

**Arts Education and Criminal
Justice – some new approaches |
Vin Ryan, 2021**

THIS PAGE HAS BEEN INTENTIONALLY LEFT BLANK

Table of Contents

1	Abbreviations / Acronyms / Definitions	29	Personal, professional and sectoral Impact
2	Acknowledgments	30	Recommendations and Considerations
4	Executive Summary	34	References
6	Fellowship Background	37	Appendix 1
11	Fellowship Learnings		

THIS PAGE HAS BEEN INTENTIONALLY LEFT BLANK

Acknowledgments

The Awarding Body – International Specialised Skills (ISS) Institute

The ISS Institute plays a pivotal role in creating value and opportunity, encouraging new thinking and early adoption of ideas and practice by investing in individuals.

The overarching aim of the ISS Institute is to support the development of a ‘Better Skilled Australia’. The Institute does this via the provision of Fellowships that allow Australians to undertake international skills development and applied research that will positively impact Australian industry and the broader community.

The ISS Institute was founded 29 years ago by a small group of innovators, including Sir James Gobbo AC, CVO, QC, and former Governor of Victoria, who had a vision of building a community of industry specialists who would lead the up-skilling of the Australian workforce. The Fellowship program builds shared learning, leadership and innovation across the broad range of industry sectors worked with. Fellows are supported to disseminate learning and ideas, facilitate change and advocate for best practices by sharing their Fellowship learnings with peers, colleagues, government, industry and community. Since its establishment, ISS Institute has supported over 450 Fellows to undertake skill and knowledge enhancement across a wide range of sectors which has led to positive change, the adoption of best practice approaches and new ways of working in Australia.

The Fellowship programs are led by our partners and designed to achieve the needs and goals desired by the partners. ISS Institute works closely to develop a Fellowship program that meets key industry priorities, thus ensuring that the investment will have a lasting impact.

For further information on ISS Institute Fellows, refer to www.issinstitute.org.au

Governance and Management

Patron in Chief: Lady Primrose Potter AC

Patrons: Mr Tony Schiavello AO and
Mr James MacKenzie

Founder: Sir James Gobbo AC, CVO

Board Chair: Professor Amalia Di Iorio AM

Board Deputy Chair: Mark Kerr

Board Treasurer: Adrian Capogreco

Board Secretary: Alisia Romanin

Board Members: Jeremy Gobbo KC

Chief Executive Officer: Dr Katrina Jojkity

Sponsor – The Department of Education (DET), Higher Education and Skills (HES)

Higher Education and Skills supports and facilitates the delivery of quality training that meets current and future industry needs, grows employment and further education outcomes, promotes equity and addresses disadvantage.

2

The Fellow wishes to acknowledge the following organisations:

- The ISS Institute for their generosity and ongoing support
- The Prison Arts Collective, San Diego
- San Diego State University
- Rehabilitation Through the Arts, New York
- Mural Arts Philadelphia, Philadelphia
- The Fellow wishes to acknowledge the following individuals:
- A very special mention to Annie Buckley, founder of Prison Arts Collective for her mentorship and generosity
- John Rodriguez, Marly Beyer, Kristi Williams and Mary Anna Pomonis from Prison Arts Collective
- Charles Moore and Susanne Leary from Rehabilitation Through the Arts
- Halim Flowers – artist and writer
- Mark Loughney – artist
- Kali Silverman from Mural Art Philadelphia
- Peter Mertz – photographer
- Baz Dresinger – John Jay College of Criminal Justice

2. Executive Summary

There is a pressing need for more arts programs in prisons. Most Victorian prisons no longer have regular arts education programs for anyone other than first nations people. Ravenhall Correctional Facility is one of the few exceptions. Yet, even at Ravenhall, demand far outstrips available programs. Currently, prisoners can be on a waiting list for up to 12 months before they can access an arts program.

This fellowship was motivated by a desire to look to prison education organisations elsewhere that recognise the value of arts programs but, just as importantly, have developed strategies to demonstrate this value to the broader community. The Fellow visited prison arts education programs at several organisations in the USA. These organisations offer innovative programs in arts education that aren't available in Victoria and also do a much better job of supporting and advocating for their programs.

The organisations featured in this fellowship participate in a national discourse about the role that arts education can play in all aspects of criminal justice, not just art in prisons. A push towards art programs in restorative justice tries to prevent offenders from entering prisons in the first place and post release programs offer sustainable arts practice programs that reduce recidivism and contribute positively to the community. I believe that this discourse is more sophisticated and coherent than anything that currently exists in Australia.

This needs to change. Arts programs are a human right, and can be as important to an individual as access to exercise or religious practice. Many overseas prisons acknowledge this. Most notably, the Prison Arts Collective in San Diego where the mantra of art as a human right is stated prominently and repeatedly on their website and most of their marketing material. <https://www.prisonartscollective.com/>

It's also important to acknowledge that the quality of existing arts programs is out of step with best practice in prison education programs worldwide.

The European Prison Education Association prominently features arts programs as a key feature of their programs and offers resources for teachers.

<https://www.epea.org/?s=arts>

I work at Ravenhall Prison in Melbourne's west and currently facilitate visual art programs for Aboriginal men.

3. The Fellowship journey

I travelled from 11.9.22 to 15.10.22, visiting organisations and individuals in New York, Philadelphia, Los Angeles and San Diego as well as several prisons in Ossining NY, Blythe CA and Chino CA

The trip included:

A visit to Sing Sing Prison in Ossining New York with teachers from Rehabilitation through the Arts. I attended a visual art class with a group of inmates. I had time to talk with the teacher about approaches to teaching drawing and painting classes in prison. We spoke in detail about how she keeps students engaged in classes. Classes are much more structured with this particular class being a class on perspective drawing with detailed instruction given at the beginning of class. Interestingly, one prisoner was present in the class who didn't participate as a student. Instead his role was to act as a mentor to any students who might have been struggling to focus in class. An equivalent in the Victorian system might be what is referred to as a 'peer listener'. The idea of having a peer listener in class makes a lot of sense and could be implemented in classes here.

A visit to the Mural Arts Philadelphia to talk with director Kali Silverman as well as observe a class with post release students. The MAP is a large building in Philadelphia that is packed with artists and designers. The central space of MAP is a large room where art classes take place. When I was there, about ten women were participating in a class that explored collage by using found materials to rework existing drawings. It was explained to me that each of the participants had been impacted by the justice system in some way. This could mean that the participant had previously been incarcerated or that they had a family member or friend who was.

When I sat down to talk with Kali, she discussed this aspect of the program in more detail. The MAP program had initially been an in-prison art program but had gradually shifted its focus to community programs. This shift from prison impacted rather than merely imprisoned students is meant to acknowledge the broader impact of mass incarceration in communities. Families are impacted financially when a member goes to prison. Prison is normalised when children see their parent/s or other role models repeatedly incarcerated. Whole communities are affected when large numbers of people (particularly men) are absent because they are in prison. Kali spoke about the role that public art can play in giving such people and communities a voice.

Where in-prison programs can sometimes be put in place to merely give prisoners something to do or to make them more compliant, here prison impacted communities are being encouraged to make social and political art in the communities in which they live.

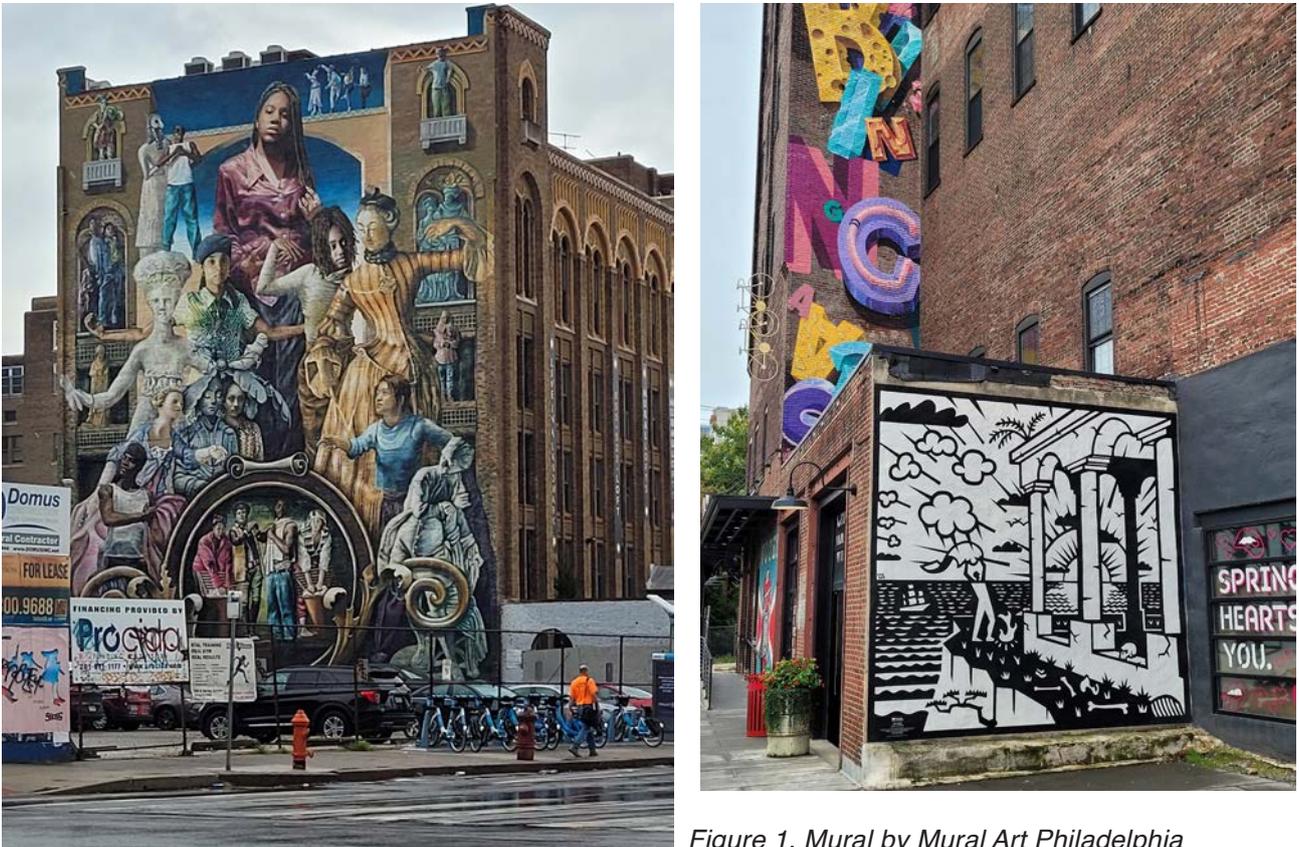


Figure 1. Mural by Mural Art Philadelphia

Speaking with two formerly incarcerated artists Halim Flowers and Mark Loughney about their experiences in prison and how they have forged successful careers as artists since leaving prison.

Halim Flowers was incarcerated in 1997 at the age of 16 and released in 2019. He is now an artist, designer, activist and writer. His art and books are now highly successful and he regularly tours the USA and overseas to sell his work and/ or speak to people about his experiences. I spoke with him in detail about strategies that he developed that allowed him to be successful when he was released. He spoke about the importance of education and the fact that he had been able to enrol in the Georgetown Prison and Justice Initiative. He also spoke about the importance of creative mentors, in his case the rapper Jay Z and the artist Jean-Michel Basquiat. The influence of Basquiat is particularly apparent in Flowers work. It's really apparent that Flowers saw Basquiat's graffiti inspired text and his references to African American hip hop culture and felt that his own culture and experiences were being validated.

What was great about speaking to Flowers was an understanding of how he identified positive influences and then really studied them. Prison in this context could be a place of highly focused attention.



Figure 2. Mark Loughney, Pyrric Defeat: A visual Study of Mass Incarceration, 2014 to present, Graphite on paper (series of more than 800 drawings)

Mark Loughney was imprisoned for about 10 years and has only recently been released. Whilst still inside he was chosen as a participant in the exhibition *Marking Time: Art in the age of mass incarceration* at MOMA in New York. He exhibited works from an ongoing project entitled *Pyrric Defeat: A Visual Study of Mass Incarceration*. The work is a series of more than 800 drawings of fellow inmates that he drew whilst in prison. It is intended as a simple protest, a way to depict inmates as real people and give some indication of the scale of incarceration in the USA.

Many of the questions that I asked him were practical: how did you explain your project to people when asking them to sit for you? Do inmates ask you to do portraits in exchange for goods/ canteen items? How did you manage to keep all of the drawings (e.g. it's very common for property to be confiscated in prison with no explanation)?



Figure 3. Mark Loughney, detail - Pyrrhic Defeat: A visual Study of Mass Incarceration, 2014 to present, Graphite on paper (series of more than 800 drawings)

He gave me lots of practical tips that I can pass onto inmates in Victoria (e.g. post work out to family often, get people to help you document the work).

My most helpful 'take away' from our discussion though was that Mark pursued a similar mentor model to Halim Flowers. Like Flowers, Loughney identified an important mentor and then set about modelling himself on that mentor. In Loughney's case, he identified a radio interview with the Australian artist Johnny Romeo as his 'light bulb moment.' He subsequently contacted the artist whilst still in prison and still keeps in contact with him to this day.



Figure 4. Halim Flowers with three of his paintings

Meeting with Bas Dresinger, author of *Incarceration Nations: a journey to justice in prisons around the world* and academic at the John Jay College of Criminal Justice to discuss approaches to advocating for education in prisons. Most of our conversation revolved around strategies to connect with students inside an often inflexible and punitive system.

Two weeks working with the Prison Arts Collective in San Diego. This included:



Figure 5. Meeting and working with the PAC team and observing their day to day operations.

Going to in prison programs at Ironwood, CIM and CIW prisons in California to observe and participate in arts programs. At Ironwood I attended a performing arts class for about 50 men. This involved groups of 5 or 6 men performing very brief performances with coaching from two experienced teachers. This class was also documented by Peter Mertz. I got the opportunity to see in detail, how he documents classes. At CIW I participated with two other teachers and about 12 university students in a class where everyone participated in creating large murals. The class was concluded by a brief mindfulness meditation. At CIM I participated in a class that comprise a drawing activity guided by a visual art teacher followed by a written task guided by a writing teacher.

Attending a book launch for publication by prison arts photographer Peter Mertz. This included talks by Peter as well as three formerly incarcerated artists.

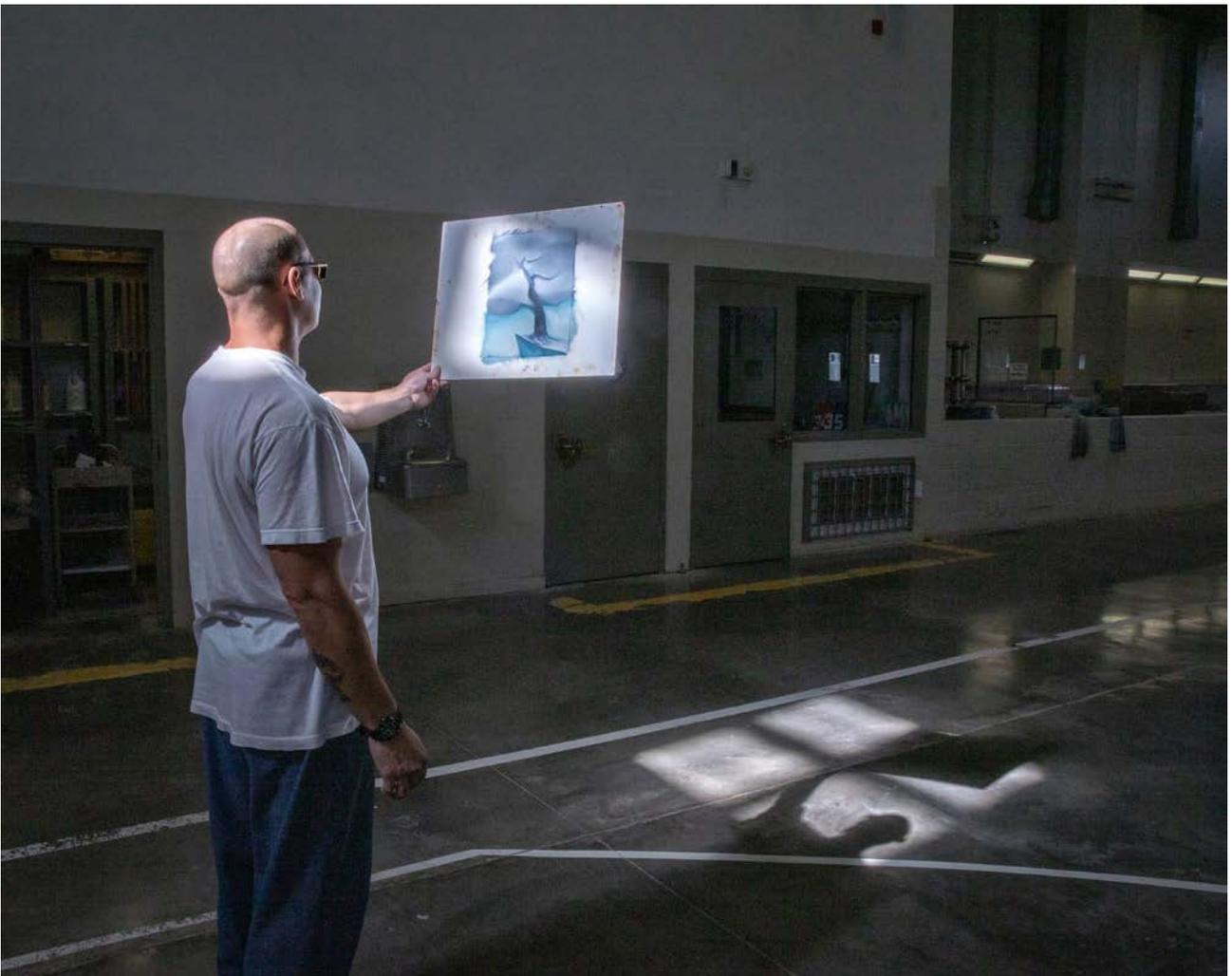


Figure 6. Image from Ex-Crucible by Peter Mertz

Giving a lecture at San Diego State University to arts and criminal justice and art students as well as academics from various departments

10 Being interviewed for the PAC regular radio program. The interview was a wide ranging discussion about my art, my approach to teaching in prisons, some of the differences between Australian and American prison arts programs and what I hope to learn from the fellowship.



Figure 7. Image from Instagram@prison_arts_collective, 13.10.22



Figure 8. Image from instagram@prison_arts_collective, 12.10.22

4. Findings

In-classroom findings

I have been introduced to a radically different way of running art classes by the PAC. Their approach places a far greater emphasis on the therapeutic outcomes of arts classes. Students were encouraged to express their own personal stories and develop confidence within a group setting with simple theatrical exercises. Classes in Victoria comparatively place greater importance on vocational outcomes. This is a requirement of Corrections Victoria who have a particular emphasis on getting prisoners 'job ready'. Increasingly however, Californian prison arts organisations are able to demonstrate that therapeutic programs produce more employable students. The Actors Gang for example, have been able to demonstrate that 77% of their graduates enter employment upon being released. This is a dramatic improvement on the general prison population. The arts programs at Ironwood and Fullerton prisons challenged students to engage in activities with a range of usable skills. They learnt skills such as how to collaborate with a group of people, how to present ideas within a restricted time frame, how to follow and give instruction, how to perform under pressure as well as engaging in simple literacy programs. In addition, many of the students were engaging in an education program for the first time in many years.

I was also made aware of a much more physically dynamic and spatial approach to teaching. Teachers from PAC classes set up dynamic environments where students and teachers were moving around and regularly interacting with different people. I can see the advantages of this style of teaching, particularly for prisoners who live in such regulated and static environments. This is an unexpected finding of the visits but an important one.

What is most noticeable at PAC is the extent to which everyone in the room (facilitators, correctional staff and students) 'buy into' the purpose of the class. I would like to present this model to prisons in Victoria. Our programs are too isolated from each other. At Ironwood State Prison for example, several correctional staff sat in the audience of student performances and applauded. Staff also assisted in serving refreshments to prisoners once the performance had concluded. There was a strong sense that everyone at the event was invested in the prisoner's well being.

There was a diversity of approaches being taken by the Prison Arts Collective. Some classes feature two teachers working in different but related disciplines. For example, one class featured a drawing workshop run by one teacher with a written task at the end of the session run by the other. In another class, an experienced teacher oversaw interactions between incarcerated students and a group of university students who collaborated on large art projects. Very short mindfulness meditation classes were also integrated into many of the classes. This holistic approach keeps momentum going in the learning environment and allows different education experts to collaborate and share skills.

There is an opportunity to change the content of some of my classes currently offered in arts programs in Victoria. Prison Arts Collective classes often begin by listening to what the students want. e.g. a lot of them wanted to listen to rap. It is possible to make this a part of their art. The Halim Flowers example below is an example of how it might be possible to do this. The prisoner's interests in things such as tattooing and graffiti were never dismissed or discouraged. In fact they were seen as ways to bring prisoners into education.

At Mural Art Philadelphia, classes were held for people who have been impacted by the criminal justice system. Those present in the class included previously incarcerated women as well as teenage children of and partners of incarcerated people. This acknowledges that the impact of arts education on the criminal justice system should not just be about programs in prisons. The arts can play a vital role in restorative justice and in building a support network for people who face similar challenges and may have experienced similar or related trauma.

Interview findings

Talking with previously incarcerated people highlighted and reinforced the importance of mentorship for incarcerated students. Mark Loughney sought out specific mentors and wrote to them whilst in prison. Halim Flowers identified particular mentors and studied them in detail.

We need to do more to provide students with access to specific mentors so that they can see for themselves the way that incarcerated people can use art programs to improve themselves and provide therapeutic and vocational pathways back into society.

I recently put a Ravenhall prisoner in contact with Mark Loughney because of a similarity of approach and subject matter in their art. I have also requested a copy of Halim Flowers book *Time: How to do it and not let it do you*, for the Ravenhall library. This is a book specifically aimed at incarcerated people.

Several people who were interviewed for this fellowship raised serious questions about the role a teacher should play within a prison setting. Do educators, as employees of the prisons that they work in, have some obligation to work beyond the parameters that are given to them by the prisons? As financial beneficiaries of the prison system, are educators obliged to work towards improving that system? What happens if students express views that aren't encouraged by Corrections Victoria? Bas Dresinger from John Jay College of Criminal Justice for example, spoke passionately about the role of educators in helping incarcerated students to resist the broken system in which they find themselves. Artists such as Flowers and Loughney created acts of resistance, works that criticised the system that they had found themselves in. Murals produced by Mural Art Philadelphia are often political and call the status quo into question. Kali Silverman from Mural Art Philadelphia spoke

about public art not just as a form of public beautification and decoration but as a form of public intervention. Education is often promoted as a way of giving incarcerated people agency rather than just making them more compliant prisoners. Voices within education that are critical of the justice system also exist here of course, but not nearly as loudly or collectively. I observed that there was a fundamental difference in attitude in this respect between art being made by people that have been affected by the justice system in New York and Philadelphia and people in the Victorian system.

A couple of the classes that I observed or participated in were quite structured. A class at one prison for example focused on three-point perspective drawing with a series of detailed demonstrations followed by student exercises. I would not favour this approach at Ravenhall for two reasons. Firstly, I work predominately with Aboriginal students. It's more culturally appropriate for me to allow senior or more experienced students to participate in the way that classes are run. My role there is as a facilitator rather than a conventional teacher. Many of the students already have a rough idea of what they want to do when they come to class. It's not appropriate to impose structured exercises into that environment. Secondly, my own approach to teaching art is generally more relaxed and open. I'm not convinced that students at any level of art education do their best work if the classes are too rigid and structured. The classes that I enjoyed the most on this fellowship were open and relaxed and responded to the needs of the students.

In my radio interview on Outside:Inside radio with Kathie, we spoke about the problem of how to refer to incarcerated people. I made the point that I never refer to them as prisoners but prefer to call them students. She made the point that all staff at PAC refer to the people in their class as artists. I think that this is a much better term and have since adopted it. This might seem like a small thing but getting the terminology right within a prison setting is important. When new men come to my class they often recite their criminal record number or CRN before they've even told me their name.

Making art is a chance for the men in my class to find their voice and express themselves fully. The term artist also makes the assumption that they could be beginning their career within the arts. The arts in Australia is a multi-billion dollar industry and employs a lot of people (for example, it employs more people than the mining industry). By referring to the men in their class as artists, the PAC acknowledge their participants as personally and professionally legitimate.

5. Considerations and Next Steps

Some next steps include:

- I will be organising an art show at Ravenhall Prison that is open to all inmates. It is an opportunity to showcase the beneficial, creative activity that is taking place there.
- I intend to create a publication of art made in an Australian prison. This would be the first of its kind here because it would be specific to a particular prison and because it would include non-indigenous students. This will be self-published but promoted with relevant education libraries and national libraries.

14

The formatting and presentation of this publication will be influenced by publication that the Fellow has studied as part of this fellowship

- I will be experimenting with new classes that include collaborating with literacy and music teachers as well as working on projects that require students to collaborate creatively with correctional staff.
- Implement new class activities and assessments including performative aspects e.g. hip hop/ ceremony/ hip hop inspired visual art e.g. Basquiat.

By far the biggest challenge to pushing for change in my sector has been the impact of COVID. The prisons that I work at have been chronically short staffed because of COVID. It's understandably difficult for senior management to consider big picture changes to prison education when they are so preoccupied with the extreme difficulties of day to day operations.

Conversely, there have been times over the past 3 years where the pandemic has actually given people more of a chance to reflect. Indeed, I may not have chosen to even apply for this fellowship had I not had a period away from my students in which I had time to reflect on how I could improve the experience of my students.

6. Impacts of Fellowship

Personally

I have been inspired by the assertiveness of prison educators in America . I met many people who have the energy and passion to not only conduct excellent programs but also find ways to let the public know about them. I 've had the opportunity to be immersed in a culture that isn't afraid to promote what they do. Perhaps this is something that we don't do enough of here in Australia. I feel more confident about selling what I do, that there is nothing wrong with being proud of your achievements and letting people know about them.

15

In my interview with Halim Flowers, he spoke about a culture of 'hustle' that he grew up in. As a youth, that often meant hustling on the street to sell illicit drugs. But now it means finding ways to promote his art, books and merchandise. This American culture of 'hustle' is something that I'd like to adopt when promoting causes that I believe in.

It's also difficult not to be humbled by the encounters that I had with inmates that I met on this fellowship. The gratitude and joy they expressed when in class is something that I won't forget.

I'm inspired by the persistence and drive of people such as Mark Loughney and Halim Flowers to overcome long sentences in terrible conditions and forge successful careers and live meaningful and fulfilling lives.

Finally, I'm inspired by the generosity and passion of academics, teachers and volunteers who use the arts to bring meaning and purpose to the lives of people who are affected by the criminal justice system in the USA. A special mention has to go here to my time spent with Annie Buckley from PAC over a two week period. Her capacity to generate enthusiasm in her team and amongst students is truly remarkable. She acted as a mentor to me during my two week stay in California. She obviously had a professional impact on me but I chose to recognise her personal influence here because I recognise the genuine compassion that underscores all of her work.

Professionally

From a teaching point of view, I've also been made aware of a much more physically dynamic and spatial approach to teaching. Teachers in my visits with PAC classes set up dynamic environments where students and teachers were moving around and regularly interacting with different people. My classes are comparatively static. I can see the advantages of this style of teaching, particularly for prisoners who live in such regulated and static environments. This is an unexpected finding of my visits but the one that I have already begun to implement with more classes set up so that they can be inside and outside of the normal classroom set up and more opportunities for students to work on group as well as individual projects.

I am also putting more thought into how student achievements are recorded with more professional photographic documentation of student work. This is inspired in part by my experiences of seeing the prison photographer Peter Mertz at work and seeing how he presents and promotes student work. The publication that I am planning is inspired by some of these publications. In particular, I will be pushing Corrections Victoria to allow me to, in special instances, publish images of students/artists in prisons creating art in prison. Currently I can only publish photographs of the artists work, not the artists. The disadvantage of this is that it doesn't allow the public to see the level of engagement that prisoners have. Peter Mertz's images are highly engaging because they show real people interacting/ collaborating to make art.

I'm now more aware of an international network of educators who work within the criminal justice system. My meeting with Baz Dresinger in particular has helped me to be more forthright in the way that I connect other organisations. She ends her emails with the tag line 'in solidarity', which I see as a way of emphasising the push by educators around the world to fight for the rights of incarcerated students to have high quality education. In truth, it's probably taken a discussion with this American academic to push me to connect with prison educators here.

The fact that I also gave a lecture and was interviewed on radio with the PAC meant that I had an opportunity to present my ideas about what a quality program in prison arts education should look like to a wider audience that included experts in that field. I shared some of the differences between our models. The fact that the emphasis here is on running accredited, vocational courses where they have a more therapeutic emphasis. I also spoke about a shift in emphasis that I'd seen in New York and Philadelphia towards political art. In my talk I also posed the question to the students and academics in the room as to whether it is OK for students to express certain negative emotions within a prison arts environment. Are there healthy ways for a student to express anger within the classroom? A painting for example that depicts a violent situation might be perceived as a security risk but might also be a legitimate way for a student to tell a story from their past.

Some people that I spoke to felt that the prison environment had enough negativity and that they saw their role as creating a calm and positive environment. Others could see the potential for art to help artists work through difficult, even traumatic experiences.

The opportunity to participate in debate on this particular subject has had a big impact on me. I feel much more confident in talking to prison staff (e.g. officers, clinicians, case workers) about the subject matter of individual artists and giving them the freedom to express a broader range of emotions.

Organisationally

- At Ravenhall we will be trying out classes with our Aboriginal men where visual art will run simultaneously with literacy. A key strategy here is to coax students back into the classroom. Visual art is extremely popular amongst Aboriginal students. By gradually introducing written tasks into this environment we can introduce students to written literacy whilst also further developing their visual literacy.
- I will be presenting the findings of my fellowship to staff within the prison. I hope that this will give correctional staff a better understanding of what it is that we do but might also allow them to participate with students in some instances.
- A well made publication of student work will also highlight the achievements of Ravenhall as a rehabilitation facility. It will be something concrete that the prison can show to Corrections Victoria and the wider public that demonstrates the positive influence that art can have within the prison. I hope that this will be something that the prison can be proud of.

Broader higher education sector

- The fellowship findings have relevance to other Kangan prison art programs in Victoria but also other RTOs such as Box Hill and Federation University. By publishing a professional quality publication I will be showing other educators that it is possible to document and present student assessments in a way that meets professional standards for the students and provides an outlet for prisons to showcase an aspect of what they do.
- I hope that this publication will encourage other educators to create similar publications and create a culture of 'show and tell' amongst educators.
- This fellowship will also lead to involvement with the Australian Corrections Education Association where I plan to present my findings and engage in further research of prison arts programs.
- I plan to present my findings to Corrections Victoria and lobby for more arts programs in prisons? In the last year there have been several articles published about art programmes in prisons in other states. For example, art programmes at the Eastern Goldfields Regional Prison in Western Australia or the Southern Queensland Correctional Centre are being recognised for the positive impact that they are having. I'll be arguing that Victoria risks being left behind if it doesn't introduce more arts programs.
- I am also considering my role within the criminal justice system. My time with Mural Art Philadelphia has made me reconsider my role as an educator. MAP work outside prisons but work with people who have and are still being impacted by the criminal justice system. As a longer term goal, I would like to work outside the prison system in restorative justice programs

or perhaps create art programs that offenders can participate in with their family members. There needs to be more education programs for offenders that help to keep them out of prison instead of waiting until they are incarcerated.

7. Sector Engagement (Dissemination)

Over the coming year I plan to disseminate my research findings in the following ways

Engagement activity	Description	Timeline
Publication of exhibition catalogue	This will be a major outcome of the fellowship. A professionally documented and well presented publication of student work, with an ISBN and written contributions from an industry expert. This publication will be sent to various educational facilities including other TAFEs that run prison programs and all prisons within Victoria that run education programs. It will also be sent to relevant people at Corrections Victoria	June to September 2023
Contribution to Australasian Corrections Education Association	Contribution to ACEA newsletter outlining fellowship findings and recommendations for more arts programs. I'll be posing some of the questions that I raised in my discussions with academics in the USA about the role of arts programs and how arts programs can be an important part of the rehabilitation process. I'll also seek advice about how academics can lobby prisons and governments for more arts programs.	February – April 2023
Implementation of new arts programs at Ravenhall Prison	This will include: Introducing some classes that include visual arts and Mumgu Dhal into the one class. This will give students and teachers the flexibility to combine visual and written literacy. Interacting with The Torch organisation so that student applications become part of their professional practice learning. This is another way of combining literacy with arts	January - June 2023
Art show	Create an art event at Ravenhall that is open to all inmates. This will be a unique event that showcases the formal and informal creative activity that is taking place within the prison. This will complement and add weight to the publication	June to September 2023
The creation of an art garden	In keeping with the Prison Art Collective strategy of creating holistic approaches to education, I will be proposing an art garden at Ravenhall. The garden would feature some totemic sculptures surrounded by herb and indigenous bush food. The purpose is to create links between practical skills, creativity and education.	December 2023
ACEA Conference	Presenting a paper at ACEA Conference on Fellowship findings	November 2023
Submission to Corrections Victoria	I will submit a written report to Corrections Victoria that argues for more arts programs and shows examples from my fellowship as well as examples from Europe of best practice in prison arts education	April 2023

8. References

AUSTIN B, 'Arts in Corrections: San Quentin', Alarm Press, 2007

<http://alarmpress.com/978/features/art-interview/arts-in-corrections-san-quentin/>

- Discusses an independently funded arts program in a California prison. Includes discussions quotes with participant inmates, as well as visual examples.

BERTOGLIO G, Art gallery at Eastern Goldfields Regional Prison opens doors to public, and for prisoners, ABC News, 6.12.22, <https://www.abc.net.au/news/2022-12-06/art-gallery-eastern-goldfields-regional-prison-prisoner-rehab/101733968> <https://www.abc.net.au/news/2022-12-06/art-gallery-eastern-goldfields-regional-prison-prisoner-rehab/101733968>

- One of several recent news stories highlighting successful arts education programs in other states of Australia.

DJURICHKOVIC A, Art in prisons A literature review of the philosophies and impacts of visual arts programs for correctional populations, Report for Arts Access Australia, UTS Press Shopfront Student Series No 3, 2011

- Comprehensive literature review of arts education programs in Australia. It's also an attempt to compile a central resource so that art educators in Australia might have a more cohesive approach to art education

DRESINGER B, Incarceration Nations: A Journey to Justice in Prisons Around the World, Other Press, 2016

- A comparative analysis of prison education programs around the world

FLEETWOOD N, Marking Time: Art in the Age of Mass Incarceration, Harvard University Press, 2020

- Catalogue and comprehensive written analysis of the seminal exhibition at MOMA PSI. This exhibition brings together previously and currently incarcerated artists as well as artists making work that addresses the issue of mass incarceration in the USA.

FLOWERS H, Time: How to do it and not let it do you, Create Space Independent Publishing Platform, 2014

- Halim Flowers is an author, artist, designer and entrepreneur who spent 20 years in prison for a crime he did not commit. In this book he gives incarcerated people practical advice on how to survive prison and discover discipline and purpose.

HORNA, Prison art turning around the lives of 'lifers' behind bars, ABC News, 3.9.17, <https://www.abc.net.au/news/2017-09-03/prison-art-turning-around-lives-of-lifers-behind-bars/8854990>

- Another example of creative arts programs that are popping up outside of Victoria

MERTZ P, Ex Crucible, Daylight Books, 2022

MERTZ P AND BREWSTER L, Paths of Discovery: Art Practice and Its Impact on California State Prisons, Create Space Independent Publishing Platform, 2015

- The books that Peter Mertz publishes provide unprecedented access to prison arts programs. What's particularly important is the fact that we see prisoner's faces and are able to witness their interactions with teachers and with each other.

21

SEARSON A, Cossack at exhibition helping Roebourne prison inmates break the crime cycle, ABC News, 4.6.22, <https://www.abc.net.au/news/2022-06-04/roebourne-prison-art-culture-cossack-gallery/101114366>

- Another example of creative arts programs that are popping up outside of Victoria

<https://www.abc.net.au/news/2022-06-04/roebourne-prison-art-culture-cossack-gallery/101114366> Deanna Van Buren, Ted talk on a world without prisons

https://www.ted.com/talks/deanna_van_buren_what_a_world_without_prisons_could_look_like

- Architect and prominent academic who specialises in creating spaces for restorative justice. Here she talks about building spaces that are alternatives to prisons.

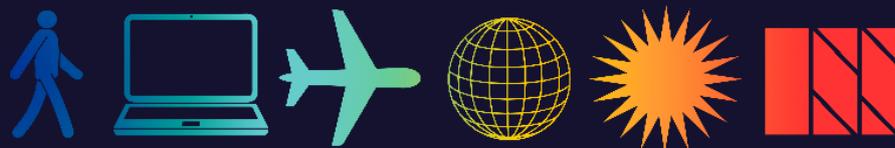
Additional resources:

Ear Hustle (earhustlesq.com)

- Prison radio station based in San Francisco. Terrific resource for information on education in prisons

OUTSIDE:INSIDE RADIO | prisonartscollective

- Interviews with a host of arts educators working in criminal justice



The International Specialised Skills Institute
1/189 Faraday Street, Carlton VIC 3053
Ph: 03 9347 4583
www.issinstitute.org.au