

Introduction: Welcome to Engage360 Denver Seminary's podcast. Join us as we explore the redemptive power of the gospel and the life changing truth of Scripture at work in our culture today.

Dr. Don Payne: Hi, I'm Don Payne, I'm glad to be your host for Engage360. You know, redemption has lots of different meanings to different people. And in different settings, you can find that as a really popular theme these days in literature and film. All kinds of stories have redemptive themes, redemptive connotations. One of the older films, it's a wonderful life, very redemptive story. One of the stories that has been cinematized ad nauseum these days is Les MIS. Les Miserable, very redemptive theme, but redemption has lots of different meanings. It can include underdog makes good stories or silver lining stories. Evening the scales stories, comeback stories, making up for lost ground stories, making up for lost time stories. All those kinds of things can be considered redemptive, but biblically redemption may have those implications, but has much thicker meanings. Biblically redemption does not mean that tragedies unhappen somehow or that the scars and the consequences of sin disappear.

But, but when we see redemption played out in Scripture, we see how God rescues and releases us from the power that everything evil has over us and redemption in that sense is something that only God can do because it's powerful in the middle of the mess, not just powerful outside the mess. Well, as I said, this is Engage360 from Denver Seminary, and we want to highlight regularly, examples of the redemptive power of the gospel. And some of those examples are going to be really direct. Some of those examples are going to be rather unusual and creative and as such, they'll broaden our vision for how God can use even the most unpredictable activities to work redemptively in people's lives. Well, our guest this week is actually a current Denver Seminary student, Justin Reddick, Justin, welcome to the podcast.

Justin Reddick: Thank you for having me, Don.

Dr. Don Payne: I'm so glad you could be here and on short notice as it turns out. Now, the reason we've asked Justin to be here is that Justin has what by many standards would be considered a pretty unusual ministry. That is, I think, incredibly redemptive. Justin is an artist and works as a chaplain's assistant in the federal penitentiary. Or is it the state penitentiary in Colorado?

Justin Reddick: It's the federal, sir.

Dr. Don Payne: It is the federal, the federal penitentiary in Florence, Colorado, just outside Canyon City. And as a chaplain's assistant, Justin has a ministry of art. As I think I mentioned, Justin is an artist, a very experienced and trained artist and has developed, what I think is one of the most interesting forms of artistic ministry that I'm acquainted with. And I'm just excited to have Justin tell you more about that. So Justin, first of all, just give us a little bit of your own story and the backdrop to the ministry you have before we get into that.

Justin Reddick:

As a child, I didn't necessarily doodle with art any more than the average person. In fact, I guess looking back, I guess I always had an active imagination but I didn't really draw or paint. And I started working at Safeway of all places when I was in high school and that ended up being a 15 year career in retail management. And early on I had, I guess, what you would call that audible where I was painting baseboards for a corporate walkthrough. We had some big wigs coming from California, I think. And I had a voice I couldn't really determine at that young age, as a young adult that told me to go buy some art supplies and start painting your life. And it sounds taboo, it sounds kind of silly. But I now believe that to be the Holy Spirit convicting moment looking back, you know, when you start aligning all your breadcrumbs, you can kind of see all these things aligning as you as you pursue your spirituality. And so I did, I went and bought \$70 worth of stuff at a place called Jerry's Artarama in Fort Collins, Colorado, and slowly just introduced myself to creativity.

You know, how, how can I use a set of tools in a way to communicate, not only maybe my hurts, my needs, my desires, but also in a way that may engage others. So I did that for a fair amount of time, a couple of years. And then I got the courage to start taking some art courses along with the core curriculum I was taking at both CSU and eventually Front Range Community College, and started to just realize that this was I guess in a secular mindset, it would be considered, you know, maybe there's some talent or there's some interest. But I now know that to be gifting, right. I feel like this was the unique way that God kind of wired me was to use creativity in the arts to glorify God, but also just as important walk alongside the needs of others. And so I did that. I pursued, I guess, first kind of the courage to pursue my own suffering, if that makes sense. So, there's trauma and everyone's story. And so I guess you know, I slowly introduced myself to the arts and then as a result started going to college and pursuing studio courses.

And over time just started to develop my own style, which encompassed, I guess, in a way, a visual diary of sorts, you know, I would put kind of my needs, my hurts, my desires, all these things in kind of a unique relationship that included scribbling, spontaneous creative spoken word, and just mixed media elements. Often I would go to paint stores more so than traditional art stores. And over time I realized that I really had an affinity for people in the art of suffering, if you will. And so for about 10 years, I pursued alongside my career at Safeway, a career in a studio painting. And I showed in many galleries and started, started some art collectives in and around Southern Colorado. And just explored what creativity meant to me. I was saved in September of 2010 and as a result even creatively went through this kind of wilderness point where it was like, okay, by definition, art is an exploration of self. You typically sit around a round table and you, and you talk about life, but ultimately it comes back to you and you talk about what am I doing?

What is my unique stamp? And so with that kind of came, I would say a couple of years of trying to figure out how do I now use, you know, what I believe God gave me to pursue and glorify God as much as other people. And so that was an

interesting period. And I ended up at the prison. I work at the federal prison in Florence, Colorado, and there we have four different institutions. It's a complex, we have a satellite camp for low offenders. We have a medium institution, a United States penitentiary, which is the highest level of security in the country. But then we also have the supermax, which is the highest level nationwide. It's the only one in existence. So that's where I currently work. And shortly after starting there, I initially took a job in commissary. So I took what I knew really well, which was the grocery industry and I made that leap and it was a little less fearful.

Dr. Don Payne: Further proof that God wastes nothing. So all that time, painting baseboards at Safeway rolls right into the prison ministry.

Justin Reddick: Sure. And I'm thankful for that because it's like I didn't have to go right into, you know, law enforcement and custody. I got to go into the grocery side. The clientele was drastically different. They didn't quite understand my parting comments. I remember the first time I said, I'll see you next week. What is that supposed to mean? It's a parting comment, I'll see you next week. But you know, I slowly kind of acclimated to the environment and I've always wanted to pursue the bachelor of fine arts degree that I got and pursue teaching, but I've always kind of considered unconventional ways to do that. And so I started what I can believe with, with the conviction of the Holy spirit, just kind of researching different programs that may exist both in state prisons, as well as federal prisons. And I found a slew of state programs all throughout the country particularly in California that did what we would call art facilitating.

So it's not just recreation, it's not just putting art supplies in front of individuals, but it's kind of investing, it's investing in people. And so, you find it in art therapy and you also find it in art facilitating. And I realized very quickly that the federal prison system didn't really have anything like that. They had outsourced occasionally, you know, an art therapist, a music therapist, but you mostly saw that in facilities that dealt with mentally ill individuals. And so I felt kind of like I had been tasked with this kind of daunting opportunity to explore what I could do about that. And so it started in an office, the size of a mop closet in my commissary where I spent about a year just researching, you know, trying to find as much quantitative and qualitative data on how art can reduce recidivism in individuals. And so some of those state programs particularly one called the arts and corrections out of San Quentin and Pelican Bay, which are pretty well-known prisons in the state system.

They had done several studies throughout the last 30 years that showed as much as a 77% reduction in recidivism rates. So, individuals that were partaking in these prison programs were not actually re-offending when they got out, they were, they were doing something creative with their life. So that kind of led to me slowly, integrating what is now the creative arts platform or CAP is what we call it just for short. And that's the program I started. And it took, like I said, several years just to get through the red tape, the bureaucracy of just, you know, finding that individual in the hallway, sir, I just need five minutes of your

time and, you know, really praying for those opportunities early on. When you have an idea in that kind of setting, it's hard to get in front of the right people. So thankfully over time just kind of found the allies that I needed. You know, we have several departments that work alongside us now.

We have a partner in the re-entry affairs department, so a lot of some of the things that we try to focus on for those that are getting out, we point in their direction and they can kind of help orchestrate opportunities for these individuals creatively things like that. We work with the psychology department. And so I have a staff psychologist that co-leads alongside me in the classroom now, a seasoned staff psychologist. So that's awesome. And then we also have a bad street artist. So we have a guy that comes in that does murals for a living has an incredible testimony in his own right. And he comes in and walks alongside these guys as well. So yeah. I'm excited to tell you a little bit more about just the bones of the program today.

Dr. Don Payne: Yeah. Give us a little sense. You've alluded to this, but give us a little sense of the type of art you do. How would you classify that or genre that?

Justin Reddick: My personal art?

Dr. Don Payne: Right.

Justin Reddick: So my work, like I said, I I've always kind of called them visual diaries. So aesthetically a majority of what I use would be found object and, or mixed media. So it's kind of in the vein of abstract meets, non-objective meets descriptive qualities, if that makes sense. So, I'll, I may have an idea or maybe I have a bad day and I'll start nesting a narrative, you know, so how can I creatively pursue that? So I'll try to plant a seed creatively within myself. Like it's almost like cloud surfing, you know, at this point I've been doing it for over 20 years. So it's like, I may have a couple ideas when I go into a studio and I'll now kind of sanctify the area. If that makes sense. I'll have a certain color scheme in mind, I'll know what brushes or materials I want to use, but I won't really have an idea of what the end product's going to look like. So you really rely on kind of an emotional improvisation.

You definitely kind of rely on the Holy Spirit as well. You actively pursue that energy and I don't do as many narrative paintings now. I do more, mostly live painting and church settings. And so I mostly do like mixed media pictures of Jesus and, and various other components of the Bible. I have a portable art ministry called the God Colors project on the side as well. And so two other Christian guys in Southern Colorado and myself will go in and around the community doing various workshops. We'll do artists retreats and live painting and worship settings. So, tend to paint a little less about, I guess, myself now, and focus more on God when it comes to my own personal painting.

Dr. Don Payne: Okay. Now you fairly recently had or were featured in a Rocky Mountain, PBS special, is that correct?

Justin Reddick: That's correct.

Dr. Don Payne: Tell us a little bit about that.

Justin Reddick: Yes, sir. So part of what we do in the creative arts platform is we really focus on community outreach. So again, being a federal prison system, it's very difficult to get past some of the bureaucracy of it. So we slowly integrated these ideas of showing publicly. And so I first did that at my Alma mater at CSU Pueblo. That's where I graduated with my undergrad. And we were able to show in what's called the Curved Wall gallery. We weren't able to sell any work. We weren't able to identify inmates by name, none of that kind of stuff initially. But what it did is it kind of created a bridge between the prison and the community. And so last year we had what was called the first annual color of hope exhibition and the subtitle was diminishing darkness through creation. And so we had spent you know, several years at this point, collecting artwork from participants. So by policy, typically inmates can't keep their artwork. You know, if they do anything in recreation or any other part of the programming corridor, they have to send it home or to a friend or something like that just for security purposes.

So what we started doing is we started collecting a localized private collection. So we were itemizing and cataloging all this artwork in hopes that we could show it to the community. And so we were able to do that successfully last year in the color of hope. And as a result, we got a lot of local press out of it, which ultimately got the attention of PBS here. And so in October, they came and they of last year, they came in and filmed at the Fremont center of the arts, which is in Canyon City. It's one of the oldest nonprofits West of the Mississippi. If you ever get a chance to go to Canyon City, it's like the old historic post office, very cool building contextually. But anyway, they got ahold of it and they were able to come in and interview us and really kind of captivate what we were doing. And since then that led to more opportunities for both the inmates as well as us as a department.

Dr. Don Payne: So if somebody is interested in viewing that episode, I assume Rocky Mountain PBS has those archived.

Justin Reddick: Yes, sir.

Dr. Don Payne: How would they find that? Or what would they look under the Rocky Mountain PBS website?

Justin Reddick: So you go to Rocky mountain PBS and the program is called arts district. And so that's an entirely separate link. So you go into Rocky Mountain PBS, go to arts district and they'll have every episode archived. And the episode actually ran March of 2019. They filmed it in October.

Dr. Don Payne: Okay. Do you know what it's called? How it's labeled?

Justin Reddick: Color of Hope.

Dr. Don Payne: I'm sorry. You said that. Okay. Okay. Okay.

Justin Reddick: You can also Color of Hope, YouTube, Rocky Mountain PBS. And you can find it.

Dr. Don Payne: Right now. I think you are going to have a gallery here at the seminary sometime soon. Tell us about that.

Justin Reddick: Yeah. So my mentor formation director, Dan Snyder got ahold of me this summer. And we're going to, we're excited. We're going to do something at the Bridge Gallery in the spring of 2020. So it'll be kind of a collective that, that shows kind of how I've progressed, I guess. So, it'll include some of those, those diary pieces, those journal pieces I described that had to do with some of my life. And then it's also going to include some of the inmate artwork that currently is being done at the creative arts platform, as well as some of my life painting. So it'll be kind of a retrospective of I guess the things that I'm involved in and the things that God has me doing. And yeah, I'm excited. It'll be really, really, really cool way to highlight just walking alongside individuals.

Dr. Don Payne: I can't wait to see that, you mentioned some of the research that you had come across about how arts demonstrably reduced recidivism. And that would be, I suppose, across faith backgrounds or no faith backgrounds, just a rather generic demonstration of the effectiveness of art in however it does so reduces recidivism. But I want to push us into thinking at a theological level about this, what, obviously there's something deeply human about that, regardless of a person's specific or explicit faith commitments, but from your engagement with this and from your own studies and your own reflection, what is it that is so specifically redemptive about beauty and creating?

Justin Reddick: Sure. So, for me, I guess, like I said, my three years so far in seminary have been a great opportunity to kind of marry all my explorations and all my experiences with proper theology. So I think you nailed it on the head there, Don with in terms of proper context. I would say it starts in the beginning, you know, Genesis 1:26, 27 being formed in his image is a great starting point. If you're trying to explore creativity because I don't believe creativity is optional. I believe it's a mandate. I believe that God intended for us being formed in his image to explore imaginatively as best as we can. And really hold onto that childlike wonder as we pursue our faith. And I think as a church, as we know, church history of the iconoclast.

And just the reformation, you know, the removal of images we've gone to the extreme in various parts of our history, but then there's also the constant threat of the name of the claimant or the new age movement as well. So you've got to find, you know, that proper bridge where you can take Scripture inspired

Scripture or God's redemptive story and properly align it with the goal of creativity. And I think that's what we do despite the creative arts platform, not being necessarily spiritual in curriculum.

Dr. Don Payne: Not overtly Christian.

Justin Reddick: Not Overtly Christian, correct. Cause there's over 23 faith groups that are approved in the federal prison system. So on any given class, we'll have you know, American Indian sitting next to a Muslim next to a Christian next to a pagan. So, I mean, it's, we actively pursue all face in that sense. And what we're doing is we're basically fostering an environment where what do we have in common? Well, we're all humans, we're all part of humanity and creativity and art is such a beautiful way to explore areas where words fail, right? So in a prison environment, particularly a higher level security that I'm at these individuals, don't like to sit around and talk about their past experiences. Every once in a while you may have a, a breakthrough in classes like anger management and psychology driven classes. But there's always a guard. They're always very vigilant and they have to, by just the sheer danger that is around them.

And so when you take something universal, like art slowly start chipping away and trying to recalibrate like fostering an identity and these individuals through the process, it's really awesome because instead of all of a sudden, just one race talking to one race, you, you go out in the halls and you see these guys enter integrating and talking amongst themselves. And that's just unheard of at that level. So at the very core, like I said, I think under, under proper context, and the proper community and the proper courage, you can really pursue creativity for the sake of God. And even in environments like that. I mean, it's at the core for me, it's what did I do for the least of these? What did I do for the marginalized? I feel like how you treat the marginalized, so lies your heart. And so loving your neighbor has been a huge inspiration for me. I mean, it's, we're all called to do it. And it's very trying in that environment at times to do that with conviction and with realness. And I'm constantly reminded of God's grace and God's sovereignty and feel blessed to be in such an environment.

Dr. Don Payne: Well, one thing you said a minute ago really grabbed my attention because we share this is humanity. And we're all living with this created design, to create, to imagine, to envision that that seems to touch a person's humanity by slipping, underneath the explicit level of what we think about ourselves or what we may even think about God. But it's able to sort of subversively get into our humanness in ways that we might not even be aware that it's there. And so when you, when you talked about inmates who will resist talking directly about their past or their problems. But somehow by indirection creativity will open them. I just, I find that fascinating.

Justin Reddick: Yeah, it's amazing. We've had well, there's the term shot callers, you know, in prison. And these are guys that that have a lot of power on the yard, the prison yard. We've had guys with that kind of influence just completely break down,

completely strip themselves of that quote unquote, persona, and talk about past abuse as a child. And talk about trauma that they've experienced. And our curriculum, doesn't necessarily specify that we, we, we probe and engage them to actively pursue you know, parts of themselves. But we were not that deliberate, you know, that's, that's kind of down the hall in the psychology department and other areas like sociology and things like that, that the prison offers, but you're right. You know, the fact that we all have this commonality, we all have this thing in common. And if we can just talk to each other. And I work at an all male prison, so I can say the term, I guess, I mean, I'm all about inclusive, but in this setting, it's man to man.

You're talking to individuals and at the end of the day, you're, you're trying to foster and nurture that side of humanity. I'm not there to judge what they're in there for. We're dealing again with the I guess society or the secular side of life would call the most volatile individuals in the federal system are housed or where I work. And we look beyond all that. And we just for lack of a better phrase, try to love on them the best we can within this creative context. So we'll teach them about art history. We'll teach them about individuals within art history and inadvertently they'll kind of project their own history into the assignments. And then slowly if they want to pursue additional phases of the program, they can kind of learn how to forge an identity in the creative industry. So that's where the re-entry and our hope for recidivism reduction in our own program kind of lies is we're teaching individuals how to, how to create a proper portfolio, how to write a proper artist statement.

And now through these color of hope opportunities, they're getting an opportunity to actually have their work in galleries. And so, talking about being able to re re-energize or re foster this part of them. You know, they're used to just being known as a register number, right? This summer, we had the second annual color hope exhibition. And as a result of kind of all the momentum that we had going into the year, we were able to, for the first time ever show pictures of the participants, we were able to sell some of the art. And half of the proceeds went back to nonprofits and some of the local charities while the other half went back to the inmates. So it was a great Energizer for these guys and a motivator. And what we would call, I guess, an incentive for some of the participants coming forward. We have a waiting list currently of inmates that want to take the course. And so we were just excited to see just how far we've come, these guys are doing awesome things. And the ADX is kind of the focal point right now.

So we had two featured artists and one of them, he was the first inmate to ever paint on canvas in the 25 year history of the ADX. So it required kind of an intense inventory every other day. I had to go and inventory about 70 pieces of art supplies to make sure they weren't getting shuffled around the unit sold off things like that. But it was an, an incredible opportunity. These guys are serving life sentences. These guys that were featured as the main artists and to see them get so excited about doing something positive, something that they could call home about. And we really get jazzed about it.

Dr. Don Payne: I think one of the big takeaways in all of this among many is, the power of a kind of indirect redemptive effort that, you know, as evangelicals, if I can broad brush here. I think we're often kind of trapped in this this model of direct approaches that feeling like we're not doing anything substantial, unless we're just hitting a problem head on. And through the creative arts, you've learned how to come alongside in an indirect manner and open the territory for really wonderful, deeply human things to happen. And I suppose, even for a new level of openness to the reality of God and perhaps the gospel in a more direct way.

Justin Reddick: That's right. I think that part of that comes from my, I guess my direct experiences behind the fence, but also just my time here at Seminary, just about every class that we, that we, that I've currently approached in my three years has helped prepare me for the mycological mission classes, the TM courses. They've been just wonderful. And I think the biggest thing that I've learned is cultural engagement. You mentioned inadvertent attempts at witnessing, we had Andy Stanley here last year and something that he said stuck to me ever since, which was, you know, most of the world knows who Jesus is now, how are we going to get their attention? What do we do with that information? And so it's not to undercut kind of the Jesus revolution and the Billy Grahams, that are currently on this timeline, that is the redemptive story of God. But most people know who he is and we've got to find a way to walk not conformed, but walk, you know, confidently through the world.

And I think that there's, you know, all kinds of different creative genres where individuals are, you know, maybe they're an actor that is Christian, not a Christian actor, or they're a rock band that is Christian, not a Christian rock band. Nothing wrong with the ladder, but it's like, I feel like we do have to get creative and we do have to look at ways to inadvertently walk alongside humanity. And I think the creative industries is probably leading the pack there.

Dr. Don Payne: Well, I hope that this, this will be a really stimulating example for lots of listeners to give them a vision for how God can work redemptively through whatever they do that that might not seem to register on the direct scale. That's why I'm so excited about what you do.

Justin Reddick: Well, I appreciate that, Don. I think if anything, like I said, just kind of how you've encountered God in your life, you know, it matters. And I think for me, it took courage to kind of look at some of the things that I experienced as a child. My mom was in a car accident when I was young that really kind of redefined what our life was going to look like. And so art was where I placed that stuff, you know, for all those years that I was painting before I started the prison. That's how I encountered, I guess, suffering. And I think Jesus really likes to meet people in those places. And a prison is definitely a place where there's unfortunately, a lot of suffering. So yeah, I hope individuals can get inspired and kind of look with fresh eyes or imaginative eyes as Dr. [inaudible] say in which I would like wander, at their testimony and maybe look for opportunities to, to marry both their gifting with, you know, proper context and theology and cultural engagement.

Dr. Don Payne: I didn't set you up for this, but do you have ready at hand, maybe one quick story, you could tell us to capture all of this and arrest our imagination?

Justin Reddick: In terms of like inmate participants?

Dr. Don Payne: Yeah. What's what kind of what have you seen happen as in a person's life as a result of this?

Justin Reddick: Well, we had one individual, his name was Michael Lehmann, and I can publicly kind of mention his name cause he was actually given access to a local reporter out of the Colorado Springs Independent last year. He came into the program, a lot of individuals they'll come into the program expecting to learn more about artistic ability, you know, quote unquote talent. Because in a prison, you know, the better you can draw, the more money you could potentially make. You know, I can do pictures of your parents. I can do pictures of your family. You know, that the tighter hand you have, so to speak, the more clout you may have, and we kind of break them of that in phase one. We'll teach them all about individuals throughout art history that have challenged conformity and normalcy. And so he came in with a very illustrator quality in his artwork and he left with an entire portfolio that was just vividly colorful and beautiful abstractions.

And he was a born again, Christian and he was looking forward to a release date and it was exciting to see him progressively mature as both an artist and a Christian for about a year. He worked under there. He was almost like an artist and resident by the time he left. But he did a lot of very captivating work that ended up in that Color of Hope exhibition. And as a result the warden rewarded him with a very rare interview with the public. So that's out there through the Colorado Springs Independent, and he's also quoted in the PBS special as well. So we see a lot of that, whether they're Christian or not, we see this ability to where God opens up opportunities. We had a recent participant that just graduated last week. In fact, that did this kind of his final project is always an open content. We give them eight weeks worth of curriculum. And then we ask them to do an open content piece to, for their practical assignment for the last piece.

And he did this kind of sea creature. And he was like, he wasn't happy with it. He didn't like how it turned out, but then he started to explain it and he said, you know, this is kind of like me. I was at the bottom of the ocean and scurrying around and I don't quite look human. I don't look quite right, but he had this kind of mystifying color coming out of the water. And he says, but through this program, I kind of have, I have color in my life now, I have hope. And you know, the artist, Matt, that is the muralist. He was like, man, that's CAP. That's what we do. He was like, that's exactly, man, that's a beautiful story. And so you just see organic moments like that time and time again, where they come in thinking one thing and they leave with a piece of humanity that may or may not have, maybe it's a restoration. Maybe it's something they never were given an

opportunity. Some of these guys serving time, they never got off their block and they never had a shot.

So, you know, as we know, Paul says, it's a race, but it's, it's, it's supposed to be, you know, self-paced in that sense. And we've got many people, you know, cheering them on. And I think that you know, snippets of humanity, like you said, that aren't as direct as we may see sometimes in examples. These are great opportunities just to love on humanity and love on people.

Dr. Don Payne: Yeah. Yeah. That'll keep you going for a long time when you go a long ways on a little bit of that. That is, that is great stuff. Justin, if somebody wants to know a little bit more about this, other than what you've already mentioned, like the Rocky Mountain PBS special, or the article in the Colorado Springs Independent any other resources kind of accessible resources, you would recommend to people to learn more about this kind of thing?

Justin Reddick: Well, in terms of what we're doing, we're considered a localized prison program. I'm currently actually pursuing through an elective and TM how to properly align the intellectual rights to the thing. So, I mean, I currently don't have a website or a social media page directly associated with the creative arts platform. But you can definitely get ahold of me through email. If you want to volunteer, like I said, we're involved with the reentry program and it's just basically a background check and we can get you in for one day workshops, or if you want to be more involved. And you, you live in and around the Southern Colorado area, you know, we're trying to build an interdisciplinary team right now so that we can sustain it and we can potentially multiply feed it nationally, but we're in that, we're in that pie. Five-Year Mark right now where we're trying to figure out exactly how to do that.

Dr. Don Payne: Okay. Now we have listeners around the country, some even around the world, but if a person is you know, another location, but is interested in maybe venturing out in this direction and trying to get access for this, or a similar type of ministry with a local detention facility, what would be their first steps?

Justin Reddick: Well, in my research and my background with our facilitating, they kind of exist in four realms. So if you're a good hearted Samaritan that wants to kind of start somewhere, you typically find yourself in juvenile facilities or low offending state facilities because majority of volunteers really can't get past that level of security. Just because, you know, they're very interested in keeping your safety at the forefront. So you could definitely get in touch with, at risk youth or juvenile facilities and, you know, chances are there's a need for volunteers. Then there's state funded programs. Like the ones I've talked about out of California that have a tendency to have a state budget, right? So California, Michigan there's a program here in DU as well, here in Colorado. So you'll also see bridges where institutions, you know, like, do you, as one that's close that is involved in state programming as well. So they kind of exist in those three realms.

And then there's also internal programs like myself, where we're actually a localized program inside the prison. So just kind of proper research, the AIC, which is the Arts In Corrections is where I started, you know, I just Google searched, you know, programs in prisons. And then there's a lot of stuff out of Florida State University as well. One of my colleagues, his name is Dr. David Gussick and he's the head of the art department at Florida State University. And he works with the Florida panhandle where they go in and his art therapy master's students go in and they do all kinds of stuff. So he was a great resource for me as well. But there's quite a bit out there, both on social media, as well as in and around kind of just different parts of the country. I believe just like art is kind of slowly making its way back into the church. We're seeing our facilitating making its way into juvenile and state facilities and federal.

Right. Okay. So artists out there let's get it going. Okay. Let's get going and use that art for God's redemptive purposes as well as for the beautification of the world. Justin thanks. Yeah, Justin Reddick [inaudible] student at Denver seminary, we're so grateful for this time and for his work and for what we're able to learn from them. We're grateful to you for tuning in with us and spending a little bit of time with Engage360 from Denver Seminary. I'm Don Payne, and we hope to talk to you again next week. Take care.