

**Unlocking Access**  
**Audiovisual Materials for Incarcerated Communities**

by  
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To the millions of people in America who are incarcerated, I hope you are able to find some freedom.

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## 1. Introduction

The life of a prisoner is hard to understand for those who have never been incarcerated. The literary language of confinement expressed in Franz Kafka's *The Castle*, Samuel Beckett's *Waiting for Godot*, Ralph Ellison's *Invisible Man*, or Maya Angelou's *I Know Why the Caged Bird Sings* give us theoretical insight into the physical and emotional restrictions of imprisonment. However, many of us do or will have first hand experience spending time in prison or know someone who has spent or will spend time in prison. According to the Bureau of Justice Statistics, one in every thirty-five adults in the United States was on probation, parole or incarcerated in prison or jail, as of 2013.<sup>1</sup> The extremely high percentage of people who are imprisoned in the United States begs for a collective effort to rethink all aspects of the criminal justice system. It seems undebatable that with incarceration rates higher than any other country in the world, resulting in over 1.4 million people in state and federal prisons, the United States of America has a problem.

This thesis does not attempt to propose any grandiose ideas for solving the issues of mass incarceration. Rather, it examines a singular, relatively small aspect of prison life: access to information. What kind of access to information is available for the millions of people incarcerated in the United States? While a number of correctional facilities historically and currently have made efforts to provide those imprisoned with reading materials, printed text is not the only source of information. This thesis looks at other mediums for carrying information: audio/visual formats.

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<sup>1</sup> U.S. Department of Justice, Bureau of Justice Statistics, *Correctional Populations in the United States, 2012*, by Lauren Glaze and Erinn Herberman, NCJ 243936 (Washington, DC: 2013. Accessed May 1, 2015. <http://www.bjs.gov/index.cfm?ty=pbdetail&iid=4843>), 1.

Histories of general access to audio/visual materials could seemingly fill countless physical and electronic bookshelves. There is significant ethnographic, artistic, political, social, and economic value in studying media history and access to media. From histories of silent cinema spectatorship to feminist engagement with video games, there are many areas of media history and historiography that thankfully have been discussed and re-discussed. Looking at who has access can expand upon and reshape pre-existing understandings of spectatorship.

In searching for documented information on the history of access to audio/visual materials for people who are incarcerated, there is extremely little published information. This void reiterates the disregard for those placed behind bars. The examination of the prisoner's position within media history has received little attention because the prisoner, as the abject, as the one removed, has been physically cast off and separated — by bars — from society. However, the prisoner is not exactly the distant Other. The prisoner in America is one out of 35 of us.

This thesis will look at the historical role of the prison within the United States and the availability of access to information within prisons. With an emphasis on the space of the prison library and the educational programs brought into prisons, this research will begin to investigate the landscape of media availability within the prison. Additionally, as part of the research conducted for this thesis, a survey was created and distributed to those belonging to and working with incarcerated communities in an attempt to gain a small sense of contemporary access to audio/visual materials. The thesis will conclude with deductions that can be drawn from analyzing the survey results within a historical framework resulting in recommendations to improve and support access for audio/visual materials to incarcerated communities.

## 2. Brief History of Prisons in the United States

In order to evaluate the history of audiovisual materials within the prison, it is important to first gain an understanding of the role of the prison throughout the United States' history. The structure of the prison has existed for the majority of the existence of the United States.

Confinement as a means of punishment was closely linked with the rise of constitutionalized freedoms. Americans prided themselves in their laws and prided themselves in incarcerating those who broke the laws. In the 1820s and 1830s, European visitors were often taken in groups to tour penitentiaries.<sup>2</sup> Americans wanted to exhibit their structures for incarceration as an alternative to the spectacle of public punishment common in England, France, and other European countries. In *Discipline and Punishment*, Michel Foucault argues that there was a shift from punishment of the body in the “spectacle of the scaffold” to punishment of the soul through containment.<sup>3</sup>

As settlers spread throughout the United States, there continued to be a perceived need for facilities of incarceration. As the rise in people incarcerated grew, psychological, social, economic, and religious efforts increased to study the functionality of the institution of the prison and those who were placed inside.<sup>4</sup> After the Civil War ended in 1865, the idea of prison reform became popular. People began to argue that “crime was the result of learned behavior, and rehabilitation programs in a prison setting were to compensate for the inadequate socialization that followed family breakup or neglect.”<sup>5</sup> The National Congress of Penitentiary and

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<sup>2</sup> David Rothman, “Perfecting the Prison: United States, 1789-1965,” in *The Oxford History of the Prison: The Practice of Punishment in Western Society*, ed. Norval Morris and David J. Rothman (Oxford: Oxford University Press, 1995), 111.

<sup>3</sup> Michel Foucault, *Discipline and Punish: The Birth of the Prison*. (1975. Reprint, New York: Second Vintage Books, 1995), 32.

<sup>4</sup> Rebecca M. McLennan, *The Crisis of Imprisonment: Protest, Politics, and the Making of the American Penal State, 1776-1941* (New York: Cambridge University Press, 2008), 92.

<sup>5</sup> Edgardo Rotman, “The Failure of Reform: United States, 1865-1965,” in *The Oxford History of the Prison: The*

Reformatory Discipline declared in 1870, “Neither in the United States nor in Europe, as a general thing, has the problem of reforming the criminal yet been resolved...Our aims and methods need to be changed. [In the first instance,] the prisoner's self-respect should be cultivated to the utmost, and every effort made to give back to him his manhood.”<sup>6</sup> Prisons became not merely a place of detention, but a place of reform.

One method of reform that was put into place was that of education. One of the first efforts to incorporate education into the institutional structure of prisons was seen in 1876 in the Elmira Reformatory in New York.<sup>7</sup> This penitentiary, and soon others like it, began to integrate educational programs with input from college professors, public school workers, lawyers, and military personnel.<sup>8</sup> The incorporation of education as a tool for reform was seen more widely in institutions in the North. Black prisoners in the South made up the majority its’ prison population and there was little effort from state administrators to cultivate the rehabilitation of the inmates.<sup>9</sup>

In the early 1900s, the number of people incarcerated increased throughout the country. According to a BJS report, there were 30,659 people incarcerated in 1880, 68,735 people incarcerated by 1910 and 120,496 incarcerated by 1930.<sup>10</sup> The high number of people in prisons was coupled with a lack of health regulations and the eventual economic decline of the Great Depression. Prisoners were crammed into small, run-down spaces, with little hygienic attention and limited funds were available to remedy these conditions.<sup>11</sup> After the Depression, a focus on educational reform was reinstated. Additionally, efforts on group interaction became more

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*Practice of Punishment in Western Society*, ed. Norval Morris and David J. Rothman (Oxford: Oxford University Press, 1995), 169.

<sup>6</sup> Edgardo Rotman, “The Failure of Reform,” 173.

<sup>7</sup> *Ibid.*, 174.

<sup>8</sup> *Ibid.*

<sup>9</sup> *Ibid.*, 176.

<sup>10</sup> U.S. Department of Justice, Bureau of Justice Statistics, *Historical Corrections Statistics in the United States, 1850-1984*, by Margaret Werner Cahalan. NCJ 102529 (Washington, DC: 1986. Accessed May 1, 2015. <http://www.bjs.gov/content/pub/pdf/hcsus5084.pdf>), 28.

<sup>11</sup> Edgardo Rotman, “The Failure of Reform,” 158.

common. Efforts to alleviate the individualized routine of prison life included exercise during breaks, movies and music, and encouragement of outside correspondence and visits.<sup>12</sup>

Educational efforts of reform were deemphasized during World War II. Penitentiaries, especially federal prisons, were used to make goods needed for the War. World War II also saw an increase in political prisoners who objected to America's involvement in the War.<sup>13</sup> After the War, in the late 1940s and early 1950s, prisoners were used for medical experimentations and research.<sup>14</sup> In *Acre of Skin: Human Experiments at Holmesburg Prison*, Allen Hornblum writes of experimentations conducted at Holmesburg Prison that were not atypical of prisons in the United States at this time:

The number of American medical research programs that relied on prisoners as subjects rapidly expanded as zealous doctors and researchers, grant-making universities, and a burgeoning pharmaceutical industry raced for greater market share. Society's marginal people were, as they had always been, the grist for the medical-pharmaceutical mill, and prison inmates in particular would become the raw materials for postwar profit-making and academic advancement.<sup>15</sup>

This inhumane treatment in part led to many organized prison strikes involving sit-downs, escape attempts, and self-mutilation attempts.<sup>16</sup>

The 1950s saw the first significant decrease in crime rates in the United States. The murder rate decreased 6.9 percent from 1946 to 1962.<sup>17</sup> This led to optimism about prison reforms led by social workers, psychologists, and educators. They believed that their efforts

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<sup>12</sup> Rotman, "The Failure of Reform," 175.

<sup>13</sup> Patricia O'Brien, "The Prison on the Continent of Europe," in *The Oxford History of the Prison: The Practice of Punishment in Western Society*, ed. Norval Morris and David J. Rothman (Oxford: Oxford University Press, 1995), 189.

<sup>14</sup> Angela Davis, *Are Prisons Obsolete?* (New York: Seven Stories Press, 2003), 89.

<sup>15</sup> Allen A. Hornblum, *Acre of Skin: Human Experiments at Holmesburg Prison: A Story of Abuse and Exploitation in the Name of Medical Science* (New York: Routledge, 1998), xvi.

<sup>16</sup> Howard Zinn, *A People's History of the United States: 1492- Present* (New York: HarperCollins Publishers, 1999), 155.

<sup>17</sup> O'Brien, "The Prison on the Continent of Europe," 189.



towards reform helped decrease recidivism. In 1952, the American Prison Association changed its name to the American Correctional Association reflecting this shift in ideology.

As organized political protests around Civil Rights, Women's Rights, and the Vietnam War occurred in the 1960s through early 1970s, once again the number of political prisoners increased. The number of protestors who were being sent to prison in part sparked the Prisoners' Rights Movement. In *A People's History of the United States*, Howard Zinn writes, "The prisons in the United States had long been an extreme reflection of the American system itself."<sup>18</sup> There was an increase in prison riots during this period that echoed the general atmosphere of the country. Perhaps the most well known was the riot at the Attica Correctional Facility in Attica, NY in 1971. This riot was sparked by the death of San Quentin State Prison inmate George Jackson, and ended up voicing prisoners' demands for better living conditions including an end to physical brutality, better sanitation, and access to medical treatment. In 1971 Attica was designed to hold 1,200 inmates and actually housed 2,225 people. The riot resulted in days of negotiation, many deaths, and limited concrete change.<sup>19</sup>

By the mid 1990s, more than 1.1 million people were imprisoned in the United States.<sup>20</sup> "From the 1970s to the 1980s the population of the prisons of the United States doubled; from 1981 to 1995 it more than doubled again, so that a crisis of crowding overwhelmed the prison systems, both federal and state."<sup>21</sup> Space in prisons was again a problem. Cells that were built for one person were holding two and sometimes three prisoners.

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<sup>18</sup> Zinn, *A People's History*, 515.

<sup>19</sup> Zinn, *A People's History*, 521.

<sup>20</sup> Norval Morris, "The Prison on the Continent of Europe," in *The Oxford History of the Prison: The Practice of Punishment in Western Society*, edited by Norval Morris and David J. Rothman, 202-234 (Oxford: Oxford University Press, 1995), 237.

<sup>21</sup> Morris, "The Prison on the Continent of Europe," 236.

As the numbers of people incarcerated in the United States continues to rise, it is hard to ignore the startling numbers. According to a 2003 study by the Bureau of Justice Statistics, sixty-eight percent of inmates did not receive a high school diploma.<sup>22</sup> In 2003 the BJS also found that sexual orientation was the single greatest determinant of sexual abuse in prisons. Nearly nineteen percent of homosexual prisoners reported they were sexually assaulted, compared to 2.7 percent of heterosexual prisoners.<sup>23</sup> A 2006 study by Cornell University reported that twelve percent of state prison inmates and eleven percent of federal prison inmates had a physical disability.<sup>24</sup> A 2009 report by Human Rights Watch stated that fifty-six percent of state prisoners and forty-five percent of federal prisoners had symptoms or a recent history of mental health problem.<sup>25</sup> The Sentencing Project reported that people convicted of drug offenses were forty-eight percent of federal prison inmates in 2011.<sup>26</sup> The BJS found that in 2011, seventeen percent of inmates in federal prisons were non-US citizens.<sup>27</sup> As of 2011, the fastest growing inmate group was the elderly, “primarily due to increasingly longer sentences, less frequent use of parole, and higher percentage of the incarcerated population being violent offenders.”<sup>28</sup> The BJS reported that in 2012, black males were six times and Hispanic males 2.5 times more likely to be imprisoned than white males. Black males between the ages eighteen and nineteen were almost 9.5 times

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<sup>22</sup> U.S. Department of Justice, Bureau of Justice Statistics, *Bureau of Justice Statistics Special Report: Education and Correctional Populations*, by Caroline Wolf Harlow NCJ 195670 (Washington, DC: 2003. Accessed May 1, 2015 <http://www.bjs.gov/index.cfm?ty=pbdetail&iid=814>), 1.

<sup>23</sup> Joey Mogul, *Queer (In)Justice: The Criminalization of LGBT People in the United States* (Massachusetts: Beacon Press, 2011).

<sup>24</sup> Peiyun She and David C. Stapleton, *A Review of Disability Data for the Institutional Population* (Ithaca, NY: Cornell University Institute for Policy Research, 2006), 2.

<sup>25</sup> *Mental Illness, Human Rights, and US Prisons: Human Rights Watch Statement for the Record to the Senate Judiciary Committee Subcommittee on Human Rights and the Law* (New York: Human Rights Watch, 2009), 1.

<sup>26</sup> “Facts About Prisons and People in Prison,” *The Sentencing Project*, last modified January 2014, [http://www.sentencingproject.org/doc/publications/inc\\_Facts%20About%20Prisons.pdf](http://www.sentencingproject.org/doc/publications/inc_Facts%20About%20Prisons.pdf).

<sup>27</sup> U.S. Department of Justice, Bureau of Justice Statistic, *Prisoners in 2011*, by E. Ann Carson. NCJ 239808 (Washington, DC: 2012. Accessed May 1, 2015 <http://www.bjs.gov/index.cfm?ty=pbdetail&iid=4559>), 13.

<sup>28</sup> Lehmann Vibeke, “Challenges and Accomplishments in US Prison Libraries,” *Library Trends* 59, no. 3 (2011): 494.

more likely than white males of the same age group to be in prison.<sup>29</sup> According to the National Center for Transgender Equality, as of 2012, nearly one in six transgender people had been incarcerated at some point in their lives. Forty-seven percent of black transgender people had been incarcerated at some point in their lives.<sup>30</sup>

In *Are Prisons Obsolete?* Angela Davis warns about the danger of looking exclusively at statistics because “it is precisely the abstraction of numbers that plays such a central role in criminalizing those who experience the misfortune of imprisonment.”<sup>31</sup> This paper would like to look at these numbers not to understand individual people who are held within prisons, but to gain a broad picture of the overwhelming imbalances and complexities of those imprisoned within the United States. Issues around race, gender, sexuality, drug involvement, access to health care, language, age, and educational level are all present and reflect imbalances within the prison system and those being sent to prison. All of these issues show the urgent need for providing inmates with access to information. The 2014 report from the non-profit research organization RAND Corporation, “How Effective is Correctional Education, and Where Do We Go from Here?,” found that “inmates who participated in correctional education programs had a 43 percent lower odds of recidivating than inmates who did not.”<sup>32</sup> Of course access to information will not completely counterbalance the inequalities of the criminal justice system. However, access to information has been and can continue to be, a formative tool in effectuating change.

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<sup>29</sup> U.S. Department of Justice, *Correctional Populations in the United States, 2012*, 1.

<sup>30</sup> “National Center for Transgender Equality, *A Blueprint for Equality: A Federal Agenda for Transgender People* (Washington, DC: 2012), 25.

<sup>31</sup> Davis, *Are Prisons Obsolete?*, 92.

<sup>32</sup> Lois M. Davis, Jennifer L. Steele, Robert Bozick, Malcolm Williams, Susan Turner, Jeremy N. V. Miles, Jessica Saunders and Paul S. Steinberg, *How Effective Is Correctional Education, and Where Do We Go from Here? The Results of a Comprehensive Evaluation* (Santa Monica, CA: RAND Corporation, 2014, accessed May 1, 2015), 32.

### 3. History of Access to Information in Prisons

#### 3.1 Background on Reading Materials in Prisons

There is some record of reading materials being provided to prisoners as early as 1679.<sup>33</sup> Many of the texts that were provided to prisoners throughout the 1800s and early 1900s were religious texts such as Bibles or prayerbooks that were distributed by preachers or chaplains, not librarians.<sup>34</sup>

There is dispute about the date of the development of the first prison library in the United States. However, by the early 1900s, there were several established correctional libraries (mostly in Northern and Mid-Western states).<sup>35</sup> The American Library Association (established in 1876) founded a committee on Libraries in Federal Prisons in 1911 to investigate and improve collection practices in prison libraries. In 1932, the ALA published the *1<sup>st</sup> Prison Library Handbook*, which suggested the implementation of standards for prison libraries and librarians. This Handbook was based heavily on research conducted in 1927-1928 by Austin MacCormick and Paul Garrett who surveyed 110 federal and state institutions.<sup>36</sup> By 1944, both the American Prison Association and the ALA had agreed upon a published set of standards in *Objectives and Standards for Libraries in Adult Prisons and Reformatories*.<sup>37</sup>

Austin MacCormick became a significant champion of prison education. He became the Assistant Director of the U.S. Bureau of Prisons in 1929 and the Commissioner of Correction of New York City in 1934. MacCormick helped argue for the need for funding to be designated for

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<sup>33</sup> Rhea Joyce Rubin, *U.S. Prison Library Services and Their Theoretical Bases* (Illinois: University of Illinois at Urbana-Champaign Library, 2007), 3.

<sup>34</sup> Eric Cummins, *Of California's Radical Prison Movement* (Stanford: Stanford University Press, 1994), 6.

<sup>35</sup> Rhea Joyce Rubin, *U.S. Prison Library Services*, 3.

<sup>36</sup> Allen Kent, Harold Lancour, and Jay E. Daily, *Encyclopedia of Library and Information Science: Volume 24* (New York: Marcel Dekker, Inc., 1978), 118.

<sup>37</sup> Kent, *Encyclopedia of Library and Information Science*, 119.

the construction and maintenance of prison libraries and for the salaries of prison librarians. In 1931, he wrote *The Education of Adult Prisoners: A Survey and A Program*, which was what persuaded the ALA to publish their Handbook in 1932. In it he wrote, “Education is not that single formula for the solution of crime for which society is so restlessly and so fruitlessly seeking – fruitlessly because no single formula exists.”<sup>38</sup> He wrote that education must be part of a larger system of reform and that the prison library itself can play an important role in this. “Much recreational reading is indirectly educational, but the library has possibilities for direct education that have not yet been realized in any penal institution in the country.”<sup>39</sup>

As efforts shifted towards reformation of those deemed criminals, a stronger emphasis was placed on libraries. A prison library was seen as a location within the prison that could be used for educational and vocational purposes. However, while there was theoretically a shift in the focus of the conversation, little evidence of this shift was put into practice within the prison institutions of the U.S. Extremely limited funding was allocated for the maintenance of prison libraries. “Perhaps less than a half-dozen prisons and reformatories for adults had a regular appropriation of \$500 or more per annum for books. Even at 1930 prices this did not buy very many books.”<sup>40</sup> Additionally, there was a lack of skilled, trained librarians working in these facilities.

By the 1940s, there were still a limited number of librarians running prison libraries. Instead, prison administrators were tasked with the dual responsibilities of running the library in addition to their primary obligations. In 1941, the American Prison Association established a Committee on Institutional Libraries which concluded by recommending ten books per inmate, a

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<sup>38</sup> Austin McCormick, *The Education of Adult Prisoners: A Survey and A Program* (New York: The National Society of Penal Information, 1931), 1.

<sup>39</sup> McCormick, *The Education of Adult Prisoners*, 150.

<sup>40</sup> Rudolf Engelbarts, *Books in Stir*. Metuchen (New Jersey: The Scarecrow Press, Inc., 1972), 33.

full time librarian for every 1,000-2,500 inmates, and an expenditure for the library of at least \$1.00 per inmate.<sup>41</sup> In 1950, the Prison Association published a *Library Manual for Correctional Institutions* written by Austin MacCormick. In it he wrote:

The proper function and true value of an institution library are clear-cut and incontestable. It is not merely a time-killing recreational device... Properly organized, directed, and utilized, the institution library is an instrument of wholesome recreation, of direct and indirect education, and of mental health. Books are for many prisoners a bridge to the free world.”<sup>42</sup>

The decrease in crime rates of the 1950s led prison reformists to believe that their efforts of reform had decreased rates of recidivism.<sup>43</sup> This led to more of an increase in experimentation of approaches to reform. Less emphasis was placed on the prison library and more on psychology-based group sessions.<sup>44</sup> “Instead of simply offering the inmate various *opportunities* to change, they used the new science of group dynamics to harness peer influence and support as a means to simultaneously upset the equilibrium of the inmate subculture and later the individual’s internal value system.”<sup>45</sup> Prison librarians and prison library advocates had to petition for the library’s use not only in education, but also in therapy. In a 1958 article, a clinical psychologist at the Detroit House of Correction, Maurice Floch, wrote about the “correctional library of the future” and compared it to a hospital pharmacy. “Floch conceptualized bibliotherapy as psychotherapy in which books serve as ‘substitutes for people.’”<sup>46</sup>

The focus on prisoners’ rights through the Prisoners’ Rights Movement in the 1960s and 1970s emphasized the importance of access to literature within the prison. Publications written by prisoners highlighted the importance of being able to read while incarcerated. In 1956, human

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<sup>41</sup> Rubin, *U.S. Prison Library Services*, 5.

<sup>42</sup> Lehman, “Challenges and Accomplishments in US Prison Libraries,” 492.

<sup>43</sup> O’Brien, “The Prison on the Continent of Europe,” 189

<sup>44</sup> William Coyle, *Libraries in Prisons: A Blending of Institutions* (Westport, Connecticut: Greenwood Publishing Group, 1987), 43.

<sup>45</sup> Coyle, *Libraries in Prisons*, 44.

<sup>46</sup> Megan Sweeney, *Reading Is My Window: Books and the Art of Reading in Women’s Prisons* (North Carolina: University of North Carolina Press, 2010), 35.

rights activist Malcolm X and journalist Alex Haley coauthored *The Autobiography of Malcolm X*. Malcolm X wrote about how important reading in prison was to his self-education and state of being: “Months passed without me even thinking about being imprisoned....I knew right there in prison that reading had changed forever the course of my life. As I see it today, the ability to read awoke inside me some long dormant craving to be mentally alive.”<sup>47</sup> Additionally, the news coverage of prison riots of the 1970s intensified Prisoners’ Rights Movement activists to advocate for prison reform – including support for educational development and the maintenance of libraries.<sup>48</sup>

The importance of prison libraries persisted as civil rights for individual prisoners continued to be established. The 1988 American Correctional Association *Standards for Adult Correctional Institutions* stated:

The institution’s library service should be comparable to a public library, providing the following: logical organization for convenient use; circulation of materials to satisfy the needs to users; information services to locate facts as needed; a reader’s advisory service that helps provide users suitable materials; promotion of the use of library materials through publicity, book lists, special program, book and film discussion groups, music programs, contests and other appropriate means; a congenial library atmosphere; and audio-visual materials for educational and recreational purposes. The reference collection is vital, particularly specialized materials such as reintegration, survival, prerelease, vocational and educational information.<sup>49</sup>

In 1992, the *Library Standards for Adult Correctional Institutions* further stressed the importance of establishing standards for prison libraries. According to this report, all inmates should have access to prison libraries regardless of sentence, security designation, or placement

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<sup>47</sup> Malcolm X and Alex Haley, *The Autobiography of Malcolm X* (New York: One World/Ballantine Books, 1992), 206.

<sup>48</sup> Davis, *Are Prisons Obsolete?*, 57.

<sup>49</sup> American Correctional Association, *Standards for Adult Correctional Institutions* (College Park, MD: American Correctional Association, 1981), 113.

in the institution, and these rights are generally only to be restricted when library regulations have been violated.<sup>50</sup>

Currently most (if not all) federal and state correctional facilities provide some access to reading materials for those incarcerated.<sup>51</sup> These libraries are regulated and funded by the Federal Bureau of Prisons, US Department of Justice. The actual breakdown of allocation of funds is different institution by institution. Some facilities have designated library spaces operated by trained librarians, while others work exclusively with local public libraries or community groups. Most new prisons that are being constructed have included a space for a library.<sup>52</sup>

### 3.2 Background on Audio/Visual Materials in Prisons

There is very limited published information on access to audio and moving images for people who are incarcerated. This is a significantly under-researched and little discussed aspect of our collective understanding of American history. There is a plethora of possibilities for future research into social, economic, political, and personal factors that are unearthed from inspecting the history of audio/visual materials in prisons. Many published texts that currently function as histories of access to information in prison libraries or guides for future prison librarians, social workers, or teachers define library or educational materials as texts, audio, visual, and software materials. They then go on to describe the benefit of *reading* materials. The *Encyclopedia of Library and Information Sciences* states:

One of the very encouraging results of the many improved libraries in correctional institutions is the overwhelming evidence that residents want to read. They may use

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<sup>50</sup> Suzanna Conrad, "Collection Development and Circulation Policies in Prison Libraries: An Exploratory Survey of Librarians in US Correctional Institutions," *The Library Quarterly* 82, no. 4 (October 2012): 409.

<sup>51</sup> Coyle, *Libraries in Prisons*, 1.

<sup>52</sup> Lehmann, Vibeke. "Planning and Implementing Prison Libraries: Strategies and Resources." *IFLA Journal* 29 (2003): 306



phonograph records, tapes, or film because they lack the skills necessary to read print, but every librarian with a collection suitable for the institution residents reports that readers are there.<sup>53</sup>

While audio and visual materials are listed in the types of records that prisoners should have access to, the exclusive act of reading is all that is emphasized.

A 2005 report by the International Federation of Library Associations and Institutions, *Guidelines for Library Services to Prisoners*, gives a detailed account of the textual materials that should be available in libraries. They advise that prison libraries should have a book collection that consists “of 2,000 titles or ten titles per inmate, whichever is greater.”<sup>54</sup> In their discussion of audiovisual materials, they simply advise that prison libraries should have a collection that consists of a “sufficient amount to meet basic needs and support ongoing prison programs.”<sup>55</sup> This lack of specificity when referring to audio/visual materials is indicative of a disregard to the inclusion of audio/visual materials within the library.

In a study administered in November 2010 on collection development in prison libraries published in *The Library Quarterly*, researcher Suzanna Conrad reported on results from seventeen facilities in ten states. The institutions represented housed between 300 to 2,000 inmates. The study was focused on questions regarding the process of collection; however, the results reveal interesting insight into the composition of library materials in prisons. Over half of the institutions reported that they provide audio or video materials.<sup>56</sup>

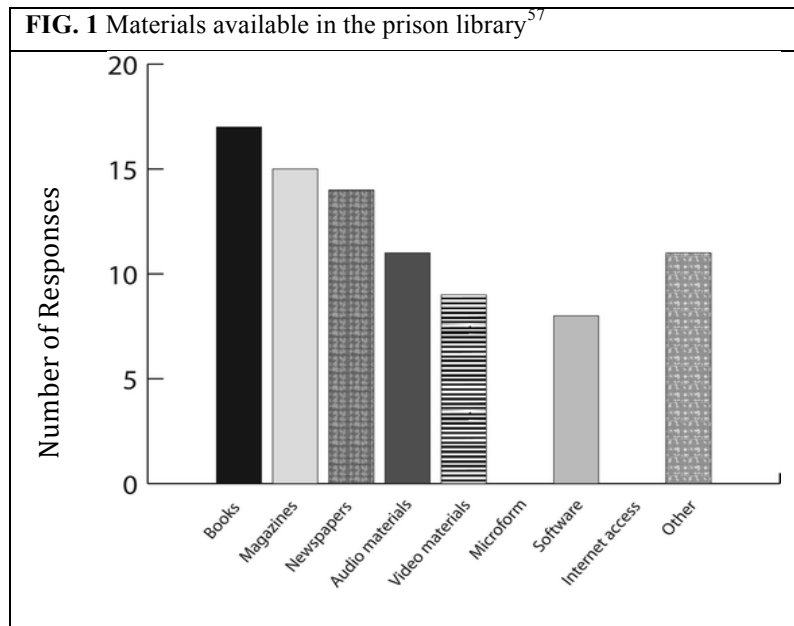
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<sup>53</sup> Kent, *Encyclopedia of Library and Information Science*, 118.

<sup>54</sup> Vibeke Lehmann and Joanne Locke, *Guidelines for Library Services to Prisoners* 3<sup>rd</sup> ed. (The Hague, IFLA Headquarters: International Federation of Library Associations and Institutions, 2005), 14.

<sup>55</sup> Lehmann, *Guidelines for Library Services to Prisoners*, 14.

<sup>56</sup> Conrad, “Collection Development and Circulation Policies in Prison Libraries,” 419.



This survey provides evidence that there are audiovisual materials that are collected and stored within prison libraries despite a lack of published materials devoted to this topic.

Alison Griffiths, professor in the Department of Communications at Baruch College, is one of the few people currently researching the use of moving images within prisons. In her 2012 essay, “Bound by Cinematic Chains: Films and Prisons During the Early Era,” and her 2013 essay, “A Portal to the Outside World: Motion Pictures in the Penitentiary,” she investigates the use of film screenings in prisons during the early age of cinema. Focusing primarily on Sing Sing Correctional Facility, Griffiths examines how and why cinema was used as a tool of education and recreation. She explains that prisons rarely had designated spaces for film screenings. Chapels traditionally doubled as an auditorium when films were screened. Originally, films that were shown, like books that were provided, were religious in nature. On special occasions (such as holidays) non-religious movies were sometimes shown. These screenings were sometimes booked with live music, vaudevillian performances, or presentations by filmmakers themselves.

<sup>57</sup> Conrad, “Collection Development and Circulation Policies in Prison Libraries,” 420. This graph shows the formats that were indicated as being present within the prison libraries of those who participated in the survey.

Screenings were also a way to get prisoners out of their cells. The overcrowding of prisons was a consistent problem. By providing group activities, this allowed guards to monitor a large number of inmates while the inmates could get time out of their small unhygienic cells.<sup>58</sup>

A record of the films seen at Sing Sing can also be inspected through the Lewis E. Lawes Papers within the Special Collections of John Jay College's Lloyd Sealy Library. Lawes was warden of Sing Sing from 1920 through 1941. He supported educational, recreational, and vocational efforts being introduced to the prison. Lawes organized regular talks that brought in professionals in the fields of religion, science, sports, theater, music, and film. Lawes would reach out to potential speakers through a standardized letter that stated:

I have inaugurated a series of talks at the prison by leaders in various fields of human interest. This is in line with our policy to encourage the 'man behind the bars' to develop and retain normal reactions and to dissipate, as far as is humanly possible and not inconsistent with institutional regulation, the oppressiveness of prison life."<sup>59</sup>

Lawes' efforts to lighten the "oppressiveness of prison life" were actually a continuation of efforts by previous wardens. The first film screening held at Sing Sing was in October 1914 under Warden Thomas Mott Osborne.<sup>60</sup> A record of the movies viewed at Sing Sing is primarily evident from the prisoner-published bulletin *Star of Hope* which changed its name to *Star Bulletin* in 1917. The value of moving images to inmates is unmistakable in this periodical. This monthly publication featured a regular column entitled, "On the Screen in Sing Sing." In the August 1917 issue, an inmate wrote:

It is difficult, unless one has been in close personal touch with the situation, to form an adequate conception of how instructive the 'silent drama' has proven from both the educational and recreative aspects. The day's work ended, there has been the evening

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<sup>58</sup> Alison Griffiths, "Bound by Cinematic Chains: Film and Prisons During the Early Era," in *A Companion to Early Cinema*, edited by Andre Ed. Gaudreault, Nicolas Dulac, and Santiago Hidalgo (Malden, Massachusetts: Wiley-Blackwell, 2012), 424.

<sup>59</sup> Letter to Grantland Rice, December 10, 1930, box 2, folder 13, Lewis E. Lawes Papers, Lloyd Sealy Library, Special Collections, John Jay College of Criminal Justice, New York, New York.

<sup>60</sup> The Osborne Family Papers are located in the Special Collections of the Syracuse University Library.

entertainments to bring mental relaxation and transport one, for a time, from the unpromising, dull environment of the present to a pictured version of things brighter.<sup>61</sup>

The years 1917-1918 of *Star Bulletin* are available in the Lloyd Sealy Library. A total of one hundred films were mentioned in the *Bulletin* in that year.<sup>62</sup> These films were brought to Sing Sing through a number of small and large distribution companies who, research suggests, donated films and sometimes equipment to prisons.<sup>63</sup> The distribution companies were grateful for the “free publicity to be leveraged from showing films to a convict audience.”<sup>64</sup> Showing films in Sing Sing was also a way in which studios could gauge audience reactions. Occasionally, films were shown at Sing Sing before their theatrical release date. The June 1917 issue of *Star Bulletin* states, “[I]t is said, disapproval of certain pictures seen by Sing Sing audiences, has foreshadowed a lack of appreciation and approval outside of Sing Sing’s walls, when the pictures were screened for the first time.”<sup>65</sup> With a group of over three hundred men (called “shut-ins”) the inmates at Sing Sing were a captive audience.

Wardens at Sing Sing were not the only ones petitioning for films to be used in prisons. Austin MacCormick was another influential early advocate for the use of “visual aids” in prison education. In his 1931 book on the education of adult prisoners he wrote,

The value of visual aids in the educational work of penal institutions is unquestionable. Here we are always looking for something that will help us get over the obstacles of indifference and inertia. We turn to any device or method which helps to vitalize instructions, to stimulate interest, to make the prisoner feel that education is real and significant.<sup>66</sup>

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<sup>61</sup> “Pictures Seen on Sing Sing’s Movie Screen,” *Star Bulletin* 19, no. 3 (1917): 7, box 8, Lewis E. Lawes Papers, Lloyd Sealy Library, Special Collections, John Jay College of Criminal Justice, New York, New York.

<sup>62</sup> For a complete list of films mentioned in the *Star Bulletin* from 1917-1918, see **APPENDIX I**.

<sup>63</sup> “Pictures Seen on Sing Sing’s Movie Screen,” *Star Bulletin* 19, no. 3 (1917): 7, box 8, Lewis E. Lawes Papers, Lloyd Sealy Library, Special Collections, John Jay College of Criminal Justice, New York, New York.

<sup>64</sup> Alison Griffiths, “A Portal to the Outside World: Motion Pictures in the Penitentiary,” *Film History* 25 no. 4 (2003): 22.

<sup>65</sup> “Pictures Seen on Sing Sing’s Movie Screen,” *Star Bulletin* 19, no. 1 (1917): 6, box 8, Lewis E. Lawes Papers, Lloyd Sealy Library, Special Collections, John Jay College of Criminal Justice, New York, New York.

<sup>66</sup> MacCormick, *The Education of Adult Prisoners: A Survey and A Program*, 234.

He also gave a detailed twenty-three page appendix of individuals, institutions, distributors, and manufacturers who might be able to supply film and/or projection equipment. Films were acquired through distributors often by the initiation of wardens themselves.<sup>67</sup> Warden McClaughry of the federal penitentiary in Leavenworth, Kansas stated, “The intention is to show pictures of the educational type, with the idea of bringing the prisoners in touch with the outside world. Many of the men have no knowledge of what is taking place outside the prison walls. Motion pictures will show them this.”<sup>68</sup>

While current research suggests that wardens initiated the arrangement of the majority of early cinema viewing in prisons, this is no longer exclusively the case. There is limited documentation on current practices of viewing moving images within prisons; however, there are blog posts and personal emails that the researcher of this paper has received that provide evidence of educators, librarians, and prisoners themselves initiating cinema screenings.<sup>69</sup> One notable example is that of former political prisoner, Laura Whitehorn. While imprisoned for fourteen years in the Lexington Prison High Security Unit, Whitehorn was able to organize an annual film series in celebration of Black History Month.<sup>70</sup> It is essential that historical and historiographical investigation be conducted into the use of moving images within prisons. This is important for understanding the personal and social mindset of prisoners as well as understanding the exhibition history of cinema.

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<sup>67</sup> Griffiths, “A Portal to the Outside World,” 14.

<sup>68</sup> Griffiths, “A Portal to the Outside World,” 13.

<sup>69</sup> “Diversity & Outreach Columns: ALA’s Office for Diversity, Literacy and Outreach Services,” *American Library Association*, accessed May 1, 2015. <http://olos.ala.org/columns/>; “Prison Librarian” Accessed May 1, 2015. <http://prisonlibrarian.blogspot.com/>.

<sup>70</sup> Molly Fair, “some info for Carmel.” E-mail to Carmel Curtis. 22 April 2014.

## 4. Assessment on Current A/V Materials in Prison: A Survey

### 4.1 Objectives & Methodology

As part of the research conducted for this paper, the author designed and administered a survey to gather information on current practices, policies, and opinions regarding audiovisual materials in prisons in the United States. Three surveys were created using Google Forms that were circulated to different communities over a period of two months. Survey A was targeted towards anyone who is currently working or has worked in the past within a prison library. Survey B was targeted towards anyone who is currently working or has worked in the past with an organization that has facilitated prison programs and or activities committed to addressing the informational, educational, recreational, and cultural needs of those incarcerated. Survey C was targeted towards anyone who is currently or has in the past been incarcerated in the United States. Each of the three surveys can be viewed in **APPENDIXES II-IV**.

A total of forty-one responses were received from the three surveys. Full documentation of the responses received from the surveys can be seen in **APPENDIXES V-VII**. Some of the data will not be represented in the analysis of this report because it was received from survey respondents outside the scope of the survey. The intention of the surveys was to gauge the conditions for audio/visual materials specifically within prisons. A number of responses were received from people who work juveniles or within jails and other temporary holding spaces that reflect different population needs and conditions than those present within the long-term confinement of adult prisons.

The three surveys were sent out to a number of listservs, individual organizations, and individual people.<sup>71</sup> There were no limitations on geographic locations, prison size, prison

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<sup>71</sup> Listservs and forums that were used include: American Library Association, Association of Specialized &

population, or prison security level. A wide net was cast intentionally to gather as much data as possible. From this groundwork, recommendations can be made on where a more specific inspection should be conducted in future research.

The survey was constructed with as many multiple choice and checkbox questions as possible. Using a controlled vocabulary as opposed to an open text box was an attempt to minimize differences in terminology (i.e. DVD or DVDs) and to suggest an array of appropriate answers for survey respondents with less familiarity of audio/visual materials. Each question that required a response in the form of multiple choice or checkboxes also provided a textbox space for survey respondents to include an alternative response.

The three surveys ranged from thirteen to fifteen mandatory questions and three to five optional questions. Generally, the optional questions were text boxes that provided space for survey respondents to elaborate on their previous response. For example, in the survey aimed towards prison librarians, the question “Expand on the Collection Development Policy and/or Preservation Policy” was optional. Private information such as name and contact information were also optional. Private information that was provided will not be disclosed in this report.

While surveys were generally distributed online, a printed .PDF was mailed to many current inmates. Additionally, prison librarians and those working with prison programs and or activities were encouraged to print the survey aimed at prisoners and distribute them to those with whom they work.

## 4.2 Results

The following section will review the results received from surveys A, B, and C respectfully.

#### 4.2.A Survey A: Prison Librarians

Twenty-two responses were received from the survey which targeted prison libraries. However, three responses were from librarians who worked for their state's department of corrections as opposed to working for an individual prison. Three responses were from librarians who worked at detention centers. Two responses were from librarians who worked for correctional schools. These responses are included in the full results located in **APPENDIX V** but are not discussed in the body of the report.

Of the fourteen prison librarians who responded to the survey, all worked for state prisons ranging in security level and population size. The survey respondents represented fourteen facilities in nine states. 2,750 inmates occupy the largest facility represented in the survey and 300 inmates occupy the smallest facility.<sup>72</sup> Eleven facilities were for only men, two were for men and women, and one was exclusively for women.

The results of the survey will be discussed within three sections in which the survey was divided: Personal Information, Audio/Visual Materials Within the Prison Library, and Collection Policies & Procedures.

##### 4.2.A.1 Personal Information

From information gathered in the section on personal information, it is evident that the survey was primarily completed by trained librarians currently employed in the facility for which they work. The range in number of years worked in the facility varied from one to thirty-three years.

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<sup>72</sup> Information on security level and population size was not gathered from the survey. The author received this information from records relating to each individual institution. This information is not disclosed in this report. For questions on this data, please contact the author.



TABLE 1: Position held within the prison library

| Position Held     | Number of Responses | Percentage |
|-------------------|---------------------|------------|
| Librarian         | 9                   | 64%        |
| Librarian II      | 4                   | 29%        |
| Library Associate | 1                   | 7%         |

TABLE 2: Number of years worked in facility

| Years Worked in Facility | Number of Responses |
|--------------------------|---------------------|
| 1 year                   | 2                   |
| 2 years                  | 3                   |
| 3 years                  | 1                   |
| 6 years                  | 3                   |
| 10 years                 | 1                   |
| 11 years                 | 2                   |
| 17 years                 | 1                   |
| 33 years                 | 1                   |

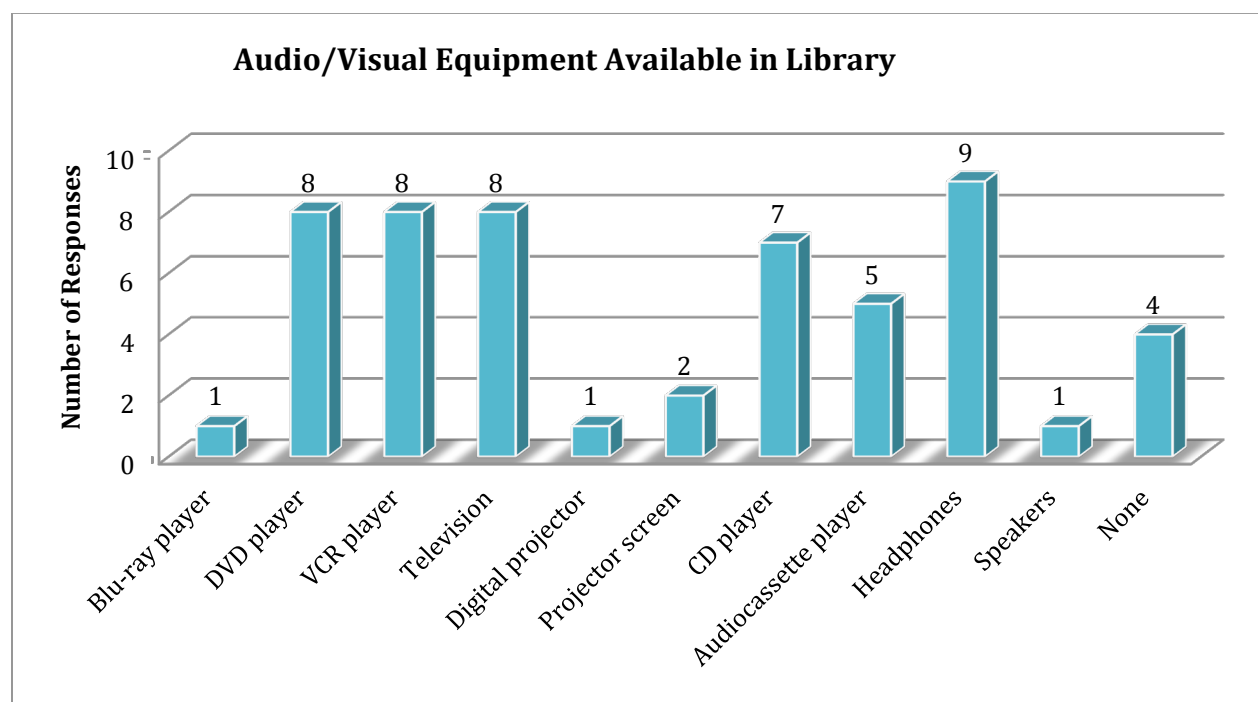
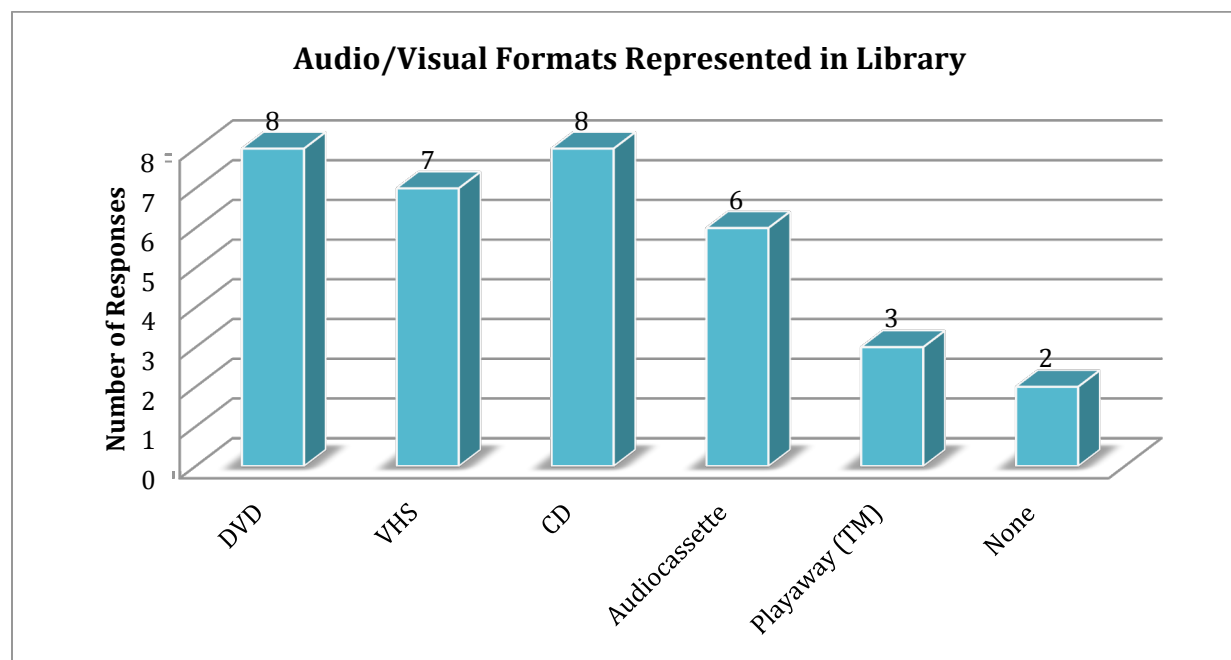
TABLE 3: Proportion currently working in facility

| Currently Working in Facility | Number of Responses |
|-------------------------------|---------------------|
| Yes                           | 12                  |
| No                            | 2                   |

#### *4.2.A.2 Audio/Visual Materials Within the Prison*

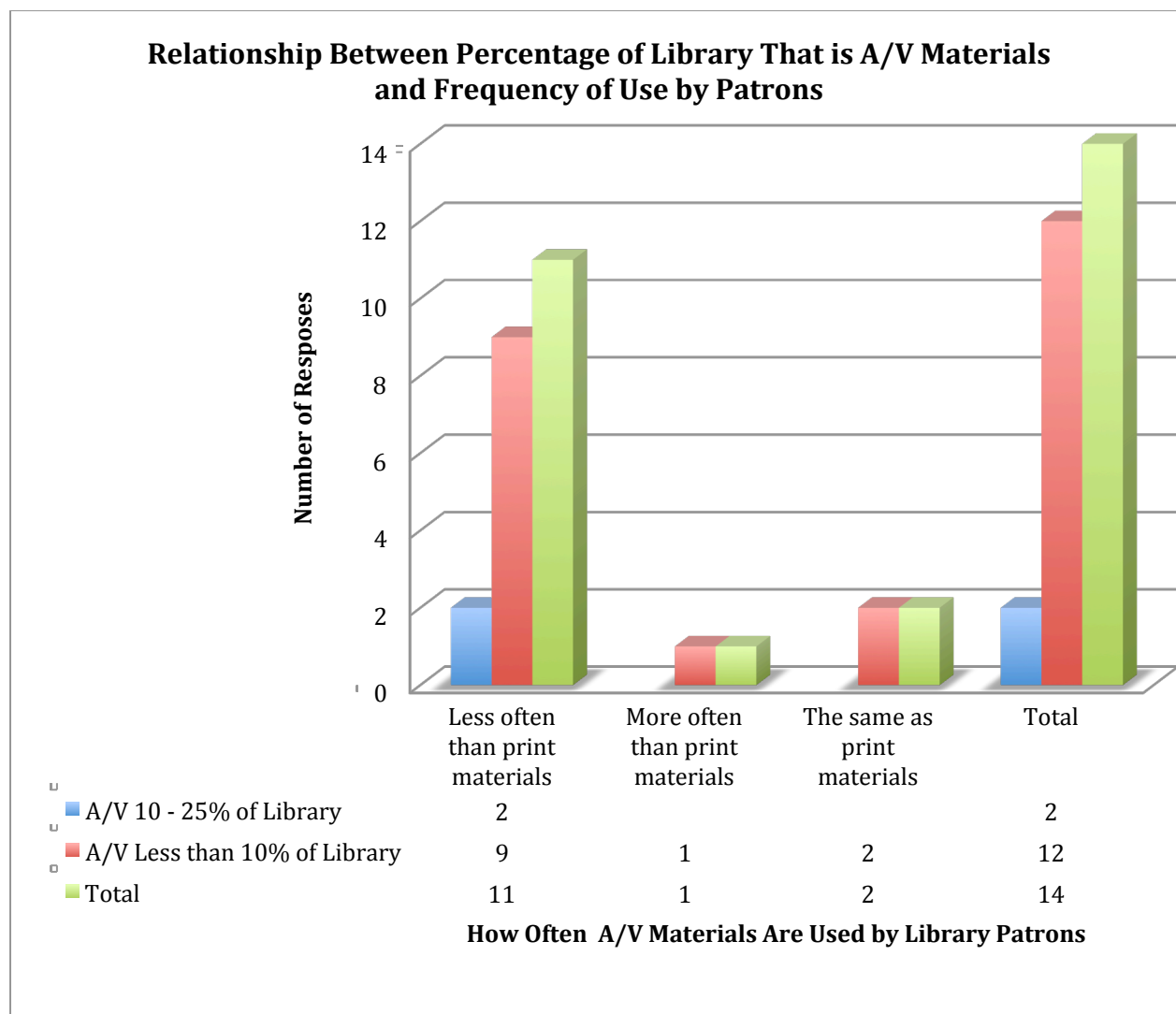
In the section on audio/visual materials within the prison, questions inquired about the types of audio/visual materials and equipment present in the library and their use by library patrons. DVDs, VHSs, and CDs were the most common formats identified. Three facilities had Playaways, a proprietary, prerecorded, audio playback device that features audio books or musical compilations. Playaways are primarily marketed towards libraries, health centers, and the military. The survey provided an option for selecting Blu-rays and film, neither of which any survey participant selected. Four facilities said that they have no audiovisual equipment, but only two facilities said that they have no audio/visual materials. The two respondents who reported having materials but no equipment have CDs and audiocassettes present in their collection. One

facility indicated that they have a Blu-ray player but did not report having Blu-ray discs. Two facilities indicated having a projector screen, but only one has a projector.



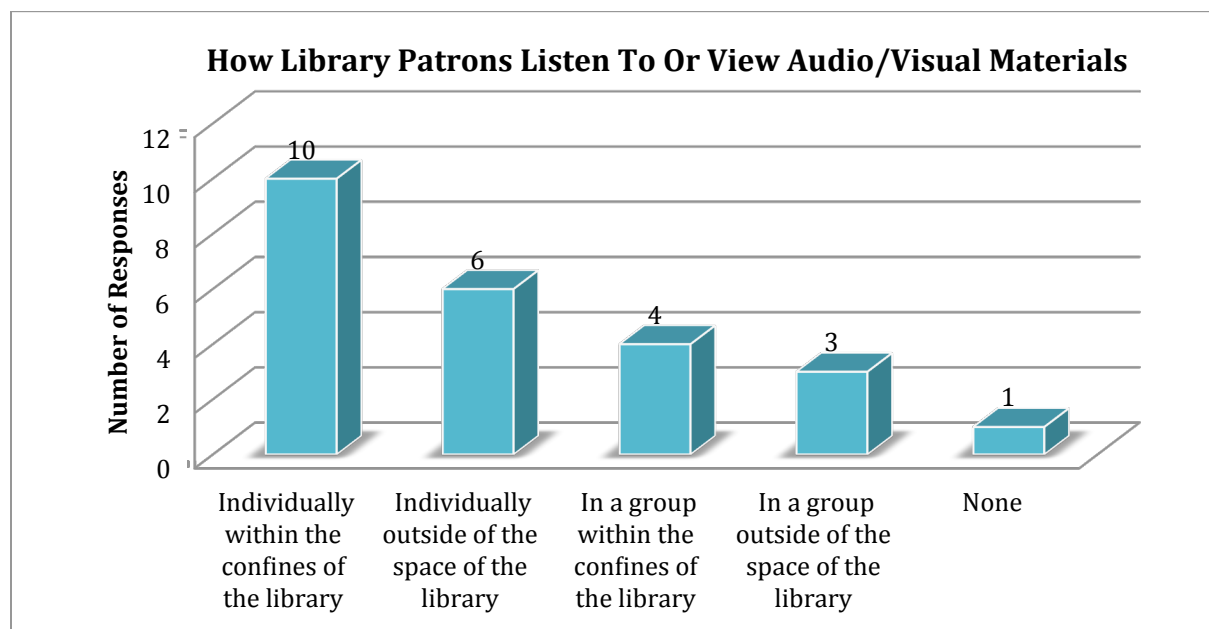
The majority of facilities (86%) reported that audio/visual materials comprise less than 10% of the library's collection. Two facilities reported that audio/visual materials comprise approximately 10 – 25% of the library's collection. The survey provided the option for participants to select percentage ranges greater than 10 – 25%, but there were no survey respondents who selected those options. The majority of facilities (79%) reported that library patrons use audio/visual materials less often than print materials. Two facilities indicated that library patrons use audio/visual materials at the same rate as print materials and one facility said audio/visual materials are used more often than print materials.

The percentage of the library patrons that use audio/visual materials can be examined in relationship to the percentage of the library collection comprised of audio/visual materials. Twelve facilities reported that audio/visual materials comprise less than 10% of the assets in the library. Out of those twelve facilities, nine indicated their patrons use audio/visual materials less often than print materials. Both of the facilities that conveyed audio/visual materials make up 10-25% of the library's collection indicated that patrons use audio/visual materials less frequently than print materials.



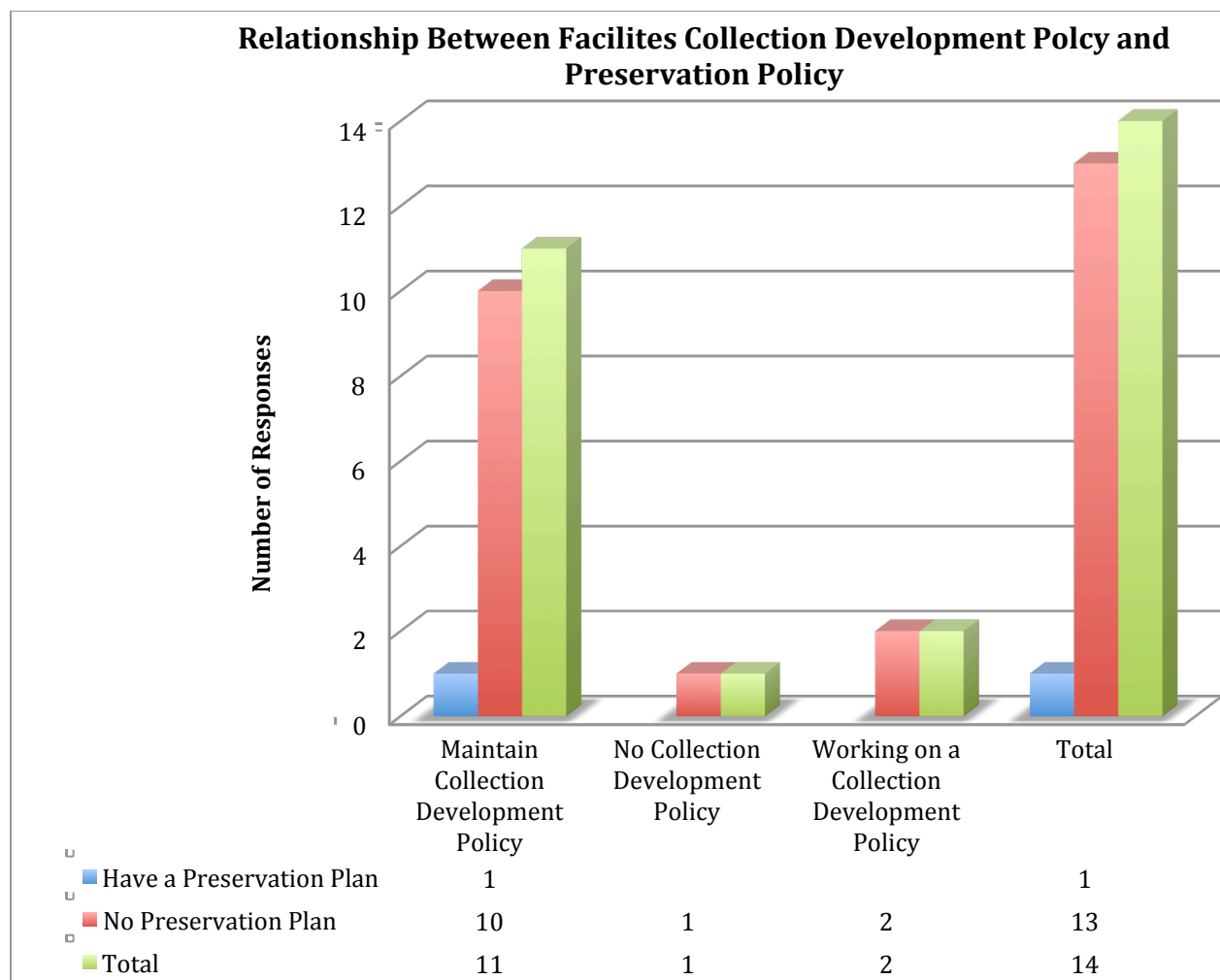
When asked how library patrons view or listen to audio/visual materials, the majority indicated that library patrons consume audio/visual materials individually within the confines of the library. Six facilities said that library patrons consume audio/visual materials individually outside the space of the library. Four indicated that library patrons can view and watch audio/visual materials in a group within the library. Three participants expressed that library patrons can view and watch audio/visual materials in a group outside of the space of the library.

The one participant who selected “none” does not have any audio/visual materials in their library’s collection.



#### *4.2.A.3 Collection Policies And Procedures*

In the section on collection policies and procedures, the survey included questions on documentation and practices on the acquisition and care of audio/visual materials. Eleven of the fourteen facilities noted that they have a collection development policy. Comparatively, only one facility indicated that they have a preservation policy. Two facilities indicated that they were working on a collection development policy while no facilities disclosed that they were working on creating a preservation policy. A single facility reported that it is maintaining a preservation policy and a collection development policy.

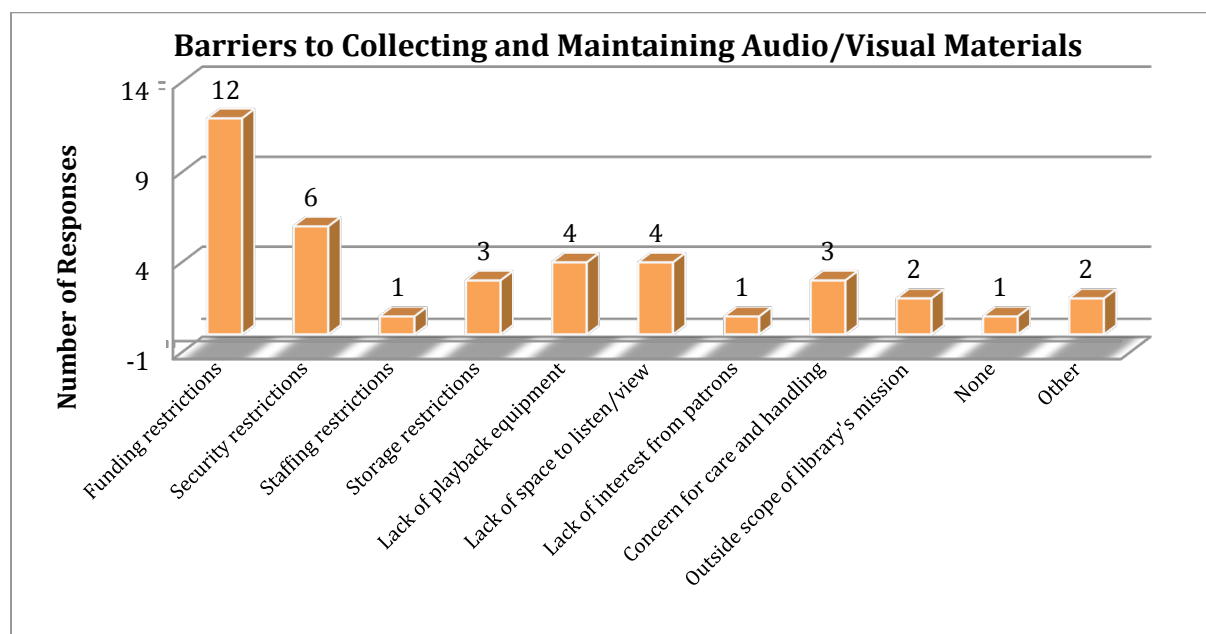


When asked about the frequency at which the library acquired new audio/visual materials, results were varied without any response holding a clear majority. Nine facilities acknowledged they would be interested in increasing the amount of audio/visual materials in their collection. Of the three facilities that indicated they would not be interested in increasing the amount of audio/visual materials in their collection, one does not currently have any audio/visual materials, one facility currently only has audiocassettes, and the third elaborated by writing, “our material is very old and I have not added to it in about fifteen years.”

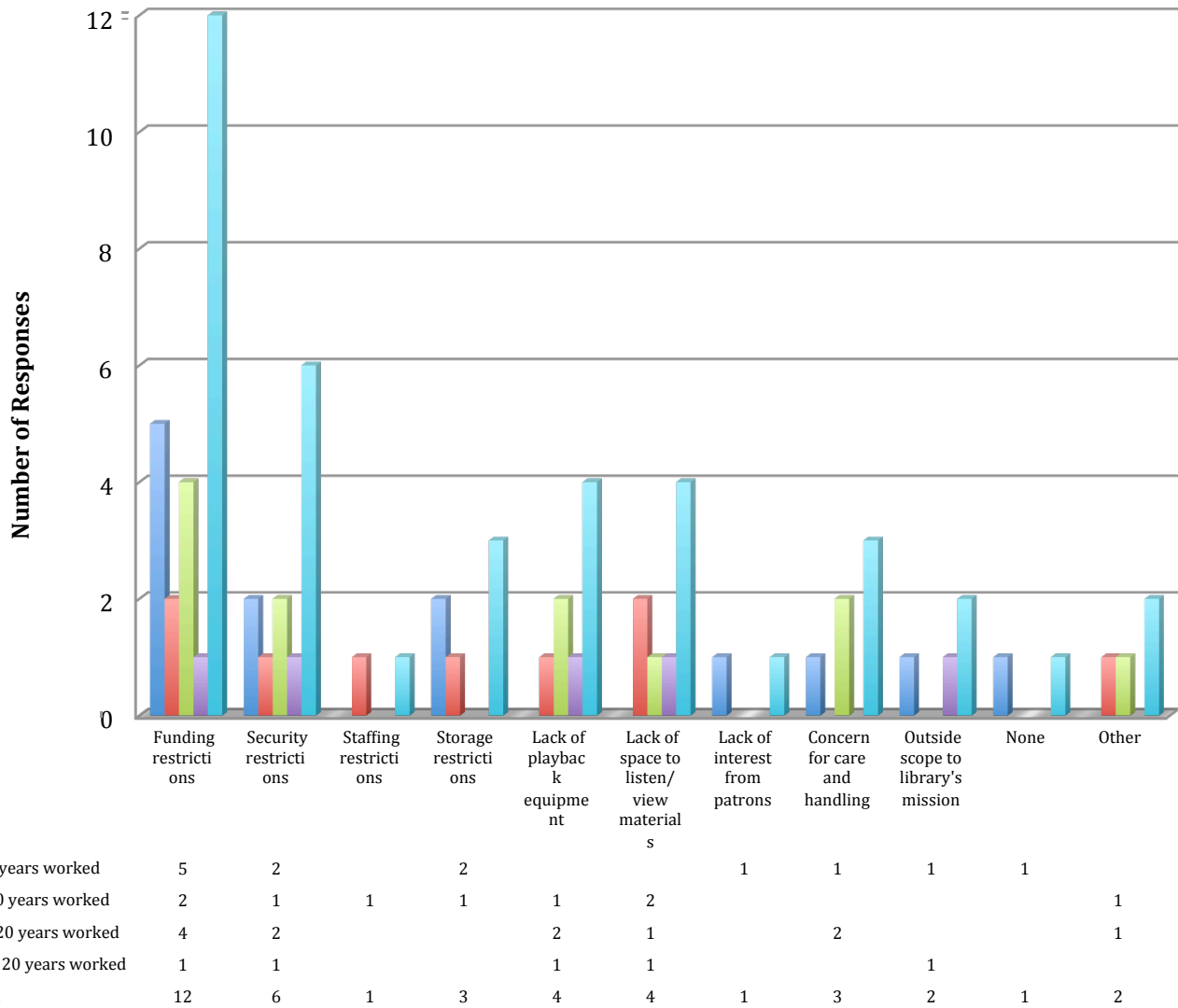
TABLE 5: Frequency at which new audio/visual materials are acquired by the library

| Frequency                  | Number of Responses | Percentage of Responses |
|----------------------------|---------------------|-------------------------|
| Multiple times a year      | 4                   | 29 %                    |
| Once a year                | 4                   | 29 %                    |
| Once every couple of years | 2                   | 14 %                    |
| Never                      | 4                   | 29 %                    |

The barriers to collecting and maintaining audio/visual materials were also varied. Almost all facilities (86%) indicted that funding is a significant barrier in collecting and maintaining materials. Of the two facilities that did not select funding restrictions as a barrier, both do not have any audio/visual materials in their collection. Security restrictions are another common barrier to collecting and maintaining audio/visual materials. Only one facility indicated staffing as a restriction. Four facilities indicated lack of playback equipment and lack of space as a restriction. Care and handling is a concern for three facilities. Lack of interest from patrons was cited as a concern for one facility from a respondent who has worked in their facility for one year. One survey respondent who has worked in their facility for thirty-three years indicated that collecting and maintaining audio/visual materials is outside the scope of the library's mission.



### Restrictions to Collecting & Maintaining Audio/Visual Materials in Relation to Years Worked at Facility





#### **4.2.B Survey B: Prison Programs & Activities**

Fifteen responses were received from the survey targeted towards people who work with prison programs and activities. However, three responses were from individuals affiliated with organizations that worked within jails. As per the objectives of the survey, the data from these three survey participants will not be discussed in the body of the report as they are outside of the scope of the intentions of the survey. These responses are included in the full results located in **APPENDIX VI**. The twelve responses that will be discussed in this section reflect a range of organizations that all work with state prisons ranging in security level and population size. Survey results came in from organizations in eight states.

The results of the survey will be discussed within two sections in which the survey was divided: Background Information and Audio/Visual Materials Within the Prison.

##### ***4.2.B.1 Background Information***

From information gathered in the section on background information, it is evident that the survey was completed by individuals who hold a range of positions within the organization for which they work. The survey was not targeted towards any specific type of employment and therefore gathered an array of responses. The lack of a controlled vocabulary for this question resulted in several singular responses. The vast majority of responses (92%) came from people who are still working with their organization. The number of years worked ranged from one year to seventeen years.

TABLE 6: Position held within organization

| Position Held        | Number of Responses | Percentage |
|----------------------|---------------------|------------|
| Librarian            | 3                   | 25%        |
| Teacher/Instructor   | 3                   | 25%        |
| Director             | 1                   | 8%         |
| Volunteer            | 1                   | 8%         |
| Facilitator          | 1                   | 8%         |
| Associated Manager   | 1                   | 8%         |
| Treatment Specialist | 1                   | 8%         |
| Theater Director     | 1                   | 8%         |

TABLE 7: Number of years worked in facility

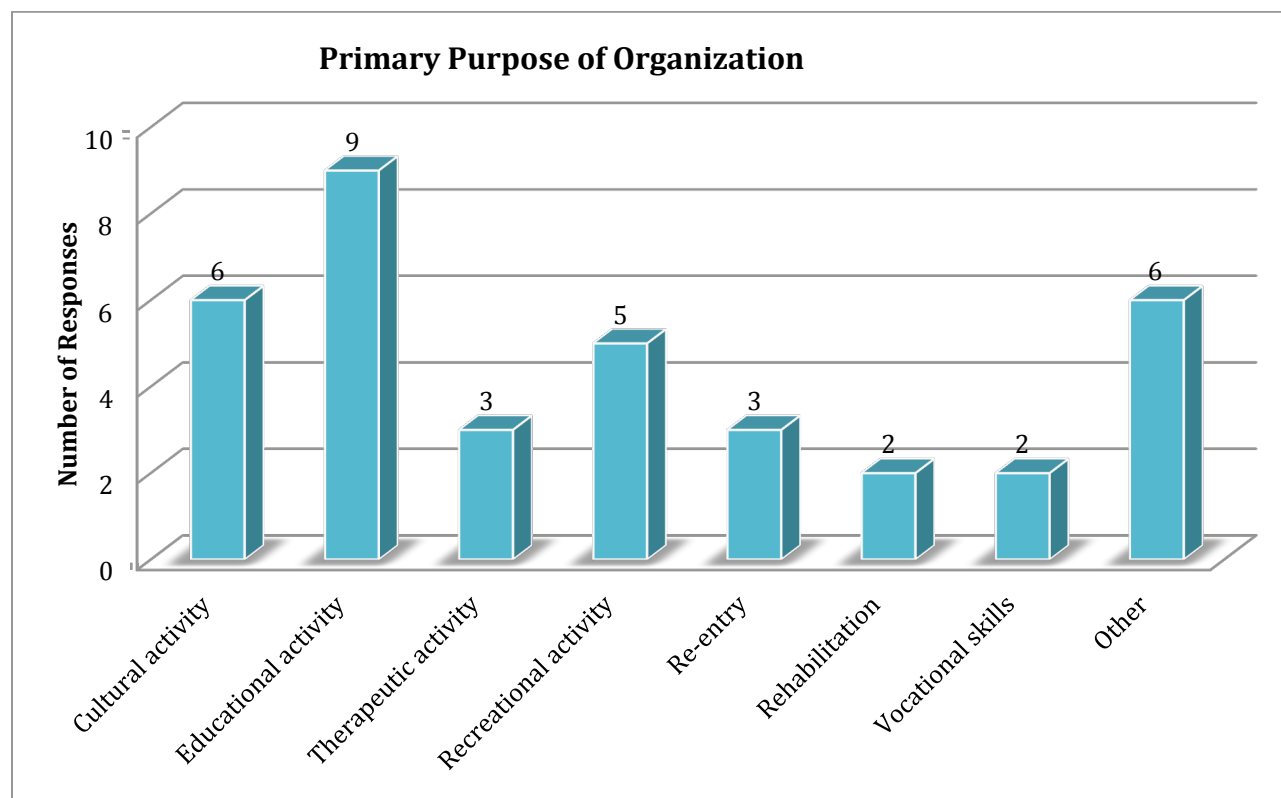
| Years Worked in Facility | Number of Responses |
|--------------------------|---------------------|
| 1 year                   | 2                   |
| 2 years                  | 3                   |
| 3 years                  | 1                   |
| 6 years                  | 1                   |
| 7 years                  | 1                   |
| 9 years                  | 1                   |
| 11 years                 | 1                   |
| 15 years                 | 1                   |
| 17 years                 | 1                   |

TABLE 8: Proportion currently working in facility

| Still Working in Facility | Number of Responses |
|---------------------------|---------------------|
| Yes                       | 11                  |
| No                        | 1                   |

The organizations represented in these results reflect an assortment of missions. Nine organizations indicated that supporting educational activity is one of their primary functions. Of the three organizations that did not select educational activity as one of the purposes of their organization, one indicated re-entry and the other two selected other. Six organizations selected “Other” in response to the question, “The primary purpose of your organization is to support: ” Survey respondents were given the opportunity to provide their own answer in a text box.

Responses included: intellectual/pro-social activity, legal needs, discipline, substance abuse treatment, community-building, and literacy.

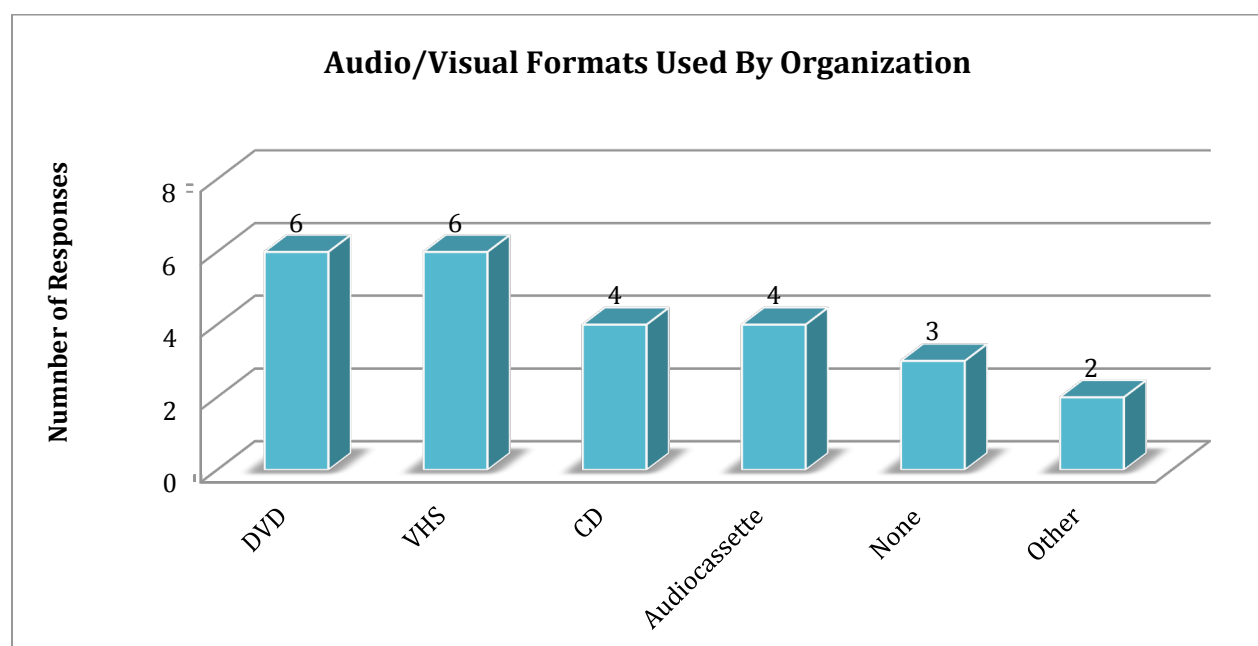


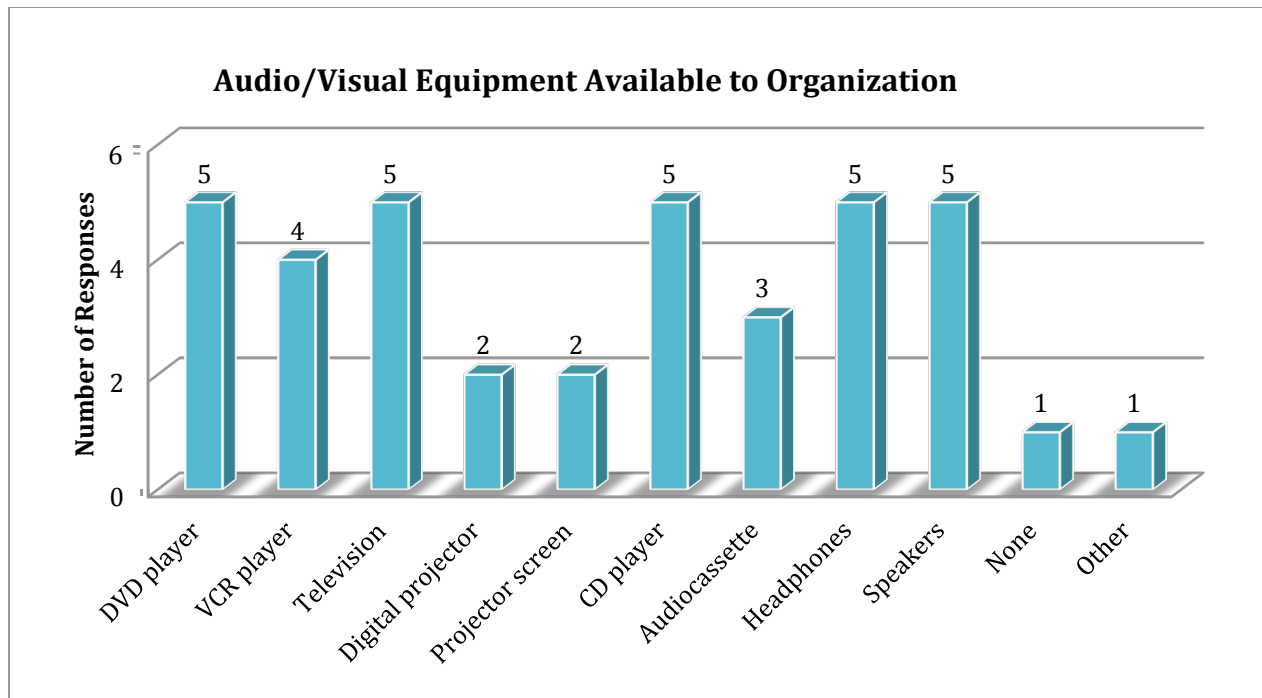
#### ***4.2.B.2 Audio/Visual Materials Within the Prison***

In the section on audio/visual materials within the prison, questions inquired about the types of audio/visual materials and equipment accessible to the organization and their use by inmates. DVDs and VHSs were the most commonly reported audio/visual format used by organizations. Three survey respondents indicated that their organization does not use any audio/visual materials. Of these three organizations, one was focused primarily on disciplinary measures. Another expanded on their response by stating, “We have attempted to use [audio/visual materials] but have not received permission from the warden where we work.”

Three survey respondents indicated “Other” as an audio/visual format used by their organization. The elaborated responses to this question identified “Other” as: Internet, video games, and a digital audio recorder.

While three survey respondents reporting not having any audio/visual formats available to their organization, only one survey respondent indicated that they have no audio/visual equipment. Of the two organizations that expressed having had no audio/visual materials but did have audio/visual equipment, one proclaimed having a DVD player, digital projector, CD player, headphones, and speakers while the other reported that they have a VCR player and headphones. The two organizations that selected “Other” as a piece of audio/visual equipment available to their organization expressed having computers and video games.





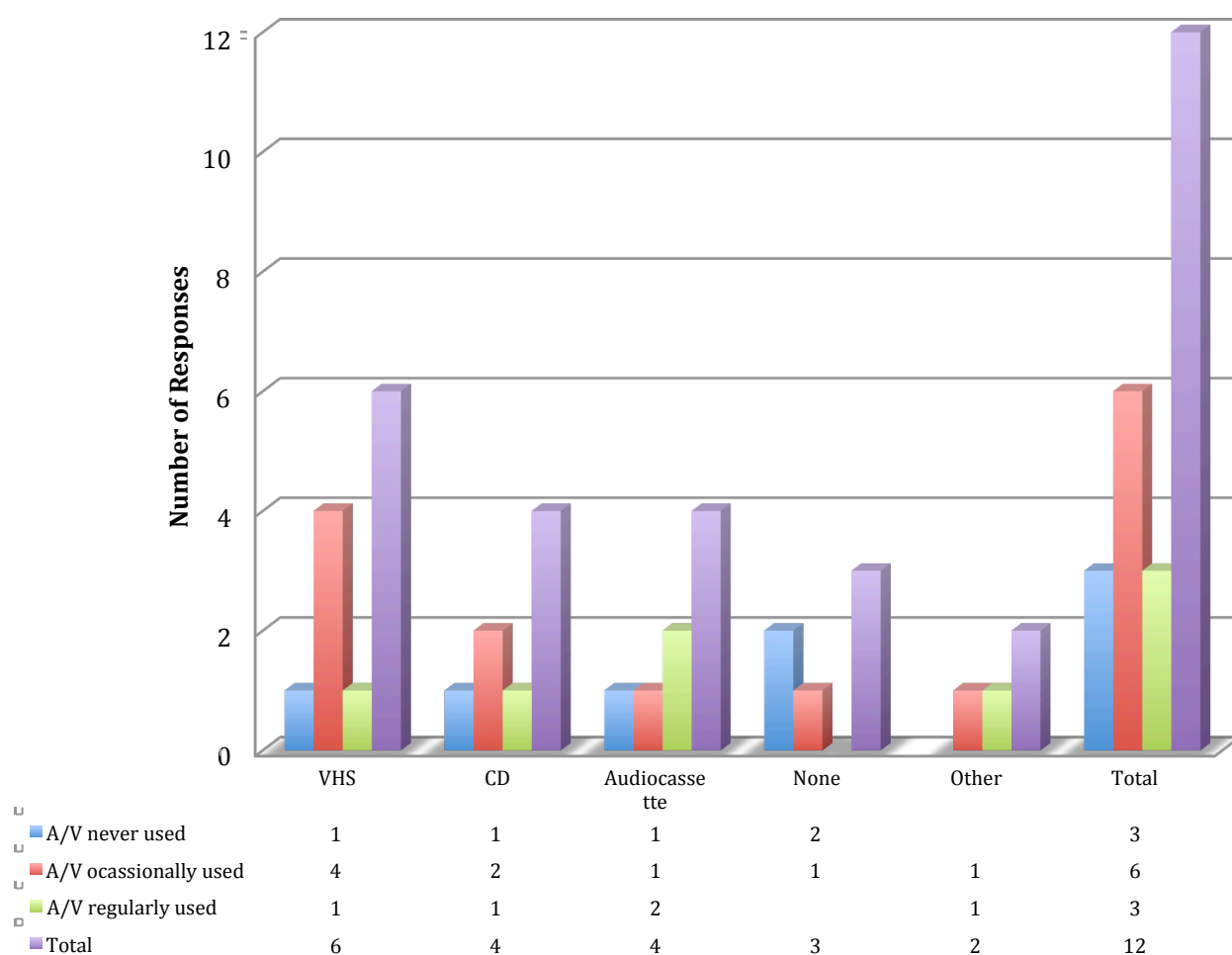
Half of the survey respondents indicated that their organization occasionally uses audio/visual materials. Of the three that indicated they never incorporate the use audio/visual materials, two of these are the same organizations that noted not having access to any audio/visual materials. The third participant who disclosed that their organization does not incorporate audio/visual materials elaborated that their organization has access to audio/visual materials but their group within the organization does not.

Looking at the frequency at which organizations incorporate the use of audio/visual materials in relationship to the audio/visual formats available to the organization show a range of responses without any clear indication that a certain format type is more or less likely to be used more or less often by organizations.

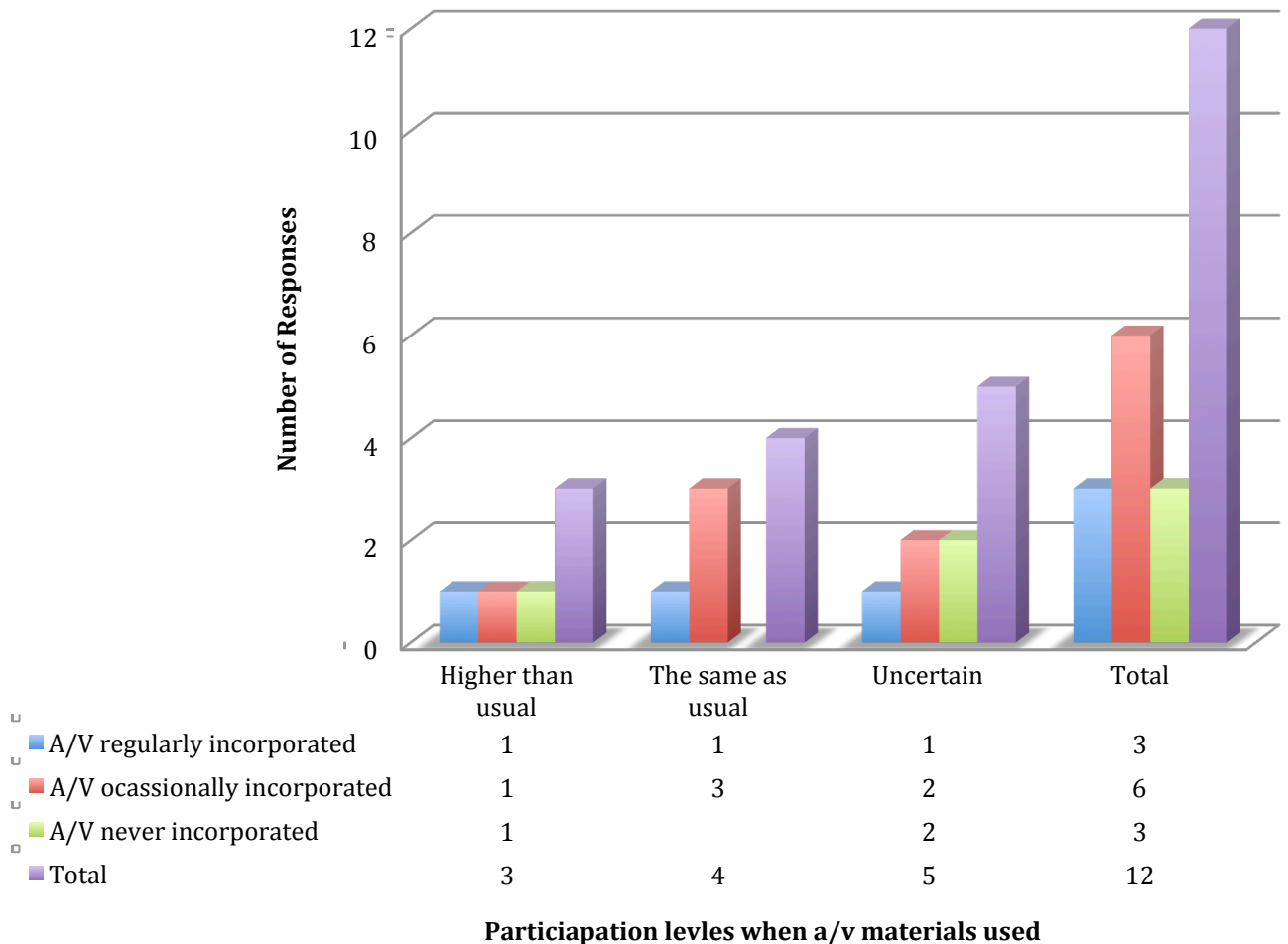
When asked to evaluate the participation levels of inmates when audio/visual materials were used, five survey respondents acknowledged that they were uncertain. Four reported there

was no difference in inmate participation levels when audio/visual materials are used. Three survey respondents reported higher than usual inmate participation when the use of audio/visual materials was incorporated into their program. Looking at participation levels in relation to the frequency at which audio/visual materials are incorporated into programs, results are wide spread without any evidence of a correlation between the regularity of audio/visual materials used and inmate participation levels when audio/visual materials are used.

**Relationship Between Frequency of Audio/Visual Materials Used and Types of Audio/Visual Formats Available**

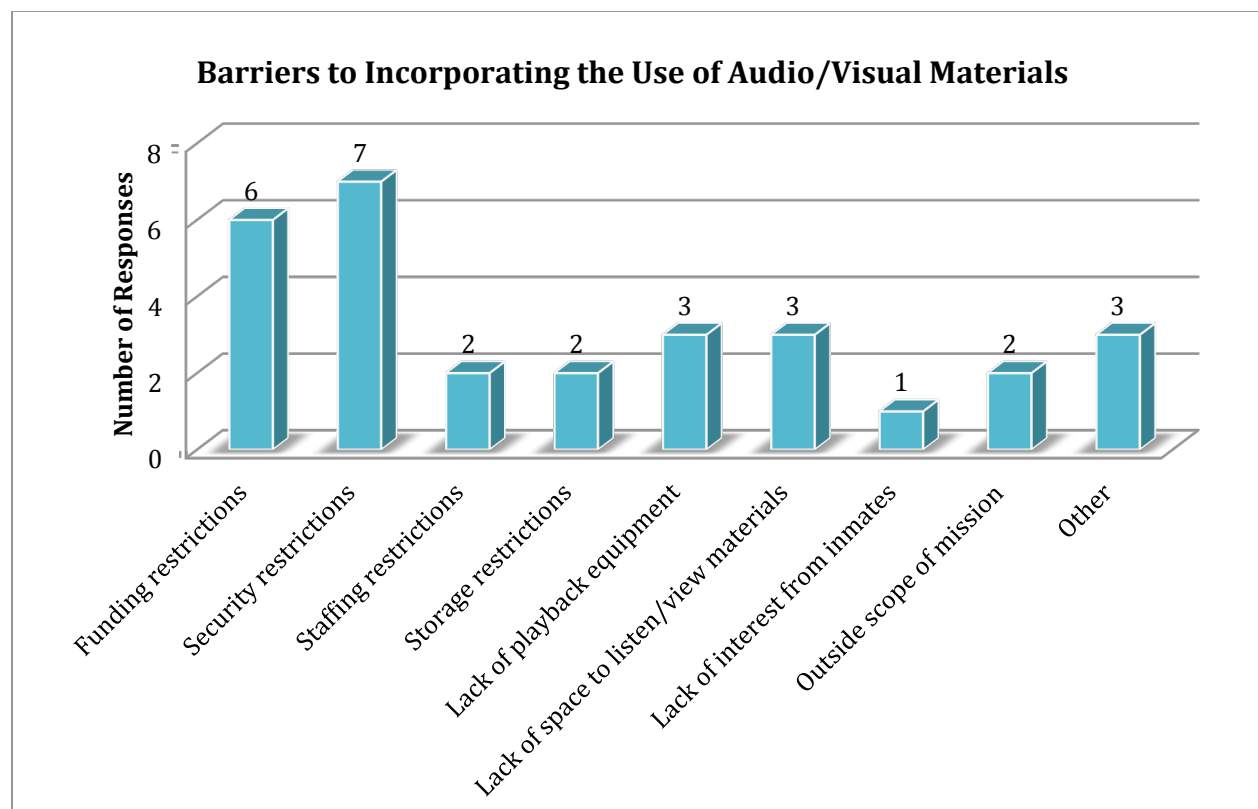


**Participation Levels When A/V Materials Used in Relation to Frequency at Which A/V Materials are Incorporated in Program**



Funding and security restrictions were the most common barriers to incorporating the use of audio/visual materials. Three survey respondents indicated lack of equipment and lack of space as a significant barrier to incorporating audio/visual materials. Of the three survey participants who selected “Other” as a barrier to incorporating audio/visual materials, elaborated responses described “Other” as: old materials, lack of organization/planning among facility staff, and lack of interest from staff.

Of the twelve survey respondents, nine indicated that they would be interested in increasing the amount of audio/visuals used by their organization. The one survey participant who was not interested in increasing the number of audio/visual materials used has worked for their organization for seventeen years.





#### 4.2.C Survey C: Prisoners

The responses received from the survey that was targeted towards prisoners did not yield significant enough a number of results to justify a substantial quantitative analysis. Four responses were received from electronic and paper submissions. The full results from these responses are located in **APPENDIX VII**. Attempts were made to distribute surveys to current and former inmates through a number of outlets.<sup>73</sup> Additionally, individuals who had pre-existing relationships with prisoners distributed a number of paper surveys to inmates. From the four responses, a number of preliminary qualitative responses can be gleamed.

Three of the four survey results were from people who are no longer serving time in prison. These three people had served for a range of one to five years in both Federal and State correctional facilities in three different states. The three survey responses represented a range of prison security levels and population size with 207 being the smallest and 1,460 being the largest. The one survey respondent who is currently serving time in prison has been incarcerated for thirteen years.

All four survey participants indicated that there was no library or the library had no audio/visual materials. When asked to elaborate on access to audio/visual materials in the library, one respondent wrote:

For the first two years I was at [name of facility] inmates had open evening access to classrooms that were equipped with VCRs and monitors. There was almost 100 educational videos including Great Courses. These were available to anyone. I watched these nightly as most other inmates were not interested and these monitors did not receive TV signals or cable. Access ended when some inmates illegally acquired pornographic movies and stored them with the Great Courses. They were caught and the open access to the classrooms ended. In addition all video tapes were removed to the main prison where they could be controlled.

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<sup>73</sup> Listservs and forums specific to incarcerated communities that were targeted include: Education Association, Corrections Connection, Prison Talk, and Write a Prisoner.

All four survey participants indicated that no audio/visual materials were incorporated into available programs or activities. One survey respondent expanded on access to audio/visual materials within programs and activities by stating, “For several years I was inmate director of a life skills program. I would have really liked to use A/V materials but I had no access to such resources.”

### 4.3 Conclusions

The thirty results captured from these three surveys suggest that those located in and working with incarcerated communities are open to increasing the amount of audio/visual materials that are accessible to them. This section will analyze the results provided from the survey within the contextual framework of the historical role of audio/visual materials within the prison to purpose potential conclusions as to why audio/visual materials play an underdeveloped role within the prison.

#### 4.3.1 ASSETS, EQUIPMENT, AND SPACE

DVDs and VHSs were the most popular moving image format identified as being used within prisons.<sup>74</sup> CDs were also a common format identified.<sup>75</sup> There was no acknowledgment of Blu-rays or films from any of the survey respondents. The decline in film collections is visible in many library, educational, and entertainment environments. The affordability, ubiquity, storage size, and ease of playback of analog video and subsequently optical discs has led to a decline in availability of film.<sup>76</sup> Many institutions purged their film collections to make room for newer formats. The lack of films indicated in the surveys, that historical research suggests were

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<sup>74</sup> Fourteen survey participants indicated that DVDs and thirteen survey participants indicated that VHSs are in their library collection or used by their organization.

<sup>75</sup> Twelve survey participants indicated that CDs are in their library collection or used by their organization.

<sup>76</sup> For a comprehensive analysis on the decline of educational film in the United States see Orgeon, Devin, Marsha Orgeon, and Dan Streible, ed. *Learning With the Lights Off: Educational Film in the United States*. New York: Oxford University Press, 2012.

at one point present within the prison may, in part, be a reflection of lack of storage space. Concern for space in the form of storage or viewing area was reported by almost half of the participants from survey A and B.<sup>77</sup> Considering that funding restrictions were also reported as being a significant concern for the majority of participants in survey A and B, it appears that the resources needed to maintain a film collection are for the most part, not present.<sup>78</sup> Concern over funding could also be a contributing factor to the lack of newer formats (i.e. Blu-rays). With limited finances, it is difficult for newer materials and equipment to be purchased.

The results from the three surveys suggest that there is a need for increased and improved playback equipment. A number of survey respondents revealed instances in which audio/visual formats were present without proper playback equipment. One participant in Survey B wrote, “We will be implementing a new substance abuse curriculum. That curriculum may require more audio/visual materials which we don't even equipment for.” One respondent in Survey A wrote, “The library has only three CD players, which are used almost all the time the library is open.” This person went on to explain that these three CD players were used for a collection of approximately 150 CDs.

Headphones were the most common piece of audio/visual equipment indicated in the surveys.<sup>79</sup> The high amount of headphones reflects individual consumption of audio/visual materials. It also suggests that a singular space is used for multiple purposes at the same time and therefore noise levels can be a concern. One respondent in Survey A specifically wrote that noise is one of the most significant barriers to collecting and maintaining audio/visual collections.

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<sup>77</sup> Twelve survey participants indicated that lack of storage space and/or space to listen to or view materials was a significant concern.

<sup>78</sup> Eighteen survey participants indicated that lack of funding restrictions were a significant concern.

<sup>79</sup> Fourteen survey participants indicated that headphones were available.

The majority of librarians reported that audio/visual materials are used less often than print materials.<sup>80</sup> This is consistent with the response given from twelve librarians (86%) who indicated that audio/visual materials make up less than ten percent of the collection. However, it is possible that a rewording of the question where the usage of audio/visual materials is not gauged in comparison to print materials but rather in and of itself would yield different results.

#### 4.3.2 PLANNING AND DOCUMENTATION

The vast majority of participants in Survey A reported that they currently have a collection development policy or are working to get one in place. On the contrary, only one respondent indicated that they currently have a preservation policy or are working to get one in place.<sup>81</sup> The lack of attention to preservation or care and handling of circulating library collections is not uncommon. The American Library Association's 1992 *Library Standards for Adult Correctional Institutions* establishes in section 2.5 under standards for administration that:

The Library Director shall develop written procedures which address such areas as operations, materials selection and processing, donations, access to materials, circulation, weeding and inventory, statistics, networking, use of space, budgeting, copyright, organization chart, staffing, and policy review.<sup>82</sup>

In this long list of procedures that it is recommended are developed and documented, there is no mention of establishing policies relating to the preservation, care and handling, or maintenance of materials. Just as a collection development policy can help provide articulated documentation to support the decision making process, the preservation policy can help provided articulated documentation to support the stewardship and longevity of materials. The ALA's policy on

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<sup>80</sup> 79% of respondents in survey A indicated that audio/visual materials are used less often than print materials.

<sup>81</sup> 93% of respondents to Survey A indicated that they either have a collection development policy or are working on creating one. 93% of respondents to Survey A indicated that they neither have a preservation policy nor are they working on creating one.

<sup>82</sup> Association of Specialized and Cooperative Library Agencies, *Library Standards For Adult Correctional Institutions*, 1992 (Chicago: ALA, 1992), 13.

preservation for all libraries, not specifically prison libraries, is “based on its goal of ensuring that every person has access to information at the time needed and in a useable format.”<sup>83</sup>

In collections where audio/visual materials are not acquired very often (71% of survey respondents indicated that their library acquires materials audio/visual materials once a year or less), preservation should be a concern. The Northeast Document Conservation Center outlines the importance of having a long-range preservation plan because it can be an “important aid in securing necessary resources to assist with implementation of recommendations.”<sup>84</sup> Additionally, having a preservation policy can help mitigate concerns for care and handling (a concern that 22% survey participants selected as a barrier to their audio/visual collections). The one facility that did indicate having a preservation plan did not select concern for care and handling as a barrier to collecting and maintaining audio/visual materials in their collection.

Lack of documentation appears to not only be an issue with preservation policies in the space of the library, but it is also an issue for programs and activities. A significant number of participants in Survey B indicated that they were uncertain of participation levels when audio/visual materials were used.<sup>85</sup> There is a lack of documentation in evaluating the usefulness and effectiveness of materials for those working in prison programs and activities.

### 4.3.3 FUNDING

A barrier for both librarians and program organizers is not surprisingly funding. With limited funds available to the entire prison and an ever increasing number of occupants, it is challenging for capital to be reserved for access to information when there are seemingly more

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<sup>83</sup> “ALA Preservation Policy, Revised 2001,” *American Library Association*, September 29, 2006, accessed May 1, 2015 <http://www.ala.org/alcts/resources/preserv/01alaprespolicy>.

<sup>84</sup> Sherelyn Ogden, *Preservation of Library & Archival Materials: A Manual*. 3<sup>rd</sup> ed. (Andover, MA: Northeast Document Conservation Center, 1999). <https://www.nedcc.org/free-resources/preservation-leaflets/1.-planning-and-prioritizing/1.1-what-is-preservation-planning>)

<sup>85</sup> 42% of participants in Survey B indicated they were uncertain of participation levels when audio/visual materials were used.

pressing issues around basic needs like food, bedding and security.<sup>86</sup> Additionally, a number of advocates in the world of education argue that funds should be diminished in prisons and invested in education. An October 2014 report from the Center on Budget and Policy Priorities revealed that the state spending on prisons-related expenses increased over 141 percent between 1986 and 2013 compared with a 69 percent increase in state spending on K-12 education and a 5.6 percent increase in state spending on higher education expenses.<sup>87</sup> The report dichotomizes the categories of criminal justice and education without consideration or acknowledgment for areas of overlap.

While, spending in prisons may be growing at an exponential rate higher than education, there are many cuts occurring to prison education programs. In 1994, President Clinton signed the Violent Crime Control and Law Enforcement Act, which revoked the right of prisoners to receive funding from Pell grants. Previously, Pell grants provided financial support to a number of programs aimed at providing post-secondary prison education. In the documentary, *The Last Graduation: The Rise and Fall of College Programs in Prison*, former prisoner Theodore “Tree” Arrington proclaimed in reference to the eradication of Pell grants for prisoners, “Knowledge was a weapon. If it wasn’t a weapon, they wouldn’t have denied it.”<sup>88</sup> College programs dropped from approximately 350 nationwide to around a dozen after 1994.<sup>89</sup> The recent denial of Congress in 2010 to renew the Specter funds, which had provided money for education programs in state prisons systems has further strained efforts for educational opportunities for those incarcerated.

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<sup>86</sup> Victoria Law, “State Cut Prison Budgets but Not Prison Populations,” *Truthout*, February, 14, 2013. <http://www.truth-out.org/news/item/14278-states-cut-prison-budgets-but-not-prison-populations>.

<sup>87</sup> Michael Mitchell and Michael Leachman, *Changing Priorities: State Criminal Justice Reforms and Investments in Education* (Washington, DC: Center on Budget and Policy Priorities, 2014 accessed May 1, 2015 <http://www.cbpp.org/sites/default/files/atoms/files/10-28-14sfp.pdf>), 1.

<sup>88</sup> *The Last Graduation*, produced by Barbara Zahm, DeeDee Halleck, Benay Rubenstein, and Catherine Scott (1997; New York, NY: Deep Dish Television), DVD.

<sup>89</sup> Matthew Clarke, “Prison Education Programs Threatened,” *Prison Legal News*, May 2014, 34.

In part because of the significant financial constraints, prison librarians and administrators reach out to programs and activities that are interested in coming into the prison. Many services exist that provide reading materials to inmates. Organizations like Books Not Bars, Books Through Bars, Prison Library Project, and Art Resources Transfer focus on getting providing paper-based materials to individual prisoners. Bookmobile projects have existed in prisons since 1959 and have historically and presently functioned as a community driven resource for the education of those incarcerated.<sup>90</sup> The author of this paper was not able to find any organization that focuses specifically on providing those incarcerated with audio/visual materials.

#### 4.3.4 CENSORSHIP & SECURITY

There was a notable lack of mention of censorship in the results from the three surveys. Perhaps this is in part due to the formation of the survey questions. There was no direct question referring to issues of censorship. Historical discussions of censorship within the prison can help shed some light on contemporary issues. In 1916 the ALA published a *Manual for Institution Libraries* and recommended, “fiction for prisons and reform schools should be censored carefully. Nothing should be accepted which represents vice attractively, contains sensual suggestions, or deals with crime and punishment.”<sup>91</sup> Since 1916, the ALA’s stance on censorship in prison libraries has shifted drastically. In the 1992 *Library Standards for Adult Correctional Institutions*, Appendix A is a “Library Bill of Rights” of which section three states, ‘Libraries should challenge censorship in the fulfillment of their responsibility to provide information and enlightenment.’<sup>92</sup> The encouragement to challenge censorship continues in the ALA’s policies and procedures. In the ALA’s 2010 “Prisoner’s Right to Read,” it is stated that, “censorship is a

<sup>90</sup> Rubin, *U.S. Prison Library Services*, 6.

<sup>91</sup> Carrie Scott, *Manual for Institution Libraries* (Chicago: American Library Association Publishing Board, 1916), 7.

<sup>92</sup> Association of Specialized and Cooperative Library Agencies, *Library Standards For Adult Correctional Institutions*, 1992 (Chicago: ALA, 1992), 27

process of exclusion by which authority rejects specific points of view. That material contains unpopular views or even repugnant content does not provide justification for censorship.”

However, the Federal Bureau of Prisons regularly compiles lists of approved readings and highlights works that “could be deemed as provocative or could threaten security.”<sup>93</sup>

Policies regarding censorship within the prison library vary from institution to institution; however, it is not uncommon that librarians within prison libraries will have to receive approval for new materials by a supervisor. A librarian from North Carolina reported in 2010, “Unfortunately, my selections have to be approved by my supervisor, her supervisor (whose comment last year was ‘You bought books last year, why do you need to buy books this year?’) as well as a person at the State level in charge of Library Services.”<sup>94</sup> Reasoning for restrictions on access to materials have been primarily centered around security. A 1973 report by the University of Illinois Graduate school of Library Science summarized censorship in prisons until the 1950s:

Books with explicit sexual matter, inflammatory political matter, legal reference or how-to-escape suggestions were banned. Also restricted from library collections were Westerns which were seen as teaching antisocial behavior and lack of respect for law and order, and detective stories which taught ingenious ways to plan crimes. Daily newspapers were not allowed because of their excessive emphasis on crime news. Medical texts, too, were banned, supposedly so that inmates could not “swindle each other” with false information. Chemistry, photography, and photoengraving books were also forbidden because they might help a criminal perfect his methods.<sup>95</sup>

While there may not have been any direct mention of censorship within the survey results, there was a significant indication of security as a concern.<sup>96</sup> It is unclear if survey respondents selected security as a concern to incorporating audio/visual materials because of a physical

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<sup>93</sup> Conrad, “Collection Development and Circulation Policies in Prison Libraries,” 415.

<sup>94</sup> Conrad, “Collection Development and Circulation Policies in Prison Libraries,” 421.

<sup>95</sup> Rubin, *U.S. Prison Library Services*, 6.

<sup>96</sup> Thirteen survey participants indicated security as a significant barrier to collecting and maintaining audio/visual materials.



concern for security (i.e. inmates using optical discs as a weapon) or intellectual security (i.e. inmates observing anti-lawful behavior in a movie). Balancing concerns around security with the ethical responsibility of being a librarian is undoubtedly challenging. In *Down For the Count: A Prison Library Handbook*, prison librarian and advocate Brenda Vogel writes:

The censorship dilemma undermines the foundation of a librarian's training and instinct. Security as a rationale for censorship sometimes defies rational thinking. The question of censorship creates a tension between belief in the Library Bill of Rights the U.S. Constitution and the Supreme Court; between prison librarians and other librarians, librarians and prison administration, librarians and their patrons. Censorship is all about control. The authority to control what goes in and out of a prison is the backbone of the correctional system. When this same control includes community-accepted literature it strikes at the heart of librarianship.<sup>97</sup>

#### 4.4 Recommendations

A number of broad recommendations can be made in an attempt to respond to the conclusions reached from analyzing the thirty survey results. The following chart outlines the recommendations that can be drawn and identifies to whom the recommendation applies. Further elaboration of the recommendations follow the table and can be referenced by their ID number. These recommendations are intended to be starting points for individuals and organizations to further elaborate upon, based on the specific needs of their environment.

- Recommendations are applicable to the following communities:  
 Prison Librarians: L  
 Organizations working with Prisons: O  
 Incarcerated People: I  
 Interested Community Members: C

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<sup>97</sup> Brenda Vogel, *Down for the Count: A Prison Library Handbook* (Metuchen, NJ: The Scarecrow Press, Inc., 1995), 15.

| ID   | Recommendation   | Applies    |
|------|--|------------|
| 4.1  | Search for donations of equipment and materials                | L,O        |
| 4.2  | Donate materials and equipment                                 | C          |
| 4.3  | Advocate for development of media room                         | P, O       |
| 4.4  | Develop preservation policy                                    | L          |
| 4.5  | Survey the community   | L, O, I    |
| 4.6  | Develop regular evaluation methods to assess user satisfaction | L, O       |
| 4.7  | Advocate for explicit standards                                | L, O, I, C |
| 4.8  | Develop partnerships   | L, O, I, C |
| 4.9  | Organize volunteer screenings                                  | L, O, I, C |
| 4.10 | Engage in conversations about alternatives to prisons          | L,O, I, C  |

#### 4.4.1 Search for donations of equipment and materials

Outreach can be conducted for sources to donate audio/visual materials to prison libraries and organizations working with correctional facilities. Many community libraries take donations of media materials and equipment. Additionally, many academic libraries are shifting towards physical media-free libraries. As they look for locations to donate materials, prison libraries and those working within prison communities can advocate to be given those materials. Similarly, as individuals stop using DVDs or realize that they don't have disc drives on their new Macs, individuals are looking to get rid of their old media collections. Ideally, an intermediate organization would exist so that prisons wouldn't have to interact with multiple individuals or individuals wouldn't have to seek out prison librarians or programs that might be interested in audio/visual materials.

#### **4.4.2 Donate materials and equipment**

Community members who are looking to get rid of their workable audio/visual equipment and materials can contact local correctional facilities and/or outside organizations working with prison to see if the equipment and or materials would be of use. It is recommended that whenever possible, community members who are interested in donating materials provide a list of items donated including the title, date, and format of each item. This inventory will help prison librarians, administrators, or organizations assess which materials would be appropriate for their collection.

#### **4.4.3 Advocate for development of media room**

Based on the library's lack of space to store and consume assets, a specific space within the prison that can be devoted to media should be considered. This way audiovisual needs can be specifically addressed. The space can be used to hold collection materials as well as be a space that is usable for programs. By creating an area that is specific to media, concerns can be addressed specifically in relation to these formats. For example, if physical security is a concern, a media room could have different security procedures than needed in the space of the library. If noise is a concern, specific rules could be established that are necessary for audiovisual materials that might not be necessary for reading materials.

#### **4.4.4 Develop a preservation policy**

There is a significant need for prison librarians to develop and implement a preservation policy or care and handling policy. It is recommended that prison librarians take a more active role in considering and actualizing policies that can extend the lifespan of their collection. It is recommended that those in the archival field, especially the field of audio/visual archiving, stress the importance of care and handling of audio and moving images within circulating collections.

The Northeast Document Conservation Center provides a useful guide to creating a self-survey to help an institution assess one's own preservation needs and develop a preservation policy.<sup>98</sup>

#### **4.4.5 Survey the community**

Prison librarians and organizations working within prisons should consider conducting surveys specific to audio/visual materials within their own communities. This documentation could function as justification for proposals as well as help gain a more comprehensive understanding of the needs that may or may not be being addressed with the community that they serve. Inmates should considering draft surveys themselves that are distributed in prison journals asking for input on satisfaction of current audio/visual access.

#### **4.4.6 Develop regular evaluation methods to assess user satisfaction**

It is important that those working with incarcerated communities regularly evaluate their own policies and procedures that affect user satisfaction. Librarians and organizations working with prisons could institute opportunities for inmates to voice their opinions. Documenting this feedback could help gain an understanding of the community as well as potentially provide justification to administration for increased allocation of funding or resources. Evaluation methods can take the form of a multiple question survey, an anonymous comment box, or one-on-one interviews.

#### **4.4.7 Advocate for explicit standards**

It is recommended that the American Library Association and like organizations develop explicit standards that address the collection, use, and preservation of audio/visual materials within prisons. While audio/visual materials are mentioned in the ALA's current library

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<sup>98</sup> Beth Patkus, *Assessing Preservation Needs: A Self-Survey Guide* (Andover, MA: Northeast Document Conservation Center, 2013).

standards for adult correctional facilities, this is more of a passing grace that deserves definitive attention. Explicit standards from an accredited organization can help provide justification for collection development and maintenance. Those working with incarcerated communities, those incarcerated, and interested community members can voice their concern in the form of letters and/or e-mails to interest groups in accredited associations such as the ALA.

#### **4.4.8 Develop partnerships**

There is considerable potential for partnerships with local colleges/universities/community centers—places that have some flexibility with funds and have a mission support the development and well being of community members. These partnerships have the potential to be beneficial in enhancing equipment, materials, funding, staff, and expertise.

#### **4.4.9 Organize volunteer screenings**

The space of the prison and communities of inmates are a group that is significantly under-addressed by established traveling film societies and organizations devoted to the access of audio/visual materials. One time, semi-regular, or regular screenings could be arranged with the help of local media groups or distribution companies.

#### **4.4.10 Engage in conversations about alternatives to prisons**

It is recommended that individually and collectively, we consider alternatives to incarceration. Efforts do not have to only focus on considering how to improve the prison industry. Efforts can also be put into considering how to dismantle the prison industry completely.

## 5. Final Conclusion and Further Questions

There is no question that there is critical work still to be done in investigating historical access to media for people incarcerated. Through conducting this historical research, it is vital that contemporary access be kept in the forefront so that the needs of the 1.4 million of people who are incarcerated *today* can be addressed.

Prison librarian Nancy Pitts, put it best in *Libraries Inside: A Practical Guide for Prison Librarians* when she wrote:

The American judicial system sentences convicted offenders in large numbers and to longer terms of confinement in correctional institutions than any other country in the world. Prisons in the United States are largely overcrowded, isolated, underfunded and understaffed. 'Doing time' in our prisons all too frequently extracts a great price in terms of the inmates' emotional development and human integrity. One reason for this -- and a major factor causing stress and disruption in prisons -- is the lack of appropriate ways for inmates to structure and use their leisure time....

My main suggestion to a prison library is to be a *possibility person*. In other words, use every opportunity, every creative impulse, every available person, and every concept. And develop it to its fullest. Inmates have different preferences; try and address all of them.<sup>99</sup>

The preliminary research conducted for this thesis will hopefully encourage readers to be possibility people. Both in the realm of historical research and present-day access, there are a lot of spaces for possibilities. Research can and should be continued through looking at prison journals, bulletins, and newspapers for records of audiovisual materials. Conducting oral histories of current and former prisoners as well as prison staff and administrators on their access to and involvement with organizing audiovisual materials, could provide a voice to this media history that has yet to be heard. Those currently working with incarcerated communities, can and should consider how incorporating or increase incorporation of audiovisual materials might

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<sup>99</sup> Nancy Pitts, "Programs," in *Libraries Inside: A Practical Guide for Prison Librarians*, edited by Rhea Joyce Rubin and Daniel S. Suvak, 105-118 (North Carolina: McFarland & Company, Inc., 1995), 105.

expand upon the breadth of opportunities provided for those in prison. Increasing access to information will only increase the education and quality of life for those behind bars.

Education strengthens the suture between head, heart, and hand, a genuine paideia where the “end” is not simply some degree or some collection of information but the cultivation of an ethical and political citizen... The “stuff” of education cannot stop at times tables, memorizing historical dates, or quadratic formulas, but must also include ‘learning’ and advocating dialogue, dignity, autonomy, virtue, and freedom.<sup>100</sup>

It may seem contradictory to mention freedom when discussing incarcerated communities, but the freedom of thought is not a freedom that has to be stripped when one is placed in prison. Intellectual stimulation through access to information is necessary for the individual and collective growth of this large community of people in America.

The research conducted for this thesis is being shared with a number of libraries and organizations that work with incarcerated communities — some which currently provide access to media and some which do not. There is great potential for improving access by collaborating with community organizations. Readers of this thesis should feel free to share this paper with any interested community members.

For those who have the great misfortune of having to spend any amount of time behind bars, you are not forgotten. The overwhelming abomination of the prison industrial complex has too many of us in its’ fists to ignore. To quote James Baldwin in an open letter to Angela Davis written in response to her arrest in 1970 on charges for which she was later proved innocent, “For, if they take you in the morning, they will be coming for us that night. Therefore: peace.”<sup>101</sup>

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<sup>100</sup> Eric Anthamatten, “Hegel Goes to Prison: Punishment, Education, and Mutual Recognition,” in *Philosophy Imprisoned: The Love of Wisdom in the Age of Mass Incarceration*, edited by Sarah Tyson and Joshua M. Hall, 165-181 (Lanham, MD: Lexington Books, 2014), 172.

<sup>101</sup> Angela Davis, *If They Come in the Morning: Voices of Resistance* (New York: Third Press, 1971), 18.

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## APPENDIX I: Films mentioned as being viewed at Sing Sing Correctional Facility in the *Star Bulletin*, 1917-1918

| Vol | No | Date of Publication | Film                   | Distributor             | Director                | Actor                   | Actor              | Screening Date | IMDb Release Date |
|-----|----|---------------------|------------------------|-------------------------|-------------------------|-------------------------|--------------------|----------------|-------------------|
| 19  | 1  | June 1917           | The Whip               | World Film Corp.        | Maurice Tourneur        | Alma Hanlon             | Irving Cummings    |                | 1917/05/25        |
| 19  | 1  | June 1917           | The Argyle Case        | Selznick Pictures       | Ralph Ince              | Robert Warwick          |                    |                | 1917/02           |
| 19  | 1  | June 1917           | The Mormon Maid        |                         | Robert Z. Leonard       | Mae Murray              | Frank Borzage      |                | 1017/04/22        |
| 19  | 1  | June 1917           | A Daughter of the Gods |                         | Herbert Brenon          | Annette Kellerman       | William E. Shay    | 1917/04/22     | 1916/10/17        |
| 19  | 1  | June 1917           | The Eternal Sin        | Selznick Pictures       | Herbert Brenon          | Florence Reed           | William E. Shay    | 1917/05/14     | 1917/05/15        |
| 19  | 1  | June 1917           | The Call of Her People | Metro Pictures          | John W. Noble           | Ethel Barrymore         | Robert Whittier    |                | 1917/05/27        |
| 19  | 1  | June 1917           | The Truflfers          |                         | Fred E. Wright          | Neild Craig             | Sidney Ainsworth   |                | 1917/04/09        |
| 19  | 2  | July 1917           | Wolf Lowery            | Triangle Pictures       | Wiliam S. Hart          | Wiliam S. Hart          | Margaret Wilson    |                | 1917/05/27        |
| 19  | 2  | July 1917           | Love or Justice        | Kay-Bee Pictures        | Walter Edwards          | Louise Glaum            | Jack Richardson    | 1917/06/10     | 1917/06/10        |
| 19  | 2  | July 1917           | A Millionaire Vagrant  | Kay-Bee Pictures        | Victor Schertzinger     | Chalres Ray             | Sylvia Breamer     |                | 1917/05/27        |
| 19  | 2  | July 1917           | In Again - Out Again   |                         | John Emerson            | Douglas Fairbanks       | Anita Loss         |                | 1917/04/30        |
| 19  | 2  | July 1917           | The Easiest Way        | Selznick Pictures       | Albert Capelani         | Clara Kimball Young     | Louise Bates       |                | 1917/04           |
| 19  | 2  | July 1917           | The Flashlight         | Bluebird Photoplays     | Ida May Park            | Dorothy Phillips        | William Stowell    |                | 1917/05/21        |
| 19  | 2  | July 1917           | The Butcher Boy        |                         | Roscoe "Fatty" Arbuckle | Roscoe "Fatty" Arbuckle | Buster Keaton      |                | 1917/04/23        |
| 19  | 2  | July 1917           | The Hero of the Hour   | Universal Film Corp.    | Raymond Wells           | Jack Mulhall            |                    |                | 1917/04/23        |
| 19  | 3  | August 1917         | The Honor System       | Fox Film Corp.          | Raoul Walsh             | Milton Sills            | Cora Drew          |                | 1917/02/12        |
| 19  | 4  | September 1917      | Come Through           | Universal Film Corp.    | Jack Conway             | Alice Lake              | Herbert Rawlinson  |                | 1917/06/17        |
| 19  | 4  | September 1917      | The Page Mystery       |                         | Harley Knoles           | Carlye Blackwell        | June Elvidge       |                | 1917/04/30        |
| 19  | 4  | September 1917      | The Flower of Doom     | Universal Film Corp.    | Rex Ingram              | Wedgwood Nowell         | Yvette Mitchell    |                | 1917/04/16        |
| 19  | 4  | September 1917      | Two Little Imps        | Fox Film Corp.          | Kenean Buel             | Jane Lee                | Catherine Lee      | 1917/08/11     | 1917/07/08        |
| 19  | 4  | September 1917      | The Honor System       | Fox Film Corp.          | Raoul Walsh             | Milton Sills            | Cora Drew          |                | 1917/02/12        |
| 19  | 5  | October 1917        | The Bottle Imp         |                         | Marshall Neilan         | Sessue Hayakaws         | Lehua Waipahu      |                | 1917/03/26        |
| 19  | 5  | October 1917        | A Roadside Impresario  |                         | Donald Crisp            | George Beban            | Jose Melville      |                | 1917/06/18        |
| 19  | 5  | October 1917        | Wild and Woolly        | Aircraft Pictures Corp. | John Emerson            | Douglas Fairbanks       | Eileen Percy       |                | 1917/06/24        |
| 19  | 5  | October 1917        | The Flame of Youth     | Universal Film Corp.    | Elmer Clifton           | Jack Mulhall            | Ann Forrest        |                | 1917/06/16        |
| 19  | 5  | October 1917        | The Phantom Secret     | Universal Film Corp.    | Charles Swickard        | Mignon Anderson         | Hayward Mack       |                | 1917/05/14        |
| 19  | 5  | October 1917        | The Haunted Pajamas    | Metro Pictures          | Fred J. Balshofer       | Harold Lockwood         | Carmel Myers       |                | 1917/06/11        |
| 19  | 5  | October 1917        | Trail of the Shadow    | Metro Pictures          | Edwin Carewe            | Emmy Wehlen             | Eugene Strong      |                | 1917/07/09        |
| 19  | 5  | October 1917        | Alladin's Other Lamp   | Metro Pictures          | John H. Collins         | Viola Dana              | Robert Walker      |                | 1917/06/25        |
| 19  | 5  | October 1917        | Somewhere in America   | Metro Pictures          | William C. Dowlan       | Mary Miles Minter       | Thomas Carrigan    |                | 1917/07           |
| 19  | 5  | October 1917        | Master of His House    | Triangle Pictures       | Walter Edwards          | William Desmond         | Francine Larrimore |                | 1917/08           |

| Vol | No | Date of Publication | Film                       | Distributor            | Director            | Actor             | Actor                 | Screening Date | IMDb Release Date |
|-----|----|---------------------|----------------------------|------------------------|---------------------|-------------------|-----------------------|----------------|-------------------|
| 19  | 5  | October 1917        | Patsy                      | Fox Film Corp.         | John G. Adolfi      | June Caprlee      | Harry Hilliard        |                | 1917/07/01        |
| 19  | 5  | October 1917        | The Innocent Sinner        | Fox Film Corp.         | Raoul Walsh         | Miriam Cooper     | John Reese            |                | 1917/07/21        |
| 19  | 5  | October 1917        | To Honor and Obey          | Fox Film Corp.         | Otis Turner         | Gladys Brockwell  | Bertram Grassby       |                | 1917/07/14        |
| 19  | 5  | October 1917        | Fire's of Rebellion        | Bluebird Photoplays    | Ida May Park        | Dorothy Phillips  | William Stowell       |                | 1917/07/02        |
| 19  | 5  | October 1917        | The Car of Chance          | Bluebird Photoplays    | William Worthington | Franklyn Farnum   | Agnes Vernon          |                | 1917/07/09        |
| 19  | 5  | October 1917        | A Doll's House             | Bluebird Photoplays    | Joseph De Grasse    | Dorothy Phillips  | William Stowell       |                | 1917/06/11        |
| 19  | 5  | October 1917        | The Price of Pride         | World Film Corp.       | Harley Knoles       | Carlye Blackwell  | June Elvidge          |                | 1917/07/02        |
| 19  | 5  | October 1917        | The Beloved Adventures     | World Film Corp.       | William A. Brady    | Kitty Gordon      | Jack Drumier          |                | 1917/07/16        |
| 19  | 5  | October 1917        | A Square Deal              | World Film Corp.       | Harley Knoles       | Carlye Blackwell  | June Elvidge          |                | 1917/02/19        |
| 19  | 5  | October 1917        | On Trial                   | Selznick Pictures      | James Young         | Barbara Castleton | Sidney Ainsworth      |                | 1917/06/23        |
| 19  | 5  | October 1917        | The Woman in White         | Thanhouse Film Co.     |                     | Florence La Badie |                       |                |                   |
| 19  | 5  | October 1917        | The World and the Woman    | Thanhouse Film Co.     | Frank Lloyd         | Jeanne Eagles     | Boyd Marshall         |                | 1917/11/19        |
| 19  | 5  | October 1917        | The Tarantula              | Vitagraph              | George D. Baker     | Edith Storey      | Antonio Moreno        |                | 1917/07/17        |
| 19  | 5  | October 1917        | In the Hands of the Law    |                        | Ben Goetz           | Lois Meredith     | Henry King            |                | 1917/07/01        |
| 19  | 5  | October 1917        | The Manx Man               | Manx Man Co. Inc.      | George Loane Tucke  | Henry Ainley      | Adeline Hayden Coffin |                | 1917/08/19        |
| 19  | 5  | October 1917        | God's Other Man/ God's Man | Veribest Pictures Co.  | George Irving       | H.B. Warner       | Kate Lester           | 1917/04        | 1917/04           |
| 19  | 5  | October 1917        | Pay Me                     | Jewl Production Inc.   | Joseph De Grasse    | Dorothy Phillips  | Lon Chaney            |                | 1917/09/01        |
| 19  | 5  | October 1917        | The Lone Wolf              | Selznick Pictures      | Herbert Brenon      | Hazel Dawn        | Bert Lytell           |                | 1917/07/01        |
| 19  | 5  | October 1917        | The Lust of the Ages       |                        | Harry Revier        | Lillian Walker    | Jack Mower            | 1917/08/26     | 1917/09/21        |
| 19  | 5  | October 1917        | Polly of the Circus        | Goldwyn Pictures Corp. | Edwin L. Hollywood  | Mae Marsh         | Vernon Steele         | 1917/09/02     | 1917/09/09        |
| 19  | 5  | October 1917        | Hawaiian Nuts              |                        | William Beaudine    | William Franey    | Gail Henry            |                | 1917/09/17        |
| 19  | 5  | October 1917        | Circus Sarah               |                        | Allen Curtis        | Milton Sims       | Gail Henry            |                | 1917/09/17        |
| 19  | 5  | October 1917        | Marble Heads               |                        | Allen Curtis        | William Franey    | Gail Henry            |                | 1917/09/24        |
| 19  | 6  | November 1917       | The Manx Man               | Manx Man Co. Inc.      | George Loane Tucke  | Henry Ainley      | Adeline Hayden Coffin |                | 1917/08/19        |
| 19  | 6  | November 1917       | Mother of Mine             | Bluebird Photoplays    | Rupert Julian       | E. A. Waren       | Rupert Julian         | 1917/09/18     | 1917/09/02        |
| 19  | 6  | November 1917       | The Public Defender        |                        | Burton L. King      | Frank Keenan      | Alma Hanlon           |                | 1917/11/03        |
| 19  | 6  | November 1917       | The Slacker                | Metro Pictures         | Christy Cabanne     | Emily Stevens     | Walter Miller         |                | 1917/07/16        |
| 19  | 7  | December 1917       | The Fall of the Romanoffs  |                        | Herbert Brenon      | Edward Connelly   | Iliodor               | 1917/10/28     | 1918/01           |
| 19  | 7  | December 1917       | Under False Colors         | Thanhouse Film Co.     | Emile Chautard      | Frederick Warde   | Jeanne Eagles         |                | 1917/09/23        |
| 19  | 7  | December 1917       | Fighting Odds              | Goldwyn Pictures Corp. | Allan Dwan          | Maxine Elliot     | William T. Carleton   |                | 1917/09/30        |
| 19  | 7  | December 1917       | Baby Mine                  | Goldwyn Pictures Corp. | Hugo Ballin         | Madge Kennedy     | Kathryn Adams         |                | 1917/09/23        |
| 19  | 7  | December 1917       | Automaniacs                |                        | John G. Blystone    | Alice Howell      | Fatty Voss            | 1917/11/05     | 10/1/1917         |
| 19  | 7  | December 1917       | The Burglar                | World Film Corp.       | Harley Knoles       | Caryle Blackwell  | Harry Lamont          |                | 10/29/1917        |
| 19  | 7  | December 1917       | God's Other Man/ God's Man | Veribest Pictures Co.  | George Irving       | H.B. Warner       | Kate Lester           |                | 1917/04           |
| 19  | 7  | December            | I Believe                  | Cosmofotofilm          | George Loane        | Milton Rosmer     | Charles Rock          |                | 1916/07 (UK)      |

| Vol | No | Date of Publication | Film                        | Distributor             | Director                     | Actor            | Actor             | Screening Date | IMDb Release Date |
|-----|----|---------------------|-----------------------------|-------------------------|------------------------------|------------------|-------------------|----------------|-------------------|
|     |    | 1917                |                             | Co.                     | Tucker                       |                  |                   |                |                   |
| 19  | 7  | December 1917       | This is the Life            |                         | Raoul Walsh                  | George Walsh     | Wanda Hawley      |                | 1917/10/21        |
| 19  | 7  | December 1917       | Yankee Way                  |                         | Richard Stanton              | George Walsh     | Enid Markey       |                | 1917/09/15        |
| 19  | 8  | January 1918        | The Conqueror               | Fox Film Corp.          | Raoul Walsh                  | William Farnum   | Jewel Carmen      |                | 1917/09/16        |
| 19  | 8  | January 1918        | The Chief Cook              |                         | Arvid E. Gillstrom           | Billy West       | Bud Ross          |                | 1917/10/01        |
| 19  | 8  | January 1918        | Idolators                   | Triangle Pictures       | Walter Edwards               | Louise Glaum     | George Webb       |                | 1917/09/09        |
| 19  | 8  | January 1918        | Pay Me                      | Jewl Production Inc.    | Joseph De Grasse             | Dorothy Phillips | Lon Chaney        | 1917/11        | 1917/09/01        |
| 19  | 9  | February 1918       | Cinderella Man              | Goldwyn Pictures Corp.  | George Loane Tucker          | Mae Marsh        | Tom Moore         |                | 1917/12/16        |
| 19  | 10 | March 1918          | The Winding Trail           | Metro Pictures          | John H. Collins              | Viola Dana       | Clifford Bruce    |                | 1918/01/14        |
| 19  | 10 | March 1918          | Our Little Wife             | Goldwyn Pictures Corp.  | Edward Dillon                | Madge Kennedy    | George J. Forth   |                | 1918/02/10        |
| 19  | 10 | March 1918          | The Heart of Romance        | Fox Film Corp.          | Harry F. Millarde            | June Caprlee     | Berhard Thorton   |                | 1918/02/03        |
| 19  | 10 | March 1918          | God's Country and the Woman | Vitagraph               | Rollin S. Sturgeon           | William Duncan   | Nell Shipman      |                | 1916/04/24        |
| 19  | 10 | March 1918          | The Cricket                 | Universal Film Corp.    | Elsie Jane Wilson            | Zoe Rae          | Rena Rogers       |                | 1917/11/12        |
| 19  | 10 | March 1918          | I Love You                  | Triangle Pictures       | Walter Edwards               | Alma Rubens      | John Lince        |                | 1918/01/13        |
| 19  | 10 | March 1918          | Jack & Jill                 | Paramount               | William Desmond Taylor       | Jack Pickford    | Louise Huff       |                | 1917/11/12        |
| 19  | 10 | March 1918          | The Price of a Good Time    | Jewl Production Inc.    | Phillips Smalley, Lois Weber | Mildred Harris   | Anne Schaefer     |                | 1017/11/04        |
| 19  | 10 | March 1918          | Empty Pockets               | First National Exchange | Herbert Brenon               | Bert Lytell      | Barbara Castleton |                | 1918/07/06        |
| 19  | 10 | March 1918          | The Crucible of Life        | General Enterprise      | Harry Lambart                | Grace Darmond    | Jack Sherrill     |                | 1918/02           |
| 19  | 11 | April 1918          | A Weaver of Dreams          | Metro Pictures          | John H. Collins              | Viola Dana       | Clifford Bruce    |                | 1918/02/18        |
| 19  | 11 | April 1918          | Ghosts of Yesterday         | Select Pictures         | Charles Miller               | Norma Talmadge   | Eugene O'Brien    |                | 1918/01/19        |
| 19  | 11 | April 1918          | The Beloved Traitor         | Goldwyn Pictures Corp.  | William Worthington          | Mae Marsh        | E.K. Lincoln      |                | 1918/02/24        |
| 19  | 11 | April 1918          | The Adventures of Carol     | World-Brady             | Harley Knoles                | Madge Evans      | George MacQuarrie |                | 1917/11/12        |
| 19  | 11 | April 1918          | One Law For Both            | Merit Film Co.          | Ivan Abramson                | Rita Jolivet     | Leah Baird        |                | 1917/05/13        |
| 19  | 11 | April 1918          | Limousine Life              | Triange Pictures        | John Francis Dillon          | Olive Thomas     | Lee Phelps        |                | 1918/02/03        |
| 19  | 11 | April 1918          | A Crooked Romance           | Pathe                   | William Parke                | Gladys Hulette   | Paul Clerget      |                | 1917/09/30        |
| 19  | 11 | April 1918          | The Floor Below             | Goldwyn Pictures Corp.  | Clarence G. Badger           | Mabel Normand    | Tom Moore         |                | 1918/03/10        |
| 19  | 11 | April 1918          | Keith of the Border         | Triange Pictures        | Clifford Smith               | Josie Sedgwick   | Roy Stewart       |                | 1918/02/17        |
| 19  | 11 | April 1918          | Cupid's Round-Up            | Fox Film Corp.          | Edward LeSaint               | Tom Mix          | Wanda Petit       |                | 1918/01/13        |
| 19  | 11 | April 1918          | The Rise of Jenny Cushing   | Artcraft                | Maurice Tourneur             | Elsie Ferguson   | Elliott Dexter    |                | 1917/11/11        |
| 19  | 12 | May 1918            | The Enigma                  | Apollo                  | Edmund Breese                | Edmund Breese    | Alma Hanlon       |                |                   |
| 19  | 12 | May 1918            | The Claim                   | Metro Pictures          | Frank Reicher                | Edith Storey     | Wheeler Oakman    |                | 1918/03/18        |
| 19  | 12 | May 1918            | The Gun Woman               | Triange Pictures        | Frank Borzage                | Texas Guinan     | Ed Brady          |                | 1918/01/27        |
| 19  | 12 | May 1918            | The Kaiser                  | Jewl Production Inc.    | Rupert Julian                | Rupert Julian    | Elmo Lincoln      |                | 1918/03/09        |
| 19  | 12 | May 1918            | The Danger Game             | Goldwyn Pictures Corp.  | Harry A. Pollard             | Madge Kennedy    | Tom Moore         |                | 1918/04/21        |
| 19  | 12 | May 1918            | A Romance of the Underworld | Keeney Pictures Corp.   | James Kirkwood               | Edwin Forsberg   | Charles Calvert   |                | 1918/06/30        |

**Notes for Highlighted Films (arranged alphabetically by film title):**


- *Butcher Boy* — Fatty Arbuckle possibly made a guest appearance.
- *The Enigma* — Unreleased Appollo production.
- *The Fall of the Romanoffs* — Herbert Brenon made a guest appearance.
- *God's Other Man/God's Man*— Mentioned in October 1917 issue and reviewed in December 1917 issue.
- *Hawaiian Nuts* — William Franey and Gail Henry made guest appearances.
- *The Honor System* — Mentioned in August 1917 issue and reviewed in September 1917 film. This film was shown at Sing Sing twice. After the first viewing, the film was re-edited to have a more upbeat ending based on input from Sing Sing inmates.
- *Two Little Imps* — Jane and Catherine Lee made guest appearances.
- *The Lust of the Ages* — Lillian Walker made a guest appearance.
- *The Manx Man* — Mr. Epstein of Manx Man Co. Inc. made a guest appearance. Mentioned in October 1917 issue and reviewed in November 1917 issue.
- *Pay Me* — Mentioned in October 1917 issue and reviewed in January 1918 issue.
- *Polly of the Circus* — Mae Marsh and Margaret Mayo made guest appearances.



## APPENDIX II: Survey A

4/27/2015

Prison Libraries: A Survey on Access to Audio/Visual Materials

 Edit this form

# Prison Libraries: A Survey on Access to Audio/Visual Materials

This survey was created by Carmel Curtis, a student in NYU's Moving Image Archiving and Preservation Masters Program. Carmel is currently working on her thesis which involves conducting research on (past and present) access to audio/visual materials for people who are incarcerated. Based off of this research, she hopes to develop a program that aims to improve/support access.

This survey is intended for anyone who is currently, or in the past, worked as a prison librarian. This survey should take NO MORE THAN TEN MINUTES. Your participation is greatly appreciated. Please feel free to contact Carmel with any questions or comments: [cdc284@nyu.edu](mailto:cdc284@nyu.edu)

\* Required

## Personal Information

The information gathered in this section will not be shared publicly.

**Full Name**

**Correctional Facility \***

List the Correctional Facility for which you work.

**Position \***

Indicate the position you hold in the facility in which you work.

**What year did you begin working at your facility? \***

**Are you still working with your facility? If not, what year did your work conclude? \***

## Audio/Visual Materials Within the Prison Library

**Which of the following audio/visual formats are represented in your library's collection? \***

Select all that apply.

- ☐ Blu-ray
- ☐ DVD
- ☐ VHS
- ☐ Film
- ☐ CD
- ☐ Audiocassette
- ☐ None of the above
- ☐ Other:

**Which of the following pieces of audio/visual playback equipment are located within your library? \***

\*

Select all that apply.

- ☐ Blu-ray player
- ☐ DVD player
- ☐ VCR player
- ☐ Television
- ☐ Digital projector
- ☐ Film projector
- ☐ Projector screen
- ☐ CD player
- ☐ Audiocassette player
- ☐ Headphones
- ☐ Speakers
- ☐ None of the above
- ☐ Other:

**Approximately what percentage of the library collection is audio/visual items? \***

**Audio/visual items are used by library patrons: \***

**How do library patrons listen to or view audio/visual items? \***

Select all that apply.

- ☐ Individually within the confines of the library
- ☐ Individually outside of the space of the library
- ☐ In a group within the confines of the library
- ☐ In a group outside of the space of the library
- ☐ Other:

**Expand on the access of audio/visual items (optional):**

## Collection Policies & Procedures

**Does your library have a Collection Development Policy? \***

**Does your library have a Preservation Policy? \***

**Expand on the Collection Development Policy and/or Preservation Policy (optional):**

**Approximately how often are new audio/visual materials acquired by the library? \***

**Presently, the most significant barriers to collecting and maintaining audio/visual materials are: \***

Select all that apply.

- ☐ Funding restrictions
- ☐ Security restrictions
- ☐ Staffing restrictions
- ☐ Storage restrictions

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- ☐ Lack of playback equipment
- ☐ Lack of space to listen/view materials
- ☐ Lack of interest from patrons
- ☐ Concern for care and handling
- ☐ Concern of format obsolescence
- ☐ Outside scope to library's mission
- ☐ None of the above
- ☐ Other:

**Would you be interested in increasing the amount of audio/visual materials in your library's collection? \***

**Would you be interested in continuing this conversation about access to audio/visual materials to those incarcerated? \***

If "yes, please!" is selected, please enter your email address below.

**Email:**

Please enter your email address if you would be willing to discuss this topic further.

**Additional notes or comments:**

**Submit**

*Never submit passwords through Google Forms.*


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 **Google Forms**

This form was created inside of New York University.  
[Report Abuse](#) - [Terms of Service](#) - [Additional Terms](#)

## APPENDIX III: Survey B

4/27/2015

Prison Programs &amp; Activities: A Survey on Access to Audio/Visual Materials

 Edit this form

# Prison Programs & Activities: A Survey on Access to Audio/Visual Materials

This survey was created by Carmel Curtis, a student in NYU's Moving Image Archiving and Preservation Masters Program. Carmel is currently working on her thesis which involves conducting research on (past and present) access to audio/visual materials for people who are incarcerated. Based off of this research, she hopes to develop a program that aims to improve/support access.

This survey is intended for anyone who is currently or has in the past worked with an organization that facilitates programs and activities committed to addressing the informational, educational, recreational, and cultural needs of those incarcerated. This survey should take NO MORE THAN TEN MINUTES. Your participation is greatly appreciated. Please feel free to contact Carmel with any questions or comments: [cdc284@nyu.edu](mailto:cdc284@nyu.edu)

\* Required

## Background Information

The information gathered in this section will not be shared publicly.

**Full Name**

**Organization \***

List the name of the organization or institution for which you work.

**Position \***

Indicate the position you hold in the organization in which you work.

**What year did you begin working with your organization? \***

**Are you still working with you organization? If not, what year did your work conclude? \***

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**The primary purpose of your organization is to support: \***

Select all that apply.

- ☐ Cultural activity
- ☐ Educational activity
- ☐ Therapeutic activity
- ☐ Recreational activity
- ☐ Re-entry
- ☐ Rehabilitation
- ☐ Vocational skills
- ☐ Other:

## Audio/Visual Materials Within the Prison

**Which of the following audio/visual formats are used by your organization? \***

Select all that apply.

- ☐ Blu-ray
- ☐ DVD
- ☐ VHS
- ☐ Film
- ☐ CD
- ☐ Audiocassette
- ☐ None of the above
- ☐ Other:

**Which of the following pieces of audio/visual playback equipment does your organization have access to? \***

Select all that apply.

- ☐ Blu-ray player
- ☐ DVD player
- ☐ VCR player
- ☐ Television
- ☐ Digital projector
- ☐ Film projector
- ☐ Projector screen
- ☐ CD player
- ☐ Audiocassette player

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- ☐ Headphones
- ☐ Speakers
- ☐ None of the above
- ☐ Other:

**Briefly explain the way in which your organization utilizes audio/visual materials? \***

i.e. My organization arranges regular movie screenings and discussions.

**How often does your organization incorporate the use of audio/visual materials? \***

**When audio/visual materials are incorporated into programs participation levels are: \***

**Presently, the most significant barriers to incorporating the use of audio/visual materials are: \***

Select all that apply.

- ☐ Funding restrictions
- ☐ Security restrictions
- ☐ Staffing restrictions
- ☐ Storage restrictions
- ☐ Lack of playback equipment
- ☐ Lack of space to listen/view materials
- ☐ Lack of interest from inmates
- ☐ Outside scope of organization's mission
- ☐ None of the above
- ☐ Other:

**Would you be interested in increasing the amount of audio/visual materials used by your organization? \***

**Would you be interested in continuing this conversation about access to audio/visual materials to those incarcerated? \***

If "yes, please!" is selected, please enter your email address below.

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**Email:**  
Please enter your email address if you would be willing to discuss this topic further.

**Additional notes or comments:**

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## APPENDIX IV: Survey C

4/27/2015

Experience in Prison: A Survey on Access to Audio Materials/Movies

 Edit this form

# Experience in Prison: A Survey on Access to Audio Materials/Movies

This survey was created by Carmel Curtis, a student in NYU's Moving Image Archiving and Preservation Masters Program. Carmel is currently working on her thesis which involves conducting research on (past and present) access to audio materials (music and audiobooks) and movies for people who are incarcerated. Based off of this research, she hopes to develop a program that aims to improve/support access.

This survey is intended for anyone who is currently or has been incarcerated in the United States. This survey should take NO MORE THAN TEN MINUTES. Your participation is greatly appreciated. Please feel free to contact Carmel with any questions or comments: [cdc284@nyu.edu](mailto:cdc284@nyu.edu)

\* Required

## Personal Information

The information gathered in this section will not be shared publicly.

**Full Name (optional)**

**Name of Institution(s) \***

List the names of the facilities in which you were incarcerated.

**What year did your time served begin? \***

**What year did your time served conclude? \***

## Within the Prison Library

The following section refers to your experience listening to and watching materials available from the library.

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**How often did you borrow materials from the library? \***

**When considering audio (music and audiobooks) to listen to from the library: \***

**When considering movies to watch from the library: \***

**Would you have liked the library to have a wider selection of audio and movies? \***

**Expand your thoughts about audio and movies in the library (optional):**

## Within Prison Programs & Activities

The following section refers to your experience participating in informational, educational, recreational, and cultural programs/activities.

**How often did you participate in prison programs and/or activities? \***

**Did any of these programs/activities use audio (music and audiobooks) and/or movies? \***

**When programs/activities incorporated audio and/or movies: \***

**Expand your thoughts about audio and movies within programs/activities (optional):**

## Within Common Spaces

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The following section refers to your experience listening to audio and watching movies in group settings.

**There were opportunities to view/listen to the following audio and/or movies in group settings: \***

Select all that apply.

- ☐ Movies
- ☐ Television
- ☐ Audiobooks
- ☐ Music
- ☐ Talk radio
- ☐ None of the above
- ☐ Other:

**If while you were incarcerated, you could have organized a movie night, you would have picked your movie based on which of the following genres: \***

Select all that apply.

- ☐ Action & Adventure
- ☐ Anime
- ☐ Children & Family
- ☐ Classics
- ☐ Comedies
- ☐ Documentaires
- ☐ Dramas
- ☐ Educational Lectures
- ☐ Faith & Spirituality
- ☐ Foreign
- ☐ Holiday films (i.e. Christmas, July 4th, Martin Luther King Day, etc.)
- ☐ Horror/Thriller
- ☐ LGBTQ
- ☐ Musicals
- ☐ New Releases
- ☐ Romance
- ☐ Sci-Fi & Fantasy
- ☐ Other:

**Would you be interested in continuing this conversation about your access to audio/movies while incarcerated? \***

If "yes, please!" is selected, please enter your email address below.

☐

**Email:**

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**Additional notes or comments:**

  
  
  
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