim to change, modify the ethos and practices within the prison regime. One clear example of where this can occur is the involvement of education as a partner in implementing a policy of positive sentence management. The Scandinavian idea of a prisoner being challenged from the very first day of his

sentence to prepare for return to his community, ought to be one of the main thrusts of this policy. Educators' role in this is obvious and already well documented.

#### Philosophy and Ethos.

These are already well articulated in many policy documents in Ireland: for example, The Management of Offenders: a Five Year Plan, and The Prison Education Service Strategy Statement 1999-2001.

Underpinning the many objectives outlined in these for prison education is the notion of personal development of the student. Central to this goal is the notion of locating or indeed, restoring power to the individual. This is often achieved through education establishing a relationship of invitation-response. This is generally how adult education ethos works. It is at the very heart of the learner-teacher partnership in this model of education. Education must quite openly set out to influence regime policy. It is questionable whether an adult education model could survive if prison regimes were left on their own to dictate the prison environment. Education, in partnership with other agencies will ask for no more than significant players in any organisation would expect: viz. the right to have their viewpoint heard when decisions are to be taken which affect their modus operandi. However their demands ought to go further. The very nature of the regime acts itself as a hidden curriculum. And in learning, we know how powerful an influence this latter can be in shaping attitude and behaviour. To ignore this influence or fail to recognise its power, will push education onto the periphery of what prisons are about.

#### Vibrant Learning Community

A prison setting is rarely conducive to a learning atmosphere. Apart from the obvious - prisons everywhere are noisy places- they don't invite behaviours. They strive to impose them.

Prisons are not 'normal' places. That is not to say they cannot be such. Through a process of constant dialogue with the regime, elements of 'normal' life can be addressed: giving of choices to prisoners, encouraging the keepers and the kept to engage in communication as members of any community would on the outside. The learning climate within the prison 'school' is crucial to student achievement. It is important that the adult learner must feel comfortable both physically and psychologically. Physical surrounding will be the obvious way of ensuring this. However, of far more importance, is the psychological atmosphere. That is the intangible climate that transmits the crucial messages of welcoming, respect, support and affirmation. And in this, the all-important factor is teacher behaviour. Suffice it to say that there is no more powerful a message for the learner than that of the teacher who cares. Reducing the prison 'school' to a place where courses are offered will impoverish the learning experience. Where the personal enrichment of the learner is foremost, the impact of such a school environment would, I suspect, be minimal.

### Vision and Voice

Singling out the role of the Head Teacher in this process is justified. First let us acknowledge the obvious :

"To the traveller with no destination, one road is as good as another ".

And now to make a second obvious observation; it is that a vision of education is crucial; the creation of that vision should be a whole-staff process. And that means giving staff a 'voice'. Thus the two elements are inextricably linked. Put another way, it is stating the importance of the role of on-going staff development in institutional development.

It is important to afford staff the opportunities, to articulate their beliefs regarding teaching. Staff development must be based on this because inevitably, teachers will identify for themselves the

areas that need to be developed. Given space to think, talk and write their own credo - this is affording the opportunity to articulate vision and voice. Some concrete ways of doing this will be:

- A policy of ongoing staff development included as part of the Institutional Development Plan.
- A staff development committee.
- Staff days to build on, show off and celebrate success.

### A Supportive Teaching Community

First and foremost, the teacher must be treated as a person and his/her needs acknowledged and as far as is practicable, fulfilled. This is recognition, too, of the importance of meeting the dual development needs of the teacher: i.e. as person and professional. The goal must be to create a community of people/teachers/practitioners who reflect on their work, learn from one another and support colleagues. An atmosphere where teachers work together in pursuit of common goals, continuous improvement and where frustrations, anxieties and fears can be expressed openly and without fear of retaliation.

Such a supportive teaching community is the antithesis of the isolated individual working away - the old image of the teacher as lord, master of all he/she surveys viz. the classroom.

Above all, a supportive teaching community will value staff. This 'valuing' can be evidenced through many 'practices'. For example: an interest is taken in staff, offering words of encouragement and praise. 'Success' is applauded by colleagues. Teachers have responsibilities delegated to them. Through a consultation process and participation in decision-making, teachers are given a real say in developing the culture of the school. And of course, the emphasis on celebrating successes, on building on strengths rather

than being pre-occupied with the negatives.

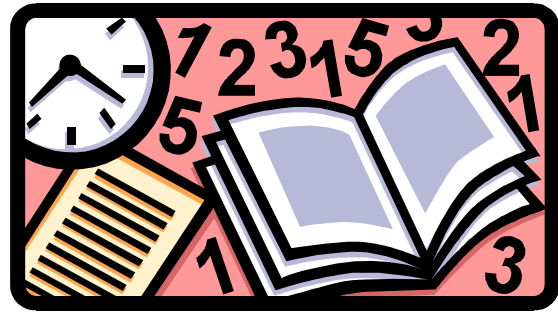
Interaction with the local and wider community.

Prison damages people. It is incumbent on prison regimes to limit this damage as much as possible. Keeping the prisoner in touch with the 'outside' world is one effective way of doing this. However it is typical of prisons to keep their environment 'closed' and, far from encouraging 'outside' involvement in the life 'within' proactively discourage this. School has an important role here. Teachers are themselves not part of the prison system. Put another way, they are outsiders -they belong to the community outside; they are employed by an outside agency. Their modus operandi, philosophy and culture, they take from their own profession. Thus teachers are themselves a good 'conduit' for this interaction with the outside world. In addition and more importantly, their programmes must be outward looking. Always connecting to the world outside the prison. Involving where possible, the community coming in. Planning initiatives with services on the outside.

Conclusion.

Writing one's own credo is essential if we are to develop our beliefs and theories. Merely following dictats eventually leads to fossilisation and staidness. Seeing one's own statements of beliefs and priorities can be affirming, rewarding and enlightening. Directions for further development begin to take shape. At its most affirmative, it is giving oneself a 'clap on the back'. This is no bad thing. In times of change and uncertainty, this is all the more important and necessary.

Sean Wynne, Head Teacher, Midlands Prison Ireland



Educational visit to Bulgaria,  
October 2001

Jim Turley, Senior Teacher at HMP Maghaberry and colleague Damian Catney were the first teachers from N.Ireland to take part in the Grundtvig project. The project involves visiting a prison school in Lovetch, Bulgaria as well as one in Kristianstad, Norway and reporting on the teaching methods in place. The initial visit to Bulgaria took place in October with a second visit to Norway planned for May of next year. A date has yet to be decided by all the parties for a third visit to N.Ireland. We were joined by three Norwegian colleagues.

The aims of the project are to develop and reinforce contact between the institutions in order to make teaching for adults in institutions more flexible. All the teachers have been asked to report on a good experience they have had in teaching.

I see our role as finding out how the penal education system worked in Bulgaria by meeting with teachers, seeing them at work. We felt it was important to find out something about the Bulgarian people, how they live, what conditions are like and what problems they face to help us understand what needs to be done to improve everyone's lot.

Bulgaria has recently emerged from fifty years of Soviet communist rule. The impact of this rule can be seen in the drab, multi-storey accommodation blocks around the bigger towns. The lack of proper funding is evident in the poor

housing and the state of the roads. There is much reconstruction work to be done requiring a heavy financial commitment. There are many beautiful old buildings which though in poor condition demonstrate a proud, dynamic history.

We flew into Sofia, the Bulgarian capital, a city of contrasts, beautiful, historic buildings, dilapidated high rise housing, luxury cars with obvious opulence as well as begging in the streets.

It was fascinating to be in the Balkans a place I had only read about in my history books. I expected to see grey men in dark grey overcoats following us round furtively, checking if we were MI5/CIA infiltrators. If they were there, they were well concealed! We did see soldiers changing guard at the military academy and doing a Pythonesque march.

Sofia is located on a huge plain. We were bound for Lovetch a Winter resort at the foot of the Balkan mountains or Stara Planina. We drove through three large tunnels. The river Ossum flows through the centre of the town dividing the historic town from the communist built new town. We were told that since the Chernobyl nuclear disaster the whole water system had been seriously affected, changing the once raging torrent of the Ossum into a small trickle.

Our host Mrs Valentina Petrova met us, took us to dinner in a restaurant where many of her colleagues met us as did our Norwegian colleagues. There are common problems of illiteracy, lack of motivation, lack of finance for funding resources. The Norwegians and ourselves have more experience in promoting the improvement of adult learners. Our programme has introduced a core curriculum with the emphasis on acquiring and improving literacy skills through enhanced computer skills. We are fortunate to have well equipped computer suites. In the

Bulgarian prison there were two antiquated computers which our students would refuse to use. Despite the lack of resources I was impressed by the professionalism, enthusiasm and ability of the teachers. I look forward to hearing their views on Maghaberry.

The Bulgarian hospitality was terrific. The people may not earn much money but they make up for that with an honesty, warmth and openness which I found endearing.

We had several formal discussions about the delivery of education in prisons. We are very fortunate to have the facilities available to us in N.Ireland. Bulgaria is beginning to try and deal with a massive problem of illiteracy in the adult population at large as well as the prison population. We met the Deputy Mayor, plus a senior representative of the Bulgarian Education Ministry, the Deputy Governor of the prison (the Governor was off ill) and the principal of the school. All emphasised their support for the project declaring that they hoped this would be the first of many projects to help improve the delivery of education throughout Bulgaria, not just in prisons.

The biggest asset Bulgaria has is its people, genuine, warm, gracious, generous, fun-loving. Once they have become familiar with freedom and democracy Bulgaria will be a vibrant place. It is well worth a visit. I am glad I have had the chance to see it in its infancy, I hope to see it as it grows up!

J.A Turley, Senior Teacher, Maghaberry Prison, Northern Ireland



## **A personal report from the EPEA Conference, Noordwijkerhout, The Netherlands**

**October 10-14, 2001**

*By Fiona Crowe, a teacher working in Fort Mitchel Prison, Ireland*

The Dutch have once again proved how good they are at planning and organisation. Resultantly, my first experience of an EPEA conference was really positive, interesting and fun.

I have been a member of the EPEA for two years and was fortunate to have been selected and supported to attend the EPEA conference titled; "Prison Education: A Multicoloured Palette" in October. The venue for the conference was The Golden Tulip Conference Hotel in Leeuwenhorst, The Netherlands. This seaside location and purpose built hotel was ideally suited to the needs of the conference, with a welcome touch of luxury after *long* days attending workshops and discussion groups.

On the day I arrived at Leeuwenhorst, I spent an enjoyable evening getting to know my fellow delegates in a very social setting, described as 'informal networking' in the programme! The real work started the next morning with opening addresses from Mrs. D. Mulock, Director General of PJS (Prevention, Youth and sanctions) and chairperson of the EPEA, Mr. Paddy Rocks.

The subsequent keynote speech that from Mr. Andreas Lund, on changing prison education through ICT, was very informative and offered an insight regarding the possible direction and context of prison education. The first round of workshops followed this speech. The workshops on offer were very diverse

and interesting. I found it very difficult to choose which workshops I would attend while still sitting in a classroom in Ireland, despite the descriptions provided. My eventual choice for the morning session was a workshop led by Patricia Franklin, (USA) highlighting the similarities in classroom experiences in prison education across the world. This provided a good opportunity to reflect on my teaching and to share and listen to the experiences of my international colleagues.

In the afternoon I attended a workshop led by 'Legs' Boelen on making "world music". This novel experience gave me my first opportunity to play a bongo drum, which is much more difficult than it looks! This venture into intramural education intended to explore the ways and boundaries of our multiculturalism at the conference and possibly to transfer this experience to the participants teaching, which is most likely outside of the normal teaching parameters imposed by individual teaching disciplines. I thoroughly enjoyed the release offered by the music and appreciated the non-verbal communication that was shared between delegates from eight countries with different languages. At a conference where I was fortunate enough to speak English, the working language of the conference, I began to fully appreciate the difficulties encountered by delegates from countries where English is not the spoken language. I felt humbled by the amazing levels of patience and energy that many delegates showed by participating in the conference through English.

Group discussions followed on the characteristics of a 'multicoloured palette' in a prison education context. In the group that I was assigned, a very lively discussion took place concerning the exact meaning of the expression 'multicoloured palette'. Many thought that the expression denoted the different cultures and nationalities now evident in prisons in many

European countries, while others thought that the expression related to a broad curriculum.

I then attended the EPEA liaison persons meeting, where new liaison persons were introduced and elections took place for the positions of area representatives. As I was one of those new liaison persons I found the process interesting. It was my first introduction to the constitution of the EPEA, a document I will have to read a few more times before I fully understand all of the details!

Following dinner on that first night, we were told that the bar was open for further informal networking, many of us took the opportunity and as a result *may* have found it difficult to get up the following morning.

Friday began with a report session from each of the discussion groups of the previous day. Interesting similarities across the groups arose concerning those desirable characteristics for a 'multicoloured palette' in prison education.

A keynote speech followed from Mr. Fred Bastemeijer, from Albeda College, Rotterdam. This speech outlined the employment schemes organised by the college and provided 'food for thought' regarding possibilities for pre and post-release programmes to improve the life chances of ex-offenders.

The first workshop that I chose to attend on this day was a practical experience of learning to speak Dutch, as a complete and total beginner. This workshop was led by Leonie de Bot and Adrie Slootweg and was great fun. It provided the participants with a practical reinforcement of good teaching techniques and highlighted specific difficulties in dealing with prisoners who do not speak the language of the country in which they are incarcerated. It further reminded me of the

enormous hurdle that many delegates had to overcome in any conversation communicating in English.

My second workshop of the day was led by Peter Bierschwale, and examined the concept of public relations for a prison. I gained an insight into the potential that prison education has for generating good public relations for a prison and for prisoners. Peter provided practical advice for overcoming some of the difficulties, inherent in the prison system, that hinder positive public relations. To finish the working part of Friday, we had a surprise music lesson. This energising active/interactive session resulted in a really good rendition of an old Irish ballad in two part harmony. Being Irish, I had an advantage already being familiar with the song, which made it appear that I was quick to learn the tune! The song could be heard again in chorus, with much more passion later that night at another informal networking session in the foyer.

On Saturday delegates went to visit a prison in the locale. I chose to visit a juvenile prison outside De Haag. This was my conference highlight. I work in a juvenile prison in Ireland and was fascinated at the very different approach taken by the Dutch government dealing with/treating young offenders, particularly with regard to the age of offenders housed together and treated in juvenile institutions in The Netherlands. This experience provided me with lots of ideas/possible tools for teaching students with learning difficulties and opened up other possibilities for dealing with my students. My students in Ireland were very interested to hear about these differences and this provoked interesting conversations among the students.

Later on Saturday evening, the conference banquet was held, sponsored by the DJI. The Indonesian style food, followed by a jazz band was a great way for delegates to

unwind and say goodbye to new acquaintances made at the conference. All went well until Paddy Rocks approached me and asked if I would give an evaluation of the conference on the following morning. I will admit to being a little reluctant. I felt that I would need time to prepare something suitable to do justice to the conference. However, Paddy prevailed and I was seen writing out a few thoughts at 1.30 am....This report has been an attempt to provide a more comprehensive and just review of the conference.

The conference closed the following morning with a small number of evaluations. It is my view that the conference was a great success. It was particularly well planned by the Dutch team. The sessions were interesting and varied and were run very efficiently. The opportunities to meet colleagues from around Europe was exciting, especially for a 'first timer' like me. I would like to thank and congratulate everyone involved in organising the conference. I returned home with a 'fresh' perspective, new ideas for my teaching in the classroom and new ideas for changing the things that are done better in other countries. I look forward to an equally interesting conference in Norway in two years time.

**'Another Place', A First Anthology of Creative Writing from Irish Prisons**

By Bernadette Butler, Castlerea Prison,  
Ireland

Although many Irish prison education units have been publishing individual magazines and collections of stories and poems for many years, the anthology; 'Another Place', launched earlier this year

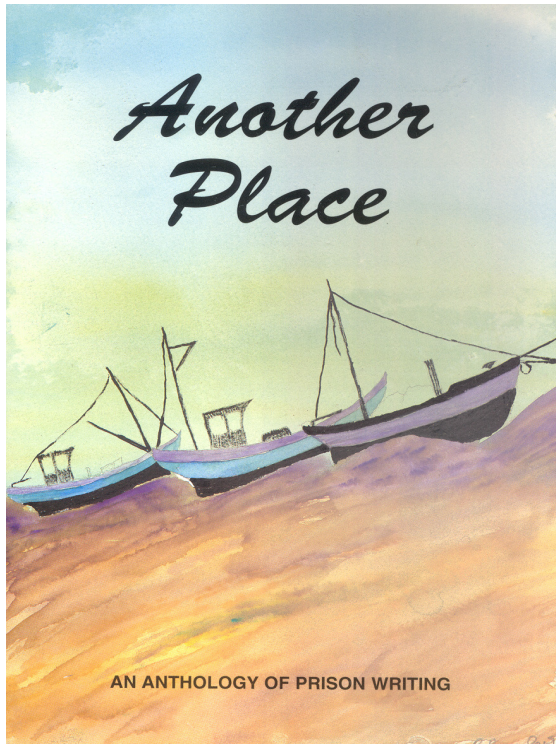
was the first publication which attempted to collect writing from the Irish Prison System as a whole.

The collation and selection, operating through Creative Writing teachers, took approximately one year, with the book being launched in the 'Pathways Post-Release Centre', Dublin in April, 2001. The launch was a coming together of the various bodies involved, directly or indirectly, in the production of the anthology. Contributors to the anthology were noted by their absence, but, among those present at the launch were the Director General of Prisons, Prison Governors, Chief Executive Officers, State Senators, the Co-ordinator of Education, teachers from education units countrywide, the 'Pathways' Centre's staff, along with many of our country's finest writers.

Poet (and then Director of Poetry Ireland), Joe Woods, officially launched the book. This was followed by selected readings from the anthology by students and teachers from the 'Pathways' Project, which was hoped might go some way to redressing the absence of the book's writers.

The book contains seventy contributions of poetry and short stories, between them exploring the universal themes of; love, loss, death, dreams and loneliness, from men and women in eleven of the country's prisons. Needless to say the pertinent theme of confinement is a prominent feature.

Interspersed throughout the book are quotes from many writers who have visited prisons over the years under the Writers in Residence Scheme. These quotes reflect both the importance of writing in prison and how a writer's visit to a prison is a two-way experience.



The book received positive reviews from the local and national press and some poems from the book were featured in a poetry programme on a national radio station.

'Another Place', has since been distributed to bookshops nationwide, and proceeds from sales are being donated to post-release centres for prisoners.

The objective of the committee working on this project was to encourage the practice of creative writing in prisons, and to provide a forum for some of the worthy hidden talent that lies behind the walls of our country's prisons.

Every prison education unit in the country has been furnished with a supply of the book to use as a teaching resource or simply to pass on to interested students thereby encouraging others to put pen to paper and continue the long and productive tradition of writing in prisons.

Copies of the book are available from the book's editors

Bernazdette Butler or Jane Meally

Education Unit  
Castlerea Prison  
Co. Roscommon  
Ireland

Education Unit  
Portlaoise Prison  
Co. Laois  
Ireland

### **Artist in Prison Scheme**

**Cathy Boyle & Mick O'Connor,**  
Shanganagh Castle Place of Detention,  
Ireland

The artist in Prison Scheme is funded jointly by the Arts Council and the Irish Prisons Service/Department of Justice Equality and Law Reform.

It started with a pilot scheme in 1998 with the aim of bringing working artists from different disciplines to develop artistic projects with prisoners. The scheme has gone from strength to strength and is well supported throughout the prison system.

The co-ordinator of the scheme is art teacher Michael O Connor. Michael recently initiated one such project with artist Eoin Llewellyn. During this project young offenders were introduced to the work of famous artists. The resulting work is truly spectacular.

'The white girl' stands 9ft tall and dominates the dining hall. 'The lovers' at 6ft by 4ft and 'the artist's room' at 4ft by 6ft are on display in the education unit. The photographs below show the students interpretations of :

"The Lovers" by Picasso, painted in 1919.

"The white Girl" by Whistler, painted in 1862.

"The Artist's Room in Arles" by Vincent Van Gough, painted in 1890.

## **Commemorative Pottery for Newcastle Hospital**

Friends of Newcastle Hospital were presented with 75 plates and 8 vases for use at their 21<sup>st</sup> annual car show by young offenders in Shanganagh Castle.

Under the direction of art teacher Michael O Connor, the pieces were designed and handmade by the young offenders in the education unit of Shanganagh Castle, Shankhill, as part of an ongoing outreach programme.



The project was suggested by officer Liam Ruth, organiser of the car show, which raises funds for the hospital. A special note of thanks was given to potter Geoffrey Healy from Rocky Valley for his technical assistance and advice on this project.

## **AN INVITATION TO JOIN A SECOND INTERNATIONAL PRISON EDUCATION ORGANISATION!**

*By Kevin Warner, Co-ordinator of  
Education, Department of Justice, Equality  
and Law Reform, Ireland.*

If the EPEA was born sometime in the early 1990s, its conception took place at a conference on prison education that took place in Oxford, England in September 1989. And The EPEA could be said to have had, as its two parents the Council of Europe report 'Education in Prison' and

the North American organisation, the CEA – the presence in Oxford of some 25 prison educators who were members of the CEA showed us Europeans what such an organisation could do. Another issue of the EPEA Newsletter will soon focus on the Council of Europe parent. Just now I want to tell about the American one.

The CEA (Correctional Education Association) is a United States based organisation geared to the professional development of correctional (or prison) educators that has been in existence now for more than fifty years. It has over 3,000 members in the U.S., but also some 30 in Canada and 40 elsewhere throughout the world – mostly in Australia, New Zealand and Europe. One of its key founding members, Austin MacCormick, was a passionate advocate of a form of correctional education based on adult education principles, and also of the entitlement of all who are held in prison to a rounded education programme.

Today, the general orientation of the CEA as an organisation has narrowed a great deal from MacCormick's day, in part restricted by the very punitive outlook that now characterises much of American correctional (or penal) policy. Also, much of the CEA's attention is focused on issues and concerns that are fairly specific to the U.S. Yet, it remains one of the most robust associations of those who enable people in custody to learn.

In particular, the CEA publishes an outstanding Journal of Correctional Education four times each year. This Journal, which has a consistent record of publishing articles from all parts of the world, has been the major source of academic research and analysis of prison / correctional education for many years. Its current editor is Carolyn Eggleston, of California State University, San Bernadino, who has extensive interest in, and knowledge of, prison education in

Europe, Australia, New Zealand and China. For many involved in the education of offenders, the Journal alone makes membership of the CEA worthwhile. The CEA also publishes an annual Yearbook and regular News and Notes, each of which often contains material of interest beyond the U.S.

The CEA, then, offers an invaluable vehicle for international exchange in the field of correctional / prison education through these publications and through conferences. For many U.S. members, linkage with thinking and practice in other countries is something they value greatly – often as an antidote to the negative culture in which many of them gallantly work at present. For those of us working outside North America, the CEA has been a major vehicle for transmitting knowledge and ideas about crucial aspects of our field – such as the very rich and progressive history of correctional education, restorative justice, penal reform and the impact of inmate education and recidivism. The CEA has just completed a major, and highly encouraging, research project showing the positive impact of education on recidivism.

Aside from such interaction with Americans, the CEA offers a means of contact between those of us in other countries and continents, in a way that complements the exchange promoted by bodies such as the EPEA and other regional and national associations. For example, the CEA Journal has in recent years published articles by the following:

Mary Kett (Ireland) on literary work in Irish prisons;

Seán Wynne (Ireland) on reconciling education and security;

Xiaoming Chen (China) on Chinese approaches to juvenile delinquents;

Sam Halstead (New Zealand) on restorative justice (June 1999);

Torfinn Langelid (Norway) on inter-agency approaches to rehabilitation (June, 1999);

V.E. Euka and C.A. Euka (Nigeria) on AIDS education in prison (Sept. 1999);

Kevin Warner (Ireland) on adult education and penal policy (Sept. 1998);

Randall Wright (Canada) on the requirement that education be more ‘correctional’ (Mar. 1997);

Stephen Duguid (Canada) on the demise of university education in prisons (June 1997);

Howard Davidson (Canada) on political processes in prison education (Sept. 1997);

Torfinn Langelid (Norway) on building bridges with the community (Sept. 1996);

Katinka Reijnders (Netherlands) on library services for multicultural groups in prisons (Sept. 1996);

William Rentzmann (Denmark) on Scandinavian penal practice (June 1996);

Bodil Philip (Denmark) on Ringe prison (June 1996);

Svenolov Svensson (Sweden) on the idea of the prisoner as citizen (June 1996);

Stephen Duguid, Colleen Hawkey (Canada) and Ray Pawson (England) on using recidivism to evaluate programmes (June 1996);

Bob Semmens (Australia) on the public / private prison dilemma (June 1996);

Anita Wilson (England) on literacy in prisons (June 1996);

*Kevin Warner.*

William Foster (England) on the state of prison education (June 1996).

An indication of the CEA's interest in maintaining and developing a genuinely international dimension is the fact that its 18 person Board now has two places for international representatives: one for Canada and one "for the rest of the World"! For the past few years, I have enjoyed my grand title of representing "the rest of the World" on this Board, but I do feel somewhat uneasy at times that my electorate is only about 40 members. That is one reason I am now urging people to join! But the main reason is that deepening international engagement in our field will benefit us all and enrich our work. (And, by the way, I have used my time on the CEA Board to also push the idea of North Americans becoming associate members of the EPEA, and spreading awareness there of European developments).

Note: Kevin Warner was Chairperson of The Council of Europe Select Committee that produced the report 'Education in Prison' in 1990. He was the first Chairperson of the EPEA (1991-96). He is Co-Ordinator of Prison Education in Ireland.

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### **SPECIAL OFFER !**

The CEA Board recently reduced the individual membership fee of non-U.S. citizens from \$50 per year to \$30. This offer is in recognition of the fact that much of what the CEA offers, understandably, is of little interest outside the U.S. But, this initiative primarily reflects a desire to deepen international involvement to the benefit of Americans and non-Americans alike. The offer lasts at least to August 2002. Institutional or library membership costs \$85.

I urge you to consider joining. See the 'How to join' form attached to this article and give it a try.



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The CEA Executive Board is offering special membership rates to all non-U.S. citizens on a trial basis. Up to August 2002 you may join CEA at the following rates:

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- Individual members = \$60 U.S. dollars for two years
- Institutional members = \$85 U.S. dollars for one year

Please note that we do take MasterCard and Visa credit card payments.

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Additional SIG memberships are \$5 each.

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## BRUSHSTROKES: AN ACTION RESEARCH PROJECT

Shelton Abbey is an Open Detention Centre in Arklow, Ireland, catering for 58 adult male prisoners. Art and Craft courses are provided in the Education Unit. I teach courses that cover painting, drawing and fine art printing and creative craft courses covering painting on glass, candle making and enamelling. Art and craft courses are provided over seventeen hours a week. In addition, a sculptor gives sculpture workshops for five hours per week.

This article is a description of a study I carried out this year in order to try to improve the quality of my practice as a teacher and the relevance of my practice to students' needs.

The driving force behind my practice had always been the belief that individuals have the potential to develop both personally and creatively from participation in Arts activities. The Council of Europe Report (1990) states that the special task of the adult educator is to help the prisoner-students to recognise and develop untapped resources of talent and creativity within themselves.

I had become concerned that students frequently wanted to copy art, rather than to attempt to create original pieces of work. It is my belief that the creation of original pieces of art work based on students' lives and experiences presents an opportunity for students to develop self-confidence, self-esteem, and the ability to reflect on what they have done. It also gives students an opportunity to articulate their thoughts and feelings by discussing their work with others. These are all

elements that can be transferred into other areas of life.

I decided to conduct a study of this social situation (John Elliott) by carrying out an Action Research project. Initially, my objectives in carrying out this study were

- To identify what type of experience the students were having in art sessions, particularly in sessions where I expected a high level of creativity.
- To explore ways in which individual programmes could be improved to ensure that student were maximising their potential in the area of art.

These objectives shifted during the action research process. Studying literature on art in prisons (Catherine Coakley, Joyce Laing) and on art therapy (Marian Liebmann), lead me to the conclusion that I needed to study where my practice lay on a continuum between art teaching and art education.

### Action Research

I decided to use Action Research because it allows educators to engage in self-reflective enquiry in order to improve their practice. Action Research uses qualitative processes that allow the researcher to reflect systematically and rigorously on her practice. McNiff (2000) believes that when studying the use of art with students, it is the process and imagery and creation that form the basic conditions of inquiry. I decided to collect and analyse visual, oral and written data in order to identify improvements that I could make in my practice. I needed a framework to follow for my research, and so decided to choose John Elliott's cyclical model (1991).

Elliott's model starts with the identification of an initial idea and goes on to a period of reconnaissance that leads to the construction of a plan with a number of

action steps in it. Action is taken, monitored and evaluated. This leads to the formulation of a new plan, which leads to a second cycle of action, monitoring and evaluation. Using such a structured model caused me to ignore the possibilities of description for a period, but as I began to use, journals and photographs to record work, the data became richer for me, and provided more information than anticipated at the beginning of the process.

#### Data collection

I collected data using a number of methods, including interviewing, artwork and photographs, a journal, process notes and writing by students. I conducted a group interview with nine students. Visual data, took the form of specific pieces the students were working on and of quick, responsive artwork often made at the end of a session. I started to make my own art in response to what was happening. Process notes were notes jotted in a diary as soon as possible after the observation was made. My journal recorded my reactions to events both in classes and in the prison in general. When I analysed my journal records, I learned a lot about my reactions to events both in the classroom and in the wider context of the prison.

#### Data Analysis

I used inductive methods to categorise interview data, then created a concept map in order to identify themes and patterns. This process acts as another phase of reconnaissance for moving into a second or third cycle. I applied the same method of data analysis to journal data.

When I carried out a comparison between interview data and journal data, it became clear that the students valued art classes because they were conducted in a welcoming, friendly location, they were relaxing, and they helped to pass the time. I was more concerned with my success and abilities in teaching the students to draw and paint in an academic way. A

conclusion I reached at this point was that in order to begin to truly value students' personal inputs into their art, I would need to move to a more student-centred approach.

I needed to determine a method for analysing visual data and settled on Schavarién's (1993) suggestion of using analysis of colour, shape, form, observations of changes that take place in a series of pictures and analysis of painter's comments on the work. I applied these criteria in analysing the artwork produced during the period of the study. I also used process notes to record observations made while students were working and during discussion with them.

#### The Students

When I prepared for the group interview at the start of this process, I brainstormed a series of questions about art, moving from the general to the more specific. I asked questions about why people make art, why they came to art classes, what they enjoyed about making art, and about their discoveries as a result of making art. Cohen and Manion (2000) refer to the emancipatory nature of action research. In my observations of the group after this interview, I discovered that the students discussed art much more during the art classes, and showed more interest in one another's work. They also began to show high levels of respect for one another's work. It caused me to question the link between the activity of discussion and language and the confidence to begin making art with your peers. More study would be needed to discover whether this is actually the case.

One student changed from being quiet, using pale colours and taking a long time over his drawings of animals to being much more spontaneous and energetic. After the interview, he began to talk more openly about what he was doing. Prior to the interview, he had spent his time

copying from photographs. After the interview, he began to draw on his own memories of where he lived and what he liked doing. I discovered that his powers of observation and memory were particularly keen. His output became more prolific, and his use of colour more vibrant.

Another student was very focussed on his technique. While painting a portrait of his daughter, he felt that he had learned a lot about mixing colours and shading. In addition, his painting allowed him to think about personal issues.

For me, an outstanding observation came from a student during the group interview:

It's only when you try to paint the sea that you think about what the sea is like: some days the sea is calm, some days it's rough – like ourselves.

During this project, my focus shifted from students' needs to my own attitudes to teaching. At times, it was depressing, because there appeared to be so much to be changed or improved. Most of the time, it was an uplifting experience, because it gave me the freedom and luxury to immerse myself in reflection on the nature of my work.

Through carrying out the study, I have become more sensitive to my own responses to students' work. I have developed awareness of the balance between language, expression and image, and of the fact that you have to acknowledge the power of language in helping the students to develop their own work. I have begun to use the camera to record the work of one student who moves through many changes in his work before completion, in order to help him to articulate his thought processes. The study of art therapy literature and of some

literature on so-called outsider art has given me the knowledge required to be able to genuinely encourage each student and to reinforce without doubt that his work is valid, even though he may feel that it is not academic enough.

In relation to the question of my position on the continuum between art education and art therapy, this action research has allowed me to recognise the breadth of possibility in providing access to creative activities in prison, from training students to work in arts industries, to using art in areas such as addressing offending behaviour and perhaps as a tool for helping to heal the damage caused by incarceration.

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## **NOW PORRIDGE** **BECOMES EDUCATIONAL**

*How high tech distance learning project enables prison inmates to attend college lectures remotely.*

Times have moved on since Ronnie Barker's day, but there are still people who say that prisoners should just be left to contemplate their actions whilst on the inside. They deserve no favours that would make life 'easy' and should not be allowed to learn skills which would benefit their lives on the outside.

This attitude may take the moral high ground, but it does not address the issue of giving prisoners a means of earning a living after serving their sentences. With no skills and no hope of a job, the return to a life of crime is often swift and the cycle starts

Although many institutions have recognised this problem and would like to train their inmates in **skills that are transferable to the outside world, there is often**. A difficulty finding teachers and lecturers who are able to go into the prison. One forward thinking prison that decided to address this problem is HNIP Magilligan, Co Londonderry, Northern Ireland.

When Magilligan Prison asked the North East Institute (NEI) to train its inmates in AutoCAD, there was one barrier that could not easily be overcome - the prison is over 70 miles away from the Institute -leading to a round trip of 3 hours in order to teach the inmates. To make the programme possible, the college looked for a solution which would allow a tutor to be present in the classroom without actually needing to leave the Institute.

To make this a reality, Dr Brian Hill, Programme Manager for Engineering and his team at the North East Institute, came up with a high-tech solution - a virtual classroom. This would allow the tutor to talk to and see the students via an ISDN phone line connected to the prison.

At this stage, the Education Officer set up a

team consisting of Inmate Services Governor, Security Governor and himself to liaise with the North East Institute and Ascot systems on the security implication for the prison. Frank discussions took place between the Security Governor and Ascot systems and eventually when the prison was satisfied that the system was virtually tamper proof the project was given the go ahead.

To help implement such a system, NEI, thanks to a Trofeu!~ grant from Europe, purchased Ascot system & Coursemaster Remote, which allows voice, data and video links to be transferred via ISDN from a lecturer to classroom, whatever the location. The college chose the project over similar systems from BT and Sony, following over 12 months of research and trials.

Each of the students has a standard PC which is equipped with the Coursemaster module, an audio headset and a video camera. Each student is linked up to the teacher for both sound and vision. In addition to this, the system allows the tutor to obtain screen grabs which enable the teacher to access the students' screen and vice-versa.

One of the primary advantages of the system is that it brings the tutor and the students nearer to a true classroom environment. The tutor is able to talk to the group as a whole or can talk individual students through any problems they encounter. The student can then ask or answer any questions individually with the lecturer.

Coursemaster Remote's application sharing system~ also allows the lecturer to demonstrate a principle on one PC in the class, while sharing this with all the other students. This allows key points to be delivered to all the class. Furthermore the teacher is also able to bring the student's screen onto his monitor and can annotate their work, pointing out where any problems may have arisen correcting drawings or just offering advice *where it* is needed.

Although the trainer is not on-site, there is still a need for discipline to be maintained (although the inmates are often less disruptive and keener to learn than IT professionals!) This can be done by Dr HW at the touch of a

button. If he believes that any of the students' minds are wondering from the course, he can take over their keyboard and mouse and can even 'zap' their screens, blacking it out entirely.

As the lesson is being taught, the tutor can look at individual screens and offer one-to-one ad-vice to the student. The tutor can even project his own **face onto the student's** screen, or see any reaction from the student to a particular question on his own screen. This allows the Institute to emulate the classroom environment as much as possible, providing essential eye contact between student and teacher. This, says Dr Hill, is a useful tool in helping build up a rapport with the students and increasing their trust.

The Institute has been using Coursemaster Remote since September 1998 and has trained over 30 students on the City and Guilds Computer Aided Drafting and Design course over a 3 year period with 22 students gaining the qualification to date. Indeed a few of the inmates have now tried more complex designs on 3 dimensional modelling and Architectural Drawing.

In order to teach the students as well as possible, it is essential they are given the same levels of attention as in a classroom environment', said Dr Hill. Using Coursemaster Remote, it is possible to give individual encouragement to students and solve problems with much greater ease than with traditional distance learning systems'.

It's essential that inmates are given a fair opportunity to rehabilitate and learn a trade that will be of real benefit to them in the outside world. I believe a project such as this will provide a real incentive for them to succeed and keep them on the straight and narrow'.

Dominic Henry  
Education Officer  
Magillan Prison  
Northern Ireland

## **Research into Prison Education – what's that all about then?**

***Anne Costelloe, Mountjoy Prison, Ireland***

“Social research is no longer the concern of the small elite of professionals and full-time researchers”, so claims Denscombe (1998), and for many concerned with educational research it would appear so. He goes on to suggest that increasing numbers of teachers and other practitioners are “undertaking small-scale research projects as part of an academic course or as part of their professional development.” This would also seem to be the case for Irish prison educators. And while this may appear to be a logical and long overdue development, it masks the fact that not only it is a recent phenomenon but one that incorporates many complex and contentious issues. Such issues not only question the methodologies and ideologies of educational research but also its basic philosophy. Issues such as; who controls educational research? Who benefits from educational research? Why carry out educational research? And perhaps most importantly for the purpose of this article, who should carry out educational research? This last question lies at the heart of the ‘teacher as researcher debate’ in vogue in academic circles.

To summarise the opposing views of the debate it will suffice to say that research carried out by teachers has been criticised on the grounds that it is based on personal, mainly intuitive observations, which while valid, are open to accusations of distortion, subjectivity and personal bias. Frequently teacher research is seen as being too localised, too fragmented, and while often investigating the same hypothesis or addressing the same theoretical perspective, it does so from so many divergent ideological positions and research methodologies, that a complete

and clear picture can rarely be drawn. On the other hand, teachers have traditionally viewed external research as an invasion of privacy and a judgement of achievement. Thus they equate research with the assessment of externally specified performance indicators. Accordingly, they often see research as an aid to policy making rather than their own practice. For many teachers, the professional researcher lacks an understanding of the varying contextual components necessary for an accurate reading of the situation. In other words, the professional researcher is accused of being unaware of interpersonal conflicts, hidden institutional agendas and the covert purposes surrounding the sponsorship of the research. In brief, the main threads of the debate cite the teacher-researcher as being overly situational and the professional researcher as lacking critical contextual information

It would be far too glib to add to the debate by suggesting that the professional researcher is undertaking the research simply because they are being paid to do so, while the teacher does so for the altruistic reasons of improving and developing their professional practice. While it is unrealistic to cast the teacher in such an angelic light, it is equally unfair to diminish the external researcher to that of sponsor's puppet. Never the less, it does lead the debate into the arena of questioning the motives of educational researchers. Stenhouse (1995) in his seminal work in this field does indeed claim that the teachers' motives for carrying out research stem from a desire for, and perceived need for, a more proactive role in curriculum development. Weiner (1995) takes the debate further and sees teacher-research as "as a means of challenging educational inequalities from the inside." Meanwhile Stenhouse concludes "that only teachers could appreciate and have access to the complexity of data required to understand the interactions of the classroom." Yet one

must question this contention, after all is the adult learner not equally placed to analyse the interactions at play? At the risk of preaching to the converted, it would seem to me that considering the opacity of prison policy and the covertness of so many aspects of prison life, it is essential that any research into prison education be carried out with a view to potentially raising the social and educational self-consciousness of those involved. This would prompt the call for a more participatory role for not just prison teachers but also their students. I would thus suggest that because we are dealing with adults, because we are working with traditionally excluded members of society, prison teachers must actively involve prison students in any research carried out on their behalf. After all, the teacher as researcher movement resulted from ideas of empowering and politicising teachers to shape, determine and take responsibility for their own practices and situations. This same notion, albeit related to our students, lies at the very core of the transformative adult education ideology to which so many of us ascribe.

There is nothing new in this call for collaborative research. For example, the Feminist research position would criticise teacher research on the grounds that it may enhance professional development at the expense of social justice. Such an ideology would contend that teacher-researchers should become concerned with more than practice. They must also be concerned with issues of power and control and the teacher's own role in perpetuating them. Yet, if you follow this argument, then surely the student must have something to say about the process. You could of course carry the debate even further and suggest that the teacher be eliminated from the process altogether. But for many reasons this is not going to happen, at least on a large scale and not at the moment. No reason more pertinent than the simple fact that academic status

bestows public legitimacy on the formulation of theory, or as Lynch (1999) succinctly states, “it is only those who speak in the language and voice of the established paradigm who will be heard.” It is only when prison students are credentialised or bestowed this public legitimacy, (ironically through educational research as much as other factors), that their voices will permeate through to the establishment. In the meantime the prison educator must speak for them or as it has rather patronisingly been suggested, give ‘a voice to the voiceless’. Yet by doing so the teacher-researcher, no matter how well intentioned, could possibly eradicate the students’ voices by speaking about them and for them. Again, the irony of the situation is apparent, after all in the absence of direct students’ voices, the usefulness of any research, as a conduit for the ‘voiceless’ should not be diminished. Perhaps the most practical hope is that the fear of muffling ‘the voices of the voiceless’ can be subjugated by creating a dialogic process, whereby the researcher and researched deliberate together on their experiences. Such a process would allow the adult learners set the investigative agenda and research foci and ensure that the conclusions drawn be disseminated clearly. It would allow the subjects to participate equally and make their voices heard by becoming practical theorists. The objective being that all those involved gain greater understandings of the personal, social and historical context of the subject being researched, and possibly arrive at a shared understanding. Only then can the research function as a forum through which the ‘voices of the students’ permeate.

In conclusion, the notion of building up a body of collaborative research projects

conducted by prison educators and their students can go some way towards providing answers to the questions raised in the introduction. Such research can hand the reins of control over to both the practitioners and their students. It can ensure that they will both benefit directly from the research as they are identifying the problem to be examined. They are analysing the situation in partnership and in light of their insider knowledge, and they can in turn propose practical and realistic solutions. The reasons for carrying out educational research and its relevance will thus become much clearer to the teachers and students as it is now their research. Thus by re-evaluating the roles of both the prison teacher and the prison student in the educational research process, we can ensure that future research will enhance both the theory and practice of prison education. So, the next time somebody asks, “research into prison education- what’s that all about then”? We can confidently answer, “the students”.

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## **Becoming a member**

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**Application form on page 25**

## **Literacy Support / Materials for Prisons**

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**It contains some good authentic material produced by prisoners and a limited number of the disks are available from**

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EUROPEAN PRISON EDUCATION ASSOCIATION

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## **COUNCIL OF EUROPE COMMITTEE OF MINISTERS**

### **RECOMMENDATION No. R(89)12 OF THE COMMITTEE OF MINISTERS TO MEMBER STATES ON EDUCATION IN PRISON**

(adopted by the Committee of Ministers on 13 October 1989  
at the 429th meeting of the Ministers' Deputies)

The Committee of Ministers, under the terms of Article 15.b of the Statute of the Council of Europe,

Considering that the right to education is fundamental;

Considering the importance of education in the development of the individual and the community;

Realising in particular that a high proportion of prisoners have had very little successful educational experience, and therefore now have many educational needs;

Considering that education in prison helps to humanise prisons and to improve the conditions of detention;

Considering that education in prison is an important way of facilitating the return of the prisoner to the community;

Recognising that in the practical application of certain rights or measures, in accordance with the following recommendations, distinctions may be justified between convicted prisoners and prisoners remanded in custody;

Having regard to Recommendation No. R(87)3 on the European Prison Rules and Recommendation No. R(81)17 on Adult Education Policy,

Recommends the governments of member States to implement policies which recognise the following:

**1. All prisoners shall have access to education, which is envisaged as consisting of classroom subjects, vocational education, creative and cultural activities, physical education and sports, social education and library facilities;**

**2. Education for prisoners should be like the education provided for similar age groups in the outside world, and the range of learning opportunities for prisoners should be as wide as possible;**

- 3. Education in prison shall aim to develop the whole person bearing in mind his or her social, economic and cultural context;**
- 4. All those involved in the administration of the prison system and the management of prisons should facilitate and support education as much as possible;**
- 5. Education should have no less a status than work within the prison regime and prisoners should not lose out financially or otherwise by taking part in education;**
- 6. Every effort should be made to encourage the prisoner to participate actively in all aspects of education;**
- 7. Development programmes should be provided to ensure that prison educators adopt appropriate adult education methods;**
- 8. Special attention should be given to those prisoners with particular difficulties and especially those with reading or writing problems;**
- 9. Vocational education should aim at the wider development of the individual, as well as being sensitive to trends in the labour market;**
- 10. Prisoners should have direct access to a well-stocked library at least once per week;**
- 11. Physical education and sports for prisoners should be emphasised and encouraged;**
- 12. Creative and cultural activities should be given a significant role because these activities have particular potential to enable prisoners to develop and express themselves;**
- 13. Social education should include practical elements that enable the prisoner to manage daily life within the prison, with a view to facilitating the return to society;**
- 14. Wherever possible, prisoners should be allowed to participate in education outside prison;**
- 15. Where education has to take place within the prison, the outside community should be involved as fully as possible;**
- 16. Measures should be taken to enable prisoners to continue their education after release;**
- 17. The funds, equipment and teaching staff needed to enable prisoners to receive appropriate education should be made available.**