

# ARTS IN CORRECTIONS

## Reframing the Landscape of Justice



Presented by:

**California Lawyers for the Arts**

**The William James Association**

**The Justice Arts Coalition • Santa Clara University**

**June 24 - 28, 2019**



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***Thank you to our conference photographer.***

Peter Merts [Arts in Corrections Photo Gallery](#)

# Conference Program

California Lawyers for the Arts and the William James Association  
In collaboration with the Justice Arts Coalition and Santa Clara University

**Present a National Conference**  
**Arts in Corrections: Reframing the Landscape of Justice**  
**June 24 to 28, 2019**  
**Santa Clara University**  
**Santa Clara, California**

*This conference will provide expert practitioners in the field of arts in corrections  
with opportunities to showcase best practices,  
learn about current research models and results,  
and gain insights into new developments and challenges.*

*The intended audience includes  
experienced artists as well as those who are new to arts in corrections.  
All participants will have opportunities to take sequential classes from  
master artists  
with years of experience teaching art of different disciplines in institutional  
settings.*

*In addition to artists and arts administrators,  
speakers will include educators, lawyers, and other allied professionals.*

## **Desired Outcomes**

*To celebrate and inspire creativity  
To support justice reform through the arts  
To share experience and expand knowledge  
To invite and encourage newcomers to the field  
To build a network for mutual support*

## **Acknowledgements**

National Endowment for the Arts  
California Arts Council  
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The Art for Justice Fund

Santa Clara University Office for Diversity and Inclusion  
Santa Clara University Conference Services  
SCU Presents

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Northern California Innocence Project Executive Director Linda Starr

## Welcome from the Conference Presenters

On behalf of our board members, steering committee, volunteers and friends, we want to welcome you to our third national conference focusing on arts in correctional settings — a significant chapter in our work together for the benefit of our communities. We are deeply grateful to Santa Clara University for hosting *Arts in Corrections: Reframing the Landscape of Justice*, with special thanks to Raymond Plaza, Director of the Santa Clara University Office of Diversity and Inclusion for his leadership and support.

The William James Association and California Lawyers for the Arts began collaborating in 2011 to build awareness of the benefits of arts programs for incarcerated persons. In the wake of California's realignment of our overpopulated prisons, we developed a demonstration project designed by Dr. Larry Brewster of the University of San Francisco that measured the benefits of arts programs in prisons and jails. Funding from the National Endowment for the Arts, the California Arts Council and private foundations enabled us to implement the project in four state prisons and two county jails. As a result, the CDCR provided the CAC with a \$2.5 million contract in 2014 for a two-year pilot project funding arts programs in 20 state prisons, a fund that has now grown to \$8 million/year providing arts programs in all 36 state prisons starting in 2017-18. This conference is a timely opportunity to pause and take stock of where we are, learn best practices from experienced practitioners, learn new teaching techniques and strengthen our national network.

Initially formed in 2008 as the Prison Arts Coalition — a grassroots, volunteer-led project — today the Justice Arts Coalition is working to provide on-going professional development and interactive services to artists who work inside correctional institutions while supporting artists who are inside and formerly incarcerated. A national Steering Committee grew out of facilitated conversations at our 2015 conference at the University of San Francisco that determined that there was a need for a national non-profit organization that would unite teaching artists, arts advocates, incarcerated artists and their loved ones in an effort to build a common agenda and contribute a unique voice in public dialogue around the intersection of the arts and justice. Through the sharing of resources, stories, and learning opportunities, JAC is building a nationwide collective of people who are committed to increasing opportunities for creative expression within prisons, jails, youth detention centers, and diversion and reentry programs.

The William James Association pioneered the Prison Arts Project in 1977. The inspired vision of Eloise Smith brought together artists of the highest caliber to provide fine arts programs for incarcerated persons. By the early 1980s, it was adopted by the state as Arts in Corrections and integrated into all California prisons. Over the years, WJA's work has expanded to include federal prisons, county jails, juvenile facilities, court and community schools and art programs with former prisoners. California Lawyers for the Arts, founded as Bay Area Lawyers for the Arts in 1974, provides legal support, educational resources, alternative dispute resolution services and advocacy for the arts community. Now with offices in Los Angeles, San Francisco, Berkeley, San Diego and Sacramento, CLA has led successful initiatives that align the arts with environmental, community development and criminal justice.

This conference could not have happened without the support of many individuals in our organizations, including the Steering Committee of the Justice Arts Coalition, Jack Bowers, Henry Frank and Joey David Reyes from the William James Association, as well as Toyin Moses, Kyle Kate Dudley, Ariel Heinicke, Jody Prunier, Dina Howard, and Diana Cervera from CLA and our wonderful volunteers, most especially Krisin Godfrey, recent SCU graduate. Thanks to the artists at Katya McCulloch's printmaking studio at San Quentin State Prison for our graphic theme—we are very grateful for your expansive vision as we work to “reframe the landscape of justice.”

Alma Robinson, Executive Director, California Lawyers for the Arts  
Laurie Brooks, Executive Director, William James Associations  
Wendy Jason, Managing Director, Justice Arts Coalition

## Monday, 6.24.19

Pre-Conference Training Day for arts providers and contractors teaching in the California State Prison System. *Unless otherwise indicated, all events are in Recital Hall in the Music and Dance Building.*

8:00 - 9:00            **Registration** - *Recital Hall Lobby*

9:00 - 9:15            **Native Blessing** - Julie and Dale Tex



9:15 - 9:30            **Welcome**

Alma Robinson, Executive Director, California Lawyers for the Arts  
Laurie Brooks, Executive Director, The William James Association

9:30 - 9:45            **Opening Remarks**

Anne Bown-Crawford, California Arts Council Executive Director  
Ayanna Kiburi, California Arts Council Deputy Director

9:45 - 10:15           **Arts in Corrections is a Critical Element in the CDCR Rehabilitation Mission**

CDCR Undersecretary of Operations Kathleen Allison  
Introduction by Jack Bowers, The William James Association

10:15 - 11:00           **Keynote** -  
Dameion Brown  
Artist in Residence,  
Marin Shakespeare Company



11:15 - 12:30

**What's in a Name? Reimagining the Future of California's Arts in Corrections Program**

Mariana Moscoso, CAC AIC Manager  
Ayanna Kiburi, CAC Deputy Director  
Erin Kerrison, School of Social Welfare, UC-Berkeley

1:30 - 2:00  
Association

**AIC Constellations** - Laurie Brooks, The William James

2:00 - 3:00  
209

**Breakout Working Groups – O'Connor Hall 104, 105, 207,**

**Problem Solving Around Common Issues**

Facilitators: Susan Cuscuna and Roberta Villa, InsideOUT Writers; Karen Altree Piemme, Red Ladder Theatre Company; Jack Bowers and Leah Joki, The William James Association

3:00 - 3:15 \_\_\_\_\_ **Improv Art Break** - Karen Altree-Piemme

3:15 - 3:45 \_\_\_\_\_ **Breakout Working Groups: Report Back**

3:45 - 4:45 \_\_\_\_\_ **CRM/CDCR Staff Perspectives and Training Opportunities**

Kathryn Carner, Director of Operations, Prison Project, Actors Gang, moderator, with Steve Emrick, Community Resource Manager, San Quentin State Prison

4:45 - 5:30 **Updates on the Changing Environment of CA Prisons and the Changing Landscape of Justice**

Alma Robinson, California Lawyers for the Arts, moderator, with Rob Bird and Gabe Rosales, Jail Guitar Doors, San Diego.

Topics include: new/upcoming legislation, SOMS, RAC, how non-designated prison yards are affecting program delivery, and a proposed constitutional amendment to restore voting rights for people on parole.

5:30 - 6:30

**Dinner** - *Benson Center Dining Hall*

7:00 **Evening Jam Session** (optional) - Bring your instruments! –  
*Graham Hall - Hospitality Room*



**Tuesday, 6.25.19**

*Unless otherwise indicated, all events are in Recital Hall in the Music and Dance Building.*

8:00 - 9:30 **Registration** – *Recital Hall Lobby*

9:00 - 9:15 **Welcome to Arts in Corrections: Reframing the Landscape of Justice**

Laurie Brooks, William James Association  
Wendy Jason, Justice Arts Coalition  
Ray Plaza, Santa Clara University  
Alma Robinson, California Lawyers for the Arts

9:15 - 10:15 **Flash Introductions**

10:30 - 12:00 **Keynote** - Jimmy Santiago Baca,  
Conference Artist in Residence,  
Author and Poet  
followed by book signing:  
*When I Walk Through That Door, I AM*  
(Beacon Press, 2019)



12:00 - 1:00 **Lunch** - *Benson Center Dining Hall*

1:00 - 2:15  
Country

## Plenary Panel: Justice Reform Issues Around The

Dr. Allia Ida Griffin, Santa Clara University, moderator, Dorsey E. Nunn, All of Us or None / Legal Services for Prisoners with Children, Amir Whittaker, ACLU of Southern California, Susan Mason, What's Next Washington



2:30 - 4:00

## Workshop topics include:

- Organizational Showcase: Prisoner Creative Arts Project (PCAP), University of Michigan – *O'Connor 104*

Kyle Kate Dudley, California Lawyers for the Arts, moderator, with Asia Johnson and Stina Perkins, PCAP

Founded in 1990, the Prison Creative Arts Project is the largest prison arts program in the world, offering programming in 27 adult prisons in Michigan as well as several youth facilities and communities of formerly incarcerated people. PCAP holds an annual exhibition of visual art, publishes a journal of creative writing, and offers weekly workshops in visual art, creative writing, theatre, photography, and music.

- Talent Unlocked Festival and Arts Evaluation – *Mayer 231*

Jacqui Norton with Jess Bogic, De Montfort University

A presentation and discussion on running a two-week arts festival in prisons and evaluating changes over time.

- Storiez: Narratives with Survivors of Complex Trauma – *Alameda 104*

Meagan Corrado, DSW, LCSW, Bryn Mawr College

Embodied in every story are narratives of pain and suffering as well as narratives of strength and resilience. “Storiez: Narratives with Survivors of Complex Trauma” will guide participants through the process of helping trauma survivors, create, voice, and honor their narratives.

- Organization Showcase: Alliance for California Traditional Arts (ACTA) – *Daly Science 207*

Antonio Delfino, moderator, with Luis Rodriguez, Mario Cortez, Jasmin Temblador, Kenya Curry, Grace “Megumi” Fleming, Jose Hernandez, Marty Natividad, Michael McCarty, Vaneza Calderon and Marsha Carter

The Alliance for California Traditional Arts (ACTA) is currently facilitating traditional arts workshops at 18 prisons throughout the state of California. Join ACTA staff and teaching artists to learn more about the traditional arts, and how they facilitate healing and growth for workshop participants.

- Past and Current Trends of Prison Arts Programs, NEA – *Alameda 108*

Beth Bienvenu, National Endowment for the Arts, with Grady Hillman, Southwest Correctional Arts Network

Grady Hillman will provide an overview summary of the history trends and challenges of the U.S. arts-in-corrections field over the past 40 years based on his publications from 1983 to the present. Beth Bienvenu, NEA Director Accessibility,, will provide an overview of current funding and strategies in the field of arts in corrections while also discussing the long-standing NEA/Federal Bureau of Prisons artist-in-residence program.

- Roundtable Discussion about Arts Programs in County Jails – *Mayer Theatre - Fess Parker Studio*

Alma Robinson, California Lawyers for the Arts, facilitator, with Roger Renn, Arts and Culture Commission of Contra Costa County; Lilia Chávez, Fresno Arts Council; Cara Goger, Mariposa Arts Council; Juda Tolmasoff, San Mateo County Arts Commission; Melissa Wagner, San Mateo County Sheriff's Office; and Dave Barton of Arts Orange County

Artists and arts organizations that participated in CLA's three-year demonstration project in county jails will discuss how the programs worked in their counties and future funding possibilities. Groups that are interested in starting

demonstration projects in other states will be invited to discuss their questions about how to get started.

2:30 - 4:00

**Classes with Master Artists** include:

- Mural Making on Parachute Cloth with Russell Craig, Mural Arts Philadelphia – *Dowd 318 Paint Room*

This course will offer detailed instructions on some of the techniques utilized in making murals. Utilizing acrylic paint on parachute cloth, this interactive workshop will demonstrate the process of mural making from conception to completion.



- Caribbean Drum/Percussion + Dance with Dance Kaiso – *Alameda 105*

An introduction to Afro-Caribbean poly-rhythmic music and instruments will be followed by rhythm, physical/activation, and listening exercises. Participants will learn three parts of one Caribbean rhythm on bamboo + shak shak and three parts of two Caribbean rhythms on hand drums and percussion.

- The Art of Storytelling with Bianca Neal, ReRoute Music Group – *O'Connor 105*

Write a scene for a movie or record your poem on an audio file. Discover the best way to create and tell your story. Some participants will get to record (audio or video) what they create. This workshop is as much about finding your story as it is about facilitating spaces for storytelling.

- DJ Workshop (requires advanced sign-up) with Todd Strong, Give a Beat – *Music/Dance Hall 119*



This class is an introduction to the fundamentals of the technical and creative techniques of digital music production and DJ performance. Students with little or no experience with technology will develop a hands-on understanding of the software used for DJing and digital music production, as well as how DJing is a creative art form and outlet of personal expression.

- My Lyrics Will Not Be on Lockdown - Theatre / Spoken Word with Ella Turenne, Inside-Out Prison Exchange Program – *Dowd 206*

Participants will be provided with practical tools they can employ in the classroom regardless of their discipline and explore how to bring college students and incarcerated students together. We will explore how popular culture can be used as a tool to build a movement on micro and macro levels, bringing about both individual and institutional transformation.

2:30 - 4:30  
*Dowd 122*

### **Continuous Screenings of Arts in Corrections Media –**

4:15 - 5:45

### **Workshop** topics include:

- Working with Specific Populations – *O'Connor 104*

Dina Howard, California Lawyers for the Arts, moderator, with Susie Tanner, TheatreWorkers Project; Sylvie Minot, Syzygy Dance Project

How does one modify arts programs to be most effective in successfully reaching populations with physical and emotional needs or limitations? Two amazing women share their experiences and suggestions teaching performing arts to groups with diverse and challenging needs.

- Arts in Corrections Teaching Methods and Philosophy – *Alameda 108*

Tim Fitzmaurice, William James Association, moderator, with Luis Rodriguez, ACTA and Anna Plemons, William James Association and Washington State University

The speakers will discuss their teaching methods and invite dialogue with those attending on how to approach the unique challenges and opportunities of teaching creative writing in prison. Dr. Anna Plemons of Washington State University, recently published on the political nature of teaching and pedagogy in prison.

- Advocacy Roundtable on Arts Advocacy in Different States – *Alameda 105*

Alma Robinson, facilitator, with Jarred Small, Ohio Arts Council; Joe Voss, Creative Many Michigan - Lawyers for the Creative Economy; Charles Moore, MPS., Rehabilitation Through the Arts, Gene Meneray, Louisiana State Arts Council; and Ella and David Fisher, Dallas Office of Cultural Affairs

Participants will discuss advocacy efforts in their states and brainstorm strategies for future action to increase funding for arts in corrections programs.

- Organizational Showcase: Storycatchers Theatre – *Alameda 104*

Meade Palidofsky, moderator, with Cydney Patrice Cleveland and Ozivell Ecford, Storycatchers Theatre

Storycatchers works with justice-involved youth to help them tell their stories through musical theatre. Come hear about the company's evolution over 36 years from a community-based program to working with youth from probation through post-release employment.



- Intellectual Property Basics: Patents, Trademarks and Copyrights – *O'Connor 105*

Benjamin Kimes, Lowenstein Sandler, LLP and Erik Metzger, Nvidia

These attorneys, both members of the California Lawyers for the Arts Board of Directors, will describe the different types



of intellectual property that are basic tools of self-employed artists and arts businesses.

4:15 - 5:45

**Classes with Master Artists** include:

- Expressing Trauma with Line: Week 1 - Drawing with Linda Litteral –  
*Mayer 237*

Students write their names in many different ways. Slow, Fast, Hard, Soft, to show how a line can express emotion, time, and action. This will teach students that don't think they can draw to see that making lines is easy. The way you put the lines on the paper can express thought, emotion, and action and allows them an easy success for the harder following classes.

- Corrido Collective Song Writing (Bi-lingual) with Vaneza Mari Calderon – *Music/Dance 119*

This workshop is designed to collectively create a narrative expressed through song. Using the traditional art form of "Corridos", participants will learn the fundamentals of this form while creating a meaningful collaborative conversation about the theme that will be presented. No previous musical experience is required for this activity.

- Sourcing Material as Creative Practice with Freddy G –  
*Mayer Theatre - Fess Parker Studio*

Participants will utilize movement, language, and design techniques, skills and modern tools necessary for creative practice. Our process can be chaotic and disorganized, and it can unfold with grace and ease. We pay attention, we make room for last minute gems. Ideas and images come from multiple sources - personal story, writing, current events in the world, movement metaphors.



- Draw/Paint/Color/Meaning with Cherie Hacker – *Dowd 318 Paint Room*

Participants will create a color design from a word that is personally meaningful and explore some of the formal elements of art: line, shape, space, texture, and pattern. We will discuss a range of applied approaches, consider what can be "acceptable" art materials for your institution, and touch on color symbolism and theory. Student reflection, self evaluation, and group critiques will be discussed.

- Native American Flute for Beginners with Mary Youngblood and Kathy McHugh – *Dowd 206*

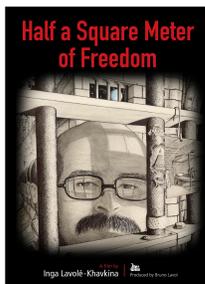
Attendees will learn the basic embellishments of the Native American Flute. Even those without a musical background will discover how simple and fun it is to play this wonderful instrument!

6:00 - 7:30  
*and Lawn*

**Silicon Valley Host Committee Reception** – *Adobe Lodge*

8:00 - 10:00

**Movie Screening: *Half a Square Meter of Freedom* (2018)** – *Recital Hall*



followed by a talk back with:  
film director Inga Lavolė-Khavkina and producer  
Bruno Lavolė, facilitated by Tricia Creason-Valencia,  
Santa Clara University

### **Wednesday, 6.26.19**

*Unless otherwise indicated, all events are in Recital Hall in the Music and Dance Building.*

8:00 - 9:30

**Registration** – *Recital Hall Lobby*

9:00 - 9:15

**Overview of the day**

9:15 - 10:30

**Performance: *Voices from the Edge of the World***

Rhodessa Jones with Felicia Scaggs and Idris Ackamoor, *The Medea Project* and *Cultural Odyssey*



10:45 - 12:00

**Plenary Panel: Research and Evaluation**

Larry Brewster, University of San Francisco, Moderator  
Dr. Laura Caulfield, University of Wolverhampton, UK  
Amanda Gardner, Ph.D, Southwest Correctional Arts Network /  
Prison Arts Resource Project  
Alma Robinson, California Lawyers for the Arts

12:00 - 1:00

**Lunch** – *Benson Center Dining Hall*

12:30 - 4:30  
*Dowd 122*

**Continuous Screenings of Arts in Corrections Media –**

1:00 - 2:30

**Workshop** topics include:

- Working with Incarcerated Youth – *Dowd 206*

Elida Ledesma, Arts for Incarcerated Youth Network, moderator, with Heather Martin, Youth Arts Alliance; Carien Quiroga, Project Youth ArtReach; Dameion Brown, Marin Shakespeare Company; Sara Trail, Five Keys Charter

This panel will discuss the unique challenges in providing programming inside juvenile detention facilities. Topics will include a history of racial disparity, trauma-informed approaches, prevention and re-entry support as well as Probation's changing landscape.

- How to Engage Students in an Open, Inclusive Dialogue – *Nobili Dining Room*

Jimmy Santiago Baca, Conference Artist in Residence,  
Author and Poet

This course will explore how to train art teachers to break down obstacles to learning, and encourage the empathy and compassion that is vital to true learning.

- Independent Contractor or Employee? How the new California Law May Impact Your Work – *O'Connor 104*

Kyle Kate Dudley, California Lawyers for the Arts, and  
Julie Baker, Californians for the Arts

The landmark 2018 California Supreme Court decision in *Dynamex Operations West, Inc. v. Superior Court of Los Angeles* has great potential to negatively impact professionals in the creative (arts and entertainment) economy. This panel will discuss the potential new law and offer advocacy ideas for artists around employment issues.

- Traffic Stop Stories: Cultural Exchange Between Court-Involved Youth & Chicago Police Department Recruits, Storycatchers Theatre – *Alameda 104*

Ozivell Ecford, Storycatchers Theatre

Storycatchers will take attendees through a workshop that is conducted in Chicago with Chicago Police Department Recruits. This workshop explores a traffic stop gone wrong from a youth's perspective and the officer's procedural perspective of the same event.

- Dialogue with Wendy Jason, Justice Arts Coalition, and members of the national steering committee – *Music/Dance 119*

The Justice Arts Coalition is poised to become a national non-profit organization offering services to artists teaching in correctional institutions as well as residents and returned

citizens who are practicing artists. This workshop is an opportunity to have productive input into the future direction and sustainability of the Coalition.

1:00 - 2:30

**Classes with Master Artists** include:

- “JGD” Songwriting Workshop with Jason Heath – *Alameda 108*

Skills learned are how to focus on a task, to start and complete a project, to process challenging emotions creatively, and to work with others collaboratively. Workshops culminate in ceremonies where participants are awarded certificates of completion, accompanied by participant performances of original songs created during workshops



- Creative Survival / Creative Performance with Rhodessa Jones and Felicia Scaggs – *Mayer Theatre - Fess Parker Studio*

This workshop utilizes autobiographical history as a vehicle for performance. Using movement, text, vocalizations, theatre games, memory exercises, autobiographical musings, and storytelling we will create theatre mined from our real-life experiences.

- We Know What We Are, But Not What We May Be: Creating Circles of Trust, Part I of two sessions with Curt L. Tofteland – *O’Connor 105*  
*Advanced sign-up recommended -- participants are asked to participate in both sessions.*

Using art, theatre, the collected works of William Shakespeare, and original writing within the sanctuary and shared presence of a Circle of Trust to explore what it means to be a human being, Shakespeare Behind Bars explores the depths of some of the most profoundly damaged, broken, isolated, and lonely places of the

incarcerated mind. The Circle of Trust exists to assist participants in fixing themselves.

- Traditional Chant and Hula with Patrick Makuakāne – *Alameda 105*

This workshop will impart an elementary understanding and appreciation for Hawaiian dance and culture with a basic introduction to footwork and gestures utilized in hula. Through movement and voice, participants will learn how hula and mele (chant/song/poetry) are intimately connected, serving as powerful expressions of genealogy, history, community, connectedness and culture.



- Books Unbound, Book Art with Beth Thielen – *Dowd Paint Room*

Explore and create contemporary book forms easily adaptable in prison classroom settings. Participants will leave with new ways to create editions of student writing and artworks.

2:45 - 4:15

**Workshop** topics include: \_\_\_\_\_

From Inside to Outside - A Panel with PAC Returned Citizen Teaching Artists, Prison Art Collective – *Alameda 104*

Annie Buckley, moderator, with Stan Hunter, Damien Aguilar, Wendy Staggs, PAC



Meet members of the Prison Arts Collective team that have made the shift from incarcerated participants to teaching artists and staff. Learn firsthand about their experiences and the uniquely valuable contributions that this population can make to Arts in Corrections programming.

- Trauma, Creativity and Healing – *Dowd 206*

Meagan Corrado, DSW, LCSW

Where there are stories of trauma, there are always stories of strength and resilience – stories of creativity. This presentation explores the concept of creativity and highlights its importance for trauma survivors.

- Showcase on the State of the Arts in Corrections in Ohio – *O'Connor 104*

Jessie Glover, moderator, with Aimee Wissman and Vivian Stinson all from the Ohio Prison Arts Connection and Jarred Small, Ohio Arts Council

Members of the Ohio Prison Arts Connection steering team will discuss a wide range of state-wide efforts to build a coalition of people committed to support access to the arts in state prisons; to connect arts communities with justice-involved people around the state; and to resource practitioners and facilitators with tools, relationships, and audiences. The work of OPAC will be presented as a case study so that attendees can discuss the problems and possibilities of a burgeoning initiative that is state-wide in scope.

- Workshop on Producing *Half a Square Meter of Freedom* – *Mayer Theatre - Fess Parker Studio*

With filmmakers Inga Lavolé-Khakovina and Bruno Lavolé

Challenges encountered when producing a movie about art in prison: prisoners' rights about their image, media lack of interest for this difficult topic that may not correspond to the representation of prisoners which they think the public is expecting.

- Organization Showcase: Mural Arts Philadelphia – *Music/Dance 119*

Cathy Harris, moderator, with Dawan Williams and Russell Craig, Mural Arts Philadelphia

Overview and history of Mural Arts Philadelphia and discussion about their Restorative Justice work.

2:45 - 4:15  
include:

### **Classes with Master Artists**

- Traditional Aztec Dance Workshop with Marty Natividad – *Nobili Dining*



Aztec Dance is a physical form of prayer that teaches counting and motor skills. In this course, participants will learn and experience an ancient tradition that will help reshape the identity of our people.

- Connections through Choral Singing: Processes and Practices within Prison Contexts with Mary L. Cohen – *Alameda 108*

Participants will explore how choral singing and songwriting in prison provide unique ways of creating personal and social connections, which occur through self-expression; deeper awareness of the body in singing processes with respect to alignment, breath, and phonation as well as reflective practices through singing different texts and musical styles.

- We Know What We Are, But Not What We May Be: Creating Circles of Trust, Part II with Curt L. Tofteland – *O'Connor 105*

*(This class continues from Part I; participants must have attended Part I.)*

- Art Activism: Sewing as a Medium to Amplify Youth Voices with Sara Trail – *Dowd 318 Paint Room*

The purpose of this presentation is to acknowledge sewing as a timeless art form that has the potential to help students connect more deeply with the arts, specifically through art activism. Giving attention and placing value on writing artist statements alongside art quilting skills allows students to exercise freedom of speech and to form new knowledge that raises their critical consciousness.



- Life Stories from the Inside/Out, TheatreWorkers Project with Susie Tanner and Marlene McCurtis – *Alameda 105*

Speakers will share sample techniques that have been highly successful in community-based reentry programs and prison settings where participants have explored and redefined their personal narratives through theatre, movement, and writing. Participants will engage in the process of creating small group collaborative “instant performance pieces” based on themes that are relevant to their lives.

4:30 - 5:45

**Breakout Working Groups** include:

- County Jails facilitated by Lilia Chavez, Fresno Arts Council – *O’Connor 105*
- Working with Juveniles facilitated by Ella Turenne, Occidental College / Inside Out Prison Exchange Program – *O’Connor 104*
- Working with Women facilitated by Kyle Kate Dudley, California Lawyers for the Arts – *O’Connor 109*

- Men's high security prisons facilitated by Jim Carlson, William James Association – *O'Connor 110*
- Men's medium security prisons facilitated by Deborah Tobola, Poetic Justice Project – *Music/Dance 119*
- Re-Entry – Wendy Jason, Justice Coalition & Aimee Wissman, Ohio Prison Arts Connection – *Mayer Theatre, Fess Parker Studio*

5:45 - 6:30

**Dinner** – *Benson Center Dining Hall*

7:30 - 9:00

**Marin Shakespeare Company  
Returned Citizens Theatre Troupe  
presents *Breaking Through*** – *Recital Hall*



Followed by a talk back with company performers

## Thursday, 6.27.19

*Unless otherwise indicated, all events are in Recital Hall in the Music and Dance Building.*

8:00 - 9:30

**Registration** - *Recital Hall Lobby*

9:00 - 9:15

**Overview of the day**

9:15 - 10:15  
Fleetwood,

**Keynote Presentation:** Nicole

Rutgers University

Author of the forthcoming book, *Marking Time: Prison Art and Public Culture*, a study of visual art in the era of mass incarceration.



10:30 - 11:45

**Plenary Panel of System-Impacted Artists**

Wendy Jason, Justice Arts Coalition, moderator, with Carole Elizabeth Alden; Charles Moore, Rehabilitation Through the Arts; Poise Montgomery, Elders of the Blqck; Dawan Williams, Philadelphia Mural Arts;

Aimee Wissman, Returning Artists Guild / Ohio Prison Arts Connection

Participants in this panel will discuss the role that the arts played during their time in prison, the ongoing role of the arts in their lives since transitioning back to their communities, and the ways in which they believe the arts can inform our vision of a more just system.

12:00 - 1:00

**Lunch** - *Benson Center Dining Hall*

12:30 - 4:30  
*Dowd 122*

**Continuous Screenings of Arts in Corrections Media** –

1:00 - 2:30

**Workshop** topics include:

- How Organizations Train Artists – *O'Connor 109*

Laurie Brooks, The William James Association, moderator, with Charles Moore, Rehabilitation Through the Arts; Lesley Currier, Marin Shakespeare Company

This workshop will explore the different ways that arts organizations train artists to work inside and outside correctional facilities.

- Working with Women Inside – *O'Connor 110*

Diana Cervera, California Lawyers for the Arts, moderator, with Linda Litteral, multifaceted artist, San Diego; Dave Barton, writer, Arts Orange County

This workshop will explore particular issues and unique approaches to working with women in incarceration settings, including county jails and state prisons.

- Working with Community - Inside and Outside – *O'Connor 201*

Laura Pecenco, Project PAINT, moderator, with Mary L. Cohen, Oakdale Community Choir; Kathleen Mitchell, The William James Association

This panel will examine how to incorporate the public into work inside of correctional facilities. We'll discuss examples of engaging the community, by bringing community members in and the work of incarcerated artists out in myriad ways.

- Family Matters – *O'Connor 207*

Carol Newborg, The William James Association, moderator, with Dawan Williams, Mural Arts Philadelphia; DiAngele Augustus; Isiah Daniels

In this workshop, speakers will discuss how the arts have helped to strengthen family bonds and assisted with successful re-entry outcomes.

- Equity, Diversity and Inclusion – *O'Connor 205*

Ray Plaza, Santa Clara University, Director, Office of Diversity and Inclusion.

The workshop will be an opportunity to engage in a discussion of what it means to be doing the work of equity, diversity and inclusion in today's landscape and the potential implications.

- Re-entry: Preparing for Jobs in the Entertainment Industry – *O'Connor 204*

Beverly Iseghohi, Urban League of Greater Atlanta, moderator, with Jeremie Loncka, Actors' Gang and Adam Kroeger, ManifestWorks

How do system-impacted people access entry-level jobs in the entertainment sector? The speakers will describe programs that provide pre-apprenticeship ladders.

1:00 - 2:30

**Classes with Master Artists** include:

- We Wear the Mask: Poetry & the Writing Circle at Salinas Valley State Prison with Tim Fitzmaurice – *Music/Dance 119*

We will use the course material from the Writing Circle at SVSP. In an effort to see how we respond to the same prompts, to compare what we do with what they did in the workshop at SVSP, and to discuss the best way to invite incarcerated Americans to use creative writing to explore

what Mary Oliver called "emotional freedom" and justice. No background in writing poetry is necessary. Please bring your smartphone or laptop if it is available. Not required.

- Syzygy Interactive Dance - Movement as Resource with Sylvie Minot – *Mayer 237*

Drawing from the structure of choreography and the free expression of conscious dance, these exercises and classes help people to feel comfortable with movement and connect more deeply to their bodies. This course also shows participants how to create dances to embody their stories, their strengths and help them connect with one another, discover healthier patterns and choices, and cultivate self-expression and a sense of freedom.

- Sociodrama: Exploring Issues in Reentry with Lorraine F. Moller, Ph.D., Rehabilitation Through the Arts (RTA) – *Nobili Dining Room*

This workshop is based on a course offered at a medium-security prison within the New York State Department of Corrections. The instruction will focus on teaching a drama-based method called Sociodrama invented by Dr. Jacob Levy Marino that involves theatrical warm-ups, the development of a theme, the creation and enactment of a scenario and a de-briefing phase.

- Printmaking in Unusual Settings with Katya McCulloch and Henry Frank – *Dowd 318 Paint Room*

This 90-minute printmaking workshop will be a hands-on introduction to creating an original black & white print. Using provided patterns or original sketches, participants will transfer an image to a flexible substrate, carve a simple design, then ink and hand-print an original work of art. We will discuss strategies for delivering print classes in an institutional setting.

**Workshop** topics include:

- Mediation and Active Listening Skills – *O'Connor 110*

Jody Prunier, and Dina Howard, California Lawyers for the Arts

"Did you hear what I said? Do you see what I mean? We're not on the same page. You just don't understand!" In this workshop you will learn about mediation, and most importantly understanding and practicing active listening skills. These important life skills involve everything from observation of non-verbal behavior, to acknowledging, validating, clarifying and re-framing statements. Strong communication skills can be effectively used with colleagues, sentenced individuals, and authority figures in helping to build trust and better relationships.

- Building Public Awareness – *O'Connor 109*

Peter Merts, Photographer, and Carol Newborg, The William James Association

The workshop is about methods and strategies for building public awareness of prison art programs, and of their value to incarcerated students, their families, and society at large. Emphasis will be on the uses of photography/videography, and on public showcases of artwork created inside.

- Past Forward: What can we learn from the history of prison arts that can advance our work today? – *O'Connor 201*

Bill Cleveland, Center for the Study of Art and Community, moderator, with Anna Plemons and Jim Carlson, The William James Association

This session will examine the different roles that artists and arts organizations operating in correctional ecosystems can pursue. We begin by looking at the various ways we define success in prison arts programs, and which roles might best serve these various aims and which roles are feasible under the variety of circumstances that present themselves. We will also consider how arts programs can work to create the conditions that support our most ambitious goals.

- Getting Real: Artists of Color Working in Prisons – *O'Connor 207*

## Wayne Cook, The William James Association

An open discussion among participants on whether artists of color have different and/or specific challenges when working in prisons. What are some of those challenges and discuss ways of problem solving in that setting?

- Developing Re-entry Programs – *O'Connor 205*

Andrea Porras, California Arts Council, moderator, with Brian Banks, Street Symphony/Weingart Center; Ozivell Ecford, Storycatchers Theatre; Richard Loya, The Actors Gang

The panelists will discuss strategies that have been successful in integrating the arts into re-entry programs and possible funding streams for this work.

- Michigan Matters: Facilitated Dialogue – *O'Connor 204*

Joe Voss, Creative Many Michigan, facilitator

This session is an opportunity for conference attendees from Michigan to exchange information and focus on opportunities to advance a collaborative agenda to expand arts in corrections that include workshops in the fall of 2019.

2:45 - 4:15

**Classes with Master Artists** include:

- The Power to Confront Injustice, Poetry Class with Jimmy Santiago Baca – *Nobili Dining Room*

This class is about poetry and its magic to inspire social change. People will understand the heart's leadership

- How Drama Therapy Techniques can Apply to Teaching All Art Forms with Lesley Currier, Marin Shakespeare Company – *Mayer 231*

In our 16 years using Drama Therapy inspired techniques to bring Shakespeare instruction into prisons, we have learned a lot that can be applied to teaching all art forms. We will be sharing exercises and inspiration for ways you can incorporate lessons learned from Drama Therapy into your

curriculum. Benefits to inmates include skill-building in self-reflection, self-expression, teamwork, and positive thinking.

- **Acrylics Step by Step with A. Gallardo – Dowd 318 Paint Room**

This class introduces the fundamentals of acrylic painting/drawing, techniques and concepts of artistic expression. This workshop will provide a better understanding of acrylic painting, so previous painting experience is NOT required. In this workshop we will be painting a step by step picture while using color theory, linear perspective, com-positional structure, and figure/ground relationships. Critical thinking skills will be emphasized. Acrylic will be the primary medium for this class.

- **Storytelling Goes to Prison with Michael McCarty – Music/Dance 119**

“You must be able to tell your stories!!!” This is my message to the inmates in my Storytelling workshop on day one. When they go before the parole board, when they get out and go for a job interview, when they’re reconnecting with family and friends, telling their stories is the way to give insight into who they are, who they’ve become. I show them how to find, develop and tell their stories.

4:30 - 5:30  
207

**Closing Plenary Session and Evaluation – Daly Science**

6:00 - 8:00

**William James Association Reception –**  
*Dowd Art & Art History Building and Sculpture Garden*  
Speaker: Mark Stone, California Assemblymember  
Introduction by Jack Bowers, William James Association

## **Peter Merts Photography**

Peter Merts has been photographing prison art classes in California prisons for over 12 years — initially as a volunteer, and recently on a contract with the California Arts Council. He has documented classes in all 36 adult state prisons in California. The photos are used to promote prison arts programming and have appeared in newspapers, magazines, blogs, movies, books, and public exhibitions. They are also made available to family members of incarcerated artists—at no charge for online photos, and at cost for prints. To date, families of inmates have placed 85 print orders, and received about 700 prints.

## **Arts in Corrections: Reframing the Landscape of Justice Video Compilation by Jill Laufer, June, 2019**

**Belonging in the USA**, The Story of Michael D. McCarty  
Arielle Nobile | 2018

**Inside CDCR Video: The artists of San Quentin**  
San Quentin Prison Arts Project, a William James Association Arts in Corrections program  
Carol Newburg | 2019

**Life Crime: Reggie Austin Story**  
NC Heikin | 2018

**Fresno Arts Council**  
Arts in Correction Program. California Arts Council | 2019

**Greetings from Iowa:** Oakdale Community Choir, University of Iowa, School of Music, PBS  
Mary L. Cohen, Ph.D | 2018

**Storycatchers Theatre**  
Cydney Cleveland | 2018

**Prison Arts Collective**  
Arts in Corrections, California Arts Council. Patrick Evans | 2018

**HALF A SQUARE METER OF FREEDOM**  
Inga Lavolé-Khavkina | 2017

**Prison Art Class: giving inmates a clean canvas** - 23ABC news interview  
Alex Gallardo | 2019

**I get to feel human again**, Today Show Feature, Rehabilitation Through the Arts  
Hip-Hop program at Sing Sing | 2019

**Marin Shakespeare Company**

KQED Newsroom Special: Stand Up San Quentin | 2018

**Using the Arts to Build Relationships and Reduce Crime**

Laura Caulfield | TEDxWolverhampton | 2019

**Social Justice Sewing Academy**

Sara Trail | 2019

**My Life is Like**

Henry Montgomery | Poise | 2017

**Be a Leader, Youth Arts: Unlocked/ GVRC**

Zackary Canepari, Jessica Dimmock | 2016

**Storiez Trauma Narratives**

Dr. Meagan Corrado | 2016

**Drawing and Painting Art-In-Corrections**, William James Association  
Hongsup Kim, Media/TV Specialist Mule Creek State Prison (and Cherie Hacker in collaboration) | 2018

**Dramatic Escape Trailer**

A Few Good Men at Sing Sing Correctional Facility, Rehabilitation Through The Arts (RTA)  
Documentary by Nick Quested for Goldcrest Films | 2017

**Seats at the Table**

Chris Farina | Rosalia Films | 2018

**Traditional Arts Practice**, Arts for California Traditional Arts (ACTA)  
Arts-in-Corrections Program | 2015

**Arts-in-Corrections Program - Valley State Prison**

Arts for California Traditional Arts (ACTA), William James Association  
Sara Aguilar | 2016

**Moving forward Workshop**, TheatreWorkers Project  
Reentry Through the Arts | 2018

**More Than a Number**. TheatreWorkers Project, Reentry Through the Arts  
Marlene MacCurtis | 2019

**Pelican Bay Theatre Prison Project**, Dell'Arte International and William James Association  
Malcolm DeSoto | 2018

**The Write of Your Life**, Women Wonder Writers  
Micah Rebecca Films - Students at California Baptist University | 2017

**Creative Writing, Lancaster State Prison**. Arts for California Traditional Arts  
Luis J. Rodriguez | 2018

**Music for Change**. Street Symphony, Weingart Center Association Reentry Program  
May Rigler and Dana Christiaansen | 2019

**Jail Guitar Doors**  
Jason Heath | 2019

**CW6 News Piece**  
Playwrights Project  
Cecelia Kouma | 2019



# Speaker and Master Artist Biographies

**Idris Ackamoor** is an alto and tenor saxophonist, multi-instrumentalist, composer, actor, and tap dancer. He is the Founder and Artistic Director of the legendary jazz and world music ensemble Idris Ackamoor and The Pyramids, founded in 1972. He is also the Founder/Co-Artistic Director of the San Francisco performance company Cultural Odyssey. Idris was a protégé of Chicago legendary master clarinetist Clifford King who had played with Jelly Roll Morton and Freddie Keppard in the 1920s. Idris received a \$50,000 Composer Commission presented by the Gerbode Foundation in 2017, a Theatre Bay Area Legacy Award in 2016, and a Sui Generis Foundation Achievement Award for “one of a kind contributions, which benefit society in unique ways.”

**Damien Aguilar** (AA, FIDM, Graphic Design, 2011) is the Communications Coordinator with the Prison Arts Collective (PAC). He manages the website and social media with up-to-date photos, videos, events and news. In 2005 he was introduced to graffiti art which became his passion.

**Carole Elizabeth Alden**, born 1960 in Orleans, France and spent the majority of her life in the western United States. She is a mother of five children and three granddaughters. Art has always been a mode of communication, often creating a productive dialogue between disparate entities. This has become especially apparent throughout her experience with incarceration. There is a great need for scrutiny and change in how domestic violence is addressed, especially in rural areas.

**Kathleen Allison** has nearly 32 years’ experience in both custodial programs and health care operations with the California Department of Corrections and Rehabilitation. She has served in many roles, varying from Medical Technical Assistant to her current position as Undersecretary of Operations, where she provides leadership, guidance, and insight to CDCR’s operational divisions, including Adult Institutions, Adult Parole Operations, Juvenile Justice, and Rehabilitative Programs, as well as the Office of Victim and Survivor Rights and Services and the Office of the Ombudsman. Ms. Allison has always been a strong supporter of the Arts in Corrections (AIC) program. While serving as Community Resources Manager at Avenal State Prison (1996 to 2002), she supervised the artist facilitators. Later, while serving as Deputy Director for

the Division of Adult Institutions, her testimony at a Senate hearing in support of AIC helped to restore funding for the programs.

**DiAngele Augustus**, DiAn Dviation on the web, is an artist and storyteller living in the desert southwest. They have been drawing, painting and telling stories for the public for about 15 years. DiAn's works deal with intersections in identity, and are pulled from aspects of life. The story always comes first. The challenge of creating the still art piece then becomes what part of the story to show. DiAn tries to freeze and capture moments of juxtaposition or dissonance, and most of their recent work has been in ink, acrylic, or rendered digitally.

**Jimmy Santiago Baca (AIC Conference Artist-in-Residence)** is an award-winning American poet and writer of Chicano descent. While serving a five-year sentence in a maximum security prison, he learned to read and began to turn his life around, eventually emerging as a prolific artist of the spoken and written word. He is a winner of the prestigious International Award for his memoir, *A Place to Stand*, which is now also a documentary by the same title. His book, *Martin & Meditations on the South Valley*, received the American Book Award for poetry and the Hispanic Heritage Award in Literature. In addition to more than a dozen books of poetry, he has published essays, stories, and a screenplay, *Blood In Blood Out* (also known as *Bound by Honor*), which was made into a feature-length film that he executive produced. Baca has conducted writing workshops in prisons, libraries and universities across the country for more than thirty years.

**Julie Baker** became Executive Director of Californians for the Arts in 2018 and is the owner of Julie Baker Projects, a full-service arts consulting firm. She previously served as the Executive Director of The Center for the Arts, a non-profit performing arts venue and California WorldFest, an annual music and camping festival in Grass Valley, CA. Baker, originally from New York City, worked at several prominent art galleries and the international auction house Christie's before becoming the President of her family's art marketing agency, Gerngross & Company Inc. Following her move to California in 1998, she became a Senior Executive Producer for Tristream, a web development and marketing/branding company.

**Brian Banks, M.A., M.S.**, is currently Re-entry Program Supervisor with the Weingart Center Association. In this current position he manages a staff of approximately 21 people including Case Managers, Intake Coordinators and Floor Monitors. He is responsible for the facilitation of active programming

and administrative supervision for three distinct reentry populations. Duties include ensuring the department's contractual compliance with funding sources that support the Re-entry Programs. He also provides crisis intervention services, and case assignments of serious mentally ill county probationers and state parolees. He is currently a Doctor of Psychology (Psy.D.) candidate at The Chicago School of Professional Psychology. He holds an MA in Clinical-Community Psychology from CSU Dominguez Hills and an MS in Management from Boston University as well as a BS in Organizational Leadership.

**Dave Barton** has written for *Orange Coast Magazine*, *American Theatre Magazine*, and for *OC Weekly* for the past twenty years, the last ten as their lead art critic. An accomplished theatre director and producer, he has directed over 70 plays and produced over 130. In 2017, he received a year-long grant from the Kenneth A. Picerne Foundation to curate the art exhibition "Saved by Beauty," a collection of photographs and art by homeless women. He is currently facilitating VOICES: Veterans Storytelling Project and occasionally teaches creative writing to female inmates at OC Jail for Arts Orange County.

**Beth Bienvenu** is the Director of the Office of Accessibility at the National Endowment for the Arts, where she manages technical assistance and advocacy programs devoted to making the arts accessible for people with disabilities, older adults, veterans, and people in institutional settings. She provides support to state arts agency staff and professionals working in the fields of arts access, creativity and aging, arts and health, universal design, and arts in corrections. She oversees a long-term partnership with the Federal Bureau of Prisons that funds artist-in-residence programs in six federal prisons.

**Robert Bird** has been teaching with Jail Guitar Doors since August 2014, leading the San Diego chapter in jails and prisons. As a computer programmer for the district attorney for the last 20 years, he has evolved to believe in the value of rehabilitation through reentry programming, and sees potential in every inmate to recover and grow with collaborative music making and songwriting instruction.

**Jess Bogic** is the Widening Participation Manager at De Montfort University. As project manager, Jess oversees public engagement projects in the community including the local prisons.

**Anne Bown-Crawford** was appointed Director of the California Arts Council by Governor Brown in December 2017. She is the founder of the Arcata Arts Institute and the Innovation Design Institute, both programs within the Northern Humboldt Union High School District. Anne is a founder of the Create CA Leadership Council, a statewide collective impact organization with a mission to rethink and create an educational environment for all California students featuring arts education as a central part of the solution to the crisis in our schools. She is currently a FabLearn Fellow in the Transformative Learning Technologies Lab at the Stanford Graduate School of Education and an Adobe Education Leader. Anne holds a Master of Arts in Education from UC Berkeley, a Bachelor of Fine Arts in Design from Northern Illinois University, and was an MFA Design candidate at the California College of the Arts.

**Larry Brewster** is Professor of Public Administration and a former dean at the University of San Francisco. He consults in public policy and program evaluation. He is the author of numerous journal articles and books, including *The Public Agenda: Issues in American Politics, 5th edition*, (Wadsworth & Company, 2004); *A Primer of California Politics, 2nd edition*, (Wadsworth & Company, 2004); and, *Paths of Discovery: Art Practice and Its Impact in California Prisons*, (Createspace, 2012, 2015).

**Laurie Brooks** has been the Executive Director of the William James Association since 2001, and has been involved in bringing meaningful arts experiences to incarcerated men, women and youth since joining the organization in 1989. In addition to leading Arts in Corrections programs in California, Laurie set the stage for Arts in Youth Authority and Arts in Mental Health programs, and founded WJA's Community Youth Arts Project. For 15 years, Laurie helped the NEA establish art programs inside federal prisons.

**Dameion Brown**, is the Artist-in-Residence at Marin Shakespeare Company. As an inmate at Solano State Prison, Dameion participated in Shakespeare's *MacBeth*. Since his release in 2015, he has pursued a professional career in acting while teaching anger management and conflict resolution to young adults. Dameion was honored as "Best Actor" by the Bay Area Critics Circle for playing Othello at Marin Shakespeare Company in 2016.

**Annie Buckley** is a Professor of Visual Studies in the Department of Art at California State University, San Bernardino and the founding director of Community-based Art and the Prison Arts Collective (PAC) initiatives in which students, alumni, and faculty facilitate arts programming at sites that would not otherwise have access to the arts, including numerous CA state prisons.

Annie has been a practicing artist, writer, curator, and educator with an emphasis on art and social justice for the past 25 years. Her work embraces image, text, and social practice and has been included in public and gallery exhibitions, statewide and internationally. In January 2019, she and members of the Prison Arts Collective were honored with a Recognition in the State Senate by Senator Jim Beall. In fall 2018, Annie was the recipient of the inaugural Community Engaged Scholar Award at CSUSB. She earned a BA with Academic Honors from UC Berkeley in 1990 and a Masters in Fine Arts from Otis College of Art and Design in 2003.

**Vaneza Mari Calderon (AIC Master Artist)** is a multifaceted musician from the Los Angeles San Gabriel Valley who has been inspired to utilize the traditional music genre, Mariachi, in order to actively play a role in preserving her parents' native sounds. From theatre productions, community cultural arts centers' events, correctional facilities' educational sessions and backyard events, Vaneza makes this Mexican folk music accessible to people of all cultures and ages. She has facilitated collective group songwriting sessions throughout Los Angeles and as far as Alabama. Currently, Vaneza is finishing her third course with AIC, thanks to the Alliance for California Traditional Arts.

**Jim Carlson** is a visual artist. He works in pencil, colored pencils, oils, acrylics, and printmaking. After completing an M.A. from King Sejong University in Seoul, Korea, he worked extensively with Joseph Mugnaini of Otis Art Institute. Jim has worked with California's Arts in Corrections program since 1984. As Artist/Facilitator, he created and ran programs at both San Quentin and California State Prison-Sacramento. He was also a statewide manager of Arts in Corrections for five years. When funding for AIC was cut, Jim became a Recreational Therapist at CSP-Sac and leveraged that position to continue offering arts-based programming.

**Kathryn Carner**, The Actors' Gang Prison Project Director of Operations and teaching artist, has been an actor and company member of The Actors' Gang since 2010. In 2015 she became the Manager of the Prison Project where she oversees the daily operations and finances for prison programming. Since then, The Actors' Gang Prison Project has grown from offering programming in four prisons to thirteen prisons on fifteen yards, added two reentry programs (for both women and men), a juvenile program for incarcerated youth and a pilot program for Correctional Officers and Cadets at the Academy. Before her managerial appointment, she volunteered and worked as a teaching artist for three years.

**Dr. Laura Caulfield** is a Professor and Chair of the Institute for Community Research and Development at the University of Wolverhampton, United Kingdom. Laura is a psychologist and criminologist and her research focuses on the role of the arts in criminal justice. Her work was instrumental in challenging UK government policy on restrictions to arts activities in prisons, has influenced the practice of arts programs working in the criminal justice system, and has developed methodological approaches in seeking to evidence the impact of the arts. Her latest book, *Criminological Skills and Research for Beginners*, was published in 2018.

**Lilia Chávez, MA**, serves on multiple boards locally and at the state level in support of the arts. She was appointed Executive Director of the Fresno Arts Council in August 2011. She is a performing artist with over twenty years teaching and performing Ballet Folklórico. Lilia has worked in the education and the arts fields first as a teacher and advancing through management and leadership positions in government and nonprofit organizations. Lilia is a co-founder of Arte Américas, the Latino cultural arts center and served as its principal administrator for nearly ten years. As Executive Director of the Arts Council she has led her organization to provide arts services in the state prison system and local jail for five years.

**Bill Cleveland** is a pioneer in the cultural community development movement who directs the Center for the Study of Art and Community. His books *Art in Other Places*, *Making Exact Change* and *Art and Upheaval* are considered seminal works in the field. Organizer, teacher, researcher, and musician, he also focuses on the development of cultural partnerships, and training for artists, their community, and business partners. Bill has led the Walker Art Center's Education Department, California's Arts-In-Corrections Program, and the California State Summer School for the Arts. He co-authored *Between Grace and Fear: The Role of the Arts in a Time of Change* with Patricia Shifferd that was published in 2012. His CD, *SongLines*, based on stories from *Art and Upheaval*, was released in 2014.

**Cydney Patrice Cleveland** joined Storycatchers Theatre 16 years ago when she was a participant in a community program. She was inspired by the company's program at the Detention Center to become a teaching artist, Program Manager, and now Director of Production.

**Mary L. Cohen (AIC Master Artist)** is an Associate Professor of Music Education at the University of Iowa. She researches music-making and well-being, songwriting, and collaborative communities. In 2009, she founded

the Oakdale Prison Community Choir (<http://oakdalechoir.lib.uiowa.edu/> – for recordings, resources, and original songs). Her research is published in the *International Journal of Research in Choral Singing*, *the Australian Journal of Music Education*, *Journal of Historical Research in Music Education*, *Journal of Correctional Education*, *the International Journal of Community Music*, *International Journal of Music Education*, and book chapters. She is completing a book with Stuart Paul Duncan titled *Silenced Voices: Music-Making in U.S. Prisons*.

**Wayne D. Cook** is a proud retiree from the California Arts Council, where he was Program Manager of the Artists in School's Program and the ADA/504 Disability Coordinator. Retirement hasn't slowed Wayne down, as he continues to consult for the William James Association and Arts in Corrections at Solano Prison. He continues working with the Educational Department for the Sacramento Theatre Company (STC) and continues to act in such productions as, *To Kill A Mockingbird* at STC and *The Iceman Cometh* for the Actor's Theatre of Sacramento. He also received the Elly award for acting in *Learning Spanish* at the Wilkerson Theatre

**Meagan Corrado, DSW, LCSW**, is the creator of the Storiez Trauma Narrative intervention and has authored eight books. She is a faculty member at Bryn Mawr College and provides therapy to youth in the Philadelphia and Camden, NJ areas. She earned her DSW from the University of Pennsylvania and her MSS from Bryn Mawr College. Meagan is a mixed media mosaic artist who works in alcohol ink, collage, and tempered glass. Her work is inspired by her professional and personal experiences with trauma.

**Carlos Leyva Cortez** is a multi-disciplinary artist with a background in theater, music, and visual arts. He joined ACTA in 2017 and currently teaches at the Correctional Training Facility. His experience in theater and music includes working with theater ensembles such as El Teatro Campesino, Teatro Vision, and the Western Stage. His musical journey has fused the sounds of many genres such as Mexican folk forms, Spanish Rock, bluegrass, samba, reggae, hip hop, and ska forms. As a founding member of Artist Link, a collective focused on teaching music and arts to at-risk youth and adults, he has taught workshops and courses arranged by the Alisal Center for Fine Arts, Santa Cruz Regional Occupational Training, and Monterey Arts Council throughout the Salinas Valley.

**Mario Cortez** joined ACTA in 2017 and currently teaches at the Correctional Training Facility.

Born and raised in Los Angeles, he began playing the guitar at the age of 15 and began working as a tutor and mentor with elementary school students when he was in high school. He majored in Music and Education at San Jose State University. Using various instruments allowed Cortez to experiment with many different types of musical genres, consisting of classical music, jazz, blues, rock and roll, salsa, ska, reggae, traditional Mexican music, folk music, and many more. He has toured nationally and internationally as lead singer of his band has been featured in various albums. He is currently a music teacher for Alisal Community Arts Network and at Action Day Primary Plus School.

**Russell Craig (AIC Master Artist)** is a painter and Philadelphia native whose work combines portraiture with deeply social and political themes. A self-taught artist who survived nearly a decade of incarceration after growing up in the foster care system, Craig creates art as a means to explore the experience of overcriminalized communities and reassert agency after a lifetime of institutional control. His work has been shown at the Philadelphia African American Museum, and included in group shows like *Truth to Power; State Goods: Art in the Era of Mass Incarceration*; and *the OG Experience* and has garnered coverage in the *Philadelphia Inquirer*, *The Washington Post*, *Artsy*, *The Guardian*, and *The New York Times*. Craig is an alumnus of Mural Arts Philadelphia's Restorative Justice Guild program, a 2017 Right of Return Fellow, a 2018 Ford Foundation: Art For Justice Fellow, and a 2019 Mural Arts Philadelphia Visionary Artist award winner.

**Tricia Creason-Valencia** is a documentary filmmaker who teaches video production and feminist and experimental filmmaking at Santa Clara University. She produced the Emmy-nominated documentary *Stable Life* and directed *Changing Boundaries: The History of San Jose*. Her films address social justice issues such as immigration reform, homelessness and the representation of gender and race in American social history. Her films have won numerous awards, screened at film festivals and aired on public television throughout the United States.

**Lesley Currier (AIC Master Artist)** is co-founder of Marin Shakespeare Company and founder of Shakespeare for Social Justice, which began at San Quentin State Prison in 2003. The program now serves inmates in 13 California State Prisons, and has been shown to increase mental health and decrease disciplinary write-ups. Participating inmates are inspired to drop out of gangs,

enroll in GED and college courses, and reunite with families. Lesley is an award-winning director and producer and a graduate of Princeton University.

**Kenya Curry**, Arts in Corrections Program and Administrative Coordinator, has over ten years of experience in administrative work. In 2014, she graduated from California State University, Fresno, with a degree in Criminology and a legal studies certificate. She has served as the Arts-in-Corrections program coordinator for ACTA's contracts, coordinating the day-to-day program administration including assisting the artists with their supplies, processing invoices, data entry and other daily AIC operations. Kenya joined ACTA in November 2010.

**Dance Kaiso** was founded in 1987 by **Wilfred Mark, Robbin Frey, and Val Serrant (AIC Master Artists)** to preserve, perform, and teach authentic African-derived folkloric music and dance forms of the Caribbean and to engage students in performing arts productions. For over twenty years, Dance Kaiso has taught both Afro-Caribbean and Caribbean jazz fusion choreography to students and professional dancers for concerts, recitals, Carnival celebrations, and plays. Together they have conducted drum/percussion and dance residencies for incarcerated youth under the San Francisco Juvenile Justice Center and the Santa Clara County Office of Education, as well as classes for adults at Salinas Valley State Prison.

**Isiah Daniels** is known in the world of art as Mwasi Fuuv (a Rebellious child born into suffering.) "I was born into a life of alcoholism and hate, with me being the hated. I struggled through schools and life itself, I never anticipated that I would fulfill my life span. By the age of twelve I experienced the first of many attempts to kill myself in my reckless life.....of alcohol, sex, drugs and construction. There were lost relationships, marriages, left and neglected children. In my pain and hate I started drawing trying to release the pressure. With a pencil or brush, I was able to create this false world of happiness even in the midst of my heartache and pain. My tears are what cleansed the world around me. The same tears that cleansed my world as I sat for twenty-one years rotting in a prison cell. Again I painted a world of happiness but,.....this time it was REAL."

**Antonio Delfino** has worked in various correctional institutions and capacities including state prisons, juvenile halls, county jails, college classrooms, and grassroots nonprofit organizations. He has worked for the California Department of Corrections and Rehabilitation as both a Clinical Social Worker and ReEntry teacher. His interest in social justice led him to a

career working inside the state prison system. Antonio is committed to working with the most marginalized and understands the importance of traditional arts as the vehicle to positive transformation.

**Ozivell Ecford** is a skilled songwriter, actor, entertainer, and the Artistic Manager of Changing Voices, the post-release employment program of Storycatchers Theatre. He has produced and composed for a number of independent films, plays, local artists, and bands. He brings all of those skills to his work as Artistic Manager as well as life and job skills for the post release employment group ages 18 to 24. He is an outstanding mentor to the youth as they tour schools, community centers and colleges with their original musicals based on real life stories. Oz has been on staff since its inception and continues to lead its growth and development.

**Steve Emrick** is CDCR Community Partnership Manager and coordinates all volunteer programs for inmates at San Quentin State Prison. He has worked as an arts instructor and program coordinator with the Department of Corrections and Youth Authority for more than 25 years. He has received national recognition as a Hero of Compassion from the Dalai Lama in 2009. With an MFA in Furniture Design and an MA in Wood Design, his programs have included many unique disciplines such as Guitar Building, Ceramics, Printmaking, Bookbinding and Fine Woodworking.

**David Fisher**, a California native, started his career with the City of Dallas Office of Cultural Affairs in 1995 and currently serves as its Deputy Director. In his tenure at OCA, he has managed small cultural centers, large symphony centers, the City's municipal classical radio station and served as interim director from 2014-16. He was part of the lead team that facilitated the City's 2018 year-long cultural planning process which brought strategic focus to key cultural issues in Dallas. He graduated from California State University Sacramento with a BA in Theater. He also has an MFA in Theater and an MBA in Nonprofit Management.

**Tim Fitzmaurice (AIC Master Artist)** has taught writing for 35 years at UC Santa Cruz, currently teaches Technology and Ethics at UCSC, served as Mayor of Santa Cruz, and now leads a creative writing workshop at Salinas Valley State Prison. His creative work includes poems published in magazines, many public readings, editorship of *Quarry West* and other literary magazines, an opera, "Opium: Diary of a Cure" performed at UC Santa Cruz, and most recently, an essay on teaching writing in prison, published in the *Harvard Journal of African American Policy* in April 2019.

**Nicole R. Fleetwood, Ph.D.**, is a writer, curator, and professor of American Studies and Art History at Rutgers University, New Brunswick. Her books are *Marking Time: Art in the Era of Mass Incarceration* (2020), *On Racial Icons: Blackness and the Public Imagination* (2015), and *Troubling Vision: Performance, Visuality, and Blackness* (2011). She is co-editor of Aperture magazine's "Prison Nation," a special issue focusing on photography's role in documenting mass incarceration. Fleetwood has co/curated exhibitions and events on art and mass incarceration at the Andrew Freedman Home, Aperture, Cleveland Public Library, Zimmerli Museum, Mural Arts Philadelphia, Eastern State Penitentiary Historic Site, and the Urban Justice Center.

**Henry Frank** is the Programs and Communications Assistant for William James Association, where he works on social media, monthly attendance reports for the AIC contract with the California Arts Council. While he was incarcerated, he was part of Arts in Corrections programs in San Quentin, where he was introduced to block printing, bookbinding, color theory and more. He has been creating art for more than 35 years, regalia 24 years and photography for the past six years. His inspiration is nature and his connection to it.

**Freddy G, MFA, (AIC Master Artist)**, vato de aquellos, writer, teaching artist, and cultural worker, facilitates writing and performance arts spaces with men who are policed, imprisoned, and marginalized by the prison-industrial complex. Freddy is a co-founder of the Artistic Ensemble at San Quentin State Prison, a creative practice that uses creative movement and storytelling to explore personal narratives and develop critical social commentary. His written work has been widely published and was featured as LoWriter of the Week selected by US Poet Laureate Juan Felipe Herrera. This summer Freddy will be an artist-in-residence at the Headlands Center for the Arts.

**A. Gallardo (AIC Master Artist)** has more than twenty years of visual arts experience, practicing in a variety of media. He is an accomplished muralist. His work devotes itself to a wide range of styles and media, exploring how to represent changing moods using visual metaphors. He teaches drawing and painting for the Arts in Corrections program.

**Amanda Gardner, Ph.D.**, facilitated two creative writing workshops at the Bernalillo County Metropolitan Detention Center in Albuquerque, New Mexico between 2005-2012. During that time, she also facilitated three National

Endowment for the Arts' "Big Read" programs in the jail in conjunction with the Santa Fe Opera and the Albuquerque Public Library. More than 1,000 women attended the jail writing workshop over seven years. With Grady Hillman and Lori Hager, Ph.D., she is co-author of the *Prison Arts Resource Project*, an annotated bibliography of evidence-based research into correctional arts programs completed with funding from the National Endowment for the Arts.

**Jessie Glover, Ph.D.**, is the lead facilitator for Ohio Prison Arts Connection, a coalition that brings together people and art inside and outside prisons. She also directs Theatre of Conviction, a company of men making theatre at Marion Correctional Institution with the nonprofit partner Healing Broken Circles. Jessie teaches theatre and arts administration at Otterbein University and The Ohio State University and is a founding board member for Wild Goose Creative, a community arts catalyst in central Columbus.

**Cara Goger** joined the Mariposa County Arts Council, Inc. in 2012 as Executive Director. She holds a graduate degree in Political Science/International Relations and previous to her work at the Mariposa County Arts Council worked with the AjA Project providing photography-based educational programming to youth affected by war and displacement and the Museum of Photographic Arts serving as the primary artist-in-residency for the Museum's senior programming (55+) and lead instructor for the School in the Park's 5th grade program.

**Allia Ida Griffin, Ph.D.**, is a faculty member in the Department of Ethnic Studies at Santa Clara University. Her research and teaching interests include African American Literature and Performance, Women of Color Feminism, Carceral Studies, and Contemporary Iranian American Literature. She received the 2019 University Award for Inclusive Excellence and has been twice named a Faculty Mentor for Distinguished First-Year Students. She is also a Faculty Associate for Teaching Innovation & Faculty Development specializing in inclusive teaching. Her work has been published in *Lateral* and *contemporary*. She was awarded a Ph.D. in Literature and Cultural Studies from the University of California - San Diego.

**Cherie Hacker (AIC Master Artist)** is best known for her lively abstract paintings and an environmental art project that currently spans sixteen years. Her love of teaching brings drawing and painting to New Folsom Prison and Mule Creek State Prison where she considers it a rewarding experience to share art with men to have this opportunity for the first time, to create and

build community through the fine arts. She holds an MFA from the Maryland Institute College of Art and a BA from UC Davis, is an Art Adjunct in Los Rios Community Colleges and a Teaching Artist with the Sacramento Metropolitan Arts Commission. She has taught art to youth throughout her career as well as to "creative agers" in Eskatons.

**Cathy Harris** has been Director of Community Murals for Mural Arts Philadelphia for over 17 years. During that time, she has managed more than 1,000 projects throughout the city and region. At Mural Arts, Cathy has learned the complexities of working with communities to create public art and has had the opportunity to return to her visual arts roots in the management of over 50 projects per year. She has worked with a diverse array of communities – some defined by geographic parameters, others brought by shared goals or concerns. Cathy is passionate about the work she does to support communities in telling their stories through public art and to catalyze and sustain positive outcomes.

**Maverick Harrison** is a musician, lyricist, actor, and father. Throughout the last 6 years, he has been a regular member of Marin Shakespeare Company's Shakespeare class at San Quentin State Prison. He was granted parole in July of 2018, after serving 22 years of a 25-to-Life sentence.

**Jason Heath (AIC Master Artist)** is a singer/songwriter born and raised in Southern California. He has toured the US and Canada many times and released 8 full length albums in various different musical collaborations. He currently fronts the outfit Jason Heath & The Greedy Souls who have released their last 2 records on Wayne Kramer's Industrial Amusement label. Their latest release "But There's Nowhere To Go" is being played on radio stations around the US and Canada. He currently holds the position of Program Coordinator/Lead Teaching Artist at Jail Guitar Doors USA where he teaches songwriting as a tool for rehabilitation in prisons, jails and youth camps.

**Jose Hernandez** joined the ACTA in 2017 and is currently teaching at Salinas Valley State Prison. He is a tenor and guitarist with a musical background in Classical, Mariachi, Rondalla and Trio. At the age of eight, Jose Hernandez became a member of the Xochiquetzal Boys Choir, headed by Father Salvador Barba Adame in Guadalajara, Mexico, a renowned institution for half a century. For five years, he was educated in and performed classical pieces by Mozart, Bach, Schubert, Beethoven, and many others in operas and other dramatic performances. Since 2009, Hernandez has been studying and performing Mariachi music with well-established groups like Mariachi Azteca,

Mariachi Tapatio, Mariachi Jaliscience, and others. In 2015, he revisited his classical roots by training in the genre of opera once again. In April 2017, he was a part of an intensive Opera Workshop in Queretaro, Mexico, Hernandez has been a music instructor at The School of Arts and Culture (Mexican Heritage Plaza, on the eastside of San Jose) since 2015.

**Grady Hillman** is an international correctional artist and consultant with 38 years of experience in the field. He co-founded the Southwest Correctional Arts Network (SCAN) in 1992. He wrote Arts Programs for Juvenile Offenders in Detention and Corrections: A Guide to Promising Practices for the National Endowment for the Arts (NEA) and the OJJDP in 2002. He co-authored Prison Arts Resource Project: An Annotated Bibliography with Dr. Amanda Gardner and Dr. Lori Hager. From 2014 to 2019, he served as a consultant for the inter-agency correctional arts program directed by the NEA and the Federal Bureau of Prisons.

**Dina Howard** is Program Coordinator for California Lawyers for the Arts' Sacramento mediation programs. Dina has been working for arts/non-profit organizations for most of her career. She was the Managing Director of Sacramento's B Street Theatre and Executive Director of Los Angeles based Voices in Harmony. Dina has a BA in English from UCLA, an MBA in Nonprofit Management, and is a professional mediator. As a professional actress, she starred in a feature film that won the Sundance Film Festival and created/produced a radio documentary for NPR that won the Associated Press Mark Twain Award for Best Documentary and the PRINDI Best Documentary 2006.

**Stan Hunter** is a practicing artist and a teaching artist with the Prison Arts Collective (PAC). Stan has been with the program since its inception in 2013, when he was still incarcerated at the California Institution for Men and was instrumental in getting arts programming started there. Stan is a co-founder of the PAC. Stan finds purpose in sharing his skills and artistic techniques with those who may be struggling to find their own purpose. He is an experienced educator who has taught painting and drawing for several years and has worked with a variety of students, participants, and learners.

**Beverly Iseghohi** is managing principal of BMI & Associates, a Public Affairs firm in Atlanta, Georgia. BMI provides expertise on policies that promote and sustain livable communities. She has advised not-for-profit organizations engaged in community mobilization, capacity building and program development for populations with multiple barriers to employment. Beverly

served on the planning team for the Georgia Art for Justice Forum at Emory University in 2018. In collaboration with California Lawyers for the Arts, she is currently working with stakeholders in the film and music industries in Atlanta to develop a pre-apprenticeship program for returned citizens.

**Wendy Jason**, after serving as the manager of the Prison Arts Coalition website for 9 years, is now Managing Director of the Justice Arts Coalition, a nonprofit organization working to unite teaching artists, arts advocates, incarcerated artists and their loved ones in an effort to build and support a common agenda and provide a unique voice in public dialogue around the intersection of the arts and justice. Wendy combines her background in restorative practices, mental health, and education with her passion for the arts to foster vibrant, inclusive, and nurturing communities that model and promote social justice. Ms. Jason completed her M.A. in Coexistence and Conflict through Brandeis University's Alan B. Slifka Program in Intercommunal Coexistence.

**Asia Johnson**, as a Detroit, Michigan native, knows firsthand the effects of incarceration. A fire was kindled inside of her to help end mass incarceration and thus she became involved in Shakespeare in Prison, University of Michigan's Prisoner Creative Arts Project, the Michigan Prison Doula Initiative, Hamtramck Free School, and is now employed at The Bail Project. She is also a writer, poet, and filmmaker who is finishing her degree at University of Michigan-Dearborn.

**Rhodessa Jones (AIC Master Artist)** is Co-Artistic Director of the San Francisco performance company Cultural Odyssey. She is an actress, teacher, director, and writer. Ms. Jones is also the Founder and Director of The Medea Project: Theater for Incarcerated Women and HIV Circle, which is a performance workshop designed to achieve personal and social transformation with incarcerated women and women living with HIV. Rhodessa currently is the Frank H.T. Rhodes Class of 1956 Visiting Professor at Cornell University. During 2018 many colleges and universities engaged Rhodessa as one of the preeminent artists working in the field of "art as social activism" including extended residencies at the University of Southern California, University of Michigan, University of Pittsburgh, Dartmouth College and many others.

**Erin Kerrison, Ph.D.**, is an Assistant Professor at the University of California - Berkeley School of Social Welfare, where her research has focused on how law and legal institutions operate as social determinants of health. Her

mixed-method research investigates the impact that compounded structural disadvantage, concentrated poverty and state supervision has on service delivery, substance abuse, violence and other health outcomes for individuals and communities marked by criminal justice intervention. Her current book project is tentatively titled, *Hustles and Hurdles: Law's Impact on Desistance for Job-Seeking Former Prisoners*, and foregrounds life history narratives for a sample of 300 drug-involved former prisoners. This study demonstrates how law, labor markets, neighborhoods, criminal justice surveillance and substance abuse patterns are compounded and steer long-term desistance and health outcomes. Erin holds a BA in Sociology and Philosophy from Haverford College, an MA in Criminology, Law and Society from Villanova University, and a PhD in Criminology from the University of Delaware.

**Ayanna Kiburi** serves as the Deputy Director of the California Arts Council, where she is the primary advisor to the Council and Director. She oversees the agency's administrative and program operations. She is also responsible for identifying and implementing long-range plans to address the resource needs required to support the CAC's mission and strategic plan. She is the agency liaison with the California Department of Corrections and Rehabilitation to administer the CAC's Arts in Corrections program.

**Benjamin Kimes**, the Secretary of the Board of Directors of California Lawyers for the Arts, is a partner at Lowenstein Sandler, LLP, whose practice focuses on patent law. Ben counsels his clients through all stages of intellectual property development, patentability assessment, strategy, patent preparation, and patent prosecution. He also frequently advises parties seeking and providing open source licensing. His clients include a diverse portfolio of Fortune 100 companies, startups, and solo inventors.

**Adam Kroeger** is an actor living in Los Angeles with his wife and daughter. He serves as the Workforce Development Program Manager for ManifestWorks, where he oversees admissions and the job training program and guides participants on their professional journeys. Adam is also a Captain in the Marine Corps Reserves, teaches acting, and has worked in numerous crew positions on set. He received a Master of Fine Arts in Classical Acting from the George Washington University in Washington, D.C.

**Jill Laufer** is a graduate student at San Francisco State University in Political Science studying diversity, youth politics and social movements. She is also a Cesar Chavez Institute fellow and CSU Pre-Doctoral Scholar. When she is not doing research, she is a designer, video editor and visual artist and

understands how important art is to the soul and believes in its power to heal and create positive connections to one another.

**Bruno Lavolé** worked for 30 years in a French Investment bank in New York, London, and Hong-Kong prior to founding Poirier Films with Inga Lavolé-Khavkina. Together, they also founded the charity “Art et Prison France” promoting artistic creation in prison.

**Inga Lavolé-Khavkina** was born in Ukraine and moved to New York in 1988. She studied filmmaking at New York University and, after graduation, managed its film studio. She also worked independently as producer/director/editor of documentary films. She also studied psychology in New York. In 2005, Inga moved to France and, with Bruno Lavolé, founded Poirier Films, the producer of *Half a Square Meter of Freedom*, which she directed.

**Elida Ledesma, MPH**, is the Associate Director of The Arts for Incarcerated Youth Network (AIYN), a network of 14-member organizations providing arts programming in all probation run facilities and various community settings. AIYN believes in using the arts as a tool for healing and catalyst for systemic change. Elida has a B.A. in Communications and Spanish from the University of California, Los Angeles and received her Masters in Public Health from UCLA's Fielding School of Public Health.

**Linda Litteral (AIC Master Artist)** is a multi-faceted artist working with ceramics, sculpture, oil on canvas, pen and pencil on paper, wood, and mixed media sculpture. Linda earned her MFA from San Diego State University. Her thesis explored art as an avenue to expose and heal childhood sexual abuse. Adjunct teaching experience includes SDSU, Mesa, Miramar, Grossmont, and Southwestern Colleges. She currently teaches art healing classes to inmates at Las Colinas Detention Center and Donovan State Prison through Project PAINT.

**Jeremie Loncka** is Director of Prison Programming for The Actors' Gang Theatre. He has spent the last nine years teaching and developing theatrical techniques intended to unlock human potential and foster self-esteem, empathy, and non-violent expression through commedia dell'arte. Currently he oversees programming in twelve California state prisons, two reentry centers, and one juvenile facility. This year he launched the pilot for The Actors' Gang's first Correctional Officers' Program. When not teaching in

prison he can be found performing at the theatre or catching a baseball game with the newly established Actors' Gang Alumni Network.

**Richard Loya** served over 29 years in prison and describes how The Actors' Gang Prison Project changed his life: "Going into prison at such a young age (16), I did not learn or know how to accept my true emotions. I completely shut down and disconnected from who I was as a human being. I became hardened at heart and would not show any emotion other than anger. When I joined The Actors' Gang, it not only taught me to accept my emotions. But it taught me to recognize and how to channel my emotions, and that it was okay to show and share exactly what I was feeling. It changed my life."

**Patrick Makuakāne (AIC Master Artist)** is a choreographer, dancer, director and raconteur that crisscrosses between tradition and innovation. Born and raised in Honolulu, Hawai'i, he is the Founder and Director of the Hawaiian dance company Nā Lei Hulu i ka Wēkiu and is a creative force in the hula world. This year he received a Dance/USA Fellowship and in 2018 was awarded the prestigious San Francisco Arts Commission's Artistic Legacy Grant. He currently serves as the spiritual advisor for the Native Hawaiian Group at San Quentin State Prison and is the Co-Artistic Director for the San Francisco Ethnic Dance Festival.

**Heather Martin** holds a Master's of Social Work degree from the University of Michigan. Heather has extensive experience in the coordination and management of innovative, creative arts programming in carceral and community settings. She has over a decade of experience facilitating creative arts workshops for youth and adults within and impacted by the criminal justice system. Additionally, she leads training on best-practices for arts interventions and public-private collaborations to activate personal transformation and community change through the arts. Heather founded Youth Arts Alliance to provide high quality, healing-centered arts experiences for youth in Southeast Michigan.

**Susan Mason** is co-founder and executive director of What's Next Washington. Susan is active in the re-entry community and sits on the Washington Voting Justice Coalition and the FARE Housing Coalition. She is a National Council of Formerly and Currently Incarcerated Women and Girls 2019 Reimagining Communities Fellow and was a 2018 Just Leadership Fellow. Susan has a passion for think tanks, and building a nationwide base of support for all formerly incarcerated persons to participate and be heard. Susan Mason was incarcerated in federal prison from 2001-2003.

**Michael D. McCarty (AIC Master Artist)** became a professional storyteller in 1992 and has been telling stories and teaching art around the country and around the world ever since. He has given his Story Creation Workshop for the Muckenthaler Cultural Center and the Alliance for California Traditional Arts at 11 California prisons: Kern, Corcoran CSP, Corcoran SATF, Pleasant Valley, Valley State, Ironwood, Norco, High Desert, Tehachapi and California City. He loves it!!

**Katya McCulloch, MFA (AIC Master Artist)**, San Francisco Art Institute, BA U.C. Berkeley, is a community artist whose work can be found in private and public collections including the Library of Congress. As Teaching Artist and Director of Teamworks Art Mentoring Program, she makes art with justice-system involved youth in Marin County, CA. She teaches printmaking at San Quentin State Prison through the William James Association. Katya spent her early life in Germany, Afghanistan and Washington, D.C., where she graduated from public school. She believes strongly that creativity is not just a profession, but a universal human need that marks our humanity.

**Marlene McCurtis (AIC Master Artist)** is a creative writer, filmmaker and TWP teaching artist. She has directed TV shows for The Discovery Channel, A & E, Lifetime, NatGEO and PBS. Her short film “Here to Stay” about a coalition of civil rights and Latino activists fighting for immigrant rights in Mississippi has been featured on the web platform, Field of Vision. She is in post-production on “Wednesdays In Mississippi” about a little known interracial alliance between women during the Civil Rights movement. Alum Fellow of the Firelight Media Producers’ Lab; member of the DGA. MFA in Creative Writing from San Francisco State.

**Kathleen McHugh (AIC Master Artist)** is a local musician in the Sacramento area who plays with several bluegrass bands, whose passion is music and supporting the under-served through music. Kathleen assists Mary Youngblood in the Native American Flute project for the Mule Creek State Prison.

**Megumi (Grace Fleming):** “As a little girl, I craved real people with real stories. Helen Keller, my grandmother and our housekeeper gave me hope and courage to survive a family with addictions, mental illness, domestic violence and incarceration obscured by the prestige of advanced education and respectable jobs. Then I discovered a simple but difficult way of listening with respect, warmth, and no advice or criticism. AIC has given me the privilege to

create, with incarcerated men, a powerful environment where we feel the safety, caring, and the belonging to listen, tell, cry, laugh and roar.”

**Gene Meneray** is Co-Founder of The Ella Project, a pro bono legal, business development, and cultural advocacy organization. A native New Orleanian and graduate of Tulane University, Gene worked for more than a decade as Director of Artist Services at the Arts Council of New Orleans. He has also worked for Thomas Mann Design and for Young Aspirations/Young Artists (YAYA). From 2011-2017, he taught Arts Business in the Graduate School at the University of New Orleans Arts Administration program. Gene is also the Director of the Louisiana Crafts Guild, and serves on the Louisiana State Arts Council.

**Peter Merts** has been a photographer for 40 years, and for the past 12 of those has documented California’s Arts in Corrections program—first as a volunteer, then under contract with the California Arts Council. He has photographed in all of California’s 36 adult state prisons, and serves on the advisory board of the Prison Arts Collective. Peter is on the Advisory Council of the Prison Arts Collective and co-published, with Dr. Larry Brewster, the book *Paths of Discovery: Art Practice and Its Impact in California State Prisons* (now in its 2nd edition).

**Erik Metzger** is Senior Intellectual Property Attorney at Nvidia in Santa Clara, CA. Before joining Nvidia in 2018, he was Senior IP Counsel at Amazon Web Services and Intel Corporation. As a board member of California Lawyers for the Arts since 2010, he was instrumental in starting the organization’s regional pro bono patent program, the California Inventors Assistance Program. Erik has in-depth knowledge of patent laws in the U.S. and the People’s Republic of China (PRC) that he has gained through two in-country rotations. He received an undergraduate degree from the University of Kansas and a law degree from Santa Clara University.

**Sylvie Minot (AIC Master Artist)** received a BA in Modern Dance and Choreography from San Jose State and is a certified 5Rhythms® dance teacher. She has been teaching 5Rhythms for the past 20 years. Sylvie has also worked as a drug and alcohol counselor in multiple settings, including the Elmwood Correctional Facility. Having witnessed and experienced the power of dance, she started a nonprofit called Syzygy Dance Project to bring dance to underserved people without access to it and has been bringing dance to jails and prisons since 2010. She uses dance as an art form and a

therapeutic tool from her work as a dance teacher and a rehab counselor working with embodied tools to create change.

**Kathleen Mitchell** is a mixed media artist working primarily in narrative assemblage. She owns a glassblowing studio in San Diego where she teaches and creates her own work. Kathleen has been involved with Project PAINT, the Arts in Corrections program through the William James Association at R.J. Donovan Correctional Facility since 2013. She is the Lead Instructor for this visual arts program. It has been said that her stegosaurus sculpture at the age of six was the best piece of pinched clay in all of Northeastern Pennsylvania.

**Lorraine F. Moller, Ph.D., (AIC Master Artist)** is a practitioner of prison theatre and a writer/researcher for Rehabilitation through the Arts (RTA). She has worked as a director of plays at Sing Sing, facilitated anti-violence workshops at Taconic Correctional Facility and taught sociodrama at Fishkill and Otisville Correctional Facility. Her background in theatre and communication arts inspired her to develop a course that encompasses various forms of theatre, exercises from Dialectical Behavior Therapy and skills from interpersonal communication. The production process of the play *A Few Good Men* at Sing Sing can be seen in the award-winning documentary, *Dramatic Escape* accessible at <https://www.rta-arts.org>. Lorraine is a tenured professor at John Jay College of Criminal Justice where she directs and teaches a range of courses.

**Charles Moore, MPS.,** is the first Rehabilitation Through The Arts (RTA) participant to be employed by RTA on the outside. His involvement with RTA started in 2004, serving on the inside steering committee, as "Chief of Staff" to RTA's Executive Director, as production manager for theatrical events at Sing Sing, and occasionally, as an actor. Stepping into a full-time role at RTA after release was a natural fit, and his insight and experience have made an essential contribution to the growth of the program. Charles holds a Bachelor's degree in Human Services from Mercy College and a Master's in Professional Studies from New York Theological Seminary.

**Mariana Moscoso** identifies as a tricultural, afro-indigenous, genderqueer activist dedicated to an intersectional, racial equity framework in all aspects of their life. This framework deeply informs their work as the Arts in Corrections (AIC) Program Manager at the California Arts Council. Mariana speaks several languages and holds a master's degree in Art History from the University of California, Davis with an emphasis on Gender Studies. In their free time, they

enjoy making art with their daughter, writing poetry, reading history books, and is involved in grassroots organizing in the areas of environmental justice, indigenous rights, and transformative justice.

**Marty Natividad (AIC Master Artist)** “I have been a traditional Aztec Dancer for most of my adult life, working in the native xicano community for over 25 years with at-risk youth and adult people of all ethnicities. I have been able to deter them from entering the penal system through unity and a physical form of prayer and healing, thus creating a strong sense of belonging and community. Coming from the same community as most of my students, it is an honor to share a beautiful culture that has transformed myself as well.”

**Bianca Neal (AIC Master Artist)** is a visual artist, muralist, illustrator, author and poet who fuses art, culture and social change. She is committed to advancing equity in the arts and cultural spaces. As a teaching artist, she hosts workshops throughout the country. She founded H.O.P.E.F.U.L. Art (Helping Other People Experience Fulfilling Unlimited Lives). In this capacity, she curated and facilitated the exhibition of 30+ incarcerated artists. Bianca has illustrated 10 children’s books, has been featured in the notable E.A.S.T. exhibition (5 years+) and is an award winning filmmaker. She has also choreographed performances for SXSW and Austin City Limits. She has presented at SXSWedu, USC and recently, Harvard University on the Art and Power of Storytelling. She has served as the Lead Juror for the City of Austin (COA) National Arts program, and the COA Cultural Arts Division board for Cultural Funding Program. Bianca received her B.A. from USC and an M.F.A. from UT Austin.

**Carol Newborg** has created installations for over 30 years. She received an MFA from UC Berkeley in 1981 and has been deeply involved in arts in corrections as a teacher and exhibit organizer since 1984. Carol has been the Program Manager for the San Quentin Prison Arts Project since 2012. She also taught at Cal Poly Pomona, UCLA Extension and multiple community arts programs. Carol, who received a Pollock-Krasner Foundation Grant and numerous other awards and residencies, has exhibited her work nationally and in Mexico.

**Jacqui Norton** is a Senior Lecturer in Arts and Festivals Management at De Montfort University (DMU), UK. She has just completed a Ph.D in Arts Management which incorporated designing an evaluation tool to encourage arts practitioners to evaluate over a period of time specific skills gained from activities. For the last two years she has organized Talent Unlocked arts

festival in a local prison. The festival provides an opportunity for arts practitioners, DMU staff and students to work/perform with prisoners and prison staff.

**Dorsey E. Nunn** is currently the Executive Director of Legal Services for Prisoners with Children and a Proud Co-Founder of All of Us or None. He has been fighting for the full restoration of Civil and Human Rights for Formerly Incarcerated People for over 37 years. He was one of the people who initiated the Ban the Box Campaign. He was sentenced to a life sentence at the age of 19 and was paroled in 1981.

**Meade Palidofsky** is a director, playwright, and lyricist who founded Storycatchers Theatre in 1984. She developed and refined the company's award-winning, trauma-informed approach to creative youth development.

**Laura Pecenco, Ph.D.**, is Founding Director of Project PAINT: The Prison Arts Initiative (projectpaint.org), a visual arts program at the Richard J. Donovan Correctional Facility and California State Prison, Centinela, and Assistant Professor of Sociology at San Diego Miramar College. Her research examines the effectiveness of prison arts programming, focusing on incarcerated men's gendered performances. She has owned a jewelry company and has curated numerous exhibitions, including at the Oceanside Museum of Art. She received a BA with Highest Honors from the University of California, Berkeley and an MA and Ph.D. in Sociology from the University of California, San Diego.

**Stina Perkins** is a University of Michigan alum (2018) with degrees in Women's Studies, American Culture, and Writing. She spent 4 years with UM's Prison Creative Arts Project, where she worked as a research assistant, social justice fellow, and theatre/creative writing workshop facilitator. Currently located in the Bay Area, Stina is completing an AmeriCorps term of service at 826 Valencia, a nonprofit writing center in San Francisco

**Karen Atree Piemme** is an accomplished director, actor, dramaturg, workshop facilitator and acting instructor, specializing in social justice theatre, new works development, and community access to the arts. Ms. Piemme is the Director of the Red Ladder Theatre Company, a nationally-acclaimed, award-winning social justice theatre company, which empowers marginalized populations in our community by helping them develop positive life-skills and amplifying their voices through the art form of theatre. Ms. Piemme is the recipient of the Champion of Arts Education Award, and was named one of the 35 Faces of Theatre Bay Area.

**Raymond Plaza** serves as the Director, Office for Diversity and Inclusion (ODI) at Santa Clara University. Ray started his tenure at SCU in late July 2015 and as ODI Director is responsible for day-to-day activities relating to diversity and inclusion efforts on the campus. Prior to Santa Clara University, Ray worked at Bowling Green State University and at Virginia Tech, and brings over twenty years of experience working in higher education. He is also an adjunct instructor in the Department of Educational Leadership. Raymond is a Hialeah, Florida native who earned a Bachelor of Arts degrees in both English and History from the University of Florida, where he also earned a Master of Arts in Education, Student Personnel in Higher Education. Ray completed his doctorate in Curriculum and Instruction from Virginia Tech. Ray is active professionally within ACPA, the American College Personnel Association and serves as the Past Chair of the Latin@/x Network, and recently, was appointed to serve on the National Advisory Council for the National Conference on Race and Ethnicity (NCORE).

**Anna Plemons** has taught nonfiction narrative at New Folsom Prison since 2009. She also teaches for the Lake Tahoe Community College Incarcerated Students Program and is a faculty member at Washington State University. She has published work related to prison education in *Teaching Artist Journal*, *Community Literacy Journal*, and the edited collections *Prison Pedagogy: Learning and Teaching with Imprisoned Writers* (2018) and *Critical Perspectives on Teaching in Prison: Students and Instructors on Pedagogy Behind the Wall* (2019). Her book, *Opportunities and Options: Beyond Progress in Prison Classroom* is due out this summer.

**POISE** Montgomery is an artist, community activist, Shakespearean, teen and adult mentor, and the Executive Director at Elders of the Blqck. He is an experienced singer, songwriter, music technician and performer for over 30 years. His acting debut in the film documentary, *Through the Walls*, was an official selection of the San Diego Black Film Festival in 2019. *Through the Walls* was also awarded the Impact Of Merit Award 2018. He is an active volunteer and changemaker in several Bay Area communities.

**Andrea Porras** is an Arts Program Specialist for the California Arts Council, coordinating the Artists in Communities, Reentry Through the Arts, and Youth Arts Action programs. Prior to joining the CAC, they served as Curator and Community Arts Center manager for Taller Arte del Nuevo Amanecer at the University of California - Davis. They received a B.A. in Theatre Arts with a focus on Teatro Chicana & Black Theatre from California State University,

Sacramento and a minor in Cultural Anthropology. Porras has been the recipient of fellowships from El Teatro Campesino, Brown Sheep Project/Guillermo Gomez-Peña, Manicrudo collective, The Center for African Peace and Conflict Resolution, and the National Association of Latino Arts and Culture among others.

**The Prison Arts Collective** works to expand access to the transformative power of the arts through collaboration and mutual learning that supports the development of self-expression, reflection, communication, and empathy through providing multidisciplinary arts programming in correctional institutions. The PAC currently facilitates weekly multidisciplinary arts programming on 12 yards in 8 prisons throughout California and is supported by Arts in Corrections, an initiative of the California Arts Council and the California Department of Corrections and Rehabilitation and the National Endowment for the Arts.

**Carien Quiroga**, an award-winning multimedia artist and educator, has worked with Project Youth ArtReach of Artivate for 10 years teaching visual art to both incarcerated youth and adults, including inmates with mental illnesses. She has a BA from the University of Pretoria, a BFA from the University of South Africa and is currently pursuing a Masters in Visual Art, focusing on artmaking practices in correctional facilities. She is on the Maryland State Art Council's Teaching Artist Roster, was selected as Master Teacher for the Maryland Department of Education, Maryland Artistry in Teaching Institute, and writes curriculum for MSDE – Fine Arts Office and is an Instructional Coach for Maryland Centers for Creative Classrooms. Carien received Awards from the Montgomery County Department of Correction and Rehabilitation in 2015 and 2018 for her work in the county jail's Crisis Intervention Unit.

**Roger Renn** is the Managing Director for the Arts & Culture Commission of Contra Costa County and participated in the CLA's County Jails Demonstration Project as project manager for an eight-week painting course at the Marsh Creek Detention facility. He is an active visual artist with a Master's degree in Education-Instructional Design from San Francisco State University and a BA in Communication Arts-Film & Television from Loyola Marymount University. Roger was the Multimedia Coordinator for the San Bernardino County Sheriff's Department from 1980 – 1994 where he coordinated state-mandated training for over 16 law enforcement agencies. He has written and directed over 100 training videos designed to clarify law

enforcement procedures. State-mandated training included The New CJIC System, a 20-minute video produced for the San Jose Police Department that won a national award.

**Alma Robinson** is the Executive Director of California Lawyers for the Arts, a statewide agency with offices in San Francisco, Berkeley, Sacramento, Los Angeles and San Diego that provides legal services, alternative dispute resolution and educational programs. In 2011, she began CLA's successful Arts in Corrections Initiative in collaboration with the William James Association to restore funding for California's arts programs in prisons. With support from the Art for Justice Fund and others, Alma produced Art for Justice Forums in Michigan, Texas, Alabama, Georgia, California and New York in 2018 while concluding a three-year project funded by the NEA that demonstrated the benefits of arts programs in county jails. Alma is a graduate of Middlebury College and Stanford Law School.

**Robin Rodricks** was appointed to the San Mateo County Arts Commission 8 years ago where she has seen the implementation of 2 strategic plans. After 20 years as a marketing manager at a metropolitan museum, she began using her experience to lead small nonprofits in organizational development, capacity building, and fund development planning.

**Luis J. Rodriguez** has done creative writing classes, poetry readings, talks, and healing circles in prisons, jails, and juvenile lockups for 40 years. He is the author of 15 books in all genres, including the bestselling memoir, "Always Running, La Vida Loca, Gang Days in L.A." From 2014-2016, he served as the Poet Laureate of Los Angeles.

**Gabe Rosales** is an internationally touring musician and activist. Having broken into the music industry at the age of 19 in 1999, he quickly became accustomed to the Los Angeles music scene, touring with high-profile acts. By 2004 he found himself abusing hard drugs and alcohol and by 2007 he was incarcerated. Once released, Rosales got sober, recorded a solo album and returned to school for a formal education. He received a BA in criminology in 2017 and is currently pursuing a doctorate degree along with gigging, teaching, and recording a second album.

**Gregory Sale**, an artist who teaches at Arizona State University, brings together a multitude of individuals implicated in and working with the criminal justice system. For his current project, Future IDs at Alcatraz, he leads a team that works to translate criminal justice reform efforts into a visual

language in partnership with The National Park Service and Parks Conservancy. This work is supported by Kenneth Rainin Foundation, Creative Capital, SPART, and A Blade of Grass/David Rockefeller Foundation. Together, Sale, Dr. Luis Garcia, Kirn Kim, Sabrina Reid, Jessica Tully, and many others are exploring ways to shift thinking about rehabilitation, reentry, and reintegration.

**Felicia Scaggs (AIC Master Artist)** is an original member of the Rhodessa Jones' The Medea Project: Theater For Incarcerated Women. She was a cast member of the first Medea Project production in 1991, *Reality Is Just Outside the Window*, when she was a resident at San Francisco City Jail. Since her release she has continued as a Medea Project ensemble member and never returned to jail! For the past few years Felicia has accompanied Artistic Director, Rhodessa Jones, to residencies at universities across the country, including the University of Michigan, University of Pittsburgh, and University of Southern California.

**Jarred Small** joined the Ohio Arts Council in 2017 as the state agency's second arts learning coordinator, together overseeing Arts Learning grant programs, resources, partnerships, and other special initiatives and activities for learners of all ages and abilities. In his role, Jarred also serves on the Steering Committee of the Ohio Prison Arts Connection, a coalition of Ohioans committed to forming bridges and working together to build arts access for people in prison and re-entry, and to create spaces for storytelling, resource-sharing, and dialogue both inside and outside of prisons.

**Wendy Staggs** is a formerly incarcerated, driven individual who found healing by way of participating in the Arts. Since her release she has continued to be an active member of the CBA/PAC family as well as other programs she participated in while inside prison walls. Wendy's belief is that by staying involved and paying it forward she is able to stay well herself.

**Vivian Stinson** began her career with The Ohio Department of Rehabilitation and Corrections (ODRC) in 1987 as the first Safety and Health Inspector for the Dayton Correctional Institution (DCI) in Dayton, Ohio. Vivian was promoted to various positions in the State. She returned to DCI when she was promoted to Corr. Warden's Asst. 2 in 1997. In addition to her duties as the Warden's Assistant 2, Vivian founded the prison's Art Therapy project (ATP), "For The Love Of Art" in 2014, where she worked with incarcerated women of DCI for over four years. Vivian has recently retired from ODRC but is currently working with DCI's Recreation Department as a volunteer, in an effort to

continue the Art Therapy project at the prison. Vivian holds a Bachelors in Human Services Leadership from Urbana University and is a core member of The Ohio Prison Arts Connection.

**Mark Stone** represents California's 29th Assembly District, which includes portions of Santa Clara, Santa Cruz and Monterey Counties. Prior to being elected to the Assembly in 2012, he was a Santa Cruz County Supervisor. He has been a consistent advocate for arts funding and arts programs in the state's corrections facilities. Now in his fourth term as a state legislator, he has served as the Chair of the Assembly Judiciary Committee, which reviews legislation on issues including family law, product and tort liability and immunity, immigration, commercial contracts, court and jury procedures and civil practice. He has written several laws to protect the civil rights of members of the LGBT+ community, sexually exploited youth, and immigrants.

**Todd Strong (AIC Master Artist)** has been a musician, producer and DJ for over 30 years. He has also taught music for over 20 years. His brother was incarcerated from youth to early adulthood, exposing Todd to numerous incarceration facilities during that time. Todd was able to use music to help him escape from the trappings of incarceration that ultimately led him to a successful career in the music and technology business. Todd has taught at numerous juvenile corrections, probation and underserved facilities over the past year since joining Give a Beat.

**Susie Tanner (AIC Master Artist)**, an innovator in the field of documentary theatre, founded TheatreWorkers Project in 1983 and led the creation of 18 performance pieces including "Lady Beth: the steelworkers play" which toured 16 US cities co-sponsored by Bruce Springsteen. Susie leads reentry projects at Dads Back! Academy & Francisco Homes and is the Director of TWP's AIC Program. Producing/directing credits include "The Luckiest Girl" and "A Patch of Earth" by Kitty Felde and "No Word in Guyanese for Me" by Wendy Graf. Awards: 2011 Bravo Award, CTG Chase & NAT Fellowships and LA County Fed Labor Union Label Award.

**Jasmin Temblador** is an alumna of the University of California, Los Angeles, with a Bachelor of Arts in Anthropology and a Master's Degree in Cultural Sustainability from Goucher College. Through her work with Arts in Corrections, Jasmin works with folk and traditional artists in the Los Angeles area, in collaboration with the California Department of Corrections and Rehabilitation staff, to bring programming to Southern California state prisons. Jasmin also coordinates ACTA's Reentry through the Arts program, in

partnership with the Wellness Center, to support returning citizens in their transition from incarceration back into their communities, by combining traditional arts and wraparound services.

**Beth Thielen (AIC Master Artist)** has been working with incarcerated and marginal populations for over 30 years. Her works and the works of her students are in The Library of Congress, The J.P. Getty Museum, The Hammer Museum, and many university and library collections throughout the world. Her work was recently included in the Getty Research Institute exhibition: "Artists and Their Books, Books and their Artists." She is a Rauschenberg Fellow.

**Deborah Tobola** earned a BA in English from the University of Montana in 1988 and an MFA in Creative Writing from the University of Arizona in 1990. A published poet, playwright and co-author of a children's book, her work has earned four Pushcart Prize nominations, three Academy of American Poets awards and a Children's Choice Book Award. She is the Artistic Director of Poetic Justice Project, a theatre company of formerly incarcerated people which she founded in 2009. Deborah is lead artist at the California Men's Colony, where she teaches creative writing and theatre. Her memoir, *Hummingbird in Underworld: Teaching in a Men's Prison* will be released on July 23, 2019 by She Writes Press.

**Curt L. Tofteland (AIC Master Artist)** has been working in corrections since 1995. He is the founder of the internationally acclaimed Shakespeare Behind Bars program, which was documented in Philomath Films' award-winning documentary that began its life at the 2005 Sundance Film Festival and traveled the world to 40+ film festivals winning 11 awards. He is a much sought after speaker and workshop facilitator having visited 58 colleges, presented four TEDx Talks, delivered keynotes at numerous American conferences including the Shakespeare Association of America and the Modern Language Association, as well as internationally at Stratford, Canada; Rotterdam, Netherlands; Kolkata, India; Belfast, Northern Ireland; and Warsaw, Poland.

**Juda Tolmasoff** is the Chief Legislative Aide to Supervisor Carole Groom, President of the San Mateo County Board of Supervisors. She worked closely with San Mateo County Sheriff's Office Program Manager, Melissa Wagner, and Chair of the San Mateo County Arts Commission, Robin Rodricks, to bring the Arts in Corrections/County Jails Pilot Program to the Women's Section of the Maple Street Correctional Center, in the fall of 2018.

**Sara Trail (AIC Master Artist)**, while attending UC Berkeley, created a quilt in memory of Trayvon Martin and her love for sewing and passion for social justice intertwined. After graduating from the Harvard University Graduate School of Education, she founded the Social Justice Sewing Academy (SJSA) to be a platform where youth create art that engages and educates communities.

**Ella Turenne (AIC Master Artist)** is an artist, changemaker and entrepreneur. She is also the Associate Dean of Students at Occidental College in Los Angeles and has been a trainer with the Inside-Out Prison Exchange Program for over 10 years. She was a Leadership LA Fellow and an Arts for LA ACTIVATE Fellow and has had extensive training focused on equity and inclusion, facilitation and the intersection of art and social change. Ella is also an Advisory Council member of the Arts for Incarcerated Youth Network and on the Policy Committee for Create Justice.

**Joe Voss** is of counsel with Mandell Menkes LLC and the program manager for Lawyers for the Creative Economy, a referral service focused on providing pro bono and low cost legal services in Michigan. Joe collaborated with California Lawyers for the Arts to produce the Michigan Art for Justice Forum in 2018 and is planning additional dialogues for the fall of 2019 in order to continue the connections that help sustain the work of individuals and organizations at the intersection of creativity and the carceral state.

**Melissa M. Wagner, Ph.D.**, is the Program Services Manager for the San Mateo County Sheriff's Office Corrections Division, Program Services Bureau. In her role, Melissa is responsible for implementing the Sheriff's strategic implementation plan for new jail programming and case management. Access to Services and Programs to Inspire Reentry and Empowerment (ASPIRE) is the Sheriff's Office model for delivery of high-quality programs and case management services for male and female inmates. Under Melissa's management and oversight, the ASPIRE model offers over 20 in-custody programs. A team of nine staff work collaboratively to ensure that inmates receive case management and reentry support.

**Amir Whitaker** is a civil rights lawyer, musician, and founder/director of Project KnuckleHead, a nonprofit organization serving vulnerable and incarcerated youth through music, art, and educational programs since 2013. Amir has negotiated settlements and policy changes that have improved the youth across the country as a lawyer. He is currently a policy attorney with the

ACLU (SoCal) and researcher with the UCLA Civil Rights Project. He has written for publications like *TIME Magazine* and *The Washington Post*. He received his Ph.D in Educational Psychology from the University of Southern California, JD from the University of Miami, and BA from Rutgers University.

**Dawan Williams** is a Program Manager for the City of Philadelphia Mural Arts Restorative Justice Guild program. He works closely with at-risk youth between the ages of 18 and 24, serving as both a supervisor and a mentor. He utilizes his own personal experiences with the criminal justice system to help him connect with inner city at-risk youth. Dawan is a certified life-skills professional, and works closely with returning citizens on a day to day basis. He is also an active member of several non-profit organizations in Philadelphia which are dedicated to uniting families and strengthening the community.

**Aimee Wissman** is a painter, a poet, a writer, a visionary, and a mother. She is also a formerly incarcerated woman. While she was in prison, she wrote and directed her own short film, *For They Know Not*. She proposed and built an Art Therapy program that is still operating. She continues to pursue access to the arts for people who are incarcerated and people who were formerly incarcerated. She created the Returning Artists Guild to connect returning artists to arts organizations and professional development opportunities.

**Mary Youngblood (AIC Master Artist)**, two-time Grammy Winner and Emmy Nominee, is the first Native American woman to have received a Grammy Award for "Best Native American Music Album" and the first Native American person to have won two Grammys which makes Mary one of the premiere Native American musicians in the country. Winner of numerous awards, Mary garnered the 2002 Grammy for "Beneath the Raven Moon" and the 2006 Grammy for "Dance with the Wind". When Mary performs, it takes only a moment to acknowledge the profound spirituality of the sacred Native American flute and its historical courtship and wooing attributes. Her haunting music is much more than a song...it's liquid poetry, a prayer. Mary takes little credit for the intense emotions people feel when they listen to her music.

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## **The Power to Confront Injustice, Poetry Class**

**Artist: Jimmy Santiago Baca**

### **Description**

Poetry and its magic to inspire for social change

### **Learning Outcomes**

People will understand the heart's leadership

### **Bio**

is an award-winning American poet and writer of Chicano descent. While serving a five-year sentence in a maximum security prison, he learned to read and began to turn his life around, eventually emerging as a prolific artist of the spoken and written word. He is a winner of the prestigious International Award for his memoir, *A Place to Stand*, which is now also a documentary by the same title. His book, *Martin & Meditations on the South Valley*, received the American Book Award for poetry and the Hispanic Heritage Award in Literature. In addition to more than a dozen books of poetry, he has published essays, stories, and a screenplay, *Blood In Blood Out* (also known as *Bound by Honor*), which was made into a feature-length film that he executive produced. Baca has conducted writing workshops in prisons, libraries and universities across the country for more than thirty years.

## **Corrido Collective Song Writing (Bi-Lingual)**

**Artist: Vaneza Mari Calderon**

### **[Curriculum Link](#)**

### **Description**

This workshop is designed to collectively create a narrative expressed through song. Using the traditional art form of "Corridos", participants will learn the fundamentals of this form while creating a meaningful collaborative conversation about the theme that will be presented.

### **Learning Outcomes**

Creating and Preserving Stories through Song: Corridos

### **Bio**

Vaneza Mari Calderon is a multifaceted musician from the Los Angeles San Gabriel Valley who has been inspired to utilize the traditional music genre, Mariachi, in order to actively play a role in preserving her parents' native sounds. From theatre productions, community cultural arts centers' events, correctional facilities' educational sessions and backyard events, Vaneza makes this Mexican folk music accessible to people of all cultures and ages. She has facilitated collective group songwriting sessions throughout Los Angeles and as far as Alabama. Currently, Vaneza is finishing her third course with AIC, thanks to the Alliance for California Traditional Arts.

## **Connections Through Coral Singing: Processes and Practices within Prison Contexts**

**Artists: Mary L. Cohen**

### **[Curriculum Link](#)**

#### **Description**

In this course, we will explore how choral singing and songwriting in prison contexts provide unique ways of creating personal and social connections. Personal connections occur through self-expression; deeper awareness of the body in singing processes with respect to alignment, breath, and phonation; and reflective practices through singing different texts and musical styles. Social connections happen by singing with others, following a musical leader, and performing for audiences. The presenter of this session is happy to modify the content to meet the needs and interests of participants. Topics explored could include steps on how to sing and how to teach singing, as singing is a learned skill. The presenter can describe past choral programs in 20th century U.S. prisons such as music educator James C. Sanders (warden of the Fort Madison, Iowa Prison from 1907-1917) and other past programs. Descriptions of current initiatives within prison choirs in Iowa, Ohio, Minnesota, and Massachusetts lead us toward critical and imaginative discussions of choral singing in prison contexts. Outcomes could be problematic or harmful, programs may remain neutral with respect to influencing change, and choral programs in prison contexts can result in healing forms of justice and meaningful positive changes locally, regionally, and nationally.

#### **Learning Outcomes**

The learners will explore and discuss the role of choral singing in prison contexts.

### **Bios**

Mary L. Cohen is an Associate Professor of Music Education at the University of Iowa. She researches music-making and well-being, songwriting, and collaborative communities. In 2009, she founded the Oakdale Prison Community Choir (<http://oakdalechoir.lib.uiowa.edu/> for recordings, resources, and original songs). Her research is published in *International Journal of Research in Choral Singing*, the *Australian Journal of Music Education*, *Journal of Historical Research in Music Education*, *Journal of Correctional Education*, the *International Journal of Community Music*, *International Journal of Music Education*, and book chapters. She is completing a book with Stuart Paul Duncan titled *Silenced Voices: Music-Making in U.S. Prisons*.

## **Mural Making on Parachute Cloth** **Russell Craig**

### **Description**

This course will offer a detailed instruction on some of the techniques utilized in making murals. Utilizing acrylic paint on parachute cloth, this interactive workshop will demonstrate the process of mural making from conception to fruition.

### **Learning Outcomes**

An overall understanding of the mural making process from start to fruition, along with a more detailed instruction on some of the techniques utilized in the painting process.

### **Bio**

Russell Craig is a painter and Philadelphia native whose work combines portraiture with deeply social and political themes. A self-taught artist who survived nearly a decade of incarceration after growing up in the foster care system, Craig creates art as a means to explore the experience of overcriminalized communities and reassert agency after a lifetime of institutional control. His work has been shown at the Philadelphia African American Museum, and included in group shows like *Truth to Power*; *State Goods: Art in the Era of Mass Incarceration*; and *the OG Experience* and has garnered coverage in outlets including

the Philadelphia Inquirer, The Washington Post, Artsy, The Guardian, and The New York Times. Craig is an alumni of Mural Arts Philadelphia's Restorative Justice Guild program, a 2017 Right of Return Fellow, and a 2018 Ford Foundation: Art For Justice Fellow.

## **How Drama Therapy Techniques can Apply to Teaching All Art Forms** **Artist: Lesley Currier, Marin Shakespeare Company**

### [Curriculum Link](#)

#### **Description**

In our 16 years using Drama Therapy inspired techniques to bring Shakespeare instruction into prisons, we have learned a lot that can be applied to teaching all art forms. We will be sharing exercise and inspiration for ways you can incorporate lessons learned from Drama Therapy into your curriculum.

#### **Learning Outcomes**

To inspire others to use lessons we have learned to enhance the benefits of teaching different art forms in prisons.

Benefits to inmates include skill-building in self reflection, self-expression, teamwork, and positive thinking.

#### **Bio**

Lesley is co-founder of Marin Shakespeare Company and founder of Shakespeare for Social Justice, which began at San Quentin State Prison in 2003. The program now serves inmates in 13 California State Prisons, and has been shown to increase mental health and decrease disciplinary write-ups. Participating inmates are inspired to drop out of gangs, enroll in GED and college courses, and reunite with families. Lesley is an award-winning director and producer and a graduate of Princeton University.

## **Caribbean Drum/Percussion + Dance**

**Artist: Dance Kaiso**

### [Curriculum Link](#)

#### **Description**

An introduction to Afro-Caribbean poly-rhythmic music and instruments will be followed by rhythm, physical/activation, and listening exercises.

#### **Learning Outcomes**

Participants will:

- 1) learn at least three parts of one Caribbean rhythm on bamboo + shak shak
- 2) learn at least three parts of two Caribbean rhythms on hand drums and percussion
- 3) learn a Calypso dance (optional)
- 4) have an opportunity to ask questions/discuss with instructors teaching within the context of CDCR, both in mental health facilities and general population

#### **Bio**

Dance Kaiso was founded in 1987 by Wilfred Mark, Robbin Frey, and Val Serrant to preserve, perform, and teach authentic African-derived folkloric music and dance forms of the Caribbean and to engage students in performing arts productions. For over twenty years, Dance Kaiso has taught both Afro-Caribbean and Caribbean jazz fusion choreography to students and professional dancers for concerts, recitals, Carnival celebrations, and plays. Together they have conducted drum/percussion and dance residencies for incarcerated youth under the San Francisco Juvenile Justice Center and the Santa Clara County Office of Education, as well as classes for adults at Salinas Valley State Prison.

## **We Wear the Mask: Poetry & the Writing Circle at Salinas Valley State Prison**

**Artist: Tim Fitzmaurice**

### **[Curriculum Link](#)**

#### **Description**

In this workshop, we will use the same course material that I used in the Writing Circle at SVSP. In an effort to see how we respond to the same prompts, to compare what we do with what they did in the workshop, and to discuss the best way to invite incarcerated Americans to use creative writing to explore what Mary Oliver called "emotional freedom" and justice. No background in writing poetry is necessary. Please bring your smart phone or laptop if it is available. Not required.

#### **Learning Outcomes**

I want participants to explore why we teach creative art in prison and how it can be enacted to provoke a critical consciousness, a new vision of community, and the tools for making art that makes people visible and agents in the world.

#### **Bio**

Tim has taught writing for thirty-five years at UC Santa Cruz, currently teaches Technology and Ethics at UCSC, served as Mayor of Santa Cruz, and now leads a creative writing workshop at Salinas Valley State Prison. His creative work includes poems published in magazines, many public readings, editorship of Quarry West and other literary magazines, an opera, "Opium: Diary of a Cure" performed at UC Santa Cruz, and most recently, an essay on teaching writing in prison, published in the Harvard Journal of African American Policy in April 2019.

## **Sourcing Material as Creative Practice**

**Artist: Freddy G.**

### **Description**

Our process can be chaotic and disorganized, and it can unfold with grace and ease. Some ideas are found at the very last minute, even during dress rehearsal. We pay attention, we make room for last minute gems.

Ideas and images come from multiple sources- personal story, writing, current events in the world, movement metaphors. Performative structures for those ideas are brought to the group by inside and outside members and are developed over months of experimentation.

### **Learning Outcomes**

Participants will utilize movement, language and design techniques, skills and modern tools necessary for creative practice and will demonstrate a sense of commitment to the arts as a tool for human connection.

### **Bio**

Freddy Gutierrez, vato de aquellos, MFA, Writer, Teaching Artist, and Cultural Worker. Freddy facilitates writing and performance arts spaces with men who are policed, imprisoned, and marginalized by the prison-industrial complex. Co-founder of the Artistic Ensemble at San Quentin State Prison, a creative practice that uses creative movement and storytelling to explore personal narrative and develop critical social commentary. Freddy's written work has been widely published and was featured as LoWriter of the Week selected by U.S. Poet Laureate Juan Felipe Herrera. This summer Freddy will be an artist-in-residence at the Headlands Center for the Arts.

## **Acrylics Step by Step**

**Artist: A. Gallardo**

### **Description**

This course introduces the fundamentals of acrylic painting/drawing, techniques and concepts of artistic expression. This workshop will provide a better understanding of acrylic painting, so previous painting experience is NOT required. In this workshop we will be painting a step by step picture while using color theory, linear perspective, com-positional structure, figure/ground relationships, and critical thinking skills will be emphasized. Acrylic will be the primary medium for this class.

### **Learning Outcomes**

Introduce the group to the fundamental processes of visual perception and artistic expression. Develop an individual's confidence with a better understanding in using, applying, and mixing acrylic paint.

### **Bio**

Alex Gallardo has more than twenty years of visual arts experience, practicing in a variety of media. He is an accomplished muralist. His work devotes itself to a wide range of styles and media, exploring how to represent changing moods using visual metaphors. He teaches drawing and painting for the Arts in Corrections program.

## **Draw/Paint/Color/Meaning**

**Artist: Cherie Hacker**

### **[Curriculum Link](#)**

### **Description**

Participants will create a color design from a word that is personally meaningful and explores some of the formal elements of art: line, shape, space, texture, and pattern. We will discuss a range of applied approaches, consider what can be "acceptable" art materials for your institution, and touch on color symbolism and theory. Methods for student reflection, self evaluation, and trusting group critiques that apply art terminology will be discussed with examples.

## **Learning Outcomes**

Come away with a lesson and methods to share with your students. Consider additional materials for teaching in prison. Different ways to use what you have, and/or introduce new ideas to the students. How to stimulate group discussion, problem solve their art, and encourage further development in their own work even with limited supplies.

## **Bio**

Cherie Hacker is best known for her lively abstract paintings, and an environmental art project that currently spans sixteen years. Her love of teaching brings drawing and painting to New Folsom Prison and Mule Creek State Prison where she considers it a rewarding experience to share art with men to have this opportunity for the first time, to create and build community through the fine arts. She holds an MFA from the Maryland Institute College of Art and a BA from UC Davis, is an Art Adjunct in Los Rios Community Colleges and a Teaching Artist with the Sacramento Metropolitan Arts Commission. She has taught art to youth throughout her career as well as to "creative agers" in Eskatons. Cherie enjoys collaboration and actively exhibits and curates shows both home and abroad.

## **Jail Guitar Doors Songwriting**

**Artists: Jason Heath / Gabe Rosales**

### **[Curriculum Link](#)**

#### **Description**

Learning the act of making music together with others and collaborating to create original songs gives participants a proven means of non-confrontational, non-violent expression and self-esteem building. This process also helps to reduce institutional tensions by giving the participants agency, as well as time and space for creativity. Skills learned are how to focus on a task, to start and complete a project, to process challenging emotions creatively, and to work with others collaboratively; all required skills that will benefit the participants upon release as they re-enter family life, school and/or the workforce. Workshops culminate in ceremonies where participants are awarded certificates of completion, accompanied by participant performances of original songs created during workshops. (It should be noted that preexisting musical skill is not a requirement for participation.)

## **Learning Outcomes**

- Demonstrate their understanding of music and songwriting through practice, collaboration and composition;
- Recognize their own unique writing potential;
- Demonstrate an ability to create original song compositions in a group environment;
- Be knowledgeable about musical styles, personal philosophical and spiritual beliefs and how to process and combine them through the medium of song;
- Have an increased ability to communicate in and through writing, speaking, and singing original songs.

## **Bios**

Jason is a singer/songwriter born and raised in Southern California. He's toured the US and Canada many times and released 8 full length albums in various different musical collaborations. He currently fronts the outfit Jason Heath & The Greedy Souls who have released their last 2 records on Wayne Kramer's Industrial Amusement label. Their latest release 'But There's Nowhere To Go' is being played on radio stations around the US and Canada.

He has shared the stage with Tom Morello, Wayne Kramer, Jackson Browne, Steve Earle, Billy Bragg, Greg Dulli, Slash, Ben Harper, Dave & Phil Alvin, Perry Farrell, Adam Duritz, Shooter Jennings, Mike Peters, Slim Jim Phantom, Jill Sobule, Southside Johnny & The Asbury Jukes and more.... He currently holds the position of Program Coordinator/Lead Teaching Artist at Jail Guitar Doors USA where he teaches songwriting as a tool for rehabilitation in prisons, jails and youth camps.

Gabe Rosales is an internationally touring musician and activist. Having broken into the music industry at the age of 19 in 1999, he quickly became accustomed to the Los Angeles music scene, touring with high-profile acts. By 2004 he found himself abusing hard drugs and alcohol and by 2007 he was incarcerated. Once released, Rosales got sober, recorded a solo album and returned to school for a formal education. He received a BA in criminology in 2017 and is currently pursuing a doctorate degree along with gigging, teaching, and recording a second album.

## **Creative Survival / Creative Performance**

### **Artist: Rhodessa Jones and Felicia Scaggs**

#### **Description**

Creative Survival/ Creative Performance is designed to make the personal public through truth telling exercises, songs of remembrance, and movement from the heart as a means of finding a way to the "center of community" for us all. This sound and movement workshop was designed as a means of giving voice to the voiceless. It is a theatrical exercise rooted in storytelling, grounded in the autobiography. This workshop was born out of the need for public communion i.e. designed as a way for the inmate to be "seen and heard". Each participant is encouraged to bring a pen and paper to record personal experiences awakened by the exercises. Creative survival/ performance is open to art activists, performing artists, dancers, social workers, therapists, etc. Dress soft, loose, warm, and be ready to move.

#### **Learning Outcomes**

The learning outcomes for this workshop is to provide more tools to deepen and encourage socio-cultural explorations. Creative survival/ creative performance is open to art activists, performing artists, dancers, social workers, therapists, etc. Dress soft, loose, warm, and be ready to move.

#### **Bio**

Rhodessa Jones is Co-Artistic Director of the San Francisco performance company Cultural Odyssey. She is an actress, teacher, director, and writer. Ms. Jones is also the Director of The Medea Project:: Theater for Incarcerated Women and HIV Circle, which is a performance workshop designed to achieve personal and social transformation with incarcerated women and women living with HIV. Rhodessa currently is the Frank H.T. Rhodes Class of 1956 Visiting Professor at Cornell University. Ms. Jones was also appointed to be the Montgomery Fellow conducting lectures and workshops in Fall 2017 at Dartmouth College. During 2018 many colleges and universities engaged Rhodessa as one of the preeminent artists working in the field of "art as social activism" including extended residencies at University of Southern California, University of Michigan, and University of Pittsburgh. In December 2016

Rhodessa received a Theatre Bay Area Legacy Award presented to individuals that have made “extraordinary contributions to the Bay Area theatre community.”

## **Expressing Trauma with Line: Week 1 Drawing**

**Artist: Linda Litteral**

### **[Curriculum Link](#)**

#### **Description**

Using pencil lines we will explore visual line, time, pressure, emotion and thinking. How do lines express all of these concepts? How can lines tell stories or express time. How do lines express emotion? We will do exercises that will show how this happens.

Using students’ names, they write it in many different ways. Slow, Fast, Hard, Soft, to show how a line can express emotion, time, and action.

#### **Learning Outcomes**

This will show how to tease students that don't think they can draw to see that making lines is easy. To show the way you put the lines on the paper can express thought, emotion, and action. To allow them an easy success for the harder following classes. To show how much information can be expressed with just a pencil and paper.

#### **Bio**

Linda Litteral is a multi-faceted artist working with ceramics, sculpture, oil on canvas, pen and pencil on paper, wood, and mixed media sculpture. Linda earned her MFA from San Diego State University. Her thesis explored art as an avenue to expose and heal childhood sexual abuse. Adjunct teaching experience includes SDSU, Mesa, Miramar, Grossmont, and Southwestern Colleges. She currently teaches art healing classes to inmates at Las Colinas Detention Center and Donovan State Prison She is passionate about making the world a safer place for women and children. She uses her art to educate and heal viewers.

## **Traditional Chant and Hula**

**Artist: Patrick Makuakāne**

### **Description**

An introduction to traditional Hawaiian chant and hula. This course will cover a few basic introductory footwork and gestures utilized in hula and how chant/song/poetry is an integral part of the dance, used to convey the customs and beliefs of the Hawaiian people.

### **Learning Outcomes**

This is a special one day workshop, designed to impart an elementary understanding and appreciation for Hawaiian dance and culture. Through movement and voice, participants will learn how hula and mele (chant/song/poetry) are intimately connected, serving as powerful expressions of genealogy, history, community, connectedness and culture.

### **Bio**

Patrick Makuakāne, is a choreographer, dancer, director and raconteur that crisscrosses between tradition and innovation. Born and raised in Honolulu, Hawai'i, he is the Founder and Director of the Hawaiian dance company Nā Lei Hulu i ka Wēkiu and is a creative force in the hula world. This year he received a Dance/USA Fellowship and In 2018, was awarded the prestigious San Francisco Arts Commission's Artistic Legacy Grant. He currently serves as the spiritual advisor for the Native Hawaiian Group at San Quentin State Prison and is the Co-Artistic Director for the San Francisco Ethnic Dance Festival.

## **Storytelling Goes to Prison**

**Artists: Michael McCarty**

### **Description**

"You must be able to tell your stories!!!" This is my message to the inmates in my Storytelling workshop on day one. When they go before the parole board, when they get out and go for a job interview, when they're reconnecting with family and friends, telling their stories is the way to give insight into who they are, who they've become. I show them how to find, develop and tell their stories. I'll share the techniques I use to make this happen.

## **Learning Outcomes**

Participants will learn six stories of influence, Flowing with the go, Use of quotes and passages, Story Bag, Pop Open cards and such, Storytelling games, Modeling tales

## **Bio**

Became a professional storyteller in 1992 and have been telling stories and teaching the art around the country and around the world ever since. Have given my STORY CREATION WORKSHOP for The Muckenthaler Cultural Center and the Alliance for California Traditional Arts at 11 California prisons; Kern, Corcoran CSP, Corcoran SATF, Pleasant Valley, Valley State, Ironwood, Norco, High Desert, Tehachapi and California City LOVE IT!!!!!!!!!!

## **Printmaking in Unusual Settings**

**Artist: Katya McCulloch and Henry Frank**

### [Curriculum Link](#)

#### **Description**

This 90-minute printmaking workshop will be a hands-on introduction to creating an original black & white print. Using provided patterns or original sketches participants will transfer an image to a flexible substrate, carve a simple design, then ink and hand-print an original work of art. We will discuss strategies for delivering print classes in an institutional setting.

#### **Learning Outcomes**

1. the basic steps of relief printmaking: image transfer, carving, inking, hand-printing
2. how to make printmaking accessible to adult beginners
3. various tools & equipment that have been approved for prison classes
4. be reminded what it feels like to learn something new

#### **Bio**

Katya McCulloch, MFA San Francisco Art Institute, BA U.C.Berkeley, is a community artist whose work can be found in private and public collections including the Library of Congress. As a teaching artist and

Director of Teamworks Art Mentoring Program she makes art with justice-system involved youth in Marin County, CA. She teaches printmaking at San Quentin State Prison through the William James Association. Katya spent her early life in Germany, Afghanistan and Washington, D.C., where she graduated from public school. She believes strongly that creativity is not just a profession, but a universal human need that marks our humanity.

Henry Frank has been an artist for 35 years, block printer for 16 years, bookbinder for 14 years, regalia creator for 24 years and photographer for 6 years. My inspiration is nature and my connection to it.

## **Syzygy Interactive Dance - Movement as Resource**

**Artist: Sylvie Minot**

### **Description**

Drawing from the structure of choreography and the free expression of conscious dance, these exercises and classes help people to feel comfortable with movement and connect more deeply to their bodies. This course also shows participants how to create dances to embody their stories, their strengths and help them connect with one another, discover healthier patterns and choices, and cultivate self-expression and a sense of freedom.

### **Learning Outcomes**

Demonstrate how dance can affect us not just physically, but also emotionally, mentally, socially, and spiritually

Bring mindfulness and awareness through movement

Show the impact physical movement has on our emotional and mental states

Invite in a sense of play, creativity and the unknown

Create a dance of part of our story

### **Bio**

Sylvie Minot received a BA in Modern Dance and Choreography from San Jose State and is a certified 5Rhythms® dance teacher. She has been teaching 5Rhythms for the past 20 years. Sylvie has also worked as a drug and alcohol counselor in multiple settings, including the Elmwood Correctional Facility. Having witnessed and experienced the

power of dance, she started a nonprofit called Syzygy Dance Project to bring dance to underserved people without access to it and has been bringing dance to jails and prisons since 2010. She uses dance as an art form and a therapeutic tool from her work as a dance teacher and a rehab counselor working with embodied tools to create change.

## **Sociodrama: Exploring Issues in Reentry**

**Artist: Lorraine F. Moller, Ph.D, Rehabilitation Through the Arts**

### **[Curriculum Link](#)**

#### **Description**

This workshop is based on a course offered at a medium-security prison within the New York State Department of Corrections. The instruction will focus on teaching a drama-based method called Sociodrama invented by Dr. Jacob Levy Marino to explore collective issues (unlike Psychodrama, also developed by Dr. Marino, which is focused on personal issues). The method involves theatrical warm-ups, the development of a theme, the creation and enactment of a scenario and a de-briefing phase. The course was devised to cover topics such as interpersonal communication, community engagement and self-presentation as they relate to issues in reentry; however, techniques and issues explored are relevant to all stages of incarceration.

#### **Learning Outcomes**

To learn the fundamental components of sociodrama, including: warm-ups, devising and acting out scenarios and de-rolling.

To enhance emotional literacy and empathy.

To explore various options to solving problems.

To reflect upon situations from multiple points of view.

To practice effective communication in interpersonal relationships, including listening.

To enhance emotional regulation skills, distress tolerance and mindfulness.

To continue to develop one's spontaneity and ability to think on one's feet.

To work productively in groups.

To restore a spirit of resourcefulness, innovation and creativity.

**Bio**

Lorraine is a practitioner of prison theatre and a writer/ researcher for Rehabilitation through the Arts (RTA). She has worked as a director of plays at Sing Sing, facilitated anti-violence workshops at Taconic Correctional Facility and taught sociodrama at Fishkill and Ottisville Correctional Facility. Her background in theatre and communication arts inspired her to develop a course that encompasses various forms of theatre, exercises from Dialectical Behavior Therapy and skills from interpersonal communication. The production process of the play "A Few Good Men" at Sing Sing can be seen in the award-winning documentary, "Dramatic Escape" accessible at <https://www.rta-arts.org>. Lorraine is a tenured professor at John Jay College of Criminal Justice where she directs and teaches a range of courses.

**Traditional Aztec Dance Workshop****Artist: Marty Natividad****Description**

Aztec Dance is a physical form of prayer teaching counting and motor skills

**Learning Outcomes**

to learn an ancient tradition that will help reshape the identity of our people.

**Bio**

Marty Natividad has been a traditional Aztec Dancer for most of his adult life, working in the native xicano community for over 25 years working with at-risk youth and adult people of all ethnicities have been able to deter them from entering the penal system through unity and a physical form of prayer and healing. thus creating a strong sense of belonging and community. coming from the same community as most of my students it is an honor to share a beautiful culture that has transformed myself as well.

## **The Art of Storytelling**

**Artist: Bianca Neal, ReRouting Music Group**

### **Description**

Tell Your Story: Write it! Speak it! Act it out! Write a scene for a movie or record your poem into an audio file. Everyone has the power to share their story. Discover the best way to create and tell your story. Some participants will get to record (audio/video) what they create. And this workshop is as much about finding your story as much as it is about facilitating spaces for storytelling. While obtaining her M.F.A., Bianca's life changed when she met someone who had a powerful story. It catapulted her into making her first film, featuring SaulPaul, who went from 4 felonies to a 4.0. Bianca will help attendees identify their story and equip attendees with the tips, tools and techniques to then tell their own story.

### **Learning Outcomes**

Participants will:

- Learn how to craft messages for different audiences.
- Have the opportunity to share their story.
- Discover options that best facilitate storytelling.
- Participate in storytelling exercises and prompts that assist in effective sharing.
- Have the opportunity to gain feedback on the best way to share their story and coach others.
- Be refreshed by the powerful stories in the room.
- Be exposed to a selection of powerful stories in various art forms.

### **Bio**

Visual artist, muralist, illustrator, author and poet, Bianca Neal, fuses art, culture and social change. She is committed to advancing equity in the arts and cultural spaces. As a teaching artist, she hosts workshops throughout the country. She founded H.O.P.E.F.U.L. Art (Helping Other People Experience Fulfilling Unlimited Lives). In this capacity, she curated and facilitated the exhibition of 30+ incarcerated artists. Bianca has illustrated 10 children's books, has been featured in the notable E.A.S.T. exhibition (5 years+) and is an award winning filmmaker. She has also choreographed performances for SXSW and Austin City Limits. She has presented at SXSWedu, USC and recently, Harvard University on the Art and Power of Storytelling. She has served as the Lead Juror

for the City of Austin (COA) National Arts program, and the COA Cultural Arts Division board for Cultural Funding Program. Bianca received her B.A. from USC and an M.F.A. from UT Austin.

## **DJ Workshop**

**Artist: Todd Strong, Give a Beat**

### **[Curriculum Link](#)**

#### **Description**

This workshop serves as an introduction to the fundamentals of the technical and creative techniques of digital music production and DJ performance. It is designed for students with little to no experience with the technology and methods involved in the art of digital music production and DJing. Students will develop a hands-on understanding of the software used for DJing and digital music production, as well as how DJing is a creative art form and outlet of personal expression.

#### **Learning Outcomes**

Discover that music listening and song choice can positively affect one's mental and emotional well-being

Understand how song choice used to create music or a DJ set can serve as a way to tell their story without words, as well as elicit emotions within themselves and other listeners

Perceive that music selection, creation and mixing into DJ sets can create new, positive social groups centered around a common interest

Demonstrate an increased understanding of basic computer literacy through the use of the production and beat matching hardware and software utilized by DJs

Learn specific techniques understood by the guest artists, who are professionals in the field of DJing and digital music production, in order to successfully create a mixed DJ set

Comprehend the role of the DJ in bringing together diverse people through music enjoyment, creating opportunities for radical social inclusion, which reduces the opportunity for conflicts to arise

Learn about the various career opportunities within the larger scope of the music industry - technical, performance, business

Feel supported if they express interest in deepening and broadening their skill sets, creatively or in business aspects, which may lead to 1:1 mentoring post-release

Gain familiarity with transferable business skills such as receiving constructive feedback from peers and guest artists, relationship building, entrepreneurial skills, business development, branding of self, self-promotion and marketing

### **Bio**

Todd Strong has been a musician, producer and DJ for over 30 years. He has also taught music for over 20 years. His brother was incarcerated from youth to early adulthood, exposing Todd to numerous incarceration facilities during that time. Todd was able to use music to help him escape from the trappings of incarceration that ultimately led him to a successful career in the music and technology businesses. Todd has taught at numerous juvenile correction, probation and underserved facilities over the past year since joining Give a Beat.

## **Books Unbound, Book Art**

**Artist: Beth Thielen**

### **Description**

Explore and create contemporary book forms easily adaptable for the prison classroom

### **Learning Outcomes:**

Participants will leave with new skills for editioning the works of their students

### **Bio**

Beth Thielen has worked with incarcerated and marginal populations for over 30 years. Her works and the works of her students are in the collections of The Library of Congress, The Getty Museum, The Hammer Museum, and university and library collections throughout the world. Her work was recently included in the Getty Research Institute

exhibition: "Artists and Their Books, Books and Their Artists." She is a Rauschenberg Fellow and currently lives in Chatham, NY.

## **Life Stories from the Inside/Out**

**Artist: TheatreWorkers Project with Susie Tanner and Marlene McCurtis**

### **Description**

Life Stories from the Inside/Out: a theatrical process for redefinition & reentry

### **Learning Outcomes**

Understand TheatreWorkers project approach to planning and implementing their theatre, movement and writing process for incarcerated and returned citizens

Develop an ability to create poetry and prose inspired by audio and visual prompts

Take creative risks by engaging in physical theatre and movement techniques

Demonstrate an ability to collaborate in small group ensembles to create "instant performance pieces" based on themes relevant to their lives

### **Bio**

Susie Tanner, an innovator in the field of documentary theatre, founded TheatreWorkers Project in 1983 and led the creation of 18 performance pieces including "Lady Beth: the steelworkers play" which toured 16 US cities co-sponsored by Bruce Springsteen. Susie leads reentry projects at Dads Back! Academy & The Francisco Homes and is the Director of TWP's AIC Program. Producing/directing credits include "The Luckiest Girl" and "A Patch of Earth" by Kitty Felde and "No Word in Guyanese for Me" by Wendy Graf. Awards: 2011 Bravo Award, CTG Chase & NAT Fellowships and LA County Fed Labor Union Label Award.

Marlene McCurtis is a creative writer, filmmaker and TWP teaching artist. She has directed TV shows for The Discovery Channel, A & E, Lifetime, NatGEO and PBS. Her short film "Here to Stay" about a coalition of civil rights and Latino activists fighting for immigrant rights

in Mississippi has been featured on the web platform, Field of Vision. She is in post-production on “Wednesdays In Mississippi” about a little known interracial alliance between women during the Civil Rights movement. Alum Fellow of the Firelight Media Producers’ Lab; member of the DGA. MFA in Creative Writing from San Francisco State.

**Art Activism: Sewing as a Medium to Amplify Youth Voices**  
**Artist: Sara Trail, Social Justice Sewing Academy**

**Description**

This workshop is relevant in the secondary division, equity, diversity and inclusion for creating a new way for students to become activists, to be leaders, to speak on what’s important to them and to give them the tools to find their own voice. SJSA encourages students to consider the intersection of race and identity in their social justice pedagogy. Much of the student work created in these workshops directly represent the inequity faced by different races, genders, and sexual orientations in America. Giving attention and placing value on writing artist statements alongside art quilting skills allows students to exercise freedom of speech and to form new knowledge that raises their critical consciousness.

**Learning Outcomes**

Attendees can expect to gain ideas for curriculum to help students develop and express opinions both about a variety of social justice issues, as well as recognize and honor activists and upstanders who have fought or are currently fighting for equality in a variety of social justice arenas.

**Bio**

While attending UC Berkeley, Sara created a quilt in memory of Trayvon Martin and her love for sewing and passion for social justice intertwined. After graduating from the Harvard University Graduate School of Education, she founded the Social Justice Sewing Academy (SJSA) to be a platform where youth create art that engages and educates communities.

## **We Know What We Are, But Not What We May Be: Creating Circles of Trust, Part I & II**

**Artist: Curt Tofteland, Shakespeare Behind Bars**

### [Curriculum Link](#)

#### **Description**

All human beings suffer some form of trauma and shame. Many incarcerated people suffer deep trauma and shame, for which they have no language. Trauma and shame without voice can cause immeasurable suffering. That suffering can lead to addictions to try to manage it or make it go away. It can lead to criminality, mental illness, and death. Using art, theatre, the collected works of William Shakespeare, and original writing within the sanctuary and shared presence of a Circle of Trust to explore what it means to be a human being, Shakespeare Behind Bars explores the depths of some of the most profoundly damaged, broken, isolated, and lonely places of the incarcerated mind. Each circle member becomes an artist who finds expression in Shakespeare for the intellectual, emotional, physical, and spiritual, as a way of speaking for themselves the deepest and most impermeable truths of their being. Each participant gains the skills as an actor to analyze the text, explore the backstory, embody the character, and slowly but steadily to express a part of their self that has been inexpressible, inaccessible. The Circle of Trust exists not to fix participants but to assist participants in fixing themselves.

#### **Learning Outcomes**

Allow each participant the opportunity to

- 1) develop empathy, compassion, and trust; 2) nurture a desire to help others; 3) increase self esteem and develop a positive self image; 4) learn tolerance and peaceful resolution of conflict; 5) become a responsible member of a group, community, and family.

The GOAL of Shakespeare Behind Bars is the journey to transform inmate offenders from who they were when they committed their crimes, to who they are in the present moment, to who they wish to become.

The METHODOLOGY includes exploring Core Values; Four Quintessential Truths of Humanity; Core Emotions; Four Principles of What Matters; Circle Agreements, Boundaries, &

Responsibilities; Four Essential Questions of Life; Four Deep Universal Human Truths; Five Ways of Being.

The CIRCLE OF TRUST is a sanctuary of shared presence. A circle can be created anywhere, in any life's pursuit, in business, in worship, in a book club, or in working with marginalized communities like Shakespeare Behind Bars. When the Circle Of Trust is created, any pursuit, passion, avocation, or past-time can be put into its center. For Shakespeare Behind Bars, it happens to be art, theatre, the collected works of William Shakespeare, and original writing.

### **Bio**

CURT L. TOFTELAND has been working in corrections since 1995. He is the founder of the internationally acclaimed Shakespeare Behind Bars program ([www.shakespearebehindbars.org](http://www.shakespearebehindbars.org)). SBB was documented in Philomath Films award-winning documentary that began its life at the 2005 Sundance Film Festival and traveled the world to 40+ film festivals winning 11 awards. He is a much sought after speaker and workshop facilitator having visited 58 colleges, presented four TEDx Talks, delivered keynotes at numerous American conferences including the Shakespeare Association of America and the Modern Language Association, as well as internationally at Stratford, Canada; Rotterdam, Netherlands; Kolkata, India; Belfast, Northern Ireland; and Warsaw, Poland. Curt is a published essayist writing about the transformative power of the arts to assist us in becoming more human.

## **My Lyrics Will Not Be On Lockdown - Theatre / Spoken Word** **Artist: Elle Turenne, Inside-Out Prison Exchange Program**

### **[Curriculum Link](#)**

#### **Description**

During the workshop, participants will be exposed to pedagogy rooted in community organizing principles and a commitment to unlocking carceral spaces. We will explore the methodology around bringing college students and incarcerated students together for a semester-long course. We will explore how the arts, specifically popular culture, can be used as a tool to build a movement on micro and macro levels, bringing about both individual transformation and institutional transformation.

**Learning Outcomes**

Participants will be provided with practical tools and methodologies they can employ in the classroom regardless of their discipline. Participants will learn about pedagogy to be used in carceral settings. Participants will engage in creative practice.

**Bio**

Ella Turenne is an artist, changemaker and entrepreneur. She has been a trainer with the Inside-Out Prison Exchange Program for over 10 years. She was a Leadership LA Fellow and an Arts for LA ACTIVATE Fellow and has had extensive training focused on equity and inclusion, facilitation and the intersection of art and social change. Ella is also an Advisory Council member of the Arts for Incarcerated Youth Network and on the Policy Committee for Create Justice. For more information, visit [www.ellaturenne.com](http://www.ellaturenne.com).

# Selected Session Notes

## **ARTS IN CORRECTIONS IS A CRITICAL ELEMENT IN THE CDCR REHABILITATION MISSION**

Kathy Allison, CDCR, Under Secretary of Operations

- The more professionalism you can demonstrate may make a difference in the direction of this program.
- Proposition 36 passed, there were about 10,000 third-strikers, some of whom qualified for relief under 36. They started working on getting judges across CA to work on these particular cases. Hidden in the proposition was the third-strike law, and many voters didn't know about this. The third-strike law doubled the term for a second striker, plus five years added for a prior felony, etc.
- Governor Brown signed bills 1170D, asking courts to resentencing people.
- Governor Brown released more lifers than the five governors before him.
- Because of the support Arts in Corrections provides, former prisoners are able to break away and make a difference in their lives. "They choose the betterment of their own lives for their own families".
- In 2003 funding for AIC was lost. Through research funding was able to be restored and is currently at \$8 million dedicated to arts in corrections
- One man was able to turn his life around in prison through arts in corrections, was using drugs to get through prison, but he "put down the needle for a paintbrush", art transforms lives.
- When Ms. Allison first became deputy director, there were 12,000 offenders in restricted housing; currently there are 2,000
- regulation changes have made a difference in CA institutions.
- She is working on getting prisoners in Pelican Bay an art show in the capital.
- Governor seems committed to literacy, plans to have the highest earning offenders be tutors
- Question: *what can we do to move back to a place where there's a collaborative effort to get advocacy to facilitate the growth of this program?* former facilitators are now volunteers, told to step aside; they're at the whim of the CRM; there's no consistency in

training, artists don't have the training to work in prisons, artists' facilitator model worked much better; CRM actually IS the adversary sometimes. "extraordinary moment" in time.

## **BREAKOUT WORKING GROUP: PROBLEM SOLVING OUR COMMON ISSUES**

Facilitators: Susan Cuscuna and Roberta Villa

### ISSUES EXPLORED:

- Difficult CRMs,
- Need to standardize space for the arts: difficult space to teach and difficult storage space, materials disappear
- Recruiting and keeping students
- Pay to teachers when class is cancelled or has problems. "This is prison" is the answer teachers are told when questions arise.
- Use of green cards instead of brown cards would be better.
- Getting students from their blocks to classes is problematic.
- Contracts sometimes can't be delivered.
- safety and security such as not having keys, brown cards
- better to settle things at the lowest level
- Professional conduct: always be polite, dressing conservatively
- Teaching Artist training and turnover
- Relationship building, knowing your staff, other teaching artists
- Addressing CRM issues.

### IDEAS RAISED:

- Could there be a site for providers to post questions and get others' answers?
- Could it post employment possibilities?

## **PANEL: UPDATES ON THE CHANGING ENVIRONMENT OF CA PRISONS AND THE CHANGING LANDSCAPE OF JUSTICE**

Moderator: Alma Robinson, California Lawyers for the Arts

Panelists: Rob Bird and Gabe Rosales, Jail Guitar Doors, San Diego

Topics include: new/upcoming legislation, SOMS, RAC, how non-designated prison yards are affecting program delivery, and a proposed constitutional amendment to restore voting rights for people on parole.

- Meditation class in prison was very helpful for a little peace in the day.
- Rehabilitative arts which should be everywhere as it affects the long game because people will leave and take skills and ideas with them. It affects public safety.
- Need to involve other DA offices. Is the DA interested in Public Safety because this is a component;
- What do CDCR statistics track? do they track people getting out to see about the effectiveness of the programs? Can the DA help to re-shape sentencing? It takes a person from the inside to effectuate change.

### **PLENARY PANEL: JUSTICE REFORM ISSUES AROUND THE COUNTRY**

Moderator: Dr. Allia Ida Griffin, Santa Clara University

Panelists: Dorsey E Nunn, All of Us or None / Legal Services for Prisoners with Children;

Amir Whittaker, ACLU of Southern California; Susan Mason, What's Next Washington

- Teach about mass incarceration to understand the failures of the 13th Amendment in protecting liberties, reshape the understanding of prisons to seek abolition through legal reform; Speaker still wrestles with whether he holds civil rights due to history in prison and that the past intermingles with his life today;
- Speaker Amir Whitaker works at the ACLU and sues establishments for wrongful incarceration and inspires formerly incarcerated people to develop their minds and spirits. The ACLU defends all sorts of rights; there are 6 areas of reform: sentencing, bail, prosecutorial reform, parole, release, and re-entry; funding from LA-USD distributes to the police more than art classes showing how the city desires oppression more than expression and freedom.
- Workshop with activity making participants share flaws to our neighbors there to show that it does not harm us but it still does affect the formerly incarcerated, encourages the formerly incarcerated to share comfortably with others and become like everyone else.

## **ROUNDTABLE DISCUSSION: ARTS PROGRAMS IN COUNTY JAILS**

Facilitator: Alma Robinson, California Lawyers for the Arts

Panelists: Roger Renn, Arts and Culture Commission of Contra Costa County; Lilia Chávez, Fresno Arts Council; Cara Goger, Mariposa Arts Council; Juda Tolmasoff, San Mateo County Arts Commission; Melissa Wagner, San Mateo County Sheriff's Office; and Dave Barton of Arts Orange County

Artists and arts organizations that participated in CLA's three-year demonstration project in county jails discuss how the programs worked in their counties and future funding possibilities. Groups that are interested in starting demonstration projects in other states will be invited to discuss their questions about how to get started.

- AIC county jails 3rd edition study shared with the group.
- The way we frame our communication with the county influences their involvement in the arts.
- Ask presuming questions that can elicit a positive response from the county versus giving them a choice about engaging in the arts.
- Can you get a formal commitment through a contract vs a casual commitment through conversation?
- Evoke self-interest for the sheriffs; hear about what they may want in an arts program

## **WORKSHOP: WORKING WITH SPECIFIC POPULATIONS**

Moderator: Dina Howard, California Lawyers for the Arts

Panelists: Susie Tanner, TheatreWorkers Project; Sylvie Minot, Syzygy Dance Project

How does one modify arts programs to be most effective in successfully reaching populations with physical and emotional needs or limitations? Two amazing women share their experiences and suggestions teaching performing arts to groups with diverse and challenging needs.

WORKING WITH STUDENTS WITH EMOTIONAL OR MENTAL HEALTH NEEDS:

- Dance can be used with addicts and the incarcerated as it is a method of freedom; each particular population needs a relatable

distinct theme so people can feel comfortable enough to participate.

- Dancing provides catharsis, freedom, privacy, community and no one has to feel or share their emotions because they are all dancing together.
- Do not ask inmates about the length of their sentence and reason for it as it ostracizes them; introductions and connections made so that the relationship feels more natural and meaningful
- Specific populations include youth, queer/gay/trans/PTSD, trauma, lifer vs short timers, non-speaking, gang members, disabled; we can't fully relate to others as an outsider so we may need to adapt to their desires and earn their trust
- Connect the student to the art and not to therapy as we are not therapists.
- With lifers, encourage investment in art groups. We need to understand they may have outdated beliefs because they have not been outside recently.
- Do simple voluntary trust exercises to build an intimate trust system. Fatherhood programs teach students to be good fathers and maintain a loyal presence in their families especially if released.

## **ORGANIZATION SHOWCASE: STORYCATCHERS THEATRE**

Moderator: Meade Palidofsky

With Cydney Patrice Cleveland and Ozivell Ecford, Storycatchers Theatre

Storycatchers works with justice-involved youth to help them tell their stories through musical theatre. Come hear about the company's evolution over 36 years from a community-based program to working with youth from probation through post-release employment.

### ORGANIZATION MISSION:

- For 30 years Storycatchers Theatre guides justice involved youth to transform their traumatic experiences into powerful musical theatre, inspiring them to develop the courage and vision to become leaders and mentors by creating support for youth within the criminal justice system. Storycatchers prepares them to change their lives and emerge successfully from court involvement.

- Meade Palidofsky founded the organization in Chicago in the 90s when 900 youth were locked up in the Juvenile detention center.
- Uses the process of writing a play to encourage youth to analyze their past and how these incidents caused the present situation they were in by using the drama of the lives of those participating in the project;
- Utilization of emotional mapping to teach youth emotional literacy and to expand their vocabulary around naming emotions, scenarios that help students explore emotional arcs and ask students to make parallels and comparisons between their own lives.
- Students write from the same prompt in order to find common arcs and create characters composed from multiple stories:
  - Telling the Truth or Not, -Family Secrets, -Broken Relationships, -Forgiveness.
- Youth Development–Artistic Overview ; Participants each write their true stories; Together, these stories form a script. They put that script to music, then perform their original musicals for their peers, families and community. They discuss their stories with police and judges to create system change.
- Youth Development –Clinical Overview: After release participants meet weekly with Storycatcher’s licensed social worker to advance through a trauma informed curriculum designed to teach them how to:
  - Successfully apply for and maintain a job
  - Effectively communicate and collaborate
  - Have the confidence to be self advocates and leaders
  - Manage emotions and develop positive coping skills.

Youth have the opportunity to tour with Storycatchers theatre and engage with the audiences who come watch. Tour with the Illinois police department. Write and do staged readings, preview performances, fully staged, and act in performances.

## **INTELLECTUAL PROPERTY BASICS: PATENTS, TRADEMARKS AND COPYRIGHTS**

Presenter: Ben Kimes, Lowenstein Sandler, LLP and California Lawyers for the Arts Board of Directors

Topics: different types of intellectual property that are basic tools of

self-employed artists and arts businesses.

#### WHAT IS INTELLECTUAL PROPERTY?

- Intangible (can't be defined by physical parameters), comes from a person's mind

#### TYPES OF INTELLECTUAL PROPERTY

- Patents: A set of exclusive rights with regards to an invention, applies to processes (a method of doing something, like dying clothes), machines, manufacturers, compositions of matter.
- Trademark is a word, phrase, symbol and/or design that identifies and distinguishes the source of goods/services, brand name, slogan, logo.
- Copyrights: a set of exclusive rights with regards to an original work of authorship, books, articles, songs, photographs, sculptures, choreography, sound recordings, motion pictures, software (code) and other works.

#### GENERAL IP CONSIDERATIONS

- IP protection is regional, applies to each country, could recreate your patent-protected product in China and sell it in Europe, different public policy reasons for different IP types;
- Patents: Encourage innovation, teach the public about inventions
- Trademarks: identify source of goods/services to the public (the Apple trademark indicates that *this is Apple. It's high-quality, not a rip-off.* It's also the same quality computer in CA as an Apple computer in NY);
- Copyrights: Encourage creation of arts and culture.

#### HOW LONG DOES PROTECTION LAST?

- Patents: 20 years from filing (utility patent) or 15 years from issuance (design patent)
- Trademark: As long as the mark is used (renew every ten years)
- Copyrights: Life of author and 70 years

#### PATENTS

- Protected is anything new and useful: machine, article of manufacture, process/method, composition of matter, improvements on any of the above, certain subject matter is explicitly excluded from patent protection, laws of nature, physical phenomena, scientific principles/mathematical formulas,

abstract ideas, mental processes (*discovering* something is not the same thing as inventing it), most inventions are improvements on existing technology.

- Patent rights are not a license, patent rights do not, per se, enable or permit the inventor to do anything. Holding a patent on a particular technology does not give the inventor the ability to make/sell/use the technology that was invented (it just prevents *others* from inventing it too).
- Person must invent something, must file a patent application and pay fees, application provides a public disclosure of an invention, application includes detailed description, figures, and claims, no automatic patent rights; Application is examined to determine if the invention is novel/non-obvious, generally USPTO issues rejections of claims in view of prior art, usually multiple rounds of correspondence with USPTO to obtain patent, may modify claims to overcome rejections, it may take years for your patent to even get looked at the first time.
- If USPTO determines that the invention is novel/nonobvious, a notice of allowance is issued, pay issue fee, and patent is issued, ongoing maintenance fees for issued utility patents; for low-income inventors, there are pro bono programs which can help you get a patent (such as CLA's CIAP program), other regional programs which cover various states;
- Patent rights: provide the ability to stop others from doing the following to patented technology to make, use, sell, import (from one country to another); the patent owner may sell a patent and/or grant license, someone doesn't have to have copied you in order to have infringed a patent. A trade secret doesn't protect someone from inventing the same thing and then creating their own patent. It only protects you from someone stealing your technology.
- Patent examples: Nokia invents mobile phone (has patent on this), Palm invents touchscreen PDA (has patent on this), Apple invents smartphones (mobile phone and touchscreen), smartphone is a combination of the two patents above; Apple cannot make/sell products smartphones without permission from Nokia and Palm, it has to pay them in order to get their own patents. Apple can prevent Nokia and Palm from making/selling smartphones with the patent they have, but they *also can't make them themselves*. They can come to a cross-license agreement: where they all agree to make smartphones.

- Utility and Design Patents; Example: A utility patent is Dropbox (network folder synchronization), a version of collaboratively editing documents (like Google drive); a design patent is MacBook Air design, it doesn't protect the functionality of the laptop, it just protects the look; Google also has a design patent for their home page.

## TRADEMARKS

- Any word, name, symbol, design, or any combination thereof that identify and distinguish an entity's goods/services from those manufactured by others, almost anything is capable of serving as a trademark as long as it identifies and distinguishes a person's goods or services from those of another.
- "Trademark" is used for goods and "Service Mark" is used for services, but both are generally referred to as "trademark".
- Design a mark (must be distinct), use the mark, file a trademark application for the mark, trademark application can be filed based on intent to use; have limited time to show that mark is being used. Trademark applications can be filed based on use in commerce, and the trademark owner must "police" his mark. To be your own policeman, stop them from using your mark goods marked with R in a circle, no requirement to register trademark, if not registered, an automatic *common law trademark* applies only to the specific geographic area where mark is used, harder if you have an online presence which spans outside of your state, register trademark at federal level, applies to whole US, goods marked with ™. This shows common law rights only;
- Trademarking is faster and cheaper, patents are more expensive.
- A podcast name would be a common law trademark; Examples: Nike symbol, Hershey Kiss product packaging design, non-traditional marks: the NBC chimes, the MGM roaring lion, the Tiffany color.
- Function; it indicates the source or origin of goods or services, builds brand equity, Coca Cola owns the rights to the logo, but this is separate from their name, distinctiveness is measured along a spectrum and the more distinctive the mark in relation to the goods or services, the greater its level of legal protection, don't want something generic or descriptive (American Airlines), you want something fanciful (Kodak, which is a made-up word), Burger King is suggestive, Apple computer is arbitrary: Apples have nothing to do with computers, but we associate them with

computers now, **s**uggestive, arbitrary, and fanciful marks are inherently distinctive and easier to protect than descriptive marks, capable of identifying source even when newly adopted, acquired distinctiveness.

- Is the trademark sufficiently distinctive to be protectable? Businesses often prefer descriptive marks that may be easier for consumers to understand, but are difficult to register and enforce, descriptive marks immediately convey knowledge of central ingredients, trademarks automatically attach, you don't need to file for trademark registration. So why would you do so? Because by registering, you have the government's stamp of approval. You don't need to prove that the trademark is yours now, benefits are you can have USPTO formally help you with "policing" your mark. Most social media sites only accept federally registered trademarks when taking down other people stealing your logo.

## COPYRIGHTS

- Similar to trademark, you do not have to file for protection, just creating something, original works of authorship fixed in any tangible medium of expression, does not extend to "Any idea, procedure, process, or system, method of operation, concept, principle, or discovery", Copyright Act's scope for protection is intended to be broad, but there are limits.
- You can't get a copyright on an idea, just an expression of an idea (*how* something is said or written). You can't get a recipe copyrighted but you could get it patented if it was novel, nonobvious, or interesting.
- Produce a new work of authorship, protects the way an idea is presented rather than idea itself, requires fixation or recording, on paper, hard drive, originality: Independent creation and sufficient creativity, no registration required but you can't take someone to court unless you are registered, can sell pieces of your rights, have the right to display your right, to reproduce, to prepare derivative works (like a motion picture version, translation, dramatization).
- Applies to work prepared by an employee within the scope of their employment, for contract or commissioned work, unless there's a signed agreement saying the person paying you for the work is the owner, YOU are the owner; Defending against infringement with fair use claim like a parody (like making fun of something), news reporting.

**Wednesday, 6.26.19**

**PLENARY PANEL: RESEARCH AND EVALUATION**

Moderator: Larry Brewster, University of San Francisco

With Dr. Laura Caulfield, University of Wolverhampton, UK; Amanda Gardner, Ph.D, Southwest Correctional Arts Network / Prison Arts Resource Project; and Alma Robinson, California Lawyers for the Arts

**Dr. Larry Brewster:**

- 1) Quantitative and qualitative research both matter, as does an organization's evaluation process;
- 2) Evidence leads to legal change by persuading law makers;
- 62 studies in prison art research project.
- Teachers also need to give feedback about the usefulness of the studies.
- Findings showed theories explaining why art benefits people which is social learning and psychology.
- Studies have been inseparable from the county because researchers need their cooperation and permission; studies can cement the relationship between the organization and the county.

**Out of Prison** resource project and the results

- data is positive and has value in the importance of arts programs in prisons, they learn social learning and resilience.
- Dr. Caulfield's research tells us that art offers safe spaces, increased wellbeing, positive regulation of emotions, increased confidence, openness of self;
- Faults in research complained of by UK government were lack of quantitative cohort group, pre and post testing Question asked is: Is it a leisure activity or rehabilitation?

**Prison Arts Resource Project** collects evidence based on art programs that can reduce recidivism and increase confidence for prisoners.

- This research makes databases more useful and accessible to the public and divides between narratives, research and how the success of a program can reduce costs and save money.

**William James Association** funds research in social justice, the criminal justice system and the institute for community research development.

- In the United Kingdom, there is a greater openness to other kinds of education courses, redefining themselves, increased confidence and social skills, positive emotion, increased well being.
- Dr. Caulfield is looking at the troubled youth music program and studying with peer review; study claims that 99% of teachers demonstrate respect to students which shows love and spawns hope

- and positive emotions; 85% of students thought they experience less racial tension; 73% of students had improved relations with officers, statistics convince sheriffs of funding
- Book discussed: *Re-Imaging Futures*, a 12-week program discussing music and writing, the goal is to enhance creativity and go back to school, studies youth who participated and youth who did not and those that did showed improved well being and musical ability.
  - Alma shared that through research studies that were shared with the California legislature, funding for art programs in prisons has increased from 4 to 6 to 8 million in California and now 10 million.
    - The research studied 190 participants, 99% said that the arts programs showed respect for them as prisoners, prisoners commented less racial tension, better relationships with staff.
    - CLA then received an NEA grant and an Art for Justice Fund grant, to replicate the arts in prison programs in county jails.

## **WORKSHOP: WORKING WITH INCARCERATED YOUTH**

Moderator: Elida Ledesma, Arts for Incarcerated Youth Network

With Heather Martin, Youth Arts Alliance; Carien Quiroga, Project Youth ArtReach; Dameion Brown, Marin Shakespeare Company; Sara Trail, Five Keys Charter

This panel will discuss the unique challenges in providing programming inside juvenile detention facilities. Topics will include a history of racial disparity, trauma-informed approaches, prevention and re-entry support as well as Probation's changing landscape.

EACH SPEAKER HIGHLIGHTED THEIR RESPECTIVE ORGANIZATIONS:

- **Project Youth ArtReach's** goal is to reduce stress, learn self reflection and self expression, educate youth in art and music, and to support during re-entry. The teaching artists have a high quality, good training, engaging, organized, reliable, committed, flexible and connect with teenagers. They know about the learning brain v the trauma brain. They showed a powerpoint of art/mural projects done at different juvenile facilities. The police and youth work together on a mural for 4 days and have a strong connection. Program was in Baltimore, MD, but then Freddie Gray was killed there.
- **Five Keys Charter** program, had attitudinal healing quilts; looked for community partnerships with youth in high school, when youth come out of jail, this helps with a transition, five-ten quilts were created with extraordinary exhibits, themes of the quilts were based on their real experience and reality, dd an artist's

statement, good for social justice and healing and progress, the social justice sewing academy used instagram to show the quilts.

- **Youth Alliance Project** in MI provides high quality art workshops by teaching artists in all disciplines to get community hours when kids get out of juvenile hall, bringing families together to create art together, and performances.
- **Marin Shakespeare** teaches juveniles and intense populations. They do monologues to articulate their narratives when prisoners don't have the ability to express themselves. Shakespeare has an elite reputation but the speaker feels he can connect with men and he works with men to talk and learn together to gain their trust.

## **WORKSHOP: HOW TO ENGAGE STUDENTS IN AN OPEN AND INCLUSIVE DIALOGUE**

Jimmy Santiago Baca, Conference Artist in Residence, Author and Poet

This course will explore how to train art teachers to break down obstacles to learning, and encourage the empathy and compassion that is vital to true learning.

### WHAT MAKES A GOOD TEACHER?

- Listening to students, letting students know that you see who they are, let them know that the learning process can be fun.
- Create laughter to open the door for other teaching, patience, humor, being present in the moment.
- Have respect for your students and their individual stories, form connections via questions, empathy/compassion/care.
- Being able to give up control and go with the flow.
- Work hard to find the child within the individual, sit down next to students and do the work that they're doing, have fun, find common ground
- Don't just tell students what to do, show them with your actions, trust.

### WHY DO YOU GO INTO THIS FIELD?

- Answers: It's a "no bullshit zone," students enjoy the art even more than people in the profession do.
- What makes a good teacher is including yourself as a teacher in your students' dreams and including students in your dreams
  - notes that the latin root "edu" means "bring it out",

- people who are “locked up” all have stories, not stories with beginnings, middles, and ends.
- Dream idea: as a teacher believe in your dream in order for your student to believe in theirs.
- Keep a journal, journal-writing works for some.

### THREE LESSONS

- Lesson 1) Men write a love letter to their wives/partners, they may rape but call it love, unwittingly hurting those women, because no one taught them differently. By the time they write the “I’m sorry” letter, they’ve really realized that they didn’t know what love is. It can get really heavy emotionally, you have to know how to deal with it.
- Lesson 2) The magic of the metaphor: Mr. Baca uses two ears of corn, passing it around the room to each other, wants them to realize that they were perfect like the corn, heavy emotion.
- Lesson 3) Students paint birdhouses, building a home for themselves. The women painted the houses in beautiful patterns related to their heritage, and Mr. Baca could see “tears mixing with the pigment”.
  - They journaled whether or not a bird family had come to their houses yet, when all the birds came the women were very excited, see the family of birds as kind of *their* family, even dealt with tragedy when one hawk killed a sparrow, rioted when the incoming private prison company ordered the birdhouses to be taken down.

### SUGGESTED EXERCISES FOR STUDENTS:

- Write a small diary, journal entry, poem, paragraph about a meaningful food, never make the session a therapy session, make it natural.
- You show them how to go outside themselves, performance in writing: figure out the delineations between writing and performance, most participants in workshops are good performers., get them to trust each other;
- Outline versus diving in, everyone in prison is there because they dove into their life instead of outlining it. Vever re-read what you

write until you're done writing it, learn to take marginal notes in your work, what's the missing part?

THE DIFFERENCE BETWEEN AUTHENTICITY AND FAKING IT:

- Between being married to someone and not loving them, between being a private racist and vowing that you're not.
- Everyone's looking for it in their own way, there is progress in finding the missing part in becoming clean.

### **WORKSHOP: TRAFFIC STOP STORIES - CULTURAL EXCHANGE BETWEEN COURT-INVOLVED YOUTH AND CHICAGO POLICE DEPARTMENT RECRUITS, STORYCATCHERS THEATRE**

With Ozivell Ecford, Storycatchers Theatre

Storycatchers will take attendees through a workshop that was conducted in Chicago with Chicago Police Department Recruits. This workshop explores a traffic stop gone wrong from a youth's perspective and the officer's procedural perspective of the same event.

- Storycatchers works with police to teach them and the public about brutality, through stories told by young people.
- This discipline allows police to empathize; refers to anecdotal evidence for their actions.
- The workshop demonstrated a dance activity which could be used in police training; deep breathwork after each dance to collect emotions; acted out a skit of racial profiling where police didn't follow proper procedures, highlighting improper behavior; another skit showed the perspective of the police who had a justified reason for pulling them over, self interest of police to be gentle and fair; police can apologize after pulling them over, they understood each other and this obviates any negative feelings or tension towards each other. Exercise ended with an introspective reflection to tell the story of three times when we felt either powerful or powerless.

### **SHOWCASE: THE STATE OF THE ARTS IN CORRECTIONS IN OHIO**

Moderator: Jessie Glover, Ohio Prison Arts Connection

With Aimee Wissman; Jarred Small, Vivian Stinson, Ohio Prison Arts Council

Members of the Ohio Prison Arts Connection steering team will discuss a wide range of state-wide efforts to build a coalition of people committed to support access to the arts in state prisons; to connect arts communities with justice-involved people around the state; and to resource practitioners and

facilitators with tools, relationships, and audiences. The work of OPAC will be presented as a case study so that attendees can discuss the problems and possibilities of a burgeoning initiative that is state-wide in scope.

- Ohio is increasing the prominence of art programs through OPAC which builds projects for programs not only in prison but also outside in low income communities to teach and encourage good behavior.
- OPAC is currently organizing an art contest for inmate artists.
- Challenges of building trust with the county, shifting staff's perception from recreation to serious and mature healing.
- The benefits of group projects to show staff members abates racial tension and passion of inmates, gives a personal motive for staff in valuing the art programs.
- The conservative Ohio legislature has worked with OPAC on prison reform.
- Art created inside allows inmates to relate to one another.
  - The art showcases allow staff, families, other inmates to see the work and in turn promote the program.
  - The artwork created is then sold to the outside community. This allows participants inside to continue creating art. This statewide effort promotes unity and invites other support.
  - Some artists receive sponsorships from private organizations, personal interest from taxpayers supporting the program. The paradox is this program is cheaper for taxpayers, as it helps decrease the prison population, an expensive industry, and enables a safer community.
- One unanswered question that needs investigation: How to incentivize state legislators to create perennial laws so funding doesn't rely on volunteers.

## **WORKSHOP: PRODUCING HALF A SQUARE METER OF FREEDOM**

With filmmakers Inga Lavolé-Khakovina and Bruno Lavolé

WHAT WERE THE CHALLENGES WHEN PRODUCING A MOVIE ABOUT ART IN PRISON?

- Prisoners' rights about their image
- The media's lack of interest for this difficult topic may not correspond to the representation of prisoners which they think the public is expecting.
- Very few resources and films about prison art to refer to

- They wanted to show the art of prisoners and not talk about what they did to get into prison.
- There is some funding of documentaries in the US, their funding came from Catholic Charities in France.
- Many prisoners would not show their faces, need approval of the artist, many times the artist did not want to be filmed.
- Distribution difficulties and prison administration difficulties. Directors would like to show film at other film festivals, conferences, discussion about other sources of funding and exposure.
- In Britain they take prison art and sell it and exhibit it and the artist gets the money.

## **ORGANIZATION SHOWCASE: ALLIANCE FOR CALIFORNIA TRADITIONAL ARTS**

Moderator: Cathy Harris

### Overview and history of organization

- Luis Rodriguez: ACTA Teaching Artist, teaches creative writing. He discussed his background and how arts became his refuge, and was given the poet laureate award.
  - language is an old traditional of humanity, and it can bring people together,
  - we need to change our society, so that we don't "throw away our young people".
- Video featuring ACTA teaching artist, Michael McCarty, who teaches storytelling.
  - Use music as an escape to be able to express who you are.
  - Tehachapi is a kind of resource to be able to feel human again.
  - Traditional arts speak to a sustainable vision for rehabilitation, storytelling leads to inmates opening up freely: it leads them to think about their own lives;
  - The relationships in the classes were at first standoffish, but inmates say they were able to come together in a strong and unique way; it means everything.... "I'm lonely, but the music helps me cope"; being able to express myself through art- it brings a sense of freedom;" we have to facilitate healing in a holistic way.
- Question to Audience: Why did you decide to come to this workshop?

- One attendee works at Pelican Bay and feels isolated, wants suggestions;
- Another appreciates the critical edge to the conversation she's been hearing at the conference. Says we need to listen to artists from our hemisphere, not just from Europe, wants to learn
- Another excited to learn more about California practices.
- Another wants to know how ACTA is funded (non-profit) entirely by the California Arts Council;
- ACTA has been around since 1977, focuses on uplifting the voices of artists in local communities, overcoming cultural barriers; encourages art reflecting heritage, culture, identity, holds traditional arts roundtables, offers grants, and apprenticeship programs.
- Question about how much a living culture grant is: the answer is about \$5,000. A diverse panel of people review your application.
- Question about whether what ACTA does could be done at the county level, as it is in a state prison (there's not a lot of support or funds at the county level)
- Question: What Cultures Exist "Inside:"?
  - Attendee says iconography: the tattoos, etc., challenge is that we have really nothing to look at, other than books or magazines, always searching for inspiring images; we're dehumanized in some way through this process, so we lose our culture
  - We have a custody culture, which no one seems to talk about.
  - Understanding correctional culture is absolutely necessary to ACTA work, to seek understanding, get that buy-in; going "inside you need to be competent in your own culture and seek understanding from other cultures.
- Luis Rodriguez: Racial distribution of prisoners is far different from the CA state population (disproportionately has more people of color than population).
  - Chicano-Mexicans are the hardest to engage in his work, but they really want to know who they are.
  - ACTA helps Latinos understand who they are, who their ancestors were, and thinks it does the same valuable thing for African Americans.
- MN: country based on counter-culture, history of Mexico distorted, perpetrated idea of human sacrifice.

- Working with inmates, MN helps them understand who they are, deal with the brainwash mentality, cultural idealism, and constant reminder that African Americans were slaves.
- We can overcome the conflict between African Americans and Chicanos, expose how US capitalism capitalizes on people of color, explore how technology means that people don't talk anymore.
- Michael McCarty: culture within the prison system is interesting.
  - Many students in his classes are illiterate, has seen other inmates arrange a program to learn to read;
    - Example inmate who was given a life sentence decided to dedicate his time in prison to helping other guys who were going to get out.
- Luis Rodriguez: African-American/Chicano conflict is overstated, problem is the politics of the gangs, don't really want to be fighting each other and in class that all goes away. Loves that ACTA is encouraging this, helping them realize that they don't want to fight.
- Question: How do you create in the dehumanizing space?
 

JH: the human benefit from the arts is huge, everyone connects in some way; it's unavoidable. The emotional activity of singing a song together, even if it's a song you didn't grow up with, is very connecting, wants to show inmates that they have validity, in everything that they do, the things they think are valuable, but they don't know it because everything in their lives are decided for them. They feel they don't have a voice. In his class, he wants to know everyone has value. And *that* is the human experience. One attendee was impressed with inmates who wanted to publish their stories., They are coordinated, teamwork-oriented; LR:: "We have to stretch the limits of the system itself... there's no way they can stop us from doing our imaginative work if we don't let them"

The Basics: of Traditional Arts in Corrections: 1st year pilot program CA State Prison, Corcoran, 6th year of programming, Program expansion - 18 CDCR institutions, Level 1-4 facilities, Master artists throughout CA, Workshops. Transformative process: Ethnographic approach of entering space with community perspective and collaboration,

healing as a collective experience, facilitate healing - gather, practice, perform, bridging culture and community through traditional arts

GMF: the teacher is learning too, art class becomes a sacred place, a fun place that inmates can't get anywhere else; JH mentions that the camaraderie carries over to outside; class shows that stuff going on outside might not matter, they want to practice guitar, so they are more encouraged to just go over and ask another inmate who has a guitar to borrow it. MM at High Desert Prison, has a guy who just sets up his workshop, and stays for the workshop too. Before, the inmates stood according to race, now, they all mix together. Warden came to see his class, and loved it. The inmate said that all inmates were supporting each other and had each other's backs. MC: important that every student feels valid and human, say that they don't feel locked up when they're in class, sees how western and folk music can be combined, transcends race and age, can use our art forms to reintroduce a sense of being human; General discussion about how inmates support the classes; make each other come to the classes, they advocate for them.

## **BREAKOUT GROUP: WORKING WITH JUVENILES**

Facilitator: Ella Turenne, Occidental College/ InsideOUT Writer

- Attendees expressed wanting to learn about:
  - How to train other artists about how to go inside
  - Hear more about confidentiality practices in the system
  - Problematic implications of anonymity
  - How can we support students once our residency is over
- In juvenile detention, it is harder to work with youth than 18-25 year-olds, attendee wants her students to get up and move more, and she's looking for ways to do that: Speaker realized she had to do this work, so that the students could feel free; this is challenging bc it's not in a high school, it's in an institution where kids are told exactly what they can eat, what they can do, even when they shower and this attitude comes into the classrooms.
- How to get juvenile participants involved? Break the ice and give them an outlet to express themselves.

- Kids turn off their imagination in prison, so you have to turn it back on. It's important, getting kids back to the place where they can play.
- Never have your back to them as this can make them feel nervous, circles are good, it is a safe moment for them ,not a safe space.
- Honor what you feel and if overwhelmed, have everyone take a break with you.
- Attendee used the doorway as an example, saying we talk in a particular way when we come through this door and support each other, we have separate rules for this side of the door, so don't say anything unless it is nice.
- Backtrack when necessary, do not take work personally, be flexible
- Another attendee uses (finger) snaps to show support as it is non-disruptive, subtle, snap shows support, admiration
- Hard for kids to be themselves when there's a probation officer in the room as it limits what they share.
  - The group decides that maybe there needs to be a way to involve the probation officer— at least befriend them, try to explain to them what we're doing, even use a little small talk.
  - The officers probably feel invisible; they don't realize their power.
  - Help them build trust with the kids;
  - Build positive relationships with people you don't like, for the good of the group, however if the officer is affecting your performance as a teacher, that rubs off on the kids and you might need a change.
- All of the work with juveniles is fragile because you're at the whims of others, try to employ all of these strategies and keep things as consistent as possible for your own emotional stability.

### **Thursday, 6.27.19**

#### **KEYNOTE PRESENTATION: NICOLE FLEETWOOD, Rutgers University**

Author of the forthcoming book, *Marking Time: Prison Art and Public Culture*, a study of visual art in the era of mass incarceration.

- Speaker was first in her family to go to college, earning a PhD at Stanford, had family members in prison, studies prison art, pred. Af. Am.,
- Prison art could be the center of modern art

- Studies aesthetic practice of prison art.
- Black art is part of the freedom struggle as art is the practice of belonging.
- Prison Nation, has black photographers who were correction officers with complex relationships with broader system of prisons
- Recommend video *Postcode Criminals*
- Her work looks at covers many different artists:
  - Looked at spaces where art takes places, not in or out of prison, artists documenting themselves.
  - Time elements such as when prison artists paint over time
  - Sculptors who use what is found around them
  - Artists and where their inspiration comes from, i.e. others, old photos, videos, replicating the prison experience in different ways
  - What artists use to draw or paint, portraits, self portraits, art from real life history or ongoing struggles, or news
  - Staff participation opportunities.

### **WORKSHOP: PLENARY PANEL OF SYSTEM-IMPACTED ARTISTS**

Moderator: Wendy Jason, Justice Arts Coalition

With: Carole Elizabeth Alden; Charles Moore, Rehabilitation Through the Arts; Poise Montgomery, Elders of the Blqck; Dawan Williams, Philadelphia Mural Arts; Aimee Wissman, Returning Artists Guild, Ohio Prison Arts Connection

Participants in this panel will discuss the role that the arts played during their time in prison, the ongoing role of the arts in their lives since transitioning back to their communities, and the ways in which they believe the arts can inform our vision of a more just system.

#### HOW HAVE THE ARTS HELPED THE PANELISTS HEAL AND EVOLVE IN PRISON AND OUT?

- Art maintains composure, work on a difficult skill, artwork expresses the identity of a student which they can freely share with outsiders like family, art alleviates stress and depression from trauma
- One class had a 6 month wait list showing the desire for art
- Roles in the plays give purpose to inmates as they train diligently to perform it, it increases confidence and hope, can help inmate converse to get authentic perspective of prison life
- Gang mates force you into their gangs if you live in a gang infested neighborhood so that fate is inevitable.
- Cathartic effects from art- Shakespeare enabled the speaker to calm down against abusive officers because it gave him an opportunity to showcase his talent

- Can console the formerly incarcerated and other afflicted people through check ins bc trauma still damages them.
- Connects artists to resources to produce their art, shows love to formerly incarcerated to recognize and value them and welcome them,
- Without art inside you can have a stagnant mind in prison otherwise, helps them obtain resources and tools for their artwork.
- Art can get youth involved to learn good behaviour and heal emotionally. Art can teach youth about the problems of mass incarceration, to water roots for the future.
- Make sure these former inmates are involved in the conferences.

## **WORKSHOP: HOW ORGANIZATIONS TRAIN ARTISTS**

Moderator: Laurie Brooks, The William James Association

With: Charles Moore, Rehabilitation Through the Arts; Lesley Currier, Marin Shakespeare

### HIRING TEACHING ARTISTS PROCESS (William James Association)

- must have a teaching background plus what were they teaching and to whom
- hiring involves written questions, interview, warm up, syllabus for 10-20 week class and a 15 minute teaching presentation, then after approval a background check, clearance and orientation through the corrections department and with their organization.
- Will be accompanied by someone for at least the first 4 classes.
- professional development classes for their teaching, look at diversity equity and training at least once a year.
- wants artists to be artists and role models, be sensitive, show care, be friendly but not friends, communication is most important, especially with the institutions.
- be respectful of prison staff, be careful of personal space and not sharing too much
- Safety: safety is top priority, know what to do in an emergency, never be alone with an inmate, wear appropriate clothing/colors, keep discipline but not confrontational, don't call out anyone, keep control of equipment and supplies, follow the system and stay mindful, be prepared, and respectful always
- be on time, adaptable, document student behaviour, be familiar with Title 15 laws, residents know the rules, prison is paramilitary with subordinate residents.

### HIRING TEACHING ARTISTS PROCESS (Marin Shakespeare Company)

- need good classes, curriculum, lesson plans
- Marin Shakespeare teaching artists have been volunteers, or assistants to other teaching artists, sometimes an intense training

- need written report after each class, attendance, issues, stories,
- have a phone call with new teachers
- newsletter for the teachers and once yearly retreat, topics are safety, logistics, curriculum, personal care and development.,
- Also a once yearly CDCR training., where you can learn about the officers, must play by their rules.
- Must have contract for zero tolerance of romance with inmates, or other inappropriate relationships, can't be too familiar especially hard because teachers care for their students
- Shakes their hands and calls them by first names.

## **WORKSHOP: WORKING WITH COMMUNITY - INSIDE AND OUTSIDE**

Moderator: Laura Pecenco, Project PAINT

With: Mary L. Cohen, Oakdale Community Choir; Kathleen Mitchell, The William James Association

This panel will examine how to incorporate the public into work inside of correctional facilities. We'll discuss examples of engaging the community, by bringing community members in, and the work of incarcerated artists out, in myriad ways.

### HOW DO WE CREATE A COMMUNITY OF CARING PEOPLE?

- One speaker has a group "Pros of a Con/Design with Crime"
- Another speaker has a choir of people both in and out of prison, students go into prison to sing, families are amazed, and brings others like politicians into prison to see these shows.

### WHO WE ARE IS HOW WE RELATE TO OTHERS, SO HOW CAN WE FUNCTION IF WE CANNOT RELATE?

- There must be 2 levels of purpose: the individuals and the broader goals.
- Different levels of engagement with the outside community:
  - Example 1) one group works with trauma first as a volunteer, then under contract.
  - Example 2) Engage the artist for involvement: Artist does faceless portraits inside and the people outside finishes them; advice is to work with connections; another person works with Project Paint an inside-outside project, try to use what you have, something pre-existing, good to use multiple art forms.

### HOW DO WE ASSESS AND KNOW THE IMPACT?

- Use reflections which can show the shared experiences.
- Outside artists are very impacted
- Use websites and social media hashtags
- use professional photographers to document for websites and to

- give inmate families pictures to keep and or post.
- Check state laws, think about the business side, get feedback from visitors or viewers as it is critical.
- Many inmates have never been to an art showing before. Include inmates in the curatorial process. Use publications and pamphlets, documenting what the inmates have done is critical, working on someone else's project is critical, collaboration!

### **WORKSHOP: FAMILY MATTERS**

Moderator: Carol Newborg, The William James Association

With: Dawan Williams, Mural Arts Philadelphia; DiAngele Augustus: Isiah Daniels

In this workshop, speakers will discuss how the arts have helped to strengthen family bonds and assisted with successful re-entry outcomes.

#### HOW DO ARTISTS RECONCILE WITH AND STRENGTHEN THEIR FAMILY BONDS THROUGH THEIR ART?

- Artists in prison can help inmates keep in touch and maintain family relationships while in jail, delivers personal thoughts and emotions to the outside world,
- Art leads to good parenting through its reflective aspects. Reflecting on how one failed and learning how to improve.
- Art keeps people out of gangs.
- Art is an outlet for suppressed emotions, in the "hood" you cannot show emotions.
- FACT is a program connecting incarcerated fathers with children, supports the children so they don't go to jail and repeat the cycle.

### **WORKSHOP: GETTING REAL: ARTISTS OF COLOR WORKING IN PRISONS**

With Wayne Cook, The William James Association

An open discussion among participants on whether artists of color have different and/or specific challenges when working in prisons. What are some of those challenges and discuss ways of problem solving in that setting?

#### ADVANTAGES AND DISADVANTAGES OF TEACHING ARTISTS OF COLOR?

- POC staff can relate to POC inmates offering a sincere role model who supports change.
- POC staff can communicate fluently and clearly as there is no divide between inmates and authenticity, Q of diversity or merit hiring as sometimes a POC staff might not possess effective teaching tools, POC may have different experiences so may not relate well, diversity is not the ultimate goal but a tool, organizations need to train their POC staff and invite POC artists

to teach since it is a white dominated industry.

## **WORKSHOP: CLOSING PLENARY SESSION and EVALUATION**

### HOW CAN THE FIELD BE BETTER CONNECTED?

- The field is growing and there are a lot more people working inside now, it would be good to have a list for teachers to contact and have partnerships with.
- Need an egroup to opt out of.
- There are no state based groups.
- Need better coordination and collaboration to learn from others.
- Need public awareness and correctional representation.
- Need politicians and more money.
- Different prisons have different populations.
- Watch Ava Duvernay's *When They See Us* movie.
- What are the national efforts? Which art councils are involved?
- Advocacy needed on the state level, need arts in schools and which is more important?
- Artists can have collective accountability, how we talk about this work is important, language as a tool.
- Need for deeper inquiry, bigger conversations.
- Better pay for teaching artists. What is the right wage?,
- How are artists accountable? We must always listen to the artists and prisoners, document for self check.
- Where is the next national conference for art in prisons?

# Final Report

*Arts in Corrections: Reframing the Landscape of Justice* was produced by California Lawyers for the Arts in collaboration with the William James Association, the Justice Arts Coalition and Santa Clara University from June 24 to 28, 2019. This was CLA's third conference on arts and corrections, a project that has increased the recognition of the significance of this work while building awareness of the benefits of the arts throughout society.

A total of 337 persons from 23 states and five foreign countries attended the five-day conference, including artists, returned citizens, justice leaders, state and local arts leaders, elected officials and university professors. The conference offered a full menu of more than 75 presentations, workshops, panels, art classes, and break-out sessions led by 128 presenters. In addition to plenary panels on current issues at the intersection of art and justice and program evaluation, professional development opportunities were available for local arts agency leaders and other arts administrators at workshops on organizing programs, advocacy, building public awareness, funding strategies, alternative dispute resolution, and other topics.

Keynote speakers included:

- Jimmy Santiago Baca, a renowned writer and returned citizen and conference artist-in-residence;
- Rhodessa Jones, Idriss Ackamoor and Felicia Skaggs of the Medea Project, a program of Cultural Odyssey that has worked for decades with incarcerated women in California and internationally;
- Dameion Brown, an award-winning actor and artist in residence at Marin Shakespeare, who first learned his stagecraft when he was incarcerated in Solano State Prison in California;
- Kathleen Allison, the Under-Secretary of the California Department of Corrections and Rehabilitation; and
- Nicole Fleetwood, an art professor at Rutgers University who previewed her upcoming book, *Marking Time: Art in the Age of Mass Incarceration*.

All of the participants had opportunities to hone their artistic skills by participating in art classes taught by 25 master artists in several arts disciplines. In addition, discussion groups were scheduled for arts leaders from Michigan, California, Ohio and New York to explore how they could

advance justice through the arts in their states, including strategies for producing demonstration projects modeled on CLA's successful evidence-based evaluation programs.

Conference highlights also included:

- A closing speech by Assemblymember Mark Stone, who represents Santa Cruz County in the California legislature;
- A tour of the "Future IDs" exhibition at Alcatraz Island that was organized by Gregory Sale, professor of art at Arizona State University in collaboration with the U.S. Park Service;
- A screening of the feature-length film, *Half a Square Meter of Freedom*, about making art in European prisons with filmmakers Inga Lavole-Khakovina and Bruno Lavolé;
- A photography show by Peter Merts, who has photographed prison art classes in all 35 state prisons in California;
- A planning meeting to set a framework for future activities of the Justice Arts Coalition; and
- A screening room that featured compilations of videos, shorts and trailers featuring arts programs in correctional settings.

A detailed summary of the written evaluations follows below.

We continue to receive testimonials from participants who said the conference had a tremendous impact on their work. Following the conference, several collaborations began to take shape between participants who had met at the conference.

Articles and other news summarizing conference events were published in the fall, 2019, edition of "Beyond the Wall," a newsletter of the International Corrections and Prisons Association; the blog of Wanda Sabir, a Bay Area journalist; and the community newsletter of the Rockefeller Philanthropic Advisors.

CLA received grants for the conference from the National Endowment for the Arts, the Andy Warhol Foundation for the Visual Arts; and the Art for Justice Fund, a program of the Rockefeller Philanthropic Advisors. State arts councils of New York, Texas, Ohio, Louisiana, Michigan and California assisted with outreach and, in some cases, financial support that enabled local arts agency leaders and artists who work in correctional settings from their states to attend.

We owe special thanks to Dr. Raymond Plaza of the Santa Clara Office of Diversity and Inclusion for his tireless energy in organizing an multi-disciplinary faculty planning meeting, facilitating use of university auditoriums, classrooms, dormitories, dining hall and other facilities, and sponsoring the Silicon Valley Host Committee reception which recognized several local elected officials who attended.

Alma Robinson, Executive Director  
California Lawyers for the Arts

# Conference Evaluation

We received detailed written evaluations from 78 of the conference participants. Of these respondents, 98% said that their objectives in attending the conference were met and 6 respondents shared that their expectations were exceeded. When asked what “the most valuable part of this conference” was, the most common answers were (a) meeting new people from 17.24% of respondents, (b) hearing from/meeting returned citizens at 10.34%, (c) connecting with others doing the work or in the field at 10.34%, (d) attending the keynotes, plenary panels, and presentations 8.62%, and (e) attending the session, workshops, and art classes at 10.34%.

When asked to rate the conference speakers, 77.42% of respondents rated them as excellent, and the remaining 22.58% rated the speakers as very good. The keynote speakers were a definite highlight for conference attendees, as both Dameion Brown and Nicole Fleetwood received 100% excellent ratings from survey respondents.

The master arts classes overall received 79.59% excellent ratings, and 20.41% rated them as good or very good. The following classes and workshops all received 100% excellent ratings: *Printmaking in Unusual Settings*; *Creating Circles of Trust*; *Sewing as a Medium to Amplify Youth Voices*; *Syzygy Interactive Dance - Movement as Resource*; *Organization Showcase: Mural Arts Philadelphia*; *Past Forward: How Prison Art's History Advances Today's Work*; *Caribbean Drum/Percussion + Dance*; *Advocacy Roundtable*; *Corrido Collective Song Writing*; *Draw/Paint/Color/Meaning*; *Connections through Choral Singing*; *Working with Incarcerated Youth*; *How Drama Therapy Techniques can Apply to Teaching All Art Forms*; *Storytelling Goes to Prison*; *Traditional Chant and Hula*; and *Traditional Aztec Dance Workshop*. 86.21% of respondents rated the day trip to Alcatraz Island: *Reflecting, Reclaiming, and Celebrating Identity* as excellent, and 13.79% rated it as very good or good.

Various respondents praised the high number and variety of the workshops and classes offered. Around 20% of respondents explained that there were so many options that they wished they could attend more. Two respondents asked for more jam sessions, and many recommended adding structured spaces for relaxation, meditation, yoga, decompressing, de-stressing or mingling.

A total of 100% of respondents agreed that there should be future conferences about arts in corrections. When asked about the frequency of the conferences, 59.6% of respondents would like to have a conference every year or multiple times a year.

### **Words From Conference Participants**

“Learning the importance of programming for and with returned citizens. The presence of formerly incarcerated persons- understanding issues of exploitations and continued trauma. For me personally, this was transformative.”

“This is the most transformative experience I have had in my 25 year career. It has transformed my understanding of art in corrections, my perspective on criminal justice, and I am reflecting on my personal definitions of rehabilitation and punishment. Thank you.”

“I came to learn about this field in anticipation of starting a visual art program in a county jail.”

“To speak about the successes of A.I.C. that I've experienced during my 30 years of incarceration. To learn more about how I can contribute.”

“I had several main objectives: meeting people, learning as much as I can, and being reinvigorated by being around so many people involved in this work.”

“As a returning citizen and an administrator for an arts programs in corrections, the conference was amazing! Thank you so much for inviting RTA. I thank RTA for allowing me to rep. Next conference, more youth. Thanks to all involved, blessings.” Charles Moore RTA

“Meeting the people who are committed to changing the lives of others using art.”

“Very welcoming environment. I truly appreciated the staff's hard work, professionalism, and friendliness throughout the process. Thank you for inspiring me and strengthening my commitment to working in this field. We were taken care of very well. Thank you!”

“Thank you very much for inviting us to participate. We are all human beings, and sharing experience with the great participants supporting arts in correctional facilities in the U.S. was inspiring and instructive. We hope to develop more cross Atlantic initiatives.” Bruno Lavolé

“This conference was life-altering.” Jaime Sanchez

“This conference has been the best that I have attended till date. The quality of people presenting and participating and the comprehensiveness has been amazing. Every aspect of arts in corrections has set a standard that shall play in my mind when attending or organizing future conferences.” Nayance B.

“Because so many of us work in isolation it is important to feel like part of something larger and keep skills sharp.” Joann Anglin

“I believe that the most valuable part was learning that there are so many others doing this work - made me feel connected in a way I have not in the past.”

“Build up on the calls to action, inclusion of youth, and returned citizens etc. The week is jam packed but wonderful. I appreciate all the choices. Since conference is emotionally taxing, should add meditation sessions/contemplative movement/quiet reflection spaces where participants can collectively gather to restore mind and body.” Carien Quiroga

“Listening to people’s stories from panels to teachers to keynote speakers to people next to me at lunch. The stories were compelling and showed pain, love, and knowledge. Exceptional. . . I love the success stories of the people returning to life outside and hearing about what they actually were having trouble with. I would like to see arts as a part of the prison or jails regular day to day thing with artists working directly. I think the staff should have healing arts also as part of their job.” Linda Litteral

“Thank you to Toyin, Kyle, Ray, Jody, Alma, and Laura. I've got so much appreciation for your excellent organizing and detailed work. The extra efforts for arranging Friday's trip - wow and thank you. We are so grateful for all the energy you've put into a powerful conference! I hope you experience tons of pay-it-forward positive energy. :-)” Mary Cohen

“I don’t have any suggestions or concerns. The conference was organized extremely well. I just want to thank you again for your invitation and your hospitality and for giving us this opportunity to meet participants and learn about all your great initiatives. We are looking forward to continuing to collaborate with you and exchange our experiences. You are all awesome.” From Paris with love, Inga Lasole – Knodhina”

# Conference Photos

**Thank you to our conference photographers.**

For complete event photos please visit:  
Peter Merts [Arts in Corrections Photo Gallery](#)











View the full conference photos by Peter Merts:  
[Arts in Corrections Photo Gallery](#)