

EDUCATIONAL RESOURCE

EXPRESSIONS WHIRINAKI ARTS & ENTERTAINMENT CENTRE

Expressions Whirinaki Arts & Entertainment Centre is Upper Hutt's own art hub. We are committed to offering engaging and accessible visual and performing art experiences for local students and have a range of exciting and world class programmes.



INTRODUCTION

Huakina- to open is an innovative exhibition curated by The Learning Connexion School of Creativity and Art in conjunction with Expressions Whirinaki. Featuring art by prisoner and guest artists, this is a rare opportunity to view work made by prisoner artists from around New Zealand alongside well-known guest artists including John Walsh, Wi Taepa, Nigel Brown, Shane Hansen, Dale Copeland, Sean Duffell, Flox and more.

The process of creating or viewing art can be a healing process, or it can create bridges of understanding between wide gaps that may exist.

In te reo Māori, Huakina means “to open.” For prisoners “between cultures, individuals, or throughout vast histories of time,” says contemporary Māori artist Darcy Nicholas.

All artists received an identical wooden box to respond to, each exploring the limits of their own creative potential. The resulting works are expressive, original and enchanting.

They shine a light on prison art in New Zealand.



The exhibition features around 120 works, in a huge variety of styles and mediums. While many feature flora, fauna and Māori motifs, some take the concept of openings quite literally - one box has a sculptured wooden fist bursting through the top, while the other hand grasps for freedom from the side. The image is powerful and visceral.

Seeing the artwork of prisoners is striking, because it reminds us of the freedom we take for granted – but also the walls we often create for ourselves.

Students from 14 prisons participated and had 12 weeks to create a piece of artwork especially for this exhibition. Tommy* (not his real name) from Christchurch Prison says of his experience:

“I was quite honoured to have been asked to be a part of it... I’ve never really had the chance to be involved in anything like this... I hope it does some good for some people.”

Sharon Hall Restricted Programmes Coordinator from The Learning Connexion says: “It’s a great opportunity for students to extend their creative practice by responding to a brief.”

The exhibition artworks are available to purchase via a Trade Me auction, with proceeds going to Victim Support.

“Creativity programmes in prisons help to build essential life skills, expand forms of communication and help provide pathways to successful rehabilitation,” says Sharon.

“We find through achieving an NZQA qualification in Creativity, our Corrections students gain many valuable skills for their future, including creative techniques, problem-solving, commitment, focus and confidence.”

While the formal education is hugely beneficial, the main thrust of TLC’s Creativity programme is to build life skills and open new forms of communication. “We believe art opens doors, and helps the prisoners gain confidence and realise their potential.”

THE PRISONS ARTS PROGRAMME IN NEW ZEALAND

The Learning Connexion facilitates the prison arts Programme in Aotearoa. Currently there are about 130 Inmate students enrolled in this programme, in many prisons across New Zealand. Students can get up to a three year NCEA accredited qualification from completing the course, this is the same qualification that is offered by TLC to the public. This exhibition of their work is the first time that the Prison arts programme have showed their work in a public space.



ART AS REHABILITATION

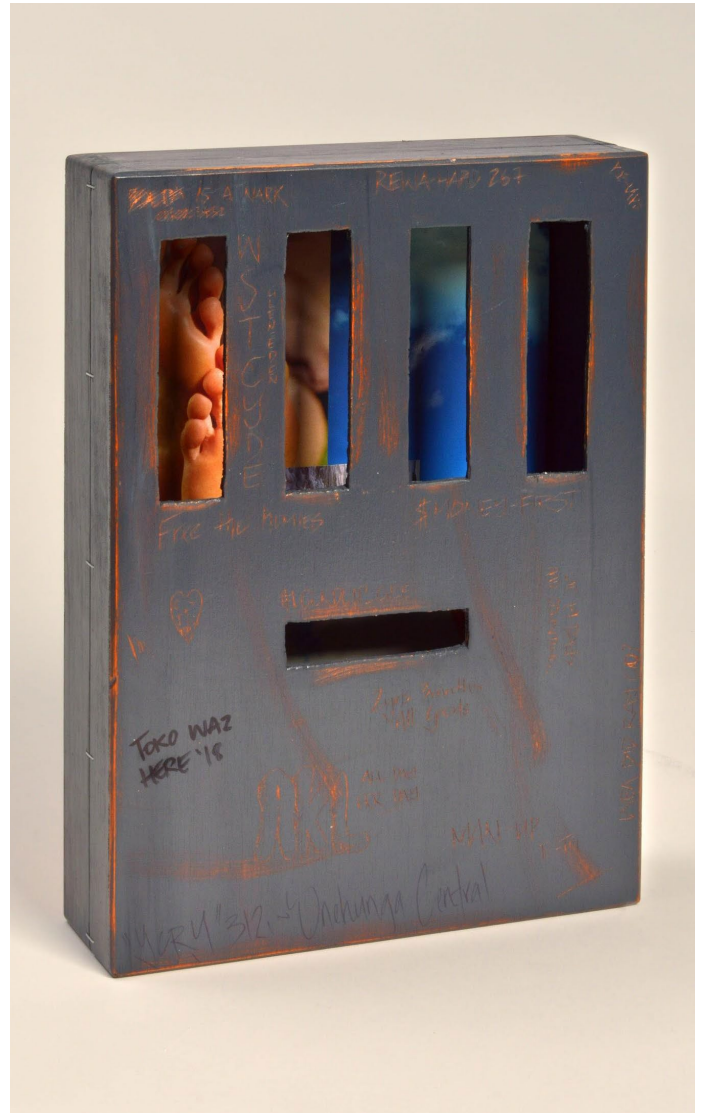
As a society, we have an obligation to try to rehabilitate prisoners in our facilities. Offering the arts programme to inmates is one way in which we can help to do this.

For many prisoners, this is the first time they have achieved a qualification, and they historically may not have had a positive experience in education. The sense of achievement that prisoners gain from completing the course is a positive step towards rehabilitation. The Qualification has about an 80% completion rate within prisons.

Some inmates may begin the program purely to occupy their time in the institution in a productive way. This results in a space for inmates to reflect on their lives, choices, and sense of identity. Tutors hope that inmates look beyond learned patterns of behaviour into new ways of thinking, hopefully translating this into seeing that there are different ways to act that lead to different pathways in life.

Inmates that take part in the Corrections Arts Programme also holistically learn new skills. Reading and writing skills need to be extended in order to fully comprehend the purpose of projects, or to express what is needed properly. Other skills that an inmate might already have, or learn whilst in prison such as carving and metalwork can cross over into the arts programme and be extended.

Art students learn that art and drawing is not just about a skill level, for the first time many students see that there is something that can be drawn out of art on a therapeutic level, or a layer of deeper meaning. They also have the opportunity to re think pre conceived ideas of of "good" art and their potential to be artists themselves. Reflection on the self and a focus of thoughts on a piece can help provide a physical letting of emotions that one might not feel able to talk about, especially in the case of prisoner artists.



The arts as use in rehabilitation have a long history. In the 1940s the therapeutic use of the visual arts was defined and developed into a distinct discipline.. In England, the first person to refer to the therapeutic applications of art as art therapy was Adrian Hill, he developed the idea after a long stay in a sanatorium whilst suffering from tuberculosis. He went on to work with Artist Edward Adamson to start Art therapy classes in mental health institutions in the United Kingdom. Adrian Hill was a longtime supporter of "non-interventionist" art therapy where patients simply created art for self-expression rather than for psychological interpretation by a clinician. The discipline arose independently in America and Europe. Using art as a process of recall can help to process and overcome trauma or/and ongoing mental health issues.

Other examples of Art therapy being used are to help with PTSD for service personnel, as documented at WW1 Military hospitals and post-Vietnam war. It has also been used in the case of PTSD suffered after witnessing shootings or violence, and with children that have been abused. It has also been put into practice with children on the Autism spectrum as well as in many other cases.

Although the Art Programme offered by corrections is not a therapy as such, some benefit main be gained by inmates by the holistic practice of art, and the adoption of it into their everyday life.



HOW IS THE PRISON ARTS PROGRAMME FACILITATED?

The programme is delivered via correspondence, with tutors at the Learning connexion responsible for up to 30 inmates each, communicating via phone and in person when they get the chance. The facilitation of the program as correspondence is necessary as prisoners get transferred often and the distance learning model provides continuity through the process. For any particular project, students submit their ideas, and let their tutor know any extra materials that they will need on top of what is provided. These materials need to go through two levels of clearance by the authorities before they make their way back to the inmate, and they can begin work. Inmates hear about the programme predominately through word of mouth and apply via phone to be able to take part. Sometimes inmates may be put forward by staff.



RIMUTAKA PRISON

Rimutaka prison is part of our community here in Upper Hutt.

UPPER HUTT CITY LIBRARY HERITAGE

Wi Tako Prison in Upper Hutt in 1984.

Rimutaka Prison is located in Trentham. It is New Zealand's largest prison, holding up to 1078 prisoners and employing about 570 staff. The prison opened in 1967 and was originally named Wi Tako Prison until the name was changed to Rimutaka Prison in 1990. It is on a large site at the end of Freyberg Road and the number of cells and prison units has grown substantially in recent years to accommodate rising prisoner numbers. In 2010, Rimutaka became the first prison in New Zealand to open

a container-cell unit. The cells are constructed from refurbished shipping containers and the unit houses up to 60 prisoners in a mix of single and double-bunked cells.

Rimutaka Prison includes several specialist rehabilitation units. It has one of the five Māori Focus Units in New Zealand prisons, a Drug Treatment Unit for prisoners with drug or alcohol problems. Rimutaka also has a 30-bed special treatment unit for violent prisoners called Te Whare Manaakitanga. Prisoners in this unit are taught skills to enable them to live without using violence; this includes conflict resolution, the use of timeout, impulse control and how to challenge their own thinking. The prisoners also learn to change their attitudes towards women. Offenders have to be classified as having a high risk of re-offending in order to attend this programme.

Rimutaka prison opened the country's first dementia unit in December 2012. The Corrections Department said a "high dependency unit" will be created for some of the 120 inmates aged over 65 who struggle with daily tasks.

The prison employs many people in our community, bringing revenue, jobs and families to settle in Upper Hutt. Many families move to Upper Hut to be closer to their loved ones whilst they are in prison.

Being aware of the prison in our community is not necessarily a bad topic of discussion. People do bad things, but rather than just throw them away, prison is a place where they can learn a new way of life. – Krista Kerr

The vision of the New Zealand corrections departments is to create lasting change by breaking the cycle of reoffending. Their main practise values are:

Rangatira (Leadership): demonstrating leadership and accountability

Manaaki (Respect): care and respect for everyone

Wairua (Spirituality): a unification and focus in efforts

Kaitiaki (Guardianship): to be responsive and responsible

Whanau (Relationships): to develop supportive relationships

WHAT IS IT LIKE IN PRISON?

If you are in prison you have either been convicted of a crime, or are in remand. Remand means that you are being held in prison whilst awaiting trial. Being in prison means that you do not have your freedom to do what you want, when you want, and go where you would like to.

There is a process that occurs when someone is taken to prison. After being sentenced in court, prisoners will normally be held in the court cells until the end of the day. A group will then be transported to prison, where the receiving office processes them.

- Prisoner identities are checked to make sure they should be in prison and then each person is searched for contraband. If a prisoner has property with them, it will be documented and processed at this point.
- If a prisoner has cash it will be deposited in their prison trust account. Prisoners can use this account to purchase a range of approved grocery items in prison.
- Prison clothing will be issued, although this varies between prisons. Some may allow prisoners to wear some of their own clothes but no gang-coloured clothing or paraphernalia is allowed.
- Prisoners are interviewed to establish general details like next of kin and if they have any immediate needs.
- Prisoners are also given an initial health check which includes mental health screening.

Part of the assessment process is used to determine where a prisoner will initially be placed in a prison.

Many prisons will have a unit where new arrivals will spend their first days.

New prisoners will be taken to the unit they have been assigned to and allocated a cell. This may be a single cell or a cell shared with another prisoner.

Prisoners are assigned a case manager and officer when they arrive in prison. Case managers work with offenders in custody to facilitate services and deliver active and caring support to prepare the offender to live an offence-free life and to ensure a successful transition to probation colleagues or directly into the community.

Case managers work to develop a comprehensive phased rehabilitation and reintegration plan. On sentencing the case manager completes a comprehensive assessment interview with the offender to identify their rehabilitation and reintegration needs. Using this information the case manager then develops a sequenced, prioritised plan to meet the identified needs (responses to risks) for the offender.

The case manager then manages the plan proactively throughout the sentence to ensure the offender is able to complete the required interventions, often by assisting the offender to resolve barriers to rehabilitation (eg, increasing an offender's motivation to attend treatment) or facilitating external services to meet their needs (eg, accommodation provider).

The case officer is a corrections officer who is the day-to-day face for offenders. Case officers motivate and support the prisoner to work towards achieving the goals in their offender plan.

Soon after they arrive in the unit, prisoners will be given an induction interview where they will be informed of the rules and regulations of the prison and the routine of their unit.

These include

- How they can contact family or friends, no email or internet, postal contact only
- When they can have visitors
- What is available to them, for example health services, and contact staff like the social worker and chaplain who can help them adjust to prison life.

From then on in, the prisoner stays in prison under the management of their case officer for the duration of their sentence, subject to re assessment. Rehabilitation, education and job training are required whilst in prison. Prisons in New Zealand are Humane and hope to rehabilitate prisoners whilst they are in jail.



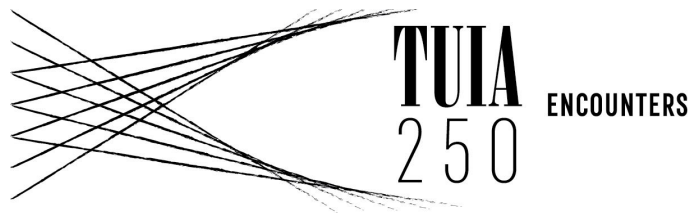
TUIA 250 IN 'HUAKINA'

Regardless of all of the above efforts and intentions, it is alarming to note the high percentage of Māori in our Prisons. During this year the Tuia 250 programme acknowledges the first meeting between Māori and Europeans. One of the key themes of this programme is Dual heritage- shared future. Presenting an honest and balanced historical narrative to better understand our relationships, and build a strong foundation for a richer shared future.



Māori make up over 50% of our prison population, despite making up 15% of our total population. For women in prison, 63% are Māori. Māori are more likely to be sent to prison for a crime, than non-Māori who commit the same crime. Māori are also more likely to re-offend. These figures come from a study published by the Department of corrections in 2018.

Why does this happen? There are no easy answers to this question. Colonisation is a factor that has historically affected indigenous cultures - especially considering that the high imprisonment of indigenous people is also a feature of Australia, Canada and other "settler states".



We as a society need to address this issue and develop better ways to improve our justice system and to better cater for Māori reintegrating into society, in a way that works for tangata whenua, to prevent re offending.

What we do know is that there are other approaches to criminal justice processes that are needed for Māori if we are to improve outcomes. Police, corrections, justice have some experience in some successful initiatives that have improved outcomes on a smaller scale, focussed on specifically improving outcomes for Māori.

Programmes such as the Māori Focus units within prisons, and the Rangatahi Courts—youth courts based on marae—and iwi advisory panels who work with police all have had success. Do we need to look to these initiatives to bring change on a larger scale? Coordination and collaboration is required – within government, community and iwi organisations.

Having a dual culture means that we are in unique position to try solve these issues, through looking at our justice system through the lenses of both cultures. We can weave our cultures and values into a future that we will be proud to leave the next generation.

As it stands the inequality of our Justice system an issue that we face and need to address to be able to guide pathways forward as a nation, inclusive and fair to all cultures.

'Let's talk. Tuia 250'

'Tuia te muka tangata ki uta'

'Weaving people together for a shared future'



EDUCATION VISITS

In Gallery: 20-30 mins

Introduction to the project. 10 Mins

Why? How? Who? The learning programmes specialist will introduce the project and its intention.

What is an artist's "brief"?

Students will then have an opportunity to look around, they will then be given an opportunity to choose one piece from the exhibition and respond to it. 10-15 mins

ACHIEVEMENT OBJECTIVES

Visual Arts

Levels 1 – 3

Through viewing Huakina: to open, students will address the following learning objectives

Understanding the visual arts in context

- Investigate the purpose of objects and images from present cultures and identify the contexts in which they were or are made, viewed, and valued.

Developing practical knowledge

- Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.

Developing ideas

- Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.

Communicating and interpreting

- Describe the ideas their own and others' objects and images communicate

Levels 4-8

Students will:

Understanding the visual arts in context

- Use research and analysis to investigate contexts, meanings, intentions, and technological influences related to the making and valuing of art works.
- Research and analyse contexts relevant to their intentions and to the expression of meanings in their own work.

Developing practical knowledge

- Apply understanding from broad and deep research into the characteristics and constraints of materials, techniques, technologies, and established conventions in a selected field.
- Extend and refine skills in a selected field, using appropriate processes and procedures.

Developing ideas

- Generate, analyse, clarify, and regenerate options in response to selected questions or a proposal in a chosen field.

Creative classroom- 1 Hour

Students will get their own chance to answer the brief of Huakina—they will be given the resources to express their ideas through mixed media, selecting their materials and techniques and planning their outcomes .

The learning programmes specialist will scaffold them in their intentions, helping them to problem solve any issues, and think of alternative ways that they might express or execute their plan.

- Use a systematic approach, selectively informed by recent and established practice, to develop ideas in a body of work.

Communicating and interpreting

- Research and analyse selected approaches and theories related to visual arts practice.
- Critically reflect on, respond to, and evaluate art works.

Viewing Huakina: to open will allow students to address the following key concepts in the New Zealand Secondary school Visual arts curriculum:

Visual Arts

Creativity and connection

- Creating is a process of engagement.
- The visual arts are about giving form to ideas and expressions for the purpose of engaging and interacting with self and others.
- The creative process explores and questions notions of identity and community.
- Reflection and critique of visual cultures defines us and connect us to our worlds.

Inquiry and production

- The process of inquiry is founded on the formation of a problem or question. How do we view ourselves and others and why?
- It is reliant on a responsive process of investigation, critique, evaluation, and synthesis within and through the production of work.

Challenge and invention

- The visual arts aim to create contexts where students take risks with their ideas and concepts generated from their interaction with the worlds they live in.
- They are premised on the notion that instability in terms of knowing or knowledge is a productive space for invention or the creation of the 'new'.

Transformation and empowerment

- Creation is a process of transformation – change, conversion, alteration, metamorphism – realised through expression and production.
- Transformation creates the conditions for empowerment of both individuals and (on a more collective basis) groups or communities.

KEY COMPETENCIES

Our Art Gallery is a public space, Students will be learning the following Key Competencies through a visit to Expressions Whirinaki

- Thinking
- Relating to others
- Using language, symbols, and texts
- Managing self
- Participating and contributing

PRE AND POST VISIT ACTIVITIES

- Pochade box- A pochade box is a portable case with your medium of choice and paper or canvas, so you can paint or draw on the go. Wooden is best- you can use an old box from the second hand shop, or a shoebox would do. Your box could contain
 - Canvas- mini canvasses can be obtained cheap from the \$2 shop, or a pad of paper that fits comfortably inside your box lid
 - Paint, charcoal, pastels
 - Brushes if needed
 - Clothes to wrap used brushes
 - A pallet to squeeze paint onto if needed- cut from an ice cream container lid to fit your box

Inside the lid of your box, thread elastic diagonally across each corner to hold your canvass in place (if needed)

Take the opportunity to paint outdoors using natural light.

- Creative writing: a day in the life. What do you think a day in the life for a prisoner is like? Write about this from a prisoner's perspective.
- Big box constructions- using an old fridge box, make a macro version of the brief of Huakina that reflects your whole class. On the outside of the box, make/ paint collage how the world sees students your age, and on the inside contrast this with how you see yourselves. What reflects your values/ differences/shared opinions?
- Debate—debate the moot—that this house believes we should provide better support re- integrating prisoners into our community after they have served their sentence.
- Reflection on the theme—past/present. Draw a diagram about what prisons were like in the past, what they are like now, and what you think they might look like in the future? What do you think has changed from the past? What do you think we could do differently / better in the future?
- Research the art of one of the guest artists in Huakina: to open
 - What medium do they use as part of their practise?
 - What techniques do they use?
 - Why might an artist take part in a project like Huakina?
 - Create an artwork of your own inspired by the artist of your choice.



REPORTS , WEBSITES AND RESOURCES

https://www.corrections.govt.nz/resources/research_and_statistics/over-representation-of-maori-in-the-criminal-justice-system

Corrections 2018 report on over representation of Maōri in the criminal justice system.

<https://artsaccess.org.nz/sharon-hall-artist-and-tutor>

Interview with Sharon hall, restricted programme coordinator and tutor at the Learning connexion Taita

<https://www.corrections.govt.nz/>

Corrections website with information about Rimutaka prison

<https://artsaccess.org.nz/Arts+in+Corrections>

Arts access Aotearoa arts in correction webpage

<http://www.kiwa.org.nz/>

Website of Sir Kim Workman, Social justice advocate and writer.

WEBSITES OF GUEST ARTISTS THAT HAVE TAKEN PART IN HUAKINA: TO OPEN

<https://www.nigelbrown.co.nz/journal/>

<https://flox.co.nz/>

<https://www.shanehansen.co.nz/>

John walsh- <http://nz-artists.co.nz/artists/walsh/>

<https://www.darcynicholas.co.nz/>

<https://michaeloleary.wordpress.com/about/>

<https://garethmcghie.weebly.com/>

<http://nzwoodworkz.wixsite.com/troygrimwood2/woodturning>

<https://www.annahstretton.co.nz/pages/about-annah-stretton>

<http://www.thehori.co.nz/>

<http://seanduffell.com/>

<http://dalecopeland.co.nz/default.htm>

<https://www.jeffthomson.co.nz>

PLANNING A VISIT

Getting here

Public Transport: with buses and trains stopping at Upper Hutt Station, Expressions is just a five minute walk down the road.

Bringing your own bus or cars: car parking and bus drop off points are right behind Expressions in the carpark near H2O Xtream swimming pool.

During Your Visit

Lunch & morning tea:

We have an indoor space to enjoy morning and afternoon tea should the weather require (subject to availability)

School bags & jackets:

Yes you can bring your school bags and jackets as we have a space for them while you visit.

For further information or to book a visit please contact

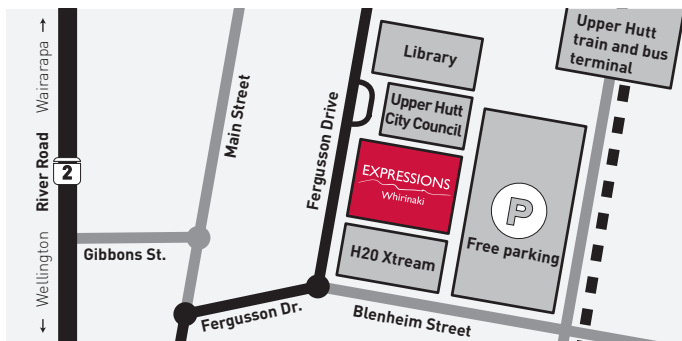
Claire Mephram, Learning Programmes Specialist
Expressions Whirinaki Arts and Entertainment Centre
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Claire is also available throughout the year to visit your school and discuss the exhibition programme and the opportunities for your students.

Please contact her to make a time to visit you.



EXPRESSIONS
Whirinaki

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836 Fergusson Drive, Upper Hutt | 04 527 2168
Open 7 days a week, 9am – 4pm | www.expressions.org.nz