

PREFACE

Using This Guide

Concrete, Steel & Paint has demonstrated its effectiveness as a resource for education and dialogue--as well as an organizing tool to connect local activists, artists and service organizations and inspire bridge-building projects.

We created this discussion guide to help educators and facilitators make full use of our film – in classroom, community and professional settings.

Please feel free to browse the guide and use and adapt the materials in any way that best meets your needs.

It is organized as follows:

Section 1 gives an overview of the film, its main themes and key audiences.

Section 2 has suggestions for planning and holding a screening.

Section 3 lists ways to involve viewers in taking action.

Section 4 provides general background on current issues related to both victims of crime and those incarcerated in U.S. prisons.

Section 5 has more detailed information about several themes and issues.

Section 6 has additional tips for using the film with specific audiences.

An addendum about terminology is also included— to raise awareness about “labels” and their implications when discussing these issues.

Appendix: Sample Agendas

This guide is a work-in-progress. We welcome your feedback about the content and the way it is presented. Please let us know what you find useful and what might be improved. We are also interested in any suggestions for additional material (e.g. new discussion questions, activities, etc.) that could be included in future editions. Your general comments are also welcome.

We’re also happy to answer any questions you may have about our filmmaking process, our past experiences in attending or coordinating events or help you brainstorm for your screening.

Don’t hesitate to be in touch. You can write to us at cspfilm@gmail.com.

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Producers of **Concrete, Steel & Paint**

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SECTION 1 Getting Started

Concrete, Steel & Paint documents the Healing Walls mural project at the State Correctional Institution at Graterford near Philadelphia. Men incarcerated at this maximum-security facility initiated the project by reaching out to the Philadelphia Mural Arts Program with a proposal to create a mural to give back to the community. What followed was an effort to bring the prisoner artists together with crime victims and victim advocates – to collaborate on the design and painting of a mural about healing. The final product was to be installed on a wall in a Philadelphia neighborhood.

The complexity of this task soon became evident, as the two groups struggled to see eye-to-eye about punishment, remorse, forgiveness, healing and other topics. To help them wrestle with their differing views and feelings, the project gradually took on aspects of restorative justice – engaging the prisoners, the crime victims, and the community in an artistic and interpersonal journey toward healing and justice. Although participants followed different paths and drew different meanings from their involvement in the project, they took the journey together and through the experience each was altered in some way. The insights they gained are reflected in the art they produced – and raise important questions about crime, justice and reconciliation.



Main Themes:

Concrete, Steel and Paint encourages viewers to think and talk about a number of contemporary issues, including:

- Crime and its consequences (both for those harmed and those responsible for the harm)
- Prisons and their purposes
- Needs and perspectives of crime victims
- Mass incarceration as a political and racial issue
- Restorative justice and alternative ways of responding to harm
- Approaches to rehabilitation, restitution and reconciliation
- Art as a catalyst for communication and understanding

Key Audiences:

Audiences with whom the film has proven to be effective include:

- university students in criminal justice, social science, art, and other fields
- prisoners, their families and supporters
- victims of crime, their families and advocates
- residents of communities affected by crime and incarceration
- restorative justice practitioners, conflict resolution specialists and mediators
- prison officials, corrections staff and educators
- elected officials, judges and law enforcement personnel
- clergy and leaders of faith-based institutions and organizations
- artists, art educators and arts-in-corrections providers
- probation and parole officers
- high school students
- adjudicated youth
- participants in conflict-resolution programs

SECTION 2 Facilitating a Screening and Discussion

Getting Started

There are several ways to structure a screening event, depending on your goals:

- A screening and general audience discussion, led by you or another expert facilitator
- A screening and panel discussion, with audience Q & A
- A screening followed by small group discussions of specified topics
- A brief pre-screening discussion or show of hands to find out the audience's experience with the criminal justice system; further discussion to follow the screening

It may be beneficial to invite a moderator to run the event and another facilitator to lead the pre- and post-screening discussion – particularly if you are including a panel or considering a format that incorporates group activities.

Familiarize yourself with the issues and sensitive topics

Watch the film ahead of time and be prepared to facilitate discussion on sensitive and often emotionally charged issues.

For instance:

- differing perspectives on the meaning, asking and granting of forgiveness;
- the lasting effects of victimization;
- empathetic treatment of crime victims;
- sympathetic treatment of prisoner and people convicted of violent crimes, including murder;
- differing perspectives on, and definitions of, who is a victim;
- varied understanding and expressions of remorse and the difficulty in identifying remorse;
- differing opinions about the effectiveness and fairness of the justice system;

Respect crime victims and prisoners

Facilitating discussions requires respect for both prisoners and crime victims. Facilitators should explore those perspectives prior to the screening and consider how their own biases may influence how they facilitate the discussion and the direction it subsequently takes.

Consider the following:

- Have co-facilitators, each of whom represents a different perspective.
- Remember that your audience may include formerly incarcerated individuals and their families and those who have experiences as victims of violence (either as victims themselves, family and friends of victims or members of communities in which violence is commonplace). Demonstrate respect and value for all audience members, even when their experiences are unknown.
- Ask audience members to respond to each other. For instance, if someone expresses a strong reaction to an idea or statement made by someone in the film, invite other audience members to respond – soliciting a diversity of viewpoints.
- Imagine that a prisoner or crime victim (or family member, etc.) is sitting on your shoulder listening to what you or an audience member is saying. How would they respond? What might they want to contribute to the discussion?

Provide a good audio-visual experience

Some essential elements for making the screening itself effective are:

- Good projection on a screen that is visible to all
- Good clear audio amplification
- Comfortable seating

If possible, test the projection and sound before the audience arrives. Choose a venue that is accessible: reachable by various kinds of transportation; accommodates wheelchairs; has a room with good sight lines so everyone can see the screen.

Planning the agenda

An ideal time frame for presenting a screening and discussion of Concrete, Steel & Paint is between 90-120 minutes, but can be adjusted for shorter or longer sessions. The content in this section offers sample formats and questions to help with your agenda planning or for use in developing classroom assignments.

[Note: Section 5 of this guide has additional suggestions and discussion questions for sessions focused on particular themes and issues. Sample Agendas from previous events can be found in the Appendix]

The basic components of a screening

- Gathering, welcome, introduction of film and any invited guests (5 -10 min)
- Pre-screening reflection and discussion (5 -10 min)
- Film screening (1 hour)
- Post-screening reflection and discussion (30 - 40 min)

It may be beneficial to invite a moderator to lead the event and a discussion facilitator to lead the reflection and discussion periods – particularly if you are including a panel or guest speaker(s) or are considering a format that incorporates group activities into the discussion.

Gathering and welcome

- Welcome the audience and outline the order of activities for the event.
- Introduce guests and if you have particular goals for the screening, such as addressing a particular topic or issue, explain this.
- It may be useful to ask the members of the audience to turn and introduce themselves to each other.
- Remind participants to follow a few ground rules when it comes to the discussion: respecting each other's ideas; listening actively without interrupting; speaking from their own perspective rather than generalizing.

Pre-screening reflection and discussion

The purpose of the pre-screening reflection and discussion is to invite viewers to reflect on their own experiences and beliefs about the themes

presented in the film and, in doing so, to prepare to watch and engage with it. You may find that some of the questions listed below will also work for discussion after the film. Mix it up, and add your own ideas!

Sample questions to pose before viewing

For discussion in groups of two or three:

1. What brought you here? What is your interest in this film/event?
2. The project featured in this film brings together incarcerated men, victims and victim advocates. What are your perceptions of each of these groups? Do you have expectations about how they might interact with each other? What the risks or benefits of interaction might be for each group?
3. Are you more victim or prisoner oriented in your consideration of criminal justice issues?
4. Do you feel you have a good understanding of: the needs and concerns of people in prison? The needs and concerns of victims of crime?
5. Are you more empathetic to the needs and concerns of people in prison or individuals who have been harmed by crime?
6. Do you or someone you know create art?
7. What impact has art had on you?
8. What do you see as the social impact of art making?

Alternatively, you might ask audience members for a show of hands to express agreement or disagreement with the following statements.

1. Our society is too soft on crime
2. Prisoners have too many rights.
3. We have too many prisons.

4. Our correctional system is too skewed toward punishment.
5. People convicted of crimes do not do enough hard time.
6. We don't devote enough resources to rehabilitation and helping incarcerated people reenter society.
7. The privileges and rehabilitation services a prisoner receives should be determined by the seriousness of the crime he or she committed.
8. The underlying causes of crime are related to societal failures and therefore we as a society share the responsibility for criminal behavior.
9. Restorative justice is a practice that emphasizes repairing the harm caused by criminal behavior. It encourages perpetrators and victims of crime, as well as members of their community, to meet together to decide how this should be done. Do you think this approach makes sense?

The questions and statements above may be used to set up a "before and after" type of reflection. In other words, you might go back and revisit some of the same questions or statements that were posed to the audience prior to viewing to see if any of the opinions have changed after watching the film.

Post-screening discussion and forum

The purpose of the post-screening discussion and forum is to invite audience members to reflect on and discuss their reactions to the film.

Small group discussion can be a good way to begin the conversation. It provides a space for everyone to express their thoughts and feelings. Bringing the small groups back together for a large group discussion will help expose the group to a wider range of viewpoints. If you have time, consider a format that will allow for both.

The questions posed to the small groups can be general – allowing viewers to discuss issues that are most pressing for them – or they can be

focused on one or more of the film's central themes of crime, incarceration, dialogue, restorative practices and art.

Discussion questions: general topics

The discussion facilitator can use the insights that evolve from the general questions as a springboard to explore specific themes.

Sample questions to elicit general reactions:

1. What came up for you as you were watching the film? What were your reactions?
2. What did you find most surprising or challenging? Why?
3. What themes from the film stand out for you?
4. What scenes had the most impact? Why?
5. What questions did the film raise for you?

After giving audience members a chance to process their reactions you might gauge the comfort level and ask a show of hands in response to the following questions:

1. Have you been a victim of crime or do you know someone who has?
2. Have you ever been incarcerated or do you know someone who has?

If there are individuals who choose to identify themselves, you might then follow up by asking if anyone would like to share their experience(s). If so, you could use these personal stories as a way to further explore the film's themes. You may also use this time to conduct some simple polling to find out who else is in the audience, ie: corrections staff, educators, students, artists, social workers, etc., to acknowledge the group's diversity before moving forward with the discussion.

Discussion questions: specific themes

Here are additional questions that may be useful to draw out reflection on the film's characters and key themes. Feel free to select and use a mix of questions appropriate for your purpose.

Prisoners and Incarceration:

1. Which prisoner had the greatest impact on you and why?
2. What do you think the prisoners gained from participating in the project? What do you think they risked?
3. Based on what you saw in the film, what do you think are some of the needs of people who are incarcerated?
4. What obligations do people have who have been convicted of crimes?
5. Did the film affirm or challenge your beliefs about people who are incarcerated? Explain.

Crime Victims:

1. Which crime victim (or victim advocate) had the greatest impact on you and why?
2. What do you think the crime victims and crime victim advocates gained from participating in the project? What do you think they risked?
3. Based on what you saw in the film, what would you say crime victims need in the aftermath of violence?
4. Did the film affirm or challenge your beliefs about crime victims or crime victim advocates? Explain.

Restorative Practice/Restorative Justice:

1. Which interaction between a prisoner and crime victim (or victim service provider) had the greatest impact on you and why?
2. Based on what you saw in the film, how are prisoners' and crime victims' needs in tension with each other? In what ways do they overlap?
3. To what degree did the project seem safe or unsafe for crime victims? For incarcerated men? Explain your perspective.
4. Based on what you saw in the film, what might justice mean for victims? For offenders? For the community? To you?

5. What impact do you think the dialogue and collaboration had on the people involved in the project (victims, victim service providers, incarcerated men and project organizers)?

Art:

1. What was your reaction to the two murals? What images captured your attention? Why?
2. How did you react to the art-making process?
3. What did you find inspiring or challenging about art being used in this way?
4. How do you see the concerns of crime victims represented in each of the murals? The concerns of prisoners?
5. How did the art-making process (when groups were apart and together) affect the dynamics between victims and offenders? Do you think the process helped or hindered their interactions and their impressions of each other?
6. Rather than one common mural representing both groups, the project became two separate murals. Do you consider this a success or a failure or neither? Why?

Reentry:

1. From what you saw and heard in the film, how do you think participation in the Healing Walls project (and arts programs more generally) could help a prisoner upon his release?
2. The Healing Walls project represents a collaboration between the arts and corrections communities, and between prisoners, crime victims and the neighborhood. Do you think re-entry also require a collaborative effort? Who is or should be part of this collaboration? What should be their priorities? What are benefits and risks to such collaborations?
3. Imagine that one of the men in the film applied for a job at your place of employment. How would you (or your colleagues) respond to his application, knowing he had spent time in prison? How, if at all, would your response change if you learned about his participation in the Mural Arts Program?

[See Section 5 for more suggestions.]

Event Format: Additional Considerations

Adapt and revise the pre- and post-screening activities

The pre- and post-screening discussion questions can be facilitated in a variety of ways:

1. Ask audience members to discuss questions in smaller groups before participating in a large group discussion. This is useful when the audience is large because it allows everyone to have a chance to say something and be a part of the conversation.
2. Ask for a show of hands in response to questions about their current perspectives? (e.g., are you more victim or offender oriented?). This approach can be effective if time is limited, or the logistics do not allow for small group interaction. If the latter, you might follow-up by asking if anyone would like to talk more about their perspective – one way or the other.
3. Ask audience members to stand up and place themselves on an imaginary continuum at the spot that represents their position (e.g., one end of the room is “crime victim oriented” and the other end is “prisoner oriented”). Participants at various points are invited to discuss why they placed themselves where they did. This process requires questions that pose either/or options and smaller audiences.

Combine the screening with another activity

Consider having an art show that includes work by incarcerated artists and victims of crime. Invite local groups doing related work to bring information to display and distribute.

Include a resource panel

While the post-screening discussion activities may be focused on audience reactions, a panel of resource people can offer a different kind of value by responding to comments and questions or sharing personal stories that add to the conversation.

Panelists may include formerly incarcerated individuals, victims of crime, or their families – or professionals who work with either group or who work in the fields of art, corrections or criminal justice. To respect both crime victims and offenders, be sure to balance the panel.

[See Sample Agendas for examples about how previous screenings have been structured.]

SECTION 3 Taking Action

Concrete, Steel and Paint has inspired audiences to take action related to a variety of criminal justice issues. Below are just a few ideas of ways you can continue the conversation or get involved.

1. **Educate** yourself and others more fully about the criminal justice system in your community and other justice issues raised in the film. Explore the issues further by doing online research, attending public events, and being open to different positions.
2. **Identify** an issue within the criminal justice arena where you would like to focus your efforts. People doing criminal justice work in your community can assist in identifying important community issues to support and the different perspectives on that issue. Ask other interested individuals to join you in working on the issue and encouraging legislators to take action on it. You can also visit the websites for National Organization for Victims Assistance (www.trynova.org) or the Sentencing Project (www.sentencingproject.org) for ideas.
3. **Learn** about programs that serve victims in your community and volunteer your services with a local victim assistance program. Organize a community forum about victim assistance and advocacy in your community and invite the audience to get involved. To find a community-based victim assistance program in your area, visit the website for the National Organization for Victim Assistance (www.trynova.org)
4. **Inform** yourself about local, state and national legislative issues and initiatives. Register to vote, and hold public officials accountable for the quality of the criminal justice system. During the next election cycle, learn the candidates' positions on criminal justice reform, reentry, victim rights and services and related issues. As a registered voter, you can work toward making changes in the system by voting on the issues and electing officials who promote your position.
5. **Use** the Mural Arts Program as a model for promoting understanding between groups in your community: www.muralarts.org. Work with a local school or community organizations to create a mural or other art work that brings together groups that are trying to resolve a conflict or are dealing with intergroup tension. In addition to artists and art educators, enlist the help of experts in group dynamics or mediation to facilitate meetings of the groups. Ask participants or other interested stakeholders to help find a venue for displaying the groups' work.
6. **Learn** about your county and state correctional systems and programs that assist juveniles and adults who committed crimes, incarcerated individuals and their families during incarcerated and upon release at both the county and state level. Volunteer within your local jail or prison or in community organizations and organize community forums to educate on and discuss issues pertaining to criminal offenders, the incarcerated and their families and prison conditions and life. Invite participants to get involved in these issues on their own. Contact your county offices to get started.
7. **Work** with community partners (e.g. clergy, social service providers, educators, business leaders) to create programs for victims and offenders – and their families, if such programs do not already exist.
8. **Organize** a screening and discussion of **Concrete, Steel and Paint** for members of your place of worship or for your civic organization. If your organization or educational institution does not already own a copy of the film, visit www.concretefilm.org to learn more about how to acquire a copy.

SECTION 4 The Social and Political Context Of The Film

The experiences documented in Concrete, Steel and Paint take place within a larger social, political and economic context that shapes the lives and realities of those in prison and victims of crime.

The United States has the highest prison population in the world, exceeding 2 million people.¹ Although crime rates have fallen since 1980, the incarceration rate has increased by 700%.² This mass incarceration currently costs taxpayers \$60 billion annually³ and occurs at great social costs as communities and families disintegrate, community resources are diverted to corrections and released prisoners struggle to reenter the labor market. In addition to the economic and social costs, some question whether incarceration assists prisoners in understanding the impact of their crimes on victims and communities and supports them in being accountable for their crimes, creates opportunities for self-improvement or engagement in meaningful activities or helps them develop the tools to reenter society.

The experience of victims nationally is equally important to understand. Rates of victimization are startling - a violent crime occurs every six seconds; one person is murdered every 31 minutes and a rape every three minutes; one theft occurs every two seconds and a burglary every nine seconds; and an assault every 7 seconds.⁹ Violent and nonviolent crimes cost victims \$18 billion.¹⁰ These crimes inflict great physical, emotional, spiritual and financial harm on the victims who experience them. Yet, they are often silenced and ignored by the criminal justice system. Over the past 40 years, however, with the proliferation of victims service and advocacy groups, attention to the needs and rights of victims has grown. This has not only improved their access to criminal justice services but also put their needs and rights on an equal footing with those of offenders.

During this era of increased incarceration and troubling rates of victimization, restorative justice has emerged as an approach to justice that seeks to attend to the harms and needs of crime victims, support offenders to understand the consequences of their crimes and take steps to be accountable for the damages created and involve those impacted by the crime in determining the justice response. Grounded in values of respect, responsibility and relationship, restorative practices often bring together crime victims, offenders and community members in dialogue in a variety of formats. Currently, more than 30 such dialogue programs serve victims and offenders of violent crimes in the U.S. alone,¹² with more than 1,000 serving those impacted by nonviolent crimes in North America and Europe.¹³

Prison Facts

- With more than 2.3 million people behind bars, the U.S. is the world's leader in incarceration -- in both total prisoners and % of people imprisoned.⁴
- Since 1980, the U.S. prison population has expanded by 700%.⁵
- 13.5 million people spend time in prison or jail over the course of a year.⁶
- African Americans are imprisoned at a rate more than six times higher than whites, and Hispanics at a rate almost three times higher than whites.⁷
- More than 43% of people released from prison will be rearrested, reconvicted or returned to custody within three years of release.⁸
- Of prisoners who earn college degrees in prison, only 12 to 33 percent reoffend on release

Victimization facts:

- 21 million nonviolent and violent crimes are committed annually. Of these crimes, 4.3 million are violent crimes and 15.9 million are property crimes.
- Those aged 12-24 years have the highest rates of victimization.
- Less than half of crimes are reported to the police.
- The cost of crime, for both those reported and not reported to the police, totals \$2 billion for violent crime and \$16 billion for property crime.
- 42% of 14-17 year olds have witnessed an assault and 22% have witnessed a shooting.
- Victims of crime have a higher lifetime incidence of post-traumatic stress disorder (25%) than those who have not been victimized (9%).¹¹

CONCRETE STEEL & PAINT

A film about crime, restoration and healing.

The Healing Walls project brought together victims and incarcerated men for face-to-face dialogue and allowed each to speak from their own perspectives and experiences and express their feelings and needs, pains and motivations. Art became the medium for self-expression for both prisoners and crime victims as well as for communication and mutual understanding between them. The community also actively engaged in the process, from selecting the site to painting the mural and ultimately being the home for the mural. Concrete, Steel and Paint challenges the viewer to consider the complex relationships that exist between those in prison, crime victims and the community and the contexts in which they live.

The Healing Walls project is just one of many projects of the City of Philadelphia Mural Arts Program, a city-wide effort dedicated to using murals as a way to engage, empower and give voice to community.



SECTION 5 Additional information on key themes

In this section you will find additional information, discussion questions, and resource links to help develop screenings around particular themes. The information is not intended to fully educate on the themes; rather, it provides a basic understanding and resources for the facilitator to learn more.

RESTORATIVE JUSTICE AND PRACTICES

The Healing Walls project was inspired by restorative justice, a philosophical approach to justice that focuses on efforts to identify the harms, damages and needs resulting from crime and finding the best ways to repair the harms and meet the needs. Howard Zehr, a pioneer in the field of restorative justice, defines restorative justice this way:

Restorative justice is an approach to involve, to the extent possible, those who have a stake in a specific offense and to collectively identify and address harms, needs and obligations, in order to heal and put things as right as possible.¹⁴

With a commitment to values such as respect, responsibility and relationship, restorative justice asks three central questions: 1) who has been hurt? 2) what are their needs? and 3) who has the obligation to address the needs, to put right the harms, and to restore relationships? These questions are different from those of the criminal justice system, which is focused on identifying broken rules and determining guilt and punishment. This approach gives center stage to victims and their families, offenders and their families and the relevant community in the determination of justice.

Restorative justice can be put into practice in different ways. Victim-offender dialogue, or a face-to-face encounter between the victim and offender, is one of the most common restorative justice practices. These encounters occur in a variety of formats – for instance, conferences and circles, and educational dialogue with offenders, victims and community people.

The Healing Walls project is a restorative practice, consistent with the restorative justice framework, given its focus on bringing together offenders and

victims of violence and community members to explore matters of harm, responsibility, amends-making, redemption, reparation, forgiveness and justice. The medium of art and the accompanying dialogue allowed participants to explore their experiences, needs and obligations in the face of violence.

Discussion questions

- What does justice mean to you? In what way is it consistent with restorative justice? How do you see this meaning of justice playing out in the film?
- When a crime occurs (e.g., a burglary or robbery) what do you think each of the following parties impacted by crime would want from the justice process – crime victims, offenders and the community at large? How do you think the mural-making process addresses these needs? Did it provide a forum in which to do so? Explain.
- Restorative justice aims to meet the needs of both crime victims and offenders, often at the same time. To what degree do you believe this is possible? What are the benefits and risks of this approach? How do you see the risks and benefits playing out for the prisoners and victims in the film?
- Restorative justice emphasizes the importance of victims, offenders and the community playing active roles in the justice process. What are the benefits and risk of this involvement? How do you see these risks and benefits playing out for the prisoners and victims in the film?
- What role did the creation of the mural play in the victim-offender interactions? How did it help or hinder their interactions?
- Do you see the project as representing a kind of restorative justice? Explain.

For More Information About Restorative Justice:

Restorative Justice Online
www.restorativejustice.org

Changing Lenses: A New Focus for Crime and Justice, Howard Zehr (1990)
www.tinyurl.com/csp-zehr

The Little Books of Justice and Peacebuilding
www.emu.edu/cjp/publications/little-books

- Little Book of Circle Processes, Kay Pranis (2005)
- Little Book of Restorative Justice for People in Prison, Barb Toews (2006)
- Little Book of Restorative Justice, Howard Zehr (2002)
- Little Book of Victim Offender Conferencing, Lorraine Stutzman Amstutz (2008)

CRIME VICTIMS

Each year, 21 million nonviolent and violent crimes are committed.¹⁵ The victims of these crimes feel the impact in a variety of ways. They may experience the physical impact of crisis (e.g., hyperventilation, increased heart rate or heightened sensory perception or arousal) or may have been physically injured in the crime. Many experience emotional reactions such as shock, fear, frustration, confusion, guilt, humiliation and sorrow. Some victims experience a crisis of faith and begin to question the meaning of their lives and the world. Many crime victims also suffer the financial consequences of crime. For instance, they may have medical bills, costs associated with replacing stolen or damaged items, and lost wages associated with missed work due to court dates or medical appointments. These consequences of these experiences can last for years. After the crime, the victimized individual begins the difficult journey of constructing a new life, or “new normal,” and finding ways to experience justice. Victim advocates

and service providers are important resource people in this journey.¹⁶

Until the 1970s, the criminal justice system focused on the offender and protecting his or her rights. Victims were often sidelined in the process. The 1970s marked the start of the victims right movement—which advocated for putting victims’ needs and rights on an equal footing with those of offenders. Today, all fifty states recognize victims’ rights to some degree, and while there is variation from state to state, the general emphasis has been on three roles for victims in the criminal process: 1) victims may be informed of all criminal proceedings and charges against the defendant, and may be present at all proceedings; 2) victims may seek monetary damages (restitution) from offenders; and 3) victims may present a Victim Impact Statement to the court to be considered in an offender’s sentencing or parole.¹⁷

An approach to helping victims of crime that is advocated by the National Center for Victims of Crime is “parallel justice”. This approach provides a framework for two parallel paths to justice—one for victims and one for offenders. The usual criminal justice processes centered on the offender would still take place. But with Parallel Justice, there would always be a second, parallel track—a governmental and community response focused on the victim, regardless of whether the offender is apprehended or not. The underlying idea is that what happened is wrong and society, through the government, will help to rebuild the victim’s life. Thus, victims would receive a range of services to ensure their safety and recovery from trauma, as well as resources to get their lives back on track. In addition, there would be a public process for victims to explain what happened to them and what they need.¹⁸

The Healing Walls project aimed to engage with and give voice to victims and their experiences through the mural creation process and their interactions with the incarcerated men.

Discussion questions

1. Crime victims have many needs following a crime. What do you think these needs are? From what you saw and heard in the film, how do you think participation in the Healing Walls project could help crime victims work through their experiences?
2. The project in the film is called the Healing Walls project. What does the word "healing" mean to you? Is it possible for victims to fully "heal" from crime, especially serious crimes or crimes of violence? From what you saw and heard in the film, how do you think participation in the Healing Walls project led to healing, if at all? Explain.
3. What risks do you think the Healing Walls project presented for victims and victim advocates? To what degree were victims' voices heard in the project? To what degree was the project safe for victim participation? What occurred that contributed to safe victim involvement? What may have created barriers to safe involvement?
4. The film deals a lot with the ideas of redemption and forgiveness for one's actions. A victim advocate spoke strongly against offenders seeking forgiveness from their own victims. Do you agree or disagree with this assertion? Explain. What does forgiveness mean to you? From what you saw and heard from crime victims and advocates in the film, what does forgiveness mean to others and how do they understand its role for victims and in the justice process?
5. Victims need opportunities to speak to their experiences and to be heard. To what degree did the mural-making process provide them with this experience? From what you saw and heard in the film, what preparation occurred for this to happen – for victims to feel safe to speak and for the men to be ready to listen? What more, if anything, could have been done?
6. The Healing Walls project may have provided the victims who participated with an experience of justice. How might such projects

serve as a complement to the criminal justice system? What considerations would need to be taken into account to ensure they are safe for victims – for instance, would offender involvement be necessary?

For more information about crime victims:

National Center for Victims of Crime

www.ncvc.org

Office of Victims of Crime

www.ojp.usdoj.gov/ovc

National Organization for Victim Assistance

www.trynova.org

Transcending: Reflections of Victims of Violent Crimes, Howard Zehr (2001)

tinyurl.com/csp-transcending

ART AND CORRECTIONS

The arts have been widely used with vulnerable and victimized populations, including those who have been affected by violence, whether as perpetrators or victims of that violence. Art can help people cope with their experiences, express their emotions, and perhaps begin to move past them.

Historically, art has also played a significant role in prisons. Literary and visual arts have been the main focus of creativity among those confined, although some prison artists use other art forms including drama, crafts and music. Prison art can be viewed as pure expression, as a way in which incarcerated men and women can get their thoughts and feelings out in a socially acceptable way. But it can also help prisoners gain confidence, discover something that can add meaning to their lives, realize their potential and even find new careers. The following are ways art interventions have been shown to be effective:

- Art can facilitate emotional literacy and help express thoughts and feelings, often with the

benefit of quelling strong emotions inevitable in such stressful living conditions.¹⁹

- Art can help work through difficult emotions that are “unsayable” but which can emerge whilst concentrating on a creative process.²⁰
- The creation of art can offer the opportunity to place feelings regarding offending behavior, or a situation endured in prison, in a tangible way.²¹
- Art can “explain” an apology to the person harmed perhaps more eloquently than words.²²
- Art as an apology can be a gift but only if the person harmed is willing to receive it.²³
- Many people who are serving sentences are not sequential thinkers and did not do well in school; using different media, they can use art to help them express themselves, which is something they might otherwise struggle to do.²⁴
- Art can be a “communicative bridge,” helping to forge links between offenders, persons harmed and communities assisting reintegration back into communities.²⁵
- The arts can be pivotal in the life of a long-term (or any) offender and also in the public perception of this person; often incarcerated artists have reached the stage where they decide to go back to school, college or take their art further as a result of involvement “inside.”²⁶

In addition to the potential benefits listed above, arts programs in correctional settings have been shown to reduce the incidence of violence and petty crime among inmates, thus making participating facilities more manageable and less costly to administer. Unfortunately, many prison arts programs have disappeared because of budget cuts and policy changes. The loss of Pell grants resulted in the elimination of many college programs, including courses related to the arts. Mandatory minimum sentences and the loss of “good time” have contributed to larger prison populations who have little, if any, access

to programs. Despite these barriers, the American arts community has continued to serve prisoners and their families.²⁷ Some exemplary programs, such as Thousand Kites and Appalshop’s Holler to the Hood, have created multi-media projects focused on the prison system itself. Changing Lives through Literature, initiated by the University of Massachusetts-Dartmouth, offers alternative sentencing programs in place of incarceration, and Arts in New York and ArtSpring in Florida both provide inmates highly successful re-entry programs.²⁸

In addition, the City of Philadelphia Mural Arts Program and its Healing Walls project serve as models for other community-based prison art programs. Similar programs are appearing in many states and communities. (For a more detailed survey of prison arts programs see Arts in Corrections by Grady Hillman, listed below.)

Discussion questions

1. If you didn’t know that the murals in Concrete, Steel and Paint were created by prisoners the first time you saw them, how do you think you would respond when you found out? Would it change how you saw and reacted to the murals? Explain.
2. If your community was approached to hang a mural created by prisoners, how do you think you and other community members would respond? Explain.
3. From what you saw and heard in the film, how do you think the mural creation process impacted the prisoners – emotionally, intellectually, educationally, and spiritually?
4. What do you think the men gained from participating in the mural creation process – for instance, confidence, job skills or ability to see their own potential?
5. These murals were about healing from violence. Other murals created by the men are on other themes. If your community was involved in

creating a mural with these men, what theme would you want to focus on? Explain.

6. How, if at all, do you think art programs can impact the often violent and dehumanizing aspects of prison life and culture?
7. If you were a correctional administrator, what degree of support would you give for projects such as the Healing Walls project? What would be advantages or disadvantages to supporting such programs?

For more information on arts and corrections:

Prison Arts Coalition

theprisonartscoalition.com/resources/

Arts in Corrections Resource List / National Endowment for the Arts

tinyurl.com/csp-nea

Arts and Corrections /Community Arts Network (archived web site)

tinyurl.com/csp-arts

Arts in Corrections, Grady Hillman, Americans for the Arts (2011)

tinyurl.com/csp-hillman (free download)

Community Arts Behind the Walls, Grady Hillman, CultureWork (2011)

tinyurl.com/csp-hillman1 (online article)

CRIMINAL JUSTICE AND PRISON REFORM

The United States has the highest prison population in the world. Although the crime rates fell about 25% between 1980 and 2008, the incarceration rate in that same period quadrupled. This increase was driven largely by public policy changes, particularly those implemented as part of the "war on drugs", which called for more prison sentences and longer ones. Mandatory minimums, "three strikes" laws and reduced availability of parole or early release were meant to increase public protection against violent offenders but instead they have led to high rates of arrest and incarceration for

nonviolent offenders. More than half of the inmates currently serving time in federal and state prisons are being held for nonviolent crimes.

The high number of incarcerations has led to overcrowding and deteriorating conditions in many of our nation's prisons. Our criminal justice and corrections system also lack any means by which offenders can work to reconcile with society and earn their freedom. Instead, prisons serve as holding pens, warehousing inmates for varying lengths of time. With few opportunities for education, skills training or other meaningful activities for those incarcerated, prisons often turn even nonviolent offenders into more hardened criminals.

Serious questions have also been raised about the impact of race and economic class on arrests, convictions and sentencing.

Against the backdrop of these conditions, a movement toward prison reform has begun to take shape advocating an overhaul the entire criminal justice system, including sentencing guidelines for nonviolent offenses and reentry programs that help released prisoners make a successful transition to life in their communities, thereby reducing recidivism.

Discussion Questions

1. The criminal justice system and accompanying sentencing laws were designed with the safety of the greater public in mind. What are your thoughts on the current state of the criminal justice system? Has it met its goal of providing public safety?
2. Before watching Concrete, Steel & Paint what was your impression of the current prison system? What, if anything, did you think was most in need of change? Has seeing the film changed any of your feelings or ideas about the prison system? Explain.
3. What sense did you get from the film of what the men's lives are like in prison? Did this match the picture you had of prison life and prisoners prior to viewing the film? If not, what was different?

4. Some people believe that inmates have it too easy in prisons. Discuss the extent to which you think this may or may not be the case. Did watching the film influence how you think about this issue?
5. The Mural Arts project shown in the film involved a number of men who were in prison for life. What are the pros and cons of including people with life sentences in programs of this type?
6. Where would you start prison reform? Do you think it is a bottom up process, beginning with the community, or a top down process, initiated by the government?
7. What can community stakeholders (community groups, residents, families, faith-based organizations, law enforcement and corrections professionals) do to aid in the process of better assuring both justice and public safety?
8. In Pennsylvania, "Life means life," meaning that there is no parole eligibility. Do you think there are circumstances under which people with life sentences should be eligible for release from prison? What about those who committed their crimes when they were juveniles? What about offenders who have changed their lives and are regarded as posing very low risks?

For more information:

Justice Policy Institute

www.justicepolicy.org

Prison Culture

www.usprisonculture.com

The Sentencing Project

www.sentencingproject.org/

VERA: Institute of Justice

www.vera.org/

Wikipedia: Incarceration in the United States

en.wikipedia.org/wiki/Incarceration_in_the_United_States

Yes! Magazine: Beyond Prisons

www.yesmagazine.org/peace-justice/beyond-prisons

RE-ENTRY AND RE-INTEGRATION

In addition to the Healing Walls project featured in Concrete, Steel and Paint, the Philadelphia Mural Arts Program offers a variety of mural-making programs for both currently and formerly incarcerated men and women. For those re-entering society, these programs provide training and part-time jobs related to creating, installing and maintaining murals, as well as an opportunity to develop positive relationships and give back to the community. Support for those coming home is seen as a key part of addressing crime and incarceration.

Approximately 730,000 individuals are released from state and federal prisons each year; an additional nine million are released from jails.²⁹ Many of these individuals have not completed high school and have limited job skills and a history of mental health problems and substance abuse. The period of reentry, or release from prison and return to the community, is difficult for formerly incarcerated men and women. They face a range of personal, social and political barriers that impede their ability to access health care, find employment, attend school and secure housing. For instance, employers may not want to hire someone with a criminal record and some jobs are off limits to those with criminal records. They also struggle to restore and maintain family relationships, especially with their children.³⁰

Most correctional facilities offer programs that can aid in reentry, including parenting classes, addictions treatment, and vocational training. Recent research suggests that these programs do assist some incarcerated individuals in making the transition back to the community and reduce recidivism.³¹ Other evidence suggests that public opinion is in favor of rehabilitation, job training,

drug treatment and family support programs.³² Unfortunately, not many prisoners participate in such programs.³³

Discussion questions

1. Prisoners have many needs upon release from prison. What do you think these needs are? From what you saw and heard in the film, how do you think participation in the Healing Walls project and arts programs in general could help a prisoner upon his release?
2. The Mural Arts Program is dedicated to assisting former prisoners during the reentry process. Based on what you saw and heard in the film, what form do think this support takes? What are the benefits and limitations of this kind of assistance?
3. This Healing Walls project represents a collaboration between artists, prisoners, crime victims and the community. In what way, if at all, does reentry also require a collaborative effort? Who is or should be part of this collaboration? What should be their priorities? What are benefits and risks to such collaborations? What does each of the stakeholders need at the point of reentry?
4. The Healing Walls project encountered both obstacles and smooth paths. How do you think the return home from prison may compare to the challenges in this project? What might be some of the obstacles? What might provide for hope? What would it take to get around the obstacles?
5. Several participants in the Healing Walls project were family members of the incarcerated men. What impact did their participation have on them and their relationship with their loved one? What do you

think their needs are when their loved ones return home?

6. The Mural Arts Program is just one way that the incarcerated men can earn an income and gain work skills while incarcerated. If you had to decide between an arts program or a traditional job skills training program (e.g., heating/air conditioning, food service), which would you choose? Explain.
7. Imagine that one of the men in the film applied for a job at your place of employment. How would you (or your colleagues) respond to his application, knowing he had spent time in prison? How, if at all, would your response change if you learned about his participation in the Mural Arts Program?

For more information about re-entry work:
Restorative Justice Program / Philadelphia Mural Arts Program

muralarts.org/learn/restorative-justice

National Reentry Resource Center

www.nationalreentryresourcecenter.org/

Re-entry and Rehabilitation Resources / PBS website for the film A Hard Straight

www.tinyurl.com/csp-reentry

SECTION 6 Considerations for Specific Audiences

Concrete, Paint, and Steel has already been shown and warmly received in a diverse range of settings and groups, using versions of the above agenda and discussion questions. Audience interests have ranged from the arts, criminal and restorative justice, social work, sociology, peace studies, political science and urban studies. However, some audiences may require additional or different types of discussions and, in the case of correctional venues, have logistical issues related to the screening itself. This section addresses these issues as it relates to college, professional and prison audiences.

College courses or university events

This film can be used as one component of a larger class with a broader agenda – e.g. the film may be shown during the restorative justice session of a criminal justice or social justice class or as one component of an art or film class.

Educational institutions might also consider using the film outside of the classroom. For instance, several departments could co-host a campus-wide screening or show the film as part of a mini-series of documentaries dedicated to a variety of social issues. These events can also be opened to the public, thus building school-community dialogue and engagement around the film's themes.

Professional audiences

Professional audiences refer to those that include, for instance, academics and other educators, art professionals, victim and prisoner/offender service providers and advocates, restorative justice practitioners and criminal justice professionals involved in public safety, probation and parole, courts and jails and prisons (including wardens and judges). In addition to discussing personal and professional reactions to the film, the discussion may also focus on the film as a tool they can use in their respective work. If you don't already know who is in your audience, ask prior to the screening.

Sample pre-screening questions include:

1. Have you considered the potential role of art in your work?
2. To what degree do you already use art in your work?

Sample post-screening questions include:

1. In what ways might this film support your work?
2. How did the experiences in this film resonate with or contradict your professional experiences?
3. What specific dialogue points does the film raise that are relevant for your work?

Correctional facilities

The film has been positively received in numerous jails, prisons and detention centers. Screenings in correctional facilities can be aimed at several audiences, separately or together – incarcerated individuals, correctional staff and community members or professionals. The goals for the showing may vary with the audience. The film can be used as part of an existing program or curriculum on victim awareness, accountability or art in which both incarcerated juveniles and adults participate. It can also serve as a tool for staff development, offering new perspectives on prisoners and victims—which can inform their work. When shown with community members in the audience (inside the facility), the film serves as a springboard for dialogue across the prison walls and thus a valuable resource for any program that brings together prisoners and those from the outside.

Conducting any program in prisons requires special attention to planning and collaboration with the institution. Questions to discuss with prison administrators in advance of the screening include:

- Goals for the showing.
- Who to invite to the film (for instance, open invitation to everyone or a targeted invitation to

those in education or therapeutic programs and whether to include community people).

- The length of time available and the best times to show the film.
- Procedures for getting community people into the prison (e.g., clearance checks, time to arrive at the gate, what to bring in and what not to bring in).
- Room and technology considerations (e.g., size of auditorium, AV equipment and screen size, showing the film on the institutional TV station).
- How to advertise the showing within the institution (e.g., flyers, advertise on the institution's TV station, word of mouth).
- Co-sponsors of the showing (e.g., the institution itself or its departments, inmate organizations or community partners).

ADDENDUM: Notes on terminology

The film and discussion guide raise concerns about labeling people with terms such as “victim” and “prisoner.” We are aware of the impact such labels may have – both on the people to whom they refer and on the people who use and hear them. Using such labels tends to minimize the complexity of human experience and can contribute to the social distance between people. The men incarcerated at Graterford are more than “offenders” or “prisoners” and the women and men affected by violence are more than “victims” or “survivors.”

There is also a lack of agreement about the terms themselves. A descriptive label accepted by some members of a group, may be rejected by others. For example, the term “crime victim” is used in the film by those affected by crime and their advocates, but some people affected by crime reject the label “victim” and prefer “survivor” while others do not want to be limited by either categorization.

The same is true for people in prison. Commonly used terms like “perpetrator” and “offender” assume guilt, ignoring the inequities in the justice system that can result in a false conviction. “Inmate,” while in use by many people in prison, carries an institutional point of view. “Prisoner” and “person convicted of a crime” are preferred by many people, as they are more neutral and factual.

No label is without issues, yet labels are sometimes necessary to indicate who has been harmed and who bears responsibility for those harms. Because of the complexity of terms, some in the field of restorative justice no longer use labels such as “victims” and “offenders,” preferring to refer to the individuals involved in a criminal act as “the impacted party” and the “responsible party.”

We encourage screening facilitators to minimize the use of simplistic labels and to challenge your audience to do the same. Instead of “inmate” or “prisoner,” consider using phrases such as “men who are incarcerated” or “the men responsible for violence.” For victims, try phrases such as “woman impacted by crime,” “man harmed by violence” or “crime survivor.”

Experiment with your own ideas of how to use language in a way that honors the humanity and dignity of all involved, without defining individuals by a specific moment of harm or trauma.

CREDITS

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END NOTES

- 1 Confronting Confinement – Summary of Findings and Recommendations of the Commission on Safety and Abuse in America's Prisons: www.vera.org/project/commission-safety-and-abuse-americas-prisons
- 2 The Sentencing Project, "Incarceration and crime: A complex relationship": www.sentencingproject.org/doc/publications/inc_iandc_complex.pdf and "Facts about Prisons and Prisoners: [sentencingproject.org/doc/publications/publications/inc_factsAboutPrisons_Jan2012.pdf](http://www.sentencingproject.org/doc/publications/publications/inc_factsAboutPrisons_Jan2012.pdf)
- 3 Confronting Confinement – Summary of Findings and Recommendations of the Commission on Safety and Abuse in America's Prisons, www.vera.org/project/commission-safety-and-abuse-americas-prisons
- 4 Confronting Confinement – Summary of Findings and Recommendations of the Commission on Safety and Abuse in America's Prisons: www.vera.org/project/commission-safety-and-abuse-americas-prisons
- 5 The Sentencing Project, "Incarceration and crime: A complex relationship": www.sentencingproject.org/doc/publications/inc_iandc_complex.pdf and "Facts about Prisons and Prisoners: [sentencingproject.org/doc/publications/publications/inc_factsAboutPrisons_Jan2012.pdf](http://www.sentencingproject.org/doc/publications/publications/inc_factsAboutPrisons_Jan2012.pdf)
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- 8 Pew Center on the States, The State of Recidivism: The Revolving Door of America's Prisons: www.pewcenteronthestates.org/uploadedFiles/Pew_State_of_Recidivism.pdf
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- 15 National Crime Victim's Right Week 2010 Resource Guide: www.ncjrs.gov/ovc_archives/ncvrw/2010/pdf/2010ResourceGuide.pdf
- 16 From Marlene Young. 2009 Victim Assistance: Frontiers and Fundamentals. Alexandria, VA National Organization for Victim Assistance.
- 17 For more information about victims rights and state-by-state constitutional amendments, visit the websites for the National Organization of Victim Assistance (NOVA: www.trynova.org) and the National Victims' Constitutional Amendment Passage (NVACP: www.nvacp.org)
- 18 For more information about parallel justice, visit www.ncvc.org/ncvc/main.aspx?dbID=DB_ParallelJustice156
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- 30 Jeremy Travis, Amy Sullivan and Michelle Waul, From Prison to Home: The Dimensions and Consequences of Prisoner Reentry, The Urban Institute: www.urban.org/UploadedPDF/from_prison_to_home.pdf; After Prison: Roadblocks to Reentry: A Report on State Legal Barriers Facing People with Criminal Records, Legal Action Center: www.lac.org/roadblocks-to-reentry/upload/lacreport/LAC_PrintReport.pdf
- 31 Jeremy Travis, Amy Sullivan and Michelle Waul, From Prison to Home: The Dimensions and Consequences of Prisoner Reentry, The Urban Institute: www.urban.org/UploadedPDF/from_prison_to_home.pdf
- 32 Krisberg and Marchionna. Attitudes of U.S. voters towards prisoner rehabilitation and reentry policies: www.nccd-crc.org/nccd/pubs/2006april_focus_zogby.pdf
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AGENDA : *SAMPLE # 1*

Concrete Steel & Paint: Screening and Discussion

7:00: Welcome , Introduce CS&P Filmmakers

7:05: Filmmakers introduce the film with a one-minute overview of our film outreach process (emphasis is on dialogue and engagement)., then ask the audience to introduce themselves to one another -- simply turn to the person next to, in front of, or behind you, and in pairs or triads:

- a. Say your name
- b. What brought you here?
- c. *If there's time*, possible third question (more related to the film content):
-- The film is going to include both people who have caused harm and those who have been harmed. As you think about your own experiences, which of these groups are you more aware of or connected to?

7:15: Show Film “Concrete Steel & Paint” (55:00)

8:15: Take a few minutes to react to the film – responses to these questions can be discussed in small groups first (with the person or people you introduced yourself to before the film) or we can move right into large group discussion (and skip the small group processing). Here are two options for how this could work:

If the audience talks in small groups first, the questions would be:

- What came up?
- What in this film did you find most surprising or challenging? Why?
- Share a few comments (with the audience) from your small group discussions

If the audience talks together (without breaking up first into small groups), the questions would be:

- One word to sum up your reaction to the film (“lightning round”) – nobody gets to say more than one word to start out with (this controls “talkers” and space for more people to say something)
- One sentence to further explain your reaction
- What in this film did you find most surprising or challenging? Why?

8:25: Show of hands, who is in the audience? (this is a quick show of hands to get a sense of who is in the audience, ie: students, teachers, people who work with or who have been formerly incarcerated, people who work with or who have been victims of crime, law enforcement officials, clergy, social workers, artists, etc.) and to acknowledge the diversity of who is in the room – if there are resource people, great (this is a way to find out!). This can also be a time to acknowledge community partners

8:30: *Possible* final question to the audience (before turning the conversation over to Q&A with panel, or just go right into Q&A, TBD depending on the time)

Based on what you saw in the film, what might justice mean for victims? For offenders? For the community? To you?

8:35: Q&A with panel: filmmakers and Cedar Crest faculty

9:00pm: Closing Comments / Handouts / Sign-up, get involved!

AGENDA: *Sample # 2*

Concrete Steel & Paint: Screening and Discussion

7:00: Welcome, Introduce CS&P Filmmakers

7:05: Filmmakers introduce the film with a one-minute overview of our film outreach process (emphasis is on dialogue and engagement)., then ask the audience to introduce themselves to one another -- simply turn to the person next to, in front of, or behind you, and in pairs or triads:

- a. Say your name
- b. What brought you here?
- c. Show of Hands: Have you, or someone you know ever been
 - a victim of a crime
 - incarcerated
 - convicted of a crime
 - broken the law, but didn't get caught
- d. Show of Hands: Agree / Disagree / Split
 - Some say that as a society in American we are too soft on crime, prisoners have too many rights, and generally do not do enough hard time for the crimes they commit.
 - Others believe that we have too many prisons, don't devote sufficient resources to rehabilitating prisoners and helping them reenter society. Our correctional system is skewed toward punishment.
- e. Show of Hands: The film is going to include both people who have caused harm and those who have been harmed. As you think about your own experiences, which of these groups are you more aware of or connected to - how much are you aware of the needs and concerns of people in prison or victims of crime?

7:15: Show Film "Concrete Steel & Paint" (55:00)

8:15: Take a few minutes to react to the film – responses to these questions can be discussed in small groups first (with the person or people you introduced yourself to before the film) or we can move right into large group discussion (and skip the small group processing). Here are two options for how this could work:

If the audience talks in small groups first, the questions would be:

- What came up?
- What in this film did you find most surprising or challenging? Why?
- Share a few comments (with the audience) from your small group discussions

If the audience talks together (without breaking up first into small groups), the questions would be:

- One word to sum up your reaction to the film ("lightning round") – nobody gets to say more than one word to start out with (this controls "talkers" and space for more people to say something)
- One sentence to further explain your reaction
- What in this film did you find most surprising or challenging? Why?

8:30: *Possible* final question to the audience (before turning the conversation over to Q&A with panel, or just go right into Q&A, TBD depending on the time)

Based on what you saw in the film, what might justice mean for victims? offenders? community? you?

8:35: Q&A with panel: filmmakers and college faculty

9:00pm: Closing Comments / Handouts / Sign-up, get involved!

AGENDA: Sample # 3

**Thursday, October 21st
7:00 – 9:00 pm**

An Evening of Films and Dialogue about Healing Justice
presented by the
American Friends Service Committee and Philadelphia Mural Arts Program
in partnership with the *Philadelphia Coalition for Victim Advocacy,*
Pennsylvania Prison Society and *Pennsylvania Humanities Council,*
the Federal-State Partner of the National Endowment of the Humanities.



Agenda

Welcome from filmmakers Cindy Burstein and Tony Heriza

FILMS

Healing Justice: Transformed Lives (11:41)

Produced by Lori Ersolmaz – Voices of Hope Productions for AFSC ([www. voicesofhope.tv](http://www.voicesofhope.tv))

Concrete, Steel & Paint (55:00)

Produced by Cindy Burstein and Tony Heriza – New Day Films (www.concretetfilm.org)

DIALOGUE

(Moderator) King Downing, Healing Justice Program Analyst, *AFSC*

Mason Barnett, Director of Development, *Pennsylvania Prison Society*

Jane Golden, Director, *Philadelphia Mural Arts Program*

Mary Catherine Lowery, Therapist, *St. Gabriel's System*

Q&A

CLOSING COMMENTS

* Please visit the resource table for more information about the films and partner organization

AGENDA - SAMPLE #4

SCI Chester (90 minutes) -- January 24, 2011, 1:30-3:30 (12:50 at gate)

1:45pm (Start time)

1:45-1:55 (10 min) - Gathering, welcome and introduction of guests and film

- Intro to film - setting
- Why showing at SCI Chester - outreach on film, how they and CSP benefits
- Format of screening

1:55 - 2:00 (5 min) - Pre-screening reflection and discussion (Moderator)

Question to discuss with person around them for a minute or 2 and then take a few responses from the large group:

The film is about a collaborative art project that helped incarcerated men and victims grow and possibly even heal following crime. What things have been useful to you in your own growth and healing? This may be people, programs, art, anything that has been valuable to you.

Question to consider individually as you prepare to watch the film:

The project featured in this film brings together incarcerated men, victims and victim advocates. What are your perceptions of each of these groups and how do you expect them to interact with each other?

2:00 - 3:00 (55 min) - Film screening

3:00 - 3:20 (20 min) - Post-screening reflection and discussion (Moderator)

- Hand out slips for feedback at the start of the discussion
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5 min - Lightening round with large group

- One word that sums up your reactions to the film
- Now one sentence that further explains your reaction (flesh out those are particularly important) (if time) **OR** one sentence response to the question: What did you find most surprising or challenging? Why? (if short on time)

15 min (total) - Small and large group discussion

- Large group discussion (5 min) around above question of surprising/challenging if not yet asked
- Share a few comments in response to pre-questions (5 min)
 - o How did the participants affirm or challenge your perceptions?
 - o Was the interaction as you expected?

(follow themes with follow up questions?; see next page for backup questions)

Doc Fest 09, Campus Theater, Lewisburg, PA
Moderator: Allan Sobel, Director of the Arlin M. Adams Center for Law and Society
Filmmaker in Attendance: Tony Heriza, Co-Producer/Director CSP

7:00-7:45 Settle in, pass out programs, condense seating in front portion of Campus

Introductions

Explain format, and emphasize that we hope to engage in a conversation of sorts with audience

Ask audience to briefly introduce themselves to a few people near them who they do not know

Note that film takes a peek at our criminal justice system and a unique project at Graterford Prison, a state correctional facility located outside Philadelphia

"What is Justice?" is a question that has long been considered and debated. The criminal justice system, more than the civil justice system, shapes how we feel about whether we have a just society. Media coverage of high profile criminal cases, which might last for months, such as OJ's case, and the highly emotional issues involved make for strong public opinion. Everyone seems to have an opinion, although they know none of the actors, are only marginally impacted, and have no real stake in the outcome.

Raise your hand if you, a family member or friend has been a crime victim.

Raise your hand if you, a family member or friend has been accused of a crime.

I want to bring up some points that I ask you to discuss with your neighbors. After a few minutes of discussion, I will inquire as to whether your group had a unanimous response to the issue raised or there was disagreement. I might also ask for the reasons why a particular view is held. Here we go (pick 1 question below, between 1 – 4 ... more, if time allows and there is good participation)

1) Some say as a society in America we are too soft on crime, prisoners have too many rights, and generally do not do enough hard time for the crimes they commit. Let's call that Camp A. Others believe that we have too many prisons, don't devote sufficient resources to rehabilitating prisoners and helping them reenter society. Our correctional system is skewed toward punishment. Camp B. Is your group in Camp A, B or split?

2) The privileges and rehabilitation services a prisoner receives should reflect the seriousness of the crime committed. Agree, Disagree or Split?

3) The underlying causes of crime are attributable to societal failures, such as the failure to provide children with a safe and nurturing environment, and therefore we as a society have a collective responsibility for criminal behavior. Agree, Disagree, Split?

4) Is anyone in your group familiar with the theory of restorative justice?

Restorative justice is a theory that emphasizes repairing the harm caused by criminal behavior. It encourages the parties (perpetrators and victims of crime) to meet cooperatively to decide how this should be done. Make sense? Yes, No, Disagreement.

After film, again based on small group discussion:

What did you find most surprising about the film? What questions and/or concerns do you have?

What should we do differently, if anything, in our criminal justice system?