

JUNE 26-30, 2017 ARTS IN CORRECTIONS

# BUILDING BRIDGES to the FUTURE



WILLIAM JAMES ASSOCIATION  
PRISON ARTS PROJECT

LMU|LA  
Loyola Marymount  
University

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***Thank you to our conference photographers.***

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

Brian C. Moss [Arts in Corrections Photo Gallery](#)

**California Lawyers for the Arts and the William James Association  
In collaboration with Loyola Marymount University**

**Present a National Conference  
Arts in Corrections: Building Bridges to the Future  
June 26 to 30, 2017  
Loyola Marymount University  
Los Angeles, 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 share experience and expand knowledge  
To invite and encourage newcomers to the field  
To dialogue and cross-fertilize  
To build a network for mutual support*

**Acknowledgements**

National Endowment for the Arts  
California Arts Council  
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Loyola Marymount University, Office of the President  
Loyola Marymount University, College of Communication and Fine Arts

## Los Angeles Host Committee

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LMU Alumnus Franky Carrillo

## Welcome from the Conference Presenters

On behalf of our board members, volunteers and friends, we want to welcome you to our second 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 Loyola Marymount University for hosting *Arts in Corrections: Building Bridges to the Future*, with special thanks to Dean Bryant Keith Alexander of the College of Communication and Fine Art and Professor Terry Lenihan, Director of Arts Education, for their leadership and support. They have literally opened every door to ensure that we have a successful and inspiring conference.

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. In our advocacy efforts, we tried to engage as many stakeholders as possible from the California legislature to the Governor’s office to top administrators in the California Department of Corrections and Rehabilitation, the California Rehabilitation and Oversight Board, past participants and their families.

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 up to 19 state prisons, a fund that has now grown to \$8 million/year providing arts programs in all 36 state prisons for 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.

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 and Berkeley as well as Sacramento, CLA has led successful initiatives that align the arts with environmental, community development and criminal justice sectors.

This conference could not have happened without the support of many individuals in our organizations, including Larry Brewster and Jack Bowers from the board of the William James Association, as well as: Rebecca Ruschell, Bob Pimm, Vallene Hardman, Toyin Moses, Clara Kamunde, Mary Beth Trautwein, Winn Chan, Cecelia Torres and Daniel Cadia from CLA and Lisa Noble and Margot Hoffman from WJA. In addition, we are grateful for the support of Grace Yao, Kate Shirley, Judith Delavigne, Matthew Juaregui, Christina deLoera and Natalie Selva of Team LMU. And, finally, a big “Shout-Out” to the artists at Katya McCulloch’s printmaking studio at San Quentin State Prison for our graphic theme—we see your energy and we feel your pride!

Alma Robinson, Executive Director  
California Lawyers for the Arts

Laurie Brooks, Executive Director  
William James Association

# Pre-Conference Training Day

## Monday, 6.26.17 – Life Sciences Building

**Monday 6.26.17 Pre-Conference Trainings**

### **California Arts in Corrections Contractors' Meeting – Life Sciences Building**

- 8:00 **Registration/Information** – Life Sciences Building Terrace  
(Guests housed at Leavey Dorms may check in there from 8 am to 8 pm)
- 9:00 **Welcome & Context for the Day** – Laurie Brooks, William James Association (WJA)
- 9:30 **Brief History of Arts In Corrections** – Jack Bowers, WJA and Alma Robinson, California Lawyers for the Arts (CLA)
- 9:45 **Keynote Address - Scott Kernan, Secretary, California Department of Corrections and Rehabilitation**  
Introduced by Jim Carlson, former statewide Arts in Corrections Manager & Artist Facilitator
- 10:30 **Break**
- 10:45 **Artist Orientation & Best Practices**  
Jim Carlson, Leah Joki and Jack Bowers, WJA  
Topics include checklists of procedures, as well as standards for artists working in prison, directors' rules, over-familiarity, tool control, communication, chain of command, attire, confidentiality and dealing with incidents and security issues.
- 11:45 **Hot Topics:** Facilitated by Laurie Brooks, WJA  
AIC Database introduction – Tripura Anand, WJA  
Rehabilitative Achievement Credits – Margot Hoffman, WJA  
Appropriate Interactions with Parolees
- 12:30 **Lunch Break** – Gather by prisons
- 1:30 **CAC – AIC Update – Looking Back and Moving Forward**  
Ayanna Kiburi, Stephanie Anderson, and Mariana Moscoso, California Arts Council
- 2:30 **Panel: Creating Trust and Building Cultural Equity**  
Cultural and Linguistic Competence – Tamu Nolfo, Office of Health Equity, California Department of Public Health  
Cultural Asset Mapping – drawing from participant experiences and skills, creating emergent curriculum – Marisa Martinez, Alliance for California Traditional Arts (ACTA)  
Building Relationships Inside with Inmates and Staff – Michael McCarty,

ACTA/Muckenthaler Cultural Center  
Creating Safe Space, Belonging and Acceptance – Marisa Martinez, ACTA

3:45 **Break**

4:00 **Case Studies Describing Unique Programs -**

Restorative Justice in AIC – Omar Ramirez, ACTA  
Integration of Inmates as Peer Leaders and Working with ILTAGs (Inmate Leisure Time Activity Groups) – Sabra Williams, The Actors' Gang and Annie Buckley, CSUSB Community-based Art  
Collaborative Planning Model – Annie Buckley, CSUSB Community-Based Art  
Research and Evaluation Methodology – Susan Turner, UC-Irvine Center for Evidence-Based Corrections

5:00 **Wrap up**

6:00 **Dinner – The Lair – Connect with your contractor group over dinner**

#### **Additional Activities**

1:00 - 5:30 **Cohort Meeting for NEA/Federal Bureau of Prisons Artists –**

Burns Fine Arts Center Room 200  
Beth Bienvenu, Accessibility Director, National Endowment for the Arts

3:00 **StoryCorps Planning Group Meeting – Burns 157**

4:45 **Master Artists' Tour – Dunning Courtyard (Burns)**

Welcome - Terry Lenihan, LMU Professor and Director of Art Education  
Vallene Hardman and Alma Robinson, CLA

6:00 **Master Artists' Orientation Dinner –**

Von der Ahe Family Suite, 3<sup>rd</sup> Floor, William H. Hannon Library

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**Tuesday 6.27.17 Overview of Prison Arts**  
**Murphy Recital Hall – Burns Fine Arts Center**

8:00 **Registration/Information – Burns Fine Arts Center Lobby**

9:30 **Opening Remarks:** Laurie Brooks, WJA, and Alma Robinson, CLA

9:45 **Welcome to Loyola Marymount University**  
**President Timothy Law Snyder and Bryant Keith Alexander,**  
Dean of the College of Communication and Fine Arts

- 10:00      **Keynote Presentation – Bryonn Bain,**  
Performance Artist and UCLA Professor – Excerpts from *Lyrics from Lockdown*  
Introduced by Ella Turenne, Assistant Dean, Occidental College
- 11:15      **Flash Introductions**
- 12:00      **Lunch Break**
- 12:00 - 6:00      **Justice Arts Coalition StoryCorps** (Tuesday through Thursday)  
Burns Fine Arts Center 200  
*Sign up for half-hour blocks in advance at the Conference Registration Table*
- 1:00 - 2:15      **Plenary Panel: Overview of Arts in Corrections and  
Building the Justice Arts Coalition –** Murphy Recital Hall  
Laurie Brooks, WJA, moderator, with Beth Bienvenu, NEA; Janie Paul,  
University of Michigan Prison Creative Arts Project; Ayanna Kiburi,  
California Arts Council; and Joe Haveman, Former Michigan State Legislator
- 2:30 - 3:45      **Sequential Master Artists Classes Block A (Part I)**  
*Sign up in advance at the Conference Registration Table*
- Claire Schwadron & Carien Quiroga – Collage – Burns 157  
Phyllis Kornfeld – Drawing – Burns 217  
Julie McNiel – Drawing/Painting – Burns 156  
Robbin Frey & Wilfred Mark – Drumming – Burns 238  
Mary Cohen – Music – Burns 100  
Michael McCarty – Storytelling (Part I) – Burns 211  
Rivka Rocchio – Theatre – Laband Art Gallery (Burns)  
Anna Plemons – Writing/Poetry – Burns 152
- 2:30 - 3:45      **Simultaneous Break-out Groups and Panels**
- International Aspects –** Murphy Recital Hall  
Grady Hillman and Amanda Gardner, Prison Arts Resource Project with Laura Caulfield,  
Bath Spa University, UK
- Restorative Justice and the Arts –** Von de Ahe (VDA) 237  
Robyn Buseman, moderator, and Dawan Williams, Philadelphia Mural Arts, with Meade  
Palidofsky, Storycatchers Theatre, Chicago
- Building Public Awareness –** VDA 190  
Carol Newborg, William James Association, moderator; Janie Paul, Prison Creative Arts  
Project, University of Michigan; Jim Reese, Federal Prison Camp, Yankton, SD; and  
Beth Thielen, Book Artist
- Cultural Equity and the Arts –** VDA 240  
Tamu Nolfo, California Department of Public Health with

Jason Quezada, Street Poets and the Anti-Recidivism Coalition

3:45 **Break** – Dunning Courtyard

4:15 - 5:30 **Sequential Art Classes Block B: (Part I)**  
*Sign up in advance at the Conference Registration Table*

T.S. Anand – Collage – Burns 157

Kristal Holmes – Drawing – Burns 217

Beth Thielen – Book art/mixed media – Burns 156

Laura Pecenco & Kathleen Mitchell - Quilt making – Communication Arts 103

Lucy Wallace – Dance – Murphy Recital Hall

Wayne Kramer – Music – Burns 100

Curt Tofteland – Theatre – TPK Student Gallery (Burns)

Ella Turenne – Theatre – Laband Art Gallery (Burns)

Toby Nitschke – Writing/Drawing – Burns 152

4:15 - 5:30 **Simultaneous Break-out Groups and Panels**

**Family Perspectives** – Burns 211

Carol Hinds, AIC Parent, Jim Carlson and Anna Plemons, WJA;

Gabe Becker, AIC Teaching Artist

**Building the Justice Arts Coalition** – Von de Ahe (VDA) 237

Victoria Sammartino, Voices UnBroken, New York; Laurie Brooks, WJA, and members of the Justice Arts Coalition Strategic Planning Committee

**Case studies: County Jails Evaluation** – VDA 190

Alma Robinson, CLA, moderator, Lilia Chavez, Fresno Arts Council, and

Claire Schwadron, ARTIVATE, Silver Spring, MD

**Recruitment and Training Models** – VDA 240

Craig Cullinane, Rehabilitation Through the Arts, New York, and Laurel Butler, UCLA

6:00 - 8:00 **LA Host Committee Reception with LMU Provost Thomas Poon, Elected Officials and others** – Dunning Courtyard at Burns

**Exhibit by Experimental Typography students responding to incarceration**

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**Wednesday 6.28.17 Building the Sector – Murphy Recital Hall**

8:00 **Registration/Information** – Burns Fine Arts Center Lobby

9:30 - 10:30 **Plenary Session: Evaluation and Research** – Murphy Recital Hall

Larry Brewster, moderator, Susan Turner, UC Irvine; Mary Cohen, University of Iowa; with Grady Hillman and Amanda Gardner, Prison Arts Resource Project

- 10:30           **Break**
- 11:00           **Keynote Speaker – Vijay Gupta, LA Philharmonic Orchestra** - Murphy  
Introduced by Craig Watson, former director, California Arts Council
- 12:30           **Lunch Break**
- 12:00 - 6:00   **Justice Arts Coalition StoryCorps – Burns 200**  
*Sign up for half-hour blocks in advance at the Conference Registration Table*
- 1:30 - 2:30    **Simultaneous Panel Discussions**
- Prison Arts and the Academy – Von de Ahe (VDA) 190**  
                  Janie Paul, Univ. of Michigan PCAP, moderator,  
                  Kyes Stevens, Auburn University, AL; Annie Buckley; Cal State San Bernadino
- Curriculum Design – VDA 240**  
                  Victoria Sammartino, Voices UnBroken, NY, moderator; Jane Graham, Rehabilitation  
                  Through the Arts (RTA), NY; and Anna Plemons, William James Association
- Practicing Belonging, Culture and Community Inside:**
- Alliance for California Traditional Arts Showcase – Murphy Recital Hall**  
                  Quetzal Flores, Dialogue Facilitator  
                  Omar G. Ramirez, On Belonging and Restorative Justice  
                  Julie and Dale Tex, How Traditional Arts Heal and Restore Indigenous Communities  
                  Luis Rodriguez, Los Angeles Poet Laureate, Personal and Community Stories
- Conflict Resolution and Communication Skills: Inside and Outside – VDA 241**  
                  Rebecca Ruschell and Vallene Hardman, Arts Arbitration and Mediation Services, CLA
- 1:30 - 2:45    **Master Artist Class**  
                  Michael McCarty – Storytelling Class (Part II) – Burns 211
- 3:00 and 4:30 **Two Breakout Sessions on Best Practices**  
                  Organized by Types of Institutions and by Arts Disciplines
- Suggested Discussion Topics for both Sessions:**  
                  Introductions / Sharing Strengths, Challenges and Questions  
                  Coalition Building  
                  Best Practices  
                  Resource sharing  
                  New ideas & initiatives  
                  Working w/ volunteers and students  
                  Grappling w/ challenges  
                  Gender, racial & economic disparities  
                  Aesthetic standards  
                  Prison systems 101  
                  Building public awareness

- 3:00 - 4:00 **Networking – Breakouts By Institutional Settings** with facilitators  
 County Jails (Alma Robinson) – VDA 240  
 Juvenile Facilities (Victoria Sammartino) – Burns 211  
 Working with Women (Annie Buckley) – Laband Gallery (Burns)  
 Men’s High Security Prisons (Leah Joki) – Murphy Recital Hall  
 Men’s Medium Prisons (Laura Pecenco) – VDA 190  
 Program Administration (Laurie Brooks) – VDA 241
- 4:00 **Break – Dunning Courtyard**
- 4:15 **Alliance for California Traditional Arts Cohort Meeting –**  
 Communication Arts (Com) 102
- 4:30 - 5:30 **Networking – Breakouts by Arts Disciplines** with facilitators  
 Theatre (Lynn Baker-Nauman) – Murphy Recital Hall  
 Literature (Victoria Sammartino) – Burns 211  
 Music (Wayne Kramer) – Burns 100  
 Visual (Beth Thielen) – VDA 190  
 Dance (Craig Cullinane) – Laband Gallery - Burns
- 6:00 **Reception** – Community Arts Building Lawn  
**Millennial Meet & Greet** – Dunning Courtyard at Burns Fine Arts Center  
 Facilitators: Jessica Agustin, Christina Quevedo and Diana Hernandez,  
 California State University at San Bernardino Community-Based Art
- 7:00 **Movie Screening: *Dramatic Escape*, Produced by Rehabilitation Through the Arts**  
**Mayer Theatre – Community Arts Building**  
 Talk Back with Craig Cullinane, Rehabilitation Through the Arts, NY

**Thursday 6.29.17 Making the Case for Homecoming – Murphy Recital Hall**

- 8:00 **Registration/Information – Burns Fine Arts Center Lobby**
- 9:00 - 10:15 **Plenary Session with Arts in Corrections Alumni** – Murphy Recital Hall  
 Carol Newborg, Program Manager, San Quentin AIC, with Dennis Crookes,  
 Charles Paul, Kimberly Ingraham, Robert Vincent and Wendy Staggs
- 10:15 **Break**
- 10:30 - 11:45 **Showcase featuring Poetic Justice Project** – Murphy Recital Hall  
 Deborah Tobola, Artistic Director, with Leonard Flippen, Tem Seawell,  
 Rich Sheppard, Guillermo Willie, Frank Souza, Caroline Hitch, and Morry Talaugon
- 12:00 **Lunch Break**

12:00 - 6:00 **Justice Arts Coalition StoryCorps** – Burns 200  
*Sign up for half-hour blocks in advance at the Conference Registration Table*

1:00 - 2:15 **Simultaneous Workshops and Panels**

**Working with Juvenile Programs** – Murphy Recital Hall

Kaile Shilling, AIY Network, Los Angeles, moderator; Victoria Sammartino, Voices UnBroken, NYC; and Meade Palidofsky, Storycatchers Theatre, Chicago

**Workshop: Community Partnerships and Civic Engagement** – Laband Gallery (Burns)

Carol Newborg, San Quentin

**Working with Special Populations Inside** – VDA 190

Lynn Baker-Nauman, Marin Shakespeare, CA, moderator; Gary Glazner, The Alzheimer's Poetry Project New York; and Carien Quiroga, ARTIVATE, Baltimore, MD

**Research Methods and Strategies** – Burns 211

Laura Pecenco, Project Paint, San Diego, CA, moderator; Susan Turner, UC-Irvine; Sabra Williams, The Actors' Gang, LA, and Jaimee S. Hartman, HealthRight360

**Future IDs Art Workshop with the Anti-Recidivism Coalition (Part I)** – TPK Gallery (Burns)

Gregory Sale and the Anti-Recidivism Coalition, represented by Aaron Mercado, Carlos Cervantes, Dr. Luis Garcia, Jose Gonzalez, Kirn Kim and Ryan Lo

2:30 - 3:45 **Master Artist Classes**

**Block A: Sequential Arts Classes (Part II)**

Claire Schwadron & Carien Quiroga – Collage – Burns 157

Phyllis Kornfeld – Drawing – Burns 217

Julie McNiel – Drawing/Painting – Burns 156

Robbin Frey & Wilfred Mark – Drumming – Burns 238

Mary Cohen – Music – Burns 100

Rivka Rocchio – Theatre – Laband Art Gallery

Anna Plemons – Writing/Poetry – Burns 152

2:30 - 3:45 **Simultaneous workshops**

**Workshop on New Artist Orientation – Burns 211**

Jack Bowers, William James Association, Santa Cruz, CA, moderator, with Victoria Sammartino, Voices UnBroken, NY

**Future IDs Art Workshop with the Anti-Recidivism Coalition (Part II)** – TPK Gallery (Burns)

Gregory Sale and the Anti-Recidivism Coalition, represented by Aaron Mercado, Carlos Cervantes, Dr. Luis Garcia, Jose Gonzalez, Kirn Kim and Ryan Lo

3:45 **Break**

4:15 - 5:30 **Master Artist Classes**

**Block B: Sequential Arts Classes (Part II)**

T.S. Anand – Collage – Burns 157  
Kristal Holmes – Drawing – Burns 217  
Beth Thielen – Book art/mixed media – Burns 156  
Laura Pecenco & Kathleen Mitchell - Quilt making – Communication Arts 103  
Lucy Wallace – Dance – Murphy Recital Hall  
Wayne Kramer – Music – Burns 100  
Curt Tofteland – Theatre – TPK Student Gallery (Burns)  
Ella Turenne – Theatre – Laband Art Gallery (Burns)  
Toby Nitschke – Writing/Drawing – Burns 152

4:15 - 5:30 **Panel on Re-Entry and Second Chance Programs** – VDA 190

Josy Miller, California Arts Council, moderator; Michael Bierman, Strindberg Laboratory; Robyn Buseman, Philadelphia Mural Arts Program, Deborah Tobola, Poetic Justice Project; Santa Maria, CA; Meade Palildofsky, Storycatchers Theatre, Chicago; and Christopher Bisbano, The Actors' Gang

6:00 – 9:00 **Reception Celebrating the William James Association's 40th Year of Service**

Dunning Courtyard - Burns Fine Arts Center

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**FRIDAY 6.30.17      Where Do We Go From Here? – Murphy Recital Hall**

8:00            **Registration/Information** – Burns Fine Arts Center Lobby

9:30 - 10:30 **Closing Keynote Speaker – California State Senator Ben Allen Chair, Legislative Joint Committee on the Arts**

10:30          **Break**

10:45 - 12:30 **The Actors' Gang Showcase** – Murphy Recital Hall  
Sabra Williams, Kathryn Carner, Jeremie Loncka, Chris Bisbano, Hannah Chodos, Wendy Staggs, Chris Bingley, Keith Frederickson, and Carlos Cervantes

12:30          **Lunch Break**

1:30            **Arts for Incarcerated Youth Network Interactive Showcase** – Murphy Recital Hall  
Evan Greer, Maira Rios, Rhythm Arts Alliance, Adenike Harris, Artworx, Taylor Code, David Sanchez, Kahlil Almustafah, Street Poets, Monique Sypkens and Becky Poole,

Unusual Suspects Theatre Company Ella Turenne, Elida Ledesma, Zoe Rawson, Arts for Incarcerated Youth Network

2:30 **Facilitated Closing Discussion and Conference Evaluation** – Murphy Recital Hall  
Discussion led by Laurie Brooks, WJA, Alma Robinson, CLA and Beth Thielen, Justice Arts Coalition

What are the new ideas that people are taking away?  
How can the new national Justice Arts Coalition fulfill expectations?

***Thank You, Gracias, Merci, Obrigada, Asante to LMU for the Great Hospitality!***

## Speakers/Presenters/Master Artists Biographies

**Jessica Agustin** is a 2017 Honors graduate at California State University, San Bernardino with a dual major in Studio Art and Visual Studies. She began working as a research assistant with the CSUSB Community-based Art: Prison Arts Collective in the summer of 2015 and now serves as a teaching artist at the California Institution for Men and as the Outreach Coordinator for the Prison Arts Collective.

**Bryant Keith Alexander**, Ph.D., is dean of the College of Communication and Fine Arts and professor of Communication and Performance Studies at Loyola Marymount University. He is an active scholar, lecturer and performer with major contributions to the *Handbook of Critical and Indigenous Methodologies* (SAGE), *Handbook of Performance Studies* (SAGE), *Handbook of Critical Intercultural Communication* (Wiley-Blackwell), *Handbook of Autoethnography* (Left Coast) and other publications. He has promoted issues of race, culture and gender diversity, and social justice. He is committed to student-and faculty-engaged decision-making and to interdisciplinary studies.

**Senator Ben Allen** represents California's 26th Senate District, which includes the Westside, Hollywood and coastal South Bay communities of Los Angeles County. A graduate of Harvard University and UC-Berkeley School of Law, he was previously President of the Santa Monica-Malibu Unified School District Board. As chair of the Joint Committee on the Arts, he authored successful legislation that reinstated teaching credentials for theatre and dance educators. He is fighting for increased access to the arts in schools, especially in disadvantaged communities.

**T.S. Anand (AIC Master Artist)** earned an MFA from San Jose University and has been an adjunct faculty member at Cabrillo College, Monterey Bay Peninsula College, SJSU and UCSC. She has been teaching at Santa Cruz county Main Jail for three years.

**Stephanie Anderson** is the Arts in Corrections Program Manager for the California Arts Council, where she manages contracts and serves as the liaison for the Arts Council's inter-agency agreement with the California Department of Corrections and Rehabilitation (CDCR). She previously worked at the Division of Rehabilitative Programs at the CDCR and worked for more than seven years at the Chief Probation Officers of California. She holds a Bachelor of Science Degree in Criminal Justice from the California State University, Sacramento.

**Bryonn Bain** Brooklyn's own hip hop theater innovator, spoken word poetry champion, prison activist, actor and author, is a professor at UCLA where he co-supervises the International Human Rights Law Clinic, and teaches in Education, African American Studies and World Arts and Cultures. A graduate of Harvard Law, Bain created prison education programs at Columbia, NYU and UCLA, that included university students and incarcerated persons. His wrongful imprisonment inspired the multimedia production, *Lyrics from Lockdown* (executive produced by Harry Belafonte), which has been featured in prisons and sold out in theaters around the world.

**Lynn Baker-Nauman** has been facilitating groups for Marin Shakespeare's program Shakespeare for Social Justice for the last 3.5 years. She is currently at Folsom Women's Facility, Old Folsom, Stockton's CHCF, and Solano State Prison. She is also a recent graduate from CIIS (California Institute

of Integral Studies) with a Master's in counseling psychology and is a Marriage and Family Therapist Intern (MFT).

**Gabe Becker** is a classical guitarist from Sacramento, CA. Formerly an adjunct music faculty member at Yuba Community College in Marysville, CA, he is currently an instructor of music for the Incarcerated Student Program with Lake Tahoe Community College. In 2009, after performing a concert with the Arts in Corrections Program at Folsom Prison, he started a classical guitar program at CSP-Sacramento and has continued to teach there on a regular basis. He performs regularly in ensembles and as a solo classical guitarist in Sacramento.

**Beth Biennu** 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.

**Michael Bierman** is a co-founder of The Strindberg Laboratory. In addition to helping develop the curriculum for Los Angeles prison and jail facilities, he has directed five plays in correctional facilities and four original shows for the general Los Angeles area public through TSL's Jails to Jobs program. He also helped to establish a college-credited Theater 262 class through Los Angeles City College and helped form the collaborative partnership of "Break it to Make it" with multiple non-profits and a public entity that provide housing, art programming, job training, higher education and rehabilitation services.

**Christopher Bisbano**, a guitarist since childhood, started the band "Rage" when he was in junior high school. In his 20s, he started his family and went to college to pursue music. but a relapse with drugs at 29 ended with a physical confrontation and a prison sentence. After 12 years in a maximum security prison, he transferred to Norco. Through his participation in The Actors' Gang Prison Project, he explored difficult emotions and developed coping skills that helped him as he transitioned to parolee. Now a teaching artist for the Prison Project's re-entry program, he has reunited with his family.

**Jack Bowers** is a jazz pianist, performing musician, songwriter/composer and arts administrator. For 25 years, he directed the Arts in Corrections program at Soledad State Prison, which involved hundreds of inmates in weekly fine arts classes that included creative writing, music theory and luthiery. He is an active advocate for arts programming for prisoners and at risk youth through the William James Association. For the past four years he has mentored artists teaching in California prisons and is part of a research team studying the effect of arts programming on participants' behavior.

**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 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**, Executive Director of WJA and a graduate of UC-Santa Cruz, has brought meaningful arts experiences to incarcerated men, women, and youth since she began working with the William James Association in 1989. Collaborating with the California Arts Council during the 1990s, she helped develop the Arts in Youth Authority and Arts in Mental Health programs. In 1995, she founded WJA's Community Youth Arts Project to help divert adolescents from the juvenile justice system. For 15 years, Laurie helped the National Endowment for the Arts establish Artist-in-Residence programs within federal prisons. She serves on the board of the Arts Council of Santa Cruz County.

**Annie Buckley** is an artist, writer, curator, and professor with an emphasis on art and social justice. Her work embraces image, text, and participatory art and has been included in exhibitions since the early 1990s at diverse venues. She writes the series, *Art Inside* for the *Los Angeles Review of Books*. She is an Associate Professor of Visual Studies at California State University-San Bernardino, and the Founder/Director of Community-based Art (CBA) and the Prison Arts Collective (PAC). She received a BA with Honors from UC Berkeley and an MFA from Otis College of Art and Design.

**Robyn Buseman** started her career as a caseworker and juvenile probation officer for Chester County, PA. As the Director of the Restorative Justice Program for the City of Philadelphia Mural Arts Program, she provides inmates at state correctional facilities, those incarcerated at the Philadelphia County Jail, young adults, and adjudicated juveniles a myriad of programs revolving around art, community engagement and skill development. She received her bachelor's degree in Criminal Justice from West Chester University and a master's degree in the Administration of Justice from Shippensburg University.

**Laurel Butler** is Associate Director of Visual and Performing Arts Education at UCLA, where she teaches *Arts Programs in Correctional Institutions - History, Theory & Practice*. She is the Performing Arts Specialist for the Los Angeles County Office of Education and a member of the UCLA Justice Work Group's Beyond the Bars LA 2017 Fellowship Committee. She has facilitated arts programs in jails and detention centers since 2004, specializing in creative partnerships between communities inside and outside. She holds a master's degree in Theater Education and Community Outreach from the University of New Mexico.

**Laura Caulfield**, Assistant Dean (Research & Postgraduate) at Bath Spa University, UK currently serves as Principal Investigator on a project funded by the UK government at an English women's prison. Her research on role of the arts and creative activities in the criminal justice system was instrumental in challenging UK government policy on restrictions to arts activities in prisons. In 2011, her research was highlighted in Research Councils UK Big Ideas for the Future report, and her methodological approach to evidencing the impact of the arts was cited as an example of good practice by the Charities Evaluation Service. In 2016, she was invited to speak at the House of Lords to the All Party Parliamentary Group on Arts, Health and Wellbeing.

**Jim Carlson** is a visual artist who works in pencil, oils, acrylics and printmaking. Recently retired, he worked with the California Department of Corrections Arts in Corrections Program since 1984 as Artist/Facilitator, serving as the statewide Manager of Arts in Corrections for five years. He now serves as a mentor for artists through the William James Association and coordinates diverse arts programs at CSP-Sacramento.

**Lilia Chavez** is the Executive Director of the Fresno Arts Council, which participated in the first phase of CLA's County Jails Demonstration Project. She is a performing artist with more than 20 years teaching and performing with Ballet Folklórico. With a degree in Child Development from California State University Fresno and a master's degree in Administrative Leadership from Fresno Pacific University, she has been involved in addressing community issues that impact underserved residents. She is a co-founder of Arte Américas, the Latino cultural arts center in Fresno, and has served on the board of the Fresno Art Museum.

**Mary L. Cohen (AIC Master Artist)** is Associate Professor and Area Head of Music Education at the University of Iowa. She researches music-making and wellness with respect to prison contexts, writing, and songwriting, and collaborative communities. She has been teaching 14 years in state correctional facilities at Lansing Correctional Facility and KS & Oakdale Prison, Iowa.

**Craig Cullinane** is the Director of Programming for Rehabilitation Through The Arts (RTA), an organization that brings theater, dance, writing, music, and visual arts workshops to five New York State prisons. Craig is also a social justice and diversity trainer and educator.

**Dennis Crookes** is an artist based in Los Angeles. While serving 14 years in prison for a non-violent crime he picked up drawing and painting and while at San Quentin found the Arts and Corrections classes. I learned everything from block printing to oil painting and made friendships that will last a lifetime. He has exhibited in dozens of art shows and is currently off parole.

**Quetzal Flores** grew up as the son of labor union organizers and inherited an undying accountability to community struggles. Since 1993, he has been working as the musical director for the East Los Angeles based rock group Quetzal. Throughout his professional musical career, he has shared the stage and has collaborated with groups and artists such as; Los Lobos, Taj Majal, Zack De La Rocha (Rage Against the Machine), Los Van Van, Son De Madera, Susana Baca, and Daara J, Aloe Blacc, among others. The ensemble Quetzal has made considerable impact in the world of Chicano music in the last 19 years.

**Robbin Frey (AIC Master Artist)** has a Master's degree in Dance Ethnology and collaborates with Wilfred Mark as Dance Kaiso. Together they have conducted residencies for incarcerated youth under the San Francisco Juvenile Justice Center and the Santa Clara County Office of Education. They currently conduct drum/percussion and dance residencies at Salinas Valley State Prison.

**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. Over the full seven years that she volunteered at the jail, more than 1,000 women attended the workshop. 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.

**Jane Bliss Graham** is the chairman of the Visual Arts department at a pre-k through 12 school in Greenwich, CT. Six years ago she started teaching a visual arts class at Sing Sing Correctional Facility, a maximum security men's prison in Ossining, NY, through the organization Rehabilitation through the Arts (RTA). The curriculum that Jane has developed is designed for students at all levels to not only to develop their art-making skills, but to foster commitment and self-confidence. She received her undergraduate degree from Harvard University and an MA in Professional Studies from Manhattanville College. As an artist, Jane works primarily in mixed-media and exhibits in the tristate area.

**Gary Glazner** is the founder and Executive Director of the Alzheimer's Poetry Project, (APP). The APP was the recipient of the 2013 Innovations in Alzheimer's Disease Caregiving Legacy Award and the 2012 MetLife Foundation Creativity and Aging in America Leadership Award. The National Endowment for the Arts listed the APP as a "best practice." Glazner is the author of *Dementia Arts: Celebrating Creativity in Elder Care*, 2014. The APP has provided programming in 26 states and internationally in Australia, Canada, England, Germany, Poland and South Korea. In 2014, He began working in the Arts and Corrections field with his Poetry and Improv program at the Unit for the Cognitively Impaired, at Fishkill Correctional Facility in upstate New York and with at the Long Bay Correctional Complex in Sydney, Australia.

**Vijay Gupta** is a violinist and passionate advocate for citizen-artists in social and civic discourse. Gupta joined the Los Angeles Philharmonic in 2007 at the age of 19, after completing a Master's in violin performance from the Yale School of Music. In 2011, he co-founded Street Symphony, a non-profit organization dedicated to engaging distinguished musicians in performance and dialogue with marginalized communities experiencing homelessness and incarceration.

**Vallene Hardman** is the Program Director of California Lawyers for the Arts' Youth Mediators in Schools program. With an MFA in sculpture, a BFA in painting, teaching certification in Art K-12, and professional certification in Business Communication and Conflict Resolution, she maintains a professional art studio and serves the community as a mediator/facilitator and trainer. She is a juror for the California State Fair, the Modern Masters Exhibition, and is a member of the Valley Sculpture Artists in Sacramento.

**Jaimee S. Hartman** received her Ph.D. in Psychology from Pepperdine University and completed her clinical training at LAC-USC Medical Center, Los Angeles Downtown VA, and Kaiser Permanente. Currently, she manages therapists and interns from USC School of Social Work and South Central Training Consortium as the Mental Health Manager at HealthRight 360 where she working with a forensic residential population of men and women receiving treatment for substance abuse and co-occurring disorders.

**Joe Haveman** served three terms in the Michigan legislature, where he chaired the Committee on Appropriations and focused on criminal justice reform. He authored legislation to allow juveniles to have their felony records expunged after correcting their behavior as adults. During the final weeks of his last term, the legislature also passed his bill to establish a sentencing commission to evaluate Michigan's sentencing guidelines.

**Diana Hernandez** is an Honors graduate from California State University at San Bernadino with a B.A. with an emphasis in Art Education. She has been working with Community-based Art: Prison Arts Collective since 2016. She began as a Research Student Assistant and is now currently a Teaching Artist at one of CBA/PAC's prison site, California Institution for Men.

**Grady Hillman** is a national and international correctional artist, consultant, writer and researcher. He co-founded the Southwest Correctional Arts Network (SCAN) in 1992. In 2002, he wrote *Arts Programs for Juvenile Offenders in Detention and Corrections: A Guide to Promising Practices* for the National Endowment for the Arts and the Office of Juvenile Justice in Detention and Probation. He co-authored *Prison Arts Resource Project: An Annotated Bibliography* with Dr. Amanda Gardner and Dr. Lori Hager. For the last four years, he has served as a consultant for the inter-agency correctional arts program provided by the NEA and the Federal Bureau of Prisons.

**Carol Hinds**, who lives in Los Angeles, is the parent of an inmate at California State Prison, Sacramento and has served as Secretary on the Inmate Family Council at the prison for the past 14 years. Her son is serving a 25 years to life sentence that began in 2000. In addition to becoming involved with the Council, she has been a speaker, sharing her personal story that reflects the positive and healing effects that art, music and creative writing have had on her son and others in the prison.

**Margot Hoffman** is a Community Studies student at the University of California, Santa Cruz currently on a six-month Field Study with the William James Association examining arts engagement in oppressive space. Margot is a Santa Cruz local performance artist, a California International Thespian and a Presidential Scholar of the Arts. She has been a teaching artist in elementary and middle schools throughout Santa Cruz County for the past four years as well as at Osher's Life Long Learners at UCSC for the past two years. Currently a board member on the Arts Council of Santa Cruz County, she is passionate about creating and fostering communities through art.

**Kristal Gurley Holmes (AIC Master Artist)** received her Bachelor of Architecture from Prairie A&M University and has been teaching architecture and engineering design for 15 years. The recipient of "Who's Who among America's Teachers" for three years in a row, she has a love and passion for the arts. She is the founder of Gurley's Design Group which opens the doors for young females to learn about the history of design of architecture.

**Kimberly Ingraham** is a mural painter who strives to give new meaning to ordinary spaces. During a dark period in her life with an abusive marriage, divorce and her children kidnapped, she had a car accident while under the influence of alcohol. Injuries to the harmed parties involved led to a 14-year sentence in state prison. Through this life changing experience she decided to persevere towards building a solid foundation for herself and her family. Now reunited with her family, she is an advocate for MADD and multiple art projects.

**Leah Joki**, Artistic Director of No Joke Theater, is an actor, writer and director who has had a long history with the CDCR. Through Arts in Corrections, she taught and/or performed in almost every state prison in California over two decades. She was the first Institutional Artist Facilitator at Chuckawalla Valley State Prison in Blythe and at the California State Prison – Los Angeles County in Lancaster. Her arts program at CSP-LAC was profiled in *The Los Angeles Times*, *American Theatre Magazine* and

*The LA Weekly*. She directed former inmate Dan McMullan's play *Blythe* for the Poetic Justice Project. She has an MFA in Theatre from the Juilliard School and the University of Montana.

**Scott Kernan**, Secretary of the California Department of Corrections and Rehabilitation, previously served as the agency's Undersecretary for Operations, Chief Deputy Secretary of Adult Operations and Deputy Director of Adult Institutions. Starting as a correctional officer in 1983, he was subsequently promoted to Correctional Sergeant, Associate Budget Analyst, Correctional Lieutenant, Correctional Captain, Correctional Administrator, Chief Deputy Warden and Warden at California State Prison, Sacramento and at Mule Creek State Prison.

**Ayanna L. Kiburi**, MPH, is a dancer/choreographer specializing in West African and Jazz styles and currently serves as the Interim Executive Director of the California Arts Council, where she had been the Deputy Director since 2016. Previously she managed programs addressing health inequities at the California Department of Public Health. She holds a master's degree in public health from San Jose State University and bachelor's degrees in Sociology and African-American Studies from UC Davis. She is also a member of Authentic Voices, a Sacramento-based reader's theater designed to stimulate authentic dialogue on inherent equality through personal life experiences and perceptions.

**Phyllis Kornfeld (AIC Master Artist)** has been teaching creative art in non-traditional settings since 1965, logging 32 years in prisons in Oklahoma, Connecticut, California, and Massachusetts. She is the author of *Cellblock Visions: Prison Art in America* (Princeton University Press), and a contributor to *Art Education Beyond the Classroom*, (Palgrave MacMillan). Her exhibits of the Cellblock Visions Permanent Collection have been shown at universities and other venues and she encourages prison artists to donate their art to benefit community programs. *The Envelope Project: Incarcerated Men and Women Making Art for a Cause* sold hundreds of pieces of art from six institutions at the Outsider Art Fair in NYC.

**Wayne Kramer (AIC Master Artist)** served a Federal prison term in the 1970s after founding the revolutionary rock group the MC5. He founded Jail Guitar Doors USA in 2008 with British activist/musician Billy Bragg and Margaret Saadi Kramer. JGD-USA's instruments are now in over 100 American correctional facilities. JGD-USA also runs songwriting workshops throughout California as well as in Chicago and Austin. He is a committed advocate and lobbyist for legislative solutions to what he considers the greatest failure of social policy in American history.

**Terry Lenihan** is a Professor of Art and the Director of Art Education at Loyola Marymount University. She is also chairs the board of Turnaround Arts: California and was a founding member of CREATE CA. A former member of the California Arts Council, she is a sculptor and installation artist who is known for her monumental figurative sculptures that reference the individual's struggle against constraints, and the power of celebration in the human gesture.

**Wilfred Mark (AIC Master Artist)**, a native of Trinidad, studied Afro-Caribbean folklore and dance, and has taught at San Francisco State, Sonoma State, and Stanford Universities. Collaborating with Robbin Frey as Dance Kaiso, Wilfred and Robbin have conducted residencies for incarcerated youth in San

Francisco and Santa Clara Counties. They currently conduct drum/percussion and dance residencies at Salinas Valley State Prison.

**Marisa Martinez**, Arts in Corrections Project Coordinator for the Alliance for California Traditional Arts, is coordinating artistic residencies in five different state facilities throughout southern and central California. She grew up on the east side of Los Angeles in a family of artists, progressive educators, and conscious thinkers. A performing artist, singer, and songwriter, she also studies traditional Mexican folk music with a community of Mexican and Chicano musicians in Los Angeles. She holds a B.A. in Comparative Literature and Education from UCLA.

**Michael McCarty (AIC Master Artist)** has been a storyteller for 25 years and develops and presents workshops for teachers, students, inmates and storytellers. He is a graduate of Midwest College of Oriental Medicine, where he taught acupuncture. For three years, he has been teaching in state correctional facilities at Corcoran CSP, Corcoran SATF, Kern, Valley State Prison, Pleasant Valley, High Desert, Norco CRC, Tehachapi and Ironwood.

**Julie McNeil (AIC Master Artist)** earned an MFA in Painting from the San Francisco Art Institute in 1999. She is Lead Artist and Visual Arts teacher at Pelican Bay State Prison, a super-max men's prison in Crescent City, CA, where she has been teaching for three years. She has 15 years of previous experience teaching art in colleges, art schools, community programs and universities.

**Kathleen Mitchell (AIC Master Artist)** is Lead Teaching Artist for Project PAINT. She is a mixed media artist and the owner of Art/Hell, a glassblowing studio/school in San Diego. Kathleen has studied under many famed glass artists including the Italian maestros, Elio Quarisa and Pino Signoretto.

**Josy Miller** is the Arts Education Programs Specialist for the California Arts Council where she manages six grant programs including JUMP StArts, that provides arts residencies for system-engaged youth. A theatre director, she received her Ph.D. in Performance Studies from the University of California-Davis. Her article "Performing Collective Trauma: 9/11 and the Reconstruction of American Identity" was included in *History, Memory, Performance* (Palgrave Macmillan), 2015. She is co-editor, with Peter Lichtenfels, of *Shakespeare and Realism: On the Politics of Style*, forthcoming from Fairleigh Dickinson University Press.

**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 is currently the Program Manager for the San Quentin Prison Arts Project. 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.

**Toby Nitschke (AIC Master Artist)** has been teaching for two years in Colorado at the Boulder Jail and the Denver Women's Correctional Facility. He has been an English teacher at a middle and high school for over 15 years and started working with adult inmate students two years ago.

**Tamu Nolfo** is a developmental psychologist who currently serves the California Department of Public Health's Office of Health Equity, where she has developed the inaugural California Statewide Plan to Promote Health and Mental Health Equity. By prioritizing planning, research and evaluation practices that maximize stakeholder engagement, coalition building and strategic partnerships, she has confronted the social determinants of health at all levels.

**Meade Palidofsky** is the Founder and Artistic Director of the 33-year-old Storycatchers Theatre in Chicago, Illinois. She received a 2016 Albert Schweitzer Leadership Award. Since 1990, she has collaborated with the juvenile justice community to develop creative non-fiction and performing arts programs for detained and incarcerated youth. In 2013, the President's Committee on the Arts and Humanities presented Storycatchers with a National Youth Program Award. In 2014, Storycatchers piloted *Changing Voices*, a post release theater employment program for 17 to 24 year olds.

**Charles Paul** is a painter and large-scale muralist and teacher with a long history of mentorship with Tom Skelly, the original artist-facilitator at CIM in the 1980's. His mural work started at CIM, and continued in a series of traveling commissions in Florida, Tennessee and South Carolina. He went on to teach at Brooklyn Community Access Television, Pratt Institute and Medger Evers College, CUNY. Never one to stop growing, he just graduated from West Los Angeles Community College.

**Janie Paul** is an artist and Emeritus Arthur F. Thurnau Professor at the University of Michigan Stamps School of Art & Design. She has facilitated visual art workshops in men's and women's prisons, and worked with Buzz Alexander to develop the Prison Creative Arts Project at the University of Michigan. In 1996, they organized the first Exhibition of Art by Michigan Prisoners, which is now in its 23rd year and she has continued as the Senior Curator. For many years, she taught classes in which college students facilitate weekly art workshops in prisons and juvenile facilities. Currently she is collaborating with incarcerated artists in Michigan to write a book about the art and the artists of the annual exhibitions.

**Laura Pecenco (AIC Master Artist)** is Founding Director of Project PAINT: The Prison Arts INiTiative, a visual arts program at the Richard J. Donovan Correctional Facility, 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 also owns a jewelry company and has curated numerous exhibitions, including at the Oceanside Museum of Art, the MiraCosta College Kruglak Gallery, and more. She received a Ph.D. in Sociology from the University of California, San Diego.

**Anna Plemons (AIC Master Artist)** teaches with Arts in Corrections at New Folsom Prison and is also on the faculty at Washington State University. She is the Associate Editor of the Studies in Writing and Rhetoric book series and has written for Teaching Artist Journal, Community Literacy Journal, and has a co-authored chapter in the upcoming book, *Overcoming Writers' Block: Retention, Persistence, and Writing Programs*. She is grateful for the community of writers, artists, and teaching artists who have contributed to her understanding of what is possible when people choose to come together and put pieces of themselves down on paper.

**Thomas Poon** became Executive Vice President and Provost of Loyola Marymount University in 2017, and leads the university's Academic Affairs and Student Affairs divisions, including overseeing the university's educational, scholarly, creative activities, student development, athletics, and enrollment management areas. He is also a tenured professor of chemistry. He earned his Ph.D. in chemistry at UCLA in 1995 and his Bachelor of Science degree in 1990 at Fairfield University, a Jesuit institution. He plays guitar and ukulele, and he has recorded audio books for the visually impaired.

**Jason Quezada** has been an active contributing member of the Street Poets community since he first joined their writing workshop as an incarcerated 14-year-old in the Los Angeles County Probation system. A former gang member, Jason now devotes himself to the practices of poetry and meditation to help illuminate a redemptive path forward. Jason has performed and facilitated workshops in a wide variety of settings.

**Carien Quiroga (AIC Master Artist)**, a multi-media artist exhibiting in the US and South Africa, has worked with Project Youth ArtReach (PYA) of Artivate, Inc. for 10 years with both youth and adults, including inmates with mental illnesses. She has a BA in Criminology and Psychology from University of Pretoria and BA in Fine Art from University of South Africa. In addition to PYA painting and mixed-media workshops, Carien creates large-scale mosaics as a teaching artist in schools and community sites. For the past two years, she was selected to be a Master Teacher for the Maryland Department of Education, Maryland Artistry in Teaching Institute (MATI). She received an Award of Special Appreciation from the Montgomery County Department of Correction and Rehabilitation in 2015 for her work in the county jail's Crisis Intervention Unit.

**Omar Ramirez** holds a BFA from UC-Irvine, where he studied painting. He has worked deeply in the Boyle Heights community and the Greater Los Angeles area developing public art projects that explore relevant issues within education, restorative justice, public policy, and civil rights. As a Youth Leadership Program Coordinator of the Mexican American Legal Defense and Educational Fund (MALDEF), he develops youth programs that include art exhibits and radio programming.

**Jim Reese** is an Associate Professor of English; Director of the Great Plains Writers' Tour at Mount Marty College in Yankton, South Dakota; and Editor-in-Chief of *4 PM Count*. Reese's poetry and prose have been widely published, and he has performed readings at venues throughout the country, including the Library of Congress and San Quentin Prison. His third book *Really Happy* was published by New York Quarterly Books in 2014. In 2015, Reese received an Allen Ginsberg Poetry Award, and in 2012, a Distinguished Public Service Award in recognition of his exemplary dedication and contributions to the Education Department at the Yankton Federal Prison Camp.

**Luis J. Rodriguez**, Los Angeles Poet Laureate from 2014 to 2016, has been leading writing workshops, talks, readings, and healing circles in prisons and juvenile lockups for 37 years throughout the United States and internationally. He presently teaches creative writing in two maximum security yards at Lancaster State Prison (Los Angeles County). Luis has 15 books in poetry, fiction, nonfiction, and children's literature, including the 1993 bestselling memoir, *Always Running, La Vida Loca, Gang Days in L.A.*, and its 2011 sequel *It Calls You Back: An Odyssey Through Love, Addiction, Revolutions, and Healing*. He is founding editor of Tia Chucha Press and co-founder of Tia Chucha's Cultural Center & Bookstore in L.A.'s San Fernando Valley.

**Alma Robinson**, Executive Director of California Lawyers for the Arts, is a graduate of Middlebury College and Stanford Law School and has been a Lecturer at Stanford and San Francisco State universities. While providing oversight of CLA's flagship legal referral, education, advocacy and alternative dispute resolution programs, she has also led several groundbreaking initiatives including the Arts in Corrections, Arts and Environmental Dialogues and Arts and Community Development Program that provides paid internships for high school youth from disadvantaged families. A founding board member of California Arts Advocates and the Museum of the African Diaspora, she is a fellow of the Wallace A. Gerbode Foundation.

**Rivka Rocchio (AIC Master Artist)**, Assistant Professor of Theatre at SUNY Potsdam, is a community based theatre artist exploring the intersections of theatre and social justice. She is the creator of Theatre Across Prison Walls, a theatre based project bridging university students and artists who are incarcerated. She has been teaching for four years at ASPC Florence, ASPC Perryville, St. Lawrence Correctional Facility, and Ogdensburg Correctional Facility.

**Rebecca Ruschell** is the Associate Director for the Los Angeles office of California Lawyers for the Arts and the Program Director for CLA's Arts Arbitration and Mediation Services. She is an attorney who received her Juris Doctor from the University of Cincinnati School of Law with an emphasis on human rights. She is a certified mediator from the Center for Dispute Resolution and a member of the Southern California Mediation Association.

**Gregory Sale (AIC Master Artist)** is an artist and a faculty member at Arizona State University School of Art. He has been a teaching artist and workshop lead in Maricopa County Jail in Arizona, Graterford Correctional Institution in Pennsylvania, Orange Correctional Center in North Carolina, Riverbend Maximum Security in Tennessee, as well as Ironwood, San Quentin and the California Institute for Men in California.

**Victoria (Tory) Sammartino** is a poet who founded Voices UnBroken at the age of 22 to make poetry accessible to youth in the juvenile and adult justice systems. She began her career as an educator at the school for girls on Rikers Island and has worked extensively with young people in juvenile justice facilities, in New York State prisons, and upon discharge/release. She holds a BA in Community Arts from Bennington College and a Certificate from Georgetown University's Center for Juvenile Justice Reform. She is a recipient of the Union Square Awards, a Practitioner-Research Fellowship from the Robert Bowne Foundation, a Petra Fellowship, the Neighborhood Leadership Award from the NY Women's Foundation, and the Elizabeth Coleman Visionary Leadership Award from Bennington College. She is proud to be a founding member of the national Justice Arts Coalition.

**Claire Schwadron (AIC Master Artist)**, Director of Project Youth ArtReach (PYA) of Artivate, Inc., is a national leader, innovator, and presenter in arts-in-criminal justice. She has grown PYA from an occasional residency at one detention center to over 325 workshops and performances annually at several sites in Maryland. In 2015, she served on a panel with NEA Chair Jane Chu at the White House convening on Arts & Innovation: Prison Reform & Reentry in the 21st Century. Her paper, "Cultural Diversity in Arts in Corrections," was shared at the national Community Arts Convening in Monterey, CA in 2009. She has a BFA from the School of the Art Institute of Chicago.

**Kaile Shilling** is the Executive Director of the Arts for Incarcerated Youth Network (AIYN) -- an interdisciplinary collaborative of 10 member organizations that provides arts programming to youth in detention facilities in order to build resiliency and wellness, eliminate recidivism, and transform the juvenile justice system. Prior to the AIYN, she served as Executive Director for the Violence Prevention Coalition of Greater Los Angeles and worked at Homeboy Industries, one of the leading gang intervention agencies in the nation. She holds a B.S. in Social Anthropology from Harvard University and a Master of Theological Studies from Loyola Marymount University.

**Wendy C. Staggs** is a Substance Abuse Counselor in a prison who has also been incarcerated herself. She writes: "I have been exposed to many injustices on both sides and my experience is that it's always at the cost of the incarcerated population. Having overcome my own trauma I feel a responsibility to help the ones still suffering." She has a strong desire to speak for the ones who have been silenced not only by their trauma, but by our failing judicial system.

**Kyes Stevens** is the founder and director of the Alabama Prison Arts + Education Project at Auburn University. She holds an MA in Women's History and MFA in poetry from Sarah Lawrence College. She was awarded a grant from the National Endowment for the Arts and the Department of Justice to teach poetry at the Talladega Federal Prison in 2001 and built APAEP from that experience. She completed seven residencies at the Lillian E. Smith Center for Creative Arts in Clayton, GA, was a co-recipient of the first Lillian E. Smith Writer in Service award and was awarded the 2014 Alabama State Council on the Arts Literary Arts Fellowship.

**Timothy Law Snyder** is the 16th president of Loyola Marymount University. He has been a distinguished educator, mathematician, academic administrator, and musician at Jesuit institutions for nearly 30 years. He earned his M.A. and his Ph.D. in applied and computational mathematics from Princeton University. He also graduated with an M.S. in mathematics, a B.A. in psychology, and a B.S. in mathematics from the University of Toledo. Among Snyder's professional and creative pursuits, he is an active musician who writes, arranges, records and produces his own music.

**Dale Tex** is a Western Mono from the North Fork Rancheria of Mono Indians of California. He first started beading on a loom as a teenager. His work can be seen throughout the community on men's baseball hats, women's wristbands, pow-wow dancers, in young women's hair on barrettes and combs. He has achieved all this in spite of his perceived handicap, which resulted when he lost the tips of his 10 fingers in a welding accident over 30 years ago.

**Julie Tex** is a Western Mono Indian and a member of the Dunlap Band of Mono Indians. Her first bead loom was a traditional "bow" loom made of a small branch off a black walnut tree from her front yard strung with string like a bow and arrow. She served on the Ad Hoc Committee that developed the California Indian Basketweavers Association, and has been an instructor or demonstrator during the annual conference. Julie and her family are recognized as highly significant traditional artists working in a statewide context which is evident from their participation in public programs, publications, films, and cultural organizations leadership.

**Beth Thielen (AIC Master Artist)** received a BFA from the School of the Art Institute of Chicago and has created numerous experimental and uniquely hand-made book forms. Beth's works, and the work of her incarcerated students, are in museum, university, library and private collections worldwide including the Rare Books and Special Collections Division of the Library of Congress in Washington, DC. A Rauschenberg Fellow, she has received artist residency grants from the California Arts Council, the Blue Mountain Center in NY.

**Deborah Tobola** is a poet and writer whose work has earned four Pushcart Prize nominations, three Academy of American Poets awards and a Children's Choice Book Award. She received a BA with high honors from the University of Montana and an MFA in Creative Writing at the University of Arizona. She taught poetry in California prisons before becoming Artist Facilitator at the California Men's Colony in San Luis Obispo in 2000. She retired from CDCR in 2009 to found the Poetic Justice Project, California's first theatre company of formerly incarcerated actors. She currently serves as AIC Mentor/Lead Artist at the California Men's Colony.

**Curt Toffeland (AIC Master Artist)**, Founder and Producing Director of Shakespeare Behind Bars, has been teaching for 22 years in state prisons, facilities for women or girls, and other residential facilities at multiple correctional institutions in Kentucky and Michigan as well as additional correctional institutions in Australia and New Zealand.

**Ella Turenne (AIC Master Artist)**, who has a Masters in Social Work, has been teaching in corrections 13 years, working with youth in California and New York. She created the course Lyrics on Lockdown at NYU and is on the Executive Board of the Inside-Out Prison Exchange Program. Her work in prison settings began in NY with the grassroots organization, Blackout Arts Collective which developed the Lyrics on Lockdown tour - a multi-city event designed to build awareness about the prison industrial complex.

**Susan Turner**, Professor in the Department of Criminology, Law and Society at the University of California, Irvine, serves as Director of the Center for Evidence-Based Corrections and is a member of the California Rehabilitation Oversight Board. She received her M.A. and Ph.D. in Social Psychology from the University of North Carolina, Chapel Hill. Her areas of expertise include the design and implementation of randomized field experiments and research collaborations with state and local justice agencies. At UCI, she has assisted the California Department of Corrections and Rehabilitation in the development and validation of a risk assessment tool as well as evaluations of targeted parole programs.

**Robert Vicente** is a renowned custom guitar maker with clients such as Harry Belafonte and Carlos Santana. Prior to incarceration at the age of 23, he had done some custom painting in an auto body shop. In prison, he enrolled in Arts in Corrections - his first exposure to fine arts. He ended up in an AIC woodworking class, and later studied guitar making with Kenny Hill. He now has a thriving business building custom made guitars.

**Lucy Wallace (AIC Master Artist)** studied modern dance at Ohio State University, and received a master's degree in Psychology from Naropa University. She is a certified SoulSweat dance teacher, the owner of Alchemy of Movement in Boulder, CO and the co-founder of Dance 2B Free. Lucy has been

teaching dance at the Denver Women's Correctional Facility, La Vista Correctional Facility, Nebraska Correctional Center for Women, and the Washington Correctional Center for Women.

**Craig Watson**, former Director of the California Arts Council, started his career in the arts field at local arts agencies and arts services organizations, and later built a career in telecommunications industry before returning to the arts as Executive Director of the Arts Council for Long Beach. During his five year tenure as Director of the CAC from 2012 to 2017, agency's budget grew from approximately \$5 million to \$25 million, including \$8 million for Arts in Corrections programs.

**Dawan Williams** is the Program Coordinator 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, and those in reentry from the Philadelphia county jail system, serving as both a supervisor and a mentor. He utilizes his own personal experiences with the criminal justice system to help him connect with the Guild participants. Dawan is a certified life-skills professional and works closely with returning citizens on a day to day basis.

**Sabra Williams** was recognized by President Obama as a Champion of Change for her work as the founder of The Actors' Gang Prison Project. Based in part on her experience working in prisons in the United Kingdom, she worked with Tim Robbins, the Artistic Director of The Actors' Gang, to create the Prison Project. She currently serves as the program's Director and the company's Director of Engagement, creating and overseeing prevention programs for "at grater risk" youth and ensuring an off-ramp from prison with two reentry programs as well as ongoing programs in eleven California Prisons and a girls Juvenile Camp. She is currently developing a program for Correctional Officers.

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# Mixed-Media Collage

## Artist: T.S. Anand

### [Curriculum Link](#)

#### **Description**

My goal is to mimic and share the experience of teaching collage in the jail. The emphasis is to provide a full-color palette, encourage bilateral stimulation and dexterity, use only non-toxic materials, and provide constructive social interaction. My method is a 6-project curriculum that begins as a warm-up exercise and evolves into an in-depth exploration of the creative process. I begin with a demo, then move through the stages of scanning, tearing, composing and gluing. Group viewing and discussion concludes each project.

#### **Learning Outcomes**

Techniques of paper tearing; concepts of basic color theory; recognizing color and texture fields; proportions of the human face; creating a visual (and textual) narrative; accordion-fold book structure; composition; working collaboratively, and speaking about one's creative process with others.

#### **Bio**

T.S. Anand earned an MFA from San Jose University and has been an adjunct faculty member at Cabrillo College, Monterey Bay Peninsula College, San Jose State University and University of California-Santa Cruz. She presently teaches at the Santa Cruz County Main Jail for three years for William James Association.



T.S. Anand,  
Mixed Media Collage



Mary Cohen, Songwriting workshop

# Songwriting

## Artist: Mary Cohen

### [Curriculum Link](#)

#### **Description**

In these two 75-minute sessions we explore hands-on tools for facilitating songwriting and vocal improvisation. We start with singing a round, “Beauty before Me” that includes a freestyle vocal improvisation that you can apply to other rounds. Then we participate in crafting lyrics, explore processes for creating melodies, and develop incremental steps toward writing and collaborating on original songs. We learn about and use the Liz Lerman Critical Response Process, a strength-based feedback process that Dr. Cohen has applied successfully with the Oakdale Prison Songwriting Workshop for seven years. This process gives participants a team-building and assessment tool that can be applied in many arts-based learning experiences. We will listen to a few original songs and discuss the role of songwriting for incarcerated men.

#### **Learning Outcomes**

1. The participants will vocally improvise as a group in the song “Beauty before Me” and understand one process for leading group vocal improvisation.
2. The participants will create at least one parody of original lyrics to a familiar melody using a Mad Lib Songwriting strategy.
3. The participants will brainstorm ideas for original songs.
4. The participants will write at least one verse of a blues song.
5. The participants will explore ideas for creating original melodies.
6. The participants will learn steps for creating original lyrics and melodies.
7. The participants will be able to apply the four steps of the Liz Lerman Critical Response Process and predict how this process could work in their respective teaching environments.

#### **Bio**

Mary L. Cohen, Ph.D., is an Associate Professor and Area Head of Music Education at the University of Iowa. She researches music-making and wellness with respect to prison contexts, writing and songwriting, and collaborative communities. Mary teaches undergraduate general music methods, graduate music education seminars, and research classes. Since 2009, she has led the Oakdale Prison Community Choir, comprised of male inmates and women and men from the community. She facilitates songwriting with choir members. As of December 2016, 109 original songs have been created. Some of these songs, along with the choir newsletters, are available at the [Oakdale Community Choir](#) website. Her research is published in venues such as the International Journal of Research in Choral Singing, Journal of Research in Music Education, the Australian Journal of Music Education, Journal of Historical Research in Music Education, Journal of Correctional Education, the International Journal of Community Music, and the International Journal of Music Education, and numerous book chapters.

# **Afro-Caribbean Drum/Percussion**

## **Artists: Robbin Frey and Wilfred Mark**

### [Curriculum Link](#)

#### **Description**

This workshop is based on the curriculum and methodology used by the instructors in their CDCR residencies. The instruction includes a brief introduction to Afro-Caribbean poly-rhythmic music and instruments, followed by physical/activation, rhythm and listening exercises. We teach basic hand drum technique, the improvisation process and will discuss issues related to conducting group drum classes.

#### **Learning Outcomes**

Participants will learn:

- 1) geographic/cultural context and concept of Afro-Caribbean poly-rhythmic music
- 2) physical/activation, rhythm and listening exercises
- 3) to identify and play several types of percussion instruments
- 4) to produce bass, tone and edge sounds on a hand drum and stop all together on a drum

#### **Bios**

Dance Kaiso Director, Robbin Frey, has a Master's degree in Dance Ethnology, specializing in African-derived dances of the Caribbean. She has also trained in Caribbean drumming/ percussion and has been teaching since 1983.

Wilfred has taught on the faculties of San Francisco State, Sonoma State, and Stanford University. At age fourteen, Wilfred Mark, a native of Trinidad, began to study Afro-Caribbean folklore and dance with Joyce Kirton and drumming with Rollo Foster. From 1995-2012, Wilfred and Robbin conducted high school drum/percussion residencies for incarcerated youth, under the auspices of San Francisco Juvenile Probation Department and Santa Clara County Office of Education. They currently conduct drum/percussion+dance residencies at Salinas Valley State Prison, under the auspices of CAC/CDCR's Arts-in-Corrections program.



Robbin Frey and Wildred Mark,  
Afro-Caribbean Drum/percussion workshop



Kristal Gurley Holmes, Two-Point Interior Perspective Drawing

# Two-Point Interior Perspective Drawings

## Kristal Gurley Holmes

### [Curriculum Link](#)

#### **Description**

Learning the basic principles and estimated sketching techniques allows for the creation of fresh, attractive drawings that can be used in design presentation. Quick perspective drawings are helpful as visualization tools for designers. Teaching students to create successful pictorial drawings requires a working knowledge of basic principles of perspective. Many of these principles remain constant regardless of the method of drawing employed. accurately.

#### **Learning Outcomes**

Students learn about proportions and the element of Space. Students create an interior or exterior space utilizing the two point perspective technique.

#### **Bio**

Kristal Gurley Holmes received her Bachelor of Architecture from Prairie A&M University, and has been teaching architectural and engineering design for over 15 years in the secondary school system. She received the recipient of *“Who’s Who among America’s Teachers”* for three years in a row, and her artwork was also chosen for the *Houston Cow Parade*, and the *Texas Children Cancer Association*. Because of her love and passion for the arts, Kristal is the founder of Gurley’s Design Group which has opened the doors for young females to learn about the history and design of architecture. The program is designed for young women and men to embrace the arts through intense writing, drawing, and studying of the past and present architectural buildings. The students have the opportunity to acquire knowledge through hands on activities like model building and design.

# Eliciting Fresh Spirited Imagery (Drawing)

## Artist: Phyllis Kornfeld

### [Curriculum Link](#)

#### **Description**

This workshop will focus on the use of visual art as a vehicle for discovering the positivity and goodness within, and to disable the influence of negative self-image and old habits. Individualized projects emphasize creative problem-solving, focus, commitment, and care for beauty. Creative engagement in the arts stimulates the exercise of a person's better nature. The fresher and more profound the work, the deeper the change in the person.

#### **Learning Outcomes**

Participants learn practices that will very quickly inspire the people in their programs to trust in an unknown part of themselves, beyond their familiar story and feelings. Concepts and techniques are discovered naturally, after the fact. The emergence of goodness and beauty are noted and valued.

#### **Bio**

Phyllis has an M.A. in Art Education from the University of Oklahoma, and is the author of *Cellblock Visions: Prison Art in America*, and a contributor to *Art Education Beyond the Classroom*. She has taught in four states at sixteen different facilities, Phyllis has been teaching for thirty-five years in adult jails, state prisons, and facilities for women or girls. She lectures and organizes exhibitions of their work.

# Songwriting

## Artist: Wayne Kramer

### [Curriculum Link](#)

#### **Description**

We work to develop motivation, collaboration and creativity, allowing the students to explore important emotions and express them in a new, positive and non-confrontational way. We work towards social harmony and appreciation of diversity. Ultimately, workshop members should feel a sense of completion and contribution to the creation of something of value. Our experience has taught us that this work can restore some of his/her self-esteem and help them recapture a sense of pride and satisfaction in themselves and their work. This workshop is about self expression through songwriting. It will be helpful for participants to have some experience in music. Guitars, keyboard and cajon will be used.

#### **Learning Outcomes**

Collaboration, diversity, self-esteem, confidence, positive emotional expression and fun.

#### **Bio**

Wayne Kramer is a co-founder of the Detroit rock group MC5, and has been teaching in corrections for eight years. He has taught in adult jails, state prisons, facilities for women or girls and other residential facilities including Twin Towers Los Angeles, CSP-LAC, CIW, CRC, Cook County IL, Travis County TX, Sing Sing NY, Philadelphia County Jail, Patuxent State Prison MD, and Arizona State Prison Florence, AZ. Wayne served a Federal Prison sentence and has been a professional musician for 50 years.



Wayne Kramer,  
Songwriting Workshop



# Storytelling Goes To Prison

## Artist: Michael McCarty

### [Curriculum Link](#)

#### **Description**

The purpose of the STORYTELLING GOES TO PRISON Workshop is to illustrate the need, effectiveness and techniques of getting inmates in touch with their own stories. The presentation will include storytelling, demonstration and participation exercises, slideshow and Q & A. Each participant will receive a comprehensive handout.

#### **Learning Outcomes**

- \*The use and function of modeling stories
- \*Selling the power of story
- \*Techniques used to have the inmates telling stories from day one
- \*Use of inspirational quotes, passages and pop-open cards
- \*How and why to Talk Story
- \*Flowing with the Go

#### **Bio**

Michael McCarty has been a storyteller for twenty-five years for teachers, students, inmates and storytellers. He is a graduate of Midwest College of Oriental Medicine, where he also taught acupuncture. For three years Michael has been teaching in state correction facilities at Corcoran CSP, Corcoran SATF, Kern, Valley State Prison, Pleasant Valley, High Desert, Norco CRC, Tehachapi, Ironwood.



Julie McNiel, Portrait Drawing in Prison workshop



Michael McCarty, Storytelling Goes to Prison workshop

# Portrait Drawing in Prison

## Artist: Julie McNiel

### [Curriculum Link](#)

#### **Description**

Inmate-students often express interest in learning to draw and paint portraits. Yet, many shy away from approaching this daunting subject matter! In this workshop, we review some of the basic proportions of the human head to create concept-based portraits. To make things more playful and interesting, we anthropomorphize! Finally, using hand-held mirrors, we begin the process of drawing the self 'from life'.

#### **Learning Outcomes**

Use various strategies to learn to draw the self and others. This lays the groundwork for painting portraits and other subject matter. Students use the formal elements of line and value, and techniques such as gauging proportions, to improve drawing skills. These techniques de-mystify the process of drawing portraits, thus encouraging student success. They can be applied to depicting a range of subject matter, under often restrictive circumstances.

#### **Bio**

Julie McNiel earned an MFA in Painting from the San Francisco Art Institute in 1999. She is Lead Artist and Visual Arts teacher at Pelican Bay State Prison, a super-max men's prison in Crescent City, CA, where she has been teaching for three years. Julie has fifteen years previous experience teaching art in colleges, art schools, community programs and universities.

# **LEAD with Comics: Literacy and Art through Graphic Novels**

## **Artist: Toby Nitschke**

### [Curriculum Link](#)

#### **Description**

All session participants will engage directly in what would be typical work for the class, including oral, writing and drawing activities. Participants will gain an understanding of the scope and sequence and outcomes of the class. They will gain enough additional exposure to be able to implement the program on their own.

#### **Learning Outcomes**

1. Students will become familiar with the genre of the graphic novel and how it can be used successfully in literacy and arts class.
2. Students will learn writing and drawing prompts to be used as warm-ups and the basis for class activities.
3. Students will become familiar with the scope and sequence of the course.
4. Students will use a graphic organizer to draft their own stories.
5. Students will experience the final project process by completing one of their own.

#### **Bio**

Toby has been an English teacher at the middle and high school levels for over 15 years, and switched to working with adult inmate students two years ago. Toby has worked in charter schools as well as day treatment facilities in the past, where there has often been the freedom to develop his own Humanities curricula, which ranges from Colorado History (from the Gold Rush to the Sand Creek Massacre), to Prison Writings and Realities. He has also taught Spanish, Algebra, chess, tai chi, earth art, and wilderness-based environmental education. Although Toby is relatively new to the genre of graphic novels, he finds them to be a fantastic medium for varied, yet related works including: storytelling, creative writing, cartooning, historical time lines, and discussions of history and human morality.

# Celebrating Women Artists Quilt Project

## Artists: Laura Pecenco and Kathleen Mitchell

### [Curriculum Link](#)

#### **Description**

This is also a multi-part, interdisciplinary project, which is very useful for teaching artists to have access to - we combine both the visual arts component of the project as well as a writing component. Participants write a story to be displayed alongside their quilt square, in which they put themselves into the positions of their chosen artists. This develops greater empathy among the incarcerated participants. This project is collaborative and the pieces of the quilt are sewn together to make a larger, even more impressive whole. We will discuss with our workshop participants how to involve the incarcerated participants in designing the final quilt.

#### **Learning Outcomes**

1. the technical art skills needed to create a quilt square,
2. how to incorporate art history lessons into art practice classes,
3. how to get the participants to work collaboratively in designing the quilt,
4. how to make projects interdisciplinary,
5. My research on why it is that arts projects are so effective (e.g. reducing institutional violence and recidivism, increasing self-confidence, etc.)

#### **Bios**

Laura Pecenco, Ph.D. is Founding Director of *Project PAINT: The Prison Arts INiTiative*, a visual arts program at the Richard J. Donovan Correctional Facility, and Assistant Professor of Sociology at San Diego Miramar College in San Diego. She began her work in prisons in 2003. Laura received her BA, with Highest Honors, in Sociology from the University of California, Berkeley, and her MA and PhD, both in Sociology, from the University of California, San Diego. Her research examines the effectiveness of prison arts programming. Laura also owns a jewelry company and has curated numerous exhibitions, at venues such as the Oceanside Museum of Art, MiraCosta College's Kruglak Gallery, and the Glashaus Mainspace Gallery.

Kathleen Mitchell is Lead Teaching Artist for *Project PAINT: The Prison Arts INiTiative*, a visual arts program at the Richard J. Donovan Correctional Facility. She is a mixed media artist and the owner of Art/Hell, a glassblowing studio/school in San Diego. She has studied under many famed artists, both in and out of the glass community, notably Italo Scanga, Bertil Vallien, Clifford Rainy, and the Italian maestros, Elio Quarisa and Pino Signoretto.

# **A Pedagogy for the Visiting Room: Supporting Incarcerated Writers as Literacy Mentors in Their Own Families**

## **Artist: Anna Plemons**

### [Curriculum Link](#)

#### **Description**

The goal of this workshop is to help teaching artists find concrete ways that their classroom practice can support incarcerated writers as literacy mentors in their own families. The Family Arts Program (FAP) facilitates a creative writing workshop at CSP-Sacramento where incarcerated participants leave with curricular materials that they can then use and/or repurpose in teaching someone else (partners, children, friends, etc.). After briefly discussing the theoretical frame for this project, participants will have a chance to work through a few of the FAP lessons as a group and then begin to build materials for their own classrooms that reflect the principles of the workshop. Participants do not necessarily need to be creative writing teachers, although we will be doing some creative writing.

#### **Learning Outcomes**

1. Participants will be able to summarize key features of a relational teaching practice.
2. Participants will develop at least two lesson plans for their own teaching practice that reflect the principles of the workshop.

#### **Bio**

Anna Plemons has been teaching creative writing with Arts in Corrections (AIC) at California State Prison-Sacramento since 2009. She is also a professor at Washington State University where she teaches classes in writing, rhetoric, and digital cultural studies. Anna has written about her experiences teaching with AIC for both Teaching Artist Journal and Community Literacy Journal. Additional material available on her website: [annaplemons.com](http://annaplemons.com).



Rivka Rocchio, Theater Across Prison Walls: Creating Original Personal Performances



Anna Plemons, A Pedagogy for the Visiting Room: Supporting Incarcerated Writers as Literacy Mentors in Their Own Families workshop

# Theatre Across Prison Walls: Creating Original Personal Performance

## Artist: Rivka Rocchio

### [Curriculum Link](#)

#### **Description**

This workshop establishes space for creative expression where collaborative ensemble can develop original theatre through the development of performance vocabularies, storytelling practices, empathetic connection, and humanization. By creating, listening, and performing together, these short workshops offer great opportunities for artistic growth, connection, and development, not just for prisoners, but for the larger community as well.

#### **Learning Outcomes**

- Demonstrate artistic proficiency through successful participation in the creative process and production of an original play.
- Engage with critical thinking skills in relation to writing, speech, and organization.
- Develop skills in empathetic listening, storytelling, and mind-body connection.
- Participate in the positive creation of a learning ensemble of artistic creators.

#### **Bio**

Rivka Rocchio received an M.F.A in Theatre for Youth from Arizona State University, and a B.A. in Theatre Education and Writing, Literature and Publishing from Emerson College. She is an Assistant Professor of Theatre at SUNY Potsdam where she focuses as a community-based theatre artist exploring the intersections of theatre and social justice. With experience teaching across the age spectrum both internationally and domestically, Rivka taught high school Theatre and English for seven years, and primary-high school students in Samoa and Liberia with the Peace Corps. Rivka is the creator of *Theatre Across Prison Walls*, a theatre-based project bridging university students and artists who are incarcerated.

# **Future IDs: Reframing the Narrative of Re-entry**

## **Artists: Gregory Sale and the Anti-Recidivism Coalition including Aaron Mercado, Carlos Cervantes, Dr. Luis Garcia, Jose Gonzalez, Kirn Kim and Ryan Lo**

### [Curriculum Link](#)

#### **Description**

This workshop combines future planning, artmaking, and writing exercises. It is part of a larger art project about individual stories of transformation and how, collectively, those stories can help reframe the narrative of re-entry. The central idea is to artistically re-create past or current inmate IDs, to imagine and make new identification cards for future selves – perhaps for a dream job, a role in society, or a continuing role with family, such as father or mother – and to look at all of it together.

#### **Learning Outcomes**

Future IDs Art Workshop invites individuals with conviction histories to re-imagine themselves, their positions in society, and society's responses to them. It provides a structured environment wherein participants engage in a creative process as individuals and as members of a community. We will discuss the cultural scripts that accompany those who have been incarcerated. We will expressly create an opportunity to consider visual components that correspond to incarceration in the public eye, as well as the cultural/social/political impact of those visual components. (Someone, somewhere designed the prison ID.) We will devote time to engage a negotiation of the power of that image and what it might mean to take ownership of it by making one's own. Participants will then create images and representations of their lived experiences as a means to add an essential cultural component to their personal and professional work to facilitate successful re-entry.

#### **Bio**

Artist and Arizona State University School of Art faculty member, Gregory Sale has produced long-term, large-scale projects bringing together disparate constituencies of the criminal justice system. *It's not just black and white* at the ASU Art Museum, engaged the visual motifs of striped uniforms to organize frameworks for individuals directly affected by the system, connecting them with communities and initiating discourse around charged social problems. Sale has collaborated with men sentenced as juveniles to life without parole and others on death row. Working with the Los-Angeles Anti-Recidivism Coalition, and the New-York-based Urban Justice Center, Sale is now undertaking a series of projects focused on the challenges and successes of individuals reentering society after incarceration. His projects have received support from Creative Capital, Art Matters, SPART, and the Andy Warhol Foundation.



Gregory Sale and the Anti-Recidivism Coalition including Aaron Mercado, Carlos Cervantes, Dr. Luis Garcia, Jose Gonzales, Kim Kim and Ryan Lo, Future ID's: Reframing the Narrative of Re-Entry



# The Language of Flowers – Flora as Symbolism in History and Culture

## Artists: Claire Schwadron and Carien Quiroga

### [Curriculum Link](#)

#### **Description**

Participants have the opportunity to investigate the use of flowers and plants, their assigned meanings and/or symbolism, and experiment with a variety of visual arts materials and techniques. Using the flora-symbolism theme as inspiration, each person will create mixed media artwork of personal relevance that explores and expresses the meaning of a particular flower, plant or grouping of flora. The steps in this workshop serve as a model to develop effective workshop/ classroom management strategies and approaches within correctional settings.

#### **Learning Outcomes**

1. to learn from the perspective of an inmate about a specific art-making curriculum;
2. to learn from the perspective of a teaching artist about the value of ritual and structure as it defines the tone and creative “safe space” of the art class, thereby encouraging deeper engagement.

#### **Bio**

Claire Schwadron, a graduate of the School of the Art Institute of Chicago, is Director of Project Youth ArtReach (since 2003). She taught art and photography in high schools in Chicago and Washington, D.C., before working with teens inside juvenile facilities in Maryland. As PYA director she designs and coordinates visual, performing, and literary arts programs (6-10 programs per week) in several Maryland facilities for both juveniles and adults; she trains and works with a cadre of talented, professional artists.

Carien Quiroga, a multi-media artist exhibiting in the US and South Africa, has been a lead artist with PYA for nine years, with both youth and adults including inmates with mental illnesses. She has a BA in Criminology and Psychology from University of Pretoria and BA in Fine Art from University of South Africa. In addition to painting and mixed-media workshops, Carien creates large-scale mosaics as a teaching artist in schools and community sites.

Both Claire and Carien teach in adult jails, facilities for women or girls, and other residential facilities. They have taught at Montgomery County Correctional Facility (Maryland); several Maryland Dept of Juvenile Services facilities: Cheltenham, Baltimore City JJC, Victor Cullen, J. DeWeese Carter Center, Thomas JS Waxter Center, and the Alfred D Noyes Children's Center.



Beth Thielen, Spiraling Into Control



Claire Schwardon and Carien Quiroga  
The Language of Flowers –  
Flora as Symbolism in History and Culture

# Spiraling Into Control (Drawing/Bookmaking)

## Artist: Beth Thielen

### [Curriculum Link](#)

#### **Description**

Artist books are so often magical in the way they open. My book “String Bean Theory” has a kinetic aspect where the book spirals up like a bean vine up a pole. Fully open, the book stands almost as tall as the person holding it. Just as my study of my pole beans unfolded a world of thoughts in me, I made the book to grow and unfold for the viewer. To be a presence...a dance partner, a sibyl.

#### **Learning Outcomes**

Participants will learn how to craft their own book with the understanding of the importance of telling their own story. To pretend is not just child’s play. Imagination is a tool for seeing deeply.

#### **Bio**

Beth Thielen received a BFA from the School of the Art Institute of Chicago and has created numerous experimental and uniquely hand-made book forms. Beth’s works, and the work of her incarcerated students, are in museum, university, library and private collections worldwide including the Rare Books and Special Collections Division of the Library of Congress in Washington, DC. Beth has received artist residency grants from the California Arts Council, the Blue Mountain Center in NY and she is a recipient of a Raushenberg Fellowship.

# Creating Circles-of-Trust with Correctional and Post Correctional Populations

## Artist: Curt Tofteland

### [Curriculum Link](#)

#### **Description**

Each participant will choose a word that best describes which human excellence they admired most in the person closest to them. These words are assembled into the Circle-of-Trust's Operational Manifesto which becomes the way we will be with each while gathered together. Participants learn to explore living in deep questions rather than living in quick answers. Within my Circle-of-Trust, I choose to place art, theatre, the collected works of William Shakespeare, and participants' creative writing.

#### **Learning Outcomes**

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.

#### **Bio**

Curt Tofteland has been teaching for twenty-two years in state prisons, facilities for women or girls, and other residential facilities at multiple correctional institutions in Kentucky and Michigan as well as additional correctional institutions in Australia and New Zealand.



Curt Toftland, Creating Circles-of-Trust with Correctional and Post Correctional Populations



Lucy Wallace, Dance 2B Free workshop



# Lyrics on Lockdown (Theater)

## Artist: Ella Turenne

### [Curriculum Link](#)

#### **Description**

Focusing on the use of Theatre of the Oppressed (TOP), participants will learn how to incorporate TOP techniques into their art practice and work with incarcerated individuals. In the first session, the logistics and philosophy will be explored. In the second session, we will play and engage with the material to embody the games of TOP and explore how to incorporate these in one's own practice.

#### **Learning Outcomes**

1. Participants will learn basic principles and philosophy of Theatre of the Oppressed
2. Participants will understand what is involved in bringing groups of people on the outside in to do creative activities with people on the inside
3. Participants will get a chance to engage with TOP material to practice the methodology
4. Participants will gain tools/activities they can use in their own workshops/courses

#### **Bio**

Ella Turenne has an MSW, and has been teaching in prisons for the past 13 years. Her work has mostly been with youth in California and New York. In 2004, Ella created the course, *Lyrics on Lockdown* at NYU, which brings college students and incarcerated youth together for a semester long college course.

In addition to this, Ella is on the Executive Board of the *Inside-Out Prison Exchange Program*, and has trained numerous faculty in the same methodology. Her work in prison settings began in NY with a grassroots organization called the *Blackout Arts Collective*, which developed the *Lyrics on Lockdown* tour - a multiple city event designed to organize and build awareness about the prison industrial complex.

# Dance 2B Free

## Artist: Lucy Wallace

### [Curriculum Link](#)

#### **Description**

Dance 2B Free (D2BF) shares the healing power of dance with women in prison nationwide. D2BF uses cathartic choreography and emotional music with women serving short and long term sentences; we address needs for movement/fitness, trauma recovery, leadership, and community building. Included is a 30 min dance class, exercises and group choreography. Through our teacher-training curriculum, D2BF also provides women with healthy lifestyle choices and tangible skills while they remain in prison and when they reenter their communities.

#### **Learning Outcomes**

Participants will feel in their own bodies, the healing power of dance. When we dance, we are in control of our bodies as opposed to a traumatic experience where we experience helplessness. Our AIC participants will get a powerful window into the healing power of dance within the prison industrial complex!

#### **Bio**

Lucy Wallace studied modern dance at Ohio State University, and received a master's degree in Psychology from Naropa University. She is a certified SoulSweat dance teacher, the owner of Alchemy of Movement in Boulder, CO and the co-founder of Dance 2B Free. Lucy has been teaching for two years in state prisons in at the Denver Women's Correctional Facility, La Vista Correctional Facility, Nebraska Correctional Center for Women, and the Washington Correctional Center for Women.

# Selected Session Notes

## **JUSTICE ARTS COALITION -- Facilitated Closing Discussion**

Panel: Beth Thielen, Alma Robinson, Curt Tofteland and Ella Turenne

Friday, June 30, 2017

### WHAT DO YOU WANT/NEED FROM THE COALITION?

- Needs of local/regional coalitions
- Common tools for research –broad tools that can be implemented in a local context, methodologies.....
- Information about funding for artists, organizations
- Information/opportunities to not replicate efforts
- Opportunities to work under an umbrella
- Obligation to define how policy makers talk about the work we do – important to build a new language for talking about evaluation
- Information for people who are incarcerated or have come home
- Information for people who want to be involved
- Fiscal sponsorship for artists to work inside
- Collect stories, share creative solutions/approaches
- Offer support to people who want to start organizations, solicit support..
- Build public awareness, decide how the dialogue/way issue is framed, share stats
- Highlight overlap between the arts and other issues (jobs, education, etc)
- Advocate for funding for the field
- Spark conversation about different approaches (trauma informed, asset based, etc) – series of white papers
- Make space for artists, administrators, etc, to talk , share, communicate with each other
- Professional development – webinars?

## **JUSTICE ARTS COALITION**

### **Plenary Panel: Overview of Arts in Corrections and Building the Justice Arts Coalition**

Moderator: Laurie Brooks

Panel: Beth Bienvenu, Joe Haveman, Ayanna Kiburi and Janie Paul

Tuesday, June 27, 2017

#### **SHARE RESOURCES, BRAINSTORM, BUILD**

- Higher education in prisons coalition – model?
- Working with different levels of security – modifying curriculum
- Trying to make programs not materials driven
- Rehabilitation Achievement Credits (RAC) – qualified programs
- What should incentives be: chrono? Certificate? Nothing? (end in itself)
- Perspective 1: there should be some reward at the end
- Perspective 2: Arts programs shouldn't be reward driven
- Otterbein – Ohio – Marion

#### **BUILDING PUBLIC AWARENESS**

- The media sometimes takes interest with exhibitions at museums in the community
- Awareness to what end? Zines? Partner with employers (bring them in as audience members)
- Seek public engagement
- Problems – can get political and controversial
- Addressing race/class/gender demographic discrepancies between artist facilitators and participating students
- Idea: involve COs in classes with incarcerated people
- Problems with COs in general
- How to counsel incarcerated people with personal problems/traumas
- Artist facilitator self-care – emotional/mental
- Build in breaks
- Integrate meditation practice into each class (e.g. loving kindness meditation)

#### **JUSTICE ARTS COALITION (NATIONAL)**

- Mission? Values? Scope? (Adult? Youth? Arts only? Expectations? Needs?)
- Resources sharing – challenge: accommodation state/ state variations- institutional
- Involving incarcerated people – former and current
- Involving CJ administrators – prison staff – police, etc
- Funding
- Goals? Supporting arts providers
- Share resources with Prison Arts Coalition

Arts in Corrections: Building Bridges to the Future – June 2017

## **NETWORK BREAKOUT: DANCE**

Facilitator: Craig Cullinane

Wednesday, June 28, 2017

- Training participants to teach – other participants take well to this for most part
- Bring programs across states
- Reclaiming public space for men’s dance – masculinity/norms/modern/hip hop
- Performance culmination
- Rural areas more receptive to dance programs – less over-programmed
- RTA looking for more programs this Fall
- Emotions can be too much – common across programs
- Goals? Relieve trauma
- Ability to film inside- brought funding (donors)
- Audience impacts performers
- “Fun” dance vs. uncomfortable dance
- Learning steps vs. warming up creative process
- Language – skill instead of talent
- Sense of ownership
- Experiencing music together
- In a community
- Perception of self
- Creating something of value
- Virtual Choir – lowest tech
- How to handle copyright
- CLA workshop?

## NETWORKING BREAKOUT: VISUAL ARTS

Facilitator: Beth Thielen

Wednesday, June 28, 2017

- Arts is to humanity what dreams are to individuals
- Art as kindness
- Longest journey is from heart to head
- Shortest distance between two people is a story...art (object) is story
- How to keep the story in context?
- Should prison art be kept separate? Fosters otherness?
- Does art in prison “placate the slaves”?
- Neither insider or outsider
- Folk? elements that relate to everyone
- Teaching a tradition with similar themes or finding a new way - fresh, unique, original
- Not just prison art – all the same potential, even the incarcerated
- “Prison art “ is problematic ...its just art, but the label can be important to show everyone how dignified, capable incarcerated people are
- Should we reject the aesthetic of prison art? It is now a part of pop culture
- Ability to make something out of nothing
- As teachers we must be sensitive to existing culture/traditions and not impose our own art culture too excessively. Still it is important to expand their artistic knowledge so they can learn and expand talents/inspirations
- Teacher is there to bring new experience. They can use it how they like it
- Mixing imagery of inmate vs academic
- Don't want people to look at the art just because its from prison – it should stand alone
- Teachers art also changes from inspiration from inmates
- It works if both parties are growing
- Introduce contemporary art – show how their art is similar – inspires them to grow but doesn't tell them what they are making is “wrong”
- Encourage them to use new skills in yard art- portraits look like photo
- Part of the culture that they want people to see what they see in that person
- Embedding personal development
- Subversive – avoiding trigger words
- Collaboration, helping each other
- How to maintain participation

## **NETWORKING BREAKOUT: JUVENILE JUSTICE**

Facilitator: Victoria Sammartino

Wednesday, June 28, 2017

### **WHY ARE PEOPLE HERE?**

- Learn about juvenile programs
- How to improve current programs
- Coming into a new County without a contact
- Someone who knows how to write curriculum. How to track curriculum outcome for shorter stays
- Re-entry work – evaluating impact
- Creative interventions
- Funding
- Collecting materials/resources
- Schools for juvenile justice
- Working with direct care staff

### **LENGTH/FREQUENCY OF WORKSHOPS?**

- How to keep longer stays engaged
- Cycles, longer stays as peer leaders
- Stagger productions

Developmental gaps, need to take extra time

Enter through school system

Georgetown Center for Juvenile Justice Reform – crossover youth

### **MANDATORY VS VOLUNTEER**

- Sometime the ones who don't want to do it, need it most
- Team teaching – modeling the dynamic of collaboration
- Kids today experience more emotional issues, need mental health programs and art (difficulty sequencing)
- Training for teachers
- National Child Traumatic Stress Network
- Center for educational excellence in alternative settings
- Funding for special training for teachers in Juvenile centers
- Managing behaviors/development
- Think trauma curriculum (Nat'l Childhood Traumatic Stress Network)
- Reach out to organizations

## NETWORKING BREAKOUT: COUNTY JAILS

Facilitator: Alma Robinson

Wednesday, June 28, 2017

### 1. WHY PPL ARE HERE?

- Alma – County jail post evaluation study – started w/5 counties, now at 10 and currently waiting on proposals for 5 more
- Carol – Dean, LA City College – looking to do more, to find out what PPL are doing and how
- Tim – Working in a State Prison (here for Alma) – seek to have UCB students engage in prison work. How do you teach students who will volunteer for short time (3 days, 2 weeks, etc)? Wants to train students
- T.S. – teach in Santa Cruz County Jail for 3 years, there was no program in B\$ going in, learning to work in the moment, never know how long PPL will be there, school lesson plans vs. county jail curriculum want to know more
- Elaine – looking to do work in drawing, boss informed her of conference
- T.S. – to learn, have access to SF Jails, “mmm” (men mentoring men), looking to work w/juveniles and other possibilities

### 2. DOES ANYONE WORK WITH STUDENT VOLUNTEERS?

- T.S. – William James assistant, interns (one was from Univ in New Jersey and she received college credit
- Tim – field study credit, possibly work-study opportunities
- Alma suggestion/take away: DOCUMENT THE PROCESS!

### 3. HOW TO USE PROCESS TO BUILD AWARENESS?

- If it works in the prisons, maybe it will work in the schools
- Tim – What’s the value? Copy of our 1<sup>st</sup> year study
- Get along better with self, staff, and other inmates
- We didn’t have enough studies and stories from jail staff
- A lot of staff hate their jobs – they are there for law and order – example: as soon as a staffer found out how the program would benefit him, he was willing to help

(2)

Phyllis – PPL in jail donated art work @ event at the food bank

- This news made it into the paper
- Effect on the men in prison was that they were helping
- Others less fortunate than them. Really built them up

Tim – believes there is a lot he can do to have same effect

- The recognition is a powerful way to get affirmation

- For those that didn't get any credit (anonymous) still had same effect

#### 4. COALITION BUILDING

##### IS IT IMPORTANT TO BE APART OF A NATIONAL ORGANIZATION?

Tim- teachers need to hear from other teachers how to teach. They don't want to reinvent the wheel

Clara-need to come together so you don't feel so lost/isolated

- artist/imagination can help restructure. Politics making it more important for positive change, criminal justice change.

Tim- doesn't politicize his classes. Believes in healing- Jim Carlson

Phyllis – has been trying for 6 months to organize post-incarceration art program.

- Possible a parent-child art class on Saturday. It would be helpful to have funding.
- Re-granting goals for re-entry programs- using arts to continue support.

Thomas – National organization would help lobby

Alma – If we had big enough vision we could go for it

- Thinking small wouldn't work, the program would have to help many
- National re-entry program would also include professional development, etc
- Without big vision funders, wouldn't be interested
- What they're doing outside is as important as inside, but we need to appoint a person to create membership

Carol – college success courses

Tim – There needs to be another way to restructure, so offenders don't have to go back to where they offended and they can make a living without going back to street money.

## **NETWORKING BREAKOUT: PROGRAM ADMINISTRATION**

Facilitator: Laurie Brooks

Wednesday, June 28, 2017

### HOW TO GET STARTED?

Meet with prison administration – especially Warden

- Ask who will be processing ducats
- Finding space – suggest chapel, education classrooms, craft room, gym
- Inventory list – very specific
- Bring donuts to C.O. s (Correctional Officers) and thank you gifts to C.R.M.s (Community Resource Managers)

### HOW TO BREAK INTO PRISON? RFP CRITERIA

- Language/censorship
- Be conservative
- See the Title 15
- See P-G13 guidelines

### GREEN V.S. BROWN CARDS

### HOW TO NETWORK

- Arts for incarcerated youth network – funding from probation
- Standing monthly meetings
- Monthly newsletter
- Email
- Hub

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## **NETWORKING BREAKOUT: MEN'S HIGH SECURITY PRISON**

Facilitator: Leah Joki

Wednesday, June 28, 2017

- Importance of language to the public (can shut a program down)
- Our actions have impact on others
- Everything that happened in the 90's has come full circle
- Loss of programs – loss of jobs
- Treat people with respect – you want them on your side
- A lot of lock downs and tear gas
- Racial divide as a result of loss of programming
- “We're all in this together”
- Connections with the guards
- Important to have the room under control “Controlled Chaos”
- Break people down physically to get people calmed down
- Important to work as a team
- Have people stick with it
- “Stamina issue” – finishing program
- High stakes situation
- Presence and loyalty are important
- Positives of Level 4 – good behavior -stronger community
- Serious crime = best students
- Investment in programs because they aren't going anywhere
- People grow up together during their time
- Long term projects
- Important to have consistency and routine programs
- Influence from the yards- people taking others out of the class, part of the racial divide
- You want diversity in class
- Bring who you need permission from to the performance
- Believe in the power of performance

## **NETWORKING BREAKOUT: WORKING WITH WOMEN**

Facilitator: Annie Buckley

Wednesday, June 28, 2017

- Class dynamics – personalities – how is this gendered, if so?
- Structure for a voice
- Tailor to what population wants
- Prior and current victimization is salient issue
- Creating space for a voice in diverse groups
- Teammates – warm up – mantra of unity
- Art space vs outside – choice & ownership
- One size does not fit all
- One half art skills and one half life skills
- Check yourself
- Be vulnerable
- Goal isn't perfection
- Everyone has strengths
- See strengths/qualities within yourself
- Physical comforts – rituals
- “Get it wrong” – have fun with wrong
- “Dare to suck”
- Constructive criticism
- Build the process of learning – growth into curriculum
- Set ground rules
- Give praise
- Ask participant for input
- Sign community contract
- Issues with self –esteem/confidence
- Go with the flow
- Acknowledge what is happening

# Arts in Corrections: Building Bridges to the Future

June 26 to 30, 2017

## Final Report

### Summary

California Lawyers for the Arts (CLA) presented its second national conference, “Arts in Corrections: Building Bridges to the Future,” in collaboration with the William James Association and Loyola Marymount University (LMU) in Los Angeles from June 25-30, 2017. A total of 262 persons from 23 states and the United Kingdom participated in this professional development conference for arts organizations and artists who provide arts education for persons confined in correctional institutions and for those re-entering society. Campus housing and meals also provided a supportive environment for much needed mutual support and networking for this community of artists who often work in isolation in intense situations. In addition to stimulating keynote speakers, the conference showcased best practices from the field, including curriculum development and evaluation, provided opportunities for small groups to discuss discipline-specific and venue-specific issues, and offered art classes with 21 master artists. Please see the attached program guide for a complete list of activities and presenters' biographies as well as the separate course catalog that describes the master art classes.



Scott Kernan, Secretary of the California Department of Corrections and Rehabilitation

## Highlights and Daily Activities

The conference took place over five days from Monday, June 26 through Friday, June 30, with the first day structured as a “Pre-Conference Training Day” for contractors working in the California state prison system. The day began with a keynote speech by Secretary Scott Kernan of the California Department of Corrections and Rehabilitation, who reviewed the department's renewed emphasis on rehabilitation and programs that support re-entry. His address was followed by an orientation to best practices as well as updates about the California prison arts program with the Interim Director of the California Arts Council and other agency staff.

Tuesday's “Overview of Prison Arts” began with a welcome by Timothy Law Snyder, President of LMU, who reflected on this “human miracle...that occupies each of us, and that is an astounding will to create and an astounding ability to create. That is what makes

us distinct in the universe.” He summarized recent research documenting the value of arts programs in corrections in the context of the university's mission, which he described as the service of faith and the promotion of justice. He was followed by Bryonn Bain, performance artist and UCLA professor, who performed excerpts from his nationally acclaimed show, *Lyrics from Lockdown*. In addition to panels on evaluation, restorative justice, building public awareness and cultural equity, Tuesday's program included the first day of the sequential art classes for which participants had signed up in advance.



**Dr. Timothy Law Snyder, President of LMU and Dr. Bryant Keith Alexander, Dean of the LMU College of Communication and Fine Arts**

The day ended with a reception by LMU for the LA Host Committee. In collaboration with LMU's external affairs officer, CLA staff organized the LA Host Committee in order to reach out to elected leaders at all levels of government and build their awareness of the role of the arts in providing successful rehabilitation outcomes that reduce recidivism. A total of 34 elected officials -- including members of the LA City Council, the LA County Board of Supervisors, the LA County Sheriff and California's two U.S. Senators -- accepted our invitation to participate. Several attended or sent representatives to the reception which was hosted by LMU Provost Thomas Poon. An exhibit of visual

art pieces by LMU Experimental Typography students responding to the theme of incarceration was mounted in the courtyard for the reception.

Wednesday's theme was "Building the Sector." Starting with a plenary session on evaluation and research, the day included panel discussions and break-out groups that were focused on best practices organized by types of institutions and art disciplines. Vijay Gupta, a violinist with the LA Philharmonic Orchestra whose Street Symphony organization provides music for homeless persons, provided a moving keynote presentation which he illustrated with improvised music. In the evening, we screened *Dramatic Escape*, which was recently produced by Rehabilitation for the Arts about its drama program at Sing Sing Correctional Facility in upstate New York.

"Making the Case for Homecoming" on Thursday, we presented returned citizens who shared their experiences with arts programs while incarcerated and the impact that these programs had on their reentry to society. Master art classes continued with second sessions. In addition, Gregory Sale of Arizona State University led a two-part visual arts workshop on "Future Ids" with nine returned citizens from the the LA Recidivism Coalition, a support and advocacy network. A panel on reentry programs and second chance programs described opportunities for artists to help shape community programs that assist formerly incarcerated persons during their transitions.



California Sen. Ben Allen with conference participants

On Friday, the conference wrapped up with a keynote address by California State Senator Ben Allen, who chairs the Legislative Joint Committee on the Arts. "Today's theme" he began, "is 'Where Do We Go From Here?' which is also the title of Dr. Martin Luther King's inspiring speech in August 1967 at the Southern Christian Leadership Convention. During this conference, there has been reflection and review, a sharing of experiences, best practices and storytelling....Our journeys connect us, inform us and inform the road ahead. So where do we go from here? We challenge the norms; we work together

on new models of incarceration...that emphasize rehabilitation and positive reinforcement; and we continue to reduce recidivism by supporting arts in corrections programs. We advocate for the meaningful funding of these programs.” He ended his talk with an announcement that the California legislature had augmented the budget for juvenile justice arts programs with an additional allocation of \$750,000. An interactive showcase presented by Arts for Incarcerated Youth Network, a consortium of youth-serving organizations in Los Angeles, was followed by a final discussion facilitated by leaders of the new Justice Arts Coalition.

Over the five days, the conference included four keynote presentations, three networking receptions, three showcases that featured arts in corrections alumni, eight plenary panels, 18 master art classes, 17 breakout panel discussions, and 11 breakout sessions devoted to different art disciplines and institutional settings. In all, there were 87 speakers, presenters and master artists. In addition, we scheduled cohort meetings for our master artists, for the Alliance for California Traditional Arts, for artists working with the National Endowment for the Arts programs in federal prisons, and a Millennial “Meet and Greet.” Finally, the Justice Arts Coalition set up a StoryCorps recording studio throughout the week to capture participants' oral histories. The Coalition also ended the conference with a presentation about this new national alliance of artists working in correctional institutions.

## **Participants' Evaluations**

We received detailed written evaluations from 74 of the conference participants. Of these respondents, 97% rated the speakers as excellent or very good; and 100% said their main objectives in attending the conference, which included networking (57%), information (36%), and training (7%) were fulfilled. The addition of sequential art classes taught by experienced master artists provided a level of creativity and experiential learning which is unusual in conference settings and was greatly appreciated by the participants. These master art classes were rated excellent or very good by 98% of the participants.

Thomas Simpson, a music producer who runs Afro Solo, a small non-profit organization in San Francisco, was one of six participants who received scholarships that covered their conference fees and accommodations. In a letter to conference organizers, he wrote: “In summary, I would say that the conference was overwhelmingly informative, inspiring and inspirational. I have informed a number of friends and colleagues that it was one of the best conferences that I have attended, being 64 years old and having attended numerous conferences.”

A frequent concern stated in participants' evaluations was that there were often too many activities going on at the same time; however, the configuration of the university's classroom spaces dictated that most of the break-out events would consist of a larger number of smaller sized groups. A related suggestion was that the art classes should be scheduled for longer periods (90 minutes rather than 75) and that they should not be scheduled at the same time as other panels and workshops. Looking ahead, 100% of the respondents said that there should be future arts in corrections conferences with most recommending every two years (44%) or annually (42%).

## Funding Sources

Funds supporting conference expenses were contributed by the National Endowment for the Arts, the Andy Warhol Foundation for the Visual Arts, the James Irvine Foundation, Quentin Hancock Fund, the California Community Foundation, the Ford Foundation and individual donors. These contributions helped to provide honoraria, travel and accommodations for presenters and master artists, as well as scholarships for artists who would not have been able to attend otherwise. In addition, we received generous in-kind and cash support from LMU's College of Communication and Fine Arts, which helped with conference facilities and classrooms, receptions, honoraria, and staff support. Training funds from the California Department of Corrections and the California Arts Council to the William James Association assisted with conference fees, travel and accommodations for California presenters and participants.



Vijay Gupta, LA Philharmonic Orchestra violinist and co-founder, Street Symphony

# Conference Photos

***Thank you to our conference photographers.***

For complete event photos please visit their websites.

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

Brian C. Moss [Arts in Corrections Photo Gallery](#)



**Top: Robert Vincent,  
AIC alumnus and guitar maker  
Below: Curt Toffeland  
leads theater arts discussion.**



**Theatrical piece by  
Poetic Justice Project**





**Laurie Brooks, Executive Director of the William James Association, and Alma Robinson, Executive Director of California Lawyers for the Arts, received commendations from CA Sen. Ben Allen and a Native blessing from Marty Natividad to close the conference.**