

GETTING OUT

Discussion Guide





The GETTING OUT Discussion Guide was developed by Outreach Extensions in collaboration with Generations United. GETTING OUT and this Discussion Guide are part of the Reentry National Media Outreach Campaign.

Learn more about the Reentry Campaign by visiting

www.reentrymediaoutreach.org

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The Film

Veronica Fournoy, Ray Diaz, and Jasper Kelly are three of the estimated 650,000 men and women who are released from prison each year. Each of them is on parole in New York City, and only a missed curfew or a dirty urine test away from landing back in a cell. None of them has lived a tranquil, stable life before prison, and they are not returning to a structured world set to propel them into constructive citizenship.

Two of the three are addicted to cocaine. Two of them don't even have homes to return to – and the other only has a home because of his girlfriend. These are once volatile lives interrupted by time in prison. Now they are back on the streets, where that volatility is institutionalized through parole and homelessness. The reentry challenges they face also affect their families, their communities, and our society. In the documentary GETTING OUT, we meet the people who were waiting for our three former prisoners, the people who never wanted to see them again, and the people who set their curfews.

First we meet Veronica, who is anxious to visit her daughters. She, like most mothers in prison, was a single parent. Like some, she had a baby while incarcerated. Like too many others, her mother had to assume responsibility for taking care of her children while Veronica was incarcerated. We are with Veronica as she assumes her role in rearing her children, allowing her mother to be just a grandmother again.

Ray knows that not everyone wants him in the house. He fits the average profile: drug problems, homeless, and practically no support. We see what he does and how his family responds when he has nowhere to turn.

Jasper wants to go by a different name. GETTING OUT follows his first hours, days, weeks, and months. He tried to get an education while he was inside, but the program ended prematurely. Outside, we watch Jasper transform, incrementally, sometimes uncomfortably, from street thug to citizen – even achieving some measure of success as an artist and producer along the way.

As we watch the reentry process unfold for these three people, GETTING OUT helps to humanize a segment of the population that is arguably one of the most beleaguered of all – convicted felons. It's a population that evokes little sympathy, yet this film leaves viewers challenging every presumption they've ever brought to it. We see that Veronica, Ray, and Jasper want what we all want – stability, love, opportunity, and fairness. Through the choices they make, the hardships they face, and the support they do or do not have, GETTING OUT offers three perspectives on regaining freedom after paying their debt to society.

Individuals Profiled in GETTING OUT

Veronica Flourney

Veronica was sentenced to eight years to life for carrying cocaine for her boyfriend. She says that she was pressured to turn against him, but wouldn't, out of fear for the safety of her family. Falling victim to the Rockefeller Drug Laws, she received a sentence so severe that Veronica's parole officer shakes her head in disbelief when she reads it for the first time.

Veronica had a 14-month old daughter at the time, and it wasn't until her physical exam at Riker's Island that she discovered she was pregnant with her second. Keyshawna



was born in prison, and lived in the nursery of the Bedford Hills Correctional Facility until she was 13 months old, at which point she joined her sister and grandmother in Florida. When we meet Veronica, her mother is 76 years old, and her daughters are eight and five. We're with Veronica on Keyshawna's sixth birthday – the first with mother and daughter out of prison.

Her goal is simple, yet extraordinarily difficult: Veronica wants to be on her feet

before she brings her family to New York to live with her. Wisely, she understands that she "can't bring them into my chaos;" that she has to have a home, a job, and some level of comfort to be the mother she's never been.

But Veronica has no home in New York. She is remanded to Providence House, a residence for women who were recently incarcerated, run by nuns with the support of Parole. Through Veronica we meet some of the women of Providence House who have a vastly different reentry experience. Veronica spent two years before her release relentlessly advocating on her own behalf for jobs and a place to live. Unlike either of the two men in the film or any of the other women in the house, she also benefits from an informal network of former prisoners. She quickly finds a part-time job, clothes, and healthcare through this informal network and its collective institutional memory. Luckier than most, when Veronica walks into a cell phone store to ask about rates, the clerk is a former felon who helps her get a phone.

We also follow Veronica as she navigates a maze of Catch-22's that are the best options for former prisoners to get on their feet. Medicaid, public assistance, mandatory drug treatment, and parole are all intended to ease her transition. Yet, they leave her exasperated to the point where she looks at the camera, near tears, and says, "When can I look for a job? I want to find a job! I don't want to be a drain on the system!"

Her parole officers are uniquely supportive. Old-school parole officers, throwbacks to the old social worker models of the rehabilitation days, run a program for the women in Providence House. These parole officers allow Veronica to go to Florida to see her children and we go with her as she reunites with her family for the first time. They have never been together outside of prison.

After a wonderful reunion, Veronica is overwhelmed with emotion. Her mother is tired and uses a walker to get around. The children are growing. Little discipline is in place, and Veronica feels an enormous sense of guilt for not being there. She weeps on the second day, and then recovers to start raising her children. By the end of the film, she's working and has brought her family to New York.

Ray Diaz

Ray married his high school sweetheart, had two kids, worked as a mechanic, and sold crack to fuel his own habit. By the time his second boy was four, his family had broken up, and he was a full-time junkie. By the time his second boy was eight, Ray was in prison on a possession charge. His ex-wife was living with her mother and the two boys.

We meet Ray on his first night out. It's one of the coldest nights of the year, and he's just arrived at the Bellevue Men's Homeless Shelter in Manhattan. The next day, Ray leaves the shelter to roam the streets for the day. He has no money, and it will take 45 days for public assistance to kick in. On top of that, though illegal, the people who run the homeless shelter have told everyone to leave for the day and come back in the evening. Ray has no place to go, and decides – without telling anyone – to move into his mother-in-law's apartment with his very angry ex-wife and two kids.



Ray-Ray is the oldest. At 23, he's already been arrested for minor drug possession, and is on probation for a misdemeanor. Roy, the youngest, is 14 years old, but looks more like he's 10, and is not doing well in school. He's on the cusp of following his father and brother when his father comes home determined not to let him.

Unlike Veronica, Ray lacks the verbal skills and resourcefulness to get a job and alternative housing right away. He's stuck, waiting for public assistance and food stamps to kick in. The only other possibility for him is to go back to his old neighborhood to look for part-time, off-the-books mechanic work, but that means going back to the same block where he became a junkie.

At first, Roy is thrilled that his dad is home. He sleeps on the pullout sofa next to his father in the living room and plays video games with him. But soon, Ray tries too hard to be the dominant, fatherly presence Roy never had. Predictably, Roy does not respond well and tensions grow between them.

Anna, or "Cutty," Ray's ex-wife, is resentful from the start. She tells us, "I have nothing good to say...if it were up to me, he'd be in a shelter," and "There's no pity...nothing at all." They are frank with each other but clearly want their lives to be better. Soon, however, Ray misses his curfews with increasing frequency and starts thinking aloud about selling drugs again to make money.

Jasper Kelly

Jasper is two people. There's Jasper, the thoughtful poet and artistic force of nature, and there's Born, the street enforcer who spent a decade terrifying the people of Far Rockaway. He served another ten years in prison for attempted murder for shooting one of his rivals in the face. Jasper wasn't addicted to drugs, "I was addicted to the streets."



As he puts it, "Jasper is trying not to be Born." The task is as gargantuan as Jasper's temper. All of the instincts he honed to survive on the streets and in prison now serve him poorly. Shedding them is a process Jasper has invited us to see.

Like many formerly incarcerated adults, Jasper needs legal identification so he tries to secure a driver's license. When he's told at the end of the driving test that he's failed, he curses at the examiner and kicks her out of the car.

He eventually goes to his old hangout to pass out flyers to a show he's producing, and ends up in an argument with one of the barbers. Eddie Rosario, Jasper's counselor with the Fifth Avenue Committee in Brooklyn, comments that Jasper is trying desperately to change, that he "has insight" – the insight that you are able to integrate. "It's almost harder for him to go back to being Born as it is to being Jasper." Eddie, a former prisoner who's been straight for 13 years, may be right.

On the day that Jasper looks forward to starting a training class to become a paramedic, he comes late and is barred from joining the class. He finally enjoys success "on the longest of long shots – showbiz." Jasper and his partner, Glen, have put all of their money into a show – renting a club, hiring a DJ and an emcee, and engaging a number of different acts. Jasper himself performs to the packed house.

Also in GETTING OUT

Leonard Marks runs Brooklyn 5, one of seven parole bureaus in Brooklyn, and the office to which Veronica reports.

Hattie Green is Veronica's parole officer.

Eileen Flournoy, age 76, rears her daughter Veronica's two children in Florida.

Candace (age 8) and **Keyshawna** (age 6), Veronica's children, live in Florida. Keyshawna spent the first 13 months of her life in the prison nursery at Bedford Hills Correctional Facility with her mother.

Anna "Cuty" Diaz, ex-wife of Ray, is pressured by her mother **Teresa** to allow Ray to live in her apartment with his sons.

Ray Ray, age 23, is Ray's oldest son. He was convicted of a misdemeanor for possession of marijuana and given probation. He may be facing a few months in jail for parole violation.

Roy, age 14, second son of Roy and "the pride of [his] life," struggles with his grades.

Maxine lives with Jasper in her apartment.

Eddie Rosario, Jasper's case manager at Fifth Avenue Committee, and a former prisoner, successfully reintegrated into the community 13 years ago.

Jan Warren is part of a network of former prisoners whom Veronica asks for help.

Glen partners with Jasper (Born) on B&G Productions, pulling off a successful stage show that includes Jasper's performance.

How Can You Use GETTING OUT?

GETTING OUT tackles such diverse topics as family interactions, housing concerns, employment challenges, and substance abuse counseling. It also introduces the myriad agencies from which these individuals must seek help upon their release from prison. These topics can set the tone for a variety of local activities using the film to stimulate local discussion, decision making, and solution-based action around reentry. You may want to convene events like these:

- Conduct a screening and discussion at a local halfway house whose residents include individuals who were formerly incarcerated.
- Present a workshop for organizations planning to begin or enhance housing ministries or programs to assist men and women reentering their communities.
- Organize a program in a jail or prison (for women or men) that includes a screening and discussion. Your program could focus on some of the topics listed above or on preparing men and women for a productive life upon release.
- Lead a screening/discussion or workshop for organizations and coalitions planning to begin or enhance community programs/services for formerly incarcerated adults or youth and their families. GETTING OUT could be used to generate program ideas or as the basis for a needs assessment.
- You may want to engage a local facilitator or assemble a panel of local experts to debate the merits of reentry programs vs. the rehabilitative nature of incarceration.

Prior to hosting a screening/event, watch the film so you feel knowledgeable about the content and prepared for the responses of your audience. Review the discussion questions provided and decide which ones are most relevant to your audience. Feel free to create your own questions if you want your audience to discuss a particular incident or topic in the film.

Resources for your local event should include the discussion guide for GETTING OUT, which can be downloaded from the Reentry Web site (<http://www.reentrymediaoutreach.org/go.htm>) and reproduced as necessary. You can also order *Outside the Walls: A National Snapshot of Community-Based Prisoner Reentry Programs*. This free VHS video, which is also available as a DVD, profiles reentry programs around the country in six easy-to-navigate modules: education and employment; health; housing; family; public safety; and faith. The 200-page companion resource guide to the video offers briefing papers on the six issues and profiles almost 100 reentry programs. The guide is available in its entirety on the Web site (<http://www.reentrymediaoutreach.org/resourceguide.htm>).

Potential partners in your local efforts should represent a variety of stakeholders who all deal, in some way, with reentry issues. They may include:

- Men, women, and youth who were formerly incarcerated
- Families of the former prisoners
- Clergy and laypersons from churches, synagogues, and mosques

- Criminal justice professionals, including corrections officers, probation and parole staff, law enforcement personnel, attorneys, and judges
- Reentry experts, social service workers, educators, and grassroots organizers
- Colleges, universities, and community colleges, especially in conjunction with departments of sociology, law, criminal justice / law enforcement, and social work / counseling
- Substance abuse prevention and recovery programs

DISCUSSION QUESTIONS

General Discussion Questions

Consider the following questions and choose the ones that may be most relevant to your screening/discussion group.

- Before viewing the film, talk about your perceptions of what happens to men and women after they leave prison and attempt to become contributing members to their communities? Are you sympathetic to their plight? Where do your ideas come from? What kinds of images/stories do media usually present? Do you think this information is accurate?
- After viewing the film, talk about whether or not any of your ideas about men and women leaving prison have been challenged. What caused you to reconsider? What aspects of their reentry did you find most surprising? Whose story – Veronica, Jasper, or Ray – did you find most sympathetic or compelling? Why? Which one was least sympathetic? Why?
- Build discussions around the following:
 - (1) Leonard Marks (parole bureau administrator): “Prison does the opposite of preparing people to come out. It’s unrealistic to expect that once they get released, they’re going to do well out here.”
 - (2) Jasper: “Most of us that come home, we have to learn how to survive all over again. You know, not really practice life skills because we haven’t been living. We’ve been existing in prison.”
- Leonard Marks said that Brooklyn 5 created a women’s program when they realized that current parole programs did not meet the needs of women parolees. Do you agree with this? What services and supports did Veronica need that were different from those for Roy and Jasper? What services and supports did they all need?
- One of the self-help methods presented in the film was Veronica’s utilization of a “network” of associates – former prisoners – who helped her make the transition to her community, including finding an apartment. What other types of networks may be available to help former prisoners and their families? What services/supports should be available?
- Children of prisoners are seven times more likely to end up in prison than their counterparts. What can be done to reduce the chances of them following the same path as their parents?

GETTING OUT ends with hope for the future:

Veronica Flournoy obtains a job and an apartment of her own, and plans to reunite with her daughters.

Jasper Kelly is employed as a landscaper and continues to write poetry and perform it in public.

Ray Diaz continues to live with his ex-wife and sons in his mother-in-law's apartment and earns money through work as a mechanic. He hasn't gone back to drugs or prison. His youngest son Roy succeeds in improving his grades.

- What do you think will happen next for each of these individuals? Are you optimistic about their futures? What about their children's futures?
- What services or supports would make the biggest difference for each of these individuals in leading a productive life? Discuss each person.

Reentry Challenges: Education & Employment

Outside the Walls: A National Snapshot of Community-Based Prisoner Reentry Programs reports that research has shown a clear link between crime and work. Having a legitimate job lessens the chances of reoffending following release from prison. Although most prisoners held a job before their incarceration, they confront many barriers to employment such as low education levels, stigma, and lost time in the labor force, upon their return to the community.

- What effect does a former prisoner's lack of employment have on his/her family and community?
- What does this mean for the stability of families and communities?

Ray: "With income and a job, you're ready to do what you have to do. Without a job and without income, it's like your life stands still."

- What options for employment did Ray have in the film? Why were he and his family concerned that he might return to selling drugs? What do you think he could do to find employment?

Jasper is trying to get on his feet with the help of a nonprofit organization in Brooklyn called the Fifth Avenue Committee (profiled in *Outside the Walls*, http://www.reentrymediaoutreach.org/sp_house_fac.htm). Jasper had earned his GED in prison, and then started college classes – which the prison discontinued.

- What types of services and supports related to employment, job training, and education are available to individuals leaving prison and returning to your community? Are these adequate? If not, what can your organization do to help make these available?

In the film, we find out that Ray's youngest son Roy had to repeat the fifth grade and is in danger of repeating the 7th grade. At the end of the film, we're told that his grades are improving.

- What do you think has helped Roy to do better in school?
- What are the chances that he'll follow in his brother Ray's footsteps and be convicted of a misdemeanor for possession of marijuana?
- What can communities do to help youth like Roy stay on track for success in school and a productive life? These might include after-school, mentoring, and youth leadership programs.

Reentry Challenges: Housing

According to *Outside the Walls*, “One of the first things a person returning from prison must do is find a place to live. For a number of reasons, finding stable housing can be difficult. First, returning prisoners rarely have the financial resources or personal references necessary to compete for and secure housing in the private housing market. Additionally, federal laws bar many convicted felons from public housing and federally assisted housing programs. And, for some, returning to the homes of their families is not an option.

In *GETTING OUT*, Ray is initially released to a shelter, then, lacking any financial, housing, or employment resources, moves in with his ex-wife and children.

- What can families and communities do to help provide housing for recently released men and women during the critical “moment of release” – the first 72 hours following incarceration?
- What are some ways that your organization can provide access to affordable housing to help returning prisoners find stability?

Veronica started out at Providence House. To stay there, she immediately had to sign up for public assistance. Through a network of former prisoners, she found an apartment and received permission from parole to move in.

- What advantages do transitional homes like Providence House offer to returning prisoners?
- What are some of the challenges that lie ahead as Veronica plans to reunite with her two daughters and bring them to their new apartment home?
- What types of services would help Veronica and her family with her reentry transition?

Reentry Challenges: Health

Substance abuse is the most common health issue among the prison population (*Outside the Walls*). Not only do a significant number of released prisoners have addiction problems, but the use of alcohol and other drugs is closely linked to the commission of crime.

With no job and only a few dollars left, Ray has been spending time in his old neighborhood – the very block where he was busted for using and selling drugs.

- Why does Ray’s family feel worried about what might happen to him?
- What advice would you offer to Ray?
- What types of services would help Ray and his family with his reentry transition?

Veronica is told that she must participate in mandatory drug counseling.

Counselor: “We want all of our clients to attend one individual session and one group session a week.” Veronica: “I can’t take any more. When can I look for a job? I want to go to work.”

- What advice would you offer to Veronica about balancing the different reentry issues she faces – the need for counseling as well as employment?
- What types of counseling services are available through parole offices or referral agencies in your community? Is this sufficient to help individuals remain drug free?
- How can your organization help former prisoners remain drug-free?

Jasper has problems with anger management. Jasper: “Like you might see a little kid when they come home from the hospital, they have those little mittens on so they don’t scratch themselves. Sometimes I have to keep my mental mittens on so I don’t hurt somebody else, and then hurt myself, in turn. You know? So I let that energy out sometimes through art.”

- Do you agree that hurting others can end up hurting you? How?
- Jasper uses “mental mittens” as well as writing poetry to help him manage his energy or anger? What other strategies might be helpful to him?
- What types of services would help Jasper with his reentry transition?

Reentry Challenges -- Family / Intergenerational Issues

Nationwide, more than two million children currently have a parent incarcerated in state and federal prisons and local jails. Approximately ten million more have experienced a parent’s incarceration at some point in their lives. As the number of incarcerated parents increases each year, millions of children are left to be cared for by grandparents and other relatives.

In GETTING OUT, Eileen Flournoy, the grandmother in the film, cared for her granddaughters Candace (8) and Keyshawna (6) while her daughter Veronica was in prison.

- What could be the outcome for these children if they did not receive the support services and care they needed?
- How can social service professionals evaluate risk to children placed in kinship care families when a parent is incarcerated?

More than 20 percent of relative-headed households live in poverty. Sometimes the grandparent or other relative caregiver is retired and living on a fixed income. Sometimes they are working and need help finding and paying for quality childcare. Kinship caregivers almost never anticipate that they will be raising the children in their care and thus may need financial assistance to meet the needs of the children, at least initially.

- Eileen Flournoy says she has been raising her two granddaughters on a fixed income since they came to live with her eight years earlier. What are some of the options for financial and other supports for grandparents and other relatives raising children of incarcerated parents?

Studies show that grandparents raising children are in poorer health than their counterparts. The grandmother in GETTING OUT is 76 years old and could potentially be raising the grandchildren for several more years.

- What plans should be in place if the grandmother needs assistance providing care for her grandchildren?
- What safeguards are in place for the health of grandparents caring for children?

The AARP Grandparent Information Center reports that grandparent caregivers are often isolated and unaware of information that can be essential in raising their grandchildren. According to the AARP research, grandparent caregivers express the greatest need for the following types of information: legal options, financial assistance, and support services or programs.

- Given that most children of incarcerated mothers live with grandparents or other relatives, how can child welfare agencies and faith-based organizations better support these kinship families?
- How can professionals and the public get information to kinship families where language and cultural barriers may exist?
- How can professionals and the public engage kinship families in long-term planning, especially when parents will be incarcerated for long periods of time?

In many states, relatives who are “informally” raising children [outside the legal status of foster care or adoption, for example] face policies that limit them when attempting to enroll children in school or make educational decisions on their behalf. These policies are unsupportive to relatives raising children, prohibit and delay children from attending school, and impede relatives from contributing to the educational success of the children they are raising.

- What are some ways grandparents can have necessary input into the education of the children they are raising?

While often a positive long-term outcome, the return of the parent can often cause disruption in the children’s behavior and family routine.

- What supports might help make for a smoother transition as the parent takes back caregiving responsibilities?
- How can reentry programs and social service agencies help kinship caregivers address their feelings if they are uncertain about returning the children to their released parent’s care?

Reentry Challenges: Public Safety

GETTING OUT refers to Rockefeller Drug Laws, which require mandatory, harsh prison terms for the possession or sale of sometimes relatively small amounts of drugs. The penalties apply without regard to the circumstances of the offense or the individual’s character or background. Whether the person is a first-time or repeat offender, for instance, is irrelevant.

- What are your feelings about mandatory sentencing? If you had an opportunity to talk with policymakers about the Rockefeller Drug Laws, what would you say about some of the unintended consequences of these laws on the incarcerated and their families?

Returning prisoners today have also served longer prison sentences than in the past (*Outside the Walls*).

- What effect could this have on their return to society? For example, does this mean they may be less attached to jobs, their families, and the communities to which they return?

(Voice over) “And the cold truth for Ray is that he needs his family’s help to make it through parole. One slip could land him back in prison.” Ray’s son talks back to a park ranger who calls the police; police contact is a parole violation.

- What role do families play in assisting returning prisoners?
- What support systems could help families stay on track together ... and reduce recidivism?

GETTING OUT FILMMAKERS

Robe Imbriano has produced for everyone from Peter Jennings to Diane Sawyer, Ted Koppel, and Oprah Winfrey. In more than a decade at ABC News, he was part of the production teams that first brought to air such shows as *PrimeTime Live*, *Day One*, *World News Now*, and *The Century*. He also spent two years at CBS News, garnering an Emmy nomination while at *48 Hours* for his work on accusations of child abuse in Wenatchee, Washington.

Recently, he has participated in two award winning series for *Nightline*. He was part of a team of producers that spent months filming throughout the juvenile justice institutions of San Jose. This series was produced in conjunction with *Frontline*, and aired as a 90-minute broadcast for that show as well. Robe's series on hip-hop with Robert Krulwich earned a Gerald Loeb Award finalist citation for Distinguished Business and Financial Journalism in Television.

Away from the networks, Imbriano has written a frequently republished op-ed piece for the *New York Times* about his difficulties as an African American catching a cab in New York. In 1999, he founded Crystal Stair Productions, Inc., his own production company dedicated to bringing traditionally marginalized stories to a national audience.

Carla Denly chronicled the first months of Veronica Flournoy's parole. Before joining Crystal Stair Productions, Carla worked on numerous productions at ABC News' long form unit as a field producer. Among her works are "State v." a five-hour documentary series documenting criminal trials from pre-trial preparations to the jury's verdict, and "Hip Hop Grows Up," a three-part series for *Nightline* that was a finalist for the Gerald Loeb Award for Distinguished Business and Financial Journalism. She is currently field-producing a one-hour film on a high school in New York that gives non-traditional -aged students a chance at getting a diploma that will air on PBS' *Now with Bill Moyers*.

Gena Konstantinakos joined Crystal Stair Productions to follow Ray Diaz when he left prison. Gena started producing in 2000 and has already filmed several documentaries for MSNBC, A&E, and Discovery Times networks. She is currently directing a documentary about the relationship between a heroin-addicted couple.

Daryl Pendana has worked on documentaries and music videos in his 20-year career as a producer, director of photography, and editor. His recent documentary work with Crystal Stair Productions includes "Heat," which was nominated for the James Beard Award; "Movie Club," a 30th reunion of a VISTA worker and the kids whose lives he helped by making films; and "Not So Black & White," about life in Forrest, Mississippi, all of which aired on PBS' *Life 360*. Daryl filmed Jasper Kelly's first months of parole for GETTING OUT.

ADDITIONAL RESOURCES

ON THE WEB

Generations United (GU), which helped to author this discussion guide, is the only national organization that focuses solely on promoting intergenerational strategies, programs, and policies. GU includes more than 100 national, state, and local organizations representing more than 70 million Americans and is the only national organization advocating for the mutual well-being of children, youth, and older adults.

www.gu.org

The **Child Welfare League of America** (CWLA), the nation's oldest and largest membership-based child welfare organization, has been known and respected as a champion for children since 1920. Its primary objective is making children a national priority. In September, 2001, CWLA received a three-year cooperative award from the U.S. Department of Justice, National Institute of Corrections (NIC) to create the federal **Resource Center for Children of Prisoners**. CWLA will be operating the Resource Center for Children of Prisoners in collaboration with NIC, the National Council on Crime and Delinquency (NCCD), and the American Correctional Association (ACA).

The Resource Center will conduct research and evaluation, collect and disseminate information, provide training and technical assistance, and increase awareness among the many disciplines and service systems that come in contact with families separated by incarceration. The Resource Center's ultimate goal is to improve the quality of information available about children with incarcerated parents and to develop resources that will help create better outcomes for these children and their families.

http://www.cwla.org/programs/incarcerated/cop_03.htm

The **National Fatherhood Initiative** (NFI) was founded in 1994 to lead a society-wide movement to confront the problem of father absence. NFI's mission is to improve the well-being of children by increasing the proportion of children growing up with involved, responsible, and committed fathers. NFI works to accomplish this mission through:

- Educating and inspiring all people, especially fathers, through public awareness campaigns, research, and other resources.
- Equipping and developing leaders of national, state, and community fatherhood initiatives through curricula, training, and technical assistance.
- Engaging every sector of society through strategic alliances and partnerships.

www.fatherhood.org

PUBLICATIONS

The Council of State Governments established the **Re-Entry Policy Council** (RPC) in 2001 to assist state government officials grappling with the increasing number of people leaving prisons and jails to return to the communities they left behind. The RPC was formed with two specific goals in mind: to develop bipartisan policies and principles for elected officials and other policymakers to consider as they evaluate reentry issues in their jurisdictions; and to facilitate coordination and information-sharing among organizations implementing reentry initiatives, researching reentry trends,

communicating about reentry related issues, or funding reentry projects. The RPC initiated extensive research on reentry and has completed a 600-page report designed for anyone who cares about public safety and people victimized by crime, as well as anyone responsible for workforce development, health, housing, and family and community vitality. A Report Preview has been issued, which explains what the Report of the Re-Entry Policy Council offers to different audiences, introduces some of its principal ideas, and explains how to navigate the approximately 600-page document.

www.reentrypolicy.org

GETTING OUT is one of the public television programs showcased in the Reentry National Media Outreach Campaign. All productions incorporate the theme of **reentry into family and community by individuals who were formerly incarcerated**. These



and other programs are elements of the Making Connections Media Outreach Initiative (MCMOI), an outreach project supported by The Annie E. Casey Foundation (AECF). Launched in February 2001, MCMOI links media broadcasters to local stakeholders as a means to promote the Foundation's mission to help build strong and connected neighborhoods for children and families. Visit the Reentry Web site at: www.reentrymediaoutreach.org.

MCMOI campaigns are managed by Outreach Extensions, a national consulting firm that specializes in comprehensive, high profile educational and community outreach campaigns for media projects. Please visit the MCMOI Web site at www.aecf.org/initiatives/mc/communications/mcmoi/ for more information and community-use materials for these exciting programs.

For more information on the Reentry National Media Outreach Campaign, please contact:

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