

Utilization of Art Education for Empowering Prison Inmates in Makurdi

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Abstract

The aim of the study was to investigate the suitability or otherwise of art education as a catalyst in empowering inmates with art skills and discipline. Specifically, the study determined prisoners' achievement in learning art and the difficulties inmates encounter in learning art. Experimental design was used for the study along with participant observer technique. 40 inmates were selected randomly from the 122 convicted inmates. Mean and t-test analyzed the quantitative data while descriptive statistics analyzed qualitative data. The findings reveal among others factors that there was a significant difference in learning art among the inmates. Low literacy level and anxiety to get discharged from some inmates hindered their performance. The study strongly recommended art in particular and education in general to be included as a major penal treatment of inmates in Makurdi prison for empowerment in skill acquisition and handicraft.

Key Words: Inmate, Prison, Art Education, Empowerment, Rehabilitation.

Introduction

Empowerment service in prison is an appropriate training for inmates that help them to reduce dependency on release. Rehabilitation means post release efforts made to make it easier for an offender to resettle in society; these are valuable talents for getting prison inmates prepare better for life outside the prison system on release (Gussak, 2004; Gussak and Cohen-

Liebman, 2001.). Nigerian Prison Service (NPS, 2013) refers to empowerment as services provided for prison inmates in order to restore them to fullest physical, mental, psychological, social, vocational and economic usefulness which they are capable. Prison is a place where people are physically confined and usually deprived of a range of personal freedoms.

The age of modern prisons that is known today started with several reforms in the 19th century AD in Britain. At this time, prisoners started receiving more care, concept of rehabilitation was introduced and many nations started reconsidering their views on solitary confinement. According to Jackson (1997), the British society started to move away from corporal punishment and towards imprisonment with the hope of reforming the mind and body through empowerment in education and skill acquisition. This new reasoning gained sympathy towards the improvements of prison conditions, the United Nations Standard Minimum Rules for crime prevention and treatment of offenders adopted in 1955 also influenced many countries towards this new direction (Prison, 2010).

In Nigeria, Dolan was the first prison officer to introduce an empowerment programme for prison inmates in Nigeria through adult education and vocational training (Orakwe, 2012). In spite of the early introduction in 1947, the place of rehabilitation services in empowering prisoners has continued to be on the front burner of public discourse among concerned professionals in the prison project in Nigeria as so little has been achieved. Gussak (2004) has established that for some inmates, creating art fosters frustration tolerance, alleviates depression, and increases problem solving and socialization skills. Breiner, Tuomisto, Bouyea, Gussak & Aufderheide, (2011)

found creative expression to be a normal by-product of the austere correction environment as evidenced by prison craft shops. The art programme with its short term and long term training schemes fits perfectly well into the prison setting for the needed empowerment that will support the reformation and rehabilitation of inmates.

Studies (Tanimu, 2010; Omale, 2011; Asokhia and Agbonluae, 2013) reported that empowerment programmes like vocational skills and other rehabilitation services in prisons will help inmates acquire the much needed social skills, vocational training and education to be more useful to themselves and the society on release as majority of prisoners' have Senior Secondary School Certificates and below which makes art skill acquisition more important to most prisoners as a way of empowerment. It has been noted that there is value in prison art programmes for educating, improving and reforming individuals while contributing security and cost benefits to correctional institutions and, ultimately, to the society they will return to (Djurichkovic, 2011).

As laudable as the cardinal objectives of the NPS reform agenda are, they were far from reality on the ground, as the current facilities and programmes of the prison are outdated, unsuitable, and irrelevant to the declared reformative and rehabilitative ideals. Some prisoners cried out in Zaria and Kaduna prisons alleging fewer opportunities to

improve prisoners' lives and that the prison system lacks a mechanism that would inspire prisoners to be self sustainable (Tanimu, 2010). The African Heads of Correctional/Prisons Services (ACSA, 2012) in a communiqué also acknowledged deficiencies in existing empowerment programmes on the continent of Africa, including Nigeria. No wonder, Chukwumerije (2012) in his presentation of Prison Act Amendment Bill 2012 at the National Assembly Abuja, contended that the Prison Act was outdated, unable to define the purposes of imprisonment, silent on the crucial service of reformation/rehabilitation and archaic in its concept of revenue mobilization. In view of this, scholars have argued considering that the punitive, depriving, and dehumanizing state of Nigerian prisons including Makurdi prison today, the declared objectives of reformation and rehabilitation can hardly be realized hence the material want is the push-pull factor to crime in Nigeria (Asokhia & Agbonlua, 2013; Omale, 2011; and Tanimu, 2010), these authors reported that an average inmate in the Nigerian Prison is a semi-literate individual without handiwork or a work place skill, there is therefore, need to train prison inmates in different trades and crafts of the arts to enable them live a productive life after serving their prison sentences.

There is a normal trend for artistic and creative expressions in prison setting as the arts have been part of life

from the very beginning (Gussak, 1997; Gussak & Ploumis-Devick, 2004), art education can describe, define, and deepen human experiences; it has been providing opportunities for individuals to realize who they are and what they can do to improve their lot in life. Art education initiate change, confront old perspectives from fresh angles of vision. Art activity can be the sure way for enlightening the complexities of human condition particularly those in incarceration. Guardian art and design (2007) held that art and creative activity may be undervalued in mainstream prison life but can so often provide the key to a better way of thinking and acting. Prison friendly countries like Canada, Britain, Australia etc. all used art education as cardinal part of their penal treatment in empowering prisoners as seen in art exhibitions and prison community relations. It is time for prison policy makers in Nigeria, and indeed Benue state to develop a new vision, one based on holding offenders accountable and offering them opportunities to make positive changes instead of allowing prisoners idle away. Prison institutions must become human resource recovery system (Allison, 2000), (Asokhia & Agbonlua, 2013) there is no better way to help prison inmates re-enter the larger society successfully and break the in-and-out of jail cycle than provide them with art skills that they need to succeed in the outside world. Art education can teach dependable income and life skills and discipline, as

well as develop a creative outlet for personal expressions other than violence (Grant, 2006; and Gussak & Ploumis-Devick (2004). Vocational and Creative Arts have been found to be very successful in prison institutions in empowering inmates in ways that are self-sustainable in the advanced world which has drastically reduced recidivism and stigmatization of ex convicts in their societies.

So much has been documented about prison rehabilitation in religious, social and health sectors, but insignificant work has really addressed Art Education as a major factor for empowerment of Makurdi prisoners. The broad aim of the study was to investigate art education as a catalyst in empowering Makurdi prisoners with income generating skills to make them self sustainable on release.

Purpose of the Study: The main purpose of the study was to explore the suitability of art education for empowering Makurdi prison inmates with skills and discipline. Specifically, the study determined: (1) level of prisoners' achievement in learning art, and (2) the difficulties inmates encounter in learning art.

Research Questions: (a) What is the level of prisons' achievement in learning art? (b) What are the difficulties inmates' encounters in learning art?

Methodology

Design of the Study: Experimental design was implemented for this

study; observation schedule was also involved. The rationale for these models hinged on assumption that if prisoners receive art training, then they will display noticeable changes in art skills and socialization skills for problem solving within the prison setting and thereafter on release.

Area of the Study: The area of the study was Benue State, Nigeria. The study focussed on Makurdi Medium Security Prison, the prison is located within Makurdi town, five kilometres along Makurdi – Enugu federal high way.

The population of the study: This comprised of 122 Inmates that were convicted on long-term and short-term sentences in Makurdi Prison - Benue State, Nigeria.

Sample for the Study: The sample for the study consisted of 40 male inmates out of 122 (representing 32.7%) of Makurdi prison that showed interest by signing to participate in the art programme, hence prison inmates are not compelled to undertake any empowerment programme against their will. Simple random sampling technique was used by picking those who signed to undertake the study up to number 40. The only available female convict was sick at the time of the study therefore, could not be considered for the exercise. The inmates share physical and social environment as a homogenous group.

Instrument for Data Collection: Observation schedule and test scores in the pre-test/post-test were used to collect data. Observation was based on

manipulative skills in Painting, Drawing and Design. At the Pre-test level, all the participants were given materials to paint, draw and design without treatment. During post-test, experimental group received coaching but control group didn't in drawing, painting and design for ten weeks before test scores were awarded based on inmates' manipulative skills. The researchers looked at technical competence, composition, organization and originality of works done using elements of design in Drawing and Painting activities while principles of design was the focus in Design activity. The initial copies of the instruments were face validated by one expert each from the departments of Fine & Applied Arts, Sociology of Education and Measurement and Evaluation, all of the University of Nigeria, Nsukka. They assessed the adequacy of the items in eliciting the required data, the quality of its language and the logicity of its arrangements. Validates made valuable contributions, constructive criticisms, comments and suggestions which helped in improving the structure of the items of the instrument.

For reliability of the instrument, a trial testing was carried out at Gboko Prison, Benue State due to proximity to Makurdi Prison. Data obtained was used for internal consistency estimate of the instrument using Cronbach Alpha method, which yielded overall coefficient value of 0.87, indicating that the instrument was reliable.

Data Collection Procedure: The art sessions in drawing, painting and design lasted between 90-120 minutes. Activities were administered to all the 40 participants by the researchers who were assisted by four prison officials. The exercises lasted for a period of ten weeks in Makurdi open prison workshop during official working hours only (9:00am – 2:00pm, Monday – Friday). At the end of each activity, the researchers and one expert art teacher assessed the prisoners' works. Art works were categorized from highest to lowest in achievement. All works were displayed on the Display Board in the prison open workshop before rating by the assessors using a 5-point rating scale of 20 marks each, equals 100 marks per activity. At the end of data collection, descriptive statistics, mean and t-test were used to analyze the quantitative data while the data collected through observation were analyzed qualitatively. The study considered only one external assessor because of the fragile security nature of prison environments. The researchers also observed the inmates' manipulative skills in the three practical art activities for the study.

Data Analysis Techniques: The data from the study was analysed using mean, standard deviation and t-test statistical tool at 0.05 level of significance. The t-test was used because it enabled the researchers to determine the differences between two sample means. Observation enabled the investigators to rate inmates'

manipulative learning skills in art | qualitatively.

Table 1: Drawing Activity (Control Group: Pre-Test & Post-Test) = Inmate C

SN	NAME	Performance Indicators (Pre - Test)						Performance Indicators (Post - Test)					
		Line	Form	Texture	Shape	Tone	\bar{X}	Line	Form	Texture	Shape	Tone	\bar{X}
1	Inmate C1	13	06	10	10	12	10.2	15	09	12	12	09	11.4
2	Inmate C2	10	06	07	14	08	9.0	08	07	06	16	06	8.6
3	Inmate C3	08	10	06	10	09	8.6	09	11	08	13	07	9.6
4	Inmate C4	09	06	08	10	12	9.0	09	07	10	13	08	9.4
5	Inmate C5	08	11	09	14	10	10.4	10	10	10	16	06	10.4
6	Inmate C 6	10	12	12	14	12	12.0	12	12	14	12	09	11.8
7	Inmate C7	14	09	10	10	06	9.8	12	11	10	12	09	10.8
8	Inmate C8	12	11	10	14	14	12.2	14	11	11	12	09	11.4
9	Inmate C9	14	11	08	12	08	10.6	15	12	10	13	07	11.4
10	Inmate C10	10	08	06	09	10	8.6	08	07	07	13	07	8.4
11	Inmate C11	10	16	14	10	12	12.4	07	10	08	13	07	9.0
12	Inmate C12	12	10	10	12	04	9.6	15	12	13	16	06	12.4
13	Inmate C13	08	09	12	12	06	9.4	10	11	13	13	08	11.0
14	Inmate C14	10	12	12	10	14	11.6	07	11	07	13	08	11.0
15	Inmate C15	08	08	10	12	06	8.8	09	10	11	13	07	10.0
16	Inmate C16	14	10	12	12	08	11.2	18	11	14	16	06	13.0
17	Inmate C17	13	12	11	11	09	11.2	15	14	13	13	08	12.4
18	Inmate C18	07	08	07	12	10	8.8	08	09	09	13	08	9.4
19	Inmate C19	06	14	14	10	06	10.0	07	06	06	12	09	8.0
20	Inmate C20	06	06	10	12	12	9.2	06	08	13	16	06	9.8
Group Mean		10.2	10.2	10.3	11.6	8.4	10.1	10.7	9.95	10.3	13.5	7.5	10.4

Individual & group mean of Control Group under the pre-test & post-test scores

Table 2: Drawing Activity (Experimental Group: Pre-Test & Post-Test) = Inmate E

SN	NAME	Performance Indicators (Pre - Test)						Performance Indicators (Post - Test)					
		Line	Form	Texture	Shape	Tone	\bar{X}	Line	Form	Texture	Shape	Tone	\bar{X}
1	Inmate E1	12	10	12	11	07	10.4	18	15	14	18	09	14.8
2	Inmate E2	11	12	10	10	08	10.2	18	14	13	16	11	14.4
3	Inmate E3	09	10	09	10	08	9.2	16	13	16	13	10	13.6
4	Inmate E4	10	08	07	05	08	7.6	18	14	14	13	10	13.8
5	Inmate E5	12	11	08	07	10	9.4	16	13	16	18	09	14.4
6	Inmate E 6	10	12	10	11	08	10.2	17	14	12	12	07	12.4
7	Inmate E7	10	12	11	08	09	10.0	14	15	14	12	07	12.4
8	Inmate E8	11	13	08	10	11	10.6	16	17	14	16	11	14.8
9	Inmate E9	08	08	07	06	09	7.6	13	12	11	13	10	11.8
10	Inmate E10	07	07	08	05	08	7.0	12	12	11	18	09	12.4
11	Inmate E11	10	10	11	12	06	9.8	14	13	14	18	09	13.6

12	Inmate E12	06	08	07	06	08	7.0	10	08	10	16	11	11.0
13	Inmate E13	08	10	08	08	08	8.4	12	14	14	16	11	13.4
14	Inmate E14	06	08	06	07	08	7.0	08	13	08	16	11	11.2
15	Inmate E15	04	08	10	08	05	7.0	07	09	14	12	07	9.8
16	Inmate E16	05	06	08	07	05	6.2	09	08	13	12	07	9.8
17	Inmate E17	06	08	08	07	06	7.0	08	12	12	12	07	10.2
18	Inmate E18	04	06	04	07	07	5.6	08	11	08	13	10	10.0
19	Inmate E19	05	10	10	10	06	8.2	09	14	14	13	10	12.0
20	Inmate E20	08	08	07	11	05	7.8	13	13	12	18	09	13.0
Group Mean		8.1	9.3	8.5	8.3	7.5	8.3	12.8	12.7	12.7	14.8	9.3	12.5

Individual & group mean of Experimental Group in the pre-test & post-test scores

Table 3: Painting Activity (Control Group: Pre-Test & Post-Test)

SN	NAME	Performance Indicators (Pre - Test)						Performance Indicators (Post - Test)					
		Line	Form	Texture	Shape	Tone	\bar{X}	Line	Form	Texture	Shape	Tone	\bar{X}
1	Inmate C1	09	10	10	08	07	8.8	09	11	12	10	09	10.2
2	Inmate C2	11	12	10	10	08	10.2	08	14	13	12	11	9.6
3	Inmate C3	09	10	09	10	08	9.2	16	13	16	13	10	13.6
4	Inmate C4	10	08	07	05	08	7.6	10	14	14	13	10	12.2
5	Inmate C5	11	09	08	07	10	9.0	11	13	16	11	09	12.0
6	Inmate C 6	10	09	10	11	07	9.4	10	07	12	12	13	10.8
7	Inmate C7	10	12	11	08	06	9.4	14	12	07	12	10	11.0
8	Inmate C8	10	10	08	10	06	8.8	08	07	10	06	10	8.2
9	Inmate C9	06	08	07	06	09	7.2	06	07	09	10	10	8.4
10	Inmate C10	07	07	08	05	08	7.0	09	06	11	08	09	8.6
11	Inmate C11	10	10	11	12	06	9.8	14	10	14	08	09	11.0
12	Inmate C12	06	08	07	06	08	7.0	07	08	10	06	11	8.4
13	Inmate C13	07	10	08	07	08	8.0	13	14	10	06	07	10.0
14	Inmate C14	06	08	06	07	08	7.0	08	13	12	14	11	11.6
15	Inmate C15	04	04	10	08	05	6.2	09	09	14	12	14	11.6
16	Inmate C16	05	06	05	07	05	5.6	09	08	13	12	09	10.2
17	Inmate C17	06	08	08	07	06	7.0	14	12	10	11	10	11.4
18	Inmate C18	04	05	04	07	07	5.4	08	11	08	10	06	8.6
19	Inmate C19	05	07	10	07	06	7.0	09	07	14	08	10	9.6
20	Inmate C20	08	07	07	11	05	7.6	07	10	12	08	11	9.6
Group Mean		7.7	8.4	8.2	8.0	7.1	7.9	10.0	10.3	11.9	10.1	11.5	10.5

Individual & group mean of Control Group in the pre-test & post-test scores

Table 4: Painting Activity (Experimental Group: Pre-Test & Post-Test)

SN	NAME	Performance Indicators (Pre - Test)						Performance Indicators (Post - Test)					
		Line	Form	Texture	Shape	Tone	\bar{X}	Line	Form	Texture	Shape	Tone	\bar{X}
1	Inmate E1	12	10	12	11	07	10.4	18	15	14	18	14	15.8
2	Inmate E2	11	12	10	10	08	10.2	18	14	13	16	12	14.6

3	Inmate E3	09	10	09	10	08	9.2	16	13	16	13	16	14.8
4	Inmate E4	10	08	07	05	08	7.6	18	14	14	13	14	14.6
5	Inmate E5	12	11	08	07	10	9.6	16	13	16	18	13	15.2
6	Inmate E 6	10	12	10	11	08	10.2	17	14	12	12	15	14.0
7	Inmate E7	10	12	11	08	09	10.0	14	15	14	12	17	14.4
8	Inmate E8	11	13	08	10	11	10.6	16	17	14	16	16	15.8
9	Inmate E9	08	08	07	06	09	7.6	13	12	11	13	10	11.8
10	Inmate E10	07	07	08	05	08	7.0	12	12	11	18	16	13.8
11	Inmate E11	10	10	11	12	06	9.8	14	13	14	18	14	14.6
12	Inmate E12	06	08	07	06	08	7.0	10	08	10	16	17	12.2
13	Inmate E13	08	10	08	08	08	8.4	12	14	14	16	16	14.4
14	Inmate E14	06	08	06	07	08	7.0	13	13	18	16	18	15.6
15	Inmate E15	04	08	10	08	05	7.0	17	11	14	12	17	14.2
16	Inmate E16	05	06	08	07	05	6.2	09	08	13	12	13	11.0
17	Inmate E17	06	08	08	07	06	7.0	18	12	12	12	17	14.2
18	Inmate E18	04	06	04	07	07	5.6	18	11	08	13	10	12.0
19	Inmate E19	05	10	10	10	06	8.2	09	14	14	13	16	13.2
20	Inmate E20	08	08	07	11	05	7.8	13	13	12	18	09	13.0
Group Mean		8.1	9.3	8.5	8.3	7.5	8.3	14.6	12.8	13.2	14.8	14.5	14.0

Individual & group mean of Experimental Group in the pre-test & post-test scores

Table 5: Design Activity (Control Group: Pre-Test & Post-Test)

SN	NAME	Performance Indicators (Pre - Test)						Performance Indicators (Post - Test)					
		Harm-ony	variety	balance	Proportion	Rhythm	\bar{X}	harmony	variety	balance	proportion	Rhythm	\bar{X}
1	Inmate C1	08	06	10	10	10	8.8	11	09	12	12	09	10.6
2	Inmate C2	10	06	07	08	08	7.8	08	07	06	10	06	7.4
3	Inmate C3	08	10	06	08	09	8.2	09	11	08	13	07	9.6
4	Inmate C4	09	06	08	06	12	8.2	09	07	10	13	11	10.0
5	Inmate C5	08	11	09	10	10	9.6	10	10	08	06	06	8.0
6	Inmate C 6	10	12	12	14	12	12.	12	10	14	16	18	14.0
7	Inmate C7	04	09	10	08	06	7.4	08	11	10	10	09	9.6
8	Inmate C8	09	11	07	07	04	7.6	10	11	11	08	09	9.8
9	Inmate C9	10	11	08	12	08	9.8	10	08	14	13	07	10.4
10	Inmate C10	10	08	06	09	10	8.6	10	10	07	06	05	7.6
11	Inmate C11	10	06	10	08	06	8.0	17	10	08	13	10	11.6
12	Inmate C12	12	10	10	12	04	9.6	15	12	13	16	11	13.4
13	Inmate C13	08	09	12	10	06	9.0	10	11	13	10	10	10.8

14	Inmate C14	10	12	12	10	14	11.6	07	15	07	10	13	10.4
15	Inmate C15	08	08	10	12	06	8.8	09	10	11	13	07	10.0
16	Inmate C16	14	10	12	12	08	11.2	18	11	14	16	16	15.0
17	Inmate C17	13	12	11	11	09	11.2	15	14	10	13	08	12.0
18	Inmate C18	07	08	07	12	10	8.8	08	09	09	13	08	9.4
19	Inmate C19	06	14	10	10	06	9.2	10	13	16	12	10	12.2
20	Inmate C20	06	06	10	12	12	9.2	07	08	10	07	10	8.4
Group Mean		9.0	9.3	9.4	10.1	8.5	9.3	10.	10.4	10.6	11.5	9.5	10.5

Individual & group mean of Control Group under the pre-test & post-test scores

Table 6: Design Activity (Experimental Group: Pre-Test & Post-Test)

S N	NAME	Performance Indicators (Pre - Test)						Performance Indicators (Post - Test)					
		har- mony	var- iety	bala nce	Propo rtion	rhy- thm	\bar{X}	har- mony	var- iety	bala nce	Propor tion	rhy- thm	\bar{X}
1	Inmate E1	09	11	07	10	07	8.8	15	12	17	18	17	15.8
2	Inmate E2	11	12	10	10	08	10.	18	14	13	16	11	14.4
3	Inmate E3	09	10	09	10	08	9.2	16	13	16	13	10	13.6
4	Inmate E4	10	08	07	05	08	7.6	18	14	14	13	10	13.8
5	Inmate E5	12	11	08	07	10	9.6	16	13	16	18	09	14.4
6	Inmate E 6	10	12	10	11	08	10.	17	14	12	12	17	14.4
7	Inmate E7	10	12	11	08	09	10.	14	15	14	12	17	14.4
8	Inmate E8	11	13	08	10	11	10.	16	17	14	16	11	14.8
9	Inmate E9	08	08	07	06	09	7.6	13	12	11	13	10	11.8
10	Inmate E10	07	07	08	05	08	7.0	12	12	11	15	09	11.8
11	Inmate E11	10	10	11	12	06	9.8	14	13	14	18	17	15.2
12	Inmate E12	06	08	07	06	08	7.0	10	08	10	16	15	11.8
13	Inmate E13	08	10	08	08	08	8.4	12	14	14	16	18	14.8
14	Inmate E14	06	08	06	07	08	7.0	08	13	08	14	12	11.0
15	Inmate E15	04	08	10	08	05	7.0	17	10	14	16	15	14.4
16	Inmate E16	05	06	08	07	05	6.2	09	08	13	12	08	10.0
17	Inmate E17	06	08	08	07	06	7.0	12	14	14	12	17	13.8
18	Inmate E18	04	06	04	07	07	5.6	08	11	08	13	16	11.2
19	Inmate E19	05	10	10	10	06	8.2	09	14	14	16	16	13.8
20	Inmate E20	08	08	07	11	05	7.0	12	16	12	18	16	14.8
Group Mean		8.0	9.3	8.2	8.3	7.5	8.3	13.3	12.9	13.0	14.9	13.6	13.5

Table 7: Drawing Activity

Group	No. of inmates	Mean	S.D	DF	t-cal	t-crit	Decision
Pre-test	40	9.2	3.4	78	2.90	1.98	Significant
Post-test	40	14.12	4.2				

Table 8: Painting Activity

Group	No. of inmates	Mean	S.D	DF	t-cal	t-crit	Decision
Pre-test	40	8.0	2.9	78		1.96	Significant
Post-test	40	12.3	3.4	6.00			

Table 9: Design Activity

Group	No. of inmates	Mean	S.D	DF	t-cal	t-crit	Decision
Pre-test	40	8.8	2.5	78		1.96	Significant
Post-test	40	12.0	3.0		8.00		

In Tables 2, 4 and 6, 7, and 9 above, the level of prisoners' achievement in learning art among the experimental group was high in the post test session as compared to the pre-test of the same participants, this showed treatment effect in Drawing, Painting, and Design activities as the figures were 2.90, 6.00 and 8.00 respectively and were above the t-critical table value of 1.96 (Tables 7,8 & 9). Inmates E1, E8, E5 and E2 (Table 2) were outstanding as their drawing works exhibited great evidence of creativity, tints, shapes, balance and good interpretation of the subject matter. Inmates E1, E11, E8, E20 and E13 (Table 6) were most conspicuous with their fine designs that were worth breath taking. Inmates E1, E5, E8 and E14 (Table 4) carefully and creatively handled their painting activity as it displayed good elements of design. The performance of control group showed no significant level of achievement in both pre and post test due to non-treatment (Tables 1, 3 and 5). Post test scores continued to highlight Inmates E1, E8 and E11 as super stars in all the activities which

showed their talents as encouraging for better exploits. Even in the control group (Tables 1, 3 & 5) Inmates C16, C6 and C1 had edge over others in their self achievement.

97% of inmates had only Senior Secondary Certificates and below. The pace of learning to many participants was slow, but the interest shown by prisoners was encouraging. Semi-literate inmates having shorter sentences to serve were observed to lack proper concentration and complained a lot in learning new activities during the study. Some prisoners were only counting their time and nothing else attracted them any longer in prison. This observation was succinctly captured by Grant, (2006) that Short-term inmates, whose atrocities may be less dreadful, are less interested in investing their time in what an outside instructor has to offer.

All the three activities recorded significant achievement in learning art in the experimental group but insignificant learning took place in the pre and post test among the control group.

Discussion of findings

Bio-data of inmates show age range from 19 – 49 years and educational attainment indicated 97.5% having Ordinary Level Certificates and below. These figures agree with Tanimu, (2010) that a typical convict in Nigeria prison is a semi-literate male in the prime of his youth.

The level of prisoners' achievement in learning art was high and encouraging. In the post test performance of drawing and painting, it was generally good, the result was better than that of pre test session. Inmate E1, E6, E11 & E16, outshine the rest of the participants with their well-articulated intricate two colour painting and pencil drawing. This finding correlates with the Pilot study on Art Therapy with Prison Inmates by Gussak (2004) that the pre and post-test sessions reflect significant change as the inmates who took part in the four-week pilot program improved. Eze (2005) affirmed this position when he discovered pupils in the experimental group achieving better results when he carried out a study on Promoting self-control of mathematics learning for pre-service primary teachers in Kano metropolis. There was progress in the performances in Drawing, Painting, and Design due to treatment.

The difficulties inmates encounter in learning art is illiteracy, semi-literacy, and anxiety to get released from prison took away their attention. In view of this, some prisoners who had short time to get discharged from

prison displayed laxity towards the programme. Short-term inmates, whose crimes may be less terrible, are less interested in investing their time in what an outside instructor has to offer (Grant, 2006).

The study found a significant difference in the study of art activities by prisoners in Makurdi prison. The inmates that took part in the study learned to develop the use and manipulation of art tools and art materials which are strategies for empowerment and self-sustainability in revenue generation. Generally, inmates prefer one art activity to the other as translated in the variation of test scores during the post-test session.

Conclusion

There was need to conduct an empirical investigation into the inherent art potentials of inmates in Makurdi prison to determine the cause and effect of learning art by prison inmates. Art education empowers participants to become more conscious of their environment and to appreciate nature better through creation. The level of prisoners' achievement in learning art was high as the calculated t-values for Drawing, Painting and Design activities were high which showed treatment effect. Illiteracy contributed greatly to the dismal performance of some inmates in the experimental group, while anxiety of getting out of prison also discouraged some inmates from learning anything new during the study. Generally, Art education programme proved to be

successful in Makurdi Prison through empirical study; therefore, prison stakeholders should implement it as a major penal programme for empowerment and rehabilitation of inmates.

Recommendations

- I. Art activities have proved successful in Makurdi prison therefore; prison authorities should implement art education as a major penal measure in rehabilitating inmates for self sustainability on release.
- II. Art educationist and professionals should volunteer to teach art in prison to help fight idleness and inculcate self-sustainable skills in prisoners through art education.

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