

Arts In Prison

Lessons from the United Kingdom

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Introduction

Background

In October 2007, I volunteered as an arts facilitator in a program entitled Space in Prison for the Arts and Creative Expression (SPACE). A Brown University student program in Rhode Island, SPACE introduced me firsthand to arts in criminal justice. For several years, I facilitated workshops in creative writing, poetry, visual art, and bookbinding at the Rhode Island Department of Corrections' women's facilities. Although the program offered - and continues to offer - a valuable service to incarcerated men and women in Rhode Island, SPACE is challenged by poor funding, high participant and facilitator turnover rates, fading institutional memory, and detachment from other programs conducting similar work. These concerns, intensified by an impending graduation from both Brown and SPACE, compelled me to seek support from others doing work in this sector.

With the support of the Brown University David J. Zucconi '55 Fellowship for International Study, I chose to travel to the United Kingdom to gather lessons from arts programs in British prisons. The reason behind this geographical choice was threefold: Britain's rising incarceration rates¹, shared cultural and linguistic heritage with the United States, and infrastructure of regional, national, and international prison arts networking². I was interested to explore the differences between British and American approaches, including Britain's pervasiveness of arts programming in criminal justice settings, proliferation of accredited arts programs, provision of financial compensation from facilities to program participants, and government support at the local and national level.

I intended to gather advice from various stakeholders across the arts in criminal justice sector and to share the results with an American audience. Before travelling across the pond, I reached out to American arts practitioners, facility staff, and program participants to understand their interests and determine how my research could best serve their needs. Although I was representing Brown University, I was also representing a community of Americans who have been working in this sector for decades and face challenges which require a new perspective.

¹ Prison Reform Trust, Bromley Briefings Prison Factfile for December 2011.

² This includes the Prison Art Network (PAN Project) and the Arts Alliance.

Methodology

From September 2010 to October 2011, I conducted research on arts in prison across the United Kingdom and parts of Europe.³ Admittedly, the phrase ‘arts in prison’ is a misnomer in the context of this research. The term ‘arts’ refers to a variety of art forms⁴ as well as multi-arts programs and issue-based programs that incorporate the arts. The term ‘prison’ is also limiting, as the research encompassed prisons, secure hospitals, immigration detention centres, community sentences, courts, probation, and programs with former prisoners. Concerning prisons, consideration was given to men’s, women’s, therapeutic, local, remand, training, open, closed, young offender, and ‘lifer’ prisons for people given life sentences.

The research consisted of:

- desk research of relevant literature
- semi-structured interviews with 102 program staff, arts practitioners and education managers
- visits to eighteen secure facilities
- visits to four community justice programs, including Youth Offending Teams
- attendance at government meetings, arts practitioner training, prison officer training, conferences, academic seminars, exhibitions, and performances

In planning and conducting this research, a number of professional organizations’ research ethics codes were taken into account, including the British Society of Criminology and the Social Research Association. Prior to beginning research, I completed the Collaborative Institutional Training Initiative (CITI) Course in the Protection of Human Research Subjects through the Brown University Research Protections Office. Participants’ informed consent was obtained before interviews took place, and it was made clear to participants that they could end the interview and choose not to answer any questions at any time. It was also made clear to participants that their personal data was confidential and any information used in the report would remain anonymous. The vulnerability of participants was taken into account throughout the research, and, as far as possible, disturbance to participants was minimized.

³ Research involved two trips to Germany, including an International Symposium on Prison Theatre in July 2011.

⁴ See ‘Lessons by Art Form’ under Contents, page 2.

Guide to the Report

This report is a collection of lessons on how to organize arts programs in prison. The views expressed in the report are from a variety of stakeholders across the United Kingdom, including arts practitioners from arts organizations, arts practitioners employed by prisons, officials in the prison service, senior prison administrators, officers, program participants, former prisoners, and researchers. Designed as a practitioner guide, the report is written for those who plan and deliver arts programs, including prison staff and people in prison who may take on leadership roles. Many of the lessons are already practiced in - and in some cases originate from - the United States, which serves to further validate the work being done in both countries.

The terminology used in this report is designed to be inclusive of various program models. Those who deliver arts programs are referred to as ‘practitioners,’ and those who support programs through management, coordination, fundraising, and other roles are referred to as ‘program staff.’ The term ‘facility’ refers to prisons, secure institutions or spaces where programs take place, and ‘facility staff’ refers to security staff, officers, facility administrators, and other officials who work within secure institutions. Those who participate in arts programs are referred to as ‘participants,’ rather than ‘prisoners,’ ‘offenders,’ or ‘detainees.’

Letter codes are given to lessons that are applicable to certain groups of participants. These codes are intended to call attention to the needs of particular participants and offer ideas about how best to serve them. These include:

(W) for women and girls

(Y) for young people

(L) for long-term participants, including people with life sentences

(S) for short-term participants, including people who are not yet sentenced

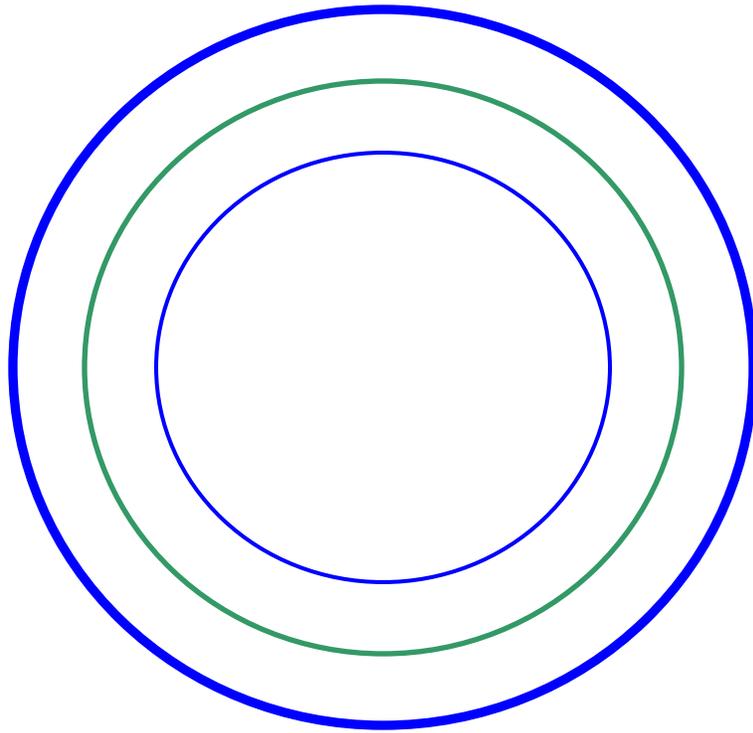
(V) for vulnerable participants, including people on excluded wings, in protective custody, with mental health conditions, at risk of self-harm, or who are disabled

(E) for English as a second language (ESL) participants and participants with low literacy

(D) for diverse participants, including ethnic and religious minorities

(F) for families of participants.

Not all of the lessons are applicable to every program and facility. As every program is different, the lessons in this report will not work in every context. It is for this reason that the report lists the benefits and harms of some lessons, marked by (B) and (H) respectively.



Lessons by Art Form

Broadcast Media

Follow facility guidelines concerning appropriate media content.

- Ask senior facility staff to advise on content acceptability.
- Familiarize participants with guidelines concerning prohibited subjects, images, or music.
- (Y) Listeners and viewers under the age of 18 may need to sign consent forms.
- Content that glorifies crime or includes profanity may be restricted.

Check if the facility has a valid license to broadcast copyrighted music.

Be sensitive to various audiences.

- Ensure that content is appropriate for everyone in every environment.
- (V)(Y) Promote age-appropriate content and be sensitive to trigger words.
- (V) Anonymize names as needed.

Decide where the program will be broadcast.

- Consider broadcasting in cells, wings, workshops, and departments.
- (F) Consider making broadcasts available to the public.
- (H) Broadcasts may distract people at work. Public broadcasting may change the content, style, or delivery of the programming. Facility regulations may prohibit public broadcasting.

Television

Model the program after a professional television studio.

- (B) Promote professional behavior, respect for equipment, and responsibility over projects.
- Offer positions, such as 'producer' or 'camera technician,' with a labelled desk or office.
- Appoint everyone to a line manager.

Use professional resources.

- Set up a sound-proof recording studio for interviews, audio recording, and filming.
- Organize a media library for pre-approved music, films, and images.
- Download Adobe editing software onto studio computers.

Respond to viewers' interests.

- Discuss news in the facility, including special reports and upcoming events.
- Broadcast a sports show.
- Respond to viewers' letters and requests.

Encourage participants to interview facility staff.

- (B) Change typical roles and promote accurate, balanced reporting.

Partner with computer, IT, or media courses.

- (B) Share resources, promote new skills, and advertise the program to students on courses.
- Reserve some positions in the television studio for course graduates.

Radio

Offer a wide choice of positions.

- Offer positions for writers, actors, DJs, sound engineers, and effects specialists.
- Require applications for popular positions, such as DJs.

Respond to listeners' interests.

- (W) Create an advice show about hot topics and ask volunteers to give advice.
- Create short dramas to engage people otherwise uninterested in radio.
- (Y) Reserve time for requests and shout-outs.
- Broadcast celebrity or guest interviews.

Follow the E.P.I. model.

- *Engage* listeners with a clear, quick message that reflects their culture and interests.
- (V) *Personalize* stories and share honest testimonies.
- *Inspire* listeners to change their views and describe a clear action they can take.

Post a weekly broadcast schedule across the facility.

Partner with other facility radio stations to share programs.

- Organize local, regional, and national broadcast networks.

Comedy

(B) Provide comedic relief from difficult issues and use a familiar art form with low barriers to entry.

Begin with warm-up exercises to build confidence.

- Create an ad for a product with a comedic twist, like toothpaste that doubles as lipstick.

Partner with the facility radio station.

- Broadcast participants' comedy routines.

(H) Comedy may be controversial and attract criticism from facility staff and the media.

Creative Writing

Experiment with a variety of writing styles.

- Explore poetry, short stories, essays, screenwriting, letter writing, journalism, and memoirs.
- (W) Build workshops from spoken word poems, like *Miss World* by Benjamin Zephaniah.

Create exercises that are widely achievable.

- (B) Take the stress off writing and support writers who are not confident.
- Offer prompts that participants can complete on their own or in their cells.
- Create layered prompts, like ‘What is your favorite food? How does it smell? Look? Taste?’
- Create tightly structured prompts, like ‘Write your life story in 100 words.’
- Create group exercises: Write a poem in pairs and select the best lines for a group poem.

Support participants who write about sensitive topics.

- (B) Ensure that participants feel safe to write freely and in privacy.
- Offer to keep written materials in a sealed folder, locked drawer, or other safe space.
- (V) Decide how to respond if a participant writes about self-harm or harming others.

Ritualize a word of the week.

- (B) Generate discussion about new vocabulary, word meaning, and creative usage.

Incorporate restorative justice into writing exercises.

- (B) Encourage reflection and empathy toward victims of crime.

Organize special projects.

- (B) Excite participants to work toward a special goal, final product, or deadline.
- Launch a writing festival, writing competition, or book-in-a-week challenge.
- Give facility-wide writing prompts.
- Spark conversation by asking participants to pin meaningful words over their hearts.

Set up a writer-in-residence in the facility.

- (B) Build trust over time through embedded relationship-building.
- Ask facility staff to write a proposal detailing their goals for a writer-in-residence.
- (V) Work across various departments, including excluded wings and staff offices.

Create opportunities for participants to see their work in print and published.

- (B) Inspire confidence to continue writing and create a tangible record of the work.
- (F) Ensure that printed copies are available to writers and their families.
- Create a magazine, anthology, newsletter, newspaper, or bulletin board in the facility.

Encourage creative correspondence between participants and their families.

- (F) Encourage parents and children to write stories to one other.

Invite guest speakers who are published or knowledgeable about publishing.

- (B) Give credible advice and resources to aspiring writers.

Pair aspiring writers with professional writers outside the facility.

- (B) Offer one-on-one advising and individualized feedback.

Dance and Movement

Program Design

Model the program after a professional dance company.

- (B) Promote professional behavior, commitment, structure, and teamwork.
- Refer to the group as a ‘company’ or ‘ensemble.’
- Prohibit jewelry, baggy clothing, or anything in pockets.

Model the program after a dance academy.

- (B) Develop participants’ skills and confidence.
- Perform for an audience early on to inspire commitment and to compare to later shows.
- (Y) Invite guest practitioners to teach specialized subjects, like karate and street dancing.
- Ask participants to create their own choreography and prepare a final performance.

Enforce a policy that all people in the room must join the activities.

- (B) Prevent anyone from sitting, disengaging, observing, or standing on the side.

Support a healthy diet.

- Provide healthy food and give water bottles for participants to decorate and to keep.

Activities

Begin with trust exercises, like falling circles and lifts.

- (B) Foster teamwork and group bonding.

Incorporate play.

- (B)(Y) Break down personal space, build group trust, and energize participants.

Discuss physicality.

- (B) Develop an understanding of physical communication and personal boundaries.
- (Y) Discuss the meaning and subtlety of actions, like brushing shoulders and shaking hands.

Create choreography around subjects of participants’ choice.

- (Y) Create choreography based on a game of football.
- (W) Dance to a song that is meaningful to participants.

Film

Before Filming

Gain approval for shooting and screening the film.

- Learn relevant filming restrictions to a quotable level to show knowledge.
- Reference policies from other facilities that support films.
- Gain permission to show participants' faces on film.
- Gain a letter of permission from senior facility staff.
- Gain participants' consent to be filmed and to screen the film in particular contexts.
- Gain approval from victim awareness organizations to screen films to the public.

Gain permission for participants to keep copies of the film.

- (B)(F) Enable participants to share the film and build a portfolio.

Create a procedure for facility staff to approve the content of the film.

- Create a mutual agreement with facility staff.
- (H) Constant reviewing can stall production and burden facility staff.

Earn trust from participants and facility staff.

- Focus on a subject that is important to all stakeholders.
- Be open about the film's intentions.

Show sample films to spark ideas.

- Discuss a specific style of filming or the issues that the film raises.

During Filming

Make a film to promote well-being.

- (B) Respond to participants' needs and explore sensitive ways to approach difficult issues.
- Ask participants what they, their peers, and the facility need for improved well-being.
- (V) Create films for people on their first night to show what to expect in the next 24 hours.
- Create induction films with information about the facility.
- List relevant resources and facility contacts at the end of the film.

Make a film with a message of prevention.

- (Y) Provide a clear message to young people in the local community.

Write and shoot the first half of the film before completing the script.

- (B)(S) Involve participants who may be released and allow improv to change the storyline.

Hire professional actors as necessary.

- (B) Involve female characters in a men's facility and male characters in a women's facility.

Give participants the opportunity to explore multiple roles.

- Offer roles for a screenplay writer, animator, producer, director, or actor.
- Offer positions to operate lighting, sound, cameras, costumes, and props.
- Ask participants to record an original soundtrack.
- (D) Distribute roles to balance group dynamics and represent diverse perspectives.
- (H)(V) Louder, more assertive participants may overshadow reserved participants.

Use a green screen.

- (B) Enable participants to see themselves in a different setting and boost production quality.

Involve participants in the editing process.

- (B) Widen ownership over the film and develop film editing skills.
- Pre-edit some material outside the facility and ask for participant feedback.
- (H) Shared editing may be time-consuming.

Allow the facility to use the film again and again.

- Use the film to advertise programs or courses.
- Play the film on a loop in common areas or in cells.

Horticulture

Partner with the facility gardening or landscape department.

- (B) Share resources, develop joint projects, and learn from their expertise.
- Discuss the most suitable location for new plots on facility grounds.

Identify and recommend gardening books from the facility library.

- (B) Ensure resources are accessible and easy to understand.
- (E) Identify books with pictures and step-by-step guides.

Create opportunities to explore various roles.

- (B) Allow participants' interests to drive their participation.
- (L) Tend edible plants at various stages, like planting, growing, harvesting, and cooking.
- Design and construct creative gardening spaces.
- Order gardening catalogues for participants to choose their seeds and materials.

Incorporate horticulture into non-horticultural programs.

- Give each participant a flowering plant to nourish as a metaphor for program development.

Literature

Choose engaging texts.

- Select excerpts from a variety of literary genres.
- Read Chapter 47 of *Oliver Twist*, in which Fagin manipulates Sikes, who then murders Nancy.
- Read *Touching the Void* by Joe Simpson.
- (D) Read *Made in Britain: Inspirational Role Models from British Black and Minority Ethnic Communities* by Steven D'Souza and Patrick Clarke.

Give participants a copy of the text at least one week in advance.

- (B) Encourage participants to develop questions, ideas, and ownership over the text.
- Photocopy each text for participants to keep.

Invite readers to bring other texts into the session.

Accommodate different reading levels.

- Ask for volunteers to read a piece aloud at the start of each session.
- (E) Show a film with the text, or act out improvised scenes based on the text.
- (H) Asking participants to read aloud may put them on the spot.

Ask participants to choose a book to keep at the end of the program.

Magazines

Content

Determine the target audience.

- Consider local, regional, national, and international audiences.
- Consider target populations, including people in facilities, former prisoners, or the public.

Present balanced content.

- Represent readers' concerns while maintaining cooperation with facilities.
- Involve readers in content development while maintaining an edited, professional magazine.

Ensure that content is appropriate for all audiences. (E)(D)

- (V) Be sensitive to people who may be at risk of self-harm.
- Be careful not to include pieces that glorify crime.

Use a consistent tone.

- Use readers' voices as much as possible.
- Use friendly, approachable, and non-patronizing language.

Allow the magazine to serve as a public forum to discuss issues.

- (B) Avoid filling out incident reports and diffuse issues responsibly by making them public.
- Invite groups to write collective articles to which facility staff can respond.

Link pieces thematically.

- (B) Present a coherent topic and connect writers who may not otherwise communicate.
- Combine poems that all relate to love & relationships.

Create the editorial, design, and production value of a newsstand magazine.

- (B) Engage readers, provide familiarity, and offer professional publishing opportunities.
- Hire a managing editor and guest editors for specific genres.
- Work with a professional graphic designer to create a highly illustrated, colorful design.

Release special issues linked to celebrations, campaigns, or world events.

- Celebrate the magazine's 25th anniversary by asking readers for 25 ideas for the future.

Invite charities and organizations to advertise their work.

- (B) Provide useful resources to readers and raise funds through advertising space.

Provide information and advice.

- Present information about legal rights, education, and employment.
- (W)(V) List community services, like housing, counselling, and domestic violence shelters.

Include content unrelated to criminal justice.

- Share positive stories from former prisoners.
- Showcase creative writing.

Include interviews with former prisoners.

- Interview someone who was incarcerated in another country.

Submissions

Diversify the ways that people can submit work.

- Provide an address where people can send submissions.
- Send magazine representatives to facilities to seek submissions and lead workshops.

Encourage underrepresented populations to submit work. (V)(D)(W)(E)

- Correspond with one-time entrants to keep in touch and encourage them to continue.

Select diverse submissions.

- (E) Vary the reading difficulty and provide translations when possible.

Offer occasional writing prizes.

- Prizes can be awarded by trustees, by editors, or by readers' choice.

Ask entrants how they want to be named.

- Ask if references should be given by name, by pen name, by facility name, or anonymously.
- Explain which audiences will be able to see their published work.
- (H)(V)(Y) The facility name may reveal sensitive information about entrants, and entrants under a certain age may not be named under child protection laws.

Distribution

Partner with a pre-existing distributor in the magazine's target area.

- (B) Reduce mutual costs and share contacts.
- Distribute through a facility mail delivery network.

Deliver a certain number of magazines to each facility depending on its size.

- Give hundreds of issues to large facilities and tens of issues to small facilities.

Use the facility library as the magazine's contact and distribution point.

- (B) Increase readership by allowing magazines to circulate.
- Ask the librarian about other distribution points, such as courses or resettlement wings.

Make sure that delivered magazines are distributed.

- (B) Ensure that boxes are opened and distributed, rather than sitting untouched or lost.
- Ask writing workshop practitioners to check if new issues are available.
- Contact the facility if readers say that new issues are not available.

Send magazines free of charge to certain populations.

- (F) Send free copies to facilities, resettlement organizations, and entrants' families.
- Encourage former prisoners to contact the magazine to receive the newest issue.

Music

Activities

Create sound diaries.

- Ask participants to write down the sounds they hear in one day, from morning to evening.
- Invite a professional editor to make a soundtrack of the sounds that participants describe.

Pair familiar musical styles with less-familiar musical styles.

- (B) Break stereotypes, explore cross-genre similarities, and encourage experimentation.
- Pair a DJ with a string ensemble, or pair guitar with violin.
- Work with flexible musicians who can play any style and respond to participants' interests.

Invite a full professional ensemble to perform and work with participants.

- Look across the ensemble's repertoire to explore what might appeal to participants.

Record original music.

- (B) Enable participants to replay and share their own music.
- Record pieces throughout the program so participants can track progress and make changes.
- Record a final practice session, performance, or concert.
- Label each track with the track title, recording date, and performers' names.
- (F) Make sufficient copies for participants, family members, and the facility.
- (H) Some participants may be released or transferred before a final or one-time recording.

Incorporate music technology and hip hop.

- (B)(Y) Use relevant, familiar music and offer opportunities for lyric writing and composing.
- (H) This may require one-on-one facilitation and feel individualistic.

Work toward a final result.

- Prepare for a live concert, audio recording, film, certificate, or anthology of lyrics.

Resources

Use instruments.

- Use keyboards, drums, guitars, tambourines, maracas, bells, amplifiers, and microphones.
- Link instruments to specific techniques, like using a flute to discuss circular breathing.
- Use practitioners' personal music kits with their permission.

Match the number of instruments to the number of participants.

- (B) Ensure that each participant has an instrument, especially in bands.
- Encourage participants to switch instruments between songs.
- Set up multiple bands, like advanced and beginner groups, to accommodate more people.

Use computers.

- (B) Record live music, develop computer literacy, and see instant results.
- Use Mac computers for music production.
- Use Garage Band for composing and sequencing music.
- Use Sony Acid Pro for multi-track recording and mixing.
- (H) Facility security rules may restrict laptops, and facility computers may be inaccessible.

Create a music library.

- (B) Search quickly for pre-approved music and create unique soundtracks for performances.
- Use 'clean' versions of popular music tracks.
- (W) Create soundtracks from *Massive Attack* albums.

Use a projector.

- (B) Save paper and project information that all participants can see.
- Project pre-written lyrics or write lyrics together on a projector.

Use a Soundbeam.

- (B) Use an accessible electronic tool that requires no prior musical experience.
- (V) Pass hands and elbows through an invisible beam to create sounds.
- Choose from various instruments, rhythms, and styles.

Spotlight on: Gamelan (Indonesian Bronze Percussion)

(B) Use accessible instruments, encourage collaboration, and involve inexperienced participants.

Bring in cultural objects from Indonesia, including masks, photos and books.

Maximize participation by rotating song directors and inviting facility staff to participate.

Encourage individual improvisation and ask song directors to create unique directional hand signals.

Follow each song with a group discussion on tone, progression, and group dynamics.

Storytelling

Share oral traditions.

- (D) Record traditional stories in print, audio, or film.

Write from personal experience.

- Write autobiographies.
- Create personal stories based on lessons from elders.

Record stories for children.

- (B)(F) Develop parenting skills, stay close to children, and share age-appropriate stories.
- Give children a personalized book and a CD to hear their family member's voice.
- Offer writing workshops for participants who want to write original stories.
- Print multiple copies for the storyteller, children and other family members.
- Target potential participants who are parents, grandparents, aunts, and uncles.
- (Y) Invite a group of young fathers to create a collaborative story book with a CD.
- (W) Invite mothers to record a bedtime story on CD with added sound effects.

Create original illustrations.

- Invite a professional visual artist to support participants.

Use other books as resources.

- Use a rhyming dictionary, dictionary, and thesaurus.
- Read pieces that link storytelling to life experience, such as *Face* by Benjamin Zephaniah.
- (H) Sample books can be distracting and impede creativity and imagination.

Theatre and Drama

Activities

Play warm-up games.

- (B) Build trust, energize participants, and break down individual boundaries.
- Use eye contact, like requiring pairs to perform a certain movement when their eyes meet.
- (E) Replace English words with words translated by participants.
- Challenge everyone to touch one piece of paper while no one touches the ground.

Create a tableau or still-life scene.

- (B) Explore the subtlety of physical communication and visualize who is affected by actions.
- Ask participants to symbolize their role by their distance from the center of the scene.
- Create still images involving an aggressor, a victim, and others affected by their actions.

Use improvisational role play.

- (B) Take on new roles and practice skills for difficult situations.
- Compare useful and non-useful ways to deal with challenging issues.
- Use personal development prompts: 'Where do you want to be? How will you get there?'
- Create an amalgam character of participants' qualities and decide how s/he faces challenges.
- Offer improv workshops to facility staff, police, and judges to practice new approaches.

Create activities inspired by Shakespeare.

- (B) Engage with classic texts and explore the tone, power, and meaning of language.
- Encourage participants to stand, feel energized, and honor Shakespeare's original intentions.
- Ask participants to memorize and rehearse a five-line scene in multiple delivery styles.
- Print a list of Shakespearean curses to deliver funny, antiquated insults.

Preparing a Play

Structure the play around a theme.

- (B) Connect personal experiences around one coherent theme.
- Use one-word themes, like 'change' and 'legacy.'
- (Y) Ask participants to reflect on their current lives from a future perspective.
- (H) The theme may be so broad that participants split into too many directions.

Structure the play around an issue in the facility.

- (B) Safely express views on the facility and expose facility staff to participants' perceptions.
- Build a play around six still-life images of common situations in the facility.
- (H) Participants may want to take a break from facility issues during the play.

Structure the play around a fictional event.

- (B) Explore new responses to common or challenging events.
- Create an interactive play in which actors and audience members can face a victim of crime.

Structure the play around participants' needs.

- (B) Identify needs, share personal stories, and explore strategies to deal with challenges.
- (S) Address issues facing people with upcoming release dates, such as applying for jobs.
- (F) Examine domestic abuse, justification/distortion of behavior, and family impact.
- Discuss addiction, reasons behind addiction, and which alternatives can fill that space.
- (W)(V) Discuss the baggage of difficult experiences and alternative ways to deal with pain.
- (V) Focus on sexual relationships and explore healthy ways to form intimate relationships.
- (H) Topics may be irrelevant or offensive to some participants or audiences.

Structure the play around an artistic concept.

- Create an opera with an original score, or create a play around a song.

Structure the play around a specific audience.

- (F) Create a play for children using a famous children's story or a rhyming narrator.

Build a play in a week.

- Lead from improv games to character and plot development, rehearsals, and a performance.

Encourage character development.

- (B) Reflect on personal connections to characters and take on new roles.
- Improvise scenes in which characters can meet one another and build pieces.
- Build characters through questions and answers, like 'Who are you? Why are you here?'

Offer a variety of roles in the theatrical process.

- (B) Encourage group ownership over the play and enable participants to develop new skills.
- Rotate positions backstage to share responsibility and knowledge.
- Offer roles in playwriting, costume design, set design, sound engineering, and lighting.
- (H) Divided roles may limit participants' unity and familiarity with different parts of the play.

Use meaningful props.

- (B) Physicalize internal processes, explore metaphoric meaning, and maximize limited props.
- (W) Use a comfort blanket to symbolize protection and coping strategies.
- (F) Use a doll to represent a child that the audience can hold and consider the impact upon.
- Use socks to symbolize issues that characters juggle.
- Use a chair to symbolize an emotion that characters can sit with or address while standing.

Use masks.

- (B) Introduce novelty objects and create ambiguity to provoke multiple interpretations.
- Use full masks, half-masks, and themed masks.
- Switch masks to symbolize different emotions, and lift the mask to speak honestly.
- Use themed masks, like the 'Chatter Box,' 'Cool Guy,' 'Brick Wall,' 'Red Anger,' or 'Angel.'
- Ask the audience what masks or coping strategies they use and why.

Commission a local playwright to write an original play that incorporates participant input.

- (B) Foster group ownership over the script, support rising artists, and expand local links.
- Invite a local playwright to work with the group before writing the script.

Work with professional actors.

- (B) Build teamwork across diverse groups and encourage high-quality performances.
- Work side by side with professional actors to foster a Shakespearean theatrical community.
- (H) Participants may be excluded if professional actors hold all the major roles.

Performance

Deliver a performance in the facility.

- (B) Work toward a deadline and attract facility-wide recognition.
- Use professional performance elements, like stage curtains, intermission, and final bows.
- Perform to peers and facility staff.
- Play a short video about the behind-the-scenes process before the performance.
- Use video backdrops to display settings, characters' memories, dreams, or phone calls.

Invite a theatre group from outside to perform inside.

- (B) Widen access to professional theatre and link with arts organizations in the community.
- (Y)(V) Invite facility staff to watch the performance beforehand to ensure suitability.
- Offer multiple performances per day to minimize security processing and schedule conflicts.
- (Y) Make a quiz for audience members to fill out while watching the play.
- Pair performances with workshops to explore ideas presented in the play.

Invite an audience from outside the facility.

- (B)(F) Draw attention to the program and receive validation from family and friends.
- Invite the audience and actors to mingle after the performance without feeling rushed.

Spotlight On: Forum Theatre

Use a joker, fool, or master of ceremonies.

- (B) Use a personable character to interact with the audience and inspire trust.
- Semi-improvise the role to respond to the audience.

Show characters making small actions and choices.

- (B) Highlight the role of small decisions toward a final outcome.
- Pause after each action to allow the audience to imagine the implications of the decision.
- Invite the audience to challenge or replace a small action.

Maximize audience participation.

- (B) Allow audience members to influence the plot and explore other sides of themselves.
- Explain participation guidelines at the start of the play, such as 'No violence or aggression.'
- (Y) Ask timid audiences indirect questions, like 'What would someone in this position feel?'
- Ask the audience to give advice to characters, which may end the play on a positive note.
- Have characters approach the audience and ask 'Wouldn't you do this in my shoes?'
- Use hot seating to let audience members take on character roles.

Visual Art

Program Design

Foster an art school environment.

- (B) Develop participants' confidence in front of a group and promote peer exchange.
- Ensure everyone has adequate space in the room.
- Invite participants to draw on the front board or give demonstrations.
- Encourage experimentation, like using organic materials or mixing landscape and portraiture.

Structure the program as a professional workshop.

- (B) Develop technical skills and prepare for professional environments outside the facility
- Combine metal or woodworking training workshops with creative projects.

Foster a studio environment.

- (B) Provide ample space to work and allow participants to create personal projects.
- (F) Offer open studio days to visitors, like holiday card-making with participants' children.

Activities

Offer mini-lessons on basic skills before participants begin their own projects

- Give a lesson on oxide pigments before participants paint clay tiles to decorate the room.

Take a trip outdoors to observe the landscape and natural objects.

- (H) This may require risk management and extra security staff.

Organize group projects.

- (B) Develop teamwork and promote collaboration.

Pair participants with famous artists from similar backgrounds and interests.

- (B)(V)(D) Widen access to the arts and offer a personalized source of creative inspiration.
- Play museum films about famous artists.

Offer facility-wide art projects.

- Invite each person in the facility to design a paper bird cage to be hung in a central location.

Combine many small exercises in one session.

- (B) Produce a large body of work quickly, build confidence, and offer ideas to use later.

Offer sessions on residential wings.

- (B)(V) Involve people who may not otherwise attend an arts program.

Offer life drawing.

- Ask for a volunteer to sit as a model or give each participant a small wooden model.

Place time limits on projects.

- (B) Ensure project completion and foster commitment to finish on time.
- Complete a contour drawing in two minutes.

Design a secure facility purposely built for creativity.

- (B) Offer new ideas to facility staff and encourage imagination.
- Invite facility staff to join the design team.
- (L) Seek participants who have been to many facilities.
- Work with a professional architect to interpret participants' ideas.
- Partner with a construction company or architecture firm with interests in the project.
- Create a final design that meets security criteria and could be built as a realistic facility.

Create an animated film.

- (B) Bring participants' sketches together into one cohesive piece.
- Invite a professional animator to edit the film.

Create pottery.

- (B) Encourage patience, long-term planning, and care for tangible materials.
- (H) The facility may discourage ceramics as a means to create weapons or key molds.

Make a collage.

- Use high-quality paper to break down fears of making mistakes.

Use photography.

- (B)(Y) Use a familiar and accessible art form that produces instant results.
- Invite a professional photographer to take participants' portraits with expressive props.

Explore knitting, embroidery, and textile art.

- (B)(V)(L) Enable participants to work in their cells and cope with isolation.
- Provide individual kits with fabric swatches, needles, and patterns.
- Work on large group projects, such as quilts and tapestries.
- Organize knitting circles once a week.
- (H) The facility may require a risk assessment of participants before allowing needles.

Resources

Use art books.

- Organize a community book drive for donated books.
- Recommend books from the facility library.

Use recycled materials.

- (B) Save money and find creative uses for everyday objects.
- Use the backs of old tables as canvases.

Use a projector.

- (B) Display visual slides and avoid using postcards or large posters.
- Discuss famous artists and compare techniques.

Give sketchbooks to all participants.

- Prompt participants to draw, write, copy, record, experiment, and stick things inside.
- Encourage participants to keep it on release or donate it as a resource for future participants.

Use canvases and easels.

- Partner with the facility woodwork shop to commission certain materials.

Use cameras.

- (B) Photograph artwork for participants' portfolios or competitions.

Cover tables with durable plastic tablecloths.

- (B) Protect tables from damage and save time during clean-up.

Have a computer in the room with a gallery of images.

- (B) Enable participants to browse pre-approved images for inspiration and ideas.

Use wall space to display art.

- (B) Inspire creativity, display famous pieces, and showcase participants' work.
- Display a series of sketches to demonstrate an artist's development toward a final piece.

Exhibiting and Commissioning Artwork

Ask artists how they want to be named.

- Ask if they prefer to be referenced by name, by pen name, by facility name, or anonymously.
- (H)(V)(Y) The facility name may reveal sensitive information about artists, and artists under a certain age may not be named under child protection laws.

Create a storage policy for artwork.

- (B) Determine what should happen to pieces that artists do not want to keep.
- (H) The facility may consider artwork to be a personal item that must be thrown away.

Create a form for transferred or released participants to request their work be sent to them.

- Determine if participants can receive artwork that is exhibited on facility walls.

Commissions

Invite local organizations, companies, charities, and government agencies to commission artwork.

- (B) Link to the local community and offer participants a practical work opportunity.
- Ask non-charitable groups to pay for the cost of materials and the artwork.
- Ask charities to pay for materials only.
- (H) Some commissioning bodies and requested images may be inappropriate.

Commission artists to create pieces for the program.

- Ask participants to create posters, advertisements, or graphic designs for the website.

Determine what artists will receive in return for the commissioned piece.

- Ask artists what they would prefer to receive for the commissioned piece.
- Provide financial compensation or permission to have in-cell or specialized art supplies.
- Work with the artist to set a suitable artist fee.
- (H) Some facilities may restrict artists from earning money from commissions.

Recognize artists after the commission is completed.

- Provide a certificate, personal visit, letter of thanks, or photo of the piece on location.

Exhibitions

Prepare artwork for exhibition level.

- Make custom frames, crop images, and trim or remove unwanted sections.

Partner with a creative writing workshop to have writers respond to the exhibited work.

- (B) Promote dialogue across programs and involve more people in the exhibition.
- Display poems next to exhibited pieces and include poems in the exhibition catalogue.

Send each artist a participation certificate and details of the exhibition.

Invite artists' family and friends to a private viewing.

- (B)(F) Encourage families to recognize and celebrate artists' achievements.
- Ask artists for their family's contact details.
- Offer to reimburse families for travel costs.

Make comment cards available to visitors.

- (B) Share visitors' impressions and feedback with the artists.
- Ask visitors to comment on specific pieces so their comments can be sent to that artist.

Create a policy to determine what happens to each piece after exhibition.

- (F) Ask if artists want their piece to be sold, returned to them, or sent to family or friends.
- Collect each artist's contact details, release date, and transfer details.
- Scan, store, or destroy written work confidentially, and ensure writers have their own copies.
- Determine which pieces, if any, to keep within the program and for what purposes.
- Keep a small traveling exhibition of pieces that artists no longer want.

Exhibitions Outside Facilities

Ask a local gallery to exhibit artwork.

- (B) Raise the profile of the program and inspire participants to create high-quality work.
- Seek out galleries in local government buildings or news media offices.
- (H) Art may get lost or damaged. Create a policy to compensate the artist if damage occurs.

Exhibit artwork in a permanent location in the community.

- (B) Change public perceptions and enable participants to visit the exhibition after release.
- Create murals, tiles, and mosaics.
- Incorporate restorative justice and community service.

Open the program office as an exhibition space.

- (B) Spread awareness of the program and change public perceptions.
- Display artwork and letters from participants.
- Open the office on local gallery tour days.

Invite guests to curate the exhibition.

- (B) Develop local links and inspire curators to support the program.
- Reach out to judicial officials, police, victims of crime, notable artists, and former prisoners.

Be prepared for media interest.

- Contact friendly press before the exhibition to publish an article or notable piece of artwork.
- (H) Be prepared for negative press.

Widen access to exhibitions.

- Offer regional and travelling exhibitions.

Arrange for participants to visit the exhibition.

- Gain facility permission for participants to attend the opening event or private viewing.
- Offer to cover the travel costs to and from the exhibition.
- (H) This may be limited to participants on day release programs.

Exhibitions Inside Facilities

Create exhibitions within facilities.

- (B) Promote the program, showcase talent, and inspire artists to create high-quality work.
- Use the chapel, health care unit, visiting room, mother & baby unit, wings, and library.
- Record and photograph all exhibited artwork.
- (H) Artwork may be removed without notice.

Make the most of limited exhibition space.

- Photograph, scan, and minimize the size of original work to display multiple pieces together.
- Exhibit artwork on windows to create a stained glass effect.

Spotlight on: Graphic Design

Begin the program by focusing on the creative process.

- (B) Develop foundational skills before allowing work on the computer.
- Assign handwork such as sketching, sculpture, and paper-mache.
- Give lessons on color theory and the color wheel.

Model projects after common professional tasks.

- Create an ornamental novelty object for a product proposal.
- Design panels that visually represent words, like ‘Attack, Skirmish, Retreat, and Peace.’
- Merge a word and an image for an advertisement.
- Design a heading for letters and business cards.

Use Mac computers.

- (B) Use high-quality design software and an interface that supports multi-tasking.

Require participants to present finished projects to the group.

- (B) Promote teamwork in an individualized, computer-based environment.

Partner with facility courses or departments that need things to be designed.

- Invite business students to pitch logo ideas to participants and choose the winning logo.
- Enable participants to design posters for the chapel, gym, education, and other departments.

Use wall space to display designs by former participants and suggested project schedules.

- (B) Help participants plan the steps needed to create their desired product.

Yoga and Meditation

Approach a variety of facility departments as potential hosts.

- Work with the gym, first night facilities, mental health units, and drug treatment units.

Support professional yoga teachers to work in their local facilities.

- (B) Build community inside and outside the facility.
- Require all teachers to undergo the same training to ensure an organizational standard.
- (H) There may be too many local teachers to choose from or no availability at all.

Offer workshops at varying times.

- (B) Prevent overcrowding and maximize the times when participants are available.

Be clear that yoga and meditation are open to people of any gender.

- (B) Break stereotypes and foster an inclusive environment.
- (H)(W) This may ignore gender-specific needs, like yoga for pregnancy or menstrual pain.

Offer workshops to facility staff.

- Schedule workshops during the staff lunch hour with the option to change out of uniform.
- Tailor the workshop to each facility's culture, including fitness, stress relief, or team building.

Offer a choice of resource packs.

- (B) Support people with various literacy and experience levels.
- Offer books for advanced readers and people with some reading.
- (E) Offer illustrated or translated books for people who cannot read English.
- (W) Create resource packs for specific populations, such as pregnant women.
- Offer CDs to talk listeners through their practice in a calming voice.

Send out individual resource packs upon request.

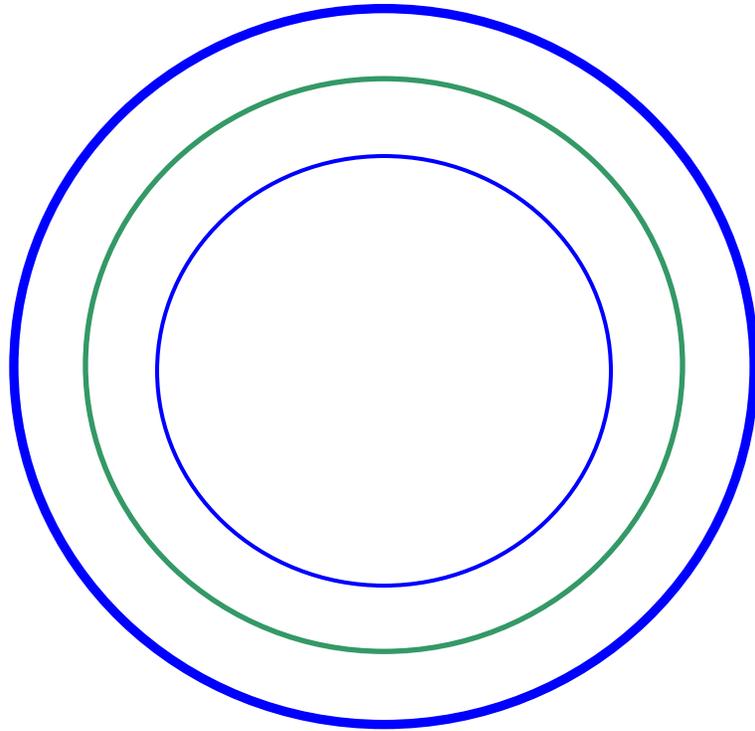
- (B)(V) Support people who want to develop their practice or cannot attend workshops.
- Offer multiple ways for people to request resource packs.
- Accept requests via mail.
- Publish ads in facility-wide magazines and newspapers.
- Ask facility staff to hand out request forms.

Offer a pen pal to support individual practice.

- Pair participants with particular yoga teachers to match their expertise and interests.
- Recommend participants to further resources or organizations depending on their interests.
- Create a storage policy to determine which letters are filed or stored electronically.

Link workshops across multiple facilities.

- (B) Foster a sense of community and joint practice.
- Invite 108 people to do 108 sun salutations at the same time.



Lessons by Subject

Approaching Facilities

Advertise the program in facility staff networks.

- Give presentations at staff conferences and events.
- Publish articles in staff magazines and newspapers.
- Send brochures to facilities.
- (H) Facilities may be bombarded with literature.

Select facilities that will be receptive to the program.

- Identify facilities with supportive senior staff and a history of supporting arts programs.
- (S) Make sure that the program timing will accommodate participants at selected facilities.

Contact facilities at least six months in advance.

- (B) Allow time to arrange paperwork, training, and security clearance.

Identify the most appropriate facility contact person.

- Find someone who can provide structure, scheduling, and staff introductions.
- Determine if there is one person or department in charge of arts activities.
- Listen for names of influential or well-respected staff members.
- Build relationships with senior officials who work across multiple facilities.
- (H) Contacts may be overburdened, transferred, or affect how the program is perceived.

Approach facilities with positivity and professionalism.

- Write persuasive submission letters to facilities.
- Work with a can-do attitude.
- Brainstorm creative solutions to potential pitfalls.

Anticipate what facility staff will want to hear.

- (B) Dispel fears, combat assumptions, speak to their interests, and build trust.
- Be familiar with facility jargon.
- Give a detailed and accurate description of the program.
- Ask facility staff about barriers they may perceive to program success.

Utilize program branding.

- (B) Give an immediate idea about the program and energize facility staff.
- Use a program name that facility staff are familiar with or can easily understand.
- Demonstrate support from a well-respected university, museum, or cultural institution.
- (H) Be prepared to manage false expectations.

Appeal to facility aims and priorities.

- Identify political trends or new policies within facilities.
- Ask senior staff what they want to see in the program.
- Address issues that concern both staff and participants, such as anger management or stress.
- Link to a service that the facility is required to provide, such as education or health care.
- (H) Facility aims may feel imposed or not match program aims.

Explain to staff how they can benefit from the program without being burdened by extra work.

- Describe what the program can contribute to each department.
- Describe how the program can improve their work environment.

Demonstrate experience working in other facilities.

- (B) Inspire confidence by sharing program history and achievements.
- Provide the contact details of references at other facilities.

Tailor programs to each facility.

- (B) Respond to facility needs and encourage staff to identify with the program.
- Expect that activities and plans from one facility may not work in another.
- Adapt to changes within a facility that develop over time, including security changes.

Refrain from statements that may be hostile to facility staff or cause the program to be rejected.

- Consider how program statements about the criminal justice system may be perceived.
- (H) This may discourage practitioners from discussing program intentions or concerns.

Arrange security clearance and training well in advance.

- Determine which training is mandatory, specialized, or optional.
- Consider clearance across multiple facilities, including regional and national clearance.
- (H) Certain training may require practitioners to take on disciplinary responsibilities.

Create a supportive infrastructure, especially for lone practitioners.

- Identify a line manager, overseeing department, and staff mentor.

Get permission in writing.

- (B) Inspire confidence before the program and ensure that agreements will be honored.
- Write a service-level agreement defining roles and responsibilities.
- Get a letter of commitment from the facility itself, rather than a particular staff member.
- Circulate a list of materials and ask security staff to flag any issues beforehand.
- Get a written record of all permissions.
- Follow every meeting with a letter detailing what was discussed.
- Ensure that all documents are dated and signed by facility staff.
- Carry written permission forms at all times.
- (H) Commitments can change at any moment, and documents may be considered outdated.

Attracting Participants

Create an appropriate program name.

- (B) Convey the program identity, communicate clear expectations, and create a hook.
- Use a name that is easy to understand and free from cryptic or unfamiliar words.
- Convey what participants will do in the program, such as 'Drumming' or 'Acting.'
- Use a serious name to draw respect from participants and facility staff.
- Distinguish between the program name and the organizational name, if any.
- (H)(D) Some names may be stigmatized, offensive, or culturally-specific.

Identify people who can get the most benefit from the program.

- (B) Maximize the impact of the program and appeal to the target population.
- Work in a particular wing or department.
- Reach out to people with no prior exposure to the arts.
- (H) This may cherry-pick certain groups and exclude others who want to participate.

Ask facility staff which promotional methods tend to work best.

Hang up posters.

- (B) Raise the profile of the program across the facility.
- Undergo training on how to design posters and display boards.
- Incorporate catchy designs, colors, photos, and quotes from past participants.
- Advertise if facility staff are welcome to join.
- Hand out fliers and refer to posters during conversation.
- Attach application forms that people can tear off and complete.
- (H) Posters may be everywhere and less effective than personal recommendations.

Advertise the program through current and former participants.

- (B) Describe the program at a peer-to-peer level and gather personal recommendations.
- Ask former participants to represent the program at program fairs.
- Ask participants to recommend friends for future programs.
- (V) Exhibit participants' work on the wings.
- Ask participants to give personal invitations to performances, concerts, and events.

Promote the program through wing representatives.

- (B) Advertise through a well-respected person who is connected to peer networks.
- Speak with reps whose positions relate to the program, such as diversity or education reps.

Use a singing poster.

- (B) Draw a wide audience and engage people instantly.
- Walk around the facility while playing instruments that are used in the program.
- Put on a live performance, such as a comedy routine, song, or skit.

Advertise the program through facility broadcasting.

- (B) Reach wide audiences through popular, well-established media.
- Air a commercial for the program on the facility's TV channel or radio station.

Do individual marketing to each cell.

- (B) Reach every person in the facility.
- Invite people to be in a program about journeys by placing a 'train ticket' under cell doors.
- (H) This may burden practitioners' time.

Promote the program at facility inductions.

- (B) Reach every person who is new to the facility.
- Ask former participants to represent the program.
- (H) Inductees may be bombarded with options and commit to too many programs.

Advertise the program in the facility's program booklet.

- (B) Reach a wide audience and use a pre-existing method of publicity.
- Identify the member of staff who manages the booklet and submit the entry on time.

Ask facility staff to refer individuals to the program.

- (B) Involve facility staff at the start of the program and apply their expertise.
- Meet with staff to explain the program aims and which participants would be most suitable.
- Advise them on how to describe the program accurately.
- Ask facility staff to recruit all participants for short, one-day, or one-time programs.
- (H) Facility staff may cherry pick from certain groups and misrepresent the program.

Offer taster sessions.

- (B) Portray the program accurately and show people what to expect.
- Offer a mini-session or a full-length workshop.
- (Y) Offer taster sessions during educational courses.
- (V) Offer taster sessions on the wings during free-association periods.
- Organize a program open house and ask participants to invite their friends.
- Ask people to complete a joint assignment, such as drawing the same image.
- (H) A taster session may modify data for research purposes.

Distribute applications.

- (B) Be selective and ensure participants are interested and committed.
- Use applications for a pilot program to select the most suitable group.
- (V) Make applications widely and easily accessible.
- (E) Create translated applications and offer to discuss the application one-on-one.
- (H) This limits the number of participants and may exclude potential participants.

Have a personal chat with participants before the program starts.

- (B) Ensure that participants know what to expect.
- Explain what the program is about and any relevant requirements.
- Address their concerns and identify conflicts with other participants.
- Ask participants to commit to the program in writing and agree to ground rules.

Make sure that participants can attend the entire program. (S)

- Be clear if attendance is required or if the program is centered around certification.
- Ask if anyone is waiting for space to open in another program.
- (H) This may not be important for a one-time or drop-in program.

Be clear if the program is voluntary.

- (B) Avoid confusion if people think the program is mandatory.
- (H) Discuss potential consequences of participation, like missing work or a required course.

Work with facility staff to complete a risk assessment of potential participants.

- (B) Ensure the safety of participants and practitioners.
- Decide if co-defendants can participate together.
- (V) Decide if people from different wings can participate together.
- Consider participants' behavioral record.
- (H) Perceptions of risk may differ, and risk assessments may limit participants' opportunities.

Selecting Rooms

Choose a room that best serves the program aims.

- Match the size of the room to the planned activities and number of participants.
- Ensure proper ventilation for certain materials, such as spray paints.
- Consider the floor size and surface material for dance programs.
- Use rooms with windows and natural lighting for visual art programs.
- Offer music programs in areas that are prepared for noise.
- (H) Room selection may not be offered or honored on all days.

Gain permission to use a room that is regularly used by another group.

- Discuss room selection with facility staff in charge of the gym, chapel, or library.
- (H) The program may be cancelled or moved with short notice due to a superior booking.

Consider how the room may be perceived by participants.

- (E) A library may inspire quiet reflection or discourage people with low literacy.
- (D) A chapel may foster a safe space or exclude people who are not religious.
- A classroom may deter people who are not interested in education.
- (H) Participants' perceptions may vary and be unpredictable.

Reserve the room well in advance.

- Consider which timing best serves the practitioners, participants, and facility.
- Reserve the room during free-association periods to attract passersby.
- Ensure the program does not conflict with medication delivery, visits, gym time, or counts.

See if a space can be purpose-built from the start.

- Build a professional theatre outdoors.
- Plan the ideal studio with architects designing a new facility or wing.

Decide if facility staff should be in the room.

- (B) Enable staff to see the program firsthand, develop new skills, and advertise the program.
- Check if the presence of facility staff is required or impossible due to low staff numbers.
- Request staff who support the program, know participants, and will engage with activities.
- Request staff who are willing to deal with logistics, health, safety, and disciplinary issues.
- Train staff in the program facilitation model.
- (H) Requested staff may be transferred and their presence may limit group trust or openness.

Use the room as a resource.

- Arrange the room to create a welcoming atmosphere.
- Select a room with built-in resources, such as tables, curtains, or a stage.
- (H) Built-in resources may be distracting or unmovable.

Gain some autonomy over the room.

- (B) Differentiate the space, leave materials overnight, and provide reassurance.
- Put up plants, decorations, and artwork.

Find creative solutions to improve the room.

- Create colorful murals, arrows, and signs leading to rooms up a flight of stairs.
- Create small curtains to cover the chapel's religious symbols during non-religious programs.

Offer parts of the program outdoors.

- Speak with security staff to discuss potential issues and solutions, like bringing in extra staff.
- (F) Organize a children's day in the garden.
- Offer a landscape painting workshop outdoors.

Discuss the best location for a performance with facility staff and participants.

- Ask security staff if visitors may be allowed into the room.
- (F) Ask participants if they are comfortable with families seeing certain parts of the facility.

Facilitating a Program

Selecting Practitioners

Select practitioners with work experience in custodial facilities or criminal justice settings.

- (B) Ensure practitioners are comfortable and trained to work in the program context.

Select practitioners who are professional artists or have work experience in a particular art form.

- (B) Ensure practitioners are knowledgeable and interested in the arts.
- Connect participants to the art world outside and discuss the arts as a potential career.
- Arrange for practitioners to work part-time, allowing them time to focus on their art.
- (H) Professional artists may use the program as a platform for their career.

Select practitioners who can share and teach skills.

- (B) Monitor and develop participants' skill sets.
- (E) Look for practitioners with experience teaching literacy and numeracy.
- (Y) Look for practitioners who can give career planning advice.

Select practitioners who are committed to participants and their interests.

- (B) Understand practitioners' intentions and level of commitment.

Select practitioners who can identify with participants and with whom participants can identify.

- (B) Validate participants through shared experience, authenticity, and positive role models.
- (Y) Find practitioners who work with accessible and familiar art forms, such as DJs.
- (V)(D) Identify practitioners who have experienced marginalization.

Select practitioners who can articulate their process and speak with stakeholders.

- (B) Find someone who can network with facility staff, funders, and the media.

Invite former participants to serve as practitioners.

- (B) Provide a link to the program, apply their expertise, and introduce positive role models.
- Present a short DVD of the practitioner's work to gain support from facility staff.

Training Practitioners

Arrange for experienced practitioners to train new practitioners.

- Pair new practitioners with mentors.
- Run a sample workshop for new practitioners to experience the program as a participant.
- Invite new practitioners to observe the program within the facility.
- (H) Peer observation can change group dynamics and create a voyeuristic environment.

Train practitioners for common or difficult situations.

- Describe previous situations and ask, 'What is the best and worst way to react?'

Introduce new practitioners over time.

- (B) Monitor progress and allow time to choose if the program is an appropriate fit.
- Require new practitioners to deliver a sample workshop for other practitioners.
- Implement a trial period for new practitioners.

Offer continuing professional development.

- (B) Strengthen the practitioner network, present new ideas, and address practitioners' needs.
- Invite practitioners to specialized training days at museums.

Offer sabbaticals to practitioners who want to pursue higher education.

- (B) Encourage further training and prevent the program from losing a practitioner.

Facilitation Models

Pair practitioners who will complement one another.

- Match experienced practitioners with less experienced practitioners.
- Identify each practitioner's unique skills that others may lack or need to develop.

Use a creative reflection model.

- (B)(Y) Use the arts as a tool to reflect on life choices and paths toward change.
- Focus on participants' physical, intellectual, emotional, social, and spiritual needs.
- Explore participants' value systems and how to express their values creatively.

Use a non-traditional teaching approach.

- (B) Avoid negative associations with traditional education.
- (H) This may lose a chance to redefine participants' relationships with traditional education.

Use a holistic approach.

- (B)(W)(F) Integrate parts of participants' lives and address the effects of incarceration.
- Apply techniques from humanistic integrative psychotherapy.

Use a participatory arts model.

- (B) Encourage participants to make informed choices and feel ownership over the program.
- Involve participants in every step of the creative process and decision-making.
- Introduce the practitioner as a supporter, rather than a leader.
- Ask participants to select the artists or pieces they want to explore.
- Create opportunities to share personal and collective narratives.
- Invite experienced participants to volunteer as peer mentors and course technicians.
- Vote for a program rep to voice issues, attend focus groups, and brainstorm new ideas.
- (H) Participants may need further direction, structure, motivation, or time.

Work as an artist-in-residence.

- (B) Embed the arts within a facility and build relationships with various groups.
- Work in a facility for six months to two years.

Incorporate cognitive behavioural therapy (CBT).

- (B) Follow an evidence-based approach and work from the goal of changing behavior.
- Partner with organizations or researchers who support CBT.

Use a Neuro Linguistic Programming (NLP) model.

- (B) Pace participants, lead into discussions, and re-frame topics.
- Offer activities at participants' pace in a non-challenging and validating environment.
- Lead participants to a new discussion about a relevant issue or topic.
- Re-frame the discussion and ask participants to consider the issue or topic differently.

Representing the Program

Refer to practitioners in a relatable way.

- (B) Convey practitioners' roles and tell participants what to expect.
- Use terms like 'artist,' 'musician,' and 'actor,' rather than 'facilitator' or 'tutor.'

Refer to participants based on what they do in the program.

- (B) Reaffirm participants' creative roles and encourage new identity formations.
- Use terms like 'writers,' 'artists,' 'cast members,' 'musicians,' or 'team members.'
- Use consistent terms across the program, including websites, resources, and conversations.
- Terms like 'offender,' 'convict,' and 'inmate' may be interpreted as offensive.

Fore or background program goals as and when needed.

- Know the program's intentions and communicate them when necessary.
- (Y) Explain the overall program schedule and daily schedule in clear terms.
- Emphasize or de-emphasize the final event to either motivate or relax participants.

Know the program's audience.

- Describe the exact same activity to different groups using different terms.
- (Y) Choose topics that are instantly appealing, such as music and film.
- Incorporate less interesting topics into the program slowly.
- Link activities to participants' culture.
- (H) Avoid using participants' lingo and behaviors, which may appear disingenuous.

Building Relationships

Approach participants as individuals.

- (B) Find what works best for each person and communicate an intention to connect.
- Ask about their interests and offer a variety of activities to match them.
- Recommend people to particular resources based on their goals and interests.
- Find a depth in the work that resonates with both participants and practitioners.

Connect with everyone at a human level.

- (B) Create a relaxed, accepting environment.
- Connect personally by learning names, asking for updates, and sending holiday cards.
- Ask participants to act, feel, and speak for themselves.
- Engender acceptance through honest self-representation and sincere actions.
- Acknowledge when something is difficult or when practitioners make mistakes.
- Make no assumptions about participants' backgrounds.

Share examples of practitioners' artwork.

- (B) Show openness to criticism and demonstrate credibility as an artist.
- Show completed work from a course or degree program to communicate expectations.
- Give live demonstrations of useful techniques.

Give positive feedback.

- (B) Show support, promote positive self-reflection, and provide a model for peer feedback.
- Encourage participants to experiment before discounting new techniques.
- Offer specific praise by identifying and justifying the merit in participants' work.
- Offer both constructive criticism and praise.
- (H) Generalized positive feedback may come across as patronizing and insincere.

Work as a team.

- (B) Build value in the group and reduce intimidation through non-hierarchical relationships.
- Foster a sense of preciousness within the group to promote commitment.
- Prioritize group teamwork over individual practice.
- Share positive press coverage about the program with participants.

Structuring the Program

Structure the program around a theme.

- (B) Incorporate multiple views in a coherent way and foster organizational continuity.
- Ask participants to decide on the theme.
- (Y)(W) Use self-reflective themes, such as change, imprint, manhood, and womanhood.
- Focus on portraiture and ask people to use themselves as the content for their development.
- (H) Unclear themes can fracture into divergent art forms and projects.

Structure the program around questions.

- (B) Affirm the validity of diverse views and offer ideas in a non-forceful way.
- Create questions based on the aims of the program.
- Use creative hooks to spark activities, like ‘What would you do if you were...?’
- Offer new techniques by asking, ‘Why not try this?’

Change the number of practitioners depending on the project.

- Work with a few practitioners to create a big, interactive activity.
- Work with many practitioners to connect with participants on a personal level.
- (Y) Work with a high staff-to-participant ratio in groups with behavioral issues.

Be flexible.

- (B) Prepare for unexpected reactions, outcomes, or interruptions.
- Respond to participants’ interests, which may include dropping a plan or adding an activity.
- Have emergency staff ready to support participants who may be in crisis or want to leave.
- Be sensitive to events in people’s lives and reflect it in the work.
- Be open to surprises which may create positive change in the program.

Promote one-on-one work.

- (B) Build trust, strengthen bonds, and ensure everyone receives attention.
- (V) Create an informal safe space in which participants can open up.
- Match experienced and inexperienced participants for peer tutoring.

Engage the disengaged.

- (B) Prevent participants from being bored, over-saturated, or ignored.
- (Y) Move activities around to respond to participants’ interests.
- Use multiple art forms, like combining music and visual art to design a CD jacket.
- If a participant yawns in a recording, incorporate it as a riff.

Make time for proper breaks.

- (B) Promote group bonding and re-boot concentration.
- Offer tea, coffee, snacks, and socializing.

Communicate high expectations for creative work.

- (B) Push participants to take risks and achieve high-quality results.
- Share examples of outstanding work from previous participants to show what is achievable.
- (H) Sharing previous work may discourage experimentation.

Design new games.

- (B) Tailor an activity to address group needs or deficits.
- Identify a structure for the game by determining which tasks require a desired skill.
- (Y) Use competition to energize a tired group and provoke articulation in a quiet group.
- Use fictional characters when discussing difficult issues to make sure no one is singled out.
- Test and modify new game designs.
- Be prepared for people to interpret games differently and find other meanings in activities.
- (H) Avoid labelling groups with skill deficiencies or singling out participants.

Use individual learning plans (ILP).

- (B) Track participants' learning process and practitioners' responsiveness.
- Update each participant's ILP on a regular basis.
- Complete forms by hand with participants to promote interaction and sincere responses.
- Include targets from facilities and funders, such as employability or interpersonal skills.
- (H) ILPs create paperwork and limit practitioners' and participants' time.

Play classical music during the program.

- (B) Change the dynamics in a room and provide stimulation while people work.
- Avoid arguments by making musical choices non-negotiable.
- (H) This limits participant control over music selection and may alienate or distract people.

Rules and Regulations

Use a clear and consistent approach to managing participant behavior.

- (B) Promote organizational coherence by responding to issues within a policy framework.
- Prepare a plan for fights, such as using mediation or calling facility staff to pull it apart.
- Determine when someone can no longer participate for group or individual protection.
- Determine when to use warnings, give an ultimatum, or report to facility staff.
- (Y) Consider posting a list of participants' names in the room with warnings or privileges.
- (H) Policies may restrict practitioner discretion and not cover all possible scenarios.

Create a mutually-defined program agreement with participants.

- (B) Recognize participants' needs, build consensus, and make rules widely understandable.
- Make clear that rules apply equally to all participants.
- Discuss what success looks like, how to get to success, and barriers to success.
- Discuss what should happen if something goes wrong.
- (H) Group rules may remind people of school and provoke negative reactions.

Foster a safe space.

- (B) Facilitate a non-judgemental environment in which people feel comfortable to take risks.
- Open discussion on the meaning of tolerance and safety.

Find appropriate ways to deal with unwanted affection.

- (B) Communicate expectations and take responsibility for practitioners and participants.
- Open discussion on the meaning of different actions and behaviors.

Use a clear and consistent approach to managing disclosure of crime or sensitive information.

- (B) Manage risks, protect facilitators, and protect participants.
- Determine how practitioners should respond to disclosure from participants or facility staff.
- Explain the program's disclosure policy to participants and facility staff at the start.
- Avoid conflicts with partner organizations if confidentiality thresholds are higher or lower.

Define rules regarding cursing.

- Determine if cursing is acceptable or unacceptable in conversation.
- (Y) Find 'clean' song versions and discuss different ways to interpret lyrics.

Use techniques to stop situations from escalating.

- (B) Prevent situations from moving out of control or disrupting the program.
- Use mediation to diffuse situations.
- (H) Interventions may be damaging, and disintegration may offer learning opportunities.

Use a clear and consistent approach to reporting participants or calling on facility staff.

- (B) Communicate expectations and prevent participants from fearing random discipline.
- Decide which actions could compromise participants, practitioners, facility staff, or others.
- Prevent facility staff from intervening unnecessarily or misunderstanding a situation.

Define roles for co-practitioners.

- (B) Separate responsibilities and prevent issues from interrupting the program.
- Write down roles and responsibilities.
- Define who will be responsible for report writing, time keeping, discipline, and absence.
- Define who leads activities, supports excluded participants, or follows participants outside.

Using Resources and Materials

Bring in materials from outside the facility.

- (B) Widen access to materials and control the quality, safety, and availability of items.
- Travel with a light load to minimize security clearance time.
- Use a large van to transport a big kit, such as musical instruments or set design materials.
- Gain permission to leave materials in the facility for the length of the program.
- (H) Security clearance may take a long time and materials may be stopped at the gate.

Introduce materials over time.

- (B) Respond to participants' interests and gain their commitment regardless of materials.
- Determine which materials are most appropriate for the group at different times.
- (E) Introduce written materials after building group trust and understanding literacy needs.

Bring in specialized materials.

- (B) Widen access to materials, promote new techniques, and encourage high-quality work.
- Bring in materials for gilding, print-making, and calligraphy.

Use tangible, fun, and simple materials.

- (B) Draw people into the program, especially if the topic is abstract or challenging.
- Bring in familiar objects from outside the facility, such as props, photographs, and fabrics.
- Bring in new objects that are exciting to handle, such as new technology, toys, or products.
- (Y) Pass a football in creative ways to introduce physical theatre and movement.

Use recycled materials from the facility.

- (B) Reuse materials, reduce costs, and promote experimentation.
- Use big plastic barrels from the kitchen as portable drums.

Make all materials available to participants.

- (B) Widen access to materials and promote sharing.
- (H) Shared materials may be less valued or cared for than personal materials.

Gain permission for participants to take materials back to their cells.

- (B) Encourage commitment to projects and prevent people from rushing to complete work.

Create a system to track all materials.

- (B) Follow security policies, promote safety, and check the quality of materials.
- List and classify all materials.
- Count all materials out to participants and back at the end of the session.
- Report missing materials immediately.
- Lock all materials in a windowed cabinet with hooks labeled for each material.
- Create a wooden block with holes for the exact number of pens, pencils, or markers.

Accept donated resources from partner organizations, funders, and community groups.

- (B) Maximize resources and demonstrate commitment to funders and partners.
- Accept donated library books from a partnering university.
- Ask cinemas for outdated film posters to hang in the radio, TV, or film studio.
- (H) Donated resources may not relate to the program or be allowed inside.

Use computers.

- Print requested images and articles from the Internet before the program.
- Encourage participants to use facility computers with research software, like Encarta.
- (H) Participants' print requests may be overwhelming or difficult to find.

Use multicultural resources.

- (D) Share tangible objects and stories from personal traditions.

Use abstract images to spark discussion.

- Use random shapes and characters to ask participants which image they most identify with.
- Create variations on tarot cards with pictures, words, and phrases.

Offer extra resources to participants who want to progress.

- (B) Encourage participants to advance within the program and challenge themselves.
- Bring in books about particular techniques.
- Invite participants to give a presentation in the program or across the facility.
- (H) This may burden practitioners and promote favoritism.

Expect security rules and procedures to change over time.

- Use alternative materials which are allowed.

Donate resources and materials to the facility after the program is completed.

- (B) Foster a program legacy.

Promoting Inclusion

Practitioner Approach

Provide inclusion and diversity training for practitioners.

- (W)(D)(V)(E)(Y) Provide training in relevant policies, including child protection guidelines.

Take an active stance on issues.

- Incorporate alternative or underrepresented viewpoints.
- Directly address bigotry if it arises.

Do not try to represent another group's experiences.

- Speak from personal experience and encourage participants to do the same.

Select practitioners from diverse backgrounds.

- (V)(D)(W)(E) Seek individuals who can identify with participants.

Support participants who may have very little support structure.

- (V)(D) Reach out to marginalized participants or participants who may be far from home.

Design flexible programs.

- (B) Be open to accommodating any participant's needs.

Deliver programs in residential wings.

- (B)(V) Address particular populations' needs and minimize bullying.
- (H) On-wing programming may alienate participants.

Language

Use visual techniques to communicate with participants with limited English.

- (E) Use demonstrations, illustrations, eye contact, smiling, and pointing.

Arrange for translators and interpreters.

- Ask participants to volunteer as peer translators if translators cannot be brought in.
- (E) Provide translated subtitles for performances and films.

Be sensitive to multiple interpretations of language.

- Be prepared to offer mediation if certain words or actions are considered offensive.

Offer separate sessions for participants with limited English. (E)

- (B) Build language comfort and welcome those who feel excluded from other programs.
- (H) Divided sessions may alienate participants and limit opportunities with English speakers.

Carefully consider the terminology used to refer to people with limited English.

- (E) Be careful not to conflate ‘foreign national’ with ‘limited English’ or ‘low literacy.’

Literacy

Design programs to accommodate all literacy levels. (E)

Provide clear, widely understandable instructions for writing exercises. (E)

Offer to scribe for participants.

- (B)(E) Enable all participants to produce a written piece to keep, share, or exhibit.
- (H) This may place a time burden on the scribe.

Pair participants with varying literacy levels.

- (B)(E) Balance skills, share responsibilities, and engage in peer learning.
- Pair a writer and an illustrator to create an original storybook.

Recognize other forms of literacy.

- (E) Create activities that require visual, media, and emotional literacy.

Disability

Modify physical exercises. (V)

- Change physical exercises to require less movement.
- Offer participants a less physically active role.

Respond to disabled participants’ needs. (V)

- Find a suitable chair for a participant with chronic back pain and refer them to a specialist.

Diversity

Promote the artistic traditions of different cultures.

- Use a variety of instruments, writing styles, performance traditions, and musical styles.
- (D) Incorporate participants’ traditions.
- (H) Cultural traditions may be misrepresented by practitioners from outside the tradition.

Pause sessions for participants to attend prayer services. (D)

Be sensitive to participants’ potential discomfort with activities due to religious or other reasons.

- (D) Offer alternative Namaste positions for Muslim participants in yoga programs.

Wear neutral clothing.

- (B) Avoid alienating participants and be sensitive to the meanings of symbols and colors.

Working with Facility Staff

Build relationships with facility staff at all levels and departments.

- (B) Avoid dependence on one department or contact person.
- Take interest in their work and connect on a personal level.
- Attend staff meetings and represent the program.
- (H) Staff may be inaccessible in remote parts of the facility.

Build a close relationship with one department.

- (B) Build base of support.
- (H) Staff at the chosen department may be transferred, unhelpful, busy, or alienate others.

Speak with the facility security team.

- (B) Understand their interests and work together to solve problems quickly.
- Understand the role of security staff in solving problems for the program.
- Meet face-to-face to develop a personal relationship.
- Ask about security issues related to the program and brainstorm solutions.
- Demonstrate attention to details and procedures regarding approved materials.

Communicate widely, openly, and diplomatically.

- (B) Make everyone feel valued, included, and respected.
- Make sure that everyone has the same information.
- Approach all staff with professionalism.
- Demonstrate willingness to collaborate and share decision-making power.

Invite staff to see the program.

- (B) Help them to understand the program, take it seriously, and promote the work.
- Create a performance for a staff audience.

Be persistent to resolve unmet needs.

- Demonstrate commitment and experience, especially if the program has existed for years.
- Research relevant policies and rules to affirm or challenge a facility response.
- Identify interpersonal sensitivities before skipping people in a staff hierarchy.
- Think creatively to avoid issues, such as rescheduling if a session clashes with another event.
- Prepare for last-minute firefighting if materials are not allowed through the gate.

Offer opportunities for staff to participate and take on leadership roles.

- Create projects around shared concerns, such as promoting well-being or honoring veterans.
- Facilitate staff-only workshops during the lunch hour, such as yoga courses.
- Ask staff to mentor participants, such as rehearsing lines or reviewing written work.
- Ask staff about their creative interests and see if they want to share their creative work.
- Perform a play or song written by a staff member.

Give updates on the progress of the program.

- Write monthly reports, host meetings, offer daily debriefs, and keep senior staff updated.

Offer to train staff on a facility-wide issue.

- (B) Share expertise and develop a consistent approach across the facility.
- (V)(W)(Y)(D)(E) Discuss techniques for working with particular populations.
- Discuss how to use visual art to improve poster design and placement.
- (H) This may offend staff who feel they are already well-equipped to deal with certain issues.

Approach staff and computer teachers to discuss the possibility of participants using computers.

- (B) Enable participants to develop creative control, responsibility, and IT skills.
- Encourage participants to type for magazines and creative writing workshops.

Link the program to special days at the facility.

- (F) Create programming around holidays, family days, and cultural days.

Acknowledge that facility rules may come before the program.

- Allow extra time to get in and out of the facility.
- Be aware that lock-downs, transfers, and solitary confinement may prevent participation.
- (H) Defend individuals if there is a misunderstanding and report abuse.

Share positive press coverage of the program.

- (B) Inspire staff to support the program and recommend it to others.

Recognize and reward staff who have been particularly helpful.

- Give gifts and express gratitude.

Offering Certification

Offer program certificates.

- (B) Create a unique certificate to match the program.
- Give leveled certificates which correspond to completed sessions.
- Create personalized certificates to recognize participants' skills or achievements.
- (H) Participants may want formal certificates from an accrediting agency.

Offer certificates that recognize skill progression.

- (B) Emphasize the creative process, track progress, and note areas for improvement.
- (E) Work from each participant's skill level.
- Recognize literacy and numeracy skills, such as counting beats and calculating proportions.
- Require participants to learn foundational art theories before experimenting.
- (H) Skill progression may be difficult to formalize on paperwork.

Incorporate employability into the certificate.

- Ask participants to cost their materials and artist fee.
- Ask participants to identify the name, purpose, and safety risks of particular tools.
- (S) Discuss ways to showcase the certificate on job applications.

Offer more than pass/fail grading in courses.

- (B) Give participants a meaningful mark of their work and identify areas for improvement.
- Offer 'pass,' 'merit,' and 'distinction.'
- (H) This may alienate some participants and promote favoritism.

Prepare a plan if participants are transferred or released before completing the certificate.

- (B)(S) Ensure that participants can receive their certificates or continue uncompleted work.
- Record each participant's progress and send progress reports to transfer facilities.
- Research other facilities or institutions that offer the same certificate.

Celebrate completion and provide a follow-up opportunity.

- (F) Organize a graduation ceremony with family and friends.
- Give participants a binder to store and protect all their certificates.
- Offer the option to work toward a higher-level certificate.
- Invite a professional artist to collaborate with participants on a special project.

Accreditation

Offer a widely recognized accredited certificate.

- (B) Offer meaningful certificates that are comparable to certificates outside the facility.
- Work with highly-regarded accrediting agencies or universities.
- (H) Some certificates are only offered in secure facilities and may be stigmatized outside.

Make accredited certificates optional.

- (B) Ensure commitment, save money, and prevent participants from repeating certificates.
- Offer portfolio development as an option for people who are not interested in certificates.

Accredit the entire program through the practitioners.

- (B) Automatically certify all participants who complete the program and avoid paperwork.
- Require practitioners to be trained by the accrediting agency.

Select accrediting agencies that match the program design.

- Choose an accrediting agency that is accessible and willing to engage in honest discussion.
- Make sure that the requisite delivery hours match what practitioners can offer.
- (S) Ensure that participants have time to complete the certificate and receive it quickly.
- (S) Check if agencies offer a 24-hour guarantee to mail or e-mail completed certificates.
- (H) Some agencies may be inflexible or slow the momentum of the program.

Change the accrediting agency to respond to changes in the program.

- Schedule meetings with representatives from other agencies.
- Compare the fine details between previous and new agencies.
- (H)(L) Some participants may be on the previous certificate while others begin the new one.

Include accredited certificates in the program budget.

- (B) Predict how many accredited certificates the program can offer.
- (H) Funds may be better spent on non-accredited certificates, materials, or resources.

Spotlight on: Arts Award

(B)(Y) Enable young participants to complete an accredited certificate in a short period of time.

Emphasize creativity by asking participants to respond to a theme using media of their choice.

Require participants to attend a live arts event, research arts careers, and complete a portfolio.

Offer opportunities for progression at Bronze, Silver, and Gold levels.

Organizing a Competition

Preparation and Publicity

Determine eligibility to compete.

- Consider people in secure facilities, secure hospitals, and immigration detention centers.
- (F) Consider people outside facilities, including former prisoners, family, and other artists.

Diversify entry categories.

- (B) Appeal to a variety of people and encourage entrants to experiment.
- Offer categories in hairdressing, nail art, love letters, and creative fundraising enterprises.
- (H) Artists who submit body art may not be permitted to see the final modeled piece.

Encourage people of all backgrounds and abilities to enter.

- (Y)(W) Reserve some prizes for certain groups of people.
- (Y)(S) Accept entries from certain groups year-round.
- Encourage group entries to build teamwork and confidence.

Make posters and entry forms available in appropriate locations.

- Reach out to former prisoners through probation officers and online.
- Reach out to people in facilities through libraries, education, and former entrants.
- Send documents to facilities at least four months before the entry deadline.
- Follow up with delivered documents to ensure they are distributed.
- Keep updated with facility and probation contacts, as they may change.

Use the entry form as an opportunity to collect important details from entrants.

- Ask if entrants are willing to have their work be published in promotional materials.
- Ask how their names should be listed, if at all.
- Ask where the prize should be sent.
- (S) Ask when they will be released or transferred.
- (F) Ask if their work should be sold, returned, or sent to a family member or friend.

Clearly state the entry rules.

- Set word limits for written entries.
- Advertise an early and final deadline for all entries, and offer an incentive for early entries.
- Require entry forms to be signed by the entrant and a member of facility or probation staff.
- Be clear about risk management policies, such as not identifying victims or glorifying crime.
- (H) Word limits may exclude superb entries.

Clearly state the prizes on entry forms and posters.

- (B) Motivate people to submit work.
- Be clear about the number of prizes and if winning entries will be ranked for different prizes.

Visit facilities as much as possible.

- (B) Build trust in the competition and create channels for communication.

Arrange a business reply mail permit or freepost address.

- (B) Remove any financial burden on entrants who cannot afford postage.
- Ensure that the permit covers heavy or over-sized packages.

Accepting Entries

Allow facilities to package all entries together.

- (B) Encourage entrants to submit by the deadline and promote facility support for entrants.

Anticipate potential problems.

- Create a coded system to match entries with entry forms.
- Create policies for dealing with damaged entries and transporting returned entries.

Be prepared for entrants to request photocopies of their entry.

- Make and send the photocopies immediately to avoid losing or forgetting the request.

Arrange for ample storage space and program staff support.

- Process, catalogue, and safely organize entries.

Send a prize to the facility that sends in the most entries before the early deadline.

- (B) Incentivize entrants to submit work and lessen the burden on competition staff.
- Offer extra funding for art supplies.

Judging

Invite judicial officials, police, and victims of crime to serve as judges.

- (B) Foster a transformational experience and build links across various groups.

Invite former winners and former prisoners to serve as judges.

- (B) Recognize artists in the community and build relationships with former winners.

Invite notable artists in each entry category to serve as judges.

- (B) Publicize the competition through judges' notoriety and raise competition standards.

Prepare entries for the judges.

- (B) Minimize the burden on judges' time and encourage judges to volunteer again.
- Create a short list of written entries with the help of specialized in-house judges.

Prizes

Write to all entrants with results, encouragement to enter again, and honest, personalized feedback.

- Send all entrants a participation certificate.
- Prepare to support entrants who struggle with disappointment and rejection.
- (H) Individualized written feedback may require extra staff support and mailing costs.

Create prizes to recognize unique achievements.

- Create prizes for exceptional entries from first-time entrants or entries outside word limits.

Offer prize money.

- Be prepared to re-issue checks to winners who are transferred or released.
- Document the details of every re-issued check.
- (H) Some facilities may restrict financial gain from artwork.

Offer a solo exhibition in a major gallery.

- (B) Motivate winners to keep working and support their professional development.
- Give artists control over the show, from the invitation design to the exhibition layout.

Celebrate winners within their respective facilities.

- (B) Recognize achievement across a facility and encourage staff to take the arts seriously.

Offer winners the choice to be matched with an artistic mentor after release.

- Create a check-box on the entry form to ask if entrants are interested to have a mentor.
- Match mentors and mentees based on location, art form, and interest.
- Train mentors on boundaries, common situations, and organizational values.
- Give each mentor a cell phone with a new number and cover any relevant costs.
- (H) The check-box can raise false expectations for entrants who are not offered a mentor.

Build community among competition winners.

- Invite past winners to be competition ambassadors, reps, speakers, and consultants.
- Invite past winners to serve on a steering committee to plan future competitions.

Spotlight On: National Playwriting Competition

Pair winners with writing mentors to develop their play for production.

- Communicate by post, by phone, or during visits.
- Ensure that the winners maintain decision-making power over any changes to the play.

Offer prizes which recognize and advance winners' playwriting.

- (F) Offer a professional reading or performance at a major theatre, which can be filmed.
- Perform the play with an all-professional cast to validate the work.
- Encourage the actors to speak with the writer to clarify creative intentions.
- Offer follow-up support with a professional theatre company.

Selling Participants' Work

Gain participants' permission to sell their work.

- Ensure participants' consent and understanding of the details of the sale.
- Ask for permission to use their work for marketing or other purposes.
- (H) Avoid jargon-filled consent forms that may be difficult to understand.

Determine where profits will go.

- (B) Be clear with participants, facilities, and buyers about profit use.
- Use profits to fund the costs of the program and new materials.
- Give all profits to the artist, either before or after release.
- Split profits between the artist, the program, and victim awareness organizations.
- Donate all profits to a charity of participants' choice.
- (H) Some facilities may not allow participants to profit from the sale of their work.

Support participants in the lead-up to selling their work.

- Discuss how to make pieces more marketable, such as leaving a 5ml border for the frame.
- Share examples of artwork that sold successfully in the past.
- Help participants to make small restorations to their pieces to prepare them for sale.

Create a social enterprise.

- Hire program staff to focus on sales, business, and new markets.
- Sell participants' work at competitive prices.
- Donate artwork to major organizations and institutions to widen program publicity.
- Sell online, in stores, and at special events.
- Host art auctions for facility staff.

Communicate the stories behind the work.

- (B) Create awareness about the program through the artwork.

Maintain correspondence with participants whose work is on sale.

- Send a personal, hand-written thank you note to all participants.
- Send updates on the sale of their work.
- Keep up-to-date with participants and make sure their correct contact details are on file.
- (H) Be prepared to re-issue checks or money orders, as participants' addresses may change.

Gain participants' permission to be contacted by buyers.

- Discuss possible consequences, including public notoriety and personal notes from buyers.
- (H)(Y) Restrictions may be in place to protect participants' identities.

Working with Volunteers

Include volunteer costs in the program budget.

- Consider the costs of recruiting, vetting, training, transporting, and managing volunteers.

Use appropriate terminology to refer to volunteers.

- (B) Use terms that reflect the role of volunteers and have a positive effect on the program.
- Distinguish between paid/unpaid, trained/untrained, and core/peripheral volunteers.
- (H) The term 'volunteer' may be perceived as 'unprofessional' or 'not part of the team.'

Do careful vetting of potential volunteers.

- Understand volunteers' intentions and make sure they are well suited to the program.
- Require a written application, references, and an in-person interview.
- Consider the age, stability, level of experience, and vulnerability of potential volunteers.

Complete a risk assessment of potential volunteers.

- (B) Protect volunteers, practitioners, and participants.
- Prevent volunteers from being harmed or harming others during volunteer work.

Provide volunteer training.

- Discuss personal boundaries and common situations.
- Communicate the potential impact of volunteering in the program.
- Instill program values and expectations, such as handling participants' artwork with care.
- Offer an accredited training course.

Create a volunteer discipline policy.

- (B) Prepare to deal with difficult situations.
- (V) Determine a policy regarding volunteers who act inappropriately toward participants.
- Determine a policy regarding volunteers who break facility rules or program policies.

Place volunteers in appropriate roles by matching their interests and skills with program needs.

- Offer office positions, such as grant writing or corresponding with participants.
- Offer positions in the facility, such as facilitating workshops or evaluating the program.
- Identify volunteers who are accomplished in the arts, including radio producers and actors.

Provide organizational support to volunteers.

- Make sure that senior program staff support and recognize volunteers.
- Mediate any issues between program staff, practitioners, and volunteers.
- Ask volunteers what extra support they may need.
- (H) Volunteers may feel inadequately supported or afraid to bring issues forward.

Maximize volunteer accountability.

- (B) Encourage volunteers to reflect on their experience and prevent issues from arising.
- Ask volunteers to record their experiences.
- Invite volunteers to attend program staff meetings.

Arrange for volunteers and participants to work together.

- (B) Promote teamwork and give volunteers participation experience.
- Perform a play with a cast of student volunteers and participants.
- Pair individual volunteers and participants together for the duration of the program.
- (H) Volunteers' backgrounds or intentions could lead to rifts with participants.

Consult with volunteers.

- Encourage them to challenge the program, offer ideas, and represent community interests.

Ask volunteers to serve as program representatives.

- (B) Represent the program with third party validation and utilize volunteers' social capital.
- Encourage volunteers to advocate for the program within the community.
- Encourage volunteers to build positive relationships with facility staff.
- (H) Volunteers may not be as representative as practitioners or participants.

Invite experienced participants to volunteer.

- (B) Offer formal leadership opportunities to support fellow participants and the program.
- Provide accredited volunteer training.
- Offer positions for peer mentors and program representatives.
- (H) The program may become over-reliant on volunteers and the work may be burdensome.

Invite facility staff to volunteer.

- (B) Formalize their commitment to the program.
- Identify facility staff with interest in the arts, participants' trust, and useful skill sets.

Developing an Organizational Model

Maintain tight aims and objectives.

- (B) Make sure all staff understand the program mission and promote coherent policies.

Foster teamwork within the organization.

- Share one email address among part-time staff.
- Encourage reflection and value staff opinions.

Develop an organizational theme.

- (B) Unite staff under one creative idea and provide a starting point for projects.
- Change the theme bi-annually or annually.
- Use themes that are open for exploration.

Provoke discussion about program development.

- (B) Gather opinions about the future of the program from various stakeholders.
- Invite program staff, practitioners, former participants, and volunteers to monthly meetings.
- Develop a strategy and stick to a timeline.

Hire program managers from non-managerial backgrounds.

- (B) Work with staff who are familiar with the program context and can foster teamwork.
- Draw from social work, education, and the arts.
- Hire managers who care about participants and support the work.

Hire a staff member to manage a network of arts practitioners.

- (B) Coordinate practitioners, search available practitioners, and boost practitioners' visibility.
- Consider placing the practitioner directory online to share with other organizations.
- Match practitioner and facility schedules.

Hire a staff member who is dedicated to fundraising.

- (B) Devote full attention to fundraising and allow practitioners to focus on the arts.
- Hire someone with grant writing experience.
- (H) A development director may not represent the program as accurately as practitioners.

Hire a staff member to manage personal data from current and former participants.

- (B) Trust one person to manage sensitive personal information.
- Update contact details regularly, especially in programs that send checks or compensation.
- Ensure that database protections are robust.
- Maintain continuity by limiting the position to one staff member.

Encourage all staff members to visit facilities regularly.

- (B) Broaden familiarity with participants, facility staff, and program needs.
- (F) Organize a stall during program fairs, holidays, and family days.
- Take photos of the program and gain participants' and facility permission to use the photos.
- Go in with practitioners to observe the program delivery.

Building Formal Networks

Determine the purview and range of the network.

- Decide who the network will include and how wide the network will be.
- Network locally, regionally, nationally, or internationally.
- Create a network of individuals, such as practitioners, participants, or competition winners.
- Create a network of groups, such as facilities, arts programs, universities, or museums.

Fairly and equally represent all members.

- (B) Support members without taking sides or excluding anyone.
- Define the roles, responsibilities, and limits of the network coordinator.
- Find an experienced, committed coordinator with support from members and time.
- Ask members what they want the network to be and how it should operate.
- Ensure that quieter, smaller, and newer organizations are represented.

Organize a steering committee.

- (B) Distribute decision-making power and involve multiple network representatives.
- Create subcommittees that are listened to and given responsibility.
- Reserve some positions on the steering committee for new members.
- (H) Steering committee members may be busy, overburdened, or act in their self-interest.

Provide opportunities for members to exchange ideas.

- Share techniques, funding advice, and solutions to common problems.
- Make collective calls to action.
- Organize networking conferences and events.

Build community.

- Ask former participants to be program ambassadors and speak about the work.
- Send members handwritten holiday greeting cards.

Create and distribute newsletters.

- (B) Share news and foster a sense of community.
- (V)(E) Ensure that all material is appropriate for the newsletter's audience.
- Use positive, gender-neutral, and culturally-sensitive images and colors.
- Include letters from people in secure facilities and ask for their permission to publish.

Organize a long-term project for all members.

- (B) Bring people together, especially across diverse or isolated groups.
- Use the same start and finish date.

Provide training.

- (B) Re-engage members with network aims and objectives.
- Offer residential training courses, weekend courses, day training, or half-day training.
- (D) Cover relevant topics, such as working in a custodial environment or diversity training.
- Provide trainees with updated handbooks.

Offer member support.

- Offer a 24/7 support line.
- Require network coordinators to offer a certain amount of consultation days to members.
- Offer expert seminars in which experienced members can answer other members' questions.
- Provide useful and appropriate responses to negative media coverage.

Create an online network.

- (B) Interact 24/7 across long distances and share resources quickly and easily.
- (E)(V) Design a secure site that is appropriate for all possible users and visitors.
- Create a simple registration process with clear, step-by-step instructions on a video tutorial.
- Use social networking to encourage members to create personal profiles and discussions.
- Share visual art, audio files, video clips, media coverage, and publicity.
- (F) Allow caregivers and family members to enter information on others' behalf.
- Provide online training, especially in a long-distance network.
- (H) This may not be accessible to people in secure facilities.

Funding

Identifying Funding Sources

Search for funders with aims and objectives that match the program.

- (B) Stay true to the program and develop a sincere connection with funders.
- Find funders who support a particular art form or type of engagement.

Identify funders with a strong history of supporting partnerships.

- (B) Pool resources and maximize the funding potential.
- Partner with large organizations, universities, or cultural institutions to deliver the program.
- Establish credibility as a lone practitioner by partnering with an organization or supervisor.
- Work with a large theatre company, orchestra, or dance ensemble.
- Partner with a university which may provide a researcher to evaluate the program.

Ask if the host facility can fund the program.

- (B) Boost facility commitment and show other funders non-reliance on their funding.
- Build the program's reputation by offering a free program before asking for facility funding.
- Ask if funding can be given in full, in part, or on a sliding scale.
- Ask for 25% of the costs of the first program, 50% of the second, and 100% of the third.
- Look into local government funding, which may encourage host facility funding.
- (H) This may change perceptions of the program and diminish control over the program.

Find funders that support work with particular populations.

- (W)(Y)(D) Gain support for work with women, young people, minorities, and veterans.

Diversify funding sources.

- (B) Maximize funding options and maintain stability if some funders back out.
- Describe the program using different terms to appeal to different funders.
- Offer programs inside and outside facilities to attract more funders.
- Pair government funding with non-government funding.

Identify philanthropic arms of local businesses.

- (B) Develop local ties and community-based support.
- Make sure that the business product or service aligns with program ethics.

Find unusual and unique funders.

- (B) Diversify funding sources and avoid competition for funding.
- Find a local heritage foundation to support programming about local artists or history.

Identify a current niche that funders are supporting.

- (B) Relate the program to funders' interests.

- Identify large-scale projects that provide funding within geographical areas or for particular topics.
- (B) Broaden publicity, develop partnerships, and work within a supportive structure.
 - (W) Search for city-wide funding for special months, such as Women's History Month.

Self-Funding

Organize fundraising events.

- (B) Avoid applications, maintain control over funding sources, and focus on the program.
- Exhibit and sell artwork in the community.
- Offer executive workshops and training courses by practitioners and former participants.
- Organize conferences and events.
- Organize book sales to promote program training manuals, magazines, and anthologies.

Introduce ticket sales at performances, concerts, and shows.

- (B) Model professional performances.
- Begin ticket sales before the event to confirm reservations and provide some early funding.
- Ask for a suggested donation for the program book.
- (H)(F) This may attract only those who can afford it and limit family attendance.

Set up a patronage system.

- (B) Receive regular donations, recognize generous donors, and build relationships over time.
- Ask high-profile donors to commit to give a certain amount each year.
- Encourage patrons to share expertise from their field and meet with practitioners regularly.

Develop a social franchise.

- (B) Manage many projects and prevent failed projects from compromising the organization.
- Secure core funding for the organization and find local funding for each project.

Applying for Funding

Begin applications early.

- (B) Allow time to research the funder and to prepare all the necessary documents.
- Begin new applications once a funder gives notice of pulling out.

Prepare applications with the help of free fundraising consultants.

- Identify consultancies that specialize in funding for the arts.

Call funders to ask about their priorities.

- (B) Demonstrate interest, build personal relationships, and meet their needs.
- Use funders' preferred terminology on applications.
- Explain how the program, and its lesser-known aspects, matches their interests.
- Describe the program in new ways, such as connecting mosaics to both fine art and industry.

Apply for long-term funding.

- (B) Establish core funding, minimize applications, and be flexible if short-term plans change.
- (H) The application may be competitive and demanding, especially for small programs.

Develop a business plan.

- (B) Demonstrate long-term planning and willingness to re-brand for organizational survival.

Draft a detailed budget.

- Ask participants what they want in future programs and what they could have done without.
- Include evaluation costs in the budget.

Illustrate the need for the program and how funding will make the program possible.

- Find a unique selling point of the program.
- Draw on participant and facility feedback to communicate the impact of the program.

Demonstrate success.

- Describe previous programs that were successful in similar contexts.
- Show the program in context by sending a short film or invitation to a performance.

Request feedback from funders who reject applications.

- (B) Gather valuable advice and demonstrate willingness to adapt.

Working with Funders

Maintain a mission and vision separate from the funders'.

- (B) Stay true to program intentions and approach funders with confidence in the work.
- Make sure that funders' aims and objectives complement the program.
- (H) Disregard for funders' priorities may alienate the program.

Develop personal relationships with funders.

- (B) Promote honest dialogue, collaboration, and openness to new or risky proposals.
- Treat funders and donors individually.
- Keep relationships cheerful.
- Offer opportunities to speak with practitioners and program staff one-on-one.
- Encourage funders to vouch for the program and offer new ideas.

Make funders feel valued.

- Respond to all donations with a personal letter.
- Publish donor names in magazines, program books, annual reviews, and exhibitions.
- Use terminology that expresses the value of the contribution.

Send funders regular updates about the program.

- Explain how their funding is being used.
- Send final products from the program, like CDs, DVDs, and anthologies.
- Send personal letters with anecdotes and stories.
- Send an annual review.
- Share ideas for new projects and future plans.

Send funders a list of performances, concerts, and events they can attend.

- (B) Encourage funders to see the work firsthand and allow time for security clearances.
- (H) There may be logistical difficulties to fit everyone into their chosen event.

Meet or surpass funders' expectations in the first year.

- (B) Encourage funders to continue or expand their support.
- Feature the program in articles, films, research, and competitions.
- (H) Funders' expectations may be unfair or detract from the program's mission.

Provide incentives for funders to extend their support.

- Host special events for major funders.
- Offer a package of benefits linked to various amounts.

Consider funders a resource.

- (B) Draw on funders' knowledge and connections.
- Ask if funders have any local links with facilities or partner organizations.
- Ask about other funders they may know.
- Ask for suggestions on how to progress and expand the program.

Send funders evaluation reports.

- Send funders the report before releasing it to the public.
- Ask funders to respond to the report with comments.
- Attract people to read the report by including quotes, stories, photos, and summaries.
- (H) Some funders may not read reports.

Providing Grants for Art Materials and Courses

Create an application for potential grant recipients.

- (B) Learn more about applicants' interests and determine individual eligibility.
- Work with facility staff to distribute applications and recommend potential recipients.
- (H) Report abuse, such as forged applications to take advantage of more funding.

Offer grants for art materials under a certain amount of money.

- Ask recipients to select materials from an art catalogue.
- Work with facility staff to approve materials for each recipient.
- Pay for completed order forms.
- (H) Report abuse, such as materials getting lost or stolen in the security check.

Offer grants for correspondence courses in the arts.

- (B)(L) Allow grant recipients to take courses beyond the level offered in the facility.
- (S) Require applicants to show that they can finish the course before release.

Ask facilities to provide matching funds.

- (B) Encourage facility buy-in and promote a sustainable funding source.

Celebrate recipients' achievements.

- (B) Foster community, build relationships with recipients, and recognize success.
- Publish recipients' artwork and creative writing on the program website.
- Partner with a museum or gallery to showcase recipients' artwork.
- Sell and exhibit artwork on behalf of grant recipients.

Working in Partnerships

Preparation

Define each partner's roles and responsibilities before beginning the work.

- Discuss each partner's strengths, weaknesses, and resources.
- Write a service-level agreement together.
- Run a pilot program before committing to a long-term partnership.

Arrange a mutually beneficial partnership.

- Discuss how partners can incorporate the program into their work.
- Share advice and provide practitioner training in each partner's approach.

Identify passionate individuals in partner organizations.

- (B) Work with a supportive contact person.

Ask participants to suggest partner organizations.

- (B) Share decision-making power and arrange a meaningful partnership for participants.
- Ask about advocacy groups, cultural venues, or community groups they want to work with.
- Ask about charities they want to support through art sales or awareness campaigns.

Creative Partnerships

Reach out to other arts programs in the facility.

- Discuss shared interests, collaboration, and ways to enhance each program.

Invite guest practitioners to facilitate specialized workshops.

- Invite a local poet to discuss the writing process and publishing.
- Invite a local radio DJ to record participants' music and broadcast the tracks.
- Ask partner organizations to recommend guest practitioners.
- (H) Security clearance and training may take longer than the workshop itself.

Partner with cultural venues.

- Work with galleries to exhibit participants' artwork.
- Approach theatres to share resources and access unused space.

Foster creative partnerships within a particular geographic area.

- Deliver the same program across multiple facilities.
- Host arts practitioners from other facilities and be hosted in return.

Collaborate with partners on creative projects.

- (B) Work toward mutual aims, develop relationships, and build trust.
- Partner with professional artists, writers, dancers, musicians, and actors.
- (H) Professional artists may value their artistic vision above the group process.

Partner with participants' families.

- (B)(F) Use a holistic approach, strengthen family ties, and promote program sustainability.
- Ask participants which family members they would like to involve and how.
- Partner with the facility's family liaison to facilitate the partnership and oversee scheduling.
- Offer creative activities and private lessons during family visits.
- Create a long-distance writing program to accommodate families who may be far away.
- (H) Some participants or families may not want partnership.

Community Partnerships

Partner with groups who will complement the program and add a missing element.

- (Y) Partner with youth clubs in the local community.
- (L) Partner with organizations that assist the elderly or work across stages of incarceration.
- (D)(V) Partner with advocacy groups, including LGBTQ and victim awareness groups.
- (V) Partner with other programs in the facility that work with hard-to-reach populations.
- (D) Partner with informal consultants, such as retired facility staff or local religious leaders.

Link the program to community events and campaigns.

- (B) Link to programming outside the facility and encourage the facility to do the same.
- Observe a national week, such as National Green Week or National Health Week.

Partner with local government.

- (B) Attract publicity and develop public support for the program.
- Partner with government agencies that affect participants, such as the courts.
- Partner with probation and government agencies that provide post-incarceration services.

Partner with university researchers, students, departments, and programs.

- Identify student volunteering groups.
- Identify particularly strong areas of research that may be relevant to the program.

Partner with friendly media outlets.

- (B) Attract publicity and promote positive, well-informed coverage.
- Identify enthusiastic reporters, contact the media proactively, and write press releases.
- (H) Be prepared for disinterest or negative coverage.

Working with Museums

Use the collection as a starting point for the content of the program.

- (B) Set parameters for the program and showcase the museum's identity and resources.
- Link the program to a current exhibition.
- Tour an exhibition into facilities and organize discussions around it.
- Bring in high-quality reproductions of original paintings.
- Organize workshops to create new pieces inspired by the collection.
- Display participants' feedback in the museum.

Bring in objects from the collection.

- (B) Bring the museum inside, entrust participants with items, and maximize tangibility.
- (H) Certain curatorial objects may reflect class bias and not relate to participants' lives.

Show pieces that deal with themes and topics relevant to participants.

- (B) Create a relevant program and challenge negative perceptions of the museum.
- Ask participants which issues they would like to explore.
- (H) Issue-based workshops may exclude some participants or oversimplify issues.

Invite the museum curator as a guest speaker.

- Ask the curator to lead a discussion, facilitate an activity, or give a talk.

Support students in art courses.

- Donate books, print-outs, past exhibition boards and visual aids.

Provide information about visiting the museum.

- (B)(F) Widen access to the museum for participants and their families.
- Provide brochures with the location and hours of the museum.
- Emphasize if the collection belongs to the public.
- Provide information about free events or lecture series.

Organize a program exhibition or event at the museum.

- (B) Recognize participants' contributions and bring new people into the museum.
- (F) Invite participants, facility staff, families, friends, and notable guests.
- (S) Collect participants' contact details outside the facility or send invitations via the facility.
- Create a permanent community gallery to showcase art by program participants.

Working with Former Prisoners

Coordinate with probation to reach out to former prisoners.

- (B) Link resources, build support for the arts, and offer creative ideas to probation officers.
- Create a formal partnership for mutual consultation and support.
- Coordinate risk assessments and discuss program security.
- Maintain transparency, accountability, and an open door policy for visiting officers.

Hire a program staff member to be a liaison to former prisoners.

- (B) Refer enquiries to one staff member and proactively contact former participants.
- Dedicate one staff member to reply to letters and enquiries.
- Offer to write professional references for former prisoners.

Use the office as a safe space where people can visit.

- (B) Foster an open environment and build community.
- Make sure the building is accessible and welcoming to new visitors.
- Offer support services, meals, discussion groups, and opportunities for greater involvement.
- (H) Security concerns may prohibit former prisoners from visiting the building.

Work Opportunities

Actively recruit former prisoners to be part of program staff.

- (B) Provide employment opportunities and apply their first-hand expertise.
- Ensure criteria for hiring former prisoners is the same criteria for hiring others.
- Gain the support of trustees and board members.
- Allow ample time for criminal record checks to be completed.
- Ensure that staff have stable housing and are free from addiction.
- Offer apprenticeships, full-time work, part-time work, or project-based work.
- Reserve certain positions for former prisoners.
- Offer positions as a guest writer or an interviewer for a magazine.
- Offer positions as program evaluators, especially for those in need of academic credit.
- Promote an equal opportunity team and avoid asking staff to disclose sensitive data.
- Decide whether or not to disclose publicly that program staff include former prisoners.

Actively recruit former prisoners as volunteers.

- (B) Create opportunities for service work and professional development.
- Provide accredited training in organizational policies.
- Offer senior-level training and educational opportunities to volunteers with further interests.
- Ensure volunteer retention during training by covering travel costs and providing meals.
- Allow ample time for criminal record checks to be completed.
- Offer positions within the office, such as program design, fundraising, or administration.
- Offer positions within facilities, such as promoting the program or facilitating workshops.
- Offer mentoring positions to work with at-risk young people or new practitioners.

Creative Opportunities

Organize an arts group for former prisoners and others affected by incarceration. (F)

- Meet in a public space that is easily accessible.
- Model the group after a facility-based program to provide continuity for former participants.
- Gain permission from relevant officials to do work both inside and outside a facility.
- Organize a theatre group, musical band, or arts cooperative.
- Create a record label with membership, recording opportunities, and performances.
- Tour exhibitions and performances to schools, secure facilities, and cultural venues.
- Provide compensation for performances, sales, and exhibitions.
- Split into several groups if interest expands.
- (H) Some people may not want to identify with other former prisoners.

Offer artistic and professional development programs.

- Provide free training in sales, marketing, business, and publishing.
- Offer playwriting workshops that culminate in a live reading by professional actors.

Provide art courses during summer vacation.

- (B)(Y) Offer creative and educational programming when school is out.

Invite former prisoners to attend community arts events.

- (B) Use the local area as a resource and widen access to cultural venues.
- Organize trips to theatres, concert halls, cinemas, and galleries.

Organize large-scale community art projects.

- (B) Showcase art by former prisoners and promote restorative justice.
- Create public mosaics and turn streets into galleries.
- (Y) Create a public mural that combats negative graffiti.
- Gain permission from local government to work in public areas.

Pair former prisoners with professional local artists.

- (B) Promote artistic collaboration and community engagement.
- Sponsor shared exhibitions and set up an arts cooperative.

Create art supply kits for former prisoners.

- Give kits on release or via mail.

Organize collaborative art projects for current and former participants.

- (B) Build community and promote continuity across the program.

Provide incentives to get involved.

- Offer accreditation, compensation, or vouchers.
- (H) Some incentives may detract from other program goals.

Collecting Data

Data may be collected for funders, facilities, evaluations, or other purposes.

Participant Data

Gain participants' explicit consent before collecting and using data.

- Explain the intentions and methods of data collection.
- Discuss any security risks or potential consequences of data collection.

Record quantitative and qualitative data.

- (B) Collect data for different audiences and purposes.

Record information that participants communicate as important.

- (B) Respond to feedback and record data that was not originally considered.

Record if any participants do not use English as a first language.

- (E) Provide sufficient support and translation for participants.

Record the participant age range.

- (B) Determine if the program serves a particular age group, intentionally or unintentionally.
- Compare the participant age range to the facility-wide age range.

Record the number of participants in attendance.

- Track numbers over time to record how many people the program reaches.
- Compare the number of registered participants to the number who attend.

Record each participant's time in the program and calculate the completion rate.

- Compare participant attendance rates to the program's intended attendance goals.
- Determine if the program has a high or low turnover rate.
- Consider various reasons for absence, including illness, other programs, visits, court appointments, searches, incidents, segregation, transfer, discharge, operational shortfalls, lock down, and non-compliance.

Record if participants may be released during or after the program.

- (B) Pace the program accordingly.
- (S) Determine if participants' release dates affect program completion rates.
- Ask participants if they want to be contacted by the program after release.

Record participants' ethnic and religious identities.

- (B)(D) Determine if the program serves a particular group, intentionally or unintentionally.
- Compare participant data to the ethnic and religious distribution across the facility.

Record participants' disciplinary infractions.

- (B) Determine if the program reduces, raises, or does not affect disciplinary infractions.
- Determine the types of disciplinary infractions and to what degree they are committed.
- Determine if disciplinary infractions are related to the program.
- (H) This data may be irrelevant, difficult to obtain, and change program dynamics.

Collect the same data at the beginning and end of the program.

- (B) Compare data and track changes over time.
- (E) Collect and compare literacy rates and numeracy rates.
- Ask participants to fill out a self-perception questionnaire before and after the program.

Program Data

Record the number of conferences or events that practitioners attend.

- Determine if practitioners attend events in various geographical areas.
- Determine if practitioners change their approach or focus on new topics after events.

Record the number of sessions the program offers.

- Determine if the program offers more, less, or consistent sessions over time.

Record the number of people that are trained by the program.

- (B) Measure the impact of the program on other organizations, programs, or professionals.

Record the number of facilities in which practitioners have worked.

- Determine if practitioners work in facilities in various geographical areas.
- Determine if practitioners work in facilities across various security levels.

Create a database.

- (B) Find data quickly, look up requested information, and create statistics.

Evaluating a Program

Content

Evaluate the need for the program among participants and facilities.

- Determine if the program is needed and what part of the program is needed, in particular.
- Identify which needs, if any, the program fills.

Evaluate practitioners.

- Create a practitioner self-assessment checklist.
- Record if practitioners attend continuing professional development.
- Ask participants and facility staff to evaluate practitioners individually.
- Formalize a practitioner peer review at the end of each session to record what went well, what went less well, and what to incorporate into future work.

Evaluate new practitioners.

- (B) Formalize self-assessment, encourage reflection, and determine practitioner suitability.
- Create a six-month probationary period for new practitioners.
- Require new practitioners to complete a self-monitoring form after each session.
- Ask lead practitioners to respond to self-monitoring forms with detailed feedback.

Evaluate the professional impact of the program.

- Understand how the program impacts facility staff and practitioners, if at all.

Compare program outcomes to strategic aims.

- Use a feedback loop to examine if the program's strategic aims are constructive.

Compare the effects of different art forms used in the program.

- (B) Identify the function, strengths, and weaknesses of each art form.

Focus on the term 'value' in evaluation.

- Identify what participants, practitioners, and facility staff value about the program.

Carefully consider evaluating participant recidivism rates.

- Determine if lower recidivism is a strategic aim or goal of the program.
- Determine the definition and parameters of recidivism for program purposes.
- (H) Participant recidivism rates may be difficult to measure, provide a narrow measure of program success, invalidate the artistic process, and overlook other values of the program.

Evaluators

Decide whether to work with internal or external evaluators.

- Decide if the evaluators should be part of program staff or come from outside the program.
- Consider issues of credibility, bias, cost, audience, and purpose.

Attend seminars on how to design and implement an evaluation.

Consult with people who have designed evaluations similar to the design intended for the program.

- Discuss hopes and ideas for the evaluation and gather feedback.

Ask academic researchers to serve as evaluators.

- (B) Link with universities, add credibility to the evaluation, and publicize the program.
- Involve researchers in program planning and embed the evaluation into the program design.
- Approach students who are required to design evaluations for professional development.
- (H) Scheduling may be difficult, and security and ethics clearance may burden researchers.

Put together an inter-disciplinary evaluation team.

- (B) Gather diverse perspectives on the program.

Methodology

Use multiple evaluation methods.

- Change methods to fit particular projects.
- Use an evaluation matrix to identify the most appropriate methods to evaluate ‘soft skills.’
- Consult an evaluation cookbook for new ideas.
- (H) Be careful not to over-evaluate or under-evaluate the program for intended purposes.

Use methods that accommodate all participants.

- (E) Design evaluation questions to accommodate participants’ literacy levels.
- (E) Talk through written questionnaires for participants with low literacy.
- (D)(W) Broaden the focus population beyond white male participants.

Use a control group.

- (B) Compare participants and non-participants to isolate the impact of the program.

Treat informal conversations as evaluations.

- (B)(Y) Be open to various communication styles that people may be comfortable using.
- Pair questionnaires with discussion so participants can explain responses in their own words.
- Use various resources and equipment to record informal feedback at all times.

Use observation.

- Note how attitudes, indirect cues, and body language shift during the program.

Create an artistic product that evaluates the program.

- (B) Work collaboratively and use the arts as a starting point.
- Create a graphic novel or comic strip about the program.
- Create a film montage of the program based on participants' stories and work.
- Create a graffiti wall or engage in 'chalk talk' on a chalkboard.
- Create a song or scene about the program.
- Create a poster for the program which can be used to advertise future programs.

Use methods that maximize free expression.

- (B) Provide loose parameters for participants to evaluate the program on their terms.
- Give participants a blank piece of paper to respond to a general question any way they want.
- Organize an open mic session for anyone to speak about their experience in the program.
- (H) Free expression may be off-putting, especially for people with low confidence.

Embed evaluation throughout the program.

- (B) Encourage reflection and minimize the risk of a single evaluation session being cancelled.
- Evaluate the program at multiple points to understand its progression.
- (W) Give participants a diary with writing prompts and pictures for inspiration.
- Have feedback circles every day, half-day, or week.
- Share personal journeys by discussing highlights and low points.
- (H) Evaluations may change group dynamics and make the program feel like a service.

Ask facility staff to fill out a questionnaire about the program.

- (B) Collect many responses quickly and easily.
- Ask about their perception of practitioners and the institutional impact of the program.
- Ask simple, direct, and few questions.

Ask facility staff to provide written updates about the program at each stage

- If the facility already does this internally, ask them to provide a copy.

Organize focus groups.

- (B) Hear from a variety of stakeholders and encourage group dialogue.
- Record minutes from the focus group meetings.

Collect personal case studies.

- (B) Communicate the impact of program through personal narratives.

Embed audience evaluations into performances.

- (B) Gather audience feedback before they leave.
- Write evaluation questions into the script and invite audience members to respond.
- Print a questionnaire in the program book or on the back of ticket stubs.
- Ask the audience to give feedback to the cast afterwards.

Place written evaluations inside publications.

- Collect feedback from magazine readers by stapling a questionnaire inside each issue.

Communicating Results

Write a final report that is clear and easy to understand.

- (B) Share results, respond to feedback, and create a document to refer to in the future.
- Specify if a claim is a hunch, an observation, or evidence.

Present multiple narratives about the program.

- Give an accurate account of the program, which may include contradictions or disagreement.

Incorporate quotes, images, and participant letters received after the program.

- Obtain participant and facility consent to include them.

Make reports available on the program website.

- (B) Be transparent and save time searching for copies or files.

Make recommendations and new policies that respond to feedback.

- (B) Demonstrate willingness and commitment to implement change.

Spotlight on: Body Mapping

Draw an outline of a human body, as a group or individually.

- (B)(Y) Physicalize and personalize the evaluation process.

Ask questions about the program that can be linked metaphorically to body parts.

- Ask ‘How did you feel today?’ to relate to the heart.
- Ask ‘What do you think about today?’ to relate to the head.
- Ask ‘What are you taking with you from today?’ to relate to the hands.
- Ask ‘What are you throwing away?’ to relate to a trash bin outside the body.
- Ask ‘How do you feel inside and outside?’ to relate to internal processing and body language.
- Collaborate to create more questions and explore more emotions, such as fear or desire.

Bring the map into other activities.

- Discuss metaphor and phraseology in lyrics, such as ‘heart of gold’ or ‘bad to the bone.’

Organizing a Conference

Invite arts practitioners and former prisoners to perform.

- Ask conference attendees for constructive feedback on the performance.

Model a typical arts workshop.

- (B) Share creative practices and invite attendees to experience the workshop as participants.
- Facilitate ice-breakers to break down attendees’ boundaries, such as Human Bingo.

Organize an Open Space or Around the World discussion.

- (B) Address issues that attendees care about, promote networking, and allow for movement.
- Create small discussion groups around a question or issue put forward by attendees.
- Encourage attendees to move around groups depending on their interests.
- Continue small discussions without interruption, even if someone leaves or enters the group.
- Ask a volunteer in each discussion group to record and present the ideas that were discussed.

Create a platform for diverse perspectives.

- Invite researchers, facility staff, and former program participants to present.
- Encourage all attendees to fill out a conference evaluation.

Invite an artist-in-residence to observe the event and create a reflective piece.

- Invite a visual artist to work throughout the event and exhibit pieces as they are completed.
- Invite a writer to create an original poem about the event and read it aloud.
- Invite a songwriter to write about the event and lead the attendees in collective singing.

Make conference materials available online.

- (B) Widen access to the conference and create a space where attendees can revisit the event.
- Put summaries, recordings, and photos online.

Leaving a Facility

Leaving Participants

Be clear about the program timing and structure from the start.

- (B) Be transparent and make participants aware of what to expect.
- Explain how regularly the program will return or why the program will end at a certain time.

Work toward a final event.

- (B) Work toward a goal and generate a strong memory that participants can access later.
- Build up to an exhibition, performance, poetry reading, graduation ceremony, or concert.
- (S) Schedule events appropriately so that all participants can attend and build motivation.
- (F) Invite participants' families and host a reception after the event with food and drinks.
- (H) A final event may end-load the program and leave participants feeling unsupported.

Give participants a final product to keep.

- (B) Give something to share with others, recall memories, and promote skill development.
- Create a CD, DVD, storybook, script, or anthology of original work.
- Give participants a book, notebook, art supplies, T-shirt, or certificate of completion.
- (F) Ask participants for their family members' contact details to send final products.
- (H) Do not prioritize or favor some participants with special gifts.

Provide contact details for the program and encourage participants to get in touch.

- (B) Give participants the resources to contact the program on their terms.
- Provide details in various forms, including business cards, mini-cards, and postcards.
- Embed program contact details into the final product.
- Consider providing a PO Box address for security reasons.

Create a sign-up sheet for participants' contact details, interests, and release dates.

- (B)(S) Contact former participants on their release date to match them with their interests.
- Ask facility staff for permission to contact people after release.

Offer ideas about how participants can continue creative activities.

- Create a tool kit for self-directed work, including prompts, resources, and materials.
- Provide details of arts organizations outside the facility.
- Discuss ways to highlight the program in job applications and resumes.
- (L) Place long-term participants in leadership roles and provide facilitation training.

Arrange work placements at community arts organizations for participants on day release.

- (B) Reintegrate participants into work and promote careers in the arts.
- Partner with the day release program at the facility.

Create a through-the-gate program that requires participation inside and outside the facility.

- (B) Encourage commitment to the program and offer a supportive community after release.
- Pair participants with a creative mentor for 6 months pre-release and 6 months post-release.
- Gain permission from facility staff to work both inside and outside.

Leaving Facility Staff

Create legacies during the program.

- (B) Ensure that similar work can continue after the program is over.
- Bring staff into the program to widen the sense of program ownership.
- Train supportive and influential staff who will remain at the facility.
- Donate materials, software, and equipment to the facility after the program.

Arrange a formal meeting with facility staff when the program is done.

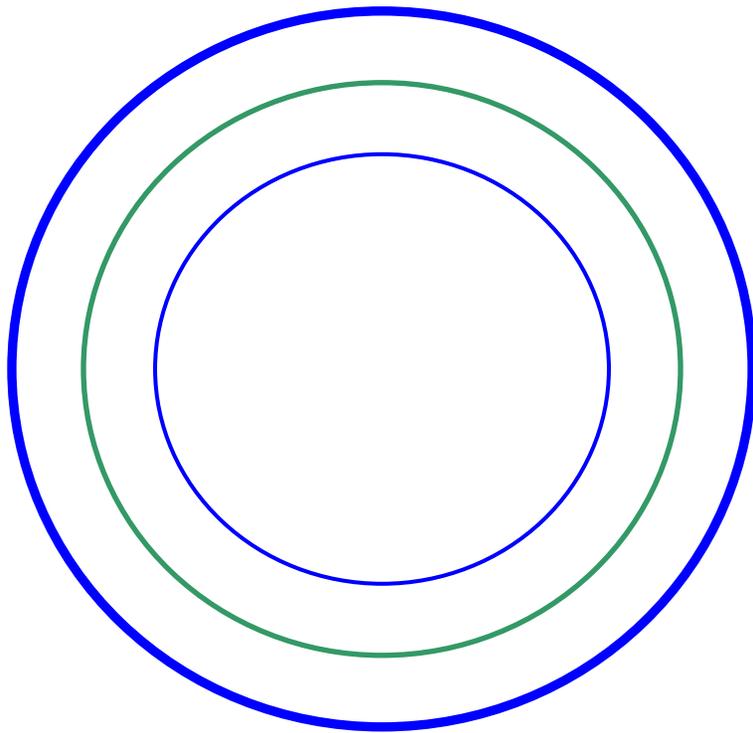
- Review the program and discuss how participants can be served afterward.
- Develop a step-by-step plan for the program to be institutionalized.

Record lessons learned about how to build staff support for the program.

- (B) Document the experience for future reference.
- Record which departments to speak with and which signatures are required for activities.
- (H) Some staff members may leave the facility over time.

Partner with staff at low security facilities and resettlement wings where participants will be sent.

- (B) Stay connected to participants and arrange opportunities for progression.
- Arrange an exhibition at a local gallery for participants on day release.
- Work with participants on a resettlement wing to design an art studio in the community.



Program Directory

Comedy

Universal Comedy

Competitions

The Koestler Trust

Outside In

Prison Reform Trust Writing Competition

Synergy Theatre Project

Creative Writing

Write to Freedom

Writers in Prison Network

Dance and Movement

Dance United

JumpStartMove

Horticulture

Eden Project

Literature

Stories Connect

Magazines

Inside 'n' Out Magazine

Inside Time (Newspaper)

NOT SHUT UP

Women in Prison

Media and Film

Media for Development

Noh Budget Films

Positive Images

Prison Radio Association

Red Rose Chain Film & Theatre Company

Second Shot Productions

Multi-Arts

The Change Collective

Escape Artists

Helix Arts

National Black Arts Alliance

The Prison Arts Foundation

Reflex | creative reflection positive expression

Rideout

String of Pearls Project

Unitas

Museums and Galleries

British Museum

National Gallery

Pallant House Gallery

Science Museum

Watts Gallery

Yorkshire Sculpture Park

Music

Changing Tunes

Dhol Enforcement Agency

Glyndebourne Opera

Good Vibrations

Live Music Now!

Music in Detention

Music in Prisons - The Irene Taylor Trust

National Youth Choir of Scotland

Oxford Concert Party

Park Street Music

Scottish Ensemble

Superact!

User Voice

Storytelling

Create | transforming lives inspiring creativity

Storybook Dads and Mums

Theatre and Drama

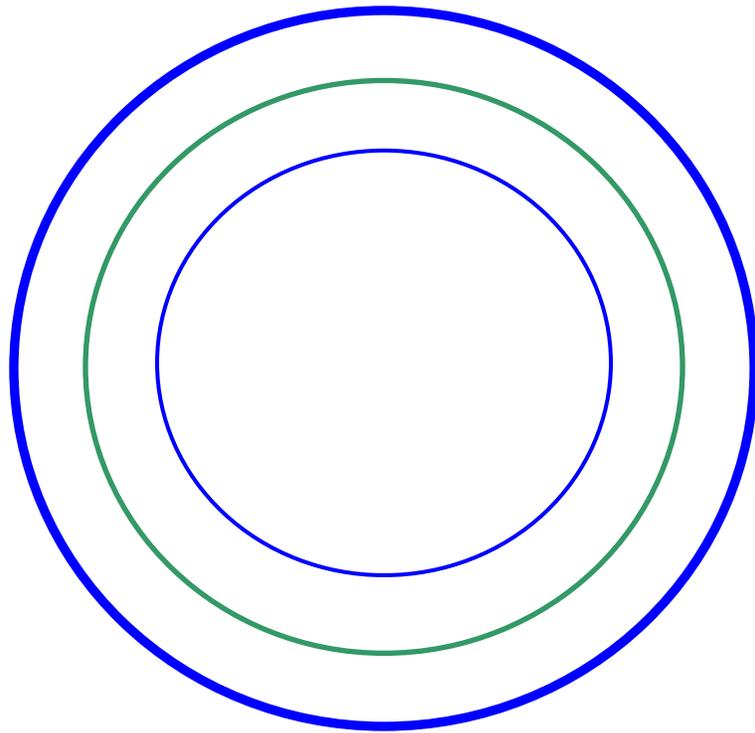
BigPinkHeart
Cardboard Citizens
Citizens Theatre
Clean Break
Geese Theatre Company
Little Fish Theatre
London Shakespeare Workout
National Youth Theatre
Odd Theatre Company
Only Connect
Pimlico Opera
Playing for Time Theatre Company
Safe Ground
Scottish Opera
Synergy Theatre Project
Theatre Nemo
TiPP
Visible Fictions
Wagontrain

Visual Art

Burnbake Trust and Prison Art Project
Fine Cell Work
HMP Pentonville Day Care Activity Centre
Southbank Mosaics
Visual art courses from education providers, including:
A4e
Manchester College
Motherwell College

Yoga and Meditation

Phoenix Prison Trust



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