

Chapter 15

Art Therapy and Prison Chaplaincy: A Review of Contemporary Practices Considering New Testament Teachings



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Abstract The biblical books of Acts (12:1; 12:5), Matthew (11:12) and Romans (16:7) all speak of the apostles Peter, Paul and John interacting in prison discipleship with other followers of Christ. These references are the first documentation of New Testament prison chaplaincy, and the Gospel of Matthew (25:36) goes even further, admonishing Christians to be actively involved in assisting prisoners in the place of their incarceration. Thus, prison chaplaincy has a long history and remains a fundamental right of prisoners (UN-OHCHR 1977). The significance of prison chaplaincy is particularly noted in the context of growing incarceration trends in Australia, which have seen adult prisoner populations increase significantly in the last decade to a total of more than 43,000 inmates (ABS 2019). Meanwhile recidivism has remained steady at 40% over the last 5 years (QCS 2019). Importantly, budget restraints have occasioned cutbacks in therapeutic and rehabilitation programs, thus resulting in a situation that is leaving a growing number of inmates with fewer restorative and rehabilitative opportunities. Furthermore, illiteracy rates remain high within prisons and only a limited number of inmates can read. It is against this background that art therapy is highlighted as an effective communication tool and therapeutic practice in prison environments. Art is also prevalent in the Bible and visual communication was used not only by Jesus but also by the early Church to communicate the biblical stories to different cultures. Through experiences both inside and out, the

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first author of this pilot study understands the implications and hurdles associated with rehabilitation whilst having convictions recorded. The analysis presented in this chapter synthesises lessons learned from developing and implementing the ‘Change the Design of Your Life’ art therapy program in Queensland prisons. Experiences and lessons gathered in this chapter will be useful for educators, policymakers, practitioners and chaplains serving the cause of social prison ministry in Australia and beyond.

Keywords Prison ministry · Art therapy · Recidivism · Reconciliation · Rehabilitation

15.1 Raising Awareness: Incarceration and Modern Prison Ministry

Prison ministries in Australia can differ significantly from state to state. Differences emerge in areas such as qualification requirements in theology and pastoral care, voluntary or unpaid positions with minimal qualifications at one day per week, to annual salaries and permanent positions and differential resource availabilities, and security access (SCB 2018; Prison Fellowship 2018; Anglicare 2019; NSW Department of Justice 2019; Tipton and Todd 2011; Webber 2014). Notwithstanding these differences, Christian perspectives are vital to an understanding of remorse and can promote reconciliation and redemption when ministered appropriately.

This chapter seeks to highlight alternate ways to align flexibly with recent law reform in a modernised format (Wonders 2016), so that church-engaged prison ministries can more effectively commune with prisoners in their own cultural paradigm and prevent future recidivism (Glossary). This holds biblical significance. Our society is currently facing a momentous catastrophe with imprisonment rates increasing not decreasing, and recent announcements of new prisons being built suggest that problems are mounting.

In June 2019, Deputy Premier and Finance Minister of Queensland, Jackie Trad, announced the allocation of more funding for expansive incarceration infrastructure:

- \$618 million for a new 1000-bed men’s prison to be built at Gatton, west of Brisbane, planned for completion in 2022–23;
- \$27 million over three years for additional beds at the Brisbane Youth Detention Centre;
- \$111 million over four years to make privately run prisons public again (Queensland Government Budget 2019).

If, as Christians and followers of the Gospel we do not engage with prisoners (Matthew 25:36), then we are not caring for the children of the future as directed by Jesus (Matthew 19:14). The children of prisoners inside suffer the most and exhibit the most residual effects (Burton et al. 2019). This impacts all of society, including childhood education, as school chaplains and teachers are often left to juggle many

side-effects of crime, some of which can be far-reaching and may even impact future generations (Barr 1991).

Historical documentation of prison chaplaincy and its holistic care, including from the vantage point of the Gospels, suggests that previous models of prison discipleship are still relevant for recidivism prevention today (Hattersley 2000; Dethles 2017; Tucker 2019). However, in a rapidly changing world, not only does the Church need to adapt, but so does prison ministry to those who are suffering. Engaging contemporary approaches, this research seeks to better understand prison ministries which are inclusive of ecumenical teachings, whilst using alternate methods to explore leading-edge rehabilitative practices. To this end, this chapter seeks to highlight the potential for Queensland Correctional Services (QCS; Glossary) and the State Chaplaincy Board (SCB; Glossary) to integrate art into biblical teaching methods by using basic prison-culturally aware practices in a creative and communicative manner.

15.1.1 *Personal Background*

This chapter will draw on the personal experiences of incarceration of this chapter's first author for background. Time spent as an inmate in a South Australian women's prison was unique, in that despite (at the time) not being of Christian faith, a close relationship with the Catholic chaplain was developed whilst 'inside'. This relationship remains intact to this day. A diverse spiritual upbringing and education had initially led to the exploration of many alternate spiritual practices. Therefore, when coming to Christian faith many years after imprisonment, there was a strong drive to become a prison chaplain. This vocational interest developed despite—or perhaps more accurately *because of*—the criminal record. After some scrutiny and final approval from the Attorney General, a journey began as a First Peoples Chaplain (FPC; Glossary) through ministry to indigenous inmates. Out of these first-hand experiences, numerous nuanced insights were gleaned into the QCS (Glossary). Having spent two decades outside of prison and working as a professional artist, and then stepping back into a prison as an FPC (Glossary), significantly heightened personal awareness in respect of systemic changes that were occurring within the correctional system.

Importantly, during the time spent inside Adelaide Women's Prison (AWP), staff identified this chapter's first author's skills in art and tattooing. Over time, these artistic skills led the way into fine art study, which prison staff agreed was a preferable alternative to the illegal activities of tattooing ('jail tats'; Glossary) that are rampant inside prisons. Encouraged by the prison chaplain and the education officer,¹ correctional services approved an application to study visual arts via correspondence through the University of New England (UNE). This solidified the direction and purpose upon release, which prevented a potential downward spiral, recidivism and

¹Both the prison chaplain and education officer were notably impressed with this author's completion of Year Twelve (despite living on the streets).

a possible return to prison. After twenty years of having worked as an artist ‘outside’, studying theology, becoming a prison chaplain, and being employed by correctional services as an art tutor in a maximum-security men’s prison, it is these coinciding experiences that have given rise to this pilot research.

15.1.2 *Prison Statistics, Social Problems and Consequences of Incarceration*

Australian prisons are facing increasing rates of incarceration, in line with policy and law reform. According to the Australian Bureau of Statistics (ABS 2019), the last ten years (2009–2019) have seen a steady rise in imprisonment (Fig. 15.1). As of 30 June 2019, more than 43,000 inmates in Australia are either incarcerated or are facing a Community Corrections Order (CCO; Glossary). Queensland currently has 225 prisoners per 100,000 people, which is equal to 8,771 inmates in total (ABS 2019). This is above the average national rate.

The housing of inmates within correctional facilities is costing taxpayers dearly due to a high rate of return prisoners, so-called ‘recidivists’ (Hamburger 2018; QPC 2019; Morgon 2018). In a similar trend to American Corrective Services (Hunter 2015; Moyle 1998; Schlosser 1998), this residual effect from law reform is initiated by social demand and political ambition, which consequentially results in heavy courtroom backlog, leaving many inmates in limbo awaiting legal procedures (Prison Fellowship 2018). The first author of this chapter has personally met inmates who have spent up to three years inside a prison without ever seeing a courtroom. Due to the impact and strain upon correctional centres, security measures have been increased and the prison ministry service, that was once readily available to inmates,

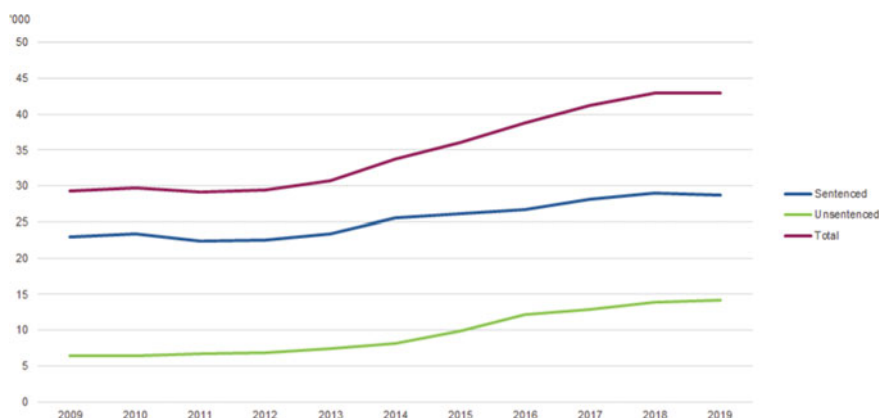


Fig. 15.1 Increasing rates of imprisonment in Australia from 30 June 2009 to 30 June 2019 (Source Australian Bureau of Statistics; ABS 2019)

has become progressively more restrictive (Prisoner Population 2018). While the biblical model saw ministry inside *and* out (Hattersley 2000; Dethles 2017), contemporary prison chaplaincy services have been reduced to 'inside' interaction only, namely the handing out of Bibles, daily devotionals, theological direction, pastoral care, spiritual direction and short monthly church services lasting approximately fifteen minutes (Blacklidge, G. personal communication, 26th May 2019). However, reading scripture can be problematic for countless inmates because of the pervasive illiteracy of prison populations (Australian Institute of Health 2018; Byrne et al. 2001).

A confronting and difficult task inmates face daily is communicating. Communication is an integral component to negotiating the correctional system, through request forms, documentations, legal paperwork, breaches, parole applications, housing approvals, etc. The contradictory issue with reliance upon reading and writing for communication within prisons is that *"2 in 3 (68%) have an education level of year 10 or lower"*, and *"1 in 5 (21%) aged 15–74 have an education level of year 10 or lower in 2015"* (AIHW 2019). New communication methods that are contemporary and relevant to the sociocultural climates of prisons need exploration.

Prisons are stark environments void of emotional warmth. This is part of a psychological technique used to maintain authoritarian control over inmates (Banks et al. 1971). This psychological obscurity and overall bleakness, in combination with divisional uniforms and neutral colours, create subliminal regulation (Mella 1990), which may impact deeply on human identity. The strong feeling of isolation, abandonment and exclusion from society is overwhelming (Borzycki and Baldry 2003). This can leave a deep imprint on the brain and emotional state, which in turn may create distorted perceptions of reality (Goleman 1996). Prison chaplains are often the first external contact an inmate has with a human from the outside that is 'out of uniform' and shows no judgement and only acceptance (Dethles 2017; Tucker 2019; Clay 2003; Webber 2014; Tipton and Todd 2011).

Psychological studies have shown that trauma may be triggered by images, sounds, smells and or textures (Acharya et al. 2019; Goleman 1996). A woman or man who has suffered child abuse/neglect or violence, the loud acoustic sounds, the cold steel, the chemical smells, and abusive, raw language of prisons can reignite traumas experienced previously (Centres Against Sexual Assault 2019).

The long-term impact of incarceration does not only impact the convicted offender but also their immediate family and a myriad of social relationships. The institutional effect of being 'inside', 'controlled' and 'governed' can create another disorder, which prison culture identifies as 'gate fever' (Glossary). This syndrome has detrimental psychological effects and can drive an inmate to commit further crime upon release with the ambition of returning to prison, which is perceived as 'safety' from a world that has become incomprehensible and non-negotiable (Maruna 2000). This is similar to the phenomenon of 'Stockholm syndrome' (Wallace 2007), which became known in the wake of the Stockholm hostage crisis, in which the victim/s—for psychological reasons of survival tactics—begin/s to empathise with their captor and emotionally bond/s with the controlled environment, feeling vulnerable and insecure when the opportunity for freedom arises.

Some prisons have been likened to ‘war zones’ (Fellows 1997; Macneil 2006), and now Australian prisons are also increasingly filling up with immigrants and refugees due to international dislocation (Carrington et al. 2007). Confused and struggling with cultural displacement, these people may have suffered extreme violence and wars, and as this may spawn secondary behaviours, prisons are seemingly becoming more volatile (Coventry et al. 2014). The anxiety of expecting violence each day creates hypervigilance and Post-Traumatic Stress Disorder (PTSD), which forces stress hormones in the body to overreact and immobilise the individual through the ‘fight or flight’ response (Goleman 1996; Sapolski 2017). Endorphin changes within a highly charged prison environment may induce anhedonia²; apathy³ and/or dissociation,⁴ and the person may even become indifferent to events otherwise perceived as highly traumatic and violent (Rosal and Gussak 2016).

If inmates do not have the skills to decipher problems upon release or are suffering ‘gate fever’ (Glossary), immediate reactive behaviours can result in a swift return to prison and this can be counteractive to rehabilitation. This then results in further financial costs to society (Hamburger 2018; QPC 2019), in addition to the long-term generational impacts borne by concerned family members (Burton et al. 2019). These family members or children can, as a result, end up in foster care, homeless or in prison themselves, due to lack of parental or role model guidance (Marcianna et al. 2019; Rushforth and Willis 2003).

15.1.3 Rehabilitation: Opportunities and Limitations

Current models of incarceration geared at rehabilitation follow a management process which spans merely the time horizon from reception to discharge, i.e. from the time the prisoner is received at the prison from court via secure transport, until the completion of sentence or parole (Glossary) approval, which is a Community Corrections Order (CCO; Glossary). This is also referred to as end-to-end management (Maguire and Raynor 2016). This model’s largest downfall is its management “from a distance” (Australian Law Reform 2018), and very little personalised or relational management is involved to meet the inmate’s needs (Hunter 2015). Although inmates are afforded opportunities for education in literacy and numeracy at a general high school level, it is up to each inmate to request any further higher education. This holds important implications as many inmates are motivated towards furthering their education for early release on parole (Glossary) or CCO (Glossary) (Brosens et al. 2013). However, due to peer group pressure and prison culture, education can be perceived as not socially acceptable (Ahlin et al. 2017). Contemporary pressures

²Anhedonia is a psychological term for the inability to feel pleasure in circumstances otherwise known for being pleasurable to humans.

³Apathy stands in opposition to empathy and is a lack of compassion for others.

⁴Dissociation is referred to as a separation of normally related mental processes, which can in turn lead to multiple personality disorder as a result of trauma experiences.

upon societal services for community safety and globalised law reforms (Wonders 2016) have created a problematic future for inmates caught up in a system they struggle to negotiate (Australian Law Reform Commission 2018). This overall situation provides unprecedented, unique and unrivalled opportunities for art therapy to promote effective rehabilitation, healing and reconciliation processes for both offenders and society.

15.2 Incarceration and Prison Ministry in the Bible

15.2.1 *Prisons: Historical and Etymological Considerations*

Traditionally prisons were located in houses or underground cellars (Archaeological Bible 2005). In 451 BC, the Tullianum in ancient Rome was built in such a manner, and was later known as Mamertime Prison (Newbold 1999; Sherman 1919). The etymological history of the term ‘prison cell’ originated during the twelfth century to denote a small monastery or refuge that afforded confined reflection time with God. During the 1300s, the Latin meaning evolved to refer to a small room in which to ‘hide’ or ‘conceal’. During the medicinal discovery era of the 1400s yet another meaning emerged, this time to refer to areas of the brain as compartments, cells or blood cells.

Importantly, it was within compartments or ‘cells’ in Cappadocia that Byzantium monks practiced their skills in artistic endeavours such as calligraphy for the recordings of the scriptures (Sherrard 1971). During the era of European conquest and migration during the 1700s, the meaning progressed from the idea of a monastic room of prayer and solitude, to refer to the prison cell as a place of ‘punitive measure’ (Online Etymology Dictionary 2019). An early Quaker influence of design for segregation ‘cells’ (Dalrymple 2013) had only a small hole in the ceiling in which to allow the only light known as the ‘eye of God’ under which one could have time with God to reflect and reach penance, which then developed to become the original term for a housing block of cells or so-called ‘penitentiary’ (Denney 2017).

15.2.2 *Prisons: Scriptural Considerations*

For Christians, it is a duty of discipleship to minister to inmates. The original canons and scriptures are robust with references to assisting, discipling and showing mercy to the prisoners; however, many of these nuances have been lost in translation. The most prolific command in the New Testament comes from the Gospel of Matthew 25:36: “*I was in prison and you came to visit me*” (Holy Bible, NIV).

Similarly, the Book of Hebrews 13:3 admonishes: “... *remember those in prison as if you were together with them in prison, and those who are mistreated as if you yourselves were suffering.*” (Holy Bible, NIV).

The original Greek word for prison, keeping watch over, guarding is φυλακή; ‘Fylakí’. In various translations this has been altered to bonds, captives, chains and even loins. According to the Old Testament, the covenant of God is upon His children, regardless of their crime, or judgement by others within society (Hudson 2015).

Psalm 69:33 “For the Lord heareth the poor, and despiseth not his prisoners” (The Holy Bible. King James Version). Furthermore, the psalmist speaks of prison as a mode of correction and mercy from God: “*You brought us into prison*” (Psalm 66:11) and “*set us free from prison*” (Psalm 142:7). The context here suggests behavioural correction that culminates in rehabilitation and being awarded due freedom. In brief, God rehabilitates.

There are many references made in the New Testament to prisons or the experiences of imprisonment. For instance, the apostles endured imprisonment:

“After arresting [Peter], [King Herod] put him in prison, handing him over to be guarded by four squads of four soldiers each. Herod intended to bring him out for public trial after the Passover. So Peter was kept in prison, but the church was earnestly praying to God for him.” (Acts 12:4–5, NIV).

Similarly, John the Baptist endured imprisonment: “*When John, who was in prison, heard about the deeds of the Messiah, he sent his disciples to ask him, ‘Are you the one who is to come, or should we expect someone else?’*” (Matthew 11:2, NIV).

Moreover, the Apostle Paul extends greetings to “... *Andronicus and Junia, my fellow Jews who have been in prison with me.*” (Romans 16:7, NIV).

These scriptures describe the imprisonment of both leading biblical protagonists (Peter, Paul, and John) and the newer Christians they discipled (Andronicus and Junia). By extension, this teaches the Church to show mercy to people irrespective of their lifestyle choices, and that no human being is exempt from the possibility of imprisonment or forgiveness. Prisoners, as were slaves, were treated poorly, beaten, mistreated, abused and humiliated, and over the course of time this has not changed (UNODC 2010). What is evolving is society’s opinions regarding crime, including perceived ‘solutions’ involving longer sentencing, more isolation and less community engagement, all of which potentially snowballs into dissociation disorders arising from social exclusion.

15.2.3 Prisons: Creative Processes and Rehabilitation

Teaching through a Christian paradigm within prison walls is advantageous to correctional services and privatised prison management, as prison guards, wardens and managers have been working in alignment and oversight from church bodies since the recording of scripture and human imprisonment (Scott 2013; Newbold 1999).

For sufferers of trauma, instilling a belief system inclusive of purpose, identity and meaning is an essential component for the limbic brain to emotionally relearn (Nelson 2012). Art has been a tool for documenting historical events and telling human stories since creation (Petrie 1974; Lehner 1950; Jung 1964). This is imperative and is proven to be a foundational ingredient for rehabilitation, emotional healing and regaining a sense of empathy (Goleman 1996). Art is proven to be “medium of the unconsciousness” (Goleman 1996, p. 209) and an effective tool in addressing trauma and its resulting behaviours. Unfortunately, financial pressures have seen the demise of many art programs previously held in high regard by both inmates and education officers working within correctional facilities.

It was out of darkness God created the universe, and then created humans to be creative (Genesis 1, NIV). Out of darkness inmates can recreate themselves (Sapolski 2017). Creative pursuits encompass all aspects of life, from birth, to memory, and learning through experience. Using art in combination with subtle biblical teachings, art can change and unhinge thought processes that formerly seeded criminal behaviours. By promoting art as a tool, repetitive patterns of human behaviour can be intercepted, and the brain can relearn and manage life situations differently (Luetz et al. 2020). This alternate avenue and ultimate solution to life’s problems is self-exploratory in relieving the burden of trauma (Deiterich-Hartwell and Kaimal 2019; Goleman 1996).

In the case of this pilot study, by using a gentling process of retelling events (Goleman 1996; Cohen-Leibman and Gussak 2001) within a recognised calm environment, a sense of self-control was obtained, which enabled the brain to begin to heal. However, achieving this takes skill on the facilitator’s part to remain calm within a volatile forensic environment. Furthermore, diffusing situations with guided spiritual awareness (Nelson 2012) requires solid understanding of prison culture (Casey et al. 2011).

15.3 Synthesis: Intended Research Contribution

15.3.1 *Study Context, Rationale and Research Gap*

Previous research in Australia has emphasised assessing and understanding Australian prison culture (Casey et al. 2011), and relevant observations have been documented regarding Australian prison chaplaincy services (Carey and Del-Medico 2013). Although Australian prison management is aware of the rewards generated by art programs (CCC 2018), there is no documented knowledge that links these three areas within the unique context of Australian prison culture (Ahlin et al. 2017).

Relatedly, Australia’s diverse culture and young convict history seem to be rather accommodating of a kind of criminal ‘ideal’, whereby offences against the law may be conceived as both acceptable and genetic, arising chiefly from the nation’s history of exile from its mother country, including the wars which ensued upon Australian soil

(Connors 2015). This brief and violent Australian history is documented throughout Australia's art society, and yet its cultural influence on Australian society remains overall underappreciated (Porter 1990).

In this context, there are important benefits to be reaped from the implementation of art therapy for both prison chaplains and empathetic support workers (Hass-Cohen and Carr 2008). Art therapy reduces the effect of vicarious trauma upon care workers (Brady et al. 2016). Vicarious trauma is the consequential impact that can occur within clinicians working directly with traumatised clients. This may manifest in unique emotional changes (Goleman 1996). Alternate terms for vicarious trauma are burnout, secondary traumatic stress and compassion fatigue (Downs 2019). Compassion fatigue is common within prison chaplaincy. These human experiences can have both positive and negative effects (Rosal and Gussak 2016). Using art therapy during discipleship can reduce the impact of vicarious trauma experiences and build up vicarious resilience (Downs 2019). This can strengthen the resolve of chaplaincy teams to be socially ready and engaged when attending to the suffering experienced by inmates, either inside or out (Goleman 1996).

15.3.2 Study Purpose, Expected Benefits, Hypothesis, Research Questions, Aims

Addressing the above-mentioned research context, this pilot study seeks to highlight the needs of prisoners' creative outlets, whilst reversing the long-term emotionally damaging effects of trauma using a Christian worldview in an apologetic format, which can instil confidence and self-identity within a broken world (Goleman 1996; Cohen-Leibman and Gussak 2001). Additionally, this research advocates for the reinstatement and mainstreaming of art and creative endeavours within prisons. Importantly, this chapter argues for appropriate art-based therapy programs to be officially recognised and supported by QCS (Glossary) as an ongoing, essential and indispensable ingredient to the rehabilitation, healing and reconciliation of both offenders and society. Expressed in simple language, art can communicate through its creation what neither written nor spoken words can convey (Charbaszcz 2011; Cohen-Leibman and Gussak 2001). Incidentally, the etymology of the word 'art' dates back to the thirteenth century, describing the practice of skill through learning and evolved from the root word 'arma' as in a weapon or defence (OED 2019). As such, art may be used as a life skill for communication, thus enabling inmates to develop defensive resilience to protect themselves from life's adversities. Importantly, *everyone* can create, either in a skilled way or in a more naïve manner. Notwithstanding one's level of artistic skill, creativity typically enhances one's understanding of one's own place in the world (Rosal and Gussak 2016; Kapitan 2010). As documented in the biblical account, the role of 'creativity' seems to be both foundational and ubiquitous as its ripple effects reverberate back to the beginning of time (Genesis 1, NIV).

15.4 Pilot Study: 'Change the Design of Your Life' Program

The 'Change the Design of Your Life' program was initially created for youth detained at the Youth Detention Centre before the population incarceration crisis (UC 2018). It was facilitated once to a cohort of approximately 12 under eighteen-year-old offenders incarcerated at Brisbane Correctional Centre (BCC; Glossary) with a focus on music and cognitive role playing and was first called 'Change the Tune of Your Life'. This chapter's first author was subsequently engaged by Uniting Care (UC) to re-write the program for maximum-security centres based on her personal and reflective experiences. Hence the entire program was redeveloped whilst tutoring art at Woodford Correctional Centre (WCC), a super max men's prison which at the time was dealing with extensive overcrowding issues, gang-initiated violence and assaults. Relevant experiences and reflective processing enabled the qualitative identification of key areas of need for self-awareness of inmates, their immediate communities, prison culture and emotional trauma to be addressed through art while managing volatile personas (Rosal and Gussak 2016; Kapitan 2010). As the program developer was already known as a person of faith, a former chaplain and an ex-inmate, numerous opportunities arose for apologetically discussing faith and consequential life choices during processes of art tutoring. This proved beneficial for the environment of the prison. Furthermore, it also had another positive side-effect as it facilitated the creation of a small inner prison art-based community. Regrettably, shortly after developing the 'Change the Design of Your Life' program, correctional services cut funding for art due to pressures arising from overcrowding, and as a consequence of this the art rooms at Woodford Correctional Centre were closed. This had a detrimental effect on inmates at both Woodford prison and many other Queensland centres that followed suit. In consequence, the program developer then began piloting the 'Change the Design of Your Life' program in two other prisons: Borallon Correctional and Training Centre (BCTC) and Brisbane Women's Centre (BWC).

Due to the differential needs of men and women upon release, two alternate versions of the program were drafted to accommodate the different issues confronting men and women upon release. It is an unfortunate result of prison culture that women confront vastly alternate and complex issues with family and children upon release as opposed to men (Cobbina 2009; Rosal and Gussak 2016; Kapitan 2010). Relatedly, the two programs can also be adjusted to assist transgender inmates that confront yet another category of needs upon release.

During program development, both prisons were experiencing vast changes and population relocations to accommodate the increase in facility demand. This included the relocation of the almost two hundred percent capacity of BWC to the decommissioned South East Queensland private Serco (Glossary) men's prison to becoming a women's centre, to meet the demands of escalating rates of women in prison. Therefore, during these mass relocations of inmates, previous art students from Woodford who were transferred to BCTC were subsequently reconnected with the program developer to discuss qualitatively the impact that the discontinued art program had

left, and what it meant to no longer have access to any creative outlets apart from the 'Change the Design of Your Life' program.

As a result of this, pilot programs were implemented to suit the changing climate of these centres and the programs were adapted to suit inmates being relocated, and to continue unchanged in the face of regular lockdowns of centres (see Glossary). After this, Uniting Care needed to reassess and acquire more funding. Therefore, during this time, the program developer also worked for Re-Start employment services (Glossary) at Borallon Prison, as a casual supervisor overseeing the graphic design department which employs inmates at prison wages to produce graphic art for external companies. Once again, the program developer was able to gauge both the effects of inmates having no access to general art, and the lasting impact of the previously run 'Change the Design of Your Life' program. This included the request for the running of another iteration of 'Change the Design of Your Life', which commenced in February 2019 and ran at BWC for eight weeks. It was during the piloting of this latest iteration of the program that more qualitative research was observed that further enhanced understanding of the needs of inmates in today's society. Furthermore, this latest offering also resulted in 'tweaking' certain program aspects to become more beneficial to the psychological needs of inmates.

The eight-week 'Change the Design of Your Life' program is structured as depicted in the overview below (see Fig. 15.2).

The first session (Week 1) involves an introductory presentation. This is crucial to establishing trust and discerning personal information. Then through setting basic tasks, levels of ability are identified. It is during this process that one of three main project ideas can be identified and selected, which best suits the participant (elaborated below). This requires prison culture awareness and implies a broadly qualitative approach. By adapting and complementing elements of popular culture with psychologically based self-awareness exercises (Deiterich-Hartwell and Kaimal 2019), the program developer has created three projects that can be personalised with medium emotional labour⁵:

1. *Self-portrait/handprint* using images, words and/or collages
2. *Life map/road map* using timelines to identify key moments in one's life
3. *Album/book cover* using popular culture references to self-identify with the record of one's own life and value

The following three images show the progress of one participant's exploration of art and experimental use of colour, texture and alternate techniques (see Figs. 15.3, 15.4 and 15.5).

These three project ideas are personal identity tasks and can be intimidating for participants to undertake. Therefore, using elements of popular culture to initiate creative impulses and drive the projects can be helpful. Personal identity development is key to validating new behaviours and can alter social interaction from

⁵Emotional labour within forensic environments can reproduce residual effects of trauma. A gentling process involves subtle distractions and allows the participant to explore their own emotional needs without force.



Fig. 15.2 Eight-week overview of the 'Change the Design of Your Life' program

Fig. 15.3 Participant has used objects and colour theory to experimentally express background emotion for final project (Artwork by Tammy White; identification and reproduction with permission)



Fig. 15.4 Same participant has used further exploration into emotional colour expression through facilitator discussion identifying dangerous areas in participant's life (Artwork by Tammy White; identification and reproduction with permission)



aggressive to communal (Rosal and Gussak 2016). Importantly, immersive conversations are engaged using a gentling process to extract vital and often unrecognised information for the creative input by participants. Continual interaction with inmates then allows for relational trust to be established. Further, discussions relating to understanding tonal qualities and contrasts in art can become an insightful recognition of the darker/unsafe areas of their own lives. This identification process can arise through subtle prompting and gradual art-based processes. Once identified, these 'darker' life areas, which can be habitual, emotional or criminal, can then be symbolically and subliminally (Jung 1964) pushed into the background and the more positive life choices become a main priority and focus within the artwork. Regardless of the inmate's skill set or cognitive abilities, this program is flexible to meet the needs of a broad range of inmate biographical experiences. As such, the only limitation remains the prison environment itself.

By simplifying basic art techniques, the underlying emphasis can be tweaked to assist in understanding the complex nature of prison culture (Johns 2014) and its symbolism (Symbolic Repetition Scale; Glossary). Illustration techniques using

Fig. 15.5 Final artwork by same participant as shown at exhibition in Week 8 of self-portrait entitled ‘Controlled Chaos’. This participant, prior to involvement in this art program, had never produced any artwork, and through ‘Change the Design of Your Life’ program, successfully produced artwork using found resources and materials supplied by Uniting Care, while exploring own identity, and potentially dangerous life areas to avoid in future (Artwork by Tammy White; identification and reproduction with permission)



simple mark making with a biro are also beneficial for correctional services as it provides inmates with the skillset and knowledge to self-entertain during long and arduous cell lockdowns (Glossary) or while detained in Safety Units (SU; Glossary) or Detention Units (DU; Glossary). Such periods in solitary confinement can last up to 23 h per day, and up to fourteen days, or even up to 6 months in Maximum Security Units (MSU). These basic art skills have also been beneficial in reducing ‘escapism’ through a reduction in substance/drug abuse.

Further into the weeks and sessions, new elements into art practises are introduced. By presenting group interaction time with group art theory and historical, and/or popular culture discussions, a solid and respectful art theory knowledge base is initiated. By deflecting popular naïve art trends, further interest in the academia of art can be stimulated and thus become a deterrent for tattooing (Glossary), which is prevalent within correctional environments. This problem of ‘jail tats’ (Glossary) is significant for correctional services and spawns many consequential problems, which manifest both within the prisons, and also persist as lifelong problems for inmates upon release (Brown et al. 2018). The psychology behind prison tattooing lies within the reptilian aspect of the brain, which responds in primitive ways to punitive measures, as a means for the human to remain in control of situations which are, in fact, out of their control. By using art to engage the neocortex part of the brain, the compulsive/animalistic mindset can be overridden (Koch et al. 2011).

An observant eye for subtle mood changes within the room is needed and often participants need to be redirected. This can be achieved by using art-play, experimental art and simple ad hoc tutorials by the facilitator on how to achieve creative effects. Group discussions and reflection times are also beneficial for the entire group in their understanding of art from alternate perspectives. Among the most positive and influential tutorials is understanding light and dark. By using prison culture vocabulary ('vernacular') to explain the technicalities of how light creates shadows, participants can then not only create dimension, but also see darkness and where it comes from spiritually as well as physically. By using parables to tutor and explain art symbolically, participants are then enabled to use art to communicate creatively. In this way, art has served inmates:

- As an accountability awareness tool for promoting responsibility for their own actions;
- To communicate their needs personally and visually to external community corrections overseers (i.e. probation and parole) (Glossary);
- To disciple according to the gospel without judgement of alternate spiritual practices;
- To initiate reconciliation with victims of crime and the broader community through active engagement, as opposed to exclusion.

The program has therefore developed into a semi-structured format, which approaches self-development and positive life pursuits. This can be variable for both men and women, as their personal developmental needs may differ. The focus for men tends to be stronger on socialization and anger management, and for women it is often more focussed on trauma recovery, self-identity, and confidence building (Rosal and Gussak 2016). An overview of the eight-week program is offered in Fig. 15.2, albeit flexible adjustments to this schedule can sometimes be unavoidable.

15.5 Results and Key Findings

This section describes results and key findings from piloting the 'Change the Design of Your Life' program. Current programs offered by QCS (Glossary) use cognitive awareness within a discussion group context (Giles 2016). This can be very confronting for inmates who have had little life guidance from family members or emotional interaction with potential role models. A sad reality is a vast number of inmates (up to ninety-five percent) have also been victims of abuse (Centre Against Sexual Assault 2019). These traumas can be triggered and have been known to cause extreme and negative reactions for inmates. Psychological approaches for inmates who have suffered trauma from their own actions, or the actions of others, need to be at a medium level of "emotional labour" (Howells et al. 2004). This has important implications for the emotional engagement of inmates in programs. These limitations are reflected in research by Day et al. (2004). Accordingly, the most effective

programs run for 100–250 h (at medium emotional level) (Day et al. 2004; Heseltine et al. 2011).

Due to the erratic and changing nature of prisons, formal structure may require change with little advance notice. Although this basic program structure and outline (Fig. 15.2) has had positive results from feedback forms, participants of the ‘Change the Design of Your Life’ program have been additionally required to provide informed consent regarding this current research and documentation. Furthermore, participants have willingly given signed consent for their artworks to be included in this chapter. Likert scale feedback forms reflected overall positive results. Whilst being cautious to allow the participants their own opportunity and time to fill in the forms without any peer pressure or power interference, forensic environments always have limitations.

The results from changes in the art produced (from the beginning of the program to the end) are outstanding in its positive life reflection. An inmate’s example of artwork (see Fig. 15.6) is exemplary because the participant wanted to quit the program after the first hour on the first day due to low self-esteem and self-doubt. However, the participant ultimately continued and then unknowingly used a tone referred to in psychological studies as Baker-Miller pink (Schauss 1985) (Glossary), which is known to have overall aggression and anxiety calming effects, and this was achieved through the participant reaching a heightened level of confidence and self-awareness following direction and communication by the program facilitator (Casey

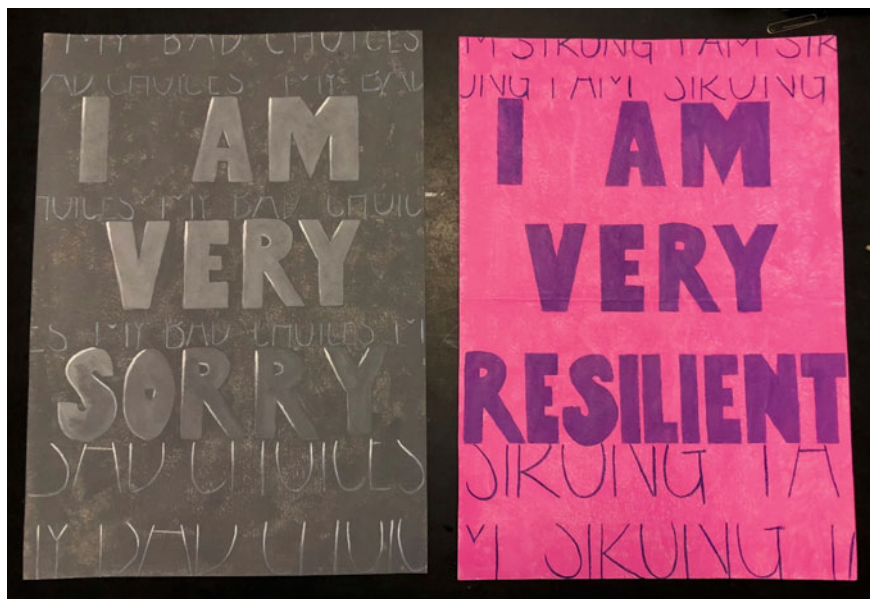


Fig. 15.6 Artwork produced by a participant at start of program (on left) using text to describe personal distress over current incarceration, in comparison to artwork produced at end of program (on right) describing personal affirmations in a positive light (Artwork by Jackie Nguyen; identification and reproduction with permission)

et al. 2011). The psychological effect of this particular colour on the suppression of human aggression is well researched and identified by psychological studies (Mella 1990).

There are discussions underway to include a second module for the art program, primarily to target participants who have successfully completed module one. This is to enable them to progress further into intensive illustration techniques. This module is geared at assisting inmates to complete a story board illustration detailing their needs for outside life stabilisers upon release for parole submissions. This would provide opportunistic moments for understanding and working through remorse. Furthermore, this would also open up opportunities for future research. Although research is limited by the prohibition to carry recording devices, journaling can offer rich qualitative verbatim feedback, as exemplified by the following thank-you note:

Thank you so much Miss, I didn't feel like I was in Jail today ... I can actually do this, and I feel more confident ... That's awesome Miss, I can do art with my kids now (personal communication on file with first author, anon, 2018–2019).

15.6 Symbolic Repetition Scale

Previous methods for quantitative data analysis of art therapies have included: (1) the Formal Elements Art Therapy Scale (FEATS), commonly used in psychiatric art analysis; (2) the Person Picking an Apple from a Tree (PPAT) (Anderson and Gantt 2009; Rosal and Gussak 2016; Kapitan 2010); and (3) quantitative measures in colour emotion analysis (Cheng 2002). Although successful as data collation tools, due to differential prison environments, these forms of analysis are not specific enough for Australian prison culture. Hence the development of a different data analysis tool was required (Bryman 2012).

Prior to globalisation and cultural interfacing, art and symbolism were very specific to immediate cultures (Fellman 1986; Simmons 1986; Green 2003; Schiffmacher 1996). This holds particular relevance for prison contexts. Remaining strictly inside prison walls and being excluded and segregated from the broader society, the culture of each prison is unique (Wright 2005. Ahlin et al. 2017). Different cultures perceive and interpret symbolism and colours through diverse emotive lenses (Cheng 2002; Jung 1964; Klingenberg et al. 2020), and cultural symbolism for inmates in prison is a prolific tool for communication when all other forms of communication are scrutinised.

The Symbolic Repetition Scale (Fig. 15.7) has been developed in the course of the program initiator's diverse qualitative experiences with prison culture (cf. Lambert 2003). This scale is specific to prison culture (Casey et al. 2011) and its colour reference and usage is also specific to prison culture (cf. Schauss 1985). Specific tattoo designs can alter an inmate's life on the inside (Lambert 2003), just as correctional services use the psychological effects of colour to suppress certain levels of human aggression (Banks et al. 1971). Therefore, by identifying reoccurring themes prevalent in an inmate's life's and categorising them based upon historical

Delineations	Negative	Hostile	Indifferent	Progressive	Positive	Dark Colours	Greys and Crimson	Neutral / Random	Experimental	Greens/ Bright/Rainbows
Death										
Skulls										
Skulls and Bones										
Self-Image										
Gang Imagery										
Weapons										
Guns										
War / Violence										
Bricks / Walls										
Iron bars										
Nature										
Family										
Text / Font										
Coded Symbols										
Spiritual										
Heaven										
Hell										
Occult										
Anatomy										
Sexual										
Drug paraphernalia										
Popular culture										
Literal										
Heraldry / Historical identity										
Personal identity										
Names/Numbers										

Fig. 15.7 Symbolic Repetition Scale (SRS; Glossary)

significance to its symbolic cultural interfacing and meaning, recorded data can then show improvements in an inmate’s psychological growth from negative attributions to positive life skill sets.

This scale is used initially to identify core themes within inmates’ early artworks by categorising and scaling the symbolic information used, inclusive of text and descriptive art. Then a secondary scale is collated by categorising symbols used in final artworks as a comparison to show contrasting improvements identifiable in inmates’ work over time. Further identification of the colours used in association with artwork (consistent with the art supplies offered within the prison systems) is used in data collation for recognising psychological improvements. Insights gained from the analysis of visual art and colour emotional response theories create a window into the inmate’s perception and overall state of well-being.

15.7 Discussion: Project Evaluation

15.7.1 Critical Analysis

The ‘Change the Design of Your Life’ program has had recognised success through inmates’ reflective engagement with art, thus supporting self-confidence and offering alternate ways to occupy time. Noticeable improvements in communication have resulted in the added benefit of inmates being able to create art to send to their children, and/or to meaningfully engage with their children while practicing art inside. This has proven exceptionally useful for the women inside and outside, including

their families. For the men, it holds the potential to initiate alternate ways to provide incomes for their families as opposed to returning to crime and illegal activities. Understanding the complexities of prison culture (Nelson 2012) is an essential component of administering a well-thought-out art program that not only meets the security needs of prisons (Cohen-Leibman and Gussak 2001) but also considers the financial pressures faced by management. Art can communicate across multiple levels (Sheller 2007; Sinapsius 2013), whilst within a prison environment art may give inmates a sense of self-control and freedom. Finally, art is engaging for offender responsiveness (Byrne et al. 2001).

15.7.2 Opportunities for Further Research

Opportunities for future research in this area lie in the potential of further training of successful participants serving long-term sentences who may become program facilitators within the prison themselves. This would prove beneficial to corrections not only as employment activities for the inmates facilitating art while disciplining other prisoners in a life-enriching format but would prove advantageous for long-term research into the benefits of forensic art therapies and residual effects (Cohen-Leibman and Gussak 2001). Previous models of art facilitation were geared at being time distractions rather than positive life reinforcement and/or rehabilitation (Pedley 2006). With economic pressure mounting to accommodate increasing prison populations of not only general or mainstream prisoners (Glossary) but more violent prisoners, art is no longer available as it previously was (Tucker 2019). Moreover, there are new security risks facing Corrections in larger precincts, and art supplies have come under growing scrutiny as potential weapons (Cohen-Leibman and Gussak 2001).

15.7.3 Research Limitations

Prisons, by nature of function, are restrictive areas, and security clearances and police checks must always be obtained. This means that access to facilities is only permissible by approval of prison General Managers. Some prisons/facilities have populations which management classify as highly dangerous, or the facility is geared at employment for inmates as opposed to therapies and therefore may not deem such research as beneficial to the facility or prison population. Maintaining an awareness of the prison environment and being respectful of the corrections ethos is essential. Lockdowns (Glossary) can occur and that can prevent facilitation and progress; however, this is consistent with the function of high-security facilities and with respect for staff this must be accepted, regardless of the project at hand. Relatedly, access limitations may impede or even prevent planning of program activities. Initially, the program developer's goals for artwork results were much greater than

what was ultimately obtainable, and this has been a learning experience throughout piloting the program. The sharpened focus now allows for further specifics to be conceptualised and investigated by future research.

15.8 Concluding Synthesis and Selected Recommendations

15.8.1 *For Policymakers*

As a result of piloting the ‘Change the Design of Your Life’ program, in May 2019 the program developer made a submission to the Queensland Productivity Commission into recidivism (Glossary) and imprisonment, drawing attention to the following points (Tucker 2019):

- Appropriate art programs should be reintroduced into all correctional facilities;
- Offender accountability needs to be addressed immediately post sentencing/guilty verdict;
- Family structure is integral to breaking cyclic behaviours;
- Holistic 24/7 supervised therapeutic community corrections are pivotal;
- Appropriate training for church groups should be inclusive of inmate culture and needs;
- Prison ministry (all denominations) needs ongoing and extensive support;

These areas need addressing within correctional facilities for the return prisoner/recidivist ratio to be decreased in the long term.

15.8.2 *For Prison Chaplains*

Within a globalised world of alternate cultural paradigms, conventional Bible teachings are typically viewed with scepticism. Art has an ability to engage multiple belongings and reach across multiple cultures and societies without strict adherence to ideologies (Brady et al. 2016, Acharya et al. 2019, Klingenberg et al. 2020). By using art and basic models of biblical morale, inmates may be engaged within a positive life program format ecumenically. Uniting Care recently requested research into the productivity, impacts and results from this art therapy-based program. Ongoing research is not only in response to this request but also meets the general need for better and more art-based therapies within institutional environs. During the apostle Peter’s arrest, the church continued to support him and pray for him. John the Baptist, while in prison, was able to send a message to the Messiah outside, via disciples. This mode of communicating with the outside world remained consistent with chaplaincy practice during the twentieth century (Hattersley 2000; Hicks 2015; Dethles 2017), although this has more recently been subjected to severe restrictions (SCB

2018). In the Book of Romans and Philemon, Paul speaks of his commune with other church members encountered within the prison. This instilled a sense of connection to ‘outside’ reality. Connection is one of the attributes for pastoral care consistent within a community framework. Crime is not a surface issue. Rather, it is intrinsic within humanity since the conception of free will (Gen 4:7) and should be managed holistically and flexibly to adjust to changeable circumstances. As prisons change, expand and evolve, so should our care for prisoners. In this context, chaplaincy should become more inclusive (as opposed to remaining exclusive) in its outlook on biblical influence in order to guarantee making a lasting impact (Dethles 2017; Hicks 2015; Tucker 2019). God gave humans gifts and abilities, and communicating through art is an undeniable gift, as is communicating through music. There is much support in the literature for the idea that human happiness is attained by more than merely economic development, wherefore holistic wellbeing perspectives are essential (Quak and Luetz 2020). Alternate ministries need exploration and support so that ex-prisoners may feel the gift of God within their hearts, which they may then leverage and release to the world through art.

15.8.3 For General Managers and Correctional Services

General Managers face a challenge each day recognising inmates as humans that have failed to live up to society’s expectations. For correctional services to bridge the gap between officers and inmates and to recognise that we are all ‘human’ with a different role can be a difficult task. If correctional staff and the general public can appreciate art as beneficial for the rehabilitative community (Rosal and Gussak 2016), there is the promise that art may be used and leveraged by skilful facilitators to reduce ‘pressure cooker’ conditions experienced in overpopulated correctional facilities today.

15.8.4 For Researchers

There are large knowledge gaps in research in the areas of forensic art therapies, which the American Art Therapy Association has drawn attention to (Rosal and Gussak 2016). Knowledge gaps include both long-term forensic rehabilitation and the long-term impacts of prison ministries upon inmates and their children (Rushforth and Willis 2003). Furthermore, there is a need to better understand the long-term trauma and generational impacts upon ex-prisoners as a result of incarceration. This calls for holistic rehabilitation methods and creative outlets for forensic evidence-based research (Cohen-Leibman and Gussak 2001). Moreover, there are opportunities to research the historical diversity of Australian culture upon its prison population. Finally, there is also a need for research in areas where teachers interact with children of prisoners.

15.8.5 *For Inmates*

The benefits of this research are hypothetically long reaching. If prisoner perspectives can be better understood through art, it opens up communication benefits for both correctional services and parole (Glossary) to recognise and identify the needs of prisoners before recidivist cyclicalities see them being returned to prison. There is a case in the literature to learn from unconventional teachers (Luetz et al. 2019), and consulting prisoners as hitherto unconsulted consultants resonates with the seemingly habitual “Divine preference for self-revelation and human betterment through the least expected voice” (p. 115). Expressed differently, the effect upon community and corrections orders could save a lifetime of trauma for both inmate and potential victims, with potential ripple effects extending to family members on both sides of the prison wall. By using art as a tool to disciple biblically, an inmate could then see the benefit of immersing themselves into a church community which can also increase chances of long-term rehabilitation success. If prisoners can be viewed as humans with abilities rather than disabilities, it may spawn long-term motivation towards community input and gainful employment.

15.8.6 *Summary of Benefits of Christian Education Using Art Therapies*

As Christians, we are created to create. This entails reimagining and creating churches that thrive, and schools that transform (Norsworthy et al. 2018). We would not have such a committed belief in the one true I AM if it was not for rich iconic art depicting Jesus and the prophets ministering to the Gentiles across diverse cultures. These timeless images are what we visualise in prayer, in reflection and in times of doubt and forgiveness. Art is the greatest form of worship—to recreate the image of Yahweh, Yeshua, Adonai, Elohim, the I AM—is to exalt Him through time and space (Wheeler 2003). As such, art can be arguably exposit as being similarly influential to prayer because it promotes change and communicates across cultures, time and space. Christians must adapt to a world that is visually inclined and liberally uses ‘emojis’. Jesus spoke in a language of visual parables, and if we wish to emulate His ministry to fellow human beings, we must use similar communication tools. Let art be an educator, because it can reveal what is hidden on the inside.

15.9 Glossary

AWP: Adelaide Women’s Prison.

Baker-Miller pink: A study by Alexander Schauss in 1985 on the The psychological effect of colour on the suppression of human aggression: Baker-Miller pink, found

that inmates held in an initial holding cell painted in this colour were subdued and that recorded assaults were drastically reduced.

BCC: Brisbane Correctional Centre. A remand centre designed for inmates awaiting court proceedings, was used to house juveniles age seventeen due to overcrowding and lack of placements for young offenders, due to the housing of MSU inmates this was amended.

Boneyard: Is the term prisoners use for protection (see protection) and is called this because once in there, you are deemed dead and can never return to mainstream (see mainstream).

BWC: Brisbane Women's Prison.

CCA: Corrections Corporation America. A joint venture with Wormald Security, John Holland Holdings, and was Australia's first privatised prison management at Borallon Correctional and training centre.

Community Corrections Order (CCO): An order upon which an inmate is placed to complete sentence on the outside, at a parole board approved address, with restrictions such as curfews, weekly checks, phone calls and GPS tracking ankle bands.

Contraband: Illegal substances within a prison including drugs, drug paraphernalia, weapons, mobile phones and or any other banned item.

Corrections: See QCS. An abbreviated term for Correctional Services.

DU: Detention Unit. Similar to SU, (see Safety Unit) but infringed upon higher instances of correctional breaches as opposed to personal or potential self-harm.

Dog: A term used by inmates to identify another inmate or officer or even volunteer as being an informant to either correctional services or police.

FPC: First Peoples Chaplain. A chaplain specific to the needs of indigenous inmates, and the social and spiritual differences from mainstream.

Gate Fever: A term used to describe the uncertainty, and anxiety about being released into society after becoming comfortable and institutionalised.

GEO: A private prison company that is currently being decommissioned as running Arthur Gorrie Remand Centre in Queensland. Historically begun as a small prisoner relocation business, Wackenhut Corrections Corporation (WCC) was formed as a division of the Wackenhut Corporation (now a subsidiary of G4S Secure Solutions) in 1984. In 2003, WCC management raised funds to repurchase all common stock held by G4S, changing its name to the GEO Group, Inc.

GM: General Manager.

Jail Tats: Naïve form of artwork tattooing done in the skin using unsanitary hand made equipment and hazardous materials which have a distinct look from professional tattoos.

Lockdown: Correctional centre has been locked down to accommodate either a security breach, assault including ambulance or hospital transfer, shortage of staff, cell searches or renovations.

Mainstream Prisoners: Is the general population of prisoners that are assessed as being capable of interaction within the general prison society.

MOD: Manager of Offender Development. Oversees programs, sentencing plans, rehabilitation results inside the prisons and reports back to key stakeholders.

Parole: A community corrections order oversighted by the parole board which monitors prisoners to complete low security sentences within the community, under strict regulations.

Protection: A secure area self-contained within correctional facilities and removed from mainstream. Generally known to house sexual offenders and paedophiles, but also houses inmates that sign over or 'dog' on another inmate.

Probation: An alternate form of parole, usually applicable for minor offences.

PTSD: Post-traumatic stress disorder.

QCS: Queensland Correctional Services are the Government funded body which oversees the running of Government prisons under the minister for police services also.

QPC: Queensland Productivity Commission. In 2018, commissioner Kim Wood led a commission into recidivism and imprisonment in Queensland regarding the high incarceration rates. This first author made a submission and spoke at the commission regarding chaplaincy and art programs.

Recidivism: The revolving door of prisons. Inmates who cannot break the cycle of offending are titled recidivists.

Re-Start: An external provider for correctional services that employs inmates while training them for outside work provision and utilising their skills to external contracts.

Serco: Founded in 1929 as RCA Services Limited, a United Kingdom division of the Radio Corporation of America, initially provided services to the cinema industry. Following the takeover of RCA by General Electric in late 1985, RCA Services Limited was bought out by its local management. It changed its name to Serco in 1987 and up until 2019 after the CCC, it managed Arthur Gorrie prison and South East Queensland during its decommissioning as a men's centre and recommissioning as a women's to accommodate overpopulation.

SCB: State Chaplaincy Board. A committee of representatives of the five denominations that create the vast numbers of chaplains across Queensland needed to visit the prisons, in conjunction with correctional services.

SRS: Symbolic Repetition Scale. A record of change made by prisoners through artwork produced during the "Change the Design of Your Life" art program.

SU: Safety Unit. Prisoners are placed in canvas gowns and stripped of all possessions or essentials. They are under strict guard, slowly decreased from 24-h observations to 10 min observations, to eventually being permitted basics, including underwear or a blanket.

Tattooing: Tattooing in prison is illegal, as it can alter one's appearance from their original identity when initially incarcerated, inmates can be breached, charged and serve additional time.

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Sarah Tucker (Bachelor of Visual Arts UNE; Candidate Master Social Science Leadership CHC) is a prison art therapy facilitator working in conjunction with Queensland Correctional Services (QCS) and Uniting Care (UC) prison ministry. In seeking to promote rehabilitation, healing, reconciliation and recidivism prevention for both offenders and society, Ms Tucker draws on her own personal experiences of incarceration for background and inspiration. After more than two decades outside of prison and then stepping back in as an art tutor and First Peoples Chaplain, she is well acquainted with both prison culture and the myriad systemic issues facing institutional incarceration today. Having developed and implemented the 'Change the Design of Your Life' art therapy program in two Queensland prisons (2018–2019), Ms Tucker has witnessed a high proportion of participants complete the 8-week program and then continue with their art, assimilating it

as an intervention and relapse prevention tool. After four rounds of piloting, notable results have been achieved: (1) inmates have grown in self-confidence through self-awareness and accountability; (2) engagement with art has reduced involvement in violence and prison drug culture; (3) some inmates have discovered art as a tool they can share with their own family members and children, thus assisting them with re-connection; (4) art therapy has resulted in changing habitual behaviours and has strengthened cognition especially for inmates with lower levels of education. Given these positive preliminary results, artwork might be progressively acknowledged by Parole and Probation as a vital tool for communication. More recently, Ms Tucker has turned her experiences into a life-changing research project at Christian Heritage College (CHC) where she is systematically analysing the effectiveness of art therapy for prisoner rehabilitation. Having grown up in poverty and then completing high school while living in the streets, Ms Tucker is accustomed with having to overcome acute struggles, social exclusion and cultural hurdles for herself and others. She is accredited as a Uniting Church preacher and uses her theological knowledge to help prisoners change their perspectives through practising art. Uniquely, it is her extensive life in the arts and as a tattoo artist for 25 years that gives her such broad insight and perspective towards societies forgotten and underground, leading her into interesting and unexplored research territories and topics.

Dr. Johannes M. Luetz (BA/USA, MBA/Germany, Ph.D./Australia) is the Research Chair at Christian Heritage College (CHC), a faith-based private higher education provider in Brisbane. He has consulted extensively for World Vision International on research projects raising awareness of the growing effects of demographic, environmental and climate change on vulnerable communities in Asia, Africa and Latin America. He was raised in Sierra Leone and Switzerland; cares deeply about poverty reduction, holistic education, justice and equity; and has researched and published conceptually and empirically in these areas. He is a big picture thinker and has interdisciplinary research interests at the science-policy interface, including in areas of human behaviour change, social transformation, human resilience and the not-for-profit sector, among others. His Ph.D. research at UNSW Sydney has featured in national news and documentaries, and he has been a guest on ABC Radio National—The Science Show. His research has attracted grants, prizes, scholarships, awards and distinctions, including best thesis prize (2006), UNSW UIP Award (2009), UNSW ASPIRE Award (2012) and best paper awards (2017, 2018). He coordinates the Bachelor of Human Services at CHC and also heads the Master of Social Science Leadership program, which through its research and teaching activities on change leadership gave rise to this case study publication. Dr. Luetz is an Adjunct Fellow at the University of the Sunshine Coast (USC) and Adjunct Senior Lecturer at the University of New South Wales (UNSW Sydney) and sits on the Editorial Board of Springer Nature journal *Discover Sustainability*.