

# *PCAP NEWS*

*June 2020*

The PCAP newsletter aims to keep incarcerated artists, writers, and performers informed of what the Prison Creative Arts Project (PCAP) is doing and how to be involved. If you know someone who would like to receive this newsletter, please have them write to us.

# A Note from the Interim Director

by **Nora Krinitsky**

Hello, Prison Creative Arts Project participants, writers, artists, and community. I'm writing with a more somber tone than usual as I reflect critically on the current state of the world. I acknowledge the events that have occurred recently as many communities have experienced pain, trauma, and unrest. I acknowledge the many individuals, organizers, and activists working to heal trauma and ensure the safety of all of our community members. I am grateful to everyone who is working to make our world more safe and just. I also acknowledge that our community inside prison and in the free world continues to suffer from the COVID-19 pandemic. Many of those we love have become ill or have lost their lives to this disease. I hope that we can discover novel ways to support one another through these tumultuous times, grieve our losses together, and find a way forward.

Things are quite out of the ordinary at the PCAP office—the PCAP staff and I are all working remotely for the time being. We get to see one another on video calls and we speak on the phone often, but I greatly miss the energy of the office and the unplanned moments of joy and community we get to enjoy there. Summer is typically a very hectic time of year for Graham as he works on shipping all of the art from the annual exhibition. Due to the postponement of the art show, Graham is enjoying some well-deserved time off this summer and plans to travel and visit family. Mary, Vanessa, and I—along with our PCAP faculty—are working hard to design ways to continue PCAP programs remotely during the coming year. Since we do not yet know when we can enter prison again, we are exercising our creativity and problem-solving skills to design programs that can be done at a distance. I'm especially grateful to Mary for the wonderful work she has done researching programs that can be conducted remotely. You can expect more updates about our 2020-21 programs as the summer progresses.

After much consideration, we have decided to exhibit the art selected by PCAP curators in 2019-20 for the *25th Annual Exhibition of Art by Michigan Prisoners* in March 2021. PCAP will hold all of the art until it is exhibited. The show will be mounted in the University of Michigan Duderstadt Center gallery for two weeks (precise dates to be determined). The art will be available for purchase when the gallery opens in March 2021 and will not be available for sale before then. In the meantime, your friends and family can continue to view the online preview of the *25th Annual Exhibition* at <http://myumi.ch/MEIIE> and leave comments for the artists there. So far, over 4,000 people have viewed the online preview. People from 45 states and Washington, DC have visited the site, as have people from 30 other countries including the United Kingdom, Ireland, and Japan. I hope that you are happy to hear about how many people have viewed your art, despite the postponement of the show. I was especially excited to see that people around the globe have been enjoying the online preview; it is wonderful to see our artists appreciated across the world.

I have been working closely with the PCAP curators and staff to create ways to support our artists and their artistic practice during this unusual year. Since we have already assembled a full art show that will be exhibited in March 2021, we must forgo our typical art selection process. I know that this is upsetting news that many of you may be disappointed to hear. Instead, we are pursuing some new programs to continue encouraging art making inside prison. In the fall, you will receive a call for new art from the PCAP curators. This call for art will include thematic parameters and size specifications for pieces that can be mailed to PCAP. The curators will consider the new art they receive and may add some pieces to the *Annual Exhibition*, create a gallery book or other publication with the new pieces, or display the pieces online. We are also working to plan a visit to each facility in the state once we are allowed to enter prison again. The curators will not select or collect art during those visits, but they will meet with artists, provide feedback about pieces you have created, and conduct a creative arts workshop. There is still much to plan when it comes to these visits, especially due to the ongoing uncertainty about the public health crisis. But please know that we are working hard to continue to fulfill our mission and support all of the artists and creators inside prison.

As I end my first year as the Interim Director of PCAP, I have been reflecting on all that I have learned over the past year. I have learned much about the inner workings of the University of Michigan and the Michigan Department of Corrections. I have learned about the many details, processes, and considerations that go into running a large organization like PCAP. I have learned how to work with a wide range of people and how to be a better listener and leader. I've learned theater games that sometimes felt silly, but always made me laugh and connect with those around me. I've learned new songs and sung with new friends. I have learned about artistic techniques I could never have imagined and been astonished at the breadth of creativity in our community. I have continued to examine my own privilege and inherent biases and worked to be more aware of those biases and to be a better ally. But certainly

*A Note from the Interim Director cont.*

most importantly, I have learned about the boundless capacity of human beings for kindness, growth, empathy, and love. I have learned this in every correspondence and conversation I have had with those of you who are incarcerated and those of you who have come home from prison. In moments when I felt unsure or discouraged—especially in the last few months—you all extended me generosity and compassion. I am unspeakably grateful.

## ***PCAP Student Member Spotlight***

by **Carson Krome, Student Executive Board Member**

### **Kwame**

I'm very passionate about social activism, especially fighting against racism and for criminal justice reform. PCAP provides the space for me to do so in a unique way—fine arts. Volunteering with this organization has been both enriching and inspiring! I'm humbled and grateful to be aligned with PCAP, my cohort of facilitators, and all involved with this phenomenal organization!



## ***Literary Review: Call for Submissions***

The Prison Creative Arts Project (PCAP) is accepting submissions of creative writing—fiction, poetry, essays, or memoir) of up to 4,500 words (ten typed pages) for *The Michigan Review of Prisoner Creative Writing*. The next pieces selected will appear in Volume 13, appearing in 2021. Writers are notified with individual responses.

PCAP at LSA Residential College  
Attn: Phil Christman  
701 E. University Ave.  
Ann Arbor, MI 48109-1245

Please submit the following information with your written work:

- Your legal name (so we can communicate with you by mail);
- Your name or pen name as you'd like it to appear in the journal, if that's different than your legal name;
- Your MDOC/BOP ID number;
- Your current address;
- A short paragraph about yourself/your writing that will be published alongside any accepted piece

Thank you for your outstanding pieces of writing that you have submitted thus far. We strongly encourage you to continue in this creative process and send us any and all of your work. We will continue to read and respond to all submissions, though the process has been slowed due to COVID-19. Thanks for your understanding.

## ***Linkage Project***

Would you like to stay connected with PCAP after you come home? The Linkage Project offers workshops, cultural field trips, connections to PCAP's campus community, and the opportunity to build a network with other artists, writers, and performers. Though in-person activities are suspended for now, our members stay in touch by email and text. If you would like to participate, please write to Vanessa Mayesky when you have a release date or email [pcaplinkage@umich.edu](mailto:pcaplinkage@umich.edu) after you come home.

# Creative Arts Class Has Therapeutic Value

by **Ricardo Ferrell, PCAP Participant**

A continuing art class offered by University of Michigan's PCAP is panning out to be more than an opportunity to express one's artistic talents by learning skills in drawing, painting, and visual arts. It's also providing an avenue for incarcerated men at the Gus Harrison Correctional Facility in Adrian, who participate in the weekly classes to explore alternative measures to receive a form of therapy by practicing centered concentration, while they work with instructors on how to create art.

As one participant describes, "When asked to describe what I am getting out of this experience. I shared with Instructors Laura and Lauren that the class is like practicing yoga, which is impacting my mind and spirit. It helps in the releasing of built up stress, and brings forth a calmness that enables me to draw and paint with a purpose of creating something special." Another shares, "This is like having therapy sessions and being able to deal with and triumph over past neglect, abuse, and trauma, this is what I am getting out of the class—more than learning art."

In talking with other class participants, I learned that most of them not only enjoy the idea of being involved in the art class, they too are getting something more out of it.

Roummel Ingram, a talented music artist, told me he had no clue he would be sitting in a classroom painting things and objects. "Man, if you would've told me that I'd be able to create this sort of stuff in 9 short weeks, I would've probably said, no way in the world I could do something like this," says Ingram.

Kevin Moore, added his take saying, "This is by far the best class I've experienced in my 20 + years of incarceration. The ladies came in with an enjoyment for teaching different techniques to art. They treated us all as human beings, sadly the class was suspended due to COVID-19."

Michael Parnell, talked about receiving what he calls an inner peace when he paints. "Because of my learning disability, somehow it works and helps me find better ways to deal with my bipolar through art," Parnell stated.

Dathan Price, an active participant shared with me the following, "Through being able to participate in the class, I was able to find peace of mind within and mentally remove myself from the harsh reality that is prison."

Quentin Jones, a former participant in the PCAP art class said, "Ricardo, this class was dope, I had no idea that I would be able to create art in this fashion, and I certainly wasn't counting on any therapeutic benefit. Laura and Lauren really gave us their all, in showing this was more than art."

This writer spoke with each instructor asking them would they agree that active participation in an art class could provide therapy to some? Lauren (LoLo), who has been coming inside Gus Harrison over the past 5 years states, "You're absolutely correct Ricardo, our class does have a therapeutic benefit because it's like getting therapy without having a therapist in the room." Also, chiming in and giving her perspective on the therapeutic value of the weekly art classes, is Laura (Lasagna). She shared how drawing and painting has immensely benefited her in dealing with personal struggles she faces every single day. "This is more than the creation of art, sure it's the expressing of one's artistic talents as well as having a willingness to be vulnerable, which is an important key in moving forward in the healing process. Everyone wants to discover something they can utilize that leads to a form of therapy," says Laura.

The class met on Monday, January 27th, the day after the tragic death of Kobe Bryant and his 13-year-old daughter Gianna, who along with 7 others, died in a terrible helicopter crash outside of Los Angeles. Mostly all class participants honored Kobe by drawing and painting various pieces to reflect on what they thought of the NBA superstar.

The PCAP art class is providing a space where those who come to class week after week not only can learn how to draw, but find an unique form of therapy without the benefit of an actual professional therapist present. I am beyond excited and happy that I signed up to participate. This is one of the best classes I've had the opportunity to be involved with in a long time, and I look forward to learning more to enhance my artistic ability.

The coronavirus pandemic has virtually shut down the University of Michigan, wiped out in-person classes, and put a crimp in our progress as eager learners of the craft of art. All of us PCAP participants are looking forward to getting back to enhancing our artistic talents, and more importantly, receiving the weekly therapeutic outlet, by openly expressing ourselves through art.

## ***Theatre, Dance, and Performance Behind Bars: Call for Submissions***

Professors Vicente Concilio and Daiane Dordete Jacobs at the Universidade do Estado de Santa Catarina (UDESC) in Florianópolis, Brazil invited Professor Ashley Lucas at the University of Michigan to co-edit with them a special issue of the Brazilian theatre journal *Urdimento*, which is produced online at UDESC.

This special issue proposes the publication of articles on artistic and pedagogical research and practices in the performing arts developed in correctional facilities (adult prisons and youth detention centers). Many performing arts programs in prisons are linked to community organizations, university programs, or even independent artists. These programs investigate the meaning that the various genres of performing arts have in the lives of people who are serving time. In view of the current context of the expansion of punitive public rhetoric and the consolidation of mass incarceration policy in Brazil and in many parts of the western world, we seek articles that present other approaches to the problem of imprisonment, especially from the frameworks of theatre education and applied theatre.

We are seeking submissions that address the following topics. This is a possible range of things your writing could cover but not the only topics that would interest us:

- Histories of how prison theatre or dance programs have evolved inside prisons, what those groups have done together, who their audiences are, and how they continue to produce work or why they have ceased making performances
- Detailed descriptions of specific performances, rehearsal processes, or workshops/classes given by the group
- Descriptions of how performing arts groups inside prisons collaborate with one another and with prison staff or volunteers
- Accounts of what creating performances inside prisons feels like for incarcerated performers—both in the rehearsal and performance process and in how being part of such an experience shapes how the company members inhabit the rest of their lives in prisons differently because of their experiences in the theatre or dance group

We are accepting submissions in English, Spanish, and Portuguese. Submissions in English will be translated into Portuguese and published in both languages. Spanish and Portuguese submissions will not be translated.

Submissions should be between 20,000 and 60,000 characters, including spaces, references, and footnotes. (In Brazil it's common to use a character count rather than a word count.)

**We are interested in submissions from scholars, practicing artists working in prisons, and incarcerated performing artists writing about these issues.** It could also be possible for the facilitators or directors of a prison theatre or dance company to coauthor something with the incarcerated artists with whom they work.

People with internet access can submit their work via the journal's website:

[www.revistas.udesc.br/index.php/urdimento/](http://www.revistas.udesc.br/index.php/urdimento/)

There is a button on the right hand side where you can select a language for the website: English, Spanish, or Portuguese.

Incarcerated authors can send submissions via regular mail to Ashley Lucas at the PCAP office.

**All submissions are due on October 15, 2020.**

# *Messages from PCAP Staff*

by **El Chen**

Dear PCAP community,

With a heavy heart, I'm writing to share the news of my departure from PCAP. Due to immigration issues, my role at PCAP as curator and arts programming coordinator has come to an end, and I'll be returning home to China this summer. I want to take this opportunity to say, more than anything, THANK YOU.

Thank you for being my teachers and mentors for the past seven years. I've learned from you what it means to build creativity, strength, and hope despite hardship. I've learned from you the life-saving qualities of making an image, an improv scene, a piece of art, or a song, and the memories of making creative work with you will be something I cherish wherever I go.

These have been a few turbulent and heavy months, and it weighs on me to have to write this message during this time. That said, if there's one thing I have faith in, it is this community's resilience. I have no doubt that you will continue to transform experiences into expressions and works of art. Though it might be awhile before I get to see your work or performance in person, I can't wait to hear about it when I check PCAP news.

Keeping you in my thoughts,  
El

by **Graham Hamilton**

Dear PCAP Artists:

I want to take this opportunity to say hello and to share my very best with all of you. I also want to share some of my summer plans, as some things have drifted from routine.

This latest addition to life has changed the way everyone interacts and at PCAP we have all been working remotely for a few months now. Luckily, I have been so fortunate to stay at a friend's farm slightly north of Ann Arbor during this time of social distancing and isolation—albeit with WiFi, laptop computer and a smartphone (when I write it out it doesn't sound so isolated but there is something missing during time alone and I must admit it has been a real adjustment). This farm is an amazing place with an old apple orchard, timber frame barn, pond, stream, wetlands, wood shop and an art studio. I have had very few visitors and have tried to limit my adventures to the grocery store and the gas station - as much as possible of course.

A major change this summer is that I have decided to go on furlough for the summer and will be away from work from June 1 and returning to the office and art studio on August 24, 2020. I must admit this feels both strange and exciting. Since the physical exhibit was not installed we have not had to process sales, get artwork to buyers, package and ship hundreds of artwork—pretty much all of the processing that occurs during the summer months. During this time I will be away from work so please contact PCAP's Associate Director Vanessa Mayesky if you require any assistance during the summer for things that I would normally manage. I will most likely not be able to access mail until the end of August, or to access the art studio where all of the artwork is stored as well.

Just saw in the news that the University of Michigan is planning to have campus open in the fall, which is very encouraging and I hope everything goes as hoped. I can already sense PCAP students, faculty and staff starting to engage to devise potential alternative workshop opportunities and will soon begin to explore remote learning possibilities. Like all changes, interesting results can arise under the right conditions. Perhaps we may establish additional visual arts programming that could be utilized remotely and potentially serve more facilities and artists as a result. We shall see and always continue to work for a brighter future.

I have quite a few interesting plans in store and I am looking forward to taking them on this summer and will look forward to sharing next time we can meet together.

Right about now I feel like I could use a little sunshine in the mountains of a Goslin's painting, or stop to watch a train go by in a recent Simmon's work. Who knows I may run into some killer bees in Berto's graphite piece or find a fully furnished house by Keenan and stay for a time. I know I won't be rushing to NYC in Collison's painting but I may visit one of his western rock outcrops he so generously illuminates. Maybe I should visit one of Nixon's historic lighthouse

*Messages from PCAP Staff cont.*

scenes on the west side or sense the sweet smelling air in Martin's greenhouse. Who knows I may even relocate to RIK's world.

I must admit you have changed my life - and for this I am eternally grateful. Please take care of yourself and others around you that need help.

Peace,  
Graham Hamilton

## ***Distance Programming:*** Call for Input

PCAP's faculty, staff, and students have been discussing how to continue artistic collaborations in prisons without seeing one another in person. An important voice missing from our planning calls is yours! Do you have thoughts, concerns, or advice to share? Do you have ideas about programs you'd like to see? Please write to the PCAP office with your input. We'll read your letters as we plan for the coming program year. If you're stuck on where to begin, writing a testimonial for the Prison Arts Programs Archive might help you connect with what's most important to you about the arts. Thank you for sharing your input!

## ***Prison Arts Programs Archive:*** Call for Testimonials

PCAP faculty Nora Krinitsky and Ashley Lucas and many PCAP students are part of a team of about forty-five faculty, students, and community researchers who form a group we call the Carceral State Project at the University of Michigan. We are all people who study things like policing, immigration detention, prisons, parole and probation systems, and other forms of carceral control. We're trying to use the university's resources to fuel research and activism that could change the way we currently live.

The Carceral State Project is currently building a large digital humanities archive of materials that we're calling Documenting Criminalization and Confinement, or DCC for short. DCC is the first major humanistic study of the impact of criminalization, policing, incarceration, and criminal justice control in the United States. This initiative will mobilize faculty, graduate and undergraduate students, archivists, impacted persons, and community partners in a series of collaborative and multidisciplinary research projects that span the domains of art and performance, history, visual culture, anthropology, literature, public health, digital humanities, and public engagement. Our agenda is to chronicle and challenge the policies and discourses that have propelled criminalization and mass incarceration—particularly in racially and economically vulnerable communities—in the city of Detroit, the state of Michigan, and across the United States. DCC will publish investigative reports and create local, state, and national-scale archives of qualitative documents and humanistically contextualized quantitative data to demonstrate how carceral control operates and how impacted communities have responded. The initiative comprises ten interrelated research projects designed and conducted by intergenerational teams of faculty, students, staff, and community partners. They are united by their humanistic research methodologies, contributions to the digital humanities, and commitments to confronting the carceral state. Together, these research projects will demonstrate the human and social costs of criminalization and confinement by centering humanistic research questions about topics that have been dominated by the fields of law, public policy, and the quantitative social sciences.

We would like to collect testimonials about what arts programming in prisons has meant to you. This could be about PCAP or any other arts programming (including Shakespeare in Prison, Shakespeare Behind Bars, choirs, bands, creative writing, or visual arts programs) or personal arts practice you have done during the time of your incarceration. These testimonials will be archived in the university library and may also be quoted in research publications, on the Carceral State Project and PCAP websites, and/or in marketing materials for our programs. If you would like to participate, please do two things:

1. Sign the enclosed permission form and return it to us.
2. Write to us about your experiences with the arts. You can answer as many of the following questions as you would like and/or write a personal narrative about how you have engaged with the arts.

Here are some questions to help guide your responses. Not all of these questions will apply to every kind of art making experience:

- Did you have any involvement or training in the arts prior to your incarceration?
- How did you begin making art/writing/performing in prison?
- What was a typical workshop/rehearsal/art selection trip like? Can you describe one, beginning to end?
- Could you describe a typical performance or the final product of your artistic work?
- Are there any moments in your time making art in prison that stood out to you? Which one(s) and why?
- Could you describe what it was like working alongside the other incarcerated people and/or outside facilitators in the program?
- What was/is your relationship with other incarcerated artists/writers/performers? Are these relationships different during the time that you are in an arts program together than the times when you see one another in the general prison population?
- Did/does your arts practice change your relationships with incarcerated people, staff, or your friends and family outside of the program? How so?
- Did you openly talk about or tell your friends and family about your arts practice? How did you describe your involvement in the arts to them?
- Is there anything in your life that felt different to you before or after you became an artist/writer/performer?
- Describe what it was like to anticipate participating in an arts program every week or once a year. What did it feel like when you had to leave at the end of each workshop, rehearsal, or art selection trip?
- What was it like when you did not have a workshop/rehearsal/program for several weeks?
- What did it mean to you to spend this part of your week or year as part of this program?
- Do you think about the workshop facilitators during the parts of the week or year when you are not meeting with the program? Does your relationship with the facilitators have any impact on your daily life inside prison and outside of the program?
- Do you use theatre/music/art/writing outside of the program? What is that like?
- How has the Covid-19 crisis affected how you use the arts?
- What has it been like not having arts programs during the Covid-19 crisis?
- Do any of the things that you learned in being an artist/writer/performer have an effect on how you cope with the stress of the pandemic?
- What does it mean to be an artist/writer/performer during the crisis?

Please mail your testimonial and the permission form at the end of this newsletter to Ashley Lucas at the PCAP office.

# *Phoebe Journal Incarcerated Writers Project*: Call for Submissions

As part of *phoebe's* commitment to bring underrepresented voices into the public sphere the Incarcerated Writers Project would like to extend a special invitation to incarcerated writers to submit their work. Writers may submit work by mail at no fee.

We accept submissions in the following categories:

- Fiction (up to 5,000 words)
- Nonfiction (up to 5,000 words)
- Poetry (up to 5 pages)

All submissions are eligible for general print and/or online publication in an issue of *phoebe* or as a feature on the journal's website. All published writers will receive a copy of one print journal from *phoebe*, and may be eligible for a \$50 honorarium if included in a print edition.

## **Submission Guidelines**

If possible, please submit all work in the same envelope on standard size 8.5 x 11 paper. All work must be previously unpublished. Please note that only one submission per genre is accepted for review, but each writer can include work of all three genres in one submission. The editors at *phoebe* will return manuscripts with hand-written feedback, and if applicable, possible offers for publication. Unfortunately, we cannot respond to requests for financial assistance. We will do our best to support your creative endeavors and provide a platform for your voice and art.

Writers should send physical copies of their work to: Incarcerated Writers Project; *Phoebe Journal*; George Mason University; The Hub Suite 1201, MSC5; 4400 University Drive; Fairfax, VA 22030.

Send a letter to the address above with any questions you may have. All submissions will receive a response. We look forward to reading your work!

# *PEN Prison Writing Program*

## **The Handbook for Writers in Prison**

This handbook teaches elements of writing fiction, non-fiction, and poetry. It also provides resources for writers in prison. The handbook is free for any incarcerated person who writes us a letter requesting one. To request one, send a note to: PEN Prison Writing Program; 588 Broadway, Suite 303; New York, NY 10012.

## **Prison Writing Program Awards Contest**

DEADLINE: September 1, 2020

Anyone incarcerated in federal, state, or county prison in the year before the September 1 deadline is eligible to enter. Prizes of \$250, \$150, \$100, and \$25 are awarded for first, second, third, and honorable mention places. Winners are also published on the PEN America website (pen.org). Authors retain all rights to their own writing.

## **Guidelines**

Incarcerated writers may submit material in the genres of poetry, fiction, nonfiction, and drama (screen/stage play). Authors may not submit more than one entry in each category, except in poetry, which has a 20-page limit. No complete novels, please, though short excerpts from novels are fine. Any topic that moves you is fit for our contest, and no entries will be disqualified based on content. Manuscripts in all formats are accepted, but we encourage typewritten copies if a computer or typewriter is made available to you. Handwritten entries should be neatly printed. Also, if possible, please submit a copy of your work rather than the original material. This request protects you, the writer, in the unlikely event that your work is misplaced or otherwise not returnable. If possible, we will attempt to return work that includes a Self Addressed Stamped Envelope (SASE) with sufficient postage for your submission.

Winners will be selected and notified in the spring of 2021. Submit by sending work to: PEN Prison Writing Program Annual Contest; 588 Broadway, Suite 303; New York, NY 10012.

# July - December

## Ongoing

Rolling submissions for *Michigan Review of Prisoner Creative Writing*

Online preview of *25th Annual Exhibition of Art by Michigan Prisoners* (<http://myumi.ch/MEIIE>)

Rolling submissions for Prison Arts Programs Archive

Ongoing review of distance programming suggestions

## July - August

Planning for distance programming

PCAP staff continue to work remotely; reduced access to mail

## September - October

Artist packet sent for *25th Annual Exhibition*

Call for art sent for mail-in entries for *Annual Exhibition*

Contributor copies mailed for *Michigan Review of Prisoner Creative Writing, Volume 12*

PCAP distance programming in facilities TBD

Potential return to campus for PCAP faculty, staff, and students

Deadline for Theatre, Dance, and Performance Behind Bars submissions: October 15

## November - December

Video of *25th Annual Exhibition* sent to MDOC facilities

PCAP distance programming in facilities TBD

## About PCAP

### Mission Statement

The Prison Creative Arts Project brings those impacted by the justice system and the University of Michigan community into artistic collaboration for mutual learning and growth.

### Contact Us

PCAP at University of Michigan  
1801 East Quadrangle  
701 E. University Ave.  
Ann Arbor, MI 48109-1245  
[pcapinfo@umich.edu](mailto:pcapinfo@umich.edu)  
[www.prisonarts.org](http://www.prisonarts.org)

### PCAP Faculty

Nora Krinitsky, Interim Director  
Jose Casas, Phil Christman, Ashley Lucas,  
Sarah Messer, Becca Pickus, Eugene Rogers,  
Katie Rohwer, Cozine Welch, Jr., Isaac Wingfield

### PCAP Staff

Graham Hamilton, Mary Heinen,  
Vanessa Mayesky, Fernanda Pires

### Annual Exhibition Curators

Janie Paul, Senior Curator  
Curators: Alyssa Baginski, Jessy Butts, Jeff Clark,  
Graham Hamilton, Charlie Michaels,  
Vince Mountain, Jason Wright, Martin Vargas  
Trainees: Caleb Foerg, Bryan Picken, Kimiko Uyeda

**Documenting Criminalization and Confinement:  
Documenting Prison Education and the Arts**

**University of Michigan Carceral State Project**

**Correspondence Release Form**

I, \_\_\_\_\_, hereby convey to the Regents of the University of Michigan legal title and assign all literary property rights, including copyright, which I may have in correspondence written by me on \_\_\_\_\_ (date or date range), in \_\_\_\_\_ (city/state) for use by the University of Michigan Carceral State Project (hereinafter referred to as "the Project") as part of its research project.

The correspondence will be housed by the Project as part of its collection, to be available for research, and to be administered in accordance with the Project's policies and my choices for participation. The Project shall also have the right to use, reproduce, exhibit, or publish this material in whole or in part. It is understood that this agreement covers the correspondence or other reproduction of the originals made by the Project. This agreement does not preclude any use I may want to make of the information in the correspondence itself.

**ACCEPTED AND AGREED:**

Signature		Date	
Printed Name			
Address			
MDOC/BOP #			
Email			