



Culture  
Programme

# ART and CULTURE in PRISON

Regione Toscana  
Fondazione Giovanni Michelucci  
Departament de Justícia - Generalitat de Catalunya  
The Manchester College  
Prison Arts Foundation  
Berliner Literarische Aktion e.V.





# ART and CULTURE in PRISON

edited by  
Fondazione Giovanni Michelucci - Fiesole (Italy)

## **“Art and Cultur in Prison” project**

EU program: Culture programme 2007-2013 - Education and Culture DG

*Partner:*

- **Regione Toscana**
- **Fondazione Giovanni Michelucci** (*project coordinator*)
- **Departament de Justicia - Generalitat de Catalunya**
- **The Manchester College**
- **Prison Arts Foundation**
- **Berliner Literarische Aktion e.V.**

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# 1. Art and Culture in Prison project



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# From the objectives to outcomes

Corrado Marcetti

## The sense of the project

Whoever has a deep knowledge of prisons knows how, beyond all appearance, art and culture cannot be considered as mere casual guests within the walls of a prison. Even when conditions are not so favourable to art and culture, they appear through unpredictable pathways as sources where one can tap new life elements.

*“No one can imagine how important a whale is in a prison”,* was the answer that the French writer, Jean Giono, gave to those who asked him about the detention period, when he had worked on the first French translation of the masterpiece novel “Moby Dick” by Herman Melville. This sentence by Jean Giono was a sort of *leit motiv* for the project: culture, intended as extensively as possible, is like Melville’s whale within the walls of a prison, capable of lifting those who search for culture away from the day-to-day life of detention, enabling them to drift away towards open and often unknown seas, and guiding the adventures in exploring one’s own being and the universal character of relationships with others. There are well-known names, from Jean Genet, a French writer and playwright who in Fresnes and in other prisons where he served his time, wrote his first works on the rough parcel-paper which was delivered to inmates for their practical needs, to Rick Cluchey, a life convict who was pardoned for theatre merits, and who with his San Quentin Drama Workshop toured

with the works of Samuel Beckett, which are historical examples. Today, the film directed by the brothers Paolo and Vittorio Taviani, "Caesar must Die", which won the Golden Bear at the Berlin Film Festival, is, beyond the extraordinary merits of the film direction, a further acknowledgement of the value of commitment: the commitment that made a group of inmates from the special section of Rebibbia prison the protagonists of history, between fiction and documentary, by staging 'Julius Caesar' by William Shakespeare. In a prison the preparation of a theatre workshop, the casting, the choice of roles, the first approach to the script, rehearsals, mistakes and the progressive knowledge of a text develop in a very different way compared to other places. Not only for the material conditions but for what is involved when people take responsibility for the stage in relation to their own experience and to the opportunity to reassert their own human dignity.

This dimension of regeneration is especially true for those who have started with prison experiences in theatre or visual arts or music, almost as if art itself needs to find, even through these pathways, its flesh and meaning, without the fanciful ambition of having rehabilitating, resocialising and therapeutic connotations.

The basic aims in promoting cultural and artistic activities in prison are different: the acknowledgement of the right of citizens deprived of personal freedom to benefit from the cultural opportunities available and give expression to their artistic talents; the contrast between the desocialising effects and the general cultural impoverishment that the state of detention tends to produce, and therefore the resocialisation of the person in detention; Generally, they are classified within the consolidation of the re-educational proposals promoted by prison institutions and local communities, but the promotion of cultural and artistic activities in prison forces the reconsidering of the primary elements of communication, in opening a research territory, bringing action back to the relationship with individuals and with concrete life. Whether it concerns big and problematic penitentiaries or small prisons, whether it concerns this or that field, art and culture can produce a containment of the loss of humanity that prison entails. Putting culture on the line in relation to the repetitiveness of the pace of prison life, the fixedness of the situations inside penitentiary systems, sedimentations and customs, most times for the prison professionals has meant

introducing a novelty that at times shakes up the internal atmosphere, because it changes the internal relationships by creating meetings, exchange and dialogue.

The wind of innovation brought by the most recent cultural activities has in many cases further revitalised the spaces traditionally devoted to the use of culture in prison, such as libraries or small cinemas/theatres, often marginalised by the massive and passive use of TV programmes in each detention cell. The prison, once again, proves to be a distorted mirroring of society whereby the activities that prompt the subjects to an active role of participation cause the spreading of benefits on several levels. Prison feeds on fixedness and doesn't tolerate well dynamic situations. Nonetheless, change has been introduced and cannot be stopped.

Moreover, the performance of artistic, theatrical and musical events has often been an opportunity for cultural interaction among detainees from different national origins. The participation of foreign inmates as actors in a theatre performance or as musicians in a concert has not only enriched the events with unprecedented intercultural characterisations, but has had positive consequences on co-existence-related aspects in difficult circumstances like those of being in prison.

Also the inside/outside, internal/external relationship is positively modified by the cultural activities carried out in prison. Although most times artistic, theatrical and musical events have been performed with only a few resources, they have been able to build bridges with outside society, to knock down the walls of prejudice and lower the barriers of separation. However, inside the prison systems in Europe the production of cultural and artistic events can very often create excellent results and can contribute on a general scale to the development of culture and art in society.

Had there not been a long history of cultural and artistic experiences that have involved the prisons of different European countries, in different fields of application and with the most diverse results, it would have been difficult to conceive this project and submit it within the Culture programme of the European calls for tender. Groups, companies, associations, artists, musicians and directors who have worked for years in prisons, have

set up workshops in the most diverse conditions. Of course, there are many differences, and even here there can be self-referential attitudes, tending to aesthetics or with a stress on re-education, but there have been a lot of experiences that have been run and been effective in hard conditions.

This project was devoted to the development and growth of knowledge and exchange among the professionals involved in this field, to the strengthening of intercultural aspects and in general to the enhancement of the artistic and cultural productions in prisons.

Among its aims the project has that of extending the horizon of knowledge on cultural activities that have the prison as its purpose and that involve different fields, some of which are little known. Another interesting aspect was that of sharing a comparison between the cultural look from outside the prison, which has nonetheless produced great literature and movies, and the cultural look coming from inside it, which despite very poor means has manifested works of great interest and opened a window on the current complexity of the prison world.

### **The current context**

We need to clarify that the context in which existing cultural activities in the prisons of many European countries, together with training, education and social reinclusion, today have to be confronted with is a context of very high overcrowding where everything becomes more complicated. Being many, too many, means living a distorted reality of physical proximity in a forced community, an even more extreme reality of the extreme life of a prison. For those who are detained it means living in the very small space of a cell or in that of a big detention room; it means reading little, eating little, sleeping little; it means having to deal with penitentiary staff who are under pressure, less helpful with the inmates, and who have greater difficulty in understanding the need for artistic and cultural activities. The state of crisis experienced by many prisons continuously endangers the cultural activities and makes them more vulnerable. So the risk is that the activities that are proposed cannot embrace these complex realities of a desperate Babel of the poor from the south of the world. They may not even be tolerated or supported enough because they are considered

as inessential in a terrible everyday life. The prison, in times of crisis, folds in on itself, reproduces itself in a self-referential way and an even more involuntarily way, it sets out to use cultural and artistic activities in a way that is functional to its conservation, the relieving of tensions and the instrumentality of appearance. These become stronger when they are not regarded as a mere fig leaf and thus keep the trust of detainees.

So today, in current prison conditions, where these activities most of the times are limited and marginal, one needs even greater courage to relaunch them, due to the implications of relationships and sensitivity that they put on the line internally, for the important role they can play in bringing about less prejudiced attitudes from the external community. The presence in prisons – particularly metropolitan prisons – of a high percentage of foreigners from various countries is another reason for a reflection on the role that activities like theatre, music or literature can have in overcoming the language barriers, in order to foster cultural interactions and promote interests and improve attitudes of inmates from other countries. In this context, a project like *Art and Culture In Prison* gave us an opportunity to learn about and enhance the intercultural character of many initiatives existing in prisons of partner countries, an intercultural character that can be seen also in its aspects of mixing dialects, sounds, regional accents that enrich the shows, performances and exhibitions. Theatre, cinema, concerts and dance are situations in which diversity becomes a value because it rediscovers, traces back and drives through the original sense of communication, the sense of relationships between men, the identity of people and cultural differences. They are also an opportunity to study the particular features of gender interactions in more depth within their specific contexts and develop them.

Faced with the criticalities of this context, we need to promote the empowerment of cultural activities and the renewal of the intervention strategies, considering the changes in the social composition of the detained population and the picture of the detention conditions, made more severe by the overcrowding in various European prisons.

The situation of economic crisis affecting many partner countries translates into a greater vulnerability of the weakest social groups as well as into less resources to support the

prison activities and a reduction of the willingness to help in the areas with prisons as far as the schemes for civil re-inclusion of ex-offenders are concerned.

On this subject, we need to remember that the result of specific research carried out in Italy shows that the participation of offenders in the activities organised in prisons is a factor in reducing recidivism, notwithstanding other kinds of considerations (dignity, training, culture). Therefore, it seems necessary to encourage and support the commitment for maintaining and enhancing cultural and artistic activities, also in relation to the policies for counteracting recidivism in prison. In times of crisis and lack of resources, the promotion of cultural initiatives of good quality inside prisons requires a stronger collaboration between territorial government institutions, cultural and third sector associations because the capacity of understanding and sharing can support the creation of higher quality initiatives. These also have the power to project their results beyond the prison walls in order to become a heritage of the community. External spectators who enter an enclosed and restricted area like a prison to attend a performance, or those who attend a performance created in prison outside in the city environment, review their relationship with prisons, change their view of that world and in a way also of themselves.

These and other activities contribute to the opening of the prisons for wider inspection and somehow for control by the community outside.

### **Partners and European links**

The project *Art and Culture In Prison* has allowed for a profitable connection and exchange of experiences between cultural professionals from different countries working on the prison scene. It is a link that combines with other links in the sectors of theatre, art and music education. The cultural space that has, over the last decades opened up within the variety of prison systems in Europe, shows a multifaceted picture of experiences, in which a widespread and adequate plan of initiatives predominates, but there are many fragile situations and some excellent ones with the development of independent cultural experimentation and positive relationships with the local communities.

Inside the prisons in the various national contexts there are initiatives in theatre, literature,

art, cinema and music, supported and run in different ways, with consequences for the training of inmates, as well as for the institutions hosting them, which are extremely different. The opportunity offered by the project to build relationships and deepen our knowledge was not limited to an opportunity for international exchange, but has proved the importance of a non-superficial knowledge of contexts and activities. In fact, the simple enunciation of the concept of “cultural and artistic activities in prison” does not explain the many aspects and implications that its implementation entails in the different realities.

The knowledge derived aims at an in-depth analysis of the strategies and initiatives carried out in the European picture in terms of quality, and at an assessment of the consequences and effects of cultural activities both inside and outside prisons. The enhancement of the cultural space in prison can be achieved through the creation of a European network of cultural professionals in prison, the dissemination of cultural experiences outside the prison in order to better integrate them with the European cultural heritage, and the identification of shared criteria for high quality productions in the medium-long term. We can attract greater attention from European society to the issue of resources, space and the timing of cultural and artistic activities in prisons, if high quality projects come out of their marginal position and restricted audience and are able to reduce the distances, have a transnational circulation and polarise attention and sensitivity.

Within a two-year collaboration with our partners, which entailed comparisons between the diversity of approaches, the planning of events, mutual support and development of a research plan by adopting a common methodology, the frameworks of knowledge have become comparable and a European perspective on these issues has become credible thanks also to the circulation of ideas that the art products implemented have triggered. With our partners we have worked to identify shared criteria for the creation of cultural productions of high quality in prisons, to single out the guidelines for the recovery, renewal and enhancement of the spaces devoted to culture in prisons and to promote the creation of new spaces, justified by the level of needs to be met and to foster co-production of activities and events among professionals from different countries.

The initial search for partners was quite specific and successful, starting with the sector of performing arts of the Department for Culture of the Tuscan Region (a region always alert to the condition of the prisons in its territory) which, thanks to the involvement of Ilaria Fabbri and Laura Della Rosa, represents a fundamental reference point in the Regional Network of "Theatre in prison", formed with the companies and groups who have made theatre in prison a significant story for detainees and at times also for the cities involved. This highly remarkable experience at the European level is paralleled with the many initiatives promoted at the artistic and cultural level.

The Manchester College (England), one of the main institutions operating in the education sector in English prisons, was straightaway a precious stakeholder. The promoting role in the dissemination of culture and art practice in penitentiary institutions, the participation in different European networks, have quickly produced a natural interest in the project. The presence of Alan Clarke, an experienced artist in these issues, and of Merron Mitchell, an ex-director with unique experience within The Manchester College, have facilitated collaboration. The Prison Arts Foundation (Northern Ireland), led by Mike Moloney, a lively reality in the Irish panorama of activities in prison, has widened the spectrum to the role of dance and music. The voice of literature in prison was brought into the project by Berliner Literarische Aktion (Germany), which has for years led the way in introducing literary works and authors to the prisons of German *Länders*. Thanks especially to the writer Martin Jankowsky, the participation of detainees in the live exchange with writers within German prisons has become a very important element in enriching the project.

The active role of the Department of Justice in the promotion of cultural and artistic activities was well represented by the Department of Catalonia, which allocates an important amount of ministerial funds for prisons to educational activities. Jaume Martin Barberan gave a generous contribution, for the whole duration of the activities, towards the dialogue and collaboration between penitentiary institutions and cultural institutions and associations. The support for the project from the Institute of Higher Penitentiary Studies of the Department of Penitentiary Administration and, in particular, of its president Massimo De Pascalis, has allowed Fondazione Michelucci to carry out research at national level quite extensively.



## **Itinerary of activities**

During the 24 months duration of the project many initiatives were launched in the various locations of the project, in each of which at least one seminar was devoted to an open exchange with cultural and artistic professionals in prisons and an event devoted to the circulation of experiences and cultural products created inside, beyond the visits to the prisons involved in the project.

The kick-off meeting of the project on the 10th of June of 2010 in Florence was the first moment of exchange and sharing between the partners, after a brief round of presentations of the cultural initiatives developed in the prison systems of the various countries. During this meeting the organisational aspects of the project were considered and the basis for a structured plan of reconnaissance was established covering the whole range of general activities, cultural sectors involved (theatre, literature, art and artistic handcrafts, cinema, music, dance and other), the type of initiatives, the promoting organisations for each activity, the patterns and means to be used, the involvement from inside and outside, and the relationship with both the territory and the city. Discussion focused on the slant to give to research, between the two hypotheses of a qualitative-quantitative survey aimed at a general review of the activities, and one concentrated rather on the cultural exchange with artists. The comparison followed by formulating a common survey sheet of activities and was open to penitentiary institutions in the round table “Cultural and artistic initiatives in the different legal and detention contexts”, which took place at the headquarters of the Regional Prison Superintendency in Florence. The search for a balance point produced a greater articulation of research. That same night the performance of “Marat-Sade” held in the historical Florentine theatre of La Pergola with the Compagnia della Fortezza of Volterra and in collaboration with the Ente Teatrale Italiano, gathered 900 spectators to prove the great interest that can be polarised around the initiatives of high cultural quality that can be implemented in prison. What distinguished the Florentine days was the continuous referencing between prison and city, as witnessed by the seminar “Theatre in the theatre of penalty”, the focus of the Florentine meeting, held on the next day in the penitentiary compound of Sollicciano. The seminar was moderated by Ilaria Fabbri and Gianfranco Pedullà and was attended by many

representatives of associations and theatre groups working in this sector in the context of 17 prisons in Tuscany. Alan Clarke and Massimo Marino gave a picture of the theatre experience in English and Italian prisons. The seminar took place in the Garden of Encounters, the structure created inside the penitentiary compound based on the project of the architect Giovanni Michelucci who with his collaborators developed the idea proposed by a group of detainees. The history of this work, about which a documentary film was shown, was told by some of its protagonists. With this emblematic example of an inclusion of architectural work within the enclosure of a prison, not in order to contain but to act as an insertion of urban life, the reflection on the relationship between architecture and prison was opened (another focus of the Florentine days). This was one of the key topics developed in the seminar “The spaces of culture in prison architecture” hosted the following day in the ex-prison compound of Le Murate, in the historical heart of the city, which was coordinated by Nicola Solimano.

The following period focused on starting up research, in particular with the formulation and sharing of the survey sheet. On the basis of a model drafted by Alan Clarke and of the exchange developed, we obtained a final version that the various partners distributed in their relevant contexts. The second meeting took place between the 31st August-3rd September 2010 in Belfast and was coordinated and organised by Prison Arts Foundation. In this case the thematic focus was *Music and dance in prison*. In the project meeting held in a meeting room of Belfast’s Queens University, the Catalan partners brought the results of the research carried out in their prisons.

On the 1st of September the conference inside HMP Maghaberry took place in the chapel and it was chaired by Alan Clarke in the presence of prison authorities. There were visits to two prison facilities: one for juveniles where the participants were involved in the activity of a pottery workshop, and one of high security where an artistic performance was held involving music and dance. The music was produced by a musical band composed of inmates and external members, including teachers, in a big room inside the prison, and the theatre play interpreted their texts linked to personal stories. In the evening another meeting was held in a movie-theatre, with many people telling of their experiences.

After Belfast, the partners engaged in the development of the research and the construction of an *online platform* dedicated to the project. The survey on cultural experiences in prison has produced the reports of the individual countries.

The meeting in Berlin whose focus was *Art and literature in prison* was held from the 6th to the 8th of July 2011. The seminar was hosted in the office of the Berliner Literarische Aktion (Bla office) and Alan Clarke introduced the results of the research, highlighting the difficulties met in terms of the differences of the various detention contexts and trends.

We were able to appreciate the activity inside the prison of JVA Moabit in the meeting “Literature behind the bars”, in which we experienced the reading of extracts from the books by the Indian author Altf Tyrewala and the discussion between the author and the inmates. A band of inmates performed some music pieces. In the evening we watched the performance entitled “Reality moments” by the artists Jan Jönson at Volksbühne Theatre. In the prison JVA Tegel we saw the theatre performance of Don Quixote by a mixed theatre company. At the end we spoke with professionals and writing groups and the editors of the paper written inside the prison. During the intense days in Berlin, we attended the Symposium festival, with a rich programme of conferences and video shows on theatre activities from different parts of the world. At the Cervantes Institute Berlin, we attended a public meeting with artists from all over the world and the State authorities, while at Kino Babylon Berlin we saw the film by Belén Macías “El patio de mi cárcel” from 2008.

In Manchester, the thematic seminar took place on the 24th and the 25th of November 2011, organised by The Manchester College. The internal meeting, in the office of the association, was focused on the publication, the web site, the final report and the final conference to be held in Florence. In Manchester the focus was on art and handcrafts in prison. Introduced by Alan Clarke, the *Arts Festival* opened with a presentation of good practice in English prisons. Five different examples of good practice were presented and discussed in particular, with a remarkable introduction by Merron Mitchell, among which were an edible garden in HMP Hewell, a community art project in HMP Lindholme, which involved staff and prisoners, and an artistic performance. The exchange of experiences

with artists and professionals working in the different prisons was very effective. The good habit of visiting at least one prison in the hosting city was maintained with the visit to HMP Manchester where we also saw the concert by a rock group composed of inmates within the framework of a workshop created by two musicians. The performance was set up in one week's time with lyrics written by detainees.

The closing meeting in Florence focused on the discussion about the guidelines, in order to finalise them in view of the publication. As usual, the discussions among the partners occurred in several places, from the office of the Fondazione Michelucci to that of the Guarantor of the Tuscan Region for people deprived of personal freedom. It was attended also by representatives of associations who work on programmes of art and culture in prison as well as by students and graduates on this subject. Openings, exchanges, and the widespread circulation of ideas and experiences also distinguished the final days of the project, consistently with its general approach. To resume the topic of the architecture of penalty, which had been the subject of a seminar in the kick-off meeting of the project about two years ago, on the closing day we went on a walking sightseeing tour in the city, through the places where prison sentences were served in Florence over various historical periods. These places form a remarkably interesting itinerary from a historical-architectural-artistic point of view. The historical architecture of penalty is in fact a tale that interweaves social and political stories of the cities and can paradoxically show up again after the urban metabolization (change and re-use) with other functions. Convents which have become prisons and today universities; ancient hospitals becoming prisons; prisons becoming museums, theatres, performance halls; cells combined together becoming housing and exercise yards becoming squares. Demolitions, restructuring and reconversions on one hand and removal to the city outskirts on the other have changed the relationship between prison and city, between inside and outside, between internal and external.

Art and culture are some of the threads to be used to stitch together this relationship in these new conditions.

## **EU program: Culture programme 2007-2013 - Education and Culture DG**

Timetable: from 01-05-2010 to 30-04-2012

### **Meetings**

- Florence, June 2010
- Belfast, September 2010
- Berlin, July 2011
- Manchester, October 2011
- Florence, April 2012

### **Project Workgroup:**

**Berliner Literarische Aktion e.V.:** *Martin Jankowski, Cristina Beretta, Gregor Cunningham, Dagmar Grunewald, Inna Herlina, Marco Gotti, Sarah Grubelny, Rebecca Jany*

**The Manchester College:** *Alan Clarke, Merron Mitchell, Diane Butterworth, Chloe Gill*

**Prison Arts Foundation:** *Mike Moloney, Ruth Cooper*

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and

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*Aim of the ACP project is the increase of knowledge and the exchange between those engaged in artistic and cultural activities in prison, the expansion of cross-cultural aspects, the dissemination of the many quality productions.*

*It should be made clear however, what is the context the artistic and cultural activities existing in the prisons of many European countries have to face today: a reality of dramatic overcrowding in which everything becomes more complicated. This is why, in times of crisis and lack of resources, the promotion of quality cultural initiatives in prisons requires greater collaboration between the institutions of local governments, cultural associations and the third sector. The result of this collaboration can be represented by productions able to project their outcomes outside the prison walls, and enrich the local community.*

*The improvement of art and culture in prison calls today for the construction of a European network of cultural operators, for the dissemination of these cultural experiences, in order to integrate them better with the European cultural heritage, and the identification of agreed criteria for the realization of good quality productions.*

*To improve the attention of European society to the issues of resources, spaces and times for cultural and artistic activities in prison, good quality productions have to emerge from their condition of marginality, to reduce the gaps and polarize attention and sensitivity.*

*Ziele des ACP-Projektes sind die Vermehrung des Wissens über künstlerische und kulturelle Aktivitäten in europäischen Gefängnissen, der Austausch zwischen allen Beteiligten, die Ausweitung interkultureller Aspekte sowie die Bekannmachung beispielhafter Produktionen. Es sollte zudem deutlich werden, unter welchen komplizierten Bedingungen die künstlerischen und kulturellen Aktivitäten in Gefängnissen heute stattfinden, z.B. bei teils dramatischer Überbelegung.*

*In Zeiten der Krise und des Mangels an Ressourcen benötigt die qualitative Förderung kultureller Initiativen in Gefängnissen eine intensive Zusammenarbeit zwischen lokalen Regierungen, kulturellen Vereinigungen und dem dritten Sektor. Als Ergebnis dieser Zusammenarbeit könnten die Produktionen vermehrt auch außerhalb der Gefängnismauern in den Kommunen präsent sein.*

*Zur Verbesserung des Angebots von Kunst und Kultur im Gefängnis regt ACP den Aufbau eines Netzwerkes zum Erfahrungsaustausch kultureller Akteure an, um sich besser mit dem europäischen Kulturerbe zu verknüpfen und gemeinsame Kriterien für die Realisierung hochwertiger Produktionen zu erarbeiten.*

*Um die nötige Aufmerksamkeit der europäischen Gesellschaft auf die Fragen von Ressourcen, Räumen und Zeitbudgets für kulturelle und künstlerische Aktivitäten im Gefängnis zu lenken, müssen sich die beispielgebenden Projekte aus dem Zustand der Marginalität befreien, bestehende Lücken reduzieren und die dringend nötige Aufmerksamkeit und Sensibilität dafür schaffen.*

*Il progetto ACP è mirato alla crescita della conoscenza e dello scambio tra gli operatori impegnati in attività artistiche e culturali in carcere, al potenziamento degli aspetti interculturali e alla valorizzazione delle molte produzioni di qualità.*

*Occorre avere ben chiaro però qual è il contesto con cui le attività artistiche e culturali, presenti nelle carceri di molti Paesi europei, oggi si misurano: una realtà di drammatici numeri di sovraffollamento in cui tutto diventa più complicato. Per questo nel tempo della crisi e della carenza di risorse la promozione di iniziative culturali di qualità all'interno delle carceri richiede una più forte collaborazione tra le istituzioni di governo territoriale, le associazioni culturali e del terzo settore. Il frutto di questa collaborazione può essere rappresentato da produzioni capaci di proiettare i loro esiti anche al di fuori delle mura carcerarie, per divenire patrimonio della collettività.*

*La valorizzazione dello spazio culturale in carcere passa oggi per la costruzione di una rete europea degli operatori culturali, per la diffusione di queste esperienze culturali all'esterno, allo scopo di integrarle maggiormente con il patrimonio culturale europeo, e l'individuazione di criteri condivisi per la realizzazione di produzioni di qualità. La costruzione di una maggiore attenzione della società europea al tema delle risorse, degli spazi e dei tempi delle attività culturali e artistiche nelle carceri si ottiene se progetti di qualità escono dalla condizione di marginalità ristretta, e sono in grado di ridurre le distanze e di polarizzare l'attenzione e le sensibilità.*

*El projecte ACP s'orienta envers el creixement del coneixement i al intercanvi entre aquells que es dediquen a les activitats artístiques i culturals a la presó, a la millora dels aspectes culturals i a l'expansió de les produccions de qualitat. Ha de quedar clar però, quin és el context en què cal mesurar les activitats artístiques i culturals a les presons de molts països europeus en l'actualitat: una realitat numèrica de superpoblació carcerària dramàtica en què tot es torna més complicat.*

*Es per tot això que, en aquesta època de crisi i de manca de recursos, per promoure la qualitat de les iniciatives culturals dins de les presons cal una major col·laboració entre les institucions governamentals locals, les associacions culturals i el tercer sector. El resultat d'aquesta col·laboració pot ser representat per produccions capaces de projectar els seus resultats, fins i tot fora dels murs de la presó, per acabar pertanyent a la pròpia comunitat.*

*La millora de l'espai per a la cultura dins les presons passa avui dia per la construcció d'una xarxa europea de gestors culturals, la distribució exterior d'aquestes experiències culturals, la seva integració dins el patrimoni cultural europeu, i la identificació de criteris consensuats sobre la realització de produccions de qualitat.*

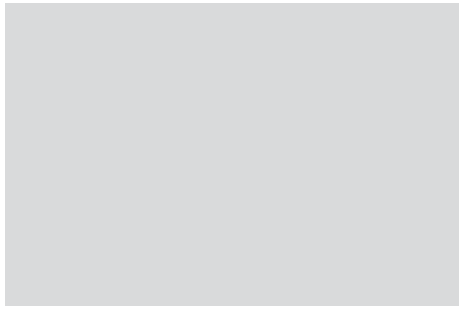
*Per tal d'augmentar l'atenció europea envers la qüestió dels recursos, dels espais i els temps de les activitats culturals i artístiques dins de la presó son necessaris projectes de qualitat que emergeixen des de la seva condició de marginalitat, i siguin capaços de reduir les distàncies i polaritzar la atenció i sensibilitat.*





# 1.2

## Project partners





L'Assessorato alla Cultura della Regione Toscana imposta e gestisce gli indirizzi politici del ricco e complesso patrimonio culturale del territorio.

La normativa recentemente approvata, Testo Unico della Cultura e i piani applicativi ad essa correlati, tendono a dare una visione di sistema all'insieme delle politiche e delle azioni messe in campo.

Dai Musei alle biblioteche, dall'arte contemporanea alle multiformi espressioni dello spettacolo dal vivo la Toscana è ricca di progetti che tendono a mettere in rete le varie attività valorizzando il senso che la cultura esprime nella crescita civile e sociale della comunità.

In un quadro ampio l'attività legata alle politiche sociali oltre a trovare una compiuta espressione nei progetti legati alla diffusione della lettura verso i cittadini e verso le scuole come anche la molteplicità di iniziative didattiche realizzate dal sistema museale regionale, trovano una loro specifica coniugazione nei due progetti 'Teatro Sociale' e 'Teatro e Carcere', che la Regione Toscana realizza da oltre 15 anni.

Essenziale è il tema della continuità dell'investimento, insolita rispetto a quanto accade in Italia sia sul piano Nazionale che su quello regionale, che dimostra la convinzione dell'efficacia che tali attività esprimono nelle quadro delle politiche di recupero e di socializzazione rivolte da un lato alla disabilità dall'altro alla detenzione.

L'articolato panorama di iniziative che coprono l'intero sistema carcerario regionale, e la capacità del coordinamento toscano del progetto carceri, dimostra la propria capacità di

stare in relazione con quanto di più vitale si muove nel panorama nazionale, e il gradimento della popolazione carceraria rispetto all'affluenza di partecipazione alle attività stanno a significare che effettivamente la capacità socializzante intrinseca alle arti dello spettacolo dal vivo rappresenta una effettiva opportunità positiva per i detenuti.

Nel complesso momento che l'Europa vive credo che forza e caparbietà si debba cercare di garantire la continuità di quei progetti che dimostrano come la cultura non sia strumento di sola conoscenza ma elemento vivo di una capacità cosciente di sentirsi umani.

*Gian Bruno Ravenni, Regione Toscana - Coordinatore Area Cultura*

*The Tuscan Culture Department organizes and manages all policies concerned with the rich local cultural heritage. From museums to libraries, from contemporary art to live performances, Tuscany is full of events and programmes that show how important culture is for the social growth of its people and communities. The two projects “Social Theatre”, and “Theatre and Prison” are part of this trend, and they have been renovated for fifteen years in a row.*

EN

*Die Kulturabteilung der Region Toskana organisiert und verwaltet alle politischen Aktivitäten, die das reichhaltige lokale Kulturerbe betreffen. Von Museen über Bibliotheken, von zeitgenössischer Kunst bis hin zu Performances, verfügt die Toskana über zahlreiche Institutionen und Projekte, die der Bedeutung von Kultur für die Weiterentwicklung des sozialen Lebens Rechnung tragen. Teil dieser Entwicklung sind auch die beiden Projekte “Soziales Theater” und “Theater und Gefängnis”, welche in der Toskana seit 15 Jahren realisiert werden.*

DE

*El Departament de Cultura de la Toscana organitza i gestiona totes les polítiques relacionades amb el ric patrimoni cultural local. Des dels museus a les biblioteques, des de l'art contemporani a les actuacions en directe, la Toscana és plena d'esdeveniments i programes que mostren la importància de la cultura per al creixement civil i social de la comunitat. Aquest objectiu es conjuga tanmateix mitjançant els dos projectes “Teatre Social”, i “Teatre i Presó” que la Regió Toscana organitza des de fa quinze anys.*

CAT



La Fondazione Michelucci, nata nel 1982 dalla volontà dell'architetto Giovanni Michelucci con la Regione Toscana ed i Comuni di Pistoia e Fiesole, allo scopo di contribuire agli studi ed alle ricerche nel campo dell'urbanistica e della architettura moderna e contemporanea, con particolare riferimento ai problemi delle strutture sociali, ospedali, carceri e scuole, si caratterizza oggi come un originale e consolidato punto di riferimento nella ricerca/progetto sui temi dell'habitat sociale e del rapporto fra spazio e società.

Attualmente la Fondazione ha diversi cantieri di ricerca aperti in collaborazione con istituzioni culturali ed enti pubblici, da cui nascono progetti e proposte che cercano di innovare le strategie e le politiche di intervento rispetto ai più scottanti problemi urbani: immigrazione, esclusione abitativa, periferie, marginalità, salute.

Lo spazio è l'indicatore sensibile attraverso cui la Fondazione legge le diverse dinamiche di trasformazione sociale e opera per realizzare l'intreccio fra il tema dello spazio urbano e abitativo e i temi della salute e dell'assistenza, della devianza e delle istituzioni totali, dell'immigrazione e della convivenza.

Gli osservatori, i gruppi di ricerca, i seminari e i convegni sono gli strumenti operativi per lo sviluppo di queste tematiche.

Accanto all'attività di ricerca la Fondazione cura le varie aree di interesse attraverso un approfondimento continuo promuovendo o realizzando convegni, seminari, studi, ricerche, tesi di laurea, mostre, acquisizione e sistematizzazione di documentazioni in collaborazione con enti, istituzioni, associazioni e altri soggetti.

## La città e il carcere

“Il mio interesse fondamentale non è il carcere, ma la città: una città in cui il carcere non sia compreso né come concetto, né come luogo”. Così Michelucci spiegava, a quanti se ne meravigliavano, il suo interesse per il carcere, che lui vedeva simbolicamente come la più insuperabile delle barriere che si andavano moltiplicando nel tessuto urbano, e che spesso l'architettura si impegnava a trasformare in mura, in separazioni fisiche.

Il progetto del “Giardino degli incontri” nel carcere fiorentino di Solliciano (uno spazio pubblico della città dentro il carcere), preparato insieme ad un gruppo di detenuti, fu il primo dei progetti che vide impegnati Michelucci e la Fondazione su questo versante.

Successivamente, lo spazio di conoscenza e riflessione aperto sulla situazione carceraria in Toscana è passato attraverso specifiche proposte relative ad alcuni Istituti (la proposta per il riutilizzo della Villa Ambrogiana di Montelupo Fiorentino, attuale sede dell'Ospedale Psichiatrico Giudiziario), alla necessità di comprendere la nuova composizione sociale detenuta determinata dall'ingresso massiccio dei tossicodipendenti e di segmenti di immigrazione.

Da diversi anni la Fondazione gestisce un Osservatorio regionale sulle strutture penitenziarie.





## Fondazione Giovanni Michelucci onlus

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*“My major interest is not the prison, but the city: a city where there is no room for prisons, either as concept or as a place”. So Michelucci used to explain his interest for prisons to those who marvelled at it, prisons he symbolically considered to be the most insurmountable barrier among the many that were becoming common in urban development, and that architecture was often too willing to transform into walls and physical separations.*

EN

*“Mein Hauptinteresse gilt nicht dem Gefängnis, sondern der Stadt: Einer Stadt, in der es keinen Raum für Gefängnisse gibt, weder als Konzept noch als Ort.” So pflegte Michelucci sein Interesse für Gefängnisse denen zu erklären, die sich darüber wunderten. Gefängnisse betrachtete er symbolisch als die unüberwindlichste Barriere unter all den vielen, die im städtischen Raum üblich wurden und er meinte, dass sich die Architektur zu oft zu willig zeigt, sich in Mauern und physische Abgrenzungen zu verwandeln.*

DE

*“El meu interès principal no és la presó, sinó la ciutat: una ciutat on la presó no s'entén com a concepte o com un lloc “. Així Michelucci va explicar, a tots aquells que es meravellaven, el seu interès per la presó, que ell va veure simbòlicament com la barrera més infranquejable de totes les que es multiplicaven en el teixit urbà i que sovint l'arquitectura es comprometia a transformar en murs, en separacions físiques.*

CAT



Catalunya va rebre les competències en matèria de gestió de serveis penitenciaris l'any 1984. El Codi Penal i la Llei Penitenciària s'apliquen per igual a tot l'estat. El Parlament de Catalunya, en l'àmbit de les seves competències, en relació amb la gestió i l'execució de les penes ha aprovat lleis que estableixen els principis bàsics i el funcionament de les administracions i les organitzacions que són actius en l'àrea de l'execució penal, així com de la rehabilitació social en el territori de Catalunya.

La Direcció General de Serveis Penitenciaris i la Direcció General d'Execució Penal a la Comunitat i de Justícia de Juvenil són les dues organitzacions que gestionen l'execució de sancions penals a Catalunya. Aquesta estructura compte amb 11 centres penitenciaris, 3 centres penitenciaris oberts, un Pavelló d'Hospital Penitenciari i 7 centres educatius de Justícia Juvenil, així com tots els serveis territorials d'execució penal de mesures aplicades a la comunitat en les jurisdiccions de menors i d'adults, els equips d'assessorament tècnic als òrgans judicials i les oficines d'assistència a les víctimes del delictes.

Ambdues organitzacions tenen 5319 empleats, dels quals el 80% pertany als serveis penitenciaris i un 20% als serveis de justícia de menors, d'execució penal a la comunitat i serveis per a les víctimes.

Cal fer una menció especial del CIRE, Centre d'Iniciatives de Reinserció Social, una empresa pública que pertany al Departament de Justícia que dona suport a la reinserció social dels interns, adults i joves, a través de tallers productius a les presons i a les institucions per a delinqüents juvenils, cursos de formació ocupacional, programes de reinserció laboral i una borsa d'ocupació a la que poden tenir accés els que estan en l'última fase de compliment de la sentència.

Progressivament, al llarg dels últims 15 anys i, des de l'entrada en vigor del Codi Penal de 1995, hi ha hagut una important transformació en l'àrea de les polítiques relacionades amb el camp de la seguretat i la justícia penal dirigida a reforçar tots els mecanismes de control en totes les fases de l'activitat: policia, tribunals i serveis d'execució penal i de suport judicial.

El resultat ha estat el creixement del nombre de mesures en la comunitat i l'enfortiment dels serveis d'assessorament tècnic als òrgans judicials i dels serveis a les víctimes, a més d'un augment molt important del nombre de reclusos i de la durada de les penes.

## Generalitat de Catalunya

Departament de Justícia - Direcció General de Serveis Penitenciaris  
C/ Aragò, 332  
08009 Barcelona – Espanya  
e-mail: dgsp@gencat.cat

web: [www20.gencat.cat/portal/site/Justicia](http://www20.gencat.cat/portal/site/Justicia)

*In Spain, Catalonia is the only autonomous community with authority for the execution of penal measures dictated by the courts. Such competence belongs to the Ministry of Justice of Catalonia, and it is exerted on one side by the General Directorate of Prison Services assuming the custody and rehabilitation of all adult inmates and, secondly, the DG of Community Sanctions and Juvenile Justice for the enforcement of alternative measures to prison for adults and juvenile justice.*

EN

*In Spagna, la Catalogna è l'unica regione autonoma responsabile dell'esecuzione delle sanzioni penali inflitte dalle corti. Questa responsabilità spetta al Ministero della Giustizia della Catalogna, ed è affidata anzitutto alla Direzione Generale dei Servizi Penitenziari, a cui spetta la custodia e la riabilitazione degli adulti detenuti, e in secondo luogo alla Direzione Generale delle Sanzioni di Comunità e della Giustizia Minorile, a cui spetta l'esecuzione delle misure alternative alla detenzione per gli adulti e sovrintende al sistema della giustizia minorile.*

IT

*In Spanien ist Katalonien der einzige autonome Staat mit der Befugnis zur Durchführung von strafrechtlichen Maßnahmen, die durch die Gerichte angeordnet werden. Diese Kompetenzen obliegen dem Justizministerium von Katalonien und werden umgesetzt von der Generaldirektion der Gefängnisverwaltung für die Verwahrung und Rehabilitierung von erwachsenen Insassen einerseits und durch die Generaldirektion für kommunale Sanktionen und Jugendgerichtsbarkeit zur Durchsetzung von Alternativen zu Haftstrafen andererseits.*

DE



The Manchester College came into existence on 1/8/08 following the merger of City College Manchester and Manchester College of Arts and Technology. It is now the largest College of Further Education in the United Kingdom, with c80000 learners and a turnover of £180 m.

The College has a dedicated Offender Learning Sector delivering quality learning and skills contracts, awarded by a Government Agency, across England, for offenders in the custodial estate and within the community. The College has an expertise in addressing social exclusion and working with disadvantaged groups. It aims to improve the quality and quantity of learning for offenders by combining local focus and national strength.

The College contributes to Government targets, improving the employability skills and employment opportunities for those in its provision. Learning in core College activities, or in custody, the learner has the opportunity for a broad mainstream learning and skills offer increasing opportunities to contribute positively to society.

The College delivers to all categories of offender learners, all ages and to both sexes. It employs circa 3000 staff in managerial, tutor, learning support and administrative services.

The College delivers contracts in Her Majesty's Prisons, private sector prisons, approved premises, immigration removal centres and in the community. All accreditation offered is delivered by highly qualified teaching staff, to nationally accredited standards and transferable to other centres of learning.

The College contributes to reducing reoffending by working with stakeholders addressing barriers to learning. Provision is recognised as efficient, effective and sustainable.

In August 2012 new contracts for Offender Learning and Skills will commence in all regions in England. The College has been successful in being awarded 3 major regions The North East, Yorkshire and The North West. It remains the major education provider for offenders in England.





## Offender Learning Directorate - The Manchester College

One Central Park, Northampton Road  
M40 5WR Manchester - United Kingdom  
Tel. 0161 918 6892 - Fax 0161 918 6838

web: [www.themanchestercollege.ac.uk](http://www.themanchestercollege.ac.uk)

*Il Manchester College non è solo la più grande agenzia formativa post-scolastica nel Regno Unito, ma anche la più grande tra quelle che operano in carcere, coprendo oltre 80 istituti. Offre i suoi servizi ad ogni categoria di studenti detenuti, di tutte le età di entrambi i sessi, con una vasta gamma di corsi accreditati a livello nazionale, gestiti da docenti altamente qualificati. Ha partecipato a molti progetti europei di arte in carcere, ed ha coordinato l'importante PAN European network.*

IT

*Das Manchester College ist nicht nur das größte College Großbritanniens sondern auch der größte Anbieter von Bildungsmaßnahmen für Inhaftierte in über 80 englischen Gefängnissen. Es bietet Abschlüsse für alle Kategorien von Tätern, für alle Altersgruppen und für beide Geschlechter. Ein breites Spektrum an staatlich anerkannten Kursen wird von hoch qualifizierten Lehrkräften durchgeführt. Das Manchester College war an vielen europäischen Projekten zu Kunst im Gefängnis beteiligt, einschließlich der Koordinierung des einflussreichen gesamteuropäischen Netzwerkes PAN.*

DE

*El Manchester Colleague no únicament es la major organització de formació d'adults del Regne Unit sinó la més gran de totes aquelles que operen a presó, cobrint un total de 80 centres penitenciaris. Ofereix els seus serveis a tot tipus d'estudiants detinguts, de totes les edats i d'ambdós sexes, amb una gran gamma de cursos acreditatius a nivell nacional, impartits per professorat altament qualificat. Ha participat en molts projectes europeus i ha coordinat important xarxes PAN Europees.*

CAT



# Prison Arts Foundation

## Northern Ireland



The Prison Arts Foundation was founded as a charitable trust in 1996 through our main stakeholders the Northern Ireland Prison Service, the Probation Board for Northern Ireland, the Arts Council of Northern Ireland, the Community Relations Council and the Community Arts Forum.

Within the Northern Ireland Prison Service, PAF runs 'Artist in Residence' programmes that promote and widen the practice and appreciation of the arts to all those serving custodial sentences.

Professional Artists/Practitioners work in a variety of art forms including writing, drama, fine art, craft, music, circus/physical theatre, applied theatre, film & video and dance.

These workshops are a creative intervention; a conduit back to formal education by fostering a desire get better at a skill and PAF seeks to release the creative self of all prisoners, to encourage and to inspire them to use their time more creatively through achievable methods.

Writing, the Visual Arts and Music are the main channels for the creative self within prison with work produced which has been so good that it can stand by itself rather than be labelled 'prison issue'.

Currently, the Prison Arts Foundation has twenty professional artists working in the three prisons of Northern Ireland and the Probation Board of Northern Ireland. The emphasis now is to show how the process of acquiring skills within the creative industries can be transferred to other areas with an effect on career opportunities and life choices.

Art Works for...

Prisoners - it's a way of keeping busy, a way of creating something to give their families, it's a relaxant, it gives status, it gives skills...they learn to learn; it leads onto formal education.

Prisons – it's a way of keeping the regime healthy and safer.

Society – All prisoners will eventually leave prison; creative opportunities inside and access to positive learning through art mitigates the brutalizing effect of imprisonment.

Art is a medium of Change; prison is just a venue....



## Prison Arts Foundation

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*L'Irlanda del Nord [Maggio 2012] ha 2.000 detenuti in 3 carceri; uno di questi è un carcere femminile ed un centro per minori autori di reato. La Prison Arts Foundation ha contatti con circa un quarto della popolazione detenuta tramite i suoi programmi di artisti residenti. Con la PAF lavorano 25 artisti coinvolti in programmi di breve o lunga durata in carcere e nell'Inspire Women's Centre per donne in misura alternativa.*

IT

*Im Mai 2012 waren in den drei Gefängnissen Nordirlands 2000 Gefangene inhaftiert; davon ist eines ein Frauengefängnis und eines ein Zentrum für jugendliche Straftäter. Durch ihre Artist-in-Residence Programme ist die Prison Arts Foundation (PAF) in Kontakt mit 25% der Gefängnisinsassen. PAF entsendet 25 Künstler zu kurz- und langfristigen Arbeitsaufenthalten in die Gefängnisse und ins Inspire Women's Centre für Frauen auf Bewährung. Als Katalysator für positive Veränderungen ermöglicht die PAF auf diese Weise einen Zugang zur Kunst innerhalb des Strafsystems.*

DE

*Irlanda del Nord [maig 2012] compta amb 2.000 presos en 3 presons, una de les quals és una presó de dones i un centre per a delinqüents joves. La Prison Arts Foundation, té contacte amb més del 25% d'aquesta població a través dels seu programa d'Artistes Residents. PAF compta amb 25 artistes en residències de curt i llarg termini a les presons i al Centre de Dones Inspire per a dones en llibertat condicional. PAF proporciona l'accés i facilita la participació en les arts dins la justícia penal com un catalitzador per a un canvi positiu.*

CAT



# Berliner Literarische Aktion e.V.

## Germany

Die Berliner Literarische Aktion e.V. ist ein nichtkommerzieller unabhängiger Verein, der mit seiner Gründung im Jahr 2005 vom deutschen Staat als gemeinnützig anerkannt wurde. Aktuelle Gegenwartsliteratur dient dem Verein als Ausgangspunkt, um vielfältige kulturelle Aktivitäten zu entfalten, die dem geistigen Austausch in unserer sich globalisierenden Gesellschaft positive Freiräume schaffen sollen. Deutsche und internationale Autoren, Künstler und Kulturaktivisten werden miteinander und zum Publikum in aktive Beziehung gebracht, um aktuelle Kunst in Auseinandersetzung zu Werten wie Demokratie, Menschenrechte, Meinungsfreiheit, gegenseitige Toleranz und Freiheit der Kunst zu bringen. Zudem ist es das Anliegen des Vereins, das gestalterische Potenzial von aktueller Literatur mit den anderen Künsten, mit Politik und auch mit fremden Kulturkreisen zu verbinden – Kunst nicht als Rückzugsgebiet sondern als Treibmittel lebendiger Gesellschaft.

Der Verein ist ein Netzwerk aus Veranstaltern, Autoren, Lektoren, Redakteuren, Studenten, Lesern, Künstlern usw. nicht nur aus Berlin (wir haben z.B. auch italienische, schweizer und kurdische Mitglieder). Er veranstaltet regelmäßig und erfolgreich Lesungen, Diskussionen, Salons, Seminare, Workshops, Ausstellungen, Poetry Slams, Performances, Festivals und Benefizaktionen in verschiedensten Formen – nicht nur in Berlin, sondern in ganz Deutschland und gelegentlich auch weltweit. Internationale Kooperationen sind ebenso häufig wie mehrsprachige Projekte und Publikationen oder die Zusammenarbeit mit sozialen Einrichtungen, Schulen und Universitäten. Kultur wird so Mittel der Aufklärung und Bildung, aber auch der Forschung und Neuentwicklung von Projekten sowie der Verbreitung und Erhaltung von humanistischen Werten. In diesem Sinne hat die Berliner Literarische Aktion e.V. schon seit 2002 das Programm "Literatur

hinter Gittern” gestartet, bei dem berühmte Autoren aus aller Welt in den Berliner Gefängnissen Workshops veranstalten, aus ihren Büchern lesen und mit Strafgefangenen diskutieren. Dieses Projekt wurde zu einem international beachteten Model, von dem in dieser Publikation ausführlicher die Rede sein wird.

Zwischen Osten und Westen, Norden und Süden, bildet die Kulturszene der deutschen Hauptstadt Berlin, wo der Verein seinen Sitz hat, eine ideale Brücke, einen Treffpunkt der Kulturen, um Projekte zu verwirklichen welche gegenseitiges Verstehen und neuartige Wege der Kommunikation in einer globalisierten Welt fördern.





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*The Berliner Literarische Aktion e.V. is a cultural non-profit organization with the aim to bring artistic positions into the society on the base of contemporary literature. Beside a variety of projects the association since 2002 organizes the “Literature Behind Bars” program with workshops by renowned international authors in prisons. Meanwhile, this model goes far beyond Berlin and receives international recognition.*

EN

*Berliner Literarische Aktion e.V. è una organizzazione senza scopo di lucro nata al fine di promuovere l'arte nella società sulla base della letteratura contemporanea. Tra le sue molte attività l'associazione organizza dal 2002 il programma “Letteratura tra le sbarre”, con workshop in carcere a cui partecipano scrittori affermati. Nel frattempo questo modello si diffonde ben oltre Berlino, ottenendo attenzione internazionale.*

IT

*L'Associació Berliner Literarische Aktion e.V. és una organització cultural sense ànim de lucre amb l'objectiu de promoure l'art en la societat sobre la base de la literatura contemporània. A més d'una varietat de projectes l'associació, des del 2002, organitza el programa “Literatura darrere les reixes” consistent a la programació de tallers literaris a les presons amb reconeguts autors internacionals,. Aquest model de treball va molt més enllà de Berlín i hores d'ara rep el reconeixement internacional.*

CAT



1-2  
CAMERON  
ALLIGRE  
PERLA DIME  
FERRONE

# Arts and culture in the prison systems of Italy, United Kingdom, Germany and Catalonia

Massimo Urzi

## 1. Italy

Act. no. 354 of 26 July 1975 (entitled *“Rules on the prison system and on the enforcement of measures removing or limiting freedom”*) reformed the Italian prison system – until then governed by Royal Decree no. 787 of 18 June 1931, containing provisions for the *“Regulations for Institutions of prevention and punishment”* – for the purpose of orienting penal enforcement along the line of the constitutional programme dealt with in art. 27, para. 3 Const. (*“Punishments cannot consist of any treatment contrary to the sense of humanity and should tend to the convict’s re-education”*) and to rehabilitation of the sentenced prisoner. The prison reform – thereafter implemented by Presidential Decree 431/1976, regulating its enforcement, finally updated with Presidential Decree 230/2000 – was based on the idea that, by giving proof of satisfactory behaviour and the ability to carry out the treatment activities envisaged in his favour with profit (besides work, schooling and training, also the practice of religion and cultural, recreational and sports activities), the prisoner could mitigate the duration of his punishment (arts. 54 et seqq.) and build himself opportunities of reinstatement outside of prison. Consequently, in the eyes of the legislator of 1975, cultural and artistic activities too may represent one element in the path of rehabilitation that the prisoner is required to undertake, already inside prison, in preparation for his subsequent re-inclusion in society.

In fact, artistic and cultural activities were not dealt with in Royal Decree 787/1931, as a source of the system applying prior to act 354/1975. If anything, in relation to such activities, aforesaid decree no. 787 contained preceptive provisions which, on the contrary, forbade any unregulated behaviour of prisoners, in their interpersonal relations and with the outside world. In these terms, art. 81 of Royal Decree 787/1931 ruled out *“communication between prisoners in the different sections or in isolation”*; while, on the one hand, subsequent art. 82, entitled *“Obligation of silence”*, clarified that *“When silence is not obligatory ... prisoners should speak in a low voice”* on the other, art. 86 prohibited *“absolutely ... singing, shouting, bad language, collective queries and complaints and all talking in conventional or in any case unintelligible language”*.

In prison regulations dated 1931, the imposition of silence appeared as the “Golden Rule” by means of which to discipline prisoners pedagogically to respect of authority and the order it commanded. The requirement of preserving prison activity from non-codified expressions, which reached its high point in the obligation of silence, prescribed impeding or limiting communications between prisoners, who should in any case *“speak in a low voice”*, and came to describe in disparaging terms any form of humanity present (*“singing, shouting, ... and all talking in conventional or in any case unintelligible language”*).

In the same direction, art. 93 of Royal Decree 787/1931, required to regulate the *“Prohibition of games not explicitly allowed by the regulations”*, explicitly forbade *“games and every other occupation”* which had not been envisaged and authorised by the rules.

This last provision, though marginal compared to the overall picture, is reported since emblematic of the custodial approach congenital to the prison institution prior to the prison reform of 1975, capable of “prohibiting” everything that, understood as a ludic or other form of expressive activity, was not regulated or laid down in positive law. Underlying this rule there seems to be the idea that the place of detention admits exclusively of predefined or pre-negotiated behaviour and refuses any form of expression which cannot be measured or controlled by the pre-constituted authority.

As said above, compared to the discipline applying previously, the change in perspective accepted by the reform of 1975 is radical, also involving artistic and cultural activities which

may now contribute, together with the other elements of treatment, to the prisoner's re-inclusion in society.

By shifting the baricentre of the period of detention from the authority set up as custodian to the subjects in custody, the prison reform of 1975 attributed to *“cultural, recreational and sports activities”*, as well as to *“all other activities aimed at the fulfilment of prisoners' and detainees' personalities”*, the role of treatment elements, the organisation of which should be undertaken by *“a commission consisting of the governor of the prison, the educators and social workers”* as well as *“by representatives of the prisoners and inmates”* (art. 27).

Art. 59 of Presidential Decree 230/2000 establishes the organisation of *“programmes of cultural, recreational and sports activities... so as to encourage the possibility of differentiated expressions”* and *“the participation of worker and student prisoners and inmates”*. Thus, in accordance with art. 51, *“Handicrafts, intellectual and artistic activities are carried out, aside from the times scheduled for ordinary work, in special premises or, in particular cases, in prisoners' rooms”* and may also involve remanded subjects. This provision confirms the existence of a normal graduality between those elements of treatment according to which, quite apart from the possession of given aptitudes towards intellectual and artistic activities, the latter may not be carried out during the *“times scheduled for ordinary work”*.

The rule commented on also permits *“dispatch of the goods produced”* as the outcome of the aforesaid activities, *“to recipients outside of the institution, at no expense to the administration”*. Accordingly the provision permits distributing outside of the prison “products” – also including the artistic and cultural experiences – matured “in” prison, which may project on to society signs of vitality originating from its most hidden part.

## **2. United Kingdom**

### **2.1. England and Wales**

Among its institutional tasks, the British Prison Service, - *Her Majesty's Prison Service (HMPS)*, is required to ensure, within the public penal institutions (whereas private penal institutions are excluded) in England and Wales, the conditions for implementation of the provisions contained in the *Prison Rules* (which in the present version, no. 728 dated 1 April

1999, finally consolidated in January 2010, after the amendments that came into effect on the 1st January 2010, have replaced the original version of 1964).

The *Prison Rules* (1999), which represent a source of secondary rank, contain the rules for administration of the punishment and treatment of prisoners. This discipline implements the principles contained in the *1952 Prison Act*, representing United Kingdom penitentiary system law and, in particular, in “*section 47 of the 1952 Prison Act*”, entitled “*Rules for the management of prisons, remand centres, detention centres and Borstal institutions*”.

In the framework of the *Prison Rules* (1999), treatment of prisoners is built out of the elements of work (*rule 31*) and of education and training (*rule 32*), as central moments in the path of re-educational growth. Talking about education and training, *rule 32* affirms that “*Every prisoner able to profit from the education facilities provided at a prison shall be encouraged to do so*”. The mentioned Rule seems to consider education activities to be not only a fundamental feature of prison treatment, but also, in a wider sense, an opportunity for inmates to access the cultural and artistic experiences available in prison.

In British prisons, the *Skills Funding Agency (SFA)*<sup>1</sup> – the National agency for adult further education and skills training – activated an education programme called “*Learning Offender and Skills Service*” (*OLASS*), in which *SFA* itself paid particular attention in the choice of educators and external staff for prison education (through the evaluation of the qualitative and quantitative requirements, and of the *curricula* received).

Outside of a strictly treatment viewpoint, the *Prison Rules* (1999) grant prisoners the opportunity of spending, once a day, “*time in the open air*” (*rule 30*), if possible or necessary, also in order to maintain a more correct management of in-house order, “*for such period as may be reasonable in the circumstances*”.

It is interesting to observe that, over and above the rule which allows the carrying out of physical activity for one hour a week (*rule 29*), the provision referred to whereby prisoners are allowed to spend part of the “*time in the open air*”, represents the only regulation foreseen which envisages the possibility for them to spend some time out of their cells for activities other than work (*rule 31*) and education (*rule 32*).

As a conclusion, quite apart from the meaning to be attributed to rule 30, what we have observed

thus far enables us to state that the *Prison Rules* (1999) do not contain any provisions which, explicitly grant prisoners the possibility of carrying out activities of a recreational and cultural nature. Nevertheless, unquestionably artistic and cultural experiences occupy a place in English and Welsh penal institutions, by means of ongoing interventions of a structural nature.

## **2.2. Northern Ireland**

Northern Ireland is endowed with its own Prison Service, the *Northern Ireland Prison Service* (N.I.P.S.), which has the task of “*improving public safety by reducing the risk of re-offending through the management and rehabilitation of offenders in custody*”<sup>2</sup>. The normative source of the prison system is represented by the *Prison Act (Northern Ireland) 1953*, in the 2005 version. Among the provisions and the programmatic vocation contained in the *Prison Act (Northern Ireland) 1953*, are the “*Rules for the management of prison*”, referred to in *section 13*. In implementation of the principles sanctioned by “*section 13 of the Prison Act (Northern Ireland) 1953*”, the British legislator has approved, by provision of 10 January 1995 (taking effect as from March 31 thereafter), the *Prison and Young Offenders Center Rules*, which constitute the regulation framework for the discipline of all aspects bearing on the administration of penal institutions for adults and for young offenders.

As far as we are concerned, provisions 51 to 55 of the *Prison and Young Offenders Center Rules*, contained in “*Part V*” and grouped under the section entitled “*Work, education and recreation*”, mention the elements on which the treatment of prisoners is structured, adding, with an innovative solution compared to the *Prison Rules* in force in England and Wales, recreational activities to the traditional treatment pillars of work and of education.

Thus *rule 53* (“*Handicrafts and hobbies*”) allows detainees expressing the wish to do so “*to practice handicrafts or other hobbies*”. Whereas *Rule 54* (“*Libraries*”) mentions the obligation on the prison administration to set up a library in every penal institution, limiting its utilisation by prisoners: “*under such conditions as the governor or the Department of Justice may determine*”. Lastly, *rule 55* (“*Exercise and association*”) gives detainees the opportunity of carrying out sports and associative activities, “*for not less than one hour each day which may be taken as exercise in the open air, weather permitting*”.

However it has been pointed out that the provisions whereby the prison system tends to pursue the objective of rehabilitating the prisoner represent “*little more than a wish-list*” which cannot be put into effect in the penal institutions of Northern Ireland, characterised as they are by too many shortcomings and inefficiencies<sup>3</sup>.

The various treatment activities (education, work and training, physical and recreational activity) account on an average for three hours per day. During this period prisoners’ attendance is not constant, including for reasons to be ascribed to the prison administration (management of the spaces foreseen for such activities; management of the custodial staff). Such inefficiencies have negative repercussions on the prisoners who are unable to attend the treatment activities (rehabilitation courses) which they need to follow in order to have access to programmes of release on parole<sup>4</sup>.

### **3. Germany**

Following the promulgation of 16 March 1976, on 1 January 1977 the act reforming the prison system – known as the *Prison Act (Strafvollzugsgesetz)* - took effect in what was then the territory of Western Germany, whereby, with the abolition of the local regulations and interregional agreements in existence, a uniform systemisation was given to the whole subject.

Moving from recognition of the negative effects of detention, the prison reform pursued the goal of passing from the penal code to an *ad hoc* law (precisely the *Prison Act*) regulating the enforcement of measures depriving prisoners of their personal liberty, leaving it to the source of codes to regulate the other measures (conditional release and pecuniary punishment)<sup>5</sup>.

By the aforesaid reform, the principle of the prisoner’s resocialisation has been set up as the ultimate purpose of detentive punishment, by means of the search for an equivalence of the intramural living conditions with those outside of prison and the need to modulate enforcement of punishment to the objective of the prisoner’s re-insertion into society (“*While serving the sentence, the prisoner shall be enabled to lead, in social responsibility, a life without criminal offences*”). In this way penal institutions which are open or semi-open have been established (§ 41), characterised by an attenuation of the prison system and by the increase in treatment



activities, and socio-therapeutical structures created for prisoner patients.

Recently, the constitutional reform of the State in a federal sense (*Föderalismusreform*) of 2006 awarded the individual regions a competence enabling them to legislate also on questions of the prison system and opened up the possibility of allowing each of the 16 *Länder* of the German Federal Republic to adopt an autonomous normative source of reference. In these terms, the reforming result seems to have weakened the normative set-up of the prison reform of 1976 and its re-educational aims.

While being pervaded by a rehabilitative orientation founded on work and education (§§ 37 et seqq.), the *Prison Act* opens up to provisions (§§ 67 et seqq.) which enable prisoners to occupy their leisure time also by means of contacts with the outside (§§ 23 et seqq.).

Paragraph 67 of the *Prison Act* also lays down that in each penal institution recreational activities must be ensured – which should also include artistic and cultural experiences – to be diversified also in relation to recipients' requirements. The rule allows prisoners the possibility of participating in scholastic events, distance courses, advanced education courses, groups of recreational activities (usually promoted by external personnel), discussion groups and sports events. In addition, prisoners have the faculty of utilising the library.

With this provision, the legislator seems to have intended to attribute to the programming of leisure-time activities the role of an element of treatment backing up work and education. The objective is, however, frustrated by the scarcity of economic and human resources. Even if prisoners do not have the faculty of interacting with the prison administration in the choice of treatment and recreation on offer, the latter should in any case be oriented to meeting particular requirements of the prisoner population or of some specific composition of it.

Guaranteeing access to recreational and cultural activities, a contribution is made to increasing prisoners' understanding of how their time could be employed in stimulating activities from the physical and psychic viewpoints. In the framework of leisure-time activities great attention is paid to sports programmes (also targeted at increasing awareness for their psycho-physical wellbeing), the promotion of which is achieved with the involvement of the local community and of the structures present outside of the prison. As remarked, the recreational offer referred to in paragraph 67 also extends to cultural activities.

In the largest penal institutions, as also in certain smaller institutions, the production of a newspaper of in-house news is envisaged (§ 68), brought out by the prisoners for other prisoners or also for external prison staff. Whereas the presence of a library is guaranteed in every penal institution. Finally, prisoners have the possibility of being elected as representatives to the advisory board established by the *Prison Act*. In many prison situations art exhibitions are periodically organised and creative writing groups and theatre workshops are likewise active. Groups of external voluntary workers have an important role in the cultural offer, making their professional experience available to the prison population and fostering the development of occasions for critical confrontation. In addition, prisoners are allowed to possess personal goods for carrying out recreational and cultural activities (§70). Despite what has been observed thus far, besides being insufficient (on account of the scarce resources available), the recreational and cultural offer of prison is far from meeting the real needs of individual prisoners and, in any case, is only capable of involving them to a very slight extent. In fact, many prisoners spend their leisure time in their own rooms, looking at TV or playing video-games (certain products are prohibited for safety reasons or because of their problematic contents)<sup>6</sup>.

In conclusion, though within an open system of legislation (the further developments of which are uncertain), the recreational and cultural activities established by the *Prison Act*, which should appear as an opportunity for channelling social rules and expressive languages to be shared among prisoners, have proved incapable of becoming a structural element of prisoners' treatment.

#### **4. Catalonia**

Since Catalonia does not have exclusive legislative autonomy in prison matters, as regards the provisions applying in this field, it is subject to *General Penitentiary Organic Law 1/1979, of 26 September 1979, (or LOGP)*, as updated by *Organic Law 6/2003, dated 30 June, modifying General Penitentiary Organic Law 1/1979, dated 26 September*.

The programmatic provisions contained in *General Penitentiary Organic Law 1/1979* have found subsequent enforcement in the Prison Regulations, approved by *Royal Decree*

190/1996, dated 9 February, approving the Prison Regulations, the enforcement and development of the Organic Law.

Finally having only Catalonia in the Spanish kingdom legislative autonomy on penitentiary issues, although concurrent with the national legislative competence, it has passed the Decree 329/2006, dated 5 September, that approved the *Regulations on the organisation and functioning of penal enforcement services*. It contains the rules that, within the general framework of the national legislation, have to be enforced in Catalan penal institutions, referring in particular to the profiles of internal organisation and services foreseen for prisoners.

Art. 1 of *LOGP* attributes to the rehabilitation and social re-integration of those sentenced to penalties and penal measures of deprivation of freedom the role of principal objectives of all the various norms which, thanks to the regulations and judiciary decisions (art. 2 of *LOGP*), regulate enforcement of punishment in prison institutions.

Individualised and multidisciplinary prison treatment should tend to make the prisoner a person having the intention and capacity of living in respect of the criminal law. The objective of this path is to develop in the subject undergoing it an attitude of respect towards himself and of individual and social responsibility in respect of the family, his fellow and society<sup>7</sup>.

There are various provisions of *General Prison Organic Law 1/1979* devoted to artistic and cultural activities which may be carried out within prison institutions. First of all, art. 3 of *LOGP*, as a provision of preliminary rank, allows prisoners, together with civil, political, social and economic rights, the exercise of prerogatives which should enable them to increase and cultivate their own cultural heritage.

Art. 25 of *LOGP*, included in the chapter of section II dedicated to the prison system, in sharing out each day's detention in relation to the intramural activities which can be carried out by prisoners, bearing in mind a night's rest of eight hours, establishes that the carrying out of artistic and cultural activities should be ensured. Subsequent art. 27, contained in the chapter dedicated to prison work, mentions under para. 1 f), "*handicrafts, intellectual and artistic*" types of working activity which may be carried out in a prison environment.

Art. 56 of *LOGP*, included in the chapter dedicated to education, in the version updated as a result of *Organic Law 6/2003 (modifying General Prison Organic Law 1/1979, dated 26*

September, has assigned to prison administration the organisation of “*educational, cultural and professional activities in accordance with the official system, in such a way that inmates may obtain the corresponding qualifications*”. Finally, in accordance with art. 57 of LOGP, every penal institution foresees the setting up of a library “*provided with adequate books to meet the cultural and professional needs of its inmates*”.

In the same direction, the Prison Regulations, as said, adopted with *Royal Decree 190/1996*, ascribes importance to socio-cultural and artistic activities. In particular, art. 118 of *Royal Decree 190/1996* specifies that *vocational, educational, socio-cultural and sports activities are drawn up by the Board of Directors of each penal institution, in relation to the requirements emerging from the individualised programmes of treatment drawn up for the prisoners*. Also of interest is the provision whereby under art. 131 of *Royal Decree 190/1996*, aimed at disciplining socio-cultural and sports activities which, under para. 2, allows prisoners to “*propose those socio-cultural and sports activities they would like to see carried out*” and that, in the following sub-paragraph, binds the prison administration to “*promote the utmost participation of prison inmates in carrying out the cultural, sports and back-up activities envisaged*”. Finally, as said, *Decree 329/2006, dated 5 September, approving the Regulations of organisation and functioning of the penal enforcement services* represents the provision by means of which, in the framework of their own concurring legislative competences, the Catalan Government has laid down rules for the enforcement of punishment in the prison institutions of its territory. As for the artistic and cultural activities foreseen in the penal institutions of Catalonia, the provision indicated as “*Article 90*” and entitled “*Educational services*”, by making an implicit reference to art. 56 of LOGP, establishes that “*The educational and cultural activities organised in establishments will be adjusted insofar as possible to the legislation in force with regard to adult training in Catalonia, so that prison inmates may obtain the corresponding qualifications*”. As already foreseen in connection with art., 56 of LOGP referred to earlier, this last-named provision too, while mentioning cultural activities, would however seem to give a connotation of it limited to the vocational and schooling activities carried out within the prison (which however must in any case conform to Catalan legislation on adult education).

## Notes

1. The Skills Funding Agency cooperates with the Department for Business, Innovation and Skills to promote adult further education to improve employability and career opportunities.
2. <http://www.dojni.gov.uk/northern-ireland-prison-service.htm>.
3. J. Cope (Chair), Prison Service Pay Review Body, Seventh Report on Northern Ireland 2011, Minister of Justice (Northern Ireland), London, 2011, p.28.
4. J. Cope (Chair), op. cit., p. 30.
5. G. Salle, *Breve storia della legge carceraria tedesca*, Le Monde Diplomatique, March 2010, [http://www.monde-diplomatique.it/LeMonde-archiv\(March 2010/page.php?cosa=1003lm04.02.html](http://www.monde-diplomatique.it/LeMonde-archiv(March 2010/page.php?cosa=1003lm04.02.html).
6. A. Boetticher and J. Feest, *German criminal and prison policy*, Stavern Report Germany, 2008, p. 370.
7. P. Balbo, *Diritto penitenziario internazionale comparato*, Laurus Robuffo, Rome, 2005, p. 184.

*Si sostiene che l'arte e la cultura si manifestano come esperienze uniche e riconoscibili, che si adattano ai diversi contesti e non richiedono mediazioni linguistiche. Collocate nell'universo carcerario, l'arte e la cultura devono adattarsi alle sue regole, ai suoi rituali, alle sue contingenze. La presente trattazione offre un quadro sintetico delle disposizioni penitenziarie vigenti in Italia, Regno Unito, Germania e Catalogna che, in termini non omogenei, si aprono ad esperienze artistiche e culturali.*

IT

*Kunst und Kultur sind einzigartig und erkennbar menschliche Äußerungen, die verschiedenste Zusammenhänge verknüpfen und keine verbale Erklärung benötigen. Im Gefängnis jedoch müssen Kunst und Kultur sich an dortige Regeln, Rituale und Möglichkeiten anpassen. Dieser Beitrag beschreibt die Regeln, die in Italien, Großbritannien, Deutschland und Katalonien auf unterschiedliche Weise die Rahmenbedingungen für Kunst und Kultur in Gefängnissen bilden.*

DE

*L'art i la cultura se suposa que han de ser expressions humanes úniques i reconeixibles, amb capacitat d'adaptar-se a diferents contextos i que no requereixen de la mediació lingüística. De fet, un cop a la presó, l'art i la cultura s'han d'adaptar a les normes i els rituals i les contingències. Aquest article descriu breument les regles que a Itàlia, Regne Unit, Alemanya i Catalunya, de diferents maneres, estableixen el marc per a l'art i la cultura a la presó.*

CAT



# 14

## Cultural and artistic activities in partner countries

*Alan Clarke*

### **Comparative research on the experiences.**

#### **Rationale & methodology**

One of the main aims of the 'Art & Culture in Prison' project was to identify and evaluate the level of arts activities – performing arts, visual arts and literature - in European prison institutions so that it could, amongst other aims, “promote awareness of the connection between rehabilitation methods and the successful implementation of cultural activities”.

The information we were looking for covered 3 main areas:

- Statistical information from prisons & artists in the 4 partner countries
- Descriptions of arts activities, artists & arts groups working in prisons
- Specific examples of good practice in written, video, audio and other formats

In order to carry out the first of these objectives, we agreed that the most effective method was to get each transnational partner to circulate common questionnaires to its contacts concerning arts & culture in prison, focusing on two main recipients: prisons and artists. Through this we hoped to get a overview of the situation in each country or region, to compare the results from each country to see if more general patterns emerged, and alongside this to identify concrete examples concerning the effective practice of arts in prisons in a European context.

The process of information gathering, collation of results and good practice examples, and the production of evaluation reports covered around 16 months. It soon became clear that the different circumstances in each country meant not only to some adaptation of the common questionnaire but that the returns varied both in numbers of contacts (from 131 in Italy to 11 in Catalonia) and in the nature of the responses – for example, because of the particular situation in Germany there was some difficulty in getting responses from the artists involved, although in the end we were able to obtain sufficient information to include it in the survey report. Other differences, for instance the fact that in Italy most funding for prison art comes through local authorities and the general prison budget whilst in the UK it tends to come education budgets, also lead to slightly different perspectives.

Nevertheless many common issues did emerge and some general conclusions can be reached concerning the current state of arts in European prisons and suggestions for improving their status. Probably the key one is the importance of prison art in helping to improve the lot of prisoners during their time behind bars and to give them the confidence, understanding and skills for surviving in the world outside.

## **PRISON RESPONSES**

*in 4 European countries: Italy = 131; Germany = 39; Catalonia = 11; UK = 35. TOTAL = 216*

### **1. Regular arts activities**

A high proportion of respondents in all countries have regular arts activities

### **2. Regular art-forms**

Drama (except in UK), music (except in Italy) & visual arts (except in Germany) tend to be most popular, with reasonable coverage of multimedia & literature. Little dance in any country. NB Other includes activities that could be identified under other headings, eg craft under visual arts.



### **3. One-off activities**

Even higher proportion of one-off arts activities.

### **4. One-off art-forms**

Drama & music main one-off activities, less in visual arts, multimedia & literature. Again little dance. UK offers more drama as one-off than regular, Catalonia only drama & music.

### **5. Forms of activity**

Performances by outside groups & prisoners strong in all countries. Relatively few workshops (except in UK) & exhibitions (apart from Catalonia)

### **6. Activity organisers**

Activities mainly organised by education staff, except for Germany where arts groups are the main initiators. In Italy voluntary organisations play a substantial part.

### **7. Rationale**

In each country the rationale tends to be roughly equal between creativity & education. A reasonable number of activities are also introduced through therapeutic & specific interventions. In Italy a high proportion take place as promotional or purely entertainment events.

### **8. Location**

A variety of spaces are used, although the exercise yard only frequently in Germany, & no workshops in the UK or Germany. Catalonia mainly uses workshops but large number of dedicated arts spaces, including theatres & in Italy cinemas, elsewhere.

### **9. Funding**

Funding is the area with most diversity between countries, reflecting the various prison systems. In the UK funding comes mainly through the education & prison budgets plus considerable support from charities; in Catalonia it comes mainly through education & arts groups; in Germany chiefly from the prison budget, with some help from education & charities; in Italy however none of the funding comes through education - instead the local authorities share the main support with smaller contributions from arts groups & charities.

### **10. Limiting factors**

Predictably the lack of finances was the major limiting factor, except in Catalonia, followed by space & security issues. Negative media was an important factor in the UK but not elsewhere. Lack of supervising staff was major issue in Italy.

### **11. Would like more arts in your centre?**

Most centres wanted more arts activities, although a quarter in Germany did not.

### **12. In what areas?**

Music, drama & multimedia were the most wanted activities, with less for visual arts. There was a reasonable interest in more dance, especially in Catalonia where there was no interest at all in literature, although there was some in the other countries.

## **ARTIST RESPONSES**

*in 4 European countries: Italy = 146; Germany = 10; Catalonia = 25; UK = 11. TOTAL = 182*

### **1. Organise arts activities**

A very high proportion of respondents in all 4 countries have regular arts activities

### **2. Art-forms (events)**

Drama & music were most frequent in the UK and Germany, visual arts in Catalonia, and drama in Italy. Few dance events identified anywhere, little visual arts in the UK and Germany, few literature & multimedia activities in Spain and Italy, no multimedia in Germany.

### **3. One-off activities / Activities outside prison**

Most organisations offer one-off events in the UK, about two-thirds in Italy, but only half in Germany. Over half the events in Catalonia take place outside prison.

### **4. One-off art-forms**

Drama and multimedia most frequent in UK, visual arts in Catalonia, drama and music in Italy. Again little dance anywhere.

### **5. Forms of activity**

A relatively high number of activities take place outside prison and involve prisoners performing. A reasonable amount of workshops and exhibitions, although few involving therapy sessions.

### **6. Activity organisers**

Overall a large proportion of arts activities were organised by the prison authorities, with the education staff close behind in UK and Catalonia, less so in Italy and none at all in Germany. In Italy, Germany and the UK, the artists themselves were far more involved in this aspect.

### **7. Rationale**

Creative and educational are divided almost equally in Catalonia and the UK, whilst in Italy and Germany the creative rationale is more dominant. In Italy promotional and entertainment issues are very prominent, in Germany a fair number of events were organised for therapeutic reasons.

### **8. Location**

In Catalonia and Italy dedicated arts spaces were most frequently used, in the UK and it was more equally shared between the chapel, the sports hall and the canteen, whilst in Germany the commonest location was the chapel, followed by the sports hall and dedicated arts spaces. Activities in Italy also frequently took place in multipurpose areas, school premises and workshops.

## 9. Funding

In the UK most funding came from charities followed by education; in Catalonia and Italy mainly from the general prison budget; in Italy also a large proportion from regional and local authorities; in Germany from the prison budget and charities, but mainly from other funding sources.

## 10. Limiting factors

In the UK and Germany funding was the main restraint, in Catalonia security, in Italy space and lack of staff. In the UK media scrutiny was also an issue, whilst in Germany suffered from time limitations and to a lesser extent security issues.

## 11. Would like more arts?

In the UK, Italy and Germany almost all artists wanted more arts activities, in Catalonia a third stated that they didn't.

## 12. In what areas?

Drama was the most demanded art-form in most countries followed by most of the other art-forms except dance – only in Catalonia was there a healthy interest in it. In Germany music and the visual arts were quite strongly requested, but not multimedia.

## GOOD PRACTICE RESPONSES

*in 2 European countries: Italy = 123; UK = 35. TOTAL = 158*

### • Regular arts activities

ITALY: Examples of good practice cover most areas, particularly drama

UK: Examples of good practice cover most areas, particularly the visual arts

### • Recording

ITALY: A range of recording techniques used, especially writing, still photography & video

UK: A range of recording techniques were used although limited video

### • Organisers

ITALY: Education staff were the main organisers, then artists, voluntary groups & prison staff

UK: Again education was the main driving force for arts activities,

### • Rationale

ITALY: The main rationale was creative, education & improving relations with the outside

UK: Education & creativity were the main reasons for arts activities

### • Funding sources

ITALY: The funding came chiefly through prison budgets & local authorities

UK Education was the main source of funding

## **STATISTICAL INFORMATION**

- Most prisons offer some arts activities, both regularly & as one-off events
- In Italy funding comes mainly from prisons & local authorities; in the UK education is the main supporter of arts activities
- The rationale for arts activities tends to be equally divided between creative and educational
- External arts groups are an important factor in delivering arts in prisons
- In the UK negative media reaction is a major restricting factor

## **ART-FORMS**

- THEATRE/ DRAMA: Very popular in most prisons, although in the UK it tends to be offered as one-off activity by outside groups
- MUSIC: Music is a major offering in most prisons, both as regular & one-off activities
- DANCE: Very little dance offered & then only as an occasional one-off activity
- VISUAL ARTS: Offered in a range of forms in most prisons, particularly as an ongoing activity
- MULTIMEDIA: Surprisingly regular offering in many prisons, possibly through the emphasis on ICT as a basic skill; cinema is very popular in Italy
- WRITING: In the UK encouraged in many prisons, both as ongoing activity & through engaging writers-in-residence; less so in Italy
- OTHER : Mainly crafts or environmentally orientated

## **GOOD PRACTICE**

- Combined arts projects, involving different areas of the prison, are extremely effective
- Arts are a very effective way of delivering key skills in a prison context
- Collaborations between the prison and outside arts organisations can achieve really positive outcomes
- Arts projects involving external community organisations can provide a positive stimulus to prisoners
- Arts projects involving the wider public can help bring about a positive change in their perceptions about offenders

## INDIVIDUAL COMMENTS

### Resources

- There is need for greater financial resources [IT] (P & A)
- There is need more human resources [IT] [ES] (P)
- The lack of resources affects the quantity & the quality of artistic & cultural offer [IT] (P)
- Lack of funding, lack of personnel, lack of qualified artists/professionals [DE] (P)
- Main issues are finance, adverse media reaction, lack of staff time to organise one-off programmes [UK] (P)
- There is a budget allocated by the Prison Administration for the Section of Education Culture and Sports & for staff use [CAT] (P)
- Other funding came through collaborations with independent artists, associations & sales of products made in the art workshops [ES] (P)

### Impact on prisoners

- Cultural & artistic activities help prisoners to discover their skills & express their emotions [IT] (P)
- Artistic & cultural activities stimulate the capacity for integration, self-esteem & achieving educational objectives [IT] (P)
- Cultural & artistic activities offer the opportunity to mitigate the sense of depersonalization & of inactivity typical of situations where freedom is restricted [IT] (P)
- Artistic & cultural activities within prisons can encourage inmates to undertake critical reflection & to rework their own life [IT] (P)
- In accord with the principle of punishment as rehabilitation, the detention period should be used to re-establish the inmate into society [IT] (A)
- The artistic & cultural experiences in prison can improve relations between the detainees & facilitate integration and mutual cooperation [IT] (A)
- The training of music projects aimed at growth of the personality of the prisoner can encourage a return to responsible social, cultural & productive life [IT] (A)
- Artists believe that with more funding they could provide continuity to the activities & allow prisoners to grow as people so that they leave prison with a different perspective [IT] (A)
- In a prison, the prisoners made a publishing project that has been marketed [IT] (A)

- Our work... provides prisoners with productive work that they can do in their cells & pays them for the beautiful cushions, bags & quilts that they produce. [UK] (A)
- Our mission is to give inmates hope, purpose, moral support & source of money in the course of their sentences, which can enable them to start life afresh when they leave Prison. Our ultimate goal is reduce re-offending through the learning of a creative skill & the development of pride, self-confidence & a sense of belonging to the wider community. [UK] (A)

### **Impact on artists**

- Artistic activities in prison are important instruments of knowledge also for professionals in prisons [IT] (P)
- Artists think that it is important to promote similar initiatives & to use the results produced to promote the positive image of interventions to the outside world [IT] (A)
- The initiatives are based on the maximum efforts by detainees & professionals [IT] (A)

### **Education & training**

- A lot of experiences confirm the important of creative thinking in prison as educational activity to those persons who previously had no acceptable lifestyle [IT] (P)
- Arts & cultural initiatives create opportunities for training & employment opportunities for prisoners [IT] (P)
- The educational planning could be further enhanced through the implementation of the “educational project” by artistic & cultural activities [IT] (P)
- Artists believe in the continuation of these projects because art & culture are important aspects of educational programme in prison [IT] (A)
- It is important to create educational opportunities for all prisoners in all prisons [IT] (A)
- Arts activities aren’t allowed to impact on delivery of employability skills [UK] (P)
- Art is a great way of engaging offenders in education & rehabilitation but is limited by the narrowing curriculum that we are expected to deliver [UK] (P)
- Arts and culture are sadly lacking, everything is vocationally focussed with little self development [UK] (P)

### **Spaces**

- In prison there is a general lack of spaces where art & culture can be expressed [IT] (P)

- There is a general need to create more suitable spaces for artistic & cultural activities [IT] (A)
- Artistic & cultural activities should be carried out in protected & suitable areas to facilitate the expression of the participants. [IT] (A)
- Generally, workshops are provided for each specific activity even though there are centres that use the hall or certain areas of the module. [CAT] (P)

### **Other limiting factors**

- The shortage of prison staff does not allow an improved scheduling of activities [IT] (P)
- There are a lot of difficulties related to the continual movement of prisoners for transfer or release [IT] (A)
- It is important to promote activities throughout the year, in order to involve a greater number of detainees [IT] (A)
- It's important to give continuity to the artistic & cultural activities, in fact only in this way can they take root in the prison context & increase trust between prisoners & operators [IT] (A)
- Pride needed in quantity and quality of arts provision [UK] (P)
- Adverse media is now a big issue [UK] (P)
- Perhaps the biggest is that any one-off arts programme (music, drama, etc) requires a huge amount of time and effort on behalf of the person organising it. (Security clearance alone would put most off) Staff now simply do not have the time and are not funded for such events. [UK] (P)
- I am a strong supporter of art activities in its many guises as a method that supports reducing re-offending. However, these all tend to be 'soft' option outcomes & thereby difficult to prove as valuable recourses especially in our present financial climate and public opinion arenas. [UK] (P)
- Language skills can sometimes be an issue [DE] (P)
- No reading groups & few writing groups in prisons [DE] (P)

### **Official support**

- Many institutions advocate a greater involvement of local administration to promote & organize events and art exhibitions [IT] (P)
- The uncertainty about funding of local authorities to undertake artistic & cultural activities has problematic effects on their programming [IT] (P)

- A multi-annual programming for the formation of companies and/or arts groups is needed to consolidate educational activities in prison [IT] (P)
- Successful institutions are the ones who are better networked with non-profit organisations and artists [DE] (P)
- Some German states receive more funding than others, e.g. Saxony, Hessen [DE] (P)
- Bigger cities tend to have better facilities, e.g. Frankfurt, Hamburg, Berlin [DE] (P)

### **External links**

- Arts & cultural initiatives are opportunities for discussion between prisoners & civil society [IT] (P)
- It is important to provide more visibility to the outside society on the content delivered by prisoners in art activities [IT] (P)
- It would be interesting to disclose to the outside world the artistic & cultural activities carried out by prisoners [IT] (A)

*[IT] Italy, [DE] Germany, [CAT] Catalonia, [UK] England & Wales + Northern Ireland*

*(P) = feedback from prisons; (A) = feedback from artists*

*ART BEHIND BARS is an in-depth study of the cultural activities in the prisons of 4 European countries: Italy, Germany, Spain (Catalonia) & the UK (England & Northern Ireland)*

*Coordinated by Dr Alan Clarke with the assistance of Chloe Gill and the Offender Learning Directorate of The Manchester College*



IT

*Il Manchester College ha coordinato uno studio approfondito sulle attività culturali solte nei Quattro paesi partner del progetto. La ricerca era divisa in 3 sezioni: carceri (216 risposte), artisti e gruppi artistici (182 risposte) ed esempi di buone pratiche (158 risposte). I risultati riflettono non solo le diverse condizioni e le pratiche nei vari paesi, ma anche la gamma e l'impatto benefico delle attività artistiche sia sui detenuti che su coloro che li sostengono.*

DE

*Koordiniert vom Manchester College wurde eine ausführliche Studie über die kulturellen Aktivitäten in den Gefängnissen der vier Partnerländer durchgeführt. Die Studie wurde in drei Abschnitte unterteilt: Gefängnisse (216 Antworten), Künstler und Künstlergruppen (182 Antworten) und "best practice" Beispiele (158 Antworten). Die Ergebnisse zeigen nicht nur die unterschiedlichen Ausgangsbedingungen und Verfahrensweisen in den verschiedenen Ländern, sondern auch die Bandbreite und die positive Wirkung der künstlerischen Aktivitäten auf Gefangene und ihre Unterstützer.*

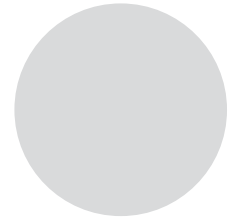
CAT

*Es va fer un estudi en profunditat de les activitats a les presons dels quatre països dels socis del projecte, coordinats per L'Escola de Manchester. La investigació es va dividir en 3 parts: presons (216 respostes), artistes i grups d'arts (182 respostes) i exemples de bona pràctica (158 respostes). Els descobriments reflectien no només les condicions i pràctiques diverses de tots els països sinó també el tipus i la diferent gamma del beneficiós impacte entre els presos i les persones que els donen suport.*



# **2. Art and Culture** **experiences** **in EU countries**





*Gianfranco Pedullà*

**The bottom rung on stage. Theatre in Italian prison**

In a cold February of 2012, the Italian film by the Taviani brothers won the Golden Bear at the Berlinale. “Caesar Must Die” was the title and it was based on the crucial work of the theatre director, Fabio Cavalli, in Rebibbia Prison in Rome. The power of the film originates from the fact that its entire cast is formed by prison inmates who had trained under Cavalli. After ten years of workshops including major stage productions, the theatre director’s work encounters cinema at its best and the film reveals the expressive and creative force of the largely unexplored territory of prison theatre.

Over time, theatre in prison has spread to many regions and cities in Italy. Credit is due to the Ente Teatro Italiano (Institute of Italian Theatre) which, with a memorandum of understanding with the Ministry of Justice in 1997, launched some pilot projects in juvenile detention centres such as that of Teatro Kismet in Bari.

However, the most prolific experience, in terms of artistic quality and quantity of production workshops, over the years has been in Tuscany where from 1999 onwards, and with the support of the regional government, it has become the focal point of all theatrical projects in prisons. At the moment, twelve stage companies and associations are running projects in nineteen centres around the region. A specific significance must be attached to the few

projects conducted in psychiatric prisons (O.p.g. – Ospedali Psichiatrici Giudiziari) which are a national disgrace due to the utter neglect and living conditions of the inmates. Many important theatrical productions have been staged there such as the one put on by Giuliano Scabia in Montelupo Fiorentino. Amongst all the Tuscan experiences, Volterra stands out for its artistic and experimental qualities becoming a prominent part of the Italian theatrical scene.

Theatre in Tuscan prisons has had to adapt to various scenarios from remand centres where the detainees are waiting for judgement and live in an existential and organisational precariousness to penitentiary prisons which might be located in a city or an isolated island in the Tuscan archipelago.

### **Characteristics of the prison stage**

The numerous theatre projects in prisons have given rise to a gradual creation of original solutions.

A series of workshops borrowed ideas and methods from professional theatre but have taken their own route towards other innovative idioms in a 'theatre of research' which in a prison becomes a living and communicative theatre combining research and the traditional stage. Qualified groups or single persons, have had to rethink their theatrical work and recast their methods, styles and idiom specifically for the inmates.

Something new was thus born in the history of Italian theatre, a theatre based on the feel of the place, the history of its participants and the frequent invention of the stage. Often, what appears as handicaps have become winning shots. Frequently, we see theatrical forms that interlace experimentation with classical forms in European and Italian theatre. We might define it as a theatre that emphasises the *mise-en-scène* whether in a European classic or self-dramaturgy or self-script.

Many theatre directors find a theatre of gestures and of the body apt for the inmates following an idea of Pasolini's that it is in the face and body of a person that the stories are contained. In prison, the customary stage and audience do not exist. The majority of staging (fortunately?) are basic with a minimum of costuming, poor lighting and perhaps in

ill-suited areas but in spite of these drawbacks, they manage to re-invent theatre and the prison as well. Of primary importance is the use of live music which gives great vitality to the stage action as well as connecting the many illiterate in the Italian language, with the growing number of foreign inmates as well as Italian inmates who only understand their own local dialect.

In Tuscan prisons, it is common to find tailor-made artistic projects (in fact, many directors use the 'workshop' formula) that often have a social fallout. Consider the dynamics between 'inside' and 'outside' prison, in the sense of an audience arriving or the staging of a prison production in a regular theatre, and when a handful of inmates have the opportunity to continue working in theatre either front or backstage after release.

In general, in Italy, prison theatre may be considered, by the nature of its purpose and ethical slant, theatre of a public nature. It thus conforms as part of European public theatre which throughout the 20th century theorised and practised art theatre as a public service. As a result, prison theatre is also part of the cultural movement from the sixties onwards which took theatre out of the theatre and into other novel contexts such as prisons with its load of social woes.

Theatre operates in part upon the rational side of the actors and the spectators but also on the emotive, sensitive and instinctive ends. The crime may be positioned (obviously with other objectives) in the obscure area of the human personality in its irrational, primordial and sometime violent dimensions. The stage action impresses on pre-conscious levels of both the actors and the audience, on the possibility to create different existential worlds where, what the scholar Claudio Meldolesi described "as the primeval dimension of theatre to reveal the game of the gods" can resound.

With the passing of time, and not without a struggle, prison theatre has managed to conquer space, credibility and usefulness. Usually towards the end of the workshop, it has helped to lighten the burden of detention with its interruption of the monotony of prison routine. It becomes a pattern with its rehearsals, the constant contact with the director and his team up to the arrival of the public and festive culmination. In that moment, the theatre has created a process of active inclusion of all the participants in a welcoming atmosphere.



The script becomes amplified in its significance in a place permeated by the absence of liberty, revealing its clarity and necessity as the only means of escape. The theatre creates its own tempo, operating in the present but conducting the participants into its mythical time through its rituals and a journey into communication signs by comic or dramatic means.

A personal reflection: after the first experiences and the construction of an original approach, I together with my team, managed to connect up the various vicissitudes of the inmates as well as gaining their confidence. It was then that I came to realise the particular blend that makes up theatre in prison: the narrow confines constricting the actors, the stage area, the lights, the sound effects in a jail and the audience's constraint. I learnt to adapt theatre vocabulary to the prison environment, overturning stage rules (timing, naturalistic acting, diction and dialogue) and by doing so, breaking prison monotony. At least for the final part of the workshop, theatre manages to overcome prison modes with its own rhythms (a time for listening, for dialogue, for contact and for genuine personal rapport) which if even for a limited period of time, gave a human dimension to the place.

On the specific plane of theatre language in prison, it has become part of my studies in 'popular art theatre' to explore a theatre of research of idioms in an impossible and improbable context.

Theatre - E. Gordon Craig wrote – is the art of motion that reflects and symbolises life, continually changing in the forms and ways of its action. Life is a continuous flowing. Prison by definition is its contrary and a place of non-action, of stagnation, of suspended time. Theatre brought into prison brings its art of action, of gestures and of communication. Theatre in prison has proven capable of overturning the conventions of traditional theatre and questioning the preliminary basis for a fruitful collaboration between the cast and the audience. Not for anything, prison theatre tends to adopt the techniques and artistic references of 20th century avant-garde theatre. It creates a performance by directing the use of space, movements, improvisations, vocal and body gestures. It is theatre that goes beyond prose with a parlance as a crossroads for different cultures and languages, a new alchemy for the stage. Theatre in prison then appears to be a collective popular experience but of the highest artistic value.



## Prospects

Italian laws, where the lowest strata of society are concerned, have increased in severity against drug abuse and clandestine immigration. At the same time, the social and economic crises have contributed to the worsening of prison conditions. Prisons represent the weakest link in the social fabric with inmates representing the bottom rung of society.

From this perspective, theatre is increasingly difficult in prison and is losing its ties with the prison system in spite of the many successes achieved in the last twenty years.

Reviewing the Berlusconi era, it brings to mind the dialogue between Kublai Khan and Marco Polo in Italo Calvino's "Invisible Cities" where the Venetian traveller recounts the state of the empire to the emperor:

*KUBLAI: I know well my empire rots like a marsh full of crows and bamboo, its own weight crushing the state.*

*MARCO: The empire is ailing but worse than that, it is trying to adapt to its malady. My travels have been to seek trails of happiness and where they can be found, the lack of it can be measured.*

Italy today is at a crossroads between economic decay – but especially, civil and cultural decay – and the idea of a renewal, a point of departure, a revival of a nation and its rules of social harmony.

We need an indication of personal and collective change. Theatre in prison in this national dynamics sees a worsening of prison life with increasing rates of suicide and self-injury. In such conditions, conducting theatre in prison is becoming an insurmountable problem. Due to the nature of district prisons where most of the inmates are on remand, the prison population is in a constant state of flux and have yet to serve out their definitive prison sentence. The result is a general precariousness which is both physical (turnover of the prisoners) and psychological (the wait for sentencing). Theatre has the difficulty of assembling a group for a workshop of any meaningful length of time in order to establish a rapport of trust and work out a decent means of communication. In spite of this negative

trend, which brings us back to prison life in the 80s, theatre in prison is more than ever vital and essential. It is capable of awakening a strong response in both performers and spectators. With this precarious background, Tuscan theatre groups have managed to adapt themselves by updating their tools to the current situation. In particular, we have learnt to work at a faster rhythm in response to the greater turnover of inmates. We have also refined our methods to lend a better ear to the specific language; ambiguous codes of conduct; inevitable falsities; sounds; and the violence both direct and indirect, implicit and explicit, of the prison. Gradually, each one builds up a theatrical base with the help of some fundamental techniques.

In Tuscan prisons, generally, stage production is through a workshop of basic theatrical communications and expressions. The workshop is open to all and begins with a preparatory course.

It then goes on to concentrate on stage presence and develop some improvisation techniques (with regards to self-searching, giving heed to others and the conscious use of theatre vocabulary). Much emphasis is placed on dialogue amongst the various cultures within the group. In the final phase, the workshop delves into and handles various ways of scripting.



In this critical situation, it inevitably falls on the language and the production methods with a heavy emphasis on collective expression, a novel weaving of music and theatre, more vivacious dramatic proposals and linguistic contamination. Not by chance, this crisis has produced an expansion of ideas, attracting many men and women in theatre and especially of the younger generations. Working on the 'differences' and holding them as an added value, theatre has acquired and maintained a new sense in an enclosed space such as prison: theatre as an art of communication is capable of transmitting a novel image of the people involved, to uplift them and reflect their beauty and luminosity – their transparency against the menace of an interior opacity.

This renewed attraction towards prison theatre experiences on the part of young theatre groups, defers indirectly to the current state of the doldrums in the Italian theatrical scene. Paradoxically, prison has become a place of greater creative liberty and intense communications. This great activity gave rise, in 2010, to the setting up of a Coordinamento Nazionale del Teatro in Carcere (National coordinating group for theatre in prison) whose objectives are to:

- register and monitor the particulars and operating details of each project;
- create contacts and connections amongst these;
- build an archive of all available documentation and create a data bank;
- organise contacts with the public in order to have exchanges and discussions on a National and international level;
- manage the flow of information and create means of communication through internet sites and other electronic or literary facilities;
- train instructors;
- maintain institutional and regional contacts.



The national coordinating group also has the goal of organising a festival on a national level in which performances will be staged and discussions on this aspect of Italian theatre will be held. This festival, which we envisage as itinerant moving annually from one Region to another, will debut in Florence in June 2012, presented by the Tuscan Region. The project plans to stage a set of performances from the various Italian Regions and organise work demonstrations, a video review, a series of exhibitions, as well as discussions and an exchange of ideas. The first date will also serve to take stock of the state of theatre art in prisons, comparing methods and codes, objectives and results. Basically, I believe that theatre in prison has a sense only within a logic of change in everyone involved, both the inmates and the institution as well as the stage professionals and the spectators – all involved need to participate and from there evolve a different vision.

*KUBLAI: All is in vain when the last landfall is an infernal city.*

*MARCO: Living hell is not what is to come, it is what is already here. There are two ways to counter it. The first way is easier for most of us: accept the hell and become part of it to the point of not realising it any longer. The second is hazardous and necessitates constant attention and study to be able to recognise what is not infernal in the midst of hell and make this endure.*



*Il teatro in carcere si è radicato in molte regioni italiane, e in particolare Toscana, dove fin dal 1999 la Regione ha scelto di sostenere le esperienze più significative. È nato così un tipo di teatro fondato sull'ascolto e sulla reinvenzione continua dei linguaggi. La maggioranza degli allestimenti sono poveri, con poche risorse e in spazi non canonici ma – proprio per questo – capaci di reinventare sia il teatro che il carcere, e di stravolgere per un momento la monotonia della vita rinchiusa.*

IT

*Gefängnistheater findet in vielen italienischen Regionen statt, insbesondere in der Toskana, wo die Region solche Aktivitäten seit 1999 unterstützt. Das führte zu Theaterformen, die auf Zuhören und sprachlichen Neubildungen basieren. Die meisten Inszenierungen werden zwar vom Mangel an Ressourcen und geeigneten Räumen begleitet, sind aber aus genau diesen Gründen in der Lage, sowohl das Theater als auch das Gefängnis neu zu erfinden und für einen Moment die Monotonie des Lebens hinter Gittern aufzubrechen.*

DE

*El Teatre a presó està present en moltes regions d'Itàlia i, en particular, a la Toscana, on des de 1999 la Regió dona suport a les experiències més destacades. Això ens du vers un tipus de teatre basat en l'escolta i en una continua reinvençió del llenguatge. Molts dels muntatges es fan amb pocs mitjans i en espais poc adequats, però justament per això poden reinventar tant el teatre com la presó i trencar encara que sigui per un moment la monotonia de la reclusió.*

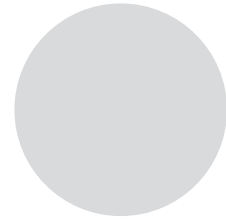
CAT



# 22

## Music and dance

### Northern Ireland



*Mike Moloney and Ruth Cooper*

#### **THE BODY AS AN INSTRUMENT**

##### **Introduction: Where is the Space?**

A beloved friend and ex colleague of mine Ali Campbell (Senior Lecturer in Applied Performance, Queen Mary University, London) has this year developed a theatre project for Primary Schools in London called 'X-ray Eye' which he describes as a type of 'Cultural Intervention'.

The word 'culture' is peculiarly difficult to define. Collins Thesaurus suggests:

- Civilisation, customs, lifestyle, mores, society, stage of development, the arts, way of life:
- refinement, accomplishment, breeding,, education, elevation, enlightenment, erudition, gentility, good taste, improvement, polish, sophistication.

In the X-ray Eye 'Embodied Emotions' project Ali Campbell asks the pertinent question: 'Where is the Space?'. I believe this question to be very relevant to all educational Arts projects, and it is with this question in mind that I now reflect on the Arts and Culture Research Project of 2010 'The Body as an Instrument' on behalf of the Prison Arts Foundation.

Of his project Ali explains: "(the project) isn't a performance, it isn't a script; it's a recipe. The ingredients are the other people and what's inside them. What I ask is: Where is the space? Where is the space in the day? Where is the space in the timetable... in the

School curriculum... the space in the building? Where is the space inside each and every individual for *genuine free individual emotional expression* to take place?"

We might equally ask: 'Where is the space inside Prison?' When I was a young woman, circa 1975, I participated in a drama/movement workshop with my English teacher in School; it was an occasion on which I was lucky enough to be given 'the Space'. A prevailing memory from this experience was of an improvisation to the (then newly released) 'Tubular bells' album. The instrumental music, the instructions from my drama teacher, and my imagination combined together to transport me to a ship far out on the ocean. I remember travelling to a magical unknown land on un-chartered seas. The memory of this imaginary mythical journey, of the wind in my face, of blue waves stretching out forever, full of simultaneous dangers and promise of discovery, is still very real to me. The School Hall has long since disappeared in detail.

As life would have it, 35 years later I met and befriended Tom Newman, the producer of that universally influential album. Tom, I later discovered, has a long-standing love of sailing the world, of ships and of the ocean, and is fascinated with landscapes of sound that describe distance. What an exquisite synchronicity! What a wonderful transcendence of time and space through the power of music, imagination and bodily movement. Such is the theatre of life, and such are the multi-dimensional moments in time. These moments cannot be bought or sold; they cannot be recorded or performed, reproduced or captured, for they are experiential *processes*. They have an extraordinary power to influence and sharpen our psyches; they are neighbours to our appreciation of beauty. It is my hope that these moments might be facilitated by such 'cultural intervention' as Ali Campbell describes, by participatory Arts projects. Moments in space such as these are as individual as they are fleeting, yet often undeniably more powerful than our daily material struggles. They encapsulate our capacity for imaginative creativity, for the ability to change our perceptions of reality with the mind. They represent for me the illusion of what we perceive to be real, and the individual power we have to change and affect that. They are the cornerstones of the development of our psyches. They are fundamental to expanding the mind, to learning, to personal transformation, and to the human spirit connections that inspire love. Without these moments we might lose the motivation to live at all, or to contribute anything positive to society.



## **The Body as an Instrument project idea; a background**

In 2010, Marty Rowland, Music Teacher of Maghaberry Prison [Artist-in-Residence(Music) for the Prison Arts Foundation] and myself, Sally Elsbury, self employed mask maker, actress and trained Drama teacher, held discussions about how to encourage links between Music and Dance Practitioners within the Prison context. An idea soon developed for a project based on the notion of 'the body as an instrument', which aimed to explore new ways in which music and dance might be creatively combined:

The idea began when Marty Rowland acknowledged that his trained musician's ear could detect the difference in sound coming from a guitar when played by different people. The quality of sound produced from a guitar can be attributed partly to the relationship between the physical bodies of the individual players to the musical instrument itself. If the musician's body affects the density, resonance and tone of sound produced the body can thus be described as part of the instrument.

In response to this idea I became fascinated with the notion of whether the healthy flow of energy, of oxygenated blood through the muscles, and even the emotional charge of a given musician, could improve the quality of music produced? If the body is part of the instrument in terms of reverberation, how much better could a musician perform if he or she had recently danced? And how much freer are dancers when music is live and improvised in relation to movement? In my experience this 'live' element in the performing Arts is the most creatively fertile factor.

It was acknowledged that male Prisoners of Maghaberry Prison in Belfast would be likely to resist the idea of a dance class and would need to be enticed into moving their bodies in any kind of expressive or creative way. The men might be happy to 'pump iron' in the gym, but freedom of emotional expression through movement, dance and music can be threatening to a 'macho culture'. Men are conditioned not to express emotion freely; it is part of the survival mask of male Prison. Marty already worked with a number of musicians within the Lifer's section of Maghaberry Prison, and so agreed to recruit as many men as possible to the new Project. For reasons of 'selling' the idea to the men, Marty chose to describe it as 'Movement with Expression' as opposed to Dance. He felt this would entice



more men than billing the project as Dance and Music. The blank expression on some of the men's faces in response to this phrase gave rise to much hilarity on the part of the tutors prior to the project.

But what about dancing to their own music; or what about musicians composing music for dance? What would happen if musicians came out from behind the protective shield of their instrument and moved their bodies with artistic expression, and then played? Would a male dance teacher stand a better chance of motivating men to move than a woman? How could macho stereotypes be challenged?

All of the above questions were discussed, and in spite of considerable doubt as to the project's viability both Marty and I, agreed to try. It would be the first time we had ever worked together, but I was determined I could inspire men to 'move with expression!' I had no formal training as a dance teacher, but had qualified as a Drama teacher and have a personal passion and much experience of 'Ecstatic Dance'.

**The Project was thus born, funded by Prison Arts Foundation for the Arts and Culture in Prisons Project and taken into Maghaberry Prison in August 2010.**

### **Aims and Objectives achieved?**

The projects Aims and objectives both short and long term are summarised below, with subsequent assessment as to the success in achieving them.

Overall and Long-term Aims:

- To encourage links with Music and Dance Practitioners inside Prison in a combined creative project

*This Aim was achieved. A combined Music and Dance project took place inside Maghaberry.*

- To pilot a ground breaking, experimental and integrated approach to music and dance where each artistic discipline feeds into the creative process of the other.

*Yes. A two-way creative performance was devised both musically and in dance, in a truly co-operative environment where neither Art form dominated, but instead fed into the other in a balanced cross-fertilisation of creative exploration and challenge.*

*Participant's quote: 'The dance definitely does influence how you're playing'*

- To initiate a foundation of work as a first step to the possibility of establishing on-going movement/music classes inside the Prison.

*Unfortunately, no this aim was not achieved. There are as yet no on-going movement with music classes inside Maghaberry Prison as a result of this project. Prisoners themselves have expressed a desire for this work to continue, given 'the space'.*

- To encourage expressive movement/dance in male prisoners in an emotionally and physically safe working environment, with an awareness of the cultural challenges this may pose to male gender stereotypes.

*Partially, yes... but one participant was reluctant to perform in the final piece due to fears of being ridiculed by other prisoners. This man did eventually drop out of the project as a result of the filming process. He didn't wish his face or name to be associated with dance or anything that might compromise his 'masculinity'. Otherwise the participants found the working environment to be very safe and relaxed in atmosphere...*

Short term Project Aims:

- To explore what types of music inspire 'non dancers' to move/to dance, and why.
- To explore the effect on musicians' playing after moving the physical body. (by exploring the notion of the 'instrument' of the physical body as an extension of the musical instrument)
- To approach movement/dance as an expressive and therapeutic process; to increase physical and emotional flexibility.

With only two weeks of workshops the above 3 project aims were achieved fully and with remarkable success. There was a wide range of different music played, composed and performed throughout the project, from reggae to rock, to ska and trance with free style improvised guitar riffs, drumming, singing and piano playing. Music was played constantly in the Chapel rehearsal space. Previously some of the men only wanted to play rock and nothing else, and thus opened their minds to other styles of playing as a direct result of this project. The musicians also expressed a feeling of freedom after having moved their bodies in a warm up and oftentimes got lost in the trance of imagination during the sessions. Physical contact within the dance was safe and immense laughter and exhilaration was commonplace despite some complaints of muscular aches after exercising! Both emotional and physical flexibility were challenged. A core group of men saw the whole project through from start to finish, speaking openly and sensitively in feedback sessions about their experiences, as well as pushing through feelings of failure and loss of direction until a final performance was achieved.





### Objectives:

- For the project leaders to build a team teaching relationship that is artistically innovative and at the same time supportive of each others' skills.

*Yes. The team teaching relationship between the tutors was mutually supportive and beneficial. It worked beautifully. Marty's on-going relationship with the men helped to pave the way prior to the project, and to set up and support the work that I then introduced in movement. The team teaching dynamic worked admirably as both teachers showed flexibility of approach to each others' artistic discipline.*

- To build a cohesive working group of students interested in either music and/or dance, with a view to creating a performance piece in the long term. (Almost certainly beyond the life of the proposed first contact week).

*Partially, yes...the core group was small, but this was achieved, despite a number of men dropping in and out of the group. The week started with eight participants and ended with six. Nine men altogether had attended at least one day. There were three 'casualties' along the way, all of who were musicians who did not feel comfortable with the movement work, but had wanted to come along to play music only. The performance that culminated at the end of the second week was achieved, but was perhaps not as successful as the process of devising. The performance needed work.*

- To work with the four elements, water, earth, air, and fire, as inspirational starting points for creative expression. For musicians to compose new music and all participants to explore different movement qualities associated with the four elements.

*Yes*

- To provide an achievable set of movement/dance skill bases on which to build.

*Yes. Each morning we had started with a whole group circle, some relaxation and guided meditations, yoga stretches and some 'shaking medicine'. These positions can be practised daily and provided a good foundation for further movement disciplines.*

- To challenge students individually to push through comfort zones of artistic expression; to try something new, take a 'risk'. For musicians to put down their instruments and move, stretch, and ultimately dance.

*Yes! We got the musicians moving....and they loved it!*

- To use movement as a stimulus for musical composition and expression.

*Yes. Different elemental movement styles were a stimulus for musical composition.*

- To film personal interviews after the initial project as a record and reflection of the effectiveness of the students' experiences, both for MB archives and to assess whether there is a future for further work...

*Yes. Personal interview filmed. Two videos were made to record the process, and a final Dance/Music piece was performed to an international audience in September 2010; delegates from the Movable Barres final conference and representatives from the European Arts and Culture in Prisons Project.*

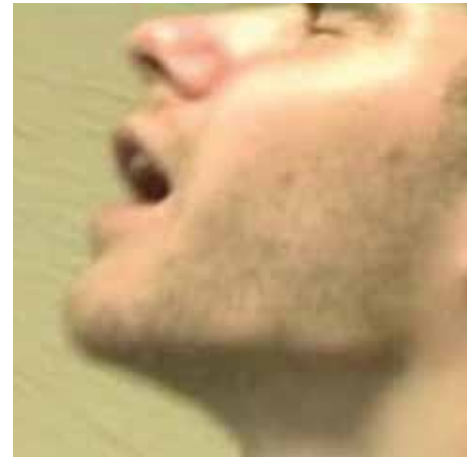
## Second Phase

The second phase of the project took the form of a male Hip hop dancer of African origin joining the group as a choreographer. Despite having envisaged a choreographer to take the work to performance level this part of the project, in my opinion, was not successful overall. Firstly, Tura, despite being a fabulous dancer himself, had a completely different approach to movement work from my own.. His movement work was based on counting, and learning sequences of steps. Our work had been based on freedom of expression without steps to learn. Often the men were unable to execute the sequences taught, which gave them a feeling of failure.

Secondly, preparation time between tutors had been insufficient. We were beginning to lose even the most dedicated of participants. **'We've lost the plot'** as Tony so succinctly put it during this phase. I was worried.

Thirdly, Tura, performed in the piece himself, which defeated the object of bringing in a choreographer to have an external perspective.

And finally, my suspicion is that having a black male who described himself as 'as male as any male can get' posed a challenge for the men to also be 'macho' within the dance. There was a competitive atmosphere where there had been a co-operative one before. I had chosen to teach 'from within' the class, moving and dancing a lot myself to encourage the men. My approach had been to be prepared to look foolish, be a clown, to listen to all their ideas in the creative process and to sweat with the best of them. We needed to re-find 'the plot' and claw back the process. We did - and by talking honestly we were able to identify and overcome the difficulties. The final performance piece succeeded in giving the men a huge feeling of achievement at having created a product from the process and delivered that to an audience. The audience were then invited into the space to dance. This was a wonderful outcome. This, sadly, was the last time I saw the men. Ideally I would like to have had a 'wind down' feedback session.



## Conclusion

On watching the final videos of the project a year on, I am filled with a feeling of overriding warmth. These quotes from some of the participants illustrate the 'Space' phenomena of my introduction. I think we created it!

*'You wouldn't dance like this on the outside. It made me feel free.'* Tony. (Dancer)

*'It made me soar like an eagle....took me a way out of the road to the skies above, just looking down around.'* Steeky. (Dancer)

*I was breathing with the body'* Victor (Base player/dancer)

To facilitate such magical moments as described above for others by means of 'artistic intervention' is motivation enough for me to continue to work in this field with a passion.

Culture for many of us, is becoming internet-based and has removed us from social, live physical interaction. Culture is becoming more global and more virtual. We no longer seem to have the 'space' either internally or externally to dream, to creatively play, to transform reality for ourselves, for each other and ultimately for our species and its precarious survival on planet earth.

And here's the beautiful irony: it could be possible that Prison education, that Arts and culture within the Prison walls can indeed provide the 'Space' necessary to affect real change in the individual where other sections of society fail. In incarceration, time is amply



available, imagination can freely wander, and cyber space cannot continually distract, assault or influence the psyche. How many of us 'free' individuals on the outside of the Prison walls can really access those conditions? How many of us are really free, and when was the last time you played in 'space'?

*"I was free before I left Prison. I was free in my mind. That is how I have managed to remain a free man for ten years on the outside. Soon they (the Prisoners still inside) will realise that Arts and theatre is the way to freedom."*

Italian ex-Prisoner and Actor Romeo Martel: Milan 2011

*La danza nelle carceri maschili è limitata quasi esclusivamente a quei paesi in cui la danza ha un ruolo significativo per la cultura dominante. Nel carcere di Maghaberry, nell'Irlanda del Nord, la PAF ha chiesto ai molti musicisti detenuti: "Proviamo a comporre musica che vi faccia ballare". La ballerina e attrice Sally Elsbury, ed il musicista Marty Rowland hanno raccolto questa sfida per il progetto Arts and Culture. Le foto pubblicate sono state scattate alla presentazione fatta durante la Conferenza Art from Within Conference a Belfast.*

IT

*Tanz im Männergefängnis wird eigentlich nur in Ländern, in denen Tanz einen bedeutenden Platz in der Kultur hat, gelehrt. Im HMP Maghaberry in Nordirland hat die PAF die starke Musiker-Basis angesprochen und vorgeschlagen: „Lasst uns Musik machen, die Euch zum Tanzen bringt!“ Die Bewegungs- und Theaterkünstlerin Sally Elsbury und der Musiker-in-Residence Marty Rowland haben sich dieser Aufgabe für das Arts and Culture Projekt gestellt. Die Texte und Bilder stammen aus der Präsentation bei der Art from Within Konferenz in Belfast.*

DE

*La dansa en presons masculines es limita gairebé exclusivament als països on la dansa té un lloc significatiu en la cultura dominant. A la presó HMP Maghaberry, a Irlanda del Nord, la PAF va consultar la seva forta base de musics per proposar-los: "Anem a fer la música que faci ballar ". Sally Elsbury, actriu i ballarina, i el músic resident Rowland Marty, van abordar aquesta tasca per el Projecte Art i Cultura a Presó. Les paraules i les imatges són de la presentació feta durant la Conferència de Belfast "Art des de dins".*

CAT

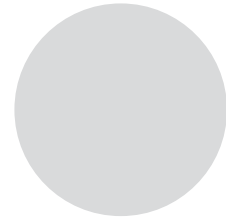




# 23

## Literature

### Germany



*Martin Jankowski, Sarah Grobelny and Rebecca Jany*

Fiction as a central element of European culture is present today in nearly every European prison. While prison libraries are common in all states of the European Union, the systems and the quality as well as the level of access for prisoners differ enormously. Literature has not only become a part of the prisoners' private avocation but also an instrument of education and reeducation.

Today, it is not only the passive consumption of literature (reading books) but literature is also more and more seen as an active instrument of education (literacy), character building (self-reflection) and creativity (artistic expression) that verifiably advance the life skills, enhances the standard of knowledge and strengthens the self-confidence of prisoners.

During the Arts and Culture in Prison project, we discovered that the use of literature in prisons is common practice in all participating countries. But the forms of passive (libraries) and active (workshops, publications etc.) practices inside prisons are very diverse and the levels differ considerably.

Evaluating the situation in Germany, we had to realize that the federal structure of our state generates a special diversity: Each federal state of Germany is responsible for its own prisons as well as for its regional educational system. That is why we have a regional plurality of different laws, systems and priorities.

## **1. The passive use of literature in German prisons: Libraries**

In Germany, almost every prison has its own library. An exact number is not known (because, depending on the structure, one penitentiary institution can have several libraries). But one well-known key number, reported by the Consortium of Prison Libraries at the German Union of Public Libraries (DBV), demonstrates the importance of libraries: 70% to 100% of the inmates in Germany make use of their prison libraries.

Prison libraries have been common in Germany since the 19th century. But it was only at the beginning of the 20th century that fiction was allowed in beside the non-fiction and religious books of former times. Since then, special librarians for prisons have been employed to take care of a “pedagogically useful” selection of books. Today, the right to free access to books and libraries is stated in the German constitution as well as in penal law. Therefore, Germany prison libraries are seen as special forms of public libraries and are supported and funded by the (federal) state. It is the duty of each German prison library to offer free access to information which comprises a diversity of public media for entertainment as well as for education and to advance the information and media literacy of the inmates. After a nationwide scientific analysis of the state of prison libraries, the German system was modernized and updated (with the regional differences mentioned above) in the 1980s. As the (federal) budget for the libraries is often tight, the majority of them are looked after by social workers, teachers or guards and inmates. Today only very few prisons in Germany are able to employ professional librarians: In 2011 there are now only known to us 5. But the prison library of the JVA Münster (state prison in North Rhine-Westphalia) was awarded the “Library of the year” award by the German Union of Public Libraries for its exemplary commitment to the improvement of the situation of prison libraries in Germany.

## **2. The active use of literature in German prisons: Writing**

Beside the educational writing (training, school) and the private writing (letters, diaries) especially the therapeutic writing (psychological) and the (auto-) biographical writing (psychological, literary) have gained in importance since the 1970ies. Other influential aspects of this new development are communicative writing in prisoners magazines

(social) and readings as well as workshops with professional writers inside prisons; theater work (playwriting) as a practical activity in connection with literature and, last but not least, creative writing (literary/artistic) in prisons.

Compared to the average “outside” population prisoners generally have a lower level of literacy and language skills. That is why educational writing in the last decades has become a main instrument of prison education comprising a broad diversity of forms and training methods. Today diverse forms of therapeutic writing can be found in German prisons as a special method of psychological treatment. While psychotherapeutic writing is a closed form that is usually practiced between the therapist and the inmate only, (auto-) biographical writing is another kind of writing where psychological and literary elements can be combined. That is why biographical writing, as it does not necessarily have a strict therapeutic character, can also be practiced in small groups that meet regularly (weekly, monthly) to work together, depending on their goal.

An influential form of writing with a social-communicative and even with an emancipatory aim is the writing of inmates for magazines. The first German prison magazine “Der Leuchtturm” (The Lighthouse) was published in the Prussian state prison of Görlitz in 1925. But because this magazine was only partly written by inmates, the magazine “Die Brücke” (The Bridge), published in 1928 for the region of Thuringia, is seen as the first real prisoners magazine in Germany. After the Second World War, these magazines then started spreading all over Germany. Today, there are more than 60 regular German prisoners magazines. They are common especially in prisons for male adults. The German prison magazines are as diverse as the situation of the prisons. Sometimes the prisoners themselves are fully responsible for the editing and the production. But more often the whole process is strictly controlled by the prison authorities. Even though the conditions are mostly located somewhere between those two poles, most of the magazines define their own situation as “censored and dependent”. Nevertheless, prisoners magazines play an important role in the social interaction of prisoners with each other, with the authorities and with the public “outside”. Prisoners who write and edit often become casual spokesmen of the inmates and can gain a higher social status not only amongst the prisoners.

In Germany, prison inmates have usually no access to computers (except for educational training) and definitely no access to the internet. Nevertheless, some prisoners magazines, in addition to the printed issue, are also available online. As a rare exception, the website “planet tegel” ([www.planet-tegel.de](http://www.planet-tegel.de)) must be mentioned as the only public website made by prisoners for the public.

Theatre workshops and performances of inmates have become popular in more and more penal institutions in Germany as a regular cultural activity. Most textbooks are written by the instructors in cooperation with the prisoners involved. They nearly always embed ideas, texts or biographical episodes of the players, even if the basic text is a classical or modern “readymade” play. During this theatre work, the inmates get involved in the literary process of creating their own text as a basis for stage plays – a special form of active use of literature that is becoming more and more common to cultural work inside German prisons. Sometimes, the contribution of the inmates becomes so influential that the original text can only be seen as the starting point and the stage performance more often becomes a play made by the inmates themselves (usually based on their own biographical stories).

Since the 1970s, creative writing groups for prisoners have been developing all over Germany. These groups were offered by “outsiders” like professional writers or students as an optional leisure activity for prisoners. The motivation of the inmates to take part in such groups was mainly to breach social or inner isolation and to get a clearer view on their own situation. Due to the special living conditions of the inmates, the groups have a high fluctuation of members. Usually, the groups are directed by professional authors who receive a small allowance or work as volunteers. In contrast to the UK, German prisons do not offer any programs for “writers in residence” and only very few prisons have employed professional art therapists. The creative writing activities in prison have always been seen mainly from the political or therapeutic point of view. But this is a perspective that most inmates do not share: They are often seriously interested in achieving the highest possible professional level in their writing that their skills allow for. The most valuable institution in the German prison literature scene is the Documentation Archive for Literature of Prisoners (Dokumentenstelle Gefangeneliteratur) that was founded and directed by Professor

Helmut Koch at the University of Münster. The archive scientifically processes all the material and regularly edits non-fiction and fiction publications.

### **3. Literature behind bars**

Readings of professional authors inside prisons have been becoming more and more popular over the last two decades. Usually an author located in the same region visits the prison for a reading during the prisoners' free time, often on a special occasion like an anniversary, special festivities, holidays etc. A special variation on this idea is the project that we developed and started in cooperation with the International Literature Festival Berlin in 2002 - the program Literature behind bars. Since 2002, internationally renowned authors have been going behind bars with us in order to read from their books and hold discussions and workshops with the prisoners of different penal institutions. Literature behind bars swiftly became a popular event and was met with great enthusiasm by prisoners and authors alike. We visited Berlin's large male prisons and the smaller women's prisons, in the infamous detention centre in Moabit, as well as the juvenile prisons and the unusual Hakenfelde day-release prison, bringing literature and intellectual stimulus to these very diverse audiences. Many initially sceptical prison officers also began to understand the idea behind the program and eventually came to cherish it. Today, the support and interest is enormous. Amongst the international authors, the willingness and interest to hold readings in prison has become so great that we can not take up all applications because the organisational effort for an event behind bars is very high.

The main idea of the Literature behind bars concept is to always bring along famous writers as guests. So the interest will be high on all sides: Everybody is keen on taking part in and supporting the event. And we usually bring writers of foreign languages, so everybody has to use his/her languages skills (translation, discussion etc.) to learn to understand the other side which is a useful challenge for all participants involved. To take part in Literature behind bars is always absolutely voluntary. When we start to prepare an event, we establish useful contacts between publishing houses and prison libraries. We invite them to donate free copies of the books their authors will read from in our workshops (and more). In some prisons there were even reading groups established before or after our events to discuss





the understanding and interpretation of the book (sometimes by the libraries, sometimes by social workers, sometimes by the inmates themselves).

And of course Literature behind bars events make everybody read:

*us* - as we have to choose the right books and authors

*the prisoners* - even if they have never read a book before, after the event they often read the book of "their" guest author

the guards - and also the prison direction to prepare the meeting with the famous author... (sometimes the staff brings book copies to get an autograph)

Many artists are very interested in understanding the effect of the penal system on inmates and society. Then, the possibility of meeting famous writers at Literature behind bars events makes the inmates write about the event and its effect (reviews, essays etc.) but it also makes the inmates want to write their own stories.

As we often invite journalists of successful newspapers or magazines to attend these programs, the experience can also crush prejudices about prisons and prisoners (as well as, on the other hand, those about artists, writers and academics). So these events can direct the attention of the media to an interesting and maybe even positive aspect of life in prison. Literature is a lifelong issue for people of all ages and educational levels. Literature is usually accessible to everyone, also in prison. The active use of literature inside prisons should be advanced not only to improve the skills and behavior of the inmates but because it is an important form of communication in our entire society.

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*La letteratura è presente nelle carceri tedesche già dal diciannovesimo secolo, quando apparvero le biblioteche, concepite come strumenti di rieducazione. Accanto a questo consumo passivo della letteratura, l'attività di scrittura dei detenuti iniziò ad assumere un ruolo significativo nel corso degli anni '70, con l'unica eccezione delle riviste carcerarie, che venivano pubblicate già dagli anni '20. Oggi le attività più diffuse sono la scrittura terapeutica, i gruppi di scrittura creativa ed il teatro carcerario. In Germania esiste anche un premio letterario per i detenuti.*

IT

*Literatur ist in deutschen Gefängnissen seit dem 19. Jahrhundert präsent, als dort Bibliotheken als Mitteln der Umerziehung gegründet wurden. Neben dem passiven Gebrauch von Literatur gewann das aktive Schreiben besonders seit den 1970ern an Bedeutung. Eine deutsche Besonderheit sind Gefangenenzeitungen, die bereits seit den 1920ern veröffentlicht werden. Heute sind das therapeutische Schreiben, literarische Schreibgruppen und Gefangenentheatergruppen von Bedeutung. Es gibt sogar einen Literaturpreis für Gefangene.*

DE

*La literatura és present a les presons alemanyes des del segle 19, quan es van fundar les biblioteques com a instrument de reeducació. Al costat d'aquest ús passiu de la literatura l'escriptura literària activa dels presos va començar a ser influent des del anys 1970. Fenomen especial són les revistes de presoners que es publiquen ja des dels anys 1920. Al costat de l'escriptura terapèutica, els grups literaris d'escriptura i teatre a presó són les activitats més importants avui dia. A Alemanya, fins i tot hi ha un premi literari per als presos.*

CAT

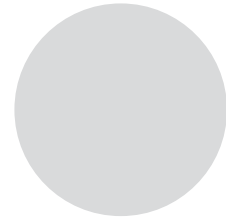




# 24

## Art and crafts

### United Kingdom



*Matthew Meadows*

#### **How art is made in the UK's criminal justice system**

Whatever the scale of their creative ambitions and the varying circumstances of its production, art is a vital and nurturing activity for many prisoners, detainees, and secure patients in the UK's criminal justice system. How and where do they make it? Some have discovered creative vocations and have come to think of themselves as artists, but are less interested in qualifications and prefer to work in their cells, away from an art class in education. They get sufficient approval and acknowledgement of their creativity from family, other prisoners as well as officers in their wing or landing, and sometimes a regular income from portraits. In fact within their prison community they might seem to have more respect, recognition and prestige than many bona fide artists outside. Wider access to art education has certainly impacted on the production of cell-based art and is probably linked to a reduction in the number of approved postal suppliers<sup>1</sup> favoured by prisoners for personal art or craftwork. Health and Safety directives<sup>2</sup> as well as security issues have also impacted on materials previously permitted in cells like oil paints, as described earlier, although these circumstances can vary greatly depending on the institution. Art materials will be regarded very differently in a local prison with a high turn-over or short-stay inmates on remand than in a category 'C' training prison<sup>3</sup>.

### **Cell-based art**

Generally however TV and the widespread use of electronic games in cells have seen traditional cell-based art activities decline; similarly, more regular phone contact with loved ones has lessened the need for other traditional prison art skills such as decorated handkerchiefs, illustrated letter and envelopes, although others – tattooing, soap carving and matchstick modelling – persist. Packs of headless matches specially sold for this purpose are usually available in prison canteens, together with plastic trimmers and small bottles of PVA glue, which can also be diluted and used as varnish. Kits of Romany caravans, the Eiffel Tower and suchlike are easily available from hobby catalogues, but work of any artistic interest is individually designed.

This kind of art takes place outside the education department art room alongside the more traditional kinds of graphic art made in prisons such as portraits, cartoons, illustrative art of various kinds, its value set by prisons' bartering economies, its life usually ephemeral. From half an ounce of Golden Virginia<sup>4</sup> upwards, portraits can provide a useful income, but those with more serious creative intent usually give it up, finding customers' demands constrictive and time-consuming.

### **Art classes**

Though many prefer to work in their cells, those who want access to more resources, training and qualifications will go to an art class in the Education Department. These departments are tendered out to further education colleges<sup>5</sup> or human resources companies<sup>6</sup>, and provide accredited classes of activities across a broad range of art forms – as submissions to the UK's Koestler Trust<sup>7</sup> prison arts annual awards scheme attest. What will they find there? Most of us remember the art room as a refuge from conformity: a place for self-expression, with less pressure and a more adult and sympathetic atmosphere, and the art teacher granted a more relaxed role. This relative freedom is particularly precious for prisoners. But for many, their last contact with education may well have been difficult, and for these prisoners, memories of underachievement are overcome more easily in the art room, helping reconcile the prison student to the class environment.

## Short-stay prisons

Teaching art in local prisons can be particularly challenging for the art tutor. These are usually in older, inner city prisons with a volatile and transient population including young inmates on remand, those serving short sentences and others waiting to be allocated to other prisons where they will serve a longer sentence. Daily routines are often disrupted: more frequent legal and family visits (which may tail off all together after sentencing) compound the emotional stress of the first time inside, particularly coming up to court day. The environment in detention and immigration removal centres is similar, and for all these inmates, life inside is even more unpredictable than in other parts of the prison estate.

## Conditions for teaching art

So short-stay students will be lucky to find a stable, peaceful place to do art. Some of the young men or women in the art room may not be interested in education, and prefer to spend most of their time chatting with their friends in the toilets. Others attend the art class just to kill time. In these circumstances, art tutors may well prefer a stricter regime and given students' inexperience and unpredictable length of stay, hope to take them through entry-level qualifications. But at establishments housing prisoners serving longer sentences, typically training prisons, art education departments can pursue higher-level qualifications. These establishments generally have a more settled atmosphere, particularly those that hold lifers. One of these is HMP Gartree, a B category training prison. As well as OCNs, GCSEs and A levels<sup>8</sup>, its education department is now running a BTEC<sup>9</sup> in Art Enterprises, allowing students to do art-based business studies as well as a digital 'e-image' course. This may give students a chance of employment in the 'creative industries' or at least provide a progressive step towards college on release.

## Outsider artists

Another way inmates get to do art in prison is when outside artists go in for special projects. These artists work in the criminal justice system on a more or less independent basis, delivering periodic workshop programmes or one-off projects, perhaps as part of



their wider engagement with community arts. They are unlikely to work for community arts organisations active in the criminal justice sector because most of these are theatre companies or work with other time-based or performance art forms such as dance, music or video. These areas don't usually appear in prison education curricula, so such activities are more likely to attract independent funding. As well as their therapeutic, educational and rehabilitative benefits they provide moral-boosting prison-camp style entertainment, and are considered good value for money by the authorities. So social arts organisations wanting to provide art or craft programmes in the criminal justice system must persuade Governors and Heads of Learning and Skills<sup>10</sup> that their programmes offer inmates a very different experience from the art class.

#### **'Internment' art**

No survey of arts in the UK's criminal justice system can ignore the work made by detainees. In the aftermath of 9/11, as we learn to live with increasing restrictions to civil liberty imposed by the Crime and Security Act of 2001 and the Prevention of Terrorism Act of 2005<sup>12</sup>, internment is back in the UK. The war on terror has put many Muslims in prisons and immigration centres where they are being detained without charge, held either on alleged immigration contraventions or unspecified terrorism offences determined by the SIAC (the Special Immigration Appeals Commission)<sup>11</sup> court. When released, control orders amounting to electronic house arrest can make living conditions for them and their families difficult. Detainees are held at several category A high security prisons. The stress of open-ended detention has brought with it mental health problems including suicide attempts: many are under threat of extradition back to their home countries, where further torture may await them, even execution. Despite these conditions, some detainees have managed to give creative expression to beliefs and feelings essential to identity and survival. Outstanding work was produced by several attending pottery classes at HMP Belmarsh until its closure for unspecified security reasons. At HMP Long Lartin detainees are held on the Segregation Unit, normally used for isolating 'problem' prisoners. As in other prisons art and craftwork continues to be made on the wings, and Long Lartin's

Segregation Unit is no exception. For several years detainees there have used a traditional prison craft, matchstick modelling. As well as making more traditional objects like jewellery boxes for wives and daughters some have developed more ambitious projects, sometimes stained but uncoloured according to the convention which allows their intricate construction to be displayed.

### **Hospital art**

Some of the most compelling art produced across the wide spectrum of closed institutions in the criminal justice system is made in special hospitals: Ashworth, Broadmoor and Rampton. These are high security closed NHS<sup>12</sup> institutions holding 'mentally disordered' offenders. Three categories of patients are detained, some indefinitely: the mentally ill or psychotic, those with personality disorders and those with learning disabilities. Patients can be sentenced directly to these hospitals (and other Forensic Services<sup>13</sup> establishments), others are referred from other NHS psychiatric hospitals, and a large proportion come from prisons, where their mental health has deteriorated. Perhaps because therapeutic and drug regimes have been liberalised, over recent years some patients detained in special hospitals have been encouraged to develop strongly individual styles of artistic expression. For many years this work could only be seen at the annual Koestler prison arts awards exhibition, but recently artist and writer John Holt has established AIM (Artists in Mind), a charity based in Huddersfield which supports artists coping with acute and enduring mental health problems. Many of these have come from prison, secure hospitals (notably Rampton), and forensic units. AIM provides these artists with studios and exhibiting opportunities and is developing an archive of their work. As elsewhere in the criminal justice system, the annual Koestler exhibition has been a validation of patients' (and prisoners') artistic and rehabilitative achievement. For artists from high security special hospitals as well as secure mental health units it has remained an important showcase, though hospital authorities are keen to protect patients' identities: their work is exhibited under pseudonyms, and in some years submissions to the Awards scheme have been banned altogether.





## Conclusions

Those working in prisons such as managerial staff, art tutors and officers provide anecdotal evidence that inmates participate more effectively with sentence plans, behave less aggressively, improve self-esteem, develop their communication skills. Research both in the UK and USA support this, and further evidence suggests recidivism rates being reduced. And despite the challenges faced by artists, art education departments and arts organisations working in the UK's criminal justice system – particularly in today's economic climate – few countries can match its diverse range of arts provision.

*Matthew Meadows is an artist and writer who has worked in the Criminal Justice System since 2001, when he became a judge for the Koestler Trust's annual prison arts awards scheme. He has also worked in many other social arts and educational settings.*

## Notes

The image in this page is "A man - not a prisoner" by Clive Ellis, long-term prisoner in a UK jail.

1. Usually art and craft mail order companies whose catalogues are distributed for use by prisoners who can order products at the discretion of prison staff.
2. These are now issued by the European Agency for Safety and Health at work. Those relating to the use of oil paints might concern cleaning fluids like white spirit. These are not generally permitted in prison, outside works departments.
3. The lowest security category of closed prisons in England and Wales, usually holding inmates serving medium to long term sentences un As well as working in training workshop facilities inmates can pursue educational qualifications up to and including degree level. Other parts of the UK organise security categories differently.
4. The most commonly available cigarette rolling tobacco in prison canteens (shops).
5. These offer post-compulsory education for young people and adults, sometimes in preparation for higher or degree level education. Part of a wider 'learning and skills' sector they also manage education prison departments, retendering for these contracts every 5 years.
6. Sometimes global, these provide a wide range of skilled services including education, catering, healthcare, prisons, policing and other security services.
7. The largest and best known arts charity operating an annual arts awards scheme for submissions from across the UK criminal justice system, also an exhibition programme of this work.
8. Progressive standards of UK- accredited educational qualifications: OCN= open college network, GCSE= general certificate in secondary education and A= advanced. In short-stay prisons OCNs or their equivalent predominate.

9. BTEC qualifications (established by the UK's Business and Technology and Educational Council in 1983) offer progressive levels of awards geared more directly towards industry than university.
10. Heads of Learning and Skills –HOLS – are responsible for education and training in UK prisons, liaising with the now-defunct Learning and Skills Council (replaced by the Skills Funding Agency and the Young Persons' Learning Agency).
11. Established in 1997, it deals with appeals from UK citizens threatened with deportation by the Home Office usually because of matters related National Security, often unspecified for security reasons.
12. NHS = National Health Service
13. Forensic secure mental health services provide treatment within the UK criminal justice system for inmates with mental health problems, usually administered by the NHS.

*Matthew Meadows, artista e insegnante con una lunga esperienza di lavoro nelle carceri britanniche, ha descritto la grande diversità delle forme d'arte visiva utilizzate dai detenuti nel Regno Unito. Tali attività, realizzate in una varietà di condizioni, vanno dal lavoro prodotto durante corsi d'arte formalizzati e sessioni di arte-terapia alla produzione di opere in contesti informali ed individuali. In conclusione, si sottolineano gli effetti benefici di tali attività, inclusi i cambiamenti positivi nel comportamento dei detenuti e nella riduzione della recidiva.*

IT

*Matthew Meadows, Künstler und Lehrer, seit langem in britischen Gefängnissen tätig, skizzierte die große Vielfalt an visuellen Kunstformen, die von Gefangenen in Großbritannien angewendet werden. Diese unter einer Vielzahl an Bedingungen geschaffenen Aktivitäten reichen von Arbeiten, die in formalen Kunst-Kursen und Kunsttherapie-Sitzungen geschaffen werden, bis zur Schaffung von informellen individuellen Kunstwerken. Meadows betont die positiven Effekte solcher Aktivitäten, darunter positive Veränderungen im Verhalten der Gefangenen und eine Verringerung der Rückfallquote.*

DE

*Matthew Meadows, un artista i professor amb una llarga història de treball a les presons del Regne Unit, va mostrar la diversitat àmplia de formes d'art visuals utilitzades pels presos al Regne Unit. Tals activitats, creades sota una varietat de condicions, s'estenen des del treball produït en classes d'art formals i en sessions d'art teràpia fins a la producció d'artefactes informals de manera individual. En conclusió emfatitza els efectes beneficiosos de tals activitats, incloent-hi canvis positius en el comportament dels presos i una reducció en la reincidència.*

CAT

# Simone de Beauvoir, feminista i escriptora



Filòsofa i escriptora, Simone de Beauvoir ha estat una de les intel·lectuals més visibles i influents del segle XX. Amb aquesta exposició, l'Institut Català de les Dones proposa un trajecte per la vida i l'obra d'una dona que, amb el seu enfrontament a les convencions dominants del seu temps, va provocar debats apassionants que encara avui, a cent anys del seu naixement, generen reflexions i polemiques.

## "Dones, li deveu tot!"

Si el sexe s'usa i s'utilitza per la compra i la venda dels productes al mercat és el paradigma per les dones i el feminisme. Simone de Beauvoir mantenia l'altre costat de la moneda culturalment masculina i sense legitimitat discursiva. El fin de era sovietica. Els drets de les dones. "Dones, li deveu tot!" és un dels títols de la seva obra més important. "Dones, li deveu tot!" és un dels títols de la seva obra més important. "Dones, li deveu tot!" és un dels títols de la seva obra més important.

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El seu llibre més important, "El sexe masculí", que va publicar per primer cop l'any 1949, és una crítica exhaustiva de les convencions de la masculinitat dels homes sobre les dones. Simone de Beauvoir hi desenvolupa el concepte de "l'altre" que dona a veure la vida personal del sexe masculí i la seva relació amb el món respecte a la femella.

Tanmateix, Simone de Beauvoir no va ser una dona que es quedés tranquil·la amb el seu llibre. Després de publicar "El sexe masculí", va continuar treballant i escriptura, especialment, sobre que va poder classificar el seu "Dones, li deveu tot!" com a obra de ficció i no com a obra de ficció, que a partir d'aquí esdevingué un llibre de referència.

Se la relaciona habitualment amb el moviment "New Wave", creador del moviment "feminista" del qual Simone de Beauvoir va ser una pionera i una de les principals figures. També amb Sartre i Albert Camus. Després de la seva mort, Simone de Beauvoir va continuar treballant i escriptura fins al final de la seva vida.

COMITÉ INTERNACIONAL  
DU DROIT DES FEMMES





# 25

## The management of cultural activities

### Catalonia



*Jaume Martin Barberan and Xavier Buscà*

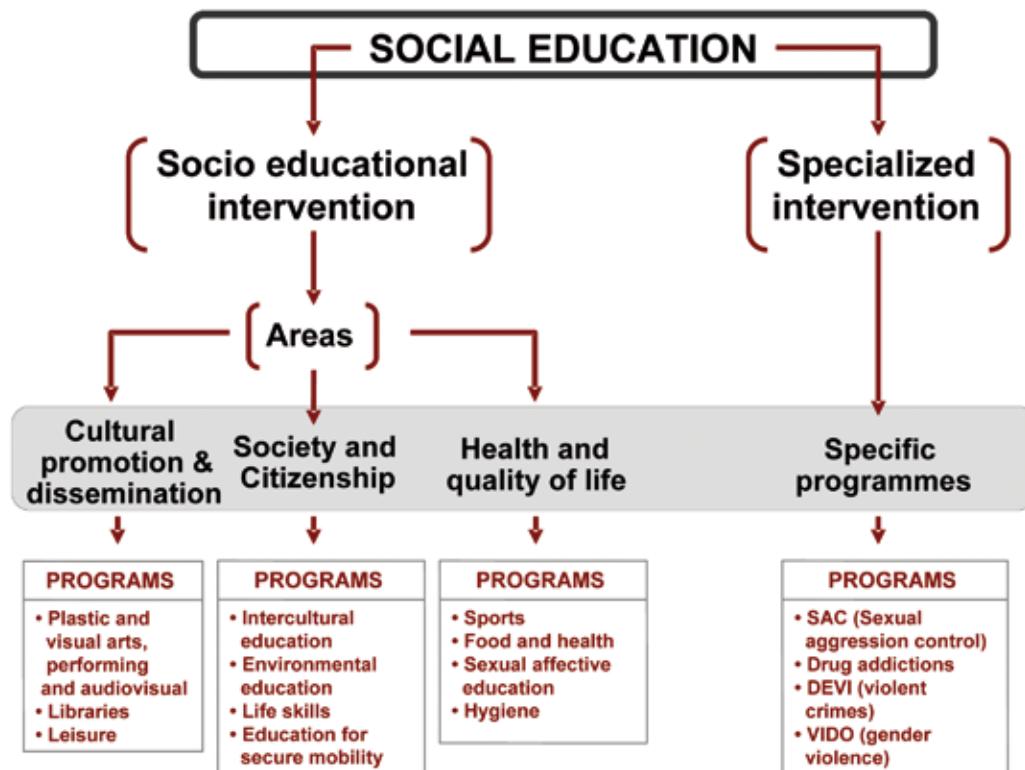
#### **1. The Social Education Framework Program in Catalan prison's**

Social education in prisons is specified in a set of actions that are in the field of non-formal education to meet diverse educational needs of individuals: interpersonal relations, communication skills, responsibilities as members of society.

These interventions are part of the Social Education Framework Program (PMES – *Programa Marc d'Educació Social*) of prisons in Catalonia, which allows the coordination of effort, systematized guidelines, methodologies and procedures, ensuring that this area of work has an identity and coherence.

The educational activities carried out within such a framework program are seeking to turn the prison into an educational space (the idea of an educating community). These interventions address the individual educational needs and also affect the social and cultural contexts in which people interact (social dimension).

Being stable and ongoing activities, this network is one of the main resources of the socio-educational intervention, through which you can meet both the general process of socialization of individuals and situations of social maladjustment, promoting community awareness and internalizing behaviors that facilitate social and emotional relationships with the environment.



*This program is implemented in all prisons in Catalonia and the personnel involved are: Social workers: 200 - Sports instructors: 50 - Art instructors: 50 - Librarians: 12*

The educational activities are driven by an educational team (social educators, arts and sports instructors, intercultural mediators, librarians,...) that operate in different spaces, different methodologies and performing various activities. Among these actors we place a voluntary sector (organizations and individuals) that work in prisons.

### 1.1 Framework Program of visual, performing and audio-visual arts

Art in all disciplines is in our society a source of culture of great importance, and in recent centuries have been the tools of democratization of a culture that wants to reach everyone and strives to do it with activities like we do in prison.

The year 1985 was undertaken art workshops, expression and communication in prisons, which have grown and have shown their ability to work and overcome; before the great change in recent years lived in the world of art in its conceptualization and its use, the workshops have been adapted and have been integrated under a single name, that of artistic', and drawing its scope: visual, plastic, scenic or audio-visual.

The aim of the art workshops is to provide detainees the opportunity to develop new skills, aptitudes, interests and acquire new knowledge of certain cultural events, own and others, as well as educate and stimulate this knowledge as a tool to overcome the separation about the cultural life of the community and obviously as a tool for rehabilitation.

The present work context wants to take on a single educational and conceptual space, visual and performing arts and audiovisual workshops.

The task of projecting the art workshops is organized into three lines: exhibitions, competitions and fairs and exhibitions which are distributed throughout the year.

AREA	SPECIALITY	NUMBER PERMANENT WORKSHOPS
PLASTIC AND VISUAL ARTS	Plastic arts	4
	Design and recycling	1
	Stone cardboard	3
	Ceramics	8
	Basketry	1
	Binding and paper design	4
	Sculpture	4
	Photo	4
	Paintings	9
	Furniture restoration	3
PERFORMING ARTS	Music	6
	Theater	5
AUDIOVISUAL	Video	5
	Radio	3

*(In many cases a single professional has more than one workshop)  
Participant's monthly average: 1400*

## **1.2 Library Program**

The Framework Program for libraries considers libraries as spaces for activities and motivation of learning and as spaces of entertainment and participatory group. Along with the Librarians Association guidelines have been developed in order to provide guidance in planning the new library prison and in the evaluation and improvement of existing ones.

Services offered:

- Information and referral service
- Reading and consultation service
- Loan Service
- Support service training

Libraries also are considered centers and organize cultural revitalization, among others, the following activities:

- Preparation of dossiers on topics that respond to identified interests
- News reading workshops
- Feast of St. George
- Campaigns, weeks or days on reading
- Literary contests
- Book forum
- Book clubs
- Exhibition of books on topics monographs, etc.

Resources: 12 libraries - 12 librarians - 85,000 books

1500 users of central libraries and more than 50 reading rooms

## **1.3 Leisure Education: EUREKA Project**

The actions related to social reintegration have led to the opening of the prison to society and the participation of social partners in the educational, cultural, social and welfare activities, which can respond to needs identified in relation to the use of the leisure time of inmates.

To meet these needs a package of activities has been designed with the aim to:

- Offer leisure alternatives to the inmates, through proposals that constitute educational activities.
- Bring to the community the knowledge of the prison reality from a cultural aspect.
- Make available to prisoners cultural activities done in the community.
- Link community groups and the prison world.
- Strengthen and reinforce care interventions carried out as part of prison treatment.

The activities involved in this initiative are twofold:

- Workshops, theater, circus, games room, chess, magic, radio, dance -which last for the howl year- and shows, concerts and performances that are held on weekends.

#### **1.4 Framework Program of education for coexistence in diversity**

This program is limited to a set of educational activities through which it aims to foster relationships between people from different cultures, social contexts, and promote positive attitudes towards cultural diversity and rejection of racism and xenophobia. Develop capacities to know, understand and value different cultural perspectives (expressed as different ways of thinking, feeling and acting). The educational activities are carried out by inmate groups and are characterized by their diversity in the broadest sense. These proceedings involve various professionals: teachers, instructors of art, music, theater, sports, librarians and intercultural mediators. The program was implemented in all prisons in Catalonia from April 2002. The current share is: 20 groups - 10 educators - 500 participant's daily average

#### **1.5 Framework program of physical activity, exercise and sport**

The sports program that takes place in prisons in Catalonia is structured around three axes:

- Regulated sport: Understood as an educational practice both individually and collectively in competitions, in spaces designed for each center: fitness, sports, etc..
- Sports and recreational cheerleading: This mode combines recreational and sporting aspects, with a social function, learning of values and norms.
- Sport and community: The aim is to approach the community setting closer to the prison environment by organizing inmate's teams to participate in league championships from outside prison.





The human and material resources are: 11 gyms - 5 sports centers - 6 yards adapted - 49 instructors - 7 educators

Inmate's participants: 4500 participants per month

### **1.6 Cultural projects. World Days**

From the Department of Justice the actions related to the rehabilitation and social reintegration are linked to events taking place in the community. This link allows detainees to enjoy these events while maintaining their ties to a community which is changing, dynamic and alive.

Among these projects undertaken some years ago we can highlight:

2010: Design and Recycling. *Drap'Art Festival*

2009: 1st Prison's Biennale. Dedicated to Oteiza

2008: European Year of Intercultural Dialogue

2007: Frida Kahlo, Cubism, Goldoni and E. Greek

#### *1.6.1 "World Days" multidisciplinary work*

The thrust of this proposal is to establish a global calendar days, at various levels, involving the various programs and activities carried out in prisons, allowing a multidisciplinary approach.

The proposed work has three levels of impact:

First level:

- Work axis: year of books and reading
- Chosen day: Saint George (*Sant Jordi*), April 23rd
- Values that should be worked: Knowledge, tolerance, peace, diversity...
- Involves all programs in prisons and all the inmates and personnel

Second level:

- Focus areas: promoting global days of special significance values

- Chosen days:
  - March, 8th: Day of the UN for the rights of women and international peace
  - August, 31: International day of solidarity
  - September, 21: International day of peace
  - November, 16: International day of tolerance
  - December, 10th: Human rights day
- Values that should be worked: those associated with each global day.
- Involves all programs in prisons and all the inmates and personnel

Third level:

- Focus areas: global days promoting values related to coexistence, diversity, sustainable development, the environment, civility...
- Chosen days (to adapt to the conditions and needs of each center):
  - February, 21: International Day of Language
  - March, 22: World Water Day
  - May, 22: International Day for Biological Diversity
  - June, 5: World Environment Day
  - July, 11: World Population Day
  - August, 9: International Day Of Indigenous People
  - August, 12: International Youth Day
  - September, 8: International Literacy Day
- Involves all programs developing the Framework Program of Social Education

This line of work has to take into account some guidelines:

- The activities should put into practice the cross-cutting and multidisciplinary principles and have to integrate as much as possible professionals, programs and areas: formal education, social education, libraries, treatment programs, intercultural mediation and *Omnia Points* (new communications and information technologies).

These activities are scheduled within each School Education Board



## 2. Cross-cutting programs

Digital Literacy Project and Cultural Revitalization

Actions to take care of the immigrant population

### 2.1 Digital Literacy Project and Cultural Revitalization

The project focuses on the following actions:

a) Classroom and recycling workshop computer (Brians *Recic/Aula-1*): the classroom workshop. Recycling began as a response to the need to obtain, economically, computers to apply in socio educational actions in prisons. Starting from the evidence that it is possible to obtain computers from renewals of institutions or companies and through preparing these computers to be effective in meeting the needs of socio-educational field.

b) *Cyberaules* (computer rooms of the modules) are the equipment installed in modules or galleries. It aims to introduce users to the use of computers and basic programs. These spaces are equipped with computer-generated by Brians Recycling Workshop 1.

In parallel, has begun to teach digital literacy actions in a capsule form of short duration, with different levels. The formula has been established is to provide training primarily for professionals in the centers that are more directly linked to the project (librarians, teachers and art instructors) in order to know the Linux environment and the software installed on computers. The training also includes resources to professionals for the revitalization of the computer rooms.

From this initial training, the courses are aimed at internal *Cyberaules* in each of the modules. These courses are organized by capsule and its contents are as follows:

- Capsules of introduction to Linux for inmates
- Capsules of contents (office suite, digital photo retouche, etc.)

c) *Omnia Points*: begin to be implemented in prisons in Catalonia in 2001 in a joint initiative with the Department of Telecommunications and Information Society of the *Generalitat*



*de Catalunya* (Autonomous Government), and currently there are 10 *Omnia points* running. The classrooms are equipped with latest equipment and have in all cases an Internet connection. The activities carried out in *Òmnia Points* are, among others, computer workshops, magazine, radio, games room, creating Web pages, workshop blogs, etc.

d) Audiovisual classroom: in 2007, the Barcelona Youth Prison Center (*CP Joves*) start developing an audiovisual classroom project with the specialties of video, digital photography, radio and music production. The classroom work with a methodology of thematic workshops and for a period of one quarter they have to develop the areas by delivering the contents of a project shared by all participants. The class conducts its business from two groups of 10 participants in daily sessions of 1.30 hours for each group.

The audiovisual classroom of the Joves PC (Youth Prison Center) is funded through an agreement of the General Directorate of Penitentiary Services and *Viure i Conviure*, Foundation of Social Work of *Caixa de Catalunya* (banking group).

## **2.2 Actions to take care of the immigrant population**

The current prison reality highlights the increase of foreign inmates, a feature which appears as a cause of the trend to the growing of the total population. The consolidation of this trend obliges the prison system to review their processes and resources toward the goal of an effective social reintegration that the legal system gives to the custodial sentences.

Since 2002 the Department of Justice conducts a series of actions that affect the structural, organizational and socio-educational prison programs and services in order to meet the needs of foreigners in prison and to facilitate community participation in their social integration.

These actions are integrated in the Civility and Immigration Plan (*Pla de Ciutadania i Immigració*) coordinated by the Department of Immigration of the *Generalitat de Catalunya*.

### 3. Intercultural mediation program in prison

The Intercultural mediation program in prisons are actions oriented and developed by cultural mediators, who have as primary objectives to facilitate communication and mutual understanding between people from different cultural areas; the development of alternative strategies for resolving cultural conflicts and the promotion of coexistence and community participation.

Mediators perform the following actions:

- Advise the immigrant's person's in their relationship with professionals and services that are taking care of them;
- Advise the personnel in terms of multiculturalism and immigration to facilitate proper care of the needs and interests of people from other cultures;
- Assisting the prison's personnel in translation tasks, oral and written;
- Promote the access to services and care of immigrants on an equal basis with others;
- Provide personal support to users.

The program is being carried out through an agreement with the Association for Intercultural Mediation AMISI and with the Institute of Social Reintegration IRES (*Institut de Reinserció Social*).



IT

*Le attività artistiche e culturali che si svolgono nelle carceri catalane fanno parte del Programma Quadro dell'Educazione Sociale. Il modello gestionale delle attività culturali dell'Amministrazione penitenziaria catalana si fonda sul coordinamento tra il personale della Direzione dei servizi penitenziari impegnato nella gestione quotidiana dei laboratori artistici e culturali (incluse le biblioteche) e gli artisti e le organizzazioni della società civile che si offrono volontariamente di arricchire le esperienze culturali nelle carceri catalane.*

DE

*Die künstlerischen und kulturellen Aktivitäten in katalanischen Gefängnissen gehören zum Rahmenprogramm für soziale Erziehung. Das Organisationsmodell für kulturellen Aktivitäten der katalanischen Gefängnisverwaltung koordiniert sowohl die täglichen künstlerischen Workshops (einschließlich Bibliotheken) durch die Mitarbeiter der Gefängnisverwaltung als auch jene von unabhängigen kulturellen Einrichtungen und Künstlern, die sich freiwillig engagieren, um die katalanische Kultur im Gefängnis zu fördern.*

CAT

*Les activitats artístiques i culturals que es fan a les presons catalanes s'inscriuen dins el Programa Marc d'Educació Social. El model de gestió d'activitats culturals de l'administració penitenciària catalana està basat en la coordinació entre el personal propi contractat per la DG de Serveis Penitenciaris per la gestió diària dels tallers artístics i culturals (incloses les biblioteques) i les organitzacions culturals i artistes de la comunitat que, voluntàriament, s'ofereixen per dinamitzar la vida cultural a les presons catalanes.*



# **3. Contributions**

## Artists and experts



## **Creating the Space to create**

I have been working at Hydebank Wood for 3 years and 9 months. I use 'Art' and the 'Creative Process' as a kind of medicine, knowing that no matter what the medium - art is therapeutic. It gives these young men somewhere to escape to and provides self-satisfaction leading to the building of confidence and offering a sense of hope.

Clay as a material can be challenging and often doesn't do what you want it to do. Consequently it offers a channel for learning 'patience' and the acceptance that some things in life are never as perfect as you'd like them to be. A considerable part of my role then is the challenge of how to get this group of young men to deal with their disappointment and quick tendency to blame when something does not work out as they expected.

On a daily basis I have to reiterate that, in general, *nothing is perfect – neither their product nor us as human beings.*

When dealing with potential weapons and sometimes volatile young men one must be always aware of the danger. We must use knives to cut the hard clay; the knives are attached to the bench by a length of metal links. In my time at Hydebank Wood the knives we use to cut the clay have only been used for that purpose. The young men realise that if the knives were used in any other way they would jeopardise the class and it would be them and me that would suffer.

These young men can be incredibly funny and sharing their humour can be amusing. There are so many characters with so many stories to tell. In addition to being one of the Artist-

in-Residence, one takes on the role of surrogate mother, friend, counsellor and sounding board. Sometimes they take their bad mood out on you when it was meant for the officers and they realise they shouldn't have; in situations like this it is rewarding when they realise what they've done and they say 'sorry'.

At the ACP Conference in September 2010 I was asked to help the delegates create a ceramic plaque each for our Diversity Wall. I said to the boys that we were expecting some visitors and that I needed their help to teach the visitors on how to execute their tiles for the wall. The boys were excited about meeting new people and flattered that I needed their help. The session proved very successful and I was proud of the lads during their teaching role. Each of the boys seemed to 'bond' with one of the visitors and afterwards they continued their work by tidying up the tiles, firing them, glazing them and re-firing them to completion.

After the session the boys continued to talk about it and each wanted a copy of the photograph taken on that afternoon. It was a happy positive memory which I felt was wonderful.

Since the Conference the boys have won more awards with their work in the Koestler Awards and we are now finishing the Diversity Wall which has received positive recognition from so many people – the young men, themselves (never ones to praise their work), the officers, visitors and civilian staff alike. It has provided a most impressive visual statement to the Centre and has dynamically changed a drab prison space.

We, who see it each day, have got used to it being there but there are times when even I do a 'double take' and am reminded what a fabulous piece of work it is. It contains the names of hundreds of young men who have taken part in its creation; it is now a talking point, a chance to recall all those people whose names are on it, their lives now and how they've changed.

*Cathy Moore – Artist-in-Residence (Ceramics and Visual Art)*

*HMP Hydebank Wood Women's Prison and Young Offers Centre for Prison Arts Foundation*



**Prison Arts Foundation** has since its inception in 1996 looked for the right professional artists to be a part of their Artist-in-Residence Schemes within the prisons of Northern Ireland. Cathy Moore, a professional artist and Ceramicist, came to our attention in around 2001; she expressed good solid views on Arts and Society and her work reflected this. *Artists and practitioners working in prisons are aware that they not only produce art with prisoners but also change within prisoners – a personal and social transformation.*

Cathy became another important part of our service provision.

*Il progetto nasce come un modo per dare una struttura ai graffiti dei giovani detenuti. Si è sviluppato nel “Muro della diversità” e centinaia di ragazzi, agenti e visitatori hanno ormai lasciato il proprio “segno”. Questo muro è un documentario: i suoi protagonisti creano un racconto in cui centinaia di storie si intrecciano e avanzano verso il futuro – documentate altrove. Qui sogni, desideri, pensieri, consigli, ogni nome di persona o di posto, senza confini, resta sospeso nel tempo sul muro di un carcere.*

IT

*Das Projekt greift die Graffiti-Tags junger Männer auf; daraus wurde die Diversity Wall entwickelt und Hunderte junger Männer, Vollzugsbeamter und Besucher haben nun ihr “Zeichen “ gesetzt. Die Wand ist eine Art Dokumentation; die Inschriften bilden eine Geschichte, in der sich Hunderte von Erzählsträngen kreuzen, die weiter in die Zukunft führen, die anderswo aufgezeichnet wird. Hier werden Träume, Wünsche, Gedanken, Ratschläge und alle möglichen Personen- und Ortsnamen ohne Grenzen auf einer Gefängnismauer verewigt.*

DE

*Aquest projecte, que va començar com una manera de formalitzar els grafits dels joves, s’ha convertit en el “Mur de la Diversitat” en el que centenars de joves, funcionaris i visitants han deixat la seva empremta. Aquest mur és una història documental en la que els seus personatges proporcionen a la narrativa centenars d’històries d’altres llocs que s’entrecreuen per després passar al futur. Aquí, somnis, desitjos, pensaments, consells, tot tipus de persones i topònims sense fronteres estan suspesos en el temps damunt d’un mur de la presó.*

CAT



## **Good Practice in English prisons**

At the *Art & Culture in Prison* meeting in Manchester, the The Manchester College invited a number of prison representatives to present examples of their work to the delegates. These projects had been identified as good practice in the ACP's arts in prison survey, and two prisons - HMP Hewell and HMP Lindholme – and two young offender institutions - HMYOI Thorn Cross and HMYOI Deerbolt - took up the offer. The event proved very stimulating and inspiring. Each of the examples not only demonstrated the high quality of art work in a range of media and contexts currently being achieved in English prisons, but also the effective way in which life and social skills were improved by those prisoners who engaged in them. A particularly interesting aspect was the way in which each project was able to involve not only the art departments but many other areas of the prison as well. In most cases they were also able to present their work outside prison, which had a very positive impact on the general public's attitude towards prisoners and young offenders.

### **PROJECT 1: “Stepping Stones for an Edible Garden”**

PRISON: HMP Hewell

OUTLINE: For the Royal Horticultural Society's Autumn Show, the art class made stepping stones out of clay to represent a prisoner's progression

## DESCRIPTION

HMP Howell were approached by the local Malvern Showground to create an edible garden for their annual autumn show. The prisoners identified its aim was about reconciliation for their crimes and a way of educating the public, as well as highlighting the work undertaken in offender learning. The project under the title of Pathway to Progression took about 9 months incorporating designs by the prisoners and apart from the horticultural department incorporated media classes, construction students and art classes.

The experience was described by the prison art teacher: “The path was split between words that meant something to the prisoners and between each word was a footstep showing the steps that they took throughout their sentence and hopefully turned their back on crime. We were quite concerned about it being a public show but the response from the public was absolutely fantastic. There were 65,000 visitors over the weekend and we only heard one negative comment.”

### **PROJECT 2: “Gamelan - Storytelling and Shadow puppet show”**

PRISON: HMYOI Thorn Cross

OUTLINE: Using the Gamelan created a visual show with Shadow Puppets, Story Telling, Poetry & Music

## DESCRIPTION

HMPYOI Thorn Cross, an open prison for young offenders, was invited to create a special exhibition for the European *Prison Education Association Conference* in Manchester in November 2011. Their art group organised an event entitled “Pictures at an Exhibition”, incorporating the Gamelan Orchestra, an Indonesian-type percussion group, along with the Outreach Department of the Halle Orchestra. The shadow show was divided in such a way that the viewer could walk through a themed exhibition of live images. Throughout the story Picasso’s *Dove of Peace* wove through each scene, symbolising hope and new creative life throughout each age. The image of the dove also worked really well with the gentleness of the shadow play and the Gamelan music. Through this process the learners were encouraged to gain an understanding of team work, building, self confidence and self esteem.

### **PROJECT 3: “Community Art Project: The Big Draw ”**

PRISON: HMP Lindholme

OUTLINE: A student-based initiative to make their environment a better place, starting with murals on the wings  
and extending to other areas of the prison.

#### DESCRIPTION

HMP Lindholme’s involvement in the nationwide project *The Big Draw* engaged both staff and learners from all areas of the prison. The idea was to reflect the history and heritage of the prison as a former airbase, including poppy fields and doves to represent remembrance and peace. The Big Draw day was intended to develop social engagement and diversity through influences from different nationalities and abilities. The response from both staff and learners was very positive, even the governor completed a section. The group wanted to use art to engage everybody’s creativity, even people who said they couldn’t draw or paint. There were about 150 people involved and everyone got something out of it. The result was fantastic - a large piece of art work that filled one wall. The completed Big Draw is now displayed within the art room.

### **PROJECT 4: “Museums, Libraries, Archives project (MLA)”**

PRISON: HMYOI Deerbolt

OUTLINE: The production of original artwork, music & a play in collaboration with an outside arts group, Safe Ground

#### DESCRIPTION

The *Creating Community Archives* project has enabled young offenders at HM YOI Deerbolt to engage in an inter-generational learning programme, with a strong focus on storytelling, drama and object handling. The project aimed to facilitate a conversation between young offenders aged 18-21 and older members of the community living locally through the theme of the 2nd World War. The project lasted approximately 8 weeks and involved working in

the community with people in their 70s & 80s. At first most of them were resistant to having any contact with young offenders, even though they could see the prison every day in their community. Despite this an event was created involving art work, music and a short play, written by the prisoners themselves. About 10 old people from the local community came to the performance and were absolutely gob-smacked. At the outset one of them, a former teacher, said “Young people have no respect. I really don’t think I would like to meet these people. I’m terrified of them.” The same woman 8 weeks later stood in a prison with tears flowing down her face and said: “I never imagined that these young men could do this. Every one should come into the prison and meet them.”

*Collated by Dr Alan Clarke on behalf of the Offender Learning Directorate of TMC*

IT

*Gli organizzatori di esempi di buone pratiche artistiche nelle carceri inglesi sono stati invitati a presentarle al meeting del progetto ACP a Manchester. Tra queste, un giardino creato dai detenuti per una mostra orticola locale, una presentazione multimediale di ombre cinesi e musica asiatica, murali creati per migliorare l'ambiente carcerario e una produzione teatrale e musicale basata sulle esperienze della comunità locale. Caratteristiche comuni a tutti i progetti sono state il coinvolgimento di tutto il carcere e l'impatto sulla comunità esterna.*

DE

*Organisatoren von Beispielen guter künstlerischer Praxis in englischen Gefängnissen wurden eingeladen, diese auf dem ACP-Treffen in Manchester vorzustellen. Dazu gehörten ein von Gefangenen angelegter Garten für eine lokale Gartenbauausstellung, eine Multimedia-Präsentation mit Schattenfiguren und asiatischer Musik, Wandbilder zur Verschönerung von Gefängnissen und eine Schauspiel- und Musikaufführung, die auf den Erfahrungen lokaler Gefängnisinsassen basiert. Gemeinsam waren den Aktivitäten die Beteiligung jeweils des gesamten Gefängnisses und Auswirkungen auf die kommunale Gemeinschaft.*

CAT

*Els organitzadors d'exemples de bona pràctica d'arts en presons angleses van ser convidats a presentar-les a l'ACP a Manchester. Aquestes pràctiques incloïen un jardí creat pels presos per a una exposició hortícola local, una presentació de comunicació multimèdia amb titelles d'ombra i música asiàtica, els murals creats per millorar l'ambient d'un centre penitenciari i una producció de teatre i música basada en les experiències de residents locals. La característica comuna de totes elles va ser la implicació de la presó en el seu conjunt i l'impacta en la comunitat més àmplia.*





## **“Free Theater From The Inside” CP Brians 2**

### **The starting point**

During the course of the 55 minutes from downtown Barcelona to my work I review my notes for my classes. I am doing the staging of the voyage of Ulysses, an example of tenacity and struggle against the adversities of life.

But a new project has been assigned and I soon start to think about it: Rabindranath Tagore. Memories come to my mind. How to convey that? This is the way most new projects begin. I get an assignment: an author or an event to celebrate. I think about my experience and I collect information. Then I think about them, my group of inmates at the Penitentiary of Brians 2.

And I begin to sketch out my ideas and relate them with the characteristics of the group and its individuals - who are in the Centre serving their sentences.

Although the actors-inmates change along the months and years, the theater group keeps its name “Teatre lliure des de dins” (“Free from the inside theater”). The group is usually made up of individuals of all kinds of nationalities and ages, and conflicts.

It is always essential to get a good working atmosphere in this complex group, I need them to trust me, that they respect each other, that they are sincere and they collaborate honestly. I usually manage to create good teams through group dynamics activities, like moulding a sculpture of, for example, a net, with their bodies, joining all arms and legs. I devote some time in each session to those activities, but what counts most is my own attitude, and the explicit statement of my values: respect, the effort to be better, the fight

against difficulties, commitment and collaboration.

My starting point are the individual beings, and I relate each of them to the materials I have planned; by so doing a general idea emerges that will allow me to relate people, facts, and ideas. What matters is to find a way to raise their interest and sensibility.

The first step is to accept what we feel, to be aware of our emotions, to channel them and express them creatively, using words, gestures and movement, dramatizing.

We also need to discover and accept that other human beings and animals are equally fragile as we are. It is through the acceptance of our fragility and other people's that we develop what we call empathy.

I often have to redirect people who join our courses in search of the stage for exhibitionism, or narcissistic success. Art is giving. Humility, honesty, respect for peers, the public, the author, the character we play, make a good actor, along with passion, enthusiasm, self-discipline and work.

### **The making and staging of the play**

I do not decide exactly what we do until we know the components of the group: what role he play?-Here I have in mind both the cathartic aspect as personal abilities - what can he do in addition to or instead of acting? Let me give an example: Diego was an irascible boy; he had difficulty controlling his anger at times of frustration. One day I chose for him an irascible character also. The interpretation of this character was cathartic for him, understanding, reasoning and then acting the suffering and pain that this character caused to the others helped him to realize his own faults.

This is the "Morenic Catharsis"<sup>1</sup> that I use most of the time at the reverse: that is making someone act the opposite character, for instance a peaceful person for someone who is violent, to avoid a psychodrama and to help them discover within themselves that a positive character can overcome weaknesses and frustrations.

I propose works or adaptations (or have them write it) - in which a story is developed that serves as a model of appropriate behaviour. Sometimes this "Aristotelian Catharsis" affects the group of actors and their audience: the stories we stage offer models of wrong

behaviour that is punished or defeated or successful behaviours in which the characters are rewarded for their effort and for finding the way. That is the catharsis through drama: Catharsis for the actor and catharsis for the audience.

We also represent works without a classic plot: they are “performances”, and even short films. In these short works, as in any staging, there is a process of emotional approach, a cognitive understanding, a refinement of the body, as if it were an instrument that we prepare for a brief high-intense representation that allows us to experience what Pirandello<sup>2</sup> said of theatre: “at any time we have in our hands our entire life”.

On the one hand, acting allows a high level of concentration by maintaining intimate connection with one’s self, without ever losing contact with the other actors and the audience. And on the other hand everyone is involved in its construction, but not necessarily as actors. Others take care the scenography, lighting, sound, others are required to adapt the text. It all depends on assigning a task that helps them show their worth, enabling them to be admired by their peers, improve their self-esteem.

Finally, I think that the theatre does not have categories, it’s about life. This is the only starting point and nothing else matters. It’s also my way of rescuing “my boys”, making them live and “feel free from inside” which is achieved through an emotional and cognitive insight, and a control of the body and the emotions during the performances. As you can see my general program of theatre, pivots on 4 axes: one creative and artistic, another cultural, another educational and social and another therapeutic, but the essential is to rescue lives.

I thank my boss’s interest to know what’s going on in my classes, my colleges and co-workers for their cooperation and patience with my “assertive” personality, but I thank especially my current and former students for their progress, readiness to change, and enthusiasm.

## Notes

1. "Morenic Catharsis", Jacob Levy Moreno (1889-1974), father of psychodrama.
2. Pirandello (1867-1936). Nobel Prize for Literature in 1934



IT

*Questo articolo è dedicato alla mia esperienza di lavoro come istruttore del programma di teatro denominato "Free Theater From The Inside", creato per i detenuti di Brians CP 2, un carcere nei pressi di Barcellona. Io lavoro con un gruppo multiculturale che racchiude al suo interno una vasta gamma di età e conflitti. Qui spiego gli assi principali della metodologia che uso: creativa, artistica, culturale, educativa, sociale e terapeutica. L'obiettivo essenziale è quello di salvare vite.*

DE

*Dieser Beitrag basiert auf meiner persönlichen Erfahrung als Leiter eines Theaters namens „Free Theater From The Inside“, entwickelt für die Insassen von CP Brians 2, einem Gefängnis in der Nähe von Barcelona. Ich arbeite mit einer multikulturellen Gruppe mit einem breiten Spektrum von Alter und Konflikten. Hier erkläre ich die kreativen, künstlerischen, kulturellen, erzieherischen, soziale und therapeutischen Hauptachsen meiner Methodik. Das wesentliche Ziel ist es, Leben zu retten.*

CAT

*Aquest article està dedicat a la meva experiència personal treballant com a professora d'un grup de teatre anomenat "TEATRE LLIURE DES DE DINS", creat per als interns de CP Brians 2, un centre penitenciari situat a prop Barcelona. Treballo amb un grup multicultural amb una gran varietat d'edats i delictes . Aquí explico els eixos principals de la metodologia que aplico: un creatiu, artístic, cultural, educacional, social i un altre terapèutic, però l'essencial és el de rescatar vides.*



## **Prison literature in Germany**

### **Change of paradigm: prison literature since the 1970s**

The focus in this essay is on contemporary literature that has been written by inmates in prison or in retrospect of their experiences in prison since the middle of the 20th century. Peter Paul Zahl, one of the best-known prison writers in Germany, has identified a change of paradigm since the 1960s and 1970s. While it had been the socially privileged and intellectuals writing in prison, nowadays it is predominantly the “common” inmates that are writing. Since the 1970s a downright boom of this new kind of literature from prison has developed. The first nationwide Prison Act in German history came into effect in 1977 and was based on the central idea of re-socialization as a first priority and raised hopes for a fundamental reform of the so far misanthropic and anti-constitutional penal system. First small steps towards a reform had been made and the writing of inmates was increasingly tolerated - even though this was done rather hesitantly and up to today not without interventions of censorship - and has been supported as part of the re-socialization and democratization process ever since.

### **Forms of writing**

Prison literature in the narrower sense includes the common literary forms such as poetry, narration, novels, audio drama, theatre and essays, but also less shaped texts in the form of diaries or documentary accounts on daily prison life. Letters are another form of writing that can be added here, them being the most common form of written texts circulating in

prisons. Finally, journalistic texts are to be included which can be found in prison magazines in which the other mentioned forms of writing can also be found.

By taking into account prison literature in its entire scope, the significant role of writing in prison becomes apparent. Isolation, open or hidden censorship or the fear of the possible consequences of writing too openly may lead to forms of adaptation, to coded ways of writing or even to self-censorship. Nonetheless, honesty and authenticity predominate in all forms of writing.

The topics of the inmates are those of everyday life in prison in its entirety: food, work, recreational activities, visits, relationships, sexuality, cell allocation, hygiene, facilitations of imprisonment, ease of detention conditions, different detention forms, participation, dealing with complaints and so on. In this respect, prison literature is to be read as a kind of documentary literature. At least as important as the concrete, sensual account of the facts is the description of the impact the detention has on inmates. This is the main topic of prison literature in all its forms. It is the psychogram and sociogram of the life of the inmates. In the mid 1980s, the penologist Schüler-Springorum examined, which feelings prison triggers in the writing prisoner. The dominant feelings he is pointing out are: “resignation, anger, indifference, misguided love, melancholy, desire, distrust, hostility, self-punishment, fear and hatred.” This observation is valid up to today. In a large-scale work about prison literature (*Schreiben um zu überleben*, 2001) Nicola Keßler confirms this observation. Measured against the mandate of (re)socialization of inmates, the current penal system has an opposite effect. Instead of stabilizing the personality, it destabilizes, instead of practicing social skills, it desocializes, instead of a developing a meaningful perspective, the feeling of a loss of meaning and of a loss of perspective is created. If the statistics show that resocializing normally doesn't succeed, it is in prison literature that we can find evidence for this – impressive, concrete and critical.

#### Effect and functions of writing for prisoners

In general, writing in prison has a double function. On one side it is directed against the destructive effects of detention on the own personality, on the other side it points positively to self-discovery, the search for one's own personality and its consolidation, and finally



successful communication. The following aspects can be observed:

- Reduction of aggressions and frustrations (mental relief)
- Work on the own biography, sometimes following the scheme of autobiographical and therapeutic writing: Remembering, Repeating and Working-Through (S. Freud)
- Conscious perception of the construction of the prison and its impact on the own person
- Search for meaning
- Involvement in one's own psychosomatic recovery (against depression, addiction etc., alongside therapy or in self-treatment)
- Strengthening of the self through the verbal involvement with the surrounding
- Preservation and rediscovery of feelings
- Destruction of the language of inhumanity of prison and of the public authorities
- Creation of a literary counterworld. Immersion in a world of fantasy, beauty and hope
- Entertainment and defense against the emptiness and monotony of daily prison life
- Initiation of communication between prisoners
- Communication with the outside world. Creation of transparency, breaking isolation
- Participation in a reform of the penal system (political impact)
- Improvement of writing skills for a future profession
- Training of communication skills through writing, speaking, reading
- Development of a career as a writer (rarely succeeds)

Insofar as literary writing in its various forms turns against destructive instances in the biography and in detention, one can talk of *writing to survive*. When the writing contributes to the positive development of the person, one can talk about *writing to live*.

### **Prison literature and the public**

There are literature groups in prisons that have occasionally published booklets with literary texts. The number of creative writing groups in Germany is very limited as such groups exist in only 5 percent of the prisons and those have high fluctuation. As there are often no funds available, the groups are most often supervised by volunteers. 60 prison magazines, which are often published at irregular intervals with small numbers of copies, apart from

some exceptions (“Lichtblick” from Berlin Tegel 5,500 per print), are open to the publication of literary texts.

Every three years, anthologies with texts from prisoners, which have been awarded with the *Ingeborg-Drewitz-Literaturpreis für Gefangene*, have been published. The numbers of copies are low as well, even though they are getting media attention.

Theatre productions, which have been taken care of by renowned directors, have received relatively great attention as well (e.g. Berlin). What is important for the inmates here is the development of their creative capacities (e.g. in the form of experimental theatre, Schwerte) and to breach isolation through the encounter with people from outside. For the public, such encounters mean an insight into a foreign, closed world and the discovery that prisoners are people with positive competencies.

There is no precise overview of the number of readings, but from my experience, they take place relatively often in various places. The observed reactions of the listeners outside are very diverse and lie between irritation, emotional turbulence, speechlessness, empathy, indignation, disbelief and a strong need for information about this unknown dubious world. The *Ingeborg-Drewitz-Literaturpreis für Gefangene* (Drewitz literary award for prisoners) plays a central role in the promotion of prison literature. It was awarded eight times since 1989, last for the anthology *In jeder Nacht lacht der Teufel leise* (2011). The price is awarded every three years; in the mentioned anthology 16 authors were published with 23 texts. The funding body of the award is relatively diverse and shows that this literature is seen as part of society. The willingness of established authors to take over the patronage for the Ingeborg-Drewitz-Preis is also pleasing; examples are Luise Rinser (1995), Martin Walser (1999) or George Tabori (2005). They appreciate the literary quality and the support of the respect for human rights herewith expressed also in German prisons.

*Prof. Dr. H.H. Koch, Muenster (Germany)*

*(The full version of this essay is published on [www.berliner-literarische-aktion.de](http://www.berliner-literarische-aktion.de))*

*Translated by Sara Grobelny and Rebecca Jany*

IT

*Con l'adozione del nuovo codice penale nel 1977 la letteratura in carcere divenne in Germania un movimento sociale, e detenuti con ogni genere di formazione iniziarono a scrivere. Prevalsa un approccio realista. Il tema principale era l'effetto della detenzione sull'individuo, una riflessione autentica sulle conseguenze sociali per la famiglia, il lavoro, etc. La scrittura, con i suoi effetti positivi, è diventata una parte importante delle attività culturali in carcere, anche se il suo riconoscimento da parte della società tedesca oggi è minore rispetto a quando questo movimento nacque.*

DE

*Mit Einführung des modernen deutschen Strafrechts 1977 wurde Gefangenensliteratur zur sozialen Bewegung. Gefangene aller Bildungsgrade begannen zu schreiben, dominierend war der Realismus. Themen waren die Auswirkung des Gefängnisses auf das Individuum, die sozialen Konsequenzen für Familie, Arbeit usw. Durch die positiven Effekte wurde Schreiben zur entscheidenden Kulturaktivität hinter Gittern, auch wenn heute die Wahrnehmung von Gefangenensliteratur nicht mehr so intensiv ist wie zu Beginn.*

CAT

*Amb la implementació d'una llei penal moderna la literatura a presó es va convertir en un moviment social a Alemanya al 1977. Presoners de tot tipus de nivell educatiu van començar a escriure. Els escrits realistes predominaven. El tema principalment va ser l'efecte de la reclusió, reflexions individuals autèntiques sobre les conseqüències socials per la família, la feina, etc. Amb els seus efectes positius l'escriptura es va convertir en una part destacada de la diversitat cultural d'activitats a la presó, encara que el reconeixement de la literatura a presó en la societat d'avui a Alemanya no és tan alta com al començament del nou moviment.*



## **Art and culture in no man's land**

We need to agree on a premise. The conditions in many of our prisons fully justify the very severe judgment passed by the President of Italy at a conference held at the Senate last September. The President said that the conditions in our prisons are unworthy of a civilized country. Furthermore, Italy was condemned by the European Court of Human Rights (ECHR) for inflicting inhuman and degrading treatment on detainees, in other words for a treatment that under Article 3 of the Convention for the Protection of Human Rights is defined as “torture”. When that ruling was handed down in 2003, it referred specifically to the space available to the detained person in an overcrowded prison. In that year, the registers show that there were 54,237 detainees in Italian prisons, but over the following years the figure rose to more than 69,000, with no increase in available space. The situation obviously had worsened, for an even larger number of convicts. If the living space of those prisoners was their cell - as it was for many of them – then, what we are talking about is unlivable conditions.

Is this the case in other countries as well? Let's have a look at France: according to Loic Wacquant in his book “Punishing the Poor” (page 270), under the heading “Carceral Aberration à la Française”. In late January 2004, the CPT (the Council of Europe's Committee for the Prevention of Torture) released a devastating report on the “inhuman and degrading treatment” that was the common lot of French convicts. The report echoes the findings of three different committees, appointed by the French National Assembly, the Senate and the Ministry of Justice, all of which unanimously denounced the progressive transformation

of the French prison system into institutions resembling the “Cour de Miracles” (the 17th-century name for the Paris slums), characterized by arbitrary decisions, and where the law of the strongest reigns supreme; the Senators went so far as to speak of a “humiliation of the Republic”. It is like reading something about our prisons.

Let’s have a look at another of Europe’s major countries: Germany. In the ruling 1 BvR 409/09, dated 22/2/2011, handed down by the Federal Constitutional Court, the judges stated that the execution of a prison sentence by the State must immediately be deferred if the conditions of detention faced by the person concerned do not comply with the principle of human dignity. If the Constitutional Court felt the need to affirm such a principle, it clearly means that those “detentions that do not comply with the principle of human dignity” undoubtedly existed.

I hope that Spain, or at least Catalonia, are in a better condition, but there is no doubt that there is a trend in Europe towards allowing the general economic and employment crisis to enter our prisons. The United States – the world record-holder for the size of its prison population, with an incarceration rate standing at 750 – have since the 1970s shifted resources from welfare services to the police. The USA has re-legitimized prison detention and totally abandoned the principle that the function of prisons is rehabilitation. The Italian way – following along these lines – has included cutting the resources that provided employment for inmates and maintenance for prison buildings, reallocating the funds to combat small crime, multiplying arrests and thereby further increasing the overcrowding of jails. And as the funds kept on being cut, eventually even the number of arrests dwindled, since there were insufficient resources even for the police forces. In 2008, 92,000 people were arrested, and this figure dropped to 88,000 (in 2009), to 84,000 (in 2010), to 77,000 (in 2011). So far, this factor has stopped the overcrowding from growing and the prison population is now stable at 66,000, which is in any case 20,000 more than the existing and functioning prisons have a capacity for.

Under such conditions, the ultimate goal of prison detention – as solemnly affirmed in our Constitution – can no longer be pursued. This is aggravated by the staffing policy of our Administration, which has favoured high numbers of Penitentiary Police but very reduced

levels of “educatori”, the specialized social workers whose task it is to encourage and monitor the detainees’ rehabilitation progress. Not long ago, the ratio between the two forces was a hundred to one.

Yet – and I am still referring to the Italian experience – the results of a survey by ISSP (Higher Institute for Penitentiary Studies), an entity under the authority of DAP (Penitentiary Administration Department), are surprising: the survey reports that there are a very high number of artistic and cultural activities, a striking contrast to the critical situation of our prisons, unable to provide conditions worthy of a civilized country (to quote our President) to the desperate groups of foreigners, drug addicts, people in critical psychiatric conditions and social outcasts, all of which represent between two-thirds and three-quarters of the prison population. Briefly put: Artistic and cultural activities in our prisons: numerous. Dignified living conditions: zero. Prisons where detainees are subjected to inhuman and degrading treatment, nearly comparable to torture. One needs to grasp correctly the difference between the daily routine of the prison and the organization of the artistic and cultural activities mentioned above. The daily routine is negatively affected by the lack of organization and of funds in our prisons, while the latter are occasional events, largely organized by persons and entities outside the Penitentiary Administration, and with external funding.

As far as the staff is concerned, there has always been a shortage of “educatori” and social workers. Just recently the Administration has announced further staff reductions: a 35% cut in social workers and a 27% cut in “educatori”. Added to this, however, a process that has been going on for several years is now also reducing the number of Prison Governors: in Tuscany many prisons have no Governor, with the Governors of other prisons being assigned on a weekly basis as substitutes. No new recruitment competitions for Governors have been held for a long time, and none is envisaged for the near future.

This suggests, on the one hand, that the Administration has voluntarily abdicated from the educational role that prisons must have according to our Constitution and to the Law; on the other hand, it also suggests that an involuntary externalization is taking place, towards social entities from outside the prison Administration, endowed with more ideas and more funds.

Reading between the lines, however, one can glimpse another story. In the 1980s prisons

were designed and built as systems based on single cells, to achieve a disciplined prison, unlike the prisons in the previous periods that had often been the scene of riots. The prison population was combative, characterized by people convicted for terrorism and organized crime. The number of convicts was decreasing, although they were of a more dangerous kind; thus, it was considered necessary to divide them and house them in single cells. Today the situation is very different: the prison population is growing, there is a need for larger spaces to house less combative prisoners, who represent a concentration of all types of poverty. Our prisons will be different in the future.

Furthermore, this renegeing on the prison as it is envisaged in our Constitution is nothing compared to what happens to inmates suffering from psychiatric conditions – and there are many in our prisons. They are transferred to penitentiary asylums for the criminally insane where no alternative to a life of misery is provided. The solution of building hangar-like structures in the garden spaces of our prisons – when they exist – to relieve the overcrowding, may be a first step towards more neutral spaces: our prisons are copying the detention centres for immigrants, not the other way around.

Despite all this, we entrust the little hope we have left that our Constitution may eventually be honoured, to the new management of the Penitentiary Administration and the Minister of Justice, who has recently been appointed and who has to a certain extent dissociated herself from the previous administrations.

*Alessandro Margara is the Prisoners' Ombudsman for the Region of Tuscany, Guarantor of the Rights of Detained Persons.*



IT

*Le condizioni di molte carceri italiane giustificano pienamente il giudizio del Presidente della repubblica: sono indegne di un paese civile. Eppure i risultati di una ricerca mostrano come in carcere ci sia un gran numero di attività culturali ed artistiche, in netto contrasto con questa drammatica situazione. In un contesto segnato dalla carenza di risorse e da inefficienze organizzative, queste attività sono in gran parte organizzate da soggetti diversi dalla Amministrazione penitenziaria, e con risorse esterne.*

DE

*Die Bedingungen in vielen italienischen Gefängnissen entsprechen der Einschätzung des italienischen Präsidenten völlig: Sie sind eines zivilisierten Landes unwürdig. Doch die Ergebnisse einer Umfrage, wonach dort viele künstlerische und kulturelle Aktivitäten statt finden, stehen in starkem Kontrast zu dieser kritischen Situation. Gekennzeichnet durch Mangel an Organisation und Ressourcen werden diese Aktivitäten weitgehend von Personen und Organisationen außerhalb der Justizverwaltung und dank externer Finanzierung organisiert.*

CAT

*Les condicions de la vida a presó justifiquen sobradament el judici del President de la República: son indignes d'un país civilitzat. Malgrat tot els resultats d'una recerca demostren que a presó hi ha un gran nombre d'activitats culturals i artístiques, contrastant clarament amb aquesta situació dramàtica. En un context marcat per la manca de recursos i de ineficàcia organitzativa, aquestes activitats estan organitzades en gran part per persones i entitats de fora de l'administració penitenciària i amb recursos externs.*



# 4. Guidelines

## 1.1 Field of definition

### 1.1. Origin and development

The guidelines are based on the knowledge and the exchange between professionals from different European countries engaged in the project Art and Culture in Prison, as well as on the exchange with groups, theatre companies, associations, artists, musicians and directors. The guidelines can be subject to integrations and changes during the dialogue with other professionals.

### 1.2. Interest field

The guidelines do not concern training and educational activities or, in a different way, art therapy or music therapy activities. The cultural and artistic initiatives promoted in a detention structure cannot, for this reason, be labelled as therapeutic, treatment-oriented, re-educational, re-habilitational or re-socialising. They are above all, as mentioned in the title, cultural and artistic initiatives. As such, they encourage relationships and communication with others for the people who take part, collaborate or witness a process of self-review and self-experience, creating an opportunity for meeting, exchanges and dialogue. And as such they have different aims and methods compared to the therapeutic purposes, which are based on different ethical and theoretical foundations.

## **2. GENERAL FEATURES**

### **2.1 Basic tools**

The artistic and cultural activities within prisons should be considered as fundamental tools for the development of human personality and the improvement of the detention conditions. The benefits of their promotion affect the detainees just as they affect the prison staff and the whole institution itself. The degree of development of these activities is a clear indication of the orientation of a prison system: if it is aimed at social inclusion or, on the contrary, at a strongly punishment-oriented philosophy. The provision of literature, theatre, dance, visual arts, music, cinema, photography for detainees is always an act of value, in the material and rather unfavourable conditions of a prison, the intention of which is to assert human dignity, the right of inmates to benefit from the cultural opportunities available and the exercise of artistic attitudes; to counteract the effects of de-socialisation and human and cultural impoverishment that the state of detention tends to generate; to motivate the detained individuals towards a participatory and active role.

### **2.2. Who and where**

Cultural and artistic initiatives have to be promoted and organised in any detention structure, whether a big penitentiary or a small prison, in any of the detention regimes established by the prison sentence, with any category of offenders, in any level of security adopted by the local prison system. They do not rule out or exclude anybody. Wherever there is an exception, it can be an opportunity for culture and art to find ways to establish a desegregating facility for the treatment of the people deprived of personal freedom and to consider practical and theoretical patterns. The quality of the activities on offer is very important, in order to involve detained people, allowing for the development of their expressive skills and interrelation needs, fostering the growth of strong motivations, and continuous participation.

### **2.3. How**

The promotion and organisation of the activities must respect the original and cultural background, gender, age, sexual orientation, religious or lay belief, and perceived physical or emotional disabilities.

At the same time, the operator must understand the perception that detainees have of him and his role, as well as the perception that the prison staff, penitentiary police agents and civilians have.

### **2.4. Aims**

The cultural and artistic initiatives promoted in a detention facility are such as to benefit the participating individuals and groups as well as the detained population in general, the daily life in a prison, the repetition of the routines of prison life, the fixedness of the situations inherent to the penitentiary system, the overall system of prison relationships and the relationships between the prison and the surrounding territory.

### **2.5. Recognition of value**

The recognition of the value of these activities entails the commitment of all the concerned institutions, and in particular prison institutions, to providing the most favourable conditions in terms of timing and spaces for their best outcome, as well as the commitment to respecting the working methods.

### **2.6. Recognition of autonomy**

It is essential that operators pay attention to the prison context, the penitentiary regulations and its workings, but at the same time the people in charge of the prison institutions should avoid all instrumental use of cultural and artistic activities by reducing them to mere appearance. These become stronger when they are not regarded as a mere fig leaf and thus keep the trust of detainees.

# 3. Research and artistic production

## 3.1. Comparability

Cultural and artistic initiatives promoted in a detention facility aim at achieving a quality of the research experience and results comparable with that which can be obtained in other association contexts and in other places.

## 3.2. Innovation and critical control

Cultural and artistic activities in prison, precisely because they relate to a particular human condition, can open up research territories and introduce novelties that revitalise the territory of art, theatre, music and cinema. It is always useful to review the projects in the light of a comparison between the external cultural view of prison and the internal view.

## 3.3. Intercultural character

Enhancing the value of the intercultural character of activities is also intended in its aspects of mixing languages, dialects, accents and expressiveness. The intercultural framework enriches the representations, the performances and exhibitions. Theatre, cinema, concerts and dance are situations in which diversity becomes a value because it rediscovers, traces back, drives through the original sense of communication, the sense of relationships between men and the identity of people and cultural differences.

## 3.4. Gender character

In a reality which is deeply characterised by gender segregation, in which the male character of the prison institution imprints itself on the institution, the cultural and artistic programmes which respect gender difference and dialogue, promoting female participation as well as that of homosexuals and transsexuals, forever segregated in a ghetto within the prison, enrich the programmes and cultural interactions and generate benefits in terms of coexistence in difficult conditions like those in prison.

### **3.5. Continuity of the network**

The continuity in the development of the activities structures and settles the presence, generates interests, training and participation of detainees. The network action in the situations where we work, and the participation in local networks and coordination groups with other subjects engaged in cultural and artistic activities generate exchange, support and the overcoming of limitations and difficulties. Self-referential attitudes, just like attitudes charged with an emphasis on re-education, are deeply wrong, in prison as in anywhere else.

## **4. Relationships with external society**

### **4.1. Bridge activity**

Cultural and artistic activities carried out in prisons **help** build bridges with the world outside, contribute to eroding the walls of prejudice, diminishing the barriers of separation and the removal of the concepts of inside and outside, the internal and external context. The possibility of communication and transparency in the relationship between the penitentiary system and the external community exists only in the models based on rehabilitation.

### **4.2. Change of relationship**

External spectators who enter an enclosed and restricted area, as is prison, to attend a performance, or those who attend a performance created in prison outside in the city environment, review their relationship with prisons, change their view of that world and in a way also of themselves. These and other activities contribute to the opening of prisons for wider inspection and somehow for control of the community outside.

### **4.5. Institutional framework**

Research for forms of collaboration through mutual commitments in the promotion of cultural activities between the local governing institutions, the prison institutions, cultural and third sector associations, is a condition that facilitates the carrying out of programmes and the relationship with the territory.

# 5. Spaces for cultural and artistic activities

## 5.1. Presence of equipped spaces.

If in the city the residential settlements become more inhabitable thanks to the presence of different activities, beyond mere residence, this is even more so for penitentiary facilities, where the presence of spaces for activities which differ from detention strictly speaking, of adequate dimension and scale, acquires vital importance because it introduces variation in a place of uniform landscape, and like in all ecosystems, diversity is a factor in growth and development, and helps in the formation of a more open culture.

## 5.2. Regeneration of places

Even in the diversity of different prisons based in various European countries (with remarkable differences also within the individual countries), the multifaceted prison building heritage, which involves prisons dating back to different periods and origins, has a minimum common denominator of spaces devoted to cultural activities (library, meeting and movie rooms, laboratories). These are places that it is important to recover, renew and regenerate.

## 5.3. Chance for new projects

In designing and building new prisons, as well as in restructuring old buildings, we should plan and adequately build spaces devoted to culture and make them attractive, such as libraries or movie-theatre halls, didactic and artistic laboratories. We need to introduce a sign of change in planning, so that these activities which most of the times have had a limited and marginal collocation, have an obvious architectural identity and are valued by means of the creation of a richer and more formative semantic environment.

## 5.4. Identity and variability

The architectural identity of these spaces as cultural and artistic spaces, their characterization as urban places rather than prison places, the variability in relation to needs, can contribute to their better appreciation and greater use.



### **5.5. Patterns of use**

Their use as spaces for non-institutionalising socialisation, their opening at different times during the detention day, their maintenance as non-shabby spaces, with no elements of degradation, determine different patterns in the use of the spaces.

### **5.6. Accessibility and interchange with the surrounding environment**

The opportunity for these spaces to also be used outside prison and for interchange, as well as the opportunity for groups of detainees to benefit from laboratories, equipment and rooms available in the surrounding urban context, are favourable conditions for the development of activities.

## **6. Resources and work opportunities**

### **6.1 Differences and integrations**

Significant differences currently characterize the allocation of resources for the promotion of cultural and artistic initiatives inside prisons. In various European countries central funding from the State is clearly prevalent. In others, the regional and local authorities are those who support programmes instead, and in some cases there are some private organisations (foundations, associations). Due to the length of time of the crisis and a general lack of resources, the promotion of cultural initiatives inside prisons requires a stronger integration of resources among the subjects. Integration is also a more favourable condition for the autonomy of the programmes and the implementation of initiatives of a higher quality.

### **6.2. Production**

The productions of cultural, artistic and theatrical events in prisons, whose contribution is recognised for the general value that they have in relation to the development of culture and art in the society, are particularly important. Historical examples, as well as some recent ones, witness how initiatives of a particular cultural and artistic quality also have the

capacity to project their outcome outside the prison walls in order to become a heritage of the community. Where the construction of particularly favourable conditions (value of the experience, internal and external relationships, development of technical and artistic professional skills, adequate spaces and equipment, access to resources) allows for their sustainability, a stable situation of artistic or theatrical production can be experimented.

### **6.3. Professional development and work opportunities**

The participation in cultural and artistic activities is an opportunity for the development of specific competences and professional skills that can sometimes allow for occupational openings. Although limited and restrained, this type of occupational outcome deserves to be supported through all the tools that can be used for all the good reasons that it embodies.

## **7.A European perspective**

### **7.1. Continuity of the European Union's attention**

The attention of the European Union to the condition of prisons in the various member countries has mainly concerned the detention condition and the dignity of treatment.

It is required that the attention of Europe, which has started **to support the promotion of activities within the prisons aimed at the cultural development of people deprived of freedom, becomes continuous even by supporting resources.**

### **7.2. Good practice**

We can attract greater attention from European society to the issue of resources, spaces and timing of cultural and artistic activities in prisons, if high quality projects produced in the local contexts are able to reduce the distances, have a transnational circulation, and polarise attention and sensitivity.

The recognition of good practice and its inclusion in a map of good practice must be targeted at their promotion and reproducibility in the different cultural and legal contexts.

### **7.3. Networks and Coordination groups**

Artistic and cultural activities within prisons need a professional coordination at the national and European level, being respectful of the different autonomies and contexts. The coordination groups started between partners after the development of shared projects, still active under a different form, represent a good basis for the creation of a European network of cultural operators in prison. Among its tasks, the network should implement the identifying of shared criteria for the realisation of activities, as well as supplying **professional support and advice to artists** and operators who carry out cultural activities in the prisons of different European countries.

### **7.4. Communication and dissemination**

The enhancement of the value of artistic and cultural activities in prisons can be achieved through the dissemination of information, knowledge, experience and theoretical contributions that come from all European countries. The internet and the websites linked to projects like that of *Art and culture* in prison may be continuously enriched in its contents so as to become a tool of comparison between all those who are promoting artistic and cultural activities in prisons (both professional and voluntary).

A continuously extending map should include all the active points as cultural outposts in the articulated prison context in Europe. On the internet we should also post the great contribution that European arts and culture in the different fields (literature, cinema, photography, music, dance, visual arts, architecture, artistic handcrafts) have given to the issue of human conditions in prisons and the improvement of them.

A very important commitment concerns communication outside prisons of the cultural experiences generated inside, with the aim of integrating them more with the cultural heritage of European society.

### **7.5. Survey of the activity results**

It is useful to survey the results and processes started up, the programmes of the activities of art and culture (both in the field of formal and non-formal education) in national and European prisons according to a number of quantifiable parameters: from the internal response in terms of interest and participation of detainees, to the processes of transformation started within the prison institution as well as in the relationship with the surrounding territory. Comparative research between those who have had artistic experiences in prison and those who have not may be promoted with the aim of verifying possible benefits related to participation in artistic and cultural activities in penitentiary contexts, from the viewpoint of reintegration and absence of recidivism.

A framework of detailed knowledge in this sense encourages a greater promotion of commitments and resources on the part of Europe.

*These guidelines are the result of the discussion between the partners during the course of the project; the final draft of the text was developed by Corrado Marcetti.*

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